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**AROUND AND ABOUT THE ARTS
IN BARCELONA (1939-1960):
SUPPORTING ROLES, SELECT CIRCLES
AND SMALL VENUES**

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To Antonia Nieva, Juan Martín and Ramon Graus.

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AROUND AND ABOUT THE ARTS IN BARCELONA: SUPPORTING ROLES, SELECT CIRCLES AND SMALL VENUES (1939-1960)

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Around and about this approach

— Do you know that Miró, a universal painter, is not understood here?

—That does not mean anything.

—Who is qualified to understand Miró?

—I am going to make his painting understood through my film; that is why I had to come here. Miró is the most sought-after man in the museums of Paris and America; and to understand him you have to show where he came from; you have to hear the faint sound of the street as well, even the noise of the farmer's carts; the sound has become natural to him.

—Such concrete things for such an abstract painter?

—In Miró there is realism; his painting is the digestion of all of this.

—Now I understand.

Del Arco interviews Thomas Bouchard, 1953¹.

In February 1953, an old friend of Joan Miró, the French-American filmmaker Thomas Bouchard (1895–1984), had arrived in Barcelona to film a documentary on the painter. As we will see, he came with the lesson well learnt:

[...] Thomas Bouchard has come to Barcelona to take some shots that he needed for a general film on Miró. A film that covers the life and work of the artist. And in Catalonia, considers Mr. Bouchard, he is sure to find what he calls "the root" of Miró's output. He is ready to film everything that could have influenced the painter's personality: the Pasaje de Crédito where he was born, the country house in Montroig, the treasure of Romanesque painting. Montserrat, Gaudí, perhaps...²

¹ "—¿Sabe usted que Miró, pintor universal, aquí no es comprendido? /—Eso no quiere decir nada. /—¿Quién está capacitado para entender a Miró? /—Yo voy a hacer entender, a través de mi film, su pintura; por eso había que venir aquí. Miró es el hombre más pedido por los museos de París y de América; y para comprenderlo hay que demostrar de dónde sale; hay que oír también el eco de la calle, hasta el ruido de las carretas de los campesinos; el sonoro se ha hecho para él natural. /—¿Cosas tan concretas para un pintor tan abstracto? /—En Miró hay realismo; su pintura es la digestión de todo eso. /—Ahora me lo explico", Arco 1953.

² "[...] Thomas Bouchard ha venido a Barcelona para impresionar unos planos que le faltan para un film general sobre Miró. Una película que abarca la vida y la obra del artista. Y en Cataluña, opina míster Bouchard, está seguro de encontrar lo que él llama "la raíz" de la producción de Miró. Está dispuesto a filmar todo lo que pueda haber condicionado la personalidad del pintor: el Pasaje de Crédito donde nació, la masía de Montroig, el tesoro de la pintura románica. Montserrat, Gaudí, quizá...", Nueva York-Barcelona... 1953.

Of course, Miró had told Bouchard what he should film, but perhaps it was not just Miró... Some of these questions had been asked by Joan M. Minguet in his essay on Joan Miró and his cultural milieu³. A first hypothesis of this dissertation is that Miró in the post-war period was protected and defended in Barcelona by some supporting roles. The people in these roles became allies in select circles where they cultivated modernity in small, alternative venues, in response to the bleak, stagnant atmosphere of Early Francoism. These select circles, which were passionate about the avant-garde, were equally interested in the newest music and in the most radical visual arts. As a result, they were also interested in the cultural traditions in which the primitive held so much truth for them. A second hypothesis is derived from this: these supporting roles gained considerable independence beyond the indisputable figure of Miró and would be essential agents to understand the artistic and musical life of Barcelona in the 1939-1960 period.

Around and about Joan Miró (1955)

Thomas Bouchard first met Joan Miró in Paris in 1924, thanks to poet Robert Desnos⁴. The two met again on Miró's first journey to New York in 1947. There, Bouchard began to film Miró while he worked⁵ and he produced the documentary *Joan Miró Makes a Color Print* (1948). However, it seems clear that from the outset Bouchard and Miró had a more ambitious project in mind, with filming in Barcelona. In a letter to businessman and photographer Joaquim Gomis in the same year of 1948, Bouchard stated that "We hope someday to finish the Miró film in Barcelona"⁶. In Miró's second journey to the United States in June 1952⁷, the contact between them became closer:

We had dinner with Bouchard and Diane, to talk about the film he is working on, and that he'll present next year for my exhibition in Paris. The first part, concerning the engraving, is already finished and has had a great reception among universities. It has been shown 400 times, and he'll give a copy. As far as music is concerned, besides Sardanas and Spanish music, the Priest Tomas, who at the moment is in Boston, will intervene with things related to Mallorca, and this makes me very happy⁸.

In 1953, on his arrival in Barcelona⁹, the press reported a few more details about Bouchard's project: "The film will have commentary by Michel Leiris, with technical editing by Diane Bouchard and set to music by Edgar Barés [sic], and authentic folkloric illustrations,

³ MINGUET 2000.

⁴ Nueva York-Barcelona... 1953, VILLEGAS LÓPEZ 1959, p. 36.

⁵ UMLAND 1993, p. 338.

⁶ Thomas Bouchard to Joaquim Gomis, New York, 17 April 1948, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁷ UMLAND 1993, p. 339.

⁸ Joan Miró to Pilar Juncosa, New York, 8 June 1952. Successió Miró. Cited by PUNYET 2017, p. 77.

Diane Bouchard was Thomas Bouchard's daughter and collaborated on his documentaries in the final editing process. Father Joan Maria Thomàs (1896–1966) was the organist in the cathedral of Mallorca and director of the well-known choir Capella Clàssica de Mallorca that had toured in the United States.

⁹ UMLAND 1993, p. 340, MASSOT I RAMIS D'AYREFLOR 2021, p. 297–300.

gathered in the field, without any preparation”¹⁰. Notably, in the few citations that we have made, there are several references to the world of sound and music: “you have to hear the faint sound of the street as well, even the noise of the farmer’s carts”, “Sardanas and Spanish music” or “set to music by Edgar Barés [sic]”. In fact, Joan Miró had met French composer Edgard Varèse (1883–1965) in Paris, thanks to Alexander Calder, in 1932¹¹. When Bouchard settled in New York, Miró came into contact with him again on his post-war trips to New York. In turn, Thomas Bouchard was a close friend of Edgard Varèse. Bouchard’s documentary *Fernand Léger in America. His new realism* (1945) had been set to music by Varèse with excerpts from *Octandre*, *Intégrales*, *Hyperprism* and *Ionisation*¹².

What were these supporting roles and select circles and how did they act? Francesc Vicens¹³ tells us:

In February 1953, filmmaker Thomas Bouchard, who was making a documentary about Joan Miró, came to Barcelona (from the United States). When he arrived here, he had some problem with the 16-mm *Bell and Howell* camera and he asked Joan Prats, a friend of Miró’s, to help him to find another one. Prats, who knew about the *Lumière Circle*, thought that a film club must have some experts in film devices, and he passed the request on to me. I don’t know how, but I got hold of one. In exchange, I asked to be able to see Miró. That was how on 18 February 1953 I met Joan Miró. That day, Bouchard was filming the apse of Sant Climent de Taüll at the Museu d’Art de Catalunya in the Palau de Montjuïc. In addition to Miró and Bouchard, the other people present were Francesc Català-Roca¹⁴ who was working as Bouchard’s assistant, Joan Prats, Miquel Porter¹⁵, Enric Miret¹⁶ and I¹⁷.

The fact that Joan Prats accompanied Joan Miró in a brotherly way throughout his life, acting in a supporting role, is nothing new. Behind Prats were the select circles of ADLAN, Club 49 or Amics de Gaudí. Bouchard reflected this friendship in a scene in the film, with Prats and Miró inside Prats’s hat shop. In the scene, Prats amicably puts on Miró’s head a strange device for measuring the size of the hats, while the warm music of a guitar plays¹⁸.

¹⁰ Nueva York-Barcelona... 1953.

¹¹ GAN-QUESADA 2004, p. 724.

¹² *Ibidem*.

¹³ Francesc Vicens (1927–2018), writer and politician, member of Club 49.

¹⁴ Francesc Català-Roca (1922–1998), professional photographer.

¹⁵ Miquel Porter i Moix (1930–2004), historian and film enthusiast, introduced the history of film at the Universitat de Barcelona. Member of Club 49.

¹⁶ Enric Miret i Rull (ca. 1926–2020), subsequently professor of Spanish Literature at the Université de Poitiers.

¹⁷ “Al febrer de 1953 va venir a Barcelona (dels Estat Units) el realitzador Thomas Bouchard, que estava fent un documental sobre Joan Miró. En arribar aquí es va trobar amb algun problema amb la càmera *Bell and Howell* de 16 mm i va demanar ajut a Joan Prats, amic de Miró, per tal de que li aconseguís una altra. Prats, que coneixia l’existència del *Cercle Lumière*, va pensar que a un cine-club hi deuria a ver experts en aparells de cinema, i em va passar l’encàrrec a mi. No sé com, però la vaig poder obtenir. A canvi, vaig demanar de poder veure a Miró. Així fou com el 18 de febrer de 1953 vaig conèixer a Joan Miró. Aquell dia Bouchard rodava al Museu d’Art de Catalunya, al Palau de Montjuïc, l’àbsis de Sant Climent de Taüll. A més de Miró i Bouchard hi érem Francesc Català-Roca —que feia d’ajudant de Bouchard—, Joan Prats, Miquel Porter, Enric Miret i jo”, GARCÍA FERRER and MARTÍ ROM 2003, p. 40–41.

¹⁸ BOUCHARD 1955, 22’27”. We consulted the copy kept in the library of the Fundació Joan Miró, Barcelona (Biblioteca FJM, 1020846).

Bouchard entitled his documentary *Around and about Joan Miró* (1955) and we have borrowed from him the first three words in the title of our dissertation, *Around and about the Arts in Barcelona*. These two prepositions and a conjunction seemed to reflect the tone and method we have used: to explore, at the same time, the slow introduction into minority circles of the music and some aspects of avant-garde art, with the main aim of creating an audience. Miró did not have an audience in Barcelona in the 1950s, and the music of Schoenberg, Webern or Varèse was even less well-known.

Certainly, specialisation has created a barrier between music studies and visual arts studies¹⁹. If we had to explain the type of work we have tried to bring together in this dissertation, we could say that it may approach that of Cultural History²⁰. We have focused on the creation and reception of art works in a specific background but within a broad context, that of culture with all of its “complexity”. In the distance, unattainable, are the books of Peter Gay on the culture of Weimar²¹, Carl Schorske on *Fin-de-siècle Vienna*²², or Serge Guilbaut on modern art and New York²³.

Let us return to Bouchard’s documentary. In the various interviews with journalists in Barcelona, the filmmaker repeated his plan:

As M. Bouchard explained, the first scenes of the film take place in the Pasaje del Crédito of this city, where Miró was born on 20 April 1893. Then follow places associated with his life and work, including the Calle de Fernando, the Rambla de Catalunya, the country house of the artist in Montroig; the city of Gerona; the Balears, where his mother was from; the monuments and paintings that inspired Miró’s art from his early days (especially the cave paintings of the Archaeological Museum and the Romanesque panels of Montjuich); his representative works, etc.²⁴

The film started with a text that introduced the scenes that would be presented in the next 57 minutes and 22 seconds:

Miró is a Catalan. Although he is of the French School of painting, his roots are deep in Catalonia. Barcelona is his city. He loves its ageing stone walls, flying paper birds, toy vendors, weavers of palm leaves, butchers in the market place.

He was born [sic] in Montroig in the province of Tarragone, and much of his boyhood was spent on the farm. He knew well the tilled fields, birds and animals, the farmers family and the peasant whose features seem carved from the rocks of Mt. Serrat.

Of the many religious processions in Catalonia the one held at midnight in the hilly town of Verges

¹⁹ See for example KLEIN and FRODEMAN 2010.

²⁰ BURKE 2010, 2011.

²¹ GAY 2011 (1968).

²² SCHORSKE 1981 (1979).

²³ GUILBAUT 1990 (1983).

²⁴ “Según nos ha explicado M. Bouchard, las escenas iniciales del film se desarrollarán en el Pasaje del Crédito de esta ciudad, donde nació Miró el 20 de abril de 1893. Seguirán los lugares vinculados con su vida y su obra, entre ellos, la calle de Fernando, Rambla de Catalunya, la finca campestre del artista, sita en Montroig; la ciudad de Gerona; Baleares, de donde era oriunda su madre; los monumentos y pinturas que inspiraron el arte de Miró desde sus primeros tiempos (especialmente las rupestres del Museo Arqueológico y las tablas románicas del de Montjuich); sus obras representativas, etc.”, [Crónica de la jornada] Ante... 1953.

is unique lighted by flickering tapers and oil wicks set in snail shells it still retains the mystery of the Middle Ages.

In his work one sees how deeply indebted he is to the 9th and 12th century Romanesque frescoes and the Rupestre [sic] Tapestry²⁵.

Immediately after this introduction, Bouchard showed the festive atmosphere of a Sardanes²⁶ dance that took place, not coincidentally, in the square of Park Güell with the undulating bench by architect Antoni Gaudí. As we will see later on, Joan Prats and photographer Joaquim Gomis were involved in several projects to recover and revive Gaudí from the perspective of his avant-garde approach. We should not be surprised then that during his stay in Barcelona, Bouchard was also invited to be on the jury of a photographic prize on the work of Gaudí, organised by the Amics de Gaudí association²⁷.

When they edited the film, Thomas and Diane Bouchard worked with continuous associations of images. At a talk he gave in Barcelona, on 14 February 1953, for the Amateur Film Section of the Centre Excursionista de Catalunya, Thomas Bouchard was reported to state the following:

He considers that the image is fundamental in film. Of course, this should be understood as the moving image and, according to Mr. Bouchard's theories, this living image should be sought in life itself. He advises amateur filmmakers to avoid as much as possible anecdotes that we could call "prefabricated". Professional film, a prisoner of the anecdote, is a servant of literature, it tries vainly to photograph the word when the word cannot be photographed. "The word — says Mr. Bouchard — should be left for the theatre". There it is in its place and fulfils its high expressive mission. Film should be expressed through the image²⁸.

The experimentation of two of our supporting roles, Joan Prats and Joaquim Gomis, and their *fotoscop*, is not so far from these statements of Bouchard. We think that the thread of the *fotoscop* enabled interpretations to be put together that complemented the established accounts on the creative act of Miró or Gaudí. As we will see, the *fotoscop* es un photobook connected with a long tradition of publications of this type²⁹. At the same time, it is a *livre d'art* with similar models in the book series³⁰ or by Christian Zervos³¹.

²⁵ BOUCHARD 1955, 1'20".

²⁶ *Ibidem*, 2'25".

²⁷ [Notas diversas] Concurso... 1953.

The jury was comprised of Joan Miró, chairperson, photographer Thomas Bouchard, printmaker Antoni Ollé Pinell, Joan Prats, architect Cèsar Martinell, architect Antoni de Moragas i Rosselló, photographer Francesc Català-Roca and art critic and art historian Alexandre Cirici, secretary.

²⁸ "Para él la imagen es lo fundamental en cine. Debe entenderse, claro, la imagen en movimiento y, según los postulados de Mr. Bouchard, esta imagen viva debe buscarse en la vida misma. / Aconseja al cineísta amateur que huya en lo posible de la anécdota que podríamos llamar "prefabricada". El cine profesional, prisionero de la anécdota, es un servidor de la literatura, intentando vanamente fotografiar la palabra cuando la palabra no puede ser fotografiada. 'La palabra —afirma Mr. Bouchard— hay que dejarla para el teatro'. Allí está en su lugar y cumple su alta misión expresiva. El cine tiene que expresarse por la imagen", [El cine amateur] Conferencia... 1953.

²⁹ PARR and BADGER 2004.

³⁰ EVESQUE 2015.

³¹ The film credits do not indicate who selected the music pieces in the soundtrack.

Good Friday Procession in Verges

It is of special interest in this introduction to briefly mention the scene of the Good Friday procession in the Catalan town of Verges. In it, the contemporary approach to the “primitive” merges into a whole of image and music — or better to call it “organised sound” as Varèse tended to say. On 3 April 1953, the Good Friday holiday, Thomas Bouchard went to film the night-time procession in this town of the Baix Empordà area. We have the second-hand account of his daughter Diane Bouchard, who was providing logistic support from New York. She recalled:

It was proposed that they take a car with Miró, Prats, Gomis (I think), Bouchard with his 16mm camera, and perhaps a driver to the small mountain village of Verges for the midnight Holy Week procession. Bouchard took along his 16mm Bell and Howell. He had asked me to send him the fastest 16mm black and white movie film by airmail express, as he understood from Miró that there would not be much light on location. And since it was cold, he wore his wool coat so that he could poke his camera unobtrusively through the front. They drove up winding mountain roads and arrived about midnight, just as the Holy Week procession was starting. The medieval walls of the town were lighted by snail shells glued to the walls with flickering oil wicks. The statue of the Virgin Mary proceeded down the street on a platform carried by four men, surrounded by people costumed as skeletons and other figures. Miró, Prats, and the others stayed in the car, but Bouchard was intent on capturing the scene on film. He was a stranger in their midst with a camera, and he soon became aware that the people of Verges — in the form of sturdy-looking men — were coming toward him as he followed the procession into the church. He had just enough time to shoot a few seconds inside the church and to make a hasty departure to the car³².

They were probably also accompanied by Francesc Català-Roca, assistant cameraman during all the shooting in Catalonia. In any case, Thomas Bouchard was very impressed and sent the film to Diane Bouchard so that she could view it:

Back in New York at the studio, I waited for my father’s footage from Verges to arrive by air. He was very eager to know what he had shot and for me to tell him the results right away. When the film arrived at the studio in the morning, I took a chance on projecting this original footage on our trusty Bell and Howell 16mm projector, taking great care with it [...] It was a brilliant sunlit morning, and I pulled the big window blinds down and projected the black-and-white footage onto our large movie screen. I was bowled over. It was stunning. The flickering snail shell light, the Virgin Mary on her platform, the dancing figures of men in costume, the sense of mystery, dark glimpses of men’s faces as they surged toward Bouchard with his camera, a few seconds of the church interior with a prostrate figure — then it all ended³³.

Under Diane Bouchard’s initiative, this is when Edgard Varèse came into play:

I sat and thought about it. Then I phoned Varèse. I said, “I think it would be best if you could come up and look at this.” What I loved about him was his spontaneous generosity. He said, “I’ll be right there.” And he was, as soon as the 6th Avenue subway could take him to 40th Street. Again I projected the original, taking much care. When it was over Varèse said, “Marvellous. We must cable *ton papa*

³² BOUCHARD 2006, p. 321.

³³ *Ibidem*.

in Barcelona right away. I will do the organised sound for it." We cabled Bouchard, and he read the cable to Miró and Prats, both of whom loved Varèse's music. They were all jubilant. Then Varèse said to me, "I will need a breakdown of each and every scene, with scene changes and the duration of each scene." When I had done that, it turned out to be two minutes and forty-seven second long. Varèse's magnificent score perfectly suited the quickness of the images, shifting and changing to the sound of the priest's voice singing the *Caligaverunt*, the sigh, the abrupt ending. In Bouchard's film *Around and About Joan Miró*, the Verges section occupies its own space. Miró sent to Louise and Varèse two paintings³⁴.

Let us focus on the final edit: approximately half of the film (28'53") is comprised of a series of shots of Catalan medieval architecture — Sant Pau del Camp, churches in Terrassa — set to Early music³⁵. After the general views is a close up of the polychromatic Romanesque decoration of a mural painting on the shaft of a column in the collegiate church of Sant Pere d'Àger (30'36"), preserved in the Museu d'Art de Catalunya³⁶. Immediately afterwards, the procession of Verges starts (30'47"), filmed entirely in black and white, in silence up to (30'59") when the organised sound of Varèse starts to be heard. When the scene ends (33'47"), a guitar melody introduces the calm skyline of Camp de Tarragona and the town of Mont-roig. The text that we have cited by Diane Bouchard is sufficiently descriptive of the hallucinatory, phantasmagorical atmosphere, which the organised sound by Varèse reinforces.

Around and about Joan Miró premiered in the Fogg Museum of Harvard University in December 1955. Hence, Varèse put together the music for the *Good Friday Procession in Verges* between mid-1953 and the end of 1955³⁷. This coincides with the period when he was composing his masterpiece *Déserts* (1949-54)³⁸, in which he juxtaposed sections for orchestra with sections of *música concrète*. We know that he could not have started to record and manipulate sounds until 22 March 1953, when some friends gave him an Ampex 401A tape recorder³⁹. Therefore, his first work on *música concrète* in *Déserts* and *Good Friday Procession in Verges* advanced at the same time⁴⁰. The musicologist Germán Gan-Quesada described the piece:

This short episode acts as a dramatic climax, which accentuates in an expressionist way the atmosphere of the procession, shot like a tenebrist nightmare backed by *concrète* music based on the sound environment of the event: the rhythmical resonance of the steps at the start and the end, the sound of the drums and of a flabiol, voices lamenting, sobbing or shouting and isolated phrases

³⁴ *Ibidem*.

³⁵ Performed by Pro Musica Antiqua of Brussels, conducted by Safford Cape.

³⁶ Conserved with no. 065451-000, Museu Nacional d'Art de Catalunya, Barcelona.

³⁷ The date 1956 that is established in some catalogues of the work of Varèse does not seem right, WEN-CHUNG 1966, p. 170.

³⁸ *Ibidem*, p. 157.

³⁹ *Ibidem*, p. 166.

⁴⁰ Notably, the film contains another brief scene with the sound provided by *musique concrète* by Varèse [53'05"]. Among horns, sirens and traffic noise, Miró approaches some Puerto Rican children who are drawing with chalk on the sidewalk of 125th Street, New York.

of Gregorian singing from the last responsorial chant of matins of Good Friday, "*Caligaverunt oculi mei*"⁴¹.

We know that Varèse made coloured scale drawings to compose this type of pieces, but we have lost trace of the material on Verges. Thomas Bouchard gave the following explanation to Varèse's biographer, Fernand Ouellette:

I am enclosing [...] a color reproduction of a color drawing by Varèse which he sent to me while we were working on the Verges sequence. Every so often he sends me drawings, gouaches, crayon sketches, fantasies and the like. An indication of a sensitive eye as well as ear. [...] I am also enclosing [...] a timing sheet by Varèse of the "organised sound" of the Verges procession. This type of notation for film sound was invented by Varèse, and as far as I know is original with him and he created it for the Miró film⁴².

As mentioned, the film premiered in the Fogg Museum of Cambridge (MA), on 9 December 1955⁴³. Architect Josep Lluís Sert, dean of the Graduate School of Design of Harvard University and a close friend of Miró, described it enthusiastically:

Your exhibition at our school at Harvard is looking wonderful. Matisse was very impressed, and the students were thrilled. We've had a Miró Week. Bouchard came up and we showed your film at the Fogg Museum; it was a great success. The film really is magnificent, and I believe it gives a proper view of your work and its origins. It's over and hour long and time just slips by without your even noticing. After the film we had a little party at home⁴⁴.

Miró should have been pleased; recall that Henri-Georges Clouzot had presented the film *Le mystère Picasso* also in 1955. However, Barcelona would have to wait two and a half years to be able to premiere Bouchard's documentary. The film was shown at the Windsor Palace of Barcelona cinema on 28 May 1958. It was a private event by invitation only, organised by Club 49 and the Cámara Barcelonesa de Arte Actual. Significantly, it was announced that Bouchard's film had music by Varèse. However, it was not explained that out of the 55 minutes of the documentary, only around three minutes were composed by Varèse⁴⁵.

⁴¹ "[...] este breve episodio actúa como cumbre dramática, acentuando expresionistamente el ambiente de la procesión, rodada como una pesadilla tenebrista que se apoya en una música *concrète* basada en el propio entorno sonoro del acontecimiento: la resonancia cadenciosa de pasos al inicio y al fin, el sonido de tambores y de un flaviol, voces que se lamentan, sollozan o gritan y frases aisladas de la entonación gregoriana del último responsorio de maitines del Viernes Santo, '*Caligaverunt oculi mei*'", GAN-QUESADA 2004, p. 725.

⁴² Thomas Bouchard to Fernand Ouellette, 23 May 1960, Fernand Ouellette Collection, National Library of Canada, Ottawa. Cited by MATTIS 1992, p. 568–569.

⁴³ UMLAND 1993, p. 340.

⁴⁴ "La teva exposició a l'universitat de Harvard, a la nostra escola queda molt re bé. En Matisse crec va quedar molt ben impressionat. Els estudiants entusiasmat. Hem fet una setmana Miró. Va pujar en Bouchard i vàrem fer el teu film al Fogg Museum, un gran èxit. El film és realment magnífic, i crec mostra la teva obra i les seves arrels com cal, dura més d'una hora i es passa el temps sense donarse compte. Després del film vàrem tenir un petit party a casa", Josep Lluís Sert to Joan Miró, Cambridge, MA, 11 December 1955 [JUNCOSA 2008, p. 198-199].

⁴⁵ *Proyección por primera vez en Europa del Film AROUND ABOUT MIRO realizado por Thomas Bouchart [sic], con música de Edgard Varése [sic]. Club 49, Cámara Barcelonesa de Arte Actual, 23, 1957-58 (Cine Windsor, 28 May 1958)*, [Invitation card], Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

Miró, who was concerned about the format and impact of the event in the city wrote to Joan Prats from Mallorca:

I should have a long conversation with you about several important issues, including the presentation of Bouchard's film, which is very good, with music by Varèse, extraordinary. This should take place without hurrying and above all without sentimentality to try to reach the utmost efficacy and conclusiveness⁴⁶.

A few days later, he speculated about other options to disseminate the film through his contact with the writer Camilo José Cela:

The film projection will be attended by Camilo José Cela and Melcior Font. Cela had some relevant ideas for presenting the film in a cultural fair around various towns of Spain and Latin America, which would of course require extensive, intelligent preparation of the audiences⁴⁷.

Preparing the audience; this is what concerned Miró and Prats. But how could they prepare the public if no museum was willing to back the avant-garde artist, and no auditorium was willing to programme Schoenberg's music in advance? The hypothesis discussed in this dissertation suggests that only in some small venues — Sala Gaspar⁴⁸, Sala Aixelà, the auditorium of the Institut Français or Bartomeu house — would it be possible to find the mix of calm and curiosity required to educate supporters in the new art. These would be spaces for the meeting and socialising of select circles ranging from the sophisticated Club 49, the specialised Manuel de Falla Circle or the active Juventudes Musicales Españolas.

This support was expressed in a spirited way in the film projection in Barcelona. Reviews of the event in cultural magazines report the devotion that was expressed by the members of the select circle of Club 49. Joan Teixidor, a founding member of the club, wrote:

An enthusiastic, fervent audience attended the event at the Windsor. They were not disappointed by this marvellous documentary that constitutes an excellent introduction to the work of one of the most important artists of our century. [...] It is difficult to resist the stifling sensation of reality that overflows from the visual shots when these accompany so skilfully the context of his life, the environment that they explain, the city or landscape that they justify. In this respect, Bouchard's work has an undeniable educational efficacy⁴⁹.

⁴⁶ "Cal que tingui una llarga conversa amb tu per varis assumptes importants, entre ells la presentació del film de Bouchard, que és molt bo, amb la música de Varèse, extraordinària. Això cal fer-ho sense precipitacions, i sobretot sense cap sentimentalisme per a envisatjar de lograr el màxim d'eficàcia i de contundència", Joan Miró to Joan Prats. Palma de Mallorca, 13 May 1958, Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

⁴⁷ "Assistiran a la projecció del film en Camilo José Cela i en Melcior Font. En Cela tenia idees d'envergadura per a presentar-lo dins d'una ferialitat cultural per varies poblacions d'Espanya i per Amèrica llatina, lo que naturalment, exigia una llarga i intel·ligent preparació dels públics", Joan Miró to Joan Prats, Palma de Mallorca, 19 May 1958, Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

⁴⁸ For example, on 25 May 1955, Club 49 organised in Sala Gaspar a record-listening session with commentary by Joaquim Homs with music by Varèse (*Ionisation*, *Density 21.5* and *Intégrales*), and prepared their members for the coming projection of *Around and about Joan Miró*.

⁴⁹ "Un público adicto, fervoroso, acudió a la cita del Windsor. Y no salió defraudado de este maravilloso documental que constituye una excelente introducción a la obra de uno de los artistas más decisivos de nuestro siglo. [...] Se hace difícil resistirse a la agobiante sensación de realidad que se desborda de las imágenes plásticas cuando éstas se acompañan tan

According to the film critic Manuel Villegas, the audience at the Windsor even applauded half-way through the film, as the scenes appeared:

Palm trees, houses, mansions, the city of Barcelona and, at the end, Prats, in his old hat shop, places on Miró's head this strange device for measuring the size of the hats, also with an implausible shape. The audience applauds this "suite" of images and its well-chosen ending. Fields, palm trees, stained glass windows, small drums, flamenco dancing, the skirt of a flamenco dancer with its twirls and folds. And the night-time procession, almost monochrome, with elemental sounds made into music by Varèse. Dramatism, reality. Another sequence that was applauded⁵⁰.

However, an article, with no author given, for the column "A las 7 de la tarde" in *Revista* — which was usually written by painter Joan-Josep Tharrats who was always reserved about Miró — hit a raw nerve:

Although it gets rather lost in folkloric digressions that perhaps are not relevant, the film has, at least, the virtue of bringing us close to the pictorial work of Miró, which is so little known by our audience, and so little known by those who unconditionally love his work due to the few occasions that the artist has given us to discover it. [...] We find the background music by Albéniz, Granados or Malats excessive, as it is totally at odds with the spirit of Miró [...] ⁵¹

In short, in the dissertation the proposal is to let the texts talk for themselves. To achieve this, we have researched as much correspondence between the supporting roles as possible and we have tried to systematically collect data from artistic and cultural magazines, weekly publications on current affairs and the daily press with the expectation of identifying affinities, prejudices and affiliations.

The chapter "Club 49 atmosphere: literature review" — which we have included as an annex so that it does not interfere with the account — tries to show current knowledge and the need to review it. We consider that this review can only involve deep immersion in the

hábilmente de su contexto vital, de un ambiente que las explican, de una ciudad o de un paisaje que las justifican. En este sentido, la labor de Bouchard tiene una innegable eficacia didáctica", TEIXIDOR 1958.

⁵⁰ "Palmeras, casas, palacios, la ciudad de Barcelona y, al final, Prats, en su vieja sombrerería coloca, en la cabeza a Miró ese extraño aparato para tomar la medida de los sombreros, también forma inverosímil. El público aplaude esta "suite" de imágenes y su certero final. Campos, palmeras, vitrales, tímpanos, baile flamenco, falda de la bailaora con sus giros y pliegues. Y la procesión de noche, casi monocroma, con sonidos elementales, hechos música de Varese. Dramatismo, realidad. Otra secuencia que se aplaude", VILLEGAS LÓPEZ 1959.

⁵¹ "Aunque se pierda de una manera excesiva en divagaciones folklóricas que tal vez no vengan al caso, el film tiene, al menos, la virtud de acercarnos a la obra pictórica de Miró, tan desconocida de nuestro público, y tan desconocida de los que la amamos incondicionalmente por las pocas ocasiones que nos brinda el artista para conocerla. [...] Nos sobraba en la película el fondo musical de Albéniz, de Granados o de Malats, que en nada concuerda con el espíritu de Miró [...]", [A las 7 de la tarde] Una película... 1958.

original documents. As Joan Prats's correspondence has been lost, we needed to look for other sources that could enable us to reconstruct relations and networks⁵².

In the early days of preparing this dissertation, we imagined that we could study together without difficulty the experimentation of the visual arts and avant-garde art music, as we have just shown in the case study of the *Good Friday Procession in Verges*. However, to prioritise the clarity of the writing, we decided to dedicate the first part of the dissertation to the visual arts and focus on the experience of the *fotoscop*, and the second part to art music, without prior qualifiers.

The accounts outlined in each of the two parts use different strategies. In the first part, Joaquim Gomis and Joan Prats question how to photograph a work of art. In the account, two creators are intertwined: Miró, their close friend with whom they share yearnings, confidences and projects, and Gaudí, a hero who has already died — only his architectural works in the streets of the city remain. The *fotoscop* is the vehicle for these questions and delivers interpretations of significant impact. In the second part, we needed to start from zero. If we wanted to explain the singularity of the “Música oberta” avant-garde music circles, we needed to reconstruct archaeologically the paths of the musicians, music groups, patrons and music dissemination platforms from the end of the Spanish Civil War. Up to now, they have been addressed from the partial perspective of the monography. Now, we hope to show the fundamental nature of a network that was established between them.

⁵² Here we should note the detailed study that has been carried out in the Joaquim Gomis archive managed by the Joan Miró Foundation and the Arxiu Nacional de Catalunya (Sant Cugat del Vallès), the archives of Maria Lluïsa Borràs, Joan Brossa and Joan-Josep Tharrats held by the MACBA (Barcelona), the personal archives of Josep Maria Mestres Quadreny, Pietat Homs Fornesa and Marita Gomis, the archives of Josep Bartomeu, Emili Bosch, Sebastià Gasch, Joaquim Homs, Anna Ricci and Manuel Valls in the Biblioteca de Catalunya (Barcelona) and the Archiv des Internationales Musikinstitut Darmstadt. Unfortunately, we could not travel to New York to consult the correspondence of Alfred H. Barr, Jr. and other managers at The Museum of Modern Art.

FIRST PART: **FOTOSCOP**

We arrived...

WE ARRIVED AT THAT TOWN AND THERE WAS NOBODY,
BUT IN THE SQUARES AND PASSAGEWAYS WE HEARD THE
SOUND OF THOSE WHO HAD BEEN THERE AND THEIR
DANCES AND THE CRACKS IN THE WALLS HINTED AT THE
FACES OF THOSE WHO WOULD COME.

Les irrealis omegues, J.V. Foix⁵³

In the autumn of 1939, an old friend of Barcelona began to walk through the city's streets and transform its cultural life. Joan Prats i Vallès (1891–1970)⁵⁴, lover of contemporary art, left Barcelona's Modelo Prison on 10 September 1939, with a desire to revive three friendships. The reunion between them marked the second fruitful stage of their collaboration, from which books, photographs, exhibitions, slide projections and even some buildings emerged. As will be described below, one of the most important legacies of their partnership was surely the establishment of new interpretations of the work of Antoni Gaudí and Joan Miró.

Behind bars for earthenware jars

We can reconstruct the vicissitudes that had led Joan Prats to be imprisoned through the Sumarísimo de Urgencia file, number 3107/1939⁵⁵. Prats was detained on 16 February 1939⁵⁶, only 21 days after the entry of General Yagüe's troops in Barcelona, under the accusation of assisting the rebellion. During this brief interval, he had had time to save the ADLAN and GATCPAC archives using a pushcart and move them secretly to Arxiu Mas premises⁵⁷. A report by the Jefatura Superior de Policía of Barcelona, dated 16 March, justified his detention:

⁵³ "VAM ARRIBAR EN AQUELL POBLE I NO HI HAVIA NINGÚ, PERÒ PER PLACES I PASSATGES SENTÍEM LA FRESSA DELS QUI FOREN I DE LLURS DANSES, I LES ESQUERDES DELS MURS EBOSSAVEN LA FAÇ DELS QUI VINDRAN", FOIX 1987 (1949), p. 33.

⁵⁴ CIRICI 1963, 1970, 1976, BORRÀS 1986A, 1995.

⁵⁵ AUDITORÍA DE GUERRA DE LA CUARTA REGIÓN MILITAR. JUZGADO INSTRUCTOR NÚM. 3 (AGCRM/3107), 1939. Sumarísimo de urgencia número 3107/1939 instruido contra Juan Prats Vallés. NL. 2377, caja 256, Tribunal Militar Territorial Tercero, Barcelona. Josep Massot i Ramis d'Ayreflor was the first to publish data from this file in MASSOT I RAMIS D'AYREFLOR 2018, p. 671–673.

⁵⁶ AGCRM/3107, doc. 4.

⁵⁷ TARRAGÓ 1972, CARRASCAL 2021, p. 237.

[...] because during the red domination he focused on recovering art objects, and has undertaken several trips to France, in one of which he personally transported various art objects and had previously transported other shipments to the Exhibition of Paris, by order of the Government of Catalonia's Minister of Culture⁵⁸.

The first documented attempt to get him out of prison is a sworn declaration of 10 July by the then Captain of the Combat Engineers of the Signals' Unit⁵⁹ Ricard Gomis, which we transcribe in full below:

When asked properly states: That he has known Juan Prats Valles for around fifteen years and Prats has never belonged, at least as far as he knows, to any political party, although Prats was a member of various artistic and cultural associations. That due to this love of art it is possible that Prats has had relationships and friendships with left-wing political people, but in all the time that the declarant has had dealings with the accused, he has never seen Prats take part in any demonstration or cooperate in any type of politics. The declarant would define the accused as a typical member of the Catalan middle-class, with no more aspirations or sentiments than for art. That during the war and due to the economic situation of his home, the accused accepted the temporary task of organising in Paris, for the international exhibition of 1938 [sic], two rooms on regional art and indeed he had taken for the aforementioned exhibition various objects, but the value of all of them amounted to a few hundred pesetas, and the things that he took were partly individual donations and partly purchased in shops, such as earthenware jars and wicker chairs; that is, they were all folk art objects. The declarant clarifies that the individual donations that are referred to above were not donations from private homes but from shops that donated them for publicity. That he does not have anything further to say⁶⁰.

Ricard Gomis Serdañons (1910–1993), industrial engineer since 1935, had known Prats from when he was very young as a customer of Prats's hat shop. His father ran a cotton importation company, José A. Gomis SA⁶¹. It was probably Joan Prats's and Ricard Gomis's mutual love for music that had brought them close⁶². Gomis recalled, when he was interviewed by Maria Lluïsa Borràs, that "Prats, Carles Sindreu, Gerhard and I at the start

⁵⁸ "[...] porque durante la dominación roja se dedicó a la recuperación de objetos de Arte, el cual ha realizado varios viajes a Francia, en uno de los cuales transportó personalmente varios objetos artísticos, habiendo efectuado con anterioridad a este transporte otras expediciones con destino a la Exposición de París y por orden del Consejero de Cultura de la Generalidad", AGCRM/3107, doc. 2.

⁵⁹ SUBSECRETARÍA DEL EJÉRCITO 1939A, 1939B.

⁶⁰ "Preguntado convenientemente declara: Que conoce a Juan Prats Valles desde hace unos quince años, y nunca ha pertenecido, al menos que lo sepa el declarante a ningún partido político, aunque sí estaba asociado a diversas asociaciones de tipo cultural y artístico.- Que por esta afición al arte es posible que haya tenido relaciones y amistades con gente política de izquierdas, pero en todo el tiempo que el que depone ha tratado al encartado, nunca le ha visto tomar parte en ninguna manifestación ni cooperar a ninguna clase de política, conceptuándolo el declarante como un típico burgués catalán, sin más aspiración ni sentimientos que para el arte.- Que durante la guerra, y debido a la situación económica de su casa, el encartado aceptó el cargo interino de organizar en París, para la exposición internacional de 1938 [sic], una o dos salas de arte regional, y en efecto ha llevado para la referida exposición diversos objetos, pero el valor de todos ellos ascendía a unos cientos de pesetas, y las cosas que ha llevado han sido, en parte donaciones particulares, y en otra parte objetos adquiridos en tiendas, como por ejemplo jarrones de tierra y sillería de mimbres; es decir, todos eran objetos del arte popular.- Aclara que las donaciones particulares a que se hace referencia más arriba, no eran donaciones de casa particulares, sino de tiendas que hacían para propaganda.- Que no tiene más que decir", AGCRM/3107, doc. 5.

⁶¹ GIRALT-MIRACLE 1997, p. 181.

⁶² SÁNCHEZ DE ANDRÉS 2010.



Joan Prats in his hat shop in 1955. Photograph: Brassai, photographer [Cirici 1976, p. XI].

of the 1930s, when the record emerged, signed the Manifest dels Discòfils and suggested disseminating limited editions of non-commercial works. I was twenty-one years old”⁶³.

After Ricard Gomis's endorsement before the military judge, which was not free of risk for him, and the corresponding criminal record reports, the judge issued a resolution on 8 September 1939⁶⁴. In this court resolution, Prats was allowed to be put under house arrest pending trial, rather than incarcerated. The step taken by Ricard Gomis was significant for at least three reasons: it enabled Prats to be free before the trial; it marked the line of defence of the accused; and, from the perspective of our thesis, it made possible thirty years of high-level cultural promotion in Barcelona, which could have been lost in the blink of an eye.

As indicated at the start of this chapter, Prats was released from prison on 10 September 1939⁶⁵. He had been imprisoned for seven months in a completely saturated, arbitrary penitentiary system. Years later, Prats had described this experience to Borràs:

[...] there were eleven men in the cell and in the morning the door would open and they would read out the names of men who nobody would see again and that shortly afterwards would be replaced by others. He said that fear paralysed his body and his heart beat hard when he saw each new list appear... [...] when he got out, he had deteriorated greatly and his fingers were white as paper and totally numb⁶⁶.

The first statement by Joan Prats before the examining magistrate was carried out on 14 September. We have transcribed it fully here because of its interest:

That prior to or during the Marxist rule he has not belonged to any political party or likewise to any trade union. That it is not true that he would have recovered any kind of art objects nor would he have held a position in the red zone nor would he have been given one by the Minister of Culture in the now defunct Government of Catalonia. That it is true that he went to France, but he says that he has only been on two trips and that these were not undertaken on the instruction of the Ministry of Culture of the Government of Catalonia or that of any member of the “red government”. That the reason for his leaving for France was that once the Glorious National Movement had begun and his industry had been collectivised, he sought the way to go and work in France as the industry owned by the defendant did not make enough to maintain his workers. That because he had been Director of the “Grupo de Amigos del Arte Nuevo” that existed in this City and loved art matters, he was closely related to similar people of French nationality. That on the occasion of an International Exhibition in Paris in 1937, the declarant was called to look after a section of folk pottery objects that had been included in the aforementioned Exhibition and in which all were objects from some regions of Spain. That the role occupied by the declarant

⁶³ “En Prats, Carles Sindreu, Gerhard i jo a començaments dels anys trenta, quan va aparèixer el disc, vam signar el Manifest dels Discòfils i ens vam proposar la divulgació de l'edició de tiratge limitat d'obres no comercials. Jo tenia vint-i-un anys”, BORRÀS 1995, p. 13.

⁶⁴ AGCRM/3107, doc. 8.

⁶⁵ AGCRM/3107, doc. 13.

⁶⁶ “[...] eren onze homes a la cel·la i de matinada la porta s'obria i llegien els noms d'uns homes que ningú no tornaria a veure més i que poc després serien substituïts per altres. Deia que l'esglai li paralitzava el cos i que el cor li batejava fort en veure aparèixer cada nova llista. [...] quan va sortir, es veia desmilloradíssim i tenia els dits blancs com de paper, insensibles”, BORRÀS 1995, p. 19.

was that of collecting and installing the objects. That he also came [illegible] to buy some objects that were exhibited in the aforementioned Exhibition, but that these journeys were not on the instruction of any [illegible] from the red government. That the declarant stated that it was only [illegible] who was in charge of conserving these objects. So [illegible] attach two photographs of the section in which he was providing services as an expert as he had said already. He stated that as he was in France he did not pass through the National zone as when the "red authorities" issued his passport they said that his relatives would be kept captive if he did not return [illegible] and due to these statements and the fear of what could [illegible] to his relatives he tried not to go through the real Spain. That he wanted to make known that during his stay in France his relatives [illegible] were searched by the red police who took away jewels and religious images⁶⁷.

Joan Prats had remained in Catalonia during the civil war and had collaborated informally with the Government of Catalonia in the Commission of Propaganda⁶⁸. Those who were close to him at this time stated that his main concern was to protect works of art⁶⁹, a task that he carried out very closely with Josep Gudiol, director of safeguarding Catalan heritage during the war⁷⁰. For example, we know that he was authorised along with Josep Lluís Sert to remove art objects from the town of Llavanes that had been confiscated by order of Ventura Gassol, Minister of Culture of the Republican Government of Catalonia⁷¹. One of the best-known episodes in this period was when Prats accompanied Christian Zervos and his wife Yvonne on a two-month trip around Catalonia in 1936⁷² to document safeguarded art heritage. A photograph has been published frequently that was taken by Roland Penrose⁷³

⁶⁷ "Que antes ni durante la dominación marxista ha pertenecido a partido político alguno ni así mismo a sindical alguna. Que no es cierto que hubiera recuperado ninguna clase de objetos de Arte, como así que tampoco hubiera ostentado ningún cargo dentro de la zona roja ni que tampoco se lo hubiera proporcionado el Consejero de Cultura de la extinguida Generalidad. Que es cierto que fue a Francia, pero dice que tan solamente han sido dos viajes y que el motivo de éstos no fueron hechos por indicación del Consejero de Cultura de la Generalidad ni que tampoco por algún miembro del "gobierno rojo". Que el motivo de su marcha a Francia, fué por que una vez que se inició el Glorioso Movimiento Nacional y haber sido colectivizada su industria buscó la manera de marcharse a trabajar a Francia por que la industria propiedad del declarante no daba para sostener a sus obreros. Que por haber sido Directivo del "Grupo de Amigos del Arte Nuevo" que existía en esta Ciudad y tener afición a las cosas de arte, estaba relacionado con personas de su misma condición de nacionalidad francesa. Que con motivo de celebrarse una Exposición Internacional en París por el año 1937, el declarante fue llamado para que se cuidara de una sección de objetos de cerámica vulgar que había establecida en la mencionada Exposición y en la cual eran todos objetos procedentes de algunas regiones de España. Que el cargo que ocupó el declarante fué el encargarse de recogida e instalación de los objetos. Que también se cuidó de venir [ilegible] para comprar algunos objetos que se exhibían en la citada Exposición, pero que estos viajes no fueron por indicación de ningún [ilegible] del gobierno rojo. Que el declarante dice que tan solamente era [ilegible] que se cuidaba de la conservación de aquellos objetos. Así [ilegible] adjunta dos fotografías de la sección en que se encontraba prestando servicios de técnico como ya deja dicho anteriormente. Hace constar que estando en Francia no se pasó a la zona Nacional por que al expedirle las "autoridades rojas" su pasaporte le dijeron que quedaban rehenes sus familiares para en caso de que este no volviera [ilegible] y ante estas manifestaciones y por temor de que pudiera [ilegible] a sus familiares no intentó el pasarse a la España auténtica. Que desea hacer constar que durante su estancia en Francia los familiares [ilegible] sufrieron un registro por la Policía roja, la cual se llevó alhajas e imágenes religiosas", AGCRM/3107, doc. 12.

⁶⁸ BORRÁS 1995, p. 17.

⁶⁹ *Ibidem*, p. 17.

⁷⁰ *Ibidem*, p. 18.

⁷¹ Ventura Gassol to Mayor of Llavanes, Barcelona, 26 July 1936, AHCOAC, Barcelona. Published in GÓMEZ PRADAS, MENDELSON and MINGUET 2021, p. 119.

⁷² NADAL 2016, 2022, p. 34–50.

⁷³ BORRÁS 1995, p. 18.

and shows Prats unfurling the Tapís de la Creació of Girona in front of Yvonne Zervos in the cathedral's chapterhouse.

Like a magnet, Prats detected, contacted, and attended to any visitor who was interested in new art who appeared in Barcelona. He did this regardless of whether the person was a musician, such as Edgard Varèse who was trying to organise The First Artists' International in 1933⁷⁴, or an art critic enlisted in the Republican army, such as Carl Einstein in 1938⁷⁵.

In addition, along with Josep Torres Clavé, Prats had taken charge of issue 25 of the magazine *AC*⁷⁶. This was the last issue to be published, in June 1937, in the middle of the war and just after the May Days. It was characterised by a marked revolutionary political profile. The title itself touched a sore spot: "Problemes de la revolució" (Problems of the Revolution). It argued the need to rationalise housing and the urban environment and eliminate insalubrious areas to achieve a healthier and perhaps happier society. After this issue of *AC*, Torres Clavé and Prats prepared three further issues, numbers 26, 27 and 28, but they were not published⁷⁷.

As recognised in his statement before the military judge, Prats had collaborated informally in the collection of ceramic and wicker pieces for the Pavilion of the Spanish Republic in the *Exposition Internationale des Arts et des Techniques Appliqués à la Vie Moderne* of Paris 1937. We know that the pavilion was opened before the planned collections of folk pottery had arrived⁷⁸, and Prats's friends Josep Lluís Sert and Joan Miró probably asked him a favour at the last minute. Of course, Prats was delighted to collaborate. The judge's report still contains one of the two photographs that Prats submitted to show the low economic value of his contribution, always with the fear of being accused of plundering Spanish artistic-historical heritage. The photograph shows a view of the room of folk art photographed by the Parisian studio of Roness-Ruan, which had undertaken a photo report of the pavilion⁷⁹. It shows two shelving units designed by the artist Alberto [Sánchez] with Spanish pottery jugs and pitchers. On the back of the photograph in Prats's writing is the following note:

Close to their land, Spaniards found in it the material with which to make objects that were useful in their lives and the opportunity to show their extraordinary spirit of invention. The forms of the objects that they gave life to are numerous. However, the most loved place of the home is now empty⁸⁰.

⁷⁴ RODRÍGUEZ ROIG 2021, p. 227.

⁷⁵ LAHUERTA 2012, p. 69.

⁷⁶ MARTÍ 1980, p. 43. The issue of June 1937 (no. 25) of *AC* is signed on page 3 as follows: "Dirigit per Josep Torres Clavé, amb la col·laboració de Joan Prats i amb l'aportació d'altres elements del G.A.T.C.P.A.C. i A.D.L.A.N."

⁷⁷ BORRÀS 1970, p. 62, PIZZA 2006, p. 306.

⁷⁸ ALIX 1987, p. 128–131.

⁷⁹ Roness-Ruan, 1937. Centro Documental de la Memoria Histórica, ES.37274.CDMH/4//PS-FOTOGRAFIAS,42,26.

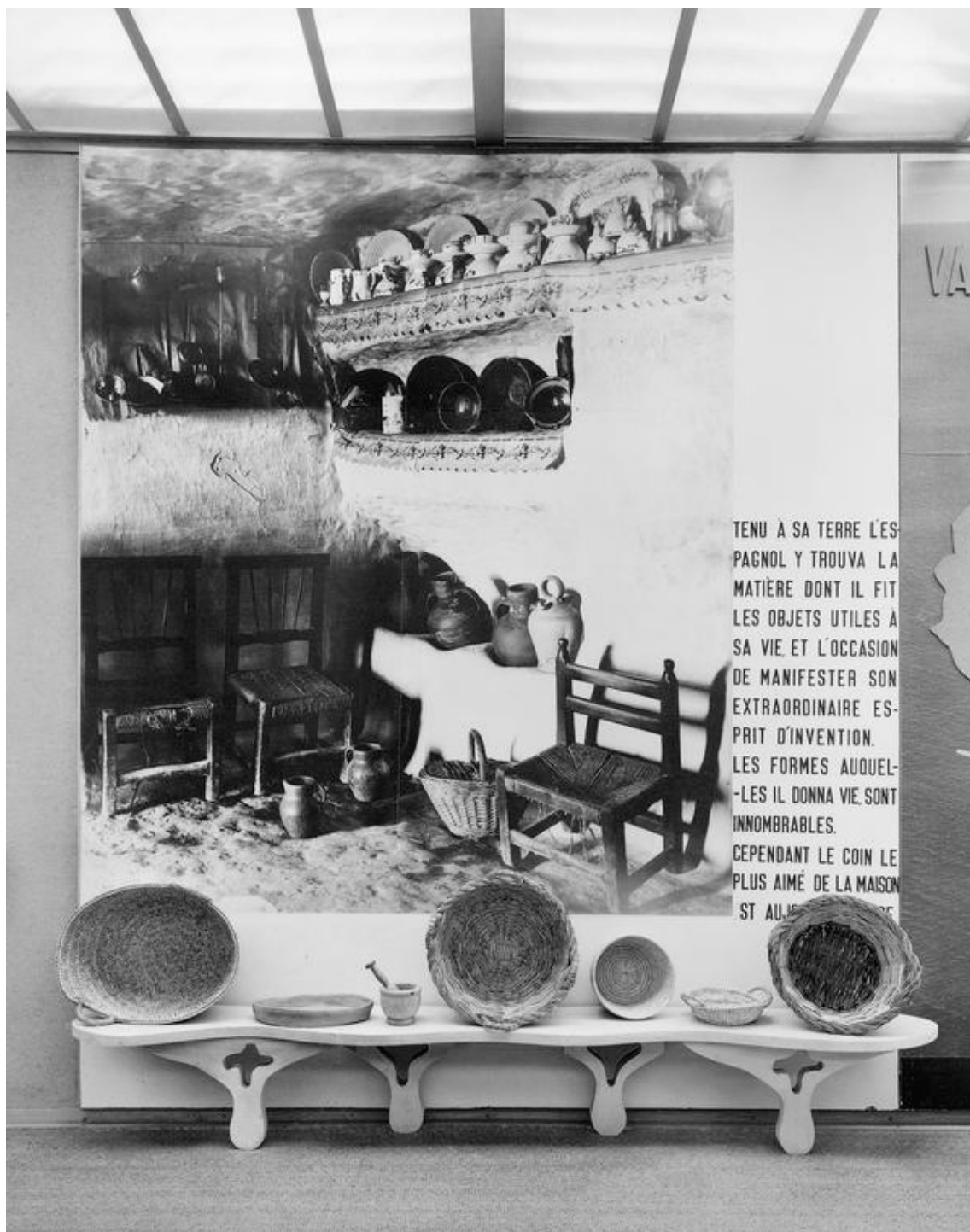
⁸⁰ "Pegado a su tierra, el Español encontró en ella la materia con la cual hizo los objetos útiles a su vida y la ocasión de manifestar su extraordinario espíritu de invención. Las formas de los objetos en los cuales él dio vida son inencontrables. No obstante, el lugar más querido de la casa está hoy vacío", AGCRM/3107, doc. 10.



Photograph of the Spanish Pavilion in Paris (1937) attached to the *Sumarísimo de Urgencia* file on Joan Prats Vallès, top [AGCRM/3107, doc. 10.], and the same photograph from the archive, below. Photography: Roness-Ruan, 1937. Centro Documental de la Memoria Histórica, ES.37274.CDMH/4//PS-FOTOGRAFIAS,42,26.

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la casa está hoy vacío.

Back of the photograph of the Spanish Pavilion in Paris (1937) attached to the *Sumarísimo de Urgencia* file on Joan Prats Vallès, with words handwritten in Spanish by Joan Prats [AGCRM/3107, doc. 10].



TENU A SA TERRE L'ESPAGNOL Y TROUVA LA MATIÈRE DONT IL FIT LES OBJETS UTILES A SA VIE. ET L'OCCASION DE MANIFESTER SON EXTRAORDINAIRE ESPRIT D'INVENTION. LES FORMES AUQUELLES IL DONNA VIE SONT INNOMBRABLES. CEPENDANT LE COIN LE PLUS AIMÉ DE LA MAISON EST AUJOURD'HUI

Photograph of the Spanish Pavilion in Paris (1937) from the panel including the text in French that is also on the back of the photograph from the file on Joan Prats Vallès. Photography: Photo © Ministère de la Culture - Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais / François Kollar.

Clearly, this is no testimony before the authorities. In fact it is the Spanish translation of a text written in French that could be read on a photomontage in the same room, as shown in a photo by François Kollar (1904–1979)⁸¹. The text accompanied a large-format photograph of a humble house of Mediterranean vernacular architecture, which was very similar to those published in the pages of various issues of *AC*⁸². In front of the photomontage, a stand displayed wicker baskets and a pestle and mortar. Consequently, Prats noted this text on the back of the photograph in 1937 either because he found it interesting and copied it or because he wrote it himself and suggested using it in the photomontage. The second option seems likely, as the tone of the text and way of writing is similar to other texts by Prats that we will analyse in the next chapters, and it reveals his interest in the vernacular, as sincere and true art.

Also during the war, Prats collaborated in the organisation of an exhibition of Iberian folk art for the Spanish pavilion that the Republican government was planning to exhibit at the Universal Exhibition of New York in 1939⁸³. However, Prats's plans never came to fruition due to disagreement in the heart of the pavilion's commission and the precipitation of political events in Spain⁸⁴. Even so, Prats kept for the rest of his life a collection of large pottery jugs from various parts of Spain that he had gathered for this aborted exhibition⁸⁵.

At Joan Prats's trial, the following people were called as witnesses: Ramon Marinello (22 September 1939), Adelita Lobo (23 September 1939) and Enric Seguí Campañà (23 September 1939). The first two were close friends of Prats in the ADLAN period and the third was a medical student and son of doctor Enric Seguí i Pou, who was also a friend of Prats. The three maintained the line of defence set out by Ricard Gomis in July: Prats was not affiliated to any political party, he left for France due to economic problems and he was a great art lover, who was completely harmless. It was always stressed that what he took to France were crafts of no value, so that he could not be accused of other crimes against artistic heritage.

Ramon Marinello (1911-2002) had been one of the three young sculptors promoted by ADLAN, along with Jaume Sans and Eudald Serra. When he went to make a statement supporting his friend, he was working on the graphic design of the first volume of *Homenaje de Cataluña liberada a su caudillo Franco* [*Homage to Catalonia liberated by the Caudillo*

⁸¹ Photo © Ministère de la Culture - Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais / François Kollar, <https://photo.rmn.fr/ark:/36255/07-513371.locale=fr>.

⁸² Particularly, *La evolución del interior...* 1935, p. 16, 18.

⁸³ According to interviews with Joan Ainaud de Lasarte and Adelita Lobo carried out by Maria Lluïsa Borràs in 1975 and published in part in BORRÀS 1986A, p. 162, BORRÀS 1995, p. 17–18. In the interviews, the preparation for the Exhibition of New York in 1939 of a set of dolls dressed in regional Spanish costumes is discussed, a proposal that had already been considered for the Spanish pavilion of the Exhibition of Paris of 1937, see ALIX 1987, p. 129.

⁸⁴ MURGA 2010.

⁸⁵ BORRÀS, 1995, p. 18.

*Franco*⁸⁶, a work of absolute submission by part of the Catalan middle class to the dictatorship, as shown by its title⁸⁷. Josep M. Rovira and Carles Serra have already noted that the graphic design and some of the images used by Marinelló were inspired by the pages of *AC*, which was now at the service of fascism⁸⁸. In his statement, Marinelló said that Prats was “a man who is rather apolitical and considered very honourable and incapable of committing any act against the Glorious Movement”⁸⁹.

Adelita Lobo (1900–1986)⁹⁰ had been a member of ADLAN in the role of secretary and treasury. She was very involved in all the group’s activities and vital for safeguarding the association’s documentation. She started her statement by indicating that she had known Prats “for around six years approximately as we have the same taste in art”. She tried to help him by indicating “that on the occasion of the elections in February 1936, she met the accused who said that he had voted for the right wing”⁹¹. Years later, Lobo admitted that “I had invented the fact that I bumped into him on election day and that he, and I, had voted for the right wing”⁹².

Finally, on 7 November 1939, Prats was informed of his acquittal from all the charges presented in the Military Court⁹³. However, another charge had been made against him in the Tribunal Regional de Responsabilidades Políticas of Barcelona, about which we have only indirect information. He was fined 4,000 pesetas “for having left the red zone for Paris to hold an exhibition, and despite his right-wing ideals, he had returned to Barcelona when this was still a red zone”⁹⁴.

Joan Prats, Joan Miró, Joaquim Gomis and Josep Lluís Sert

The four friends to whom we referred at the start of this chapter were Joan Prats, Joan Miró, Joaquim Gomis and Josep Lluís Sert. Although they had shared many projects during the years of the Spanish Republic, especially through ADLAN⁹⁵ to promote new art, their paths

⁸⁶ *Homenaje de Cataluña...* 1939.

⁸⁷ MOLAS 1995, p. 59–61, SALVO TORRES 1996.

⁸⁸ ROVIRA and SERRA 2006, p. 250–252.

⁸⁹ “[...] un hombre más bien apolítico que lo tiene considerado muy honrado e incapaz de cometer ningún acto contrario al Glorioso Movimiento”, AGCRM/3107, doc. 14.

⁹⁰ GÓMEZ PRADAS, MENDELSON and RODRÍGUEZ ROIG 2021.

⁹¹ “[...] desde hace unos seis años aproximadamente por razón de tener los mismos gustos artísticos [...] que en ocasión de celebrarse las elecciones de Febrero de 1936 se encontró con el encartado el cual le manifestó que había votado por las derechas” AGCRM/3107, doc. 15.

⁹² “[...] jo vaig inventar-me que me l’havia trobat el dia d’anar a votar i que ell, com jo, havia votat per la dreta”, BORRÀS 1995, p. 19.

⁹³ AGCRM/3107, doc. [21].

⁹⁴ “[...] por haber salido de zona roja a París para hacer una exposición y, no obstante sus ideales de derecha, haber regresado a Barcelona cuando aún era zona roja”, COMISIÓN LIQUIDADORA DE RESPONSABILIDADES POLÍTICAS (CLRP), 1960. Expediente 75/7 sobre concesión de indulto a Juan Prats Vallés [Barcelona exp. 01209/1960]. Salamanca, Centro Documental de la Memoria Histórica.

⁹⁵ GUIGON 1990, GRANELL 2008, GÓMEZ PRADAS, MENDELSON and MINGUET 2021.

separated when the civil war broke out. This turning point defined the rest of their lives and forced them to readapt the network of connections between them and to reconsider their joint proposals, which were framed from then on in the sombre context of the Franco dictatorship.

Joan Miró i Ferrà (1893–1983) had taken refuge in Paris when the Spanish civil war broke out. He was immediately followed by his wife Pilar Juncosa (1904–1995) and daughter, who went to join him at the end of 1936⁹⁶. From very early on, his plan was to remain in Paris until Catalonia went back to normal⁹⁷. At this infuriating pace of waiting, Miró was developing a shift in expression in his pictorial work⁹⁸, as could be observed in mid-1937 in the gloomy nature of his *Nature morte au vieux soulier*.

Some of the works that Miró conceived in this period are directly related to the political situation and war in Spain. Examples are the stamp *Aidez l'Espagne* and later *Le Faucheur*, a commission by the Republican government for the interior of the Pavilion of the Spanish Republic at the *Exposition Internationale des Arts et des Techniques Appliqués à la Vie Moderne* of Paris, 1937.

Joaquim Gomis i Serdañons (1902–1991) belonged, like his brother Ricard Gomis, to the industrial middle class of Barcelona and he worked from the 1920s in the family cotton import business, José A. Gomis, S.A., with headquarters in Bruch street⁹⁹. But his real passion was photography, an activity that he began to develop from a very young age¹⁰⁰ and that he combined with collecting postcards, Elizabethan cards and photographic albums¹⁰¹. All of these hobbies, along with an interest in more recent art, brought him to lead ADLAN¹⁰², along with Prats and Sert. As part of ADLAN, he organised two projections of his old postcards in 1934¹⁰³.

At the start of the Spanish civil war, Joaquim Gomis moved with his family to France, the native country of his wife Odette Cherbonnier (1910–1997) and where the couple's second

⁹⁶ UMLAND 1993, p. 333.

⁹⁷ *Ibidem*.

⁹⁸ *Ibidem*.

⁹⁹ GIRALT-MIRACLE 1997, p. 181, PERMANYER 1987.

¹⁰⁰ PERMANYER 1987.

¹⁰¹ "From a young age I also collected postcards, Elizabethan cards, invitations to balls and photo albums. I worked methodically: I went through neighbourhoods and entered all the shops. I confess that I like to collect everything, or at least everything that is disappearing, although my priority is objects with images. But my great passion as a collector until I got married was rare books: only those that were illustrated and with the condition that the illustrations had to have been done in the same period as the text" = "Desde joven coleccionaba también postales, cromos isabelinos, invitaciones de baile, álbumes de fotos. Realizaba un trabajo metódico: iba por los barrios y entraba en todas las tiendas. Confieso que me gusta coleccionarlo todo, o por lo menos lo que desaparece, aunque tiene prioridad cuanto lleva imágenes. Pero mi gran pasión coleccionista hasta que me casé fueron los libros de bibliófilo: sólo los ilustrados y con la condición de que las ilustraciones hubieran sido realizadas en la misma época que el texto", *ibidem*.

¹⁰² *Ibidem*.

¹⁰³ SERRA-NOVAS 1934.



The four friends during the war: Joan Prats with Yvonne Zervos in the chapter house of Girona cathedral, 1936, top left. Photographer: Roland Penrose [CIRICI 1976, p. XI]. Joaquim Gomis, self-portrait in exile, 1937, top right. Photographer: Joaquim Gomis [ANC1-972-N-741]. Joan Miró before *Le Faucheur*, in the Spanish Pavilion in Paris, 1937, bottom left. Photographer: unknown author [LARREA 1937, p. 158]. Luís Lacasa and Josep Lluís Sert in the works of the Spanish Pavilion in Paris, 1937, bottom right. Photographer: unknown author, 1937. Centro Documental de la Memoria Histórica, ES.37274.CDMH/4//PS-FOTOGRAFIAS,42,42.

child was born in 1937¹⁰⁴. During his time in Paris, Gomis continued to see Sert and Miró frequently, although he regretted that “I did not photograph the Pavilion of the Spanish Republic, probably because I was very concerned about the situation”¹⁰⁵. However, he did travel with his family through Czechoslovakia, France and Switzerland, as his photographs show¹⁰⁶. At this point, his interest in photography was active and he took his first images with his new Rolleiflex camera, which for the first time were in the square format¹⁰⁷ that would soon become his favourite, as we will see. In addition, it was around the years 1935 and 1937 when he began to experiment with colour photography¹⁰⁸.

Once the military uprising of July 1936 had been suppressed in Barcelona, Josep Lluís Sert i López (1901–1983), participated in the foundation of the *Sindicato de Arquitectos de Cataluña* (Union of Architects of Catalonia) in the headquarters of the UGT (General Union of Workers), which decided to take possession of the headquarters of the Association and College of Architects¹⁰⁹. One month later, Sert was chosen along with Joan Larrosa for the union’s general secretary’s office, although Sert was not present at the meeting¹¹⁰.

Sert decided to go into exile in Paris in August 1936, because of the threat to someone from an aristocratic family remaining in revolutionary Barcelona:

The office stayed open. Officially it did not close, it continued. Afterwards I left, I went to France. I had been in a slightly difficult situation in Barcelona; there had been all the issue of the family and the Sert house. In the end, it was friends from the Ateneu, Colomer and all those people, who said to me: “come on, don’t be ‘stupid’ and leave, those are things that happen”. I remember that Serra wrote me a letter. There was a congress for peace. We had that committee for the fight against fascism, with Serra as president. He sent me to that congress in Brussels and that was when I left Barcelona. Afterwards, I stayed in Paris spreading the cause¹¹¹.

¹⁰⁴ NARANJO 2002, p. 160.

¹⁰⁵ PERMANYER 1987.

¹⁰⁶ The photographic collection of Joaquim Gomis has been kept since 2010 in the Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès. Through his photographs of the period between 1936 and 1939, we can reconstruct the journeys and stays of his family in: Praga, Paris, Hertenstein (Lucerne), Rigi Kulm, Mont Pèlerin, Chamonix, Mègeve, Saint-Jean-de-Luz, Vichy o Mont-Dore (ANC1-972-N-747 ff.).

¹⁰⁷ See for example ANC1-972-N-666 or ANC1-972-N-710.

¹⁰⁸ Naranjo indicated that Gomis’s first colour photographs date from 1935 (NARANJO 2002, p.159), but this date cannot be confirmed with the material in the archive (972/Gomis-ANC). In contrast, in the collection the first colour images date from 1937, and coincide with the birth of his second son, Joan (ANC1-972-N-731 ff.), of whom there are numerous portraits along with other family photos and two self-portraits of Joaquim Gomis (ANC1-972-N-741).

¹⁰⁹ ROVIRA and SERRA 2006, p. 232–235, GRANELL and RAMON 2012, p. 143.

¹¹⁰ GRANELL and RAMON 2012, p. 144.

¹¹¹ “El despatx va quedar obert. Oficialment no va tancar, més, va continuar. Després jo vaig sortir, vaig anar a França. Jo em vaig trobar en una situació a Barcelona una mica difícil; hi havia tota la qüestió de la família, i de la casa Sert. Finalment, van ésser els amics de l’Ateneu, Colomer i tota aquesta gent, els qui em van dir: “home, no siguis ‘tonto’ i surt, i, després, això són coses que passen”. Recordo que en Serra em va fer una carta. Hi havia un congrés per a la pau. Teníem el comitè aquell de la lluita antifeixista, del qual Serra n’era el president. Em van enviar a aquell congrés de Brussel·les i va ésser quan jo vaig sortir de Barcelona. Després, vaig quedar-me a París fent propaganda.”, TORRES 1980, p. 18.

In Paris, from December 1936, Josep Lluís Sert and Luis Lacasa collaborated in the design of the Pavilion of the Spanish Republic. The Pavilion opened on 12 July 1937¹¹². In addition to the famous pieces by Miró, Picasso, González and Calder, it displayed craft items, something that Prats pursued with tenacity from Barcelona, as we have seen¹¹³.

At the same time, along with Joaquim Folch i Torres, Sert directed the installation of the exhibition “L’art catalan” (Catalan Art) organised by the Government of Catalonia¹¹⁴. The exhibition was first held in the Jeu de Paume from March to May 1937 and then in the château Maisons-Laffitte from June to November of the same year. It seems that Sert’s friend Prats had also been entrusted with collaborating sporadically¹¹⁵ in this exhibition that was highly successful with the public, and in which several Romanesque apses, the “Tapís de la Creació” of Girona or the sword of Pere IV were displayed, among many other Romanesque and Catalan gothic pieces¹¹⁶.

However, as the months passed, Sert ran into financial difficulties in Paris. In August 1938, he wrote to his colleague Josep Torres Clavé: “I do not know whether Prats has told you even now I have not been paid the fees for the Pavilion at the Exhibition”¹¹⁷.

Finally, when Barcelona had fallen, in February 1939 Sert set off for the United States. There he would rely on the help of colleagues associated with CIAM, such as Sigfried Giedion: “The latest events in Spain forced me to take the decision to leave Europe in the coming weeks. I would like to be able to visit the United States for a year”¹¹⁸. Later, in March, he wrote: “I am *en route* to La Habana! I had nothing further to do in Europe, after the latest events in Spain... and Paris, is no longer the Paris we loved so much! From there, my journey to the United States in September will be easier”¹¹⁹.

James Johnson Sweeney (1900–1986) had sent a letter of recommendation for Serts to participate in a symposium on architecture organised by The Institute of Fine Arts of New York University. Joseph Hudnut, dean of the Graduate School of Design of Harvard had invited Sert to give talks at Harvard. Finally, in June 1939, Sert and his wife, Ramona

¹¹² ALIX 1987, ROVIRA 2005, p. 105–107.

¹¹³ BORRÀS 1970, p. 62.

¹¹⁴ ROVIRA 2005, p. 102, GRACIA and MUNILLA 2011, p. 212.

¹¹⁵ CIRICI 1976, p. 35–36.

¹¹⁶ JOSEPH I MAYOL 1971, p. 149–163, GRACIA and MUNILLA 2011, p. 190–219.

¹¹⁷ “[...] no sé si saps per en Prats, que encara és l'hora que no m'han pagat els honoraris del Pavelló de l'Exposició”, Josep Lluís Sert to Josep Torres Clavé, Paris, 26 August 1938, Raimon Torres Archive, Barcelona. Cited in ROVIRA and SERRA 2006, p. 246–248.

¹¹⁸ Josep Lluís Sert to Sigfried Giedion. Paris, 13 February 1939, Sigfried Giedion Archive, ETH Zürich, SG 43-K-1939-2-13. Cited in ROVIRA 2000, p. 94.

¹¹⁹ Josep Lluís Sert to Sigfried Giedion. Bermudas, 21 March 1939, Sigfried Giedion Archive, ETH Zürich, 43-K-1939-3-21. Cited in ROVIRA 2000, p. 101.

Longàs (Montxa) (1900–1985), reached New York¹²⁰, where they settled and Sert would initially work.

So the war years passed for each of the four friends, until the desperation of the month of April 1939 arrived. After this, the friends would begin to gradually meet up again, in the repressive context of the early dictatorship. Prats and Gomis would see each other at the end of 1939 or at the start of 1940 when Gomis had returned to Barcelona from Paris and Prats had been released from prison. At this time, Prats was forty-eight years old. When he left prison, he lost hope that one of his sons, Joan Enric, would return from the front alive¹²¹. In April, Miró wrote:

We have received a postcard from the wife of Joan Prats. Their son has disappeared at the Ebre Front. From the way the postcard is written, we are worried that something serious has happened to our friend Joan. I have news that the repression there is very hard¹²².

Miró remained in France until June 1940¹²³, where he had started to work on his *Constellations* series. The correspondence he maintained with Prats's wife kept him up to date with the vicissitudes of his friend¹²⁴, who he would see again when the Miró family left their home in Varengeville-sur-Mer on their way to Spain, after the German bombardment of the Atlantic coast in May 1940. The location of the reunion between Miró and Prats was the train station in Girona, an intermediate point in the tortuous journey—Varengeville, Rouen, Paris, Perpignan, Figueres, Girona, Vic, Palma de Mallorca—that Miró undertook until he finally reached Palma de Mallorca, where he remained during the first years of his return.

For the first time, Miró could return to his country after the civil war. His great friend Joan Prats, who had been notified, waited for him at Girona train station and dissuaded him from returning to Barcelona, where he did not know what kind of welcome he would receive from the official authorities. Miró would go to stay for a while at his sister's house in Vic, before he reached Palma de Mallorca where Pilar's large family welcomed him¹²⁵.

As we saw before, in the summer of 1940 the Sert family had been living in the United States for a year. The correspondence between the Sert and Miró couples became regular

¹²⁰ ROVIRA 2000, p. 102.

¹²¹ BORRÀS 1986A, p. 162, BORRÀS 1995, p. 18–19.

¹²² "Hem rebut una postal de la muller de Joan Prats. El seu fill ha desaparegut al front de l'Ebre. De la manera com està escrita aquesta postal, ens temem que quelcom de seriós hagi passat al nostre amic Joan. Ting notícies que la repressió allí és molt dura." Joan Miró to Domènec Escorsa, Paris, 20 April 1939 [AINAUD DE LASARTE et al. 2009, p. 592].

¹²³ UMLAND 1993, p. 335.

¹²⁴ Joan Miró to Domènec Escorsa, Paris, 20 April 1939 [AINAUD DE LASARTE et al. 2009, p. 592]; Joan Miró to Domènec Escorsa, Varengeville-sur-Mer, 28 January 1940 [AINAUD DE LASARTE et al. 2009, p. 601].

¹²⁵ "Miró remet le pied dans son pays pour la première fois depuis la guerre civile. Son grand ami Joan Prats, alerté, vient l'attendre à la gare de Gerone et le dissuade de rentrer à Barcelone où ignore le genre d'accueil que lui réservent les autorités officielles. Miró ira donc passer quelque temps chez sa sœur, à Vich, avant de gagner Palma de Majorque où la nombreuse famille de Pilar les accueille." DUPIN 1961, p. 308. See also: RAILLARD 2009 (1977), p. 28.

from June 1942, with letters that mentioned Prats and Gomis, who Miró met up with frequently¹²⁶.

The contact between Miró, Gomis and Prats would be even easier after Miró decided to spend some months working in Barcelona. Miró's first stay in the city after the war took place in 1941, when he visited his sick mother. A little later, in the winter of 1942, Miró had a workshop in Barcelona, a space for working that he still did not have in Palma. From this time, Miró settled definitively in Spain, and divided his time between his three residences of Barcelona, Palma and Mont-roig.

With Gomis and Prats together again in Barcelona, some joint projects soon emerged that enabled them to survive spiritually, despite the decrepit cultural life in the period just after the war. Both had two traits that were vital to achieve the objectives they set in such an adverse political, economic and social environment as that of the Spanish dictatorship. First, both were people of action and, if the situation required it, efficient methods. For example, at the start of the Second World War, Gomis and his wife, Odette Cherbonnier, collaborated with the allies to evacuate fugitives from Nazi-occupied France¹²⁷, an activity for which they received in 1947 the *Médaille d'argent de la Reconnaissance française*¹²⁸.

In any case, the main characteristic that joined Gomis and Prats, from before the war, was their fascination for contemporary art. Prats, who fiercely defended the most recent artistic expressions that he considered valuable, despite the incomprehension of the public and critics, rejected being branded as a visionary: "more than anticipate the era I have always had my watch set to the actual time"¹²⁹. Unlike his friends and many intellectuals or artists

¹²⁶ "My dear Moncha. We have received your letter of 6 June, which gave us great satisfaction. We are very happy that you are in good health. Thanks to God, we are all well. [...] Our friend Prats spent some days here with us and we spoke often of you. We are intrigued by this sensational news that you have for us and we hope that you will write soon as we are very interested, is your family going to get bigger? Juan's mother was seriously ill but she is fine now and very strong despite her advanced age. [...] Juan is working a lot and this winter in Barcelona will have a large workshop, we are taking another floor of the house, the third, for him alone and by knocking down partition walls a large, very spacious room has been created. Here he still needs a workshop, but if nothing changes the building work will begin in February, we would so much have liked it to be José Luis who directed the works... I imagine that you are living a distracted and considered life; now we will see how things are for us in Barcelona, as until July we were with my family in Palma. We had dinner one day with Odette and her husband and with Adelita and her husband and all sent you good wishes. I am happy that Luis is working a lot and that you are all in good health". = "Muy querida Moncha. Hemos recibido tu estimada del 6 Junio, que nos causó gran satisfacción. Celebramos muy de veras que gocéis de buena salud, nosotros g. a Dios, estamos todos bien. [...] Estuvo aquí unos días con nosotros nuestro amigo Prats y hablamos a menudo de Vosotros. Estamos intrigados con esta sensacional noticia que tienes para darnos y espero no tendrás pereza de escribir pronto pues estamos muy interesados, vais a aumentar de familia? La madre de Juan estubo gravemente enferma, pero ahora sigue bien y muy fuerte a pesar de su edad tan avanzada. [...] Juan trabaja mucho y este invierno en Barcelona tendrá un gran taller, tomamos otro piso de casa, el 3º, para el solo y derrumbando tabiques le ha quedado una gran pieza muy espaciosa. Aquí le falta aún el taller, pero si no hay novedad, en Febrero se empezarán las obras, tanto como nos hubiera gustado, que fuera José Luis, quien las hubiera dirigido... Ya imagino que lleváis una vida distraída y pensada; ahora veremos cómo nos probará a nosotros Barcelona, pues hasta el Julio, estuvimos al lado de mi familia en Palma. Cenamos un día con Odette y esposo y con Adelita y esposo y todos os recuerdan mucho. Celebro que Luis trabaje mucho y que los dos disfrutéis de buena salud", Pilar Juncosa to Ramona Longas, Montroig, 8 September 1942. Cited in REUS 2004, p. 736–738.

¹²⁷ PUJOL 1982.

¹²⁸ NARANJO 2012, p. 191.

¹²⁹ "[...] más que anticiparme a la época he tenido siempre mi reloj a la hora actual", ARCO 1970.

who were close to him, Prats had not been exiled during the war or during the Franco dictatorship. When he was asked about his decision to remain in Catalonia, he used to state that he did it “because someone had to stay here with the young people”¹³⁰.

In short, we can easily imagine Joaquim Gomis and Joan Prats meeting in Barcelona, as Prats would recall a decade later: “At the end of the war I talked with Gomis about working together. I believed that [with] his extraordinary sensitivity and his great technique, with my ideas and love of photography, we could do things”¹³¹.

¹³⁰ “[...] perquè algú havia de restar aquí amb els joves”, BORRÀS 1970, p. 62.

¹³¹ “Al terminar la guerra hablé con Gomis para hacer una labor conjunta. Creí que [con] su extraordinaria sensibilidad y su gran técnica, con mis ideas y mi afición a la fotografía, podríamos hacer cosas”, CARCASONA 1956A.

Archive photographique Gomis-Prats: documenting Miró from 1943

Although I know everything about Miró,
I know nothing.

Joan Prats¹³²

Joan Miró's first steps in Franco's Spain were ones of uncertainty, caution, dejection and great creativity. Once he had settled in Palma de Mallorca, all correspondence with his art dealer Pierre Matisse in 1940 and 1941 was carried out in the name of Pilar Juncosa, his wife¹³³. It was also Pilar who corresponded with Joan Prats in apparently insignificant communications in Spanish: "We hope that you are all well and that your matters are being resolved favourably. [...] We have seen some popular fiestas with their very lovely typical dances and we thought of you as you like all that so much"¹³⁴. We already know what the matters are and the reference to "popular" will be key to our study.

Meanwhile, the Second World War continued in an atrocious way. Miró had lost contact with his art dealer in Paris, Pierre Loeb and, as mentioned above, he only kept in touch with his art dealer in New York, Pierre Matisse. Reus has compiled several interviews with Miró in which the story of him drawing in the sand on the beach while the waves erase his work appears continuously and insistently¹³⁵. One example is that which Miró recalled years later with Raillard:

I remember the period of fascism well! I came to take refuge here, in, and I said to myself: "Boy, you are really screwed! You will have to sleep on the beach and draw with a stick in the sand. Or make

¹³² "Tot i saber-ho tot de Miró, no en sé res", RAILLARD 2009 (1977), p. 16.

¹³³ MASSOT I RAMIS D'AYREFLOR 2021, p. 35–39, SCLAUNICK 2019, p. 148–155.

¹³⁴ "Esperamos que estáis todos bien y que tus asuntos van solucionándose favorablemente. [...] Hemos visto algunas fiestas populares con sus bailes típicos muy bonitos y pensamos contigo que te gusta tanto todo eso", Pilar Juncosa to Joan Prats, Palma de Mallorca, 14 August 1940 [AINAUD DE LASARTE et al. 2009, p. 603].

¹³⁵ REUS 2004, p. 113–115.

drawings with smoke from a cigarette... You won't be able to do anything else. There's nothing to do."
I had this feeling very clearly with Hitler and with Franco. A total barrier¹³⁶.

In summer 1941, Miró stayed at Mont-roig for the first time after his return to Spain, and there he completed the *Constellations* series (1940–1941)¹³⁷. In February 1942, he visited his sick mother in Barcelona and in July he again spent the summer in Mont-roig. We know that Joan Prats visited him there and that in Barcelona he had dinner with Joaquim Gomis and Odette Cherbonnier¹³⁸. The ties between the three friends became closer again. Correspondence between Miró and Matisse in 1942 revealed how Miró could receive a financial allowance for his work, with “catalogues” – according to the codeword agreed between the two before Miró returned to Spain: 1 catalogue = \$100¹³⁹ – thanks to a contact of Joaquim Gomis in New York¹⁴⁰.

Finally, in winter 1942, Miró set up his workshop in Passatge del Crèdit and settled in Barcelona¹⁴¹. These continued to be years of fear. His friend Sixte Illescas, a GATCPAC architect and former member of ADLAN, recalled how “at that time, Miró was scared and Prats asked me to accompany him on walks around Barcelona, because he believed that I could sniff out danger. In the end, both stopped being afraid”¹⁴².

Miró was isolated within and outside the country, Franco continued the repression and the world was at war. It was almost impossible for Miró to get his new works to Western centres of art. In his work notes started in July 1941, published by Rowell, Miró considered possible projects in which photography began to play a relevant role:

[...] publish an album with fine photographs of objects that I have found, and to enrich it, include a *pochoir* or lithograph in colour with a poetic text or poem, or better still, one of my own poems if this is possible¹⁴³.

¹³⁶ “Me'n recordo prou, de l'època del feixisme! Em vaig venir a refugiar aquí, a Palma, i jo mateix em deia: «Noi, estàs ben fotut! Hauràs de dormir a la platja i dibuixar amb un pal a la sorra. O bé faràs dibuixos amb el fum d'una cigarreta... No podràs fer res més. No hi ha res a fer.» Vaig tenir aquesta sensació ben clara amb Hitler i amb Franco. Una barrera total”, RAILLARD 2009 (1977), p. 60.

¹³⁷ UMLAND 1993, p. 336.

¹³⁸ Pilar Juncosa to Montxa Sert, Mont-roig, 8 September 1942 [REUS 2004, p. 736–738].

¹³⁹ MASSOT I RAMIS D'AYREFLOR 2021, p. 93.

¹⁴⁰ Joan Miró to Pierre Matisse, Palma de Mallorca, 12 May 1942, Joan Miró to Pierre Matisse, Barcelona, 11 July 1942 [SCLAUNICK 2019, p. 155–156, 158].

¹⁴¹ UMLAND 1993, p. 336.

¹⁴² “Aleshores en Miró tenia por, i per passejar per Barcelona, en Prats em demanava que els acompanyés, perquè creia que jo tenia un sentit per ensumar el perill. Al final van acabar tots dos perdent la por”, BORRÁS 1995, p. 19.

¹⁴³ ROWELL 2002, p. 277.

A photographic archive of the work of Joan Miró¹⁴⁴

As it was unfeasible to send his paintings internationally, Miró's work could be shown in advance through photographs. On an unknown date between 1943 and 1944, Joan Prats and Joaquim Gomis started to visit the workshop in Passatge del Crèdit to systematically photograph Miró's paintings. According to Giralt-Miracle: "[...] in the 1940s, [...] Gomis visited Miró's studio in Passatge del Crèdit twice a week to photograph the artist working and capture the process of creating the works and the found objects that surrounded him"¹⁴⁵.

Most of Joaquim Gomis's photographs from this period that are kept in the Arxiu Nacional de Catalunya¹⁴⁶ show a systematic process of documenting Miró's paintings. Each shot captures a painting on an easel. The photographs have no artistic pretensions, the aim was only to take a perpendicular photograph, without distortions, of a well-lit painting. Often the painting is turned 90° from its correct orientation. In some of the photographs, the image of Joan Prats is captured, holding up the painting at the best angle, standing at the side of the painting, his head appearing over the top of it or simply partially showing the hands that held up the painting. The idea was to organise an art archive focused on the figure of Joan Miró, like the then almost hundred-year-old Archivio Alinari in Florence. Or if we look at the closer environment, similar to the Arxiu Mas or its rival the Arxiu d'Arqueologia Catalana, founded by Josep Gudiol Ricart in 1931¹⁴⁷. These initiatives took shape in the foundation by Gudiol himself of the Institut Amatller d'Art Hispànic in 1941, which managed the two aforementioned archives.

Notably, Gomis did not just photograph recently finished works; he also shot paintings from before 1936. Consequently, the archive contains paintings and drawings such as *Ciurana, le village* (1917)¹⁴⁸ from Joaquim Gomis's collection; *Ermita de Sant Joan d'Horta* (1917)¹⁴⁹, *Retrat d'una vaileta* (1918)¹⁵⁰, *Peinture* (1925)¹⁵¹ and *Une femme* (1932)¹⁵² from Joan Prats's collection; Jewellery project for Josep Pascó's course (1908)¹⁵³, *Studies of heads* (1912)¹⁵⁴, *Le battage de blé* (1918)¹⁵⁵ and *Le potager à l'âne* (1918)¹⁵⁶, among others.

¹⁴⁴ This area was first approached in MARTÍN-NIEVA 2018A.

¹⁴⁵ GIRALT-MIRACLE 1997, p. 14–15.

¹⁴⁶ Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès. Hereafter, we will use the abbreviation ANC followed by figures and letters to refer to the specific reference of the photographs that are mentioned.

¹⁴⁷ CAÑAMERAS 2013, p. 36–39.

¹⁴⁸ ANC1-972-N-6096.

¹⁴⁹ ANC1-972-N-6205.

¹⁵⁰ ANC1-972-N-6195.

¹⁵¹ ANC1-972-N-6198.

¹⁵² ANC1-972-N-6203.

¹⁵³ ANC1-972-N-6225.

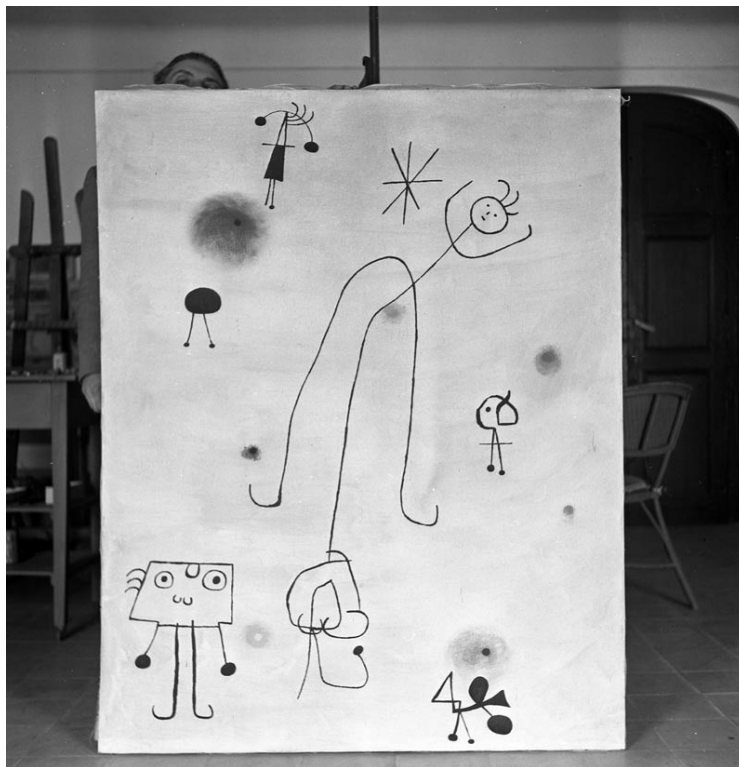
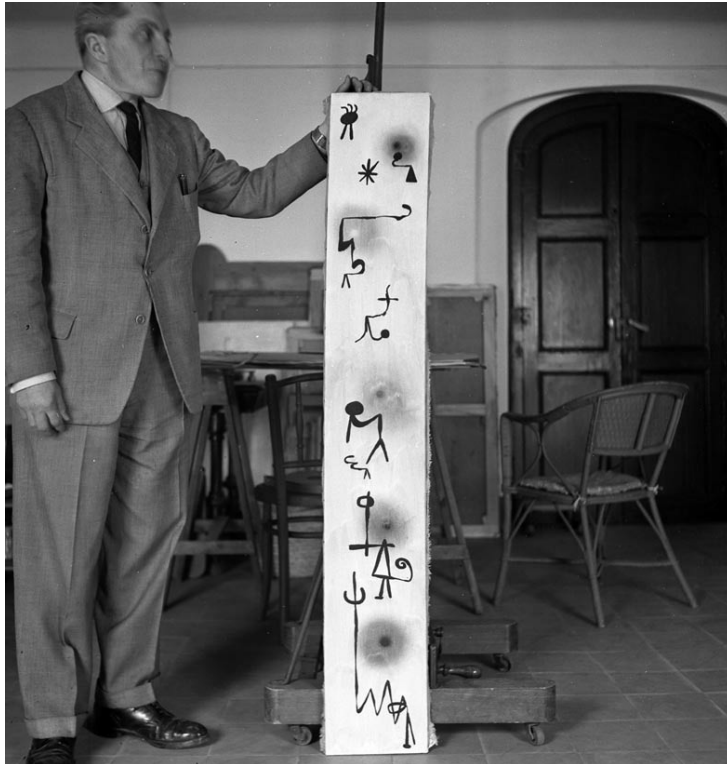
¹⁵⁴ ANC1-972-N-6223.

¹⁵⁵ ANC1-972-N-6200.

¹⁵⁶ ANC1-972-N-6219.



Joan Prats holding up *Femme dans la nuit* (1944), above, and *Femmes, oiseaux, gouttes d'eau, étoiles* (1944), below, by Joan Miró in his workshop in Passeig del Crèdit, Barcelona. Photograph: *Archive photographique Gomis-Prats*, Joaquim Gomis, photographer [ANC1-972-N-5570, ANC1-972-N-5583].



Joan Prats holding up *L'étoile matinale* (23 November 1946), above, and *L'étoile matinale* (20 November 1944), below, by Joan Miró in his workshop of Passeig del Crèdit, Barcelona. Photograph: Archive photographique Gomis-Prats, Joaquim Gomis, photographer [ANC1-972-N-6110, ANC1-972-N-6105].

This was therefore a time to put in order 35 years of work, to rewrite the past and plan for the future, when the exterior conditions were favourable.

We should add that in the work notes quoted above¹⁵⁷, Miró also speculated on the possibility of resuming some sculpture works. This interest was probably reinforced when he visited the ceramics exhibition of his old friend Josep Llorens Artigas (1892–1980) in the *Librería-Galería Argos* of the *Passeig de Gràcia*, Barcelona, on 28 November to 11 December 1942¹⁵⁸. Some years later, Llorens Artigas explained what Miró saw in his ceramics:

When he visited my ceramics exhibitions of glazed stoneware, he was interested in the objects' materiality and quality. He knew how to see the part that he could use for his creations. After long days in my workshop in Barcelona, he became familiar with my research of all kinds: glazes, colours, pastes, and all of this enabled him to produce the ceramics that are now exhibited in Paris, with the various materials that he had to hand – using as a base earthenware jars, pieces of faience, of fire clay, of stoneware¹⁵⁹.

Several times in this period, Miró expressed this desire to sculpt, particularly in the summers spent in Mont-roig: "I'm getting ready to work on sculpture, to see how it goes: I'm very excited"¹⁶⁰.

If it was difficult to export paintings, it was even harder to transport ceramic pieces or sculptures. Consequently, it seemed that the pieces had to be photographed so that they could be seen, firstly by art dealers, for example a reticent Pierre Matisse, and subsequently by the public who visited museums, read art magazines and followed Miró's career. However, this hypothesis should be qualified by Joan Miró's foresight when he wrote to Pierre Matisse: "If I don't send photos of the paintings I have here it is because I think it would be a mistake, as the copies give no more than a very weak idea of the original"¹⁶¹. It would seem that the photographic effort of Miró, Prats and Gomis was not aimed at art dealers.

In the case of the sculptures, Gomis's photographs took on another value as the pieces were photographed before and after they were painted and put in the kiln. A first series of

¹⁵⁷ ROWELL 2002, p. 256–257, 271–274.

¹⁵⁸ J.T. 1942.

¹⁵⁹ "Visitant mes expositions de céramiques en grès cérame, il s'est intéressé à leur matière et leur qualité. Il a su voir le parti qu'il pouvait en tirer pour ses créations. De longs séjours dans mon atelier de Barcelone l'ont familiarisé avec mes recherches de toute sorte : émaux, couleurs, pâtes, et tout cela lui a permis, en prenant comme fond des vases, des morceaux de faïence, de terre réfractaire, de grès, de réaliser avec matériaux divers qu'il avait sus la main, les céramiques exposées maintenant à Paris", LLORENS ARTIGAS 1948.

¹⁶⁰ "Jo em preparo per a treballar en escultura, a veure com anirà això: n'estic molt animat", Joan Miró to Joan Prats, Mont-roig, 23 July 1944 [AINAUD DE LASARTE et al. 2009, p. 642].

¹⁶¹ "Si je ne vous envoie pas des photos des peintures que j'ai ici c'est parce que j'estime que ce serait une erreur, car les reproductions ne donnent qu'une très faible idée de l'original", Joan Miró to Pierre Matisse, Barcelona, 17 June 1944 [SCLAUNICK 2019, p. 165].



Tête before being fired (August 1944), top, and after firing (1946), bottom, by Joan Miró in Josep Llorens Artigas's workshop. Photograph: *Archive photographique* Gomis-Prats, Joaquim Gomis, photographer [ANC1-972-N-5433, ANC1-972-N-6144].

photographs¹⁶² shows immaculately white, unpainted sculptures, while a second series¹⁶³ shows the same pieces with the paint crystallised after having been fired.

According to Reus¹⁶⁴, Miró also started to draw on transfer paper what would become the *Barcelona Series* in Mont-roig in 1941.

When I saw the fifty drawings – Joan Prats always recalled – that is the full series, I suggested publishing it right away. He said: “Impossible! Where will we get the money from?” “Don’t worry about that! It will work out for sure.” I don’t know how, but we managed to get the money together and the “Barcelona” series was created. I was present from the first to the last lithograph. It was very delicate work, because it was not only difficult to transfer the drawing to fine stone and press it, but also, if it was not clear enough, it had to be retouched. It is a procedure that requires a lot of skill. At night, I couldn’t get to sleep. When we had finished the whole print run, it seemed like a miracle¹⁶⁵.

In the process of printing the lithographs at the Miralles press in May 1944, both Miró and Prats were present, as well as Gomis’s camera. Gomis connected here with another type of photographic tradition, that in which he tried to capture the creative act of the artist and the atmosphere of the workshop. During this period, which corresponded approximately to the year 1944, Gomis photographed three spaces where Miró created: Miró in his workshop in the Passatge del Crèdit¹⁶⁶, Miró and Llorens Artigas in Artigas’s workshop¹⁶⁷, and Miró and Prats in the Miralles press in 1944¹⁶⁸. Remarkably, there was a local precedent to these photographs in the postcard series created by photographer Francesc Serra (1877–1967) between 1902 and 1915 of artists and architects of Barcelona in their workshops, in which we can find a young Miró¹⁶⁹.

Reestablishing contact with New York

As the end of the Second World War came into sight, on the advice of Prats (according to Reus¹⁷⁰), Miró tried to establish a strategy for introducing his new works into the art system. It was based on taking back control from the art dealers to build his prestige, which he considered he had not yet attained, by organising two exhibitions in museums in Paris and New York: at the Musée Nationale d’Art Moderne and The Museum of Modern Art.

¹⁶² ANC1-972-N-5418 to ANC1-972-N-5442.

¹⁶³ ANC1-972-N-6119 to ANC1-972-N-6170.

¹⁶⁴ REUS 2004, p. 370.

¹⁶⁵ “Quan vaig veure els cinquanta dibuixos —recordava, sempre, Joan Prats—, és a dir, la sèrie completa, vaig proposar-li de fer-ne l’edició a l’instant. Ell va fer: ‘Impossible! D’on traurem els diners?’ ‘Això rai! Bé prou que sortiran.’ No sé com, però vaig poder arrebregar diners, i la sèrie ‘Barcelona’ es va fer. Jo vaig ser-hi present de la primera a l’última litografia. Era una feina molt delicada, perquè no solament era difícil de passar el dibuix a la pedra fina, premsant-lo, sinó que, si no quedava prou clar, calia fer-hi retocs. És un procediment que requereix molt d’ofici. Jo a les nits no em podia adormir. Quan la van tenir tirada, em va semblar un miracle”, BORRÀS 1984, p. [11].

¹⁶⁶ ANC1-972-N-5471 to ANC1-972-N-5472, and ANC1-972-N-5488.

¹⁶⁷ ANC1-972-N-5498 to ANC1-972-N-5502.

¹⁶⁸ ANC1-972-N-5493 to ANC1-972-N-5497.

¹⁶⁹ GARCIA ESPUCHE, PLASÈNCIA and TORRELLA 1990.

¹⁷⁰ REUS 2004, p. 440–452.



Joan Miró in his workshop in Arc de Jonqueres (1914), top, and in his workshop in Passatge del Crèdit (August 1945), below. Photography: Francesc Serra [Arxiu Fotogràfic de Barcelona], *Archive photographique* Gomis-Prats, Joaquim Gomis, photographer [ANC1-972-N-5471].

First Tone¹⁷¹ and later Reus¹⁷² have explained in detailed how the *Constellations* series left Spain in a diplomatic bag, through the mediation of Portuguese historian and art critic Adriano de Gusmão (1908–1989) and Brazilian writer Paulo Duarte (1899–1984)¹⁷³, who introduced himself as the Director of the Latin Department of MoMA, and how the series reached the port of Philadelphia in July 1944 with the aim of exhibiting it in the Museum of Modern Art of New York. However, after some manoeuvring by Pierre Matisse, the *Constellations* were finally presented in the Pierre Matisse Gallery of New York in January 1945, in the exhibition “Joan Miró: Ceramics 1944, Tempera Paintings 1940 to 1941, Lithographs 1944”, and there was no exhibition at MoMA.

The dispatch to the United States also contained other material: the *Barcelona Series* and ceramic pieces made with Llorens Artigas. Miró mentioned this to his contact Paulo Duarte:

I mentioned to you some time ago that we were printing some recently made lithographs. I have activated the test run and they are already finished; I will also deliver them to our friend Gusmão. There are 50 proofs, which mainly measure 70 x 50; we have created a run of 5 copies, each one signed and numbered by me.

I think that both the museum and you will be happy to receive all this material, which along with everything that you already have will enable you to create an exhibition of great significance. [...] I know that the museum will organise all of this very well but allow me to say that in my opinion it would be good to exhibit these very intense lithographs in black and white next to the ceramics, which have great colour potential. The ceramics should be visible from all sides¹⁷⁴.

Even more interestingly, Miró explained that the dispatch contained photographic material by Gomis-Prats: “We have also taken a lot of photographs of Artigas’s workshop, of the two of us working together, of the press printing the lithographs, and of my workshop. I will also give all of this to Gusmão and I think it will be interesting for the organisation of the exhibition, as documentary material”¹⁷⁵.

Pierre Matisse decided to separate the *Constellations* from the *Barcelona Series*, which was partially exhibited in his gallery in February 1945, in the exhibition “Joan Miró: 1944

¹⁷¹ TONE 1993.

¹⁷² REUS 2004, p. 293–305.

¹⁷³ MASSOT I RAMIS D’AYREFLOR 2021, p. 101.

¹⁷⁴ “Te hablé hace algún tiempo de que estábamos imprimiendo unas litografías hechas últimamente. He activado el tiraje de las pruebas y ahora están ya terminadas; se las entregaré también a nuestro amigo Gusmão. Hay 50 pruebas distintas, que miden la mayor parte 70 x 50; hemos hecho un tiraje de 5 ejemplares cada una firmadas y numeradas por mi. Creo que tanto el museo como tu estaréis contentos de que os entregue todo este material, que juntamente con todo lo que ya tenéis os permitirá hacer una exposición de gran envergadura. [...] Ya sé que el museo organizará muy bien todo esto, séame no obstante permitido decir que en mi opinión estas litografías, en blanco y negro, muy intensas, estaría bien exponerlas junto a la cerámica, de una gran potencialidad del color. La cerámica debe ser visible de todos lados”, Joan Miró to Paulo Duarte, Barcelona, 15 May 1944. Morgan Library & Museum [REUS 2004, p. 415].

¹⁷⁵ “Hemos hecho también muchas fotos del taller de Artigas, trabajando los dos, de la imprenta tirando las litografías, y de mi taller. Todo esto lo entregaré también a Gusmão y creo será interesante para organizar la/ exposición, como documental”, *ibidem*.

Dana Gibson Dies

CHARLES DANA GIBSON, creator of America's most famous belle and one of the foremost illustrators of modern times, died Dec. 24, at his New York home. He was 77 years old.

The Gibson girl, who was modeled partly after his wife, Irene Langhorne, sister of Lady Astor and one of the famous Virginia Langhorne girls, was born with the beginning of an era in 1890. A contemporary eulogy of her quoted in the *Herald Tribune* reads:

"Fine lines, fastidious cross hatching and subtle shading limned a tall radiant being, her gaze clear, fearless and direct, her nose slightly and piquantly upturned, her lips finely modeled and alluring. Her soft hair crowning a serene brow and caught up into a dainty chignon. The graceful column of her neck rising from the decolletage that barely concealed her delicately rounded bosom. Her slim waist, emphasized by the bodice cut of her gown, still with the vestige of a bustle and with full, smoothly fluent skirts."

Not always purveying sweetness and grace, Gibson was a powerful anti-German propagandist during World War I. He was also the satirical creator of the heu-pecked Mr. Pipp.

Gibson received his early training at the Art Students League in New York, which he entered after winning a \$1 prize for the best portrait of President Garfield, leaving his job as a Wall Street runner. His first break came when pre-Luce *Life* bought his drawing of a dog baying at the moon for \$4 and he soon became a staff artist for *Tid-Bits* magazine where he did sketches of daily dramas. This and political cartooning for *Life* enabled him to save enough money to study painting in Paris. Upon his return, he became a familiar contributor to such magazines as *Scribners*, *Harpers* and *Century*.

Quoted as remarking that "You can always tell when a panic is coming for I start to paint" he sacrificed a \$65,000 yearly income in 1905 to study painting again in Paris. The panic of 1907 forced his return to New York where he resumed his black and white work. As editor of *Life* magazine from 1918 to 1929 he tried to release his *Girl* from her enforced retirement before middle age, but the attempt was unsuccessful. With the change in the times, he again devoted himself to oil painting, both in Europe and at the 700 acre island near Dark Harbor, Me., where he was living until his recent illness. Commenting on the rise, waning and rebirth of interest in the Gibson girl he said: "I have known four generations of women and they are all very much the same."

Surviving are his wife; a son, Lieut. Com. Langhorne Gibson; a daughter, Mrs. John J. Emery, and twelve grandchildren.

Portrait of America Travels

The Artists for Victory-Pepsi-Cola Portrait of America exhibition is now at the Springfield (Mass.) Museum (until Jan. 15), the first stop after the Metropolitan Museum in its itinerary of eight cities. After the Springfield showing it will move to the Carnegie Institute in Pittsburgh.

January 1, 1945



Joan Miró (left) and Artigas in Barcelona Studio

New Temperas and Ceramics by Miró

FROM BARCELONA there has come to New York a package of tempera paintings done during the last two years by Joan Miró, the Spanish modern. Crossing the waters also without mishap are five jugs or vases designed and decorated by Miró and executed by the well known ceramist, Artigas. Pierre Matisse shows them during January.

Even more gratifying than the visual pleasure these neat and precise and fanciful paintings give is the recognition of order and progress inherent in them. Such magazines as *Life* and *Colliers* have of late insinuated in their reports on European modern painters that all was falling apart among them. Picasso is done for; Bonnard is pulling the young men backward, etc.—all defeatist reports with no substantiation.

There is substance enough in Miró's truly Miró work. The vases could have been done by none other with the play of colors, of the dull pottery ground, over which pours glazed reliefs in rich, deep tones to form big-headed little girls, birds and other favorite Miró characters.

The temperas are all of a size and might well stand as a series to be numbered and classified together for all-time. A subtle background wash of color applied transparently is superimposed by patterns of planets, crooked stars, chains of dots, hourglasses, birds and people, all held together in definite design by the seemingly wayward progress of a wiry black line weaving about the paper. Miró has employed large black areas in some of these, balancing them up with strong elementary colors and an occasional sharp white. Part of the fascination of these fancies is the game he plays of changing color

each time the mystic line crosses a solid. One may explore each painting unendingly at close range; then receive a separate emotion of wholeness by viewing it at six paces.

It seems fitting that the art object should come under the hand of the modern artist for decoration. In recent years, canvas has been put aside occasionally for the creation of a rug, a tapestry, freestanding "constructions" and free-swinging "mobiles." Although the success of these Miró ceramics may have to be credited in large part to the ceramist, Artigas (whose art was introduced to New York ten years or more ago by Brummer), the utilitarian water jug may be viewed as a possible extension of territory for the modern artist who has already shown himself unversed to reviving ancient arts, and inclined toward the manipulation of materials. The art object is given a new importance by this exhibition. And Miró has accounted for himself gratifyingly.—MAUDE RILEY.

Pennsylvania Jurors

Joseph T. Fraser, Jr. announces that Franklin Watkins and Charles Rudy will be chairmen, respectively, of the painting and sculpture juries for the 140th Annual Exhibition of the Pennsylvania Academy.

The exhibition, which opens on January 21, is the oldest national show in the country, a direct descendant of Charles Willson Peale's fine arts exhibition at Independence Hall in 1795. Following wartime procedure, the Annual will again be selected by invitation, and the work chosen eligible for the \$6,000 purchase fund allocated annually for additions to the permanent collection.

13

Photograph from the *Archive photographique* Gomis-Prats published, without giving the photographer's name, in a review in *The Art Digest* on the first exhibition of the *Constellations* series in New York, in which the working atmosphere of Joan Miró and Josep Llorens Artigas can be appreciated, in the latter's workshop (1944), [RILEY 1945].

Lithographs". We do not know whether he exhibited the photographs, which were used as illustrations by critics in magazines such as *The Art Digest*¹⁷⁶. In this magazine, one of Joaquim Gomis's photographs was published that shows Miró and Llorens Artigas at work in the workshop¹⁷⁷.

Reestablishing contact with a liberated Paris: the Zervos connection

In a coordinated way, Prats and Miró called on their French contacts. They trusted the great collector Henri Laugier (1888–1973), who had been dean of Algiers University since 1943 by appointment of General de Gaulle, and Philippe Rebeyrol (1917–2003), who was professor of the Institut Français de Barcelone between 1941 and 1945 and at the end of the war held a cultural position in the French ministry of foreign affairs¹⁷⁸. Both had given Prats and Miró the hope of being able to present a monographic exhibition on Miró in the Musée National d'Art Moderne of Paris. Joan Miró informed Christian Zervos (1889–1970), the director of *Cahiers d'Art*, in a letter:

My dear Zervos and my dear Yvonne, I was very moved to read your letter and I am still moved to be able to write to you at length again. [...] My friend Mr. Rebeyrol will come to visit you on my behalf and talk to you about the proposal that Dr. Laugier has made to organise a great exhibition of my work during the war, next winter in Paris. For its organisation, allow me to ask for your advice and for your help¹⁷⁹.

Prats also wrote to Zervos to strengthen the message that Miró was returning to the art scene. This is an important letter for us as it gives the first detailed explanation of the photography of Prats and Gomis:

Dear Cervos [sic],

I am delighted to congratulate you on "Victory", I know you are well, even though the card I sent via Miró did not receive a reply.

Taking advantage of the kindness of Mr. Rebeyrol, I am sending you some photographs of Miró's sculptures from 1944, in the first stage. He will make five copies of each with different materials; I'm also sending you a photograph of the press when Miró's lithographs were printed, in May 1944. I am the publisher of these lithographs and I have also sent them to New York, with the participation of the Museum of Modern Art.

With my friend Joaquim Gomis, who is an excellent photographer, we have organised a photographic archive, in which one of the tasks consists of monitoring and recording the life and work of Joan

¹⁷⁶ RILEY 1945.

¹⁷⁷ Gomis's photograph is not in the ANC, as he probably sent the original and it was not returned.

¹⁷⁸ MASSOT I RAMIS D'AYREFLOR 2018, p. 734, 2021, p. 135–136.

¹⁷⁹ "Mon cher Zervos, ma chère Yvonne, J'ai été ému de voir votre écriture et je suis encore ému de pouvoir à nouveau vous écrire longuement. [...] Mon ami Monsieur Rebeyrol viendra vous voir en mon nom et vous parlera de la proposition que le Docteur Laugier m'a fait d'organiser une grande exposition de mon œuvre faite pendant la guerre, l'hiver prochain à Paris. Pour l'organisation, je me permettrai de vous demander vos conseils et votre aide", Joan Miró to Christian Zervos, Barcelona, 13 May 1945 [REUS 2004, p. 768–770].

Archive Photographique

GOMIS-PRATS

Bruch, 33-BARCELONE-1: 20082

- A) Photos destinées à CAHIERS D'ART.
- B) Insérer sous chaque reproduction photographique:
"Photographie ArchivesGomis-Prats"
- C) Prions retourner photos qui ne seront pas publiées.
- D) Toutes les photos ont été revisées et approuvées par
Joan Miró.
- E) Les photographies des sculptures N° 1 et 3 sont des
fragments, car vous avez les vues d'ensemble remises
par notre expédition précédente.
- F) Les 55 photos ci-jointes sont un extrait et montrent
les différentes étapes de l'oeuvre de Joan Miró pen-
dant ces dernières années et que nous avons pu photo-
graphier jusqu'aujourd'hui.

Notre travail continue et dès que nous aurons photo-
graphié les étapes qui manquent nous vous en enverront
aussi un extrait.

Nous espérons que vous apprécierez cet avant-goût de
notre stock actuel, qui comprend plus de 200 photos du
grand Maître JOAN MIRO.
- G) Conditions droits de reproduction à convenir.

Mark of the rubber stamp with the name and address of the *Archive photographique Gomis-Prats*, top, letter to *Cahiers d'Art*, below. *Archive photographique Gomis-Prats to Cahiers d'Art*, Barcelona, n.d. [1945-1946], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

Miró. The sculptures were photographed before they were fired and recorded afterwards, with their successive metamorphoses as well as the origins of their conception and creation. We also do the same for his canvases (paintings?) from when they are started to when they are completed, with all the stages of their intermediate development.

Therefore, we are working on really historical aspects and, as you can clearly see, of great interest to art as a document of the greatest creative importance, as is that of Joan Miró.

You can count on our archive. Miró and I will be very happy for you to be the first to see the constant work we are carrying out here, in a corner of Barcelona, where we are shut in beside this great worker, Miró¹⁸⁰.

In this letter from mid-1945, the *Archive photographique* Gomis-Prats was mentioned for the first time abroad. A stamp was prepared with the name of the archive and the company address of José A. Gomis, S.A., Calle Bruc, 33 was used for the archive.

The exhibition in Paris did not come about, although Zervos responded very positively. He prepared the second post-war issue of *Cahiers d'Art* with three articles on Miró¹⁸¹ illustrated with photos by Gomis-Prats. Under the first photograph, it was clearly indicated: "All the photographs of the works of Miró published here were taken for the 'Archives Photographiques, Gomis-Prats' of Barcelona, Joaquim Gomis, photographer"¹⁸².

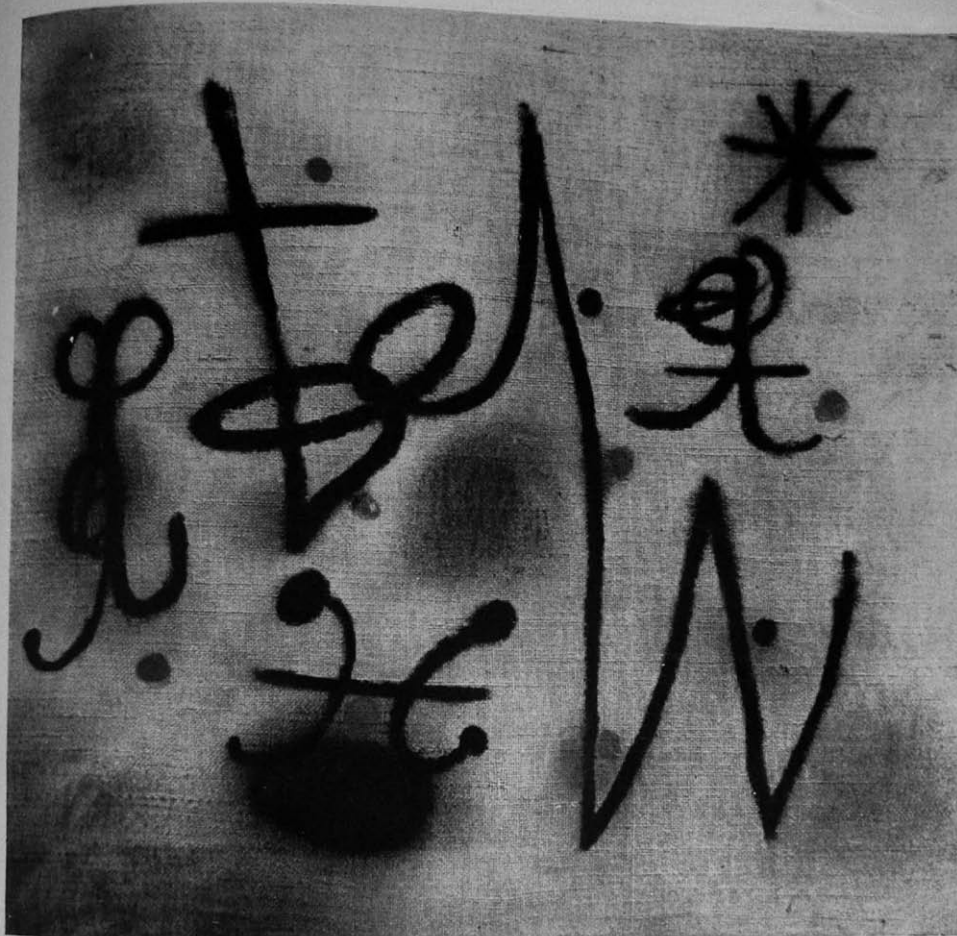
An example of Zervos's immediate interest in Gomis's photography was that he commissioned him to carry out a photographic report of the *Exposition de peintures et sculptures contemporaines* curated by Yvonne Zervos, Jacques Charpier and René Girard, and held in the Palais des Papes of Avignon on 27 June to 30 September 1947¹⁸³. Gomis's approach to the works of art that were exhibited is notable. It was based on a cinematographic sequence, from a close up of the poster in the door of the palace, atmospheric photographs of the large interior and then approaching the paintings hanging on the stone walls in perspective, and often contrasting a close up of contemporary sculpture with the background of several paintings. Finally, Joan Miró told all his contacts

¹⁸⁰ "Cher Cervos [sic], / Avec toute ma joie je vous felicite pour la « Victoire », malgré être resté sans reponse à la carte postale que je vous ai envoyé par Miró je sais que vous êtes bien. / Voilà que profitant de la gentillesse de Mr. Rebeyrol je vous ai fait parvenir quelques photos des sculptures de Miró 1944, 1^{er}. Etat, et desquelles on en fera cinc exemplaires de chaque en différents matières ; aussi je vous envoie une photo de l'imprimerie, au moment de tirer les litos de Miró, Mai 1944, et dont je suis l'éditeur et que j'ai envoyé à New York, avec le concours du Musée d'Art Moderne. / Avec mon ami Mr. Joaquim Gomis, qui est un excellent photographe, nous avons organisé un archive photographique et dont un de ses rayons consiste à surveiller et enregistrer la vie et l'ouvre de Joan Miró. Les sculptures ont été photographiées avant la cuisson et on enregistrera après ses métamorphoses successives ainsi que les origines de sa conception et création. Nous faisons de même pour ses tableaux (peintures ?) depuis sa naissance jusqu'à sa fin avec plusieurs étapes de tout son développement intermédiaire. / Comme ça nous avons des aspects vraiment historiques et, comme vous comprendrez bien, d'un grand intérêt pour un art comme document de la plus haute importance créatif comme il est celui de Joan Miró. / Vous pouvez compter sur notre archive. Miró et moi-même, sommes très heureux que ce soit vous le premier à connaître notre travail constant obtenu ici, dans ce coin de Barcelone, où nous sommes serrés à coté de ce grand travailleur qui est Miró", Joan Prats to Christian Zervos, [Barcelona], n.d. [1945], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

¹⁸¹ MIRÓ 1946, TZARA 1946, BRUGUIÈRE 1946.

¹⁸² "Toutes les photographies des œuvres de Miró publiées ici ont été exécutées par les « Archives Photographiques, Gomis-Prats » de Barcelone, Joaquim Gomis, photographe", MIRÓ 1946, p. 269.

¹⁸³ ZERVOS 1947, OZENFANT 1947.



Joan Miró, Femmes, oiseau, étoile. 1944. Fusain, gouache, pastel sur toile. 54 x 52 cm. Toutes les photographies des œuvres de Miró publiées ici ont été exécutées par les « Archives Photographiques, Gomis-Prats » de Barcelone. Joaquim Gomis, photographe.

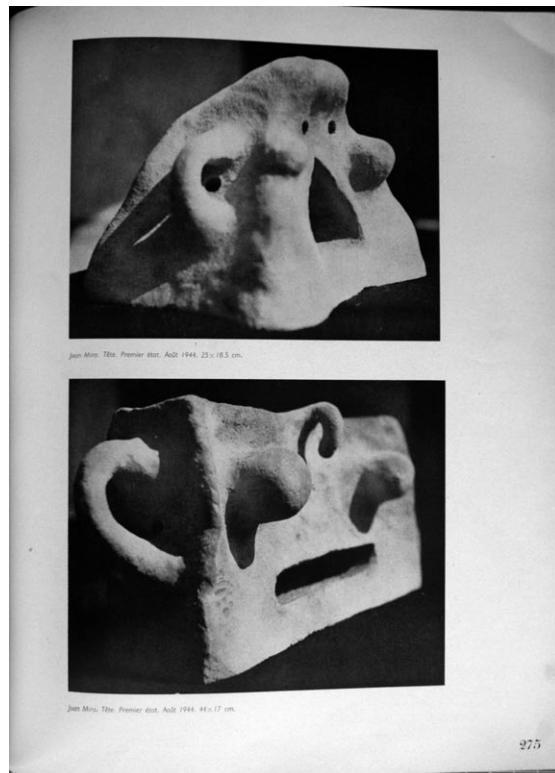
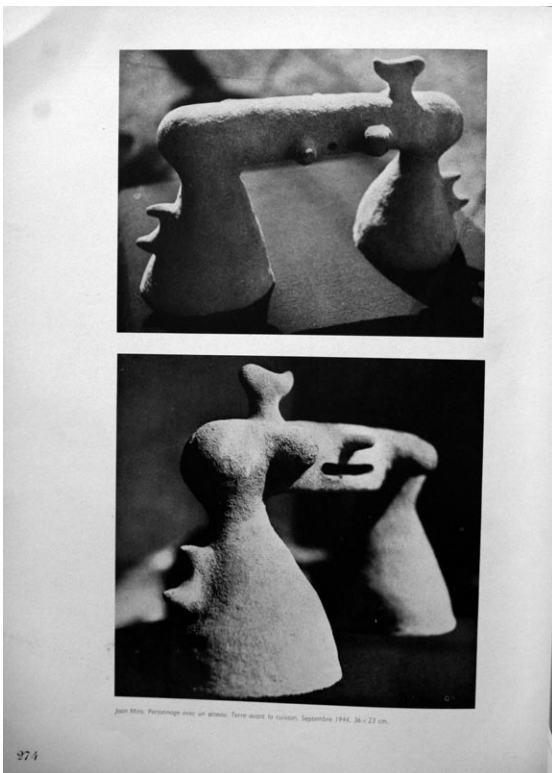
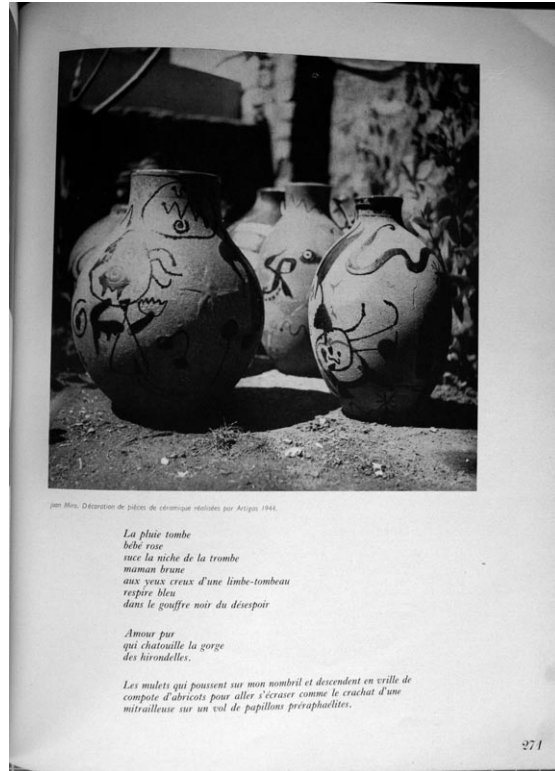
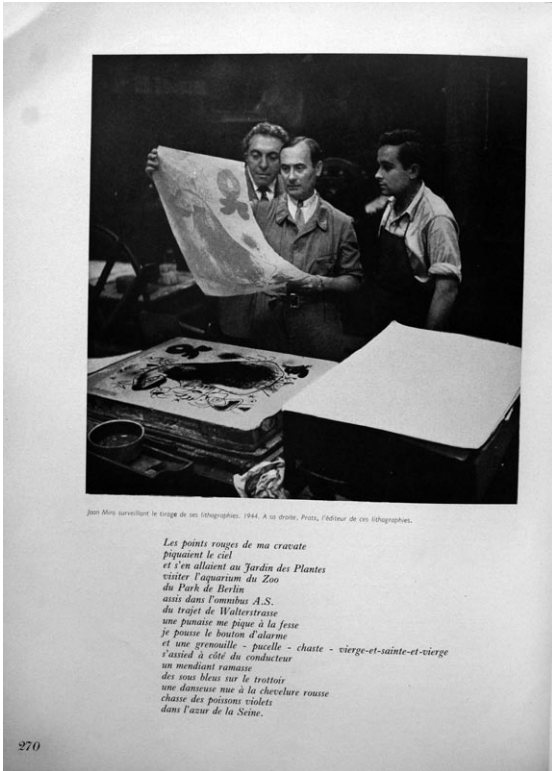
Jeux poétiques

Un œillet rouge éclate sur le bout d'un parapluie porté par un merlan à queue de perroquet couché sur la neige rose.

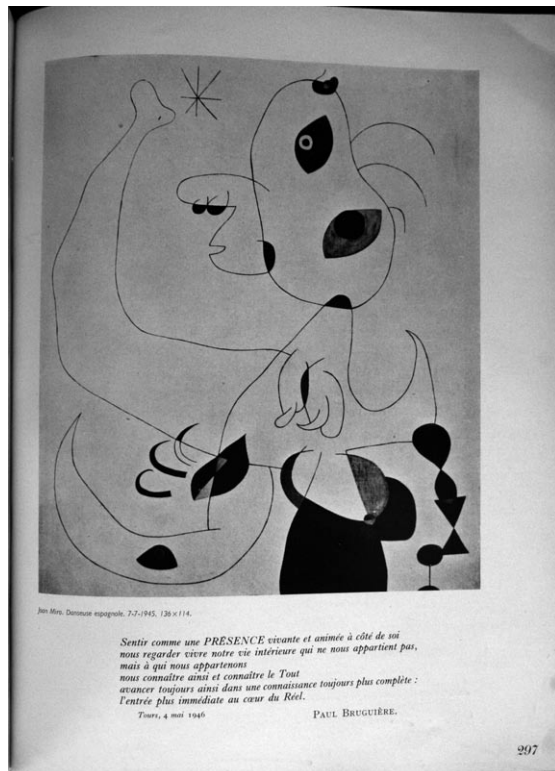
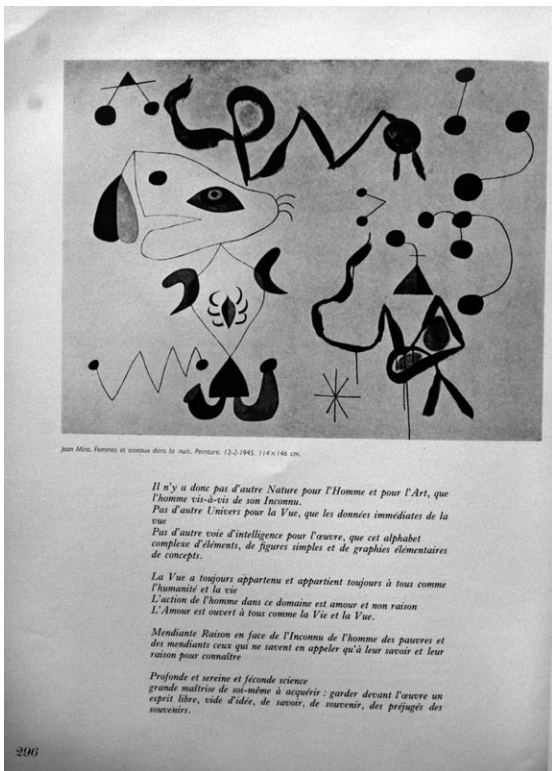
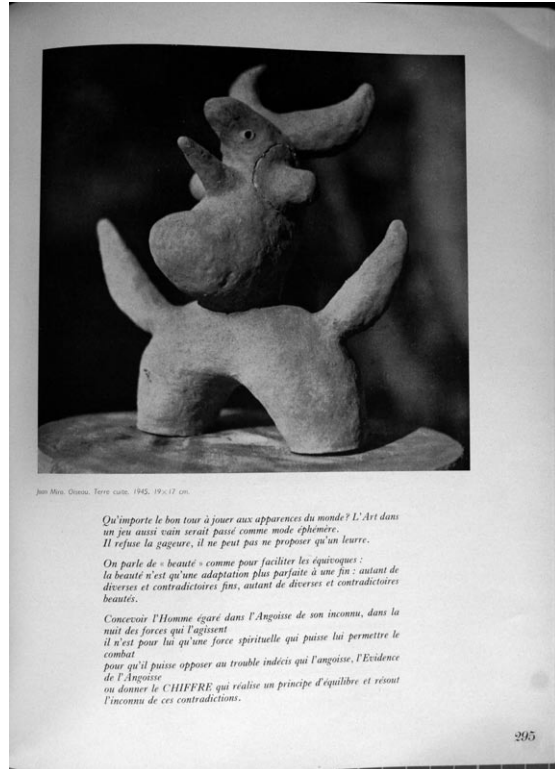
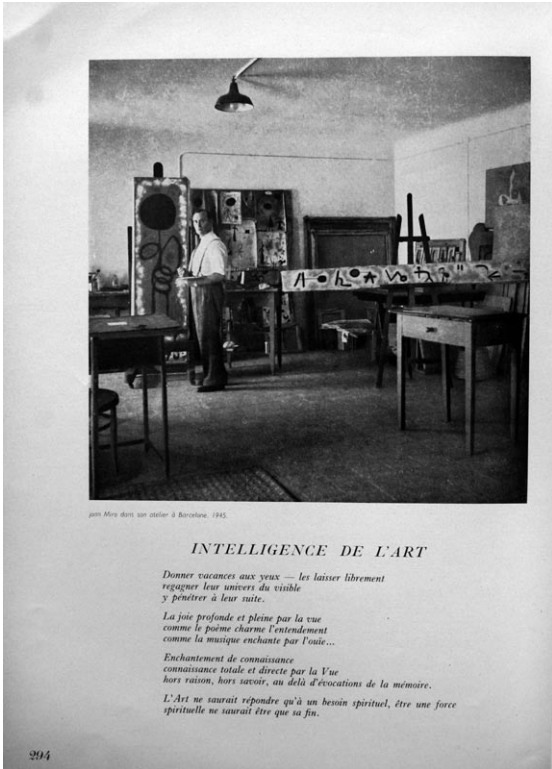
Deux grandes dames minces habillées en noir, une longue plume de canari sur le chapeau, sortent du concert.

La queue du paon, arbre flamboyant qui mord le museau des chauves-souris, souriant devant le cadavre calciné de mon aïeule enterrée par une ronde de rossignols qui dansent la sardane autour de sa carcasse phosphorescente.

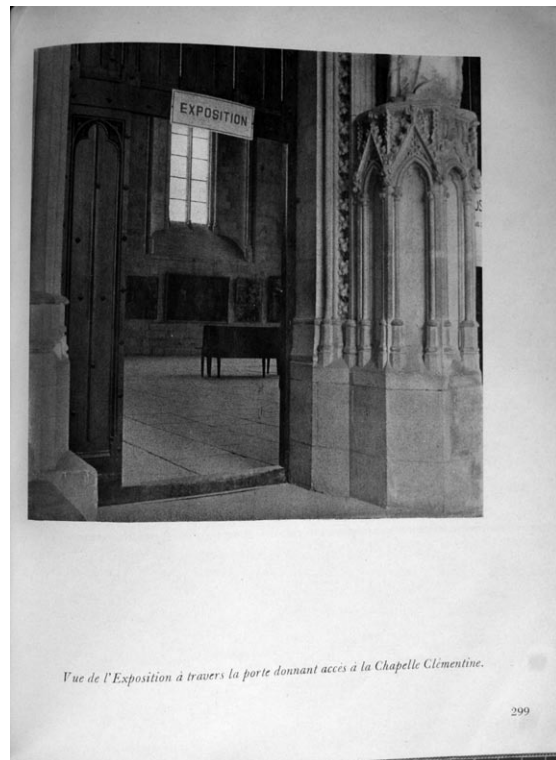
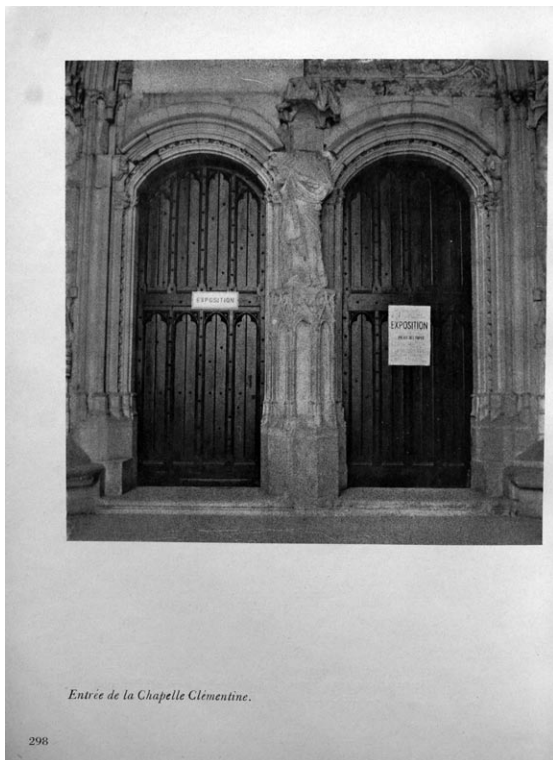
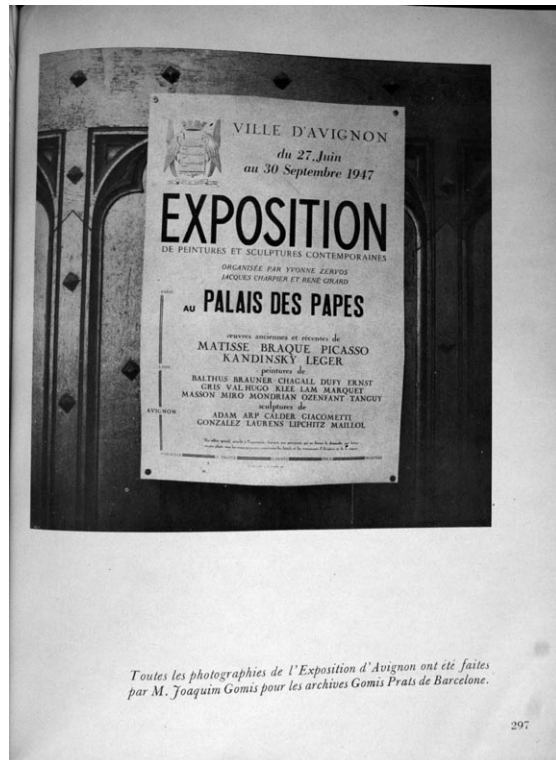
First page of three consecutive articles illustrated with photographs on Joan Miró in *Cahiers d'Art*. This represented the international presentation of the *Archive photographique* Gomis-Prats, Joaquim Gomis, photographer [MIRÓ 1946, p. 269].



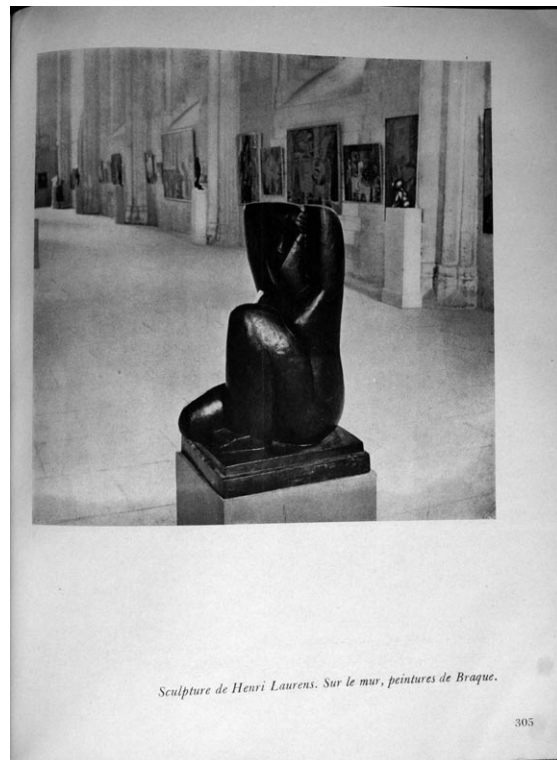
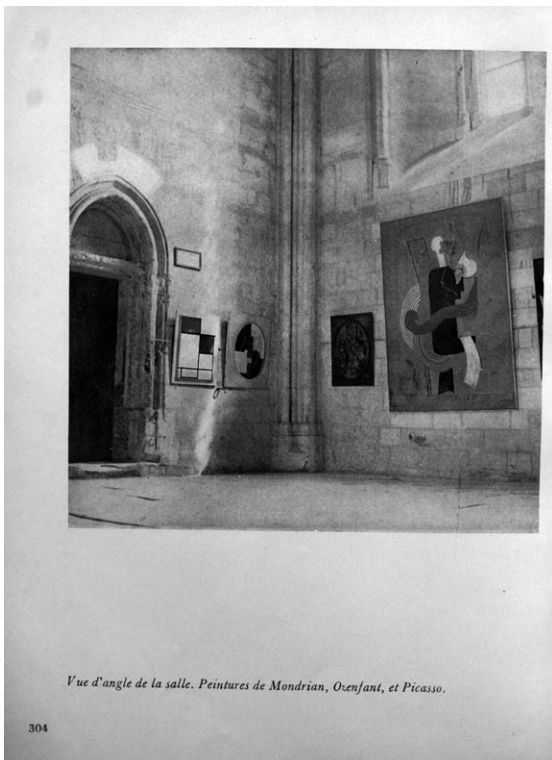
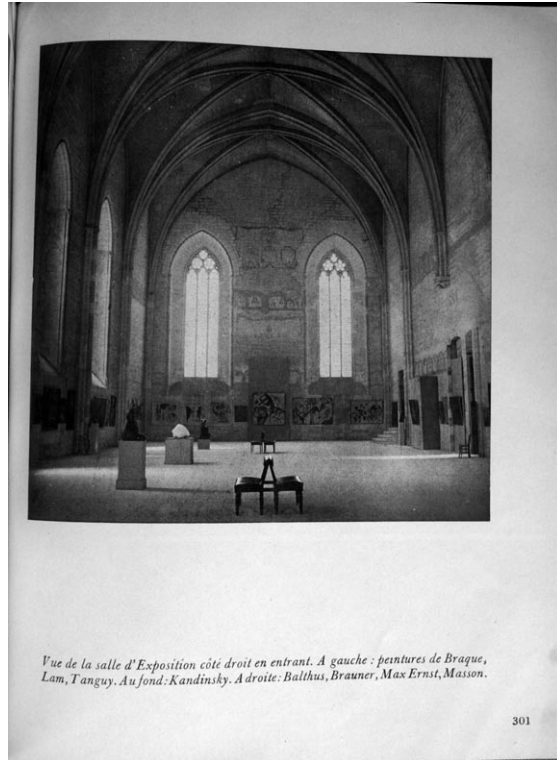
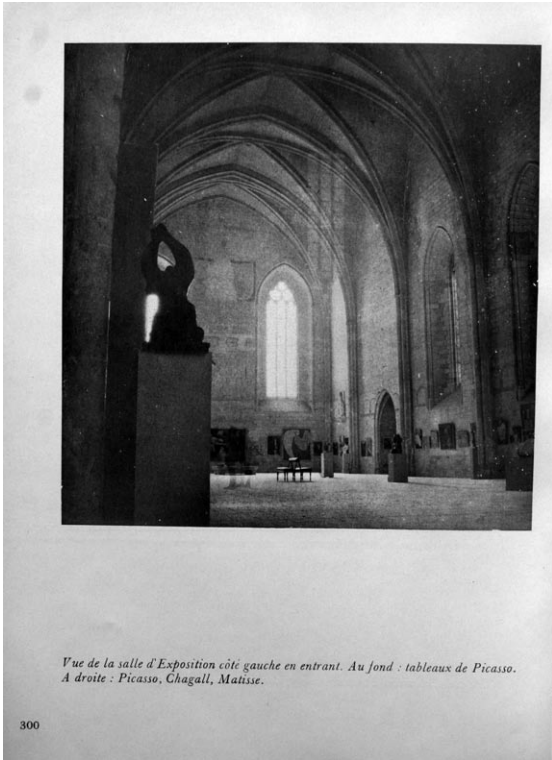
Joan Miró and Joan Prats printing the *Barcelona Series* in May 1944, paintings by Miró on earthenware jars by Llorens Artigas, top, and ceramic sculptures before being fired, below, in *Cahiers d'Art*. Photographs: *Archive photographique Gomis-Prats*, Joaquim Gomis, photographer [MIRÓ 1946, p. 270–271, 274–275].



Joan Miró in his workshop in Barcelona (1945) and *Oiseau* (1945), sculpture before it is put in the kiln, top, and copy of two recent paintings by Joan Miró: *Femmes et oiseaux dans la nuit. Peinture* (12 February 1945) and *Danseuse espagnole* (7 July 1945), below, in *Cahiers d'Art*. Photographs: Archive photographique Gomis-Prats, Joaquim Gomis, photographer [BRUGUIÈRE 1946, p. 294–297].



Report by Joaquim Gomis for the *Exposition de peintures et sculptures contemporaines* in the Palais des Papes of Avignon (1947) published in *Cahiers d'Art*. Photographs: *Archive photographique Gomis-Prats*, Joaquim Gomis, photographer [ZERVOS 1947, p. 297–299].



Report by Joaquim Gomis for the *Exposition de peintures et sculptures contemporaines* in the Palais des Papes of Avignon (1947) published in *Cahiers d'Art*. Photographs: *Archive photographique Gomis-Prats*, Joaquim Gomis, photographer [ZERVOS 1947, p. 300–301, 304–305].

about the archive and whenever anyone needed photographs he directed them to the *Archive photographique* Gomis-Prats, which at the start of 1946 already had around 300 photographs of Miró's work:

I have passed on your telegram, in which you asked me to send photographs for the magazine "Vrille," to my friend Prats. Prats, with my friend Gomis, has created a photographic archive of my works over these years. They have close to 300 shots and continue to photograph the rest of my output. They photograph the painting from when it is started to when it is completed, which creates a document of the greatest importance¹⁸⁴.

¹⁸⁴ "J'ai passé votre télégramme en me demandant d'envoyer des photos à la revue « Vrille » à mon ami Prats, qui avec mon ami Gomis a constitué un archive photographique de mes œuvres de ces années. Ils ont déjà trié environ 300 clichés et ils continuent à le faire pour le reste de ma production. Ils photographient le tableau dès la naissance jusqu'à le qu'il est terminé, ce qui est un document de la plus haute importance", Joan Miró to Pierre Matisse, Barcelona, 3 February 1946 [SCLAUNICK 2019, p. 189].

Photoscope “Park Güell” (1946): recovering Gaudí through “new art”

I think that an in-depth review of the expressive meaning of his work is required. Then, I am sure that we will realise that this work could and should be loved. And in our eyes the grandness will take on an intimacy. It will no longer be difficult or unrewarding. We could bear it with happiness, and it would not be considered a more or less brilliant extravagance.

Joan Teixidor, *Destino*, 8 June 1946¹⁸⁵

Capturing Gaudí’s creative spirit

On 10 June 1946, it had been twenty years since the death of architect Antoni Gaudí (1852–1926). His work remained there, in Barcelona, and it continued to speak to the city’s citizens and visitors¹⁸⁶. Carmen Rodríguez¹⁸⁷ described how some events between 1943 and 1946—particularly the purchase of Palau Güell by the Diputació de Barcelona—show a renewed interest in the figure of Gaudí that is crystallised in Joan Teixidor’s article quoted in the heading of this chapter. Notably, poet and art and literature critic Joan Teixidor (1913–1992) was a friend of Joan Miró and Joan Prats from before the Civil War, a member of ADLAN and founder of Cobalto 49 and slightly later the Club 49, and his reflections could have emerged through conversations between them.

Destino, the cultural weekly publication for which Teixidor was one of the editors, had published a first article on 2 March 1946 in which he commented on the visit of journalist Andreu-Avel·lí Artís and photographer Oscar Jover to the dormant works of the Sagrada Família. There he had found the core that was closest to Gaudí—Lluís Bonet i Garí (1893–1993), Francesc de Paula Quintana (1892–1966), Isidre Puig Boada (1891–1987) and Joan Bergós (1894–1974)—trying to reconstruct the plaster models of the temple, which had

¹⁸⁵ “[...] creo que se impone una revisión a fondo del sentido expresivo de su obra. Entonces, tengo la seguridad de que nos daremos cuenta de que esta obra puede y debe ser amada. Y la grandeza cobrará a nuestros ojos un valor de intimidad. Ya no será difícil e ingrata. Podremos soportarla con alegría, y no se dará el caso de que sea considerada como una extravagancia más o menos genial”, TEIXIDOR 1946, p. 15.

¹⁸⁶ Some first historiographic notes were drawn up by BOHIGAS and POMÉS 1968, p. 272. On the topic addressed here, see in particular LAHUERTA 1993, 2002A, 2002B, 2021A, 2021B, 2022, FREIXA 2015B, MARTÍN-NIEVA 2018A, MONTANER and RAMOS 2021.

¹⁸⁷ RODRÍGUEZ 2019.

been destroyed during the civil war. Artís, master of articles on people, stated: “Habit has made us forget the great church. Even the memory of its creator is at risk of fading. The diagonal avenue that runs from the Sagrada Familia to the Hospital de San Pablo no longer bears his name”¹⁸⁸.

In contrast, Joan Teixidor’s article was much more reflective, with a position of fixed defence of Gaudí’s work:

Twenty years are already something for a fact that can clearly only be favoured by time. [...] Perhaps a few more years are needed before absolute recognition of him shines. The attack of Gaudí, initiated by the generation after the artist, has had excellent proponents and for us it has sometimes been difficult to maintain a position that seemed to arise more from a youthful outburst than a conviction: without forgetting, even, that it was easy to attribute to a snobbish scourge all the arguments that we could wield in our fixed defence. [...] However, the man, the true creation, are always above these inevitable and logical evolutions in taste¹⁸⁹.

The use of the first-person plural here should not be considered a literary device. Could we interpret his text as the declaration of a group that included Joan Prats and Joaquim Gomis¹⁹⁰? Or, in the absence of better evidence, perhaps this was a thought-provoking text that could have justified and questioned the project *Archive Photographique Gomis-Prats*? And, if we look at the heart of Teixidor’s article, what can we understand by “an in-depth review of the expressive meaning of his [Gaudí’s] work”¹⁹¹?

If we focus on the first series of photos dated in the Gomis archive in the Arxiu Nacional de Catalunya, we can see feverish activity that is worth noting Gaudí building by building: 17 February 1946, Park Güell¹⁹²; 23 February 1946, Milà House¹⁹³; 10 May 1946, Bellesguard¹⁹⁴; 22 May 1946, Vicens House¹⁹⁵; 25 May 1946, Batlló House¹⁹⁶; 26 May 1946, Güell Pavilions¹⁹⁷;

¹⁸⁸ “La costumbre ha hecho olvidar la gran iglesia. Incluso el recuerdo de su creador corre el peligro de esfumarse. La avenida diagonal que va de la Sagrada Familia al Hospital de San Pablo ya no lleva su nombre”, PUERTO 1946.

¹⁸⁹ “Veinte años ya son algo en un hecho en que, evidentemente, el tiempo no puede hacer otra cosa que conspirar a favor. [...] Es posible que falten todavía algunos años para que resplandezca su reconocimiento absoluto. El ataque a Gaudí, iniciado por la generación posterior al artista, ha tenido excelentes mantenedores, y, a nosotros mismos, a veces nos ha sido difícil sostener una posición que parecía nacer más de un arrebató juvenil que de un convencimiento: sin olvidar, incluso, que era fácil atribuir a la lepra esnobística todos los argumentos que podíamos esgrimir en nuestra cerrada defensa. [...] Sin embargo, el hombre, la creación verdadera, son siempre superiores a estas fatales y lógicas evoluciones del gusto”, TEIXIDOR 1946, p. 14.

¹⁹⁰ A few years later, Joan Teixidor coincided with Joaquim Gomis in the commission of exhibitions of Club 49 (1951–1952), subsequently called commission of visual arts (1952–1954).

¹⁹¹ TEIXIDOR 1946, p. 15.

¹⁹² ANC1-972-N-2965 ff.

¹⁹³ ANC1-972-N-1822 ff.

¹⁹⁴ ANC1-972-N-4902 ff.

¹⁹⁵ ANC1-972-N-4826 ff.

¹⁹⁶ ANC1-972-N-4545 ff.

¹⁹⁷ ANC1-972-N-4767 ff.

26 June 1946, Sagrada Família¹⁹⁸; before 15 November 1946, Colonia Güell's church¹⁹⁹; and only in 1952, Palau Güell, as it had been undergoing works²⁰⁰. In conclusion, between February and June 1946, Joaquim Gomis had started to intensely photograph Gaudí's architecture in Barcelona and its surroundings.

If we limit ourselves to the first eight photographs that are kept in the Gomis archive²⁰¹ of the photographer's first visit to Park Güell on Sunday 17 February 1946 and trusting that the photographic sequence of shots has been conserved, we can observe the approach made by Gomis's eye. The sequence starts with a conventional view with a wide shot of the pavilions at the entrance from Calle Olot. This is followed by medium long shots that partially show the double-return stair, specifically the left side flight, in two photographs looking to the front and to the back and focused on the central fountain. In the sixth photograph, framing is forced with a very deformed view in perspective of the rusticated wall of *trencadís* on which Gomis centres the gaze in the last two frontal close ups. In these, almost Mironian, modern forms emerge.

Gomis was fully aware of the importance of the work that he had started, and he expressed this in a letter to Argentinian painter and set designer Jorge Larco:

I am also sorry not to meet you again in Barcelona, as I have worked a lot since you left on Parque Güell and I was very excited to be able to show you the result. As the artist that you are, you will know the satisfaction felt when you can show what you believe to be original and at the same time artistic work²⁰².

This photographic activity could also be confirmed indirectly as between September and October 1946, Josep Lluís Sert travelled from the United States to Barcelona for the first time since his exile to visit his sick mother and he saw the photographs that his two friends showed him²⁰³. In his book on Gaudí published in 1960 he recalled:

Work on this book was started in the fall of 1946. The discovery by the authors of the remarkable photographic files of Gaudí's work assembled by Joan Prats and Joaquim Gomis suggested the idea of a presentation of his material, new and unknown to the public, that would show Gaudí's work in a new light²⁰⁴.

What was this "new light" that had opened Sert's eyes? Prats explained it to Zervos:

We have realised the great possibilities of photography, something that has led us, in accordance with your excellent observation that "every period has a different eye" to photograph the things that,

¹⁹⁸ ANC1-972-N-2359 ff.

¹⁹⁹ ANC1-972-N-4183 ff.

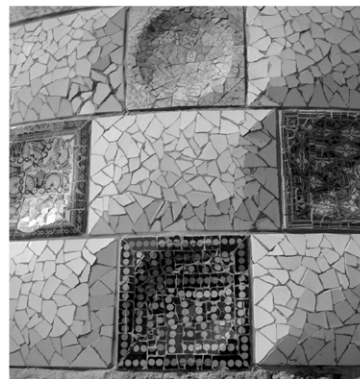
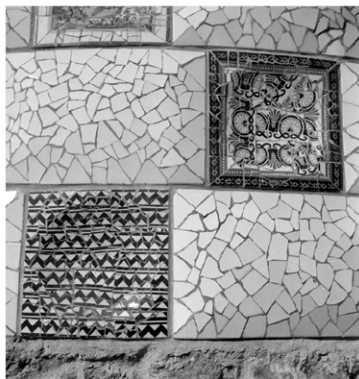
²⁰⁰ ANC1-972-N-4709 ff.

²⁰¹ ANC1-972-N-2965 to ANC1-972-N-2972.

²⁰² Joaquim Gomis to Jorge Larco, Barcelona, 27 April 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²⁰³ ROVIRA 2000, p. 243.

²⁰⁴ SWEENEY and SERT 1960, p. 173.



The eight first photographs shot in Park Güell of Barcelona, on Sunday 17 February 1946. Photographer: Joaquim Gomis [ANC1-972-N-2965 to ANC1-972-N-2972].

DE LA BEAUTÉ TERRIFIANTE ET COMESTIBLE, DE L'ARCHITECTURE MODERN' STYLE.

par
SALVADOR DALÍ

COMPRÉHENSION COLOSSALE, RAUISANTE DU PHÉNOMÈNE. — L'utilisation facilement littéraire du « 1930 » tend à devenir affreusement continue. On se sert pour la justifier d'une formule aimable, à succès légèrement nostalgique, légèrement comique, susceptible de provoquer une « espèce de sourire » particulièrement réjouissant : il s'agit d'un discret et spirituel « Ris donc, Paillassé » basé sur les incantations les plus lamentables de la « perspective sentimentale » grâce auquel il est possible de juger par contraste, avec un réal très exagéré, d'une époque relativement proche. De cette manière l'anachronisme, c'est-à-dire le « concret déhiant » (unique constante vitale) nous est présenté (en considération de l'esthétique intellectua- liste qu'on nous prête) comme l'essence de l'éphémère dé- passé (ridicule - mélancolique). Il s'agit, comme on voit, d'une « attitude » basée sur le plus petit, sur le moins orgueilleux « com- plexe de supériorité » auquel vient s'ajouter un coeffi- cient d'humour « sordide-critique » qui rend tout le monde content et permet, à quiconque veut montrer le sonci des confites actualités artistiques-rétrospec- tives, d'apprécier le phé- nomène inouï avec les con- tractions faciales réjouis- santes et décentes. Ces con- tractions faciales, réflexes, traîtresses, de « refole- défense » auront pour effet de faire alterner les sourires bénévoles et compréhensifs — teints, il est vrai, de l'indispensable arme bien connue (correspondant aux « souvenirs conventionnels », simulés) — et les rires francs, explosifs, irrésistibles quel- que non révélateurs de vul- garité, chaque fois qu'appar- rait un de ces « anachro- nismes » violents, hallucin- nants, qu'il s'agisse d'un de ces traquiers et grandioses costumes sado-masochistes comestibles ou, plus para- doxalement encore, d'une de ces terrifiantes et or- niblimes architectures orna- mentales du Modern' Style.



ESQUISSE DE MUR EN STYLE GÉOMÉTRIQUE, AVEC ÉLÉMENTS DÉCORÉS EN QUATRE VERTICES PAR LES ÉLÉMENTS DÉCORÉS QU'ON VOIT.



ON PÉNÈTRE DANS LES GALETTES PAR DES TROUS EN FORME DE VITRIS.



LES VERTICES PONDÉRÉS DE LA MER.

Je crois avoir été le premier en 1929 et au début de *La Femme visible*, à considérer, sans l'ombre d'humour, l'architecture délirante du Modern' Style comme le phénomène le plus original et le plus extraordinaire de l'histoire de l'art.

J'insiste ici sur le caractère essentiellement *extra-plastique* du Modern' Style. Toute utilisation de celui-ci à des fins proprement « plastiques » ou picturales ne manquerait pas d'impliquer pour moi la trahison la plus flagrante des aspirations irrationalistes et essentiellement « littéraires » de ce mouvement. Le « remplacement » (question de fatigue) de la formule « angle droit » et « section d'or » par la formule convulsive-ondulante ne peut à la longue que donner naissance à un esthétisme aussi triste que le précédent — moins canaux momentané- ment à cause du changement, c'est tout. Les meilleurs se réclament de cette formule : la ligne courbe paraît redevenir aujourd'hui le plus court chemin d'un point à un autre, le plus vertigineux, — mais tout cela n'est que la « mière dernière » du plasticisme « Décorativisme antidécoratif, contraire au décorativisme psychique du Modern' Style.

APPARITION DE L'IMPÉRIALISME CANNIBALE DU MODERN' STYLE. — Les causes « manifestes » de production du Modern' Style nous apparaissent encore trop confuses, trop contradictoires et trop vastes pour qu'il soit question d'en trancher dans l'actualité. On pourrait en dire autant de ses causes « latentes » bien que le lecteur intelligent puisse être amené à déduire de ce qui va être dit que le mouve- ment qui nous occupe a en sur- tout pour but d'é- veiller une sorte de grande « faim originale ».

De même que la détermination de ses causes « phénoméno- logiques » tente- treprise de mise au point histo- rique en ce qui



LES 08 007



Un balcon de vitre y metal — Casa Milà, Barcelona, Antoni Gaudí, Architecte.



Casa Milà, Barcelona, Danie. A. Gaudí, Archt. Nécess la punte a escala humana que volera les dimensions de otros elementos.



Remote de chimeneas. — Casa Milà, Barcelona, A. Gaudí, Archt.

Arquitectura de principios del siglo XX (1905-10). Antoni Gaudí, Casa Milà, Barcelona. — El culto a las formas naturales es característico de este época dignificada en parte por un deseo de creación y de liberación de los "estilos históricos". Comprende estas fotografías con las de la página siguiente el parentesco de formas sobre la vida. Se muestran a principios de siglo el honor a los productos tal como salen de la máquina, se diforan que elementos decorativos al blanco laminado y como al todo lo que se concipia excesivamente "rígido" (las órbitas retróscas y asimétricas son fuentes de inspiración inspiración). Sin embargo, el deseo de crear obliga a emplear nuevas materias, lo que contribuye a más de un descubrimiento. Gaudí emplea grandes ventanos, balcones de vitre, y trazo alibos de una libertad y una modernidad sorprendente. Se dedica en esta época una lucha para emanciparse de la rutina de los estilos históricos, elaborada desde mediados del siglo XIX. Esto pugna contra la ociosidad otorgada en años posteriores, resurge después de la gran guerra, con una nueva orientación precisa y una rafa clara.





Elementos naturales. - Fotos J. Sala.

The first two pages of Salvador Dalí's article with photographs by Man Ray in *Minotaure*, top [Dalí 1933, p. 69-70], and the last two pages of the article on the forerunners of modern architecture by Josep Lluís Sert in AC, bottom [Precursores de la... 1935, p. 20-21].

although they are real and visible, nobody has noticed and thus with suites of photographs that, in our opinion, explain all their poetry and beauty, in other words, their meaning.

For example, we have composed an explanatory suite of almost 300 photographs of Gaudí's PARK GÜELL in which we have tried to capture all the various aspects of the creative spirit of this great forerunner²⁰⁵.

Prats, Gomis and Sert considered that Antoni Gaudí was a forerunner of their artistic present, Modernism. This is a path that would date back at least to an article by Salvador Dalí on the *Modern style* in *Minotaure* of 1933²⁰⁶. Juan José Lahuerta²⁰⁷ provided convincing arguments, that Sert had already tried in 1935 to show a “modern” Gaudí through photographs of a fragmentary nature of Casa Milà from the Arxiu Mas, compared to roots, bones and Gruyère cheese photographed by Josep Sala—in the pages of Issue 17 of *AC* on the “Precursores de la arquitectura moderna”²⁰⁸ (Forerunners of modern architecture).

At the same time as they sent the letter to Zervos, Gomis and Prats gave very similar arguments in correspondence with James Johnson Sweeney, who was then head of the Department of Painting and Sculpture at the Museum of Modern Art of New York: “By instance, we have composed an explanation of the Park Güell of Gaudí, with almost 300 negatives, which cease the creator's spirit of this great precursor”²⁰⁹.

Therefore, in their approach to Gaudí, Gomis and Prats resorted to the series, which they called a “photographic suite” or “explanatory suite” in the letter to Zervos, or an “explanation” in the letter to Sweeney. The series would be a mechanism of cinematographic montage that could capture the create act of the architect, crystalised in his work²¹⁰.

²⁰⁵ “Nous avons envisagé les grandes possibilités de la photographie, ce qui nous a emmenés, d'accord avec votre excellente remarque « chaque époque a un œil différent » a photographier des choses que quoique réelles et visibles personne n'avait envisagé et ce-ci avec des suites photographiques, qu'à notre avis, expliquent toute sa poésie et beauté, en somme son sens. / Par exemple nous avons composé une suite explicative de presque 300 photos sur le PARK GÜELL de Gaudí dans lequel nous avons tache de saisir tous les différents aspects de l'esprit créatif de ce grand précurseur”, Joan Prats to Christian Zervos. Barcelona, 31 May 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²⁰⁶ On the impact of Salvador Dalí's article and Man Ray's photographs in *Minotaure* [DALÍ 1933], see: LAHUERTA 1999, p. 117–149, 2002A, p. 158–172, 2004.

²⁰⁷ LAHUERTA 2005.

²⁰⁸ *Precursores de la...* 1935, p. 20–21.

²⁰⁹ [Joaquim Gomis] to James Johnson Sweeney, [Barcelona], 19 June 1946, ANC1-972-T-127, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²¹⁰ Note that according to Joan Perucho “In around the 1930s, Prats participated in the selection and handling of slides for works by his friends Christian Zervos and Carl Einstein. The latter prepared a book on Spanish carving or painting of sacred images” = “Hacia los años treinta, Prats había intervenido en la selección y manejo de clisés para obras de sus amigos Cristian [sic] Zervos y Carl Einstein. Este último preparaba un libro sobre la imaginaria religiosa española”, PERUCHO 1961, p. 49.

Photoscope

This difficulty in defining the work of Gomis and Prats was resolved in a letter to Philippe Rebeyrol in July 1946:

Gomis and I are working more than ever in the world of photography. This work has led us to create albums that we call *Photoscopes*, as they enable a full examination of the topics that we are trying to cover; as in our opinion they explain all the poetry and beauty of the topic, that is, its meaning.

We have composed a *Photoscope* of Park Güell that contains over 300 photos²¹¹.

What Prats and Gomis were preparing was an album with a long series of photographs, the letter stated 300, which they named with a new word *Photoscope*, meaning “examine with the photographic gaze”. Therefore, what Josep Lluís Sert saw in Autumn 1946 was already a *Photoscope*. The Gomis archive of the Arxiu Nacional de Catalunya conserves the original of this album in three volumes²¹². A handwritten note on its cover cover states:

Gaudí
Park Güell
Photoscope
Montage: Joan Prats Vallès
Photographies: Joaquim Gomis
Volume 1er
Copyright Archives Gomis-Prats
1946²¹³

This was an album with card pages joined by four metal rings. The pages had a square format and on each one was a photograph enlarged to 20x20 cm. The first volume had 99 photographs, the second 82 and the third 82. Consequently, there were 263 photographs in total, all in black and white. The *Photoscope* provided some general views, such as one of the stairway and another of the elevated plaza. However, Gomis and Prats focused particularly on capturing in fragments an infinity of details and textures with a voluptuous gaze, where the curvilinear geometries of each volume showed off their cracked epidermis of *trencadís*, photographed in close up, often from the front, at other times in perspective, but always revealing this voracious instinct of a good collector that was Gomis's nature.

In an interview by Lluís Permanyer in 1987, in answer to the question “How did the ‘Fotoscop’ arise?”, Joaquim Gomis recalled:

²¹¹ “Gomis et moi-même travaillons plus que jamais dans la photographie. Cela nous a amenés à créer des albums que nous appelons *Photoscope*, en raison qu’il donne un examen complet des sujets que nous envisageons de faire connaître ; car notre avis explique toute leur poésie et beauté, en somme leur sens. / Nous avons composé un *Photoscope* du Park Güell contenant plus de 300 photos”, Joan Prats to Philippe Rebeyrol (Direction des Relations Culturelles, Ministère des Affaires Étrangères), Barcelona, 4 July 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²¹² PB 01.186 2829, PB 01.187 2829, PB 01.188 2829, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²¹³ PB 01.186 2829, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

My true passion for photography started then. I chose a topic and first captured photos from far away and then from nearer and nearer until I reached the close ups. This is what happens in reality: something impresses you and you go up to it. One day, Prats saw a couple of hundred photographs that I had just taken of a eucalyptus that I had in my garden. He was very impressed. Some were already abstracts. He asked me for 20x20 enlargements and ordered them sequentially. Then we did the same on Park Güell²¹⁴.

The *Photoscope* “L’Eucalyptus” is kept in the Gomis archive and is comprised of 30 photographs of the eucalyptus in Gomis’s home in Calle Vilana no. 8 of Barcelona that he photographed in June 1946²¹⁵. The cover of the album has the following written in French in Prats’s writing:

Joaquim Gomis photographe
L’Eucalyptus
Photoscope monté par Joan Prats Vallès

In the photographs we can see a detailed photographic approach to the materiality of the tree. No general photograph is included of the tree with its trunk and crown. The two first two photographs show the crown with its mass of foliage and are immediately followed by a low-angle shot that brings us to the bottom of the tree. This is followed by four photographs in big close up of the bark on the trunk, with the twisted fibres that are so characteristic of a eucalyptus. These are not photographs with even lighting; in them, shadows play a phantasmagorical role. This treatment of light is maintained in the next five photographs that are focused on protuberances that emerge from the tree trunk. Then, two more photographs of the bark serve as a transition to another low-angle shot that enables the camera to pass to the foliage. A sequence of nine photographs insists on showing in big close up the long, drooping leaves of the eucalyptus, whether it is the leaves themselves or their shadows on the trunk. Two details of the trunk and its branches come in between this series. Then, two more photographs of the leaves are included that finally take us back to two wide shots of the treetop that end the photographic suite.

Regarding Gaudí, Gomis replied to Permanyer: “I chose the themes. Gaudí was a friend of my grandfather [Cels Gomis i Mestre (1841–1915)], who always defended him. I always liked Gaudí’s architecture; the proof is that as soon as I had a camera I photographed La Pedrera and Park Güell”²¹⁶. Without a doubt, there were more reasons to recover Gaudí, as we have seen.

²¹⁴ “Mi auténtica pasión por la foto nació entonces. Escogía un tema y primero captaba fotos de lejos y después cada vez más cerca, hasta llegar a los primeros planos. Es tal como ocurre en la realidad: algo te impresiona y te acercas. Prats vio un día un par de centenares de fotos que acababa de realizar sobre un eucalipto que tenía en mi jardín. Quedo muy impresionado. Algunas eran ya abstractas. Me pidió ampliaciones de 20x20 y las ordenó en forma de secuencia. Después hicimos lo mismo sobre el Park Güell”, PERMANYER 1987.

²¹⁵ ANC1-972-N-11899, 16 June 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès. The photographs of this *Photoscope* were partially published in NARANJO 2012, p. 54–65.

²¹⁶ “Los temas los escogía yo. Gaudí ya era amigo de mi abuelo [Cels Gomis i Mestre (1841-1915)], quien siempre lo defendió. A mí siempre me gustó su arquitectura, la prueba es que enseguida que tuve máquina fotografié la Pedrera y el Park Güell”, PERMANYER 1987.

Joaquim Gomis
Photographe
L'Eucalyptus
Photoscape monté par
Joan Prats 1946



Photoscape "L'Eucalyptus", 1946. Photographer: Joaquim Gomis. Montage: Joan Prats [ANC1-972-N-11899].

Gomis mentioned to Permanyer the origin of the expression *Photoscope*: “When the time came to name this collection, I said to Prats that we should consult a dictionary and we found that ‘fotoscop’ in Greek meant examine with light. It was not related, as some believed, with *stereoscope*”²¹⁷.

Between 1946 and 1947, *Photoscope* “L’Eucalyptus” was followed by the mockups of the unpublished albums “Park Güell”, which was mentioned above, “Sagrada Família”, “1900”, “Nu-Riu”, “Nu-Vie”, “Barcelone I”, “Barcelone II”, “Parc de la Ciutadella”, “Sant Gervasi”, “Calella de Palafrugell-La Molina”, “Costa Brava”, “Lloret”, “Castelldefels-Garraf-Badalona-Montgat-Tarragona”, “Sitges I”, “Sitges II” and “untitled”²¹⁸. This hyperactivity of Gomis-Prats is corroborated by Gomis’s explanations given to Philippe Rebeyrol:

We are still working a lot in the world of photography, very significantly on Park Güell that we talked about in our last letter, we have also photographed Sagrada Família, Casa Milà (La Pedrera), Casa Batlló and Passeig de Gràcia, the chapel of Colònia Güell, altogether it makes a good set of the work of Gaudí. [...] Currently, we are photographing small old gardens in neighbourhoods of Barcelona that have a singular, local nature and attractiveness and that are not found everywhere²¹⁹.

In this moment of creative euphoria, Prats and Gomis tried to define what a *Photoscope* was for them. In the Gomis Archive of the Arxiu Nacional de Catalunya two handwritten versions are preserved that are transcribed in full below, due to their documentary value. The first handwritten document is in Joan Prats’s hand and says:

Photoscope

Photographic suite, silent description. Graphic expression that through a series becomes a purely visual language with all the principles of objective observation that can stop, that enables observation, that can highlight everything that a distracted eye can overlook.

Photography, which due to the suite becomes a means of expression without limits and opens up a field of possibilities that only silent film had partially explored. Within this new pathway is the observer who controls their possibilities of absorption and curiosity as they can stop and retreat from the emotional (sensitive) source unlike in cinema where the spectator is always dominated by the rhythm of the auditory – emotional – sensitive source.

In the cinema, you can never stop an image until your observation is saturated and you cannot move on to the next when your need for absorption requires this.

These are two different fields and consequently the pace of the montage must be carried out in a very different way.

²¹⁷ “Cuando llegó la hora de bautizar aquella colección, le dije a Prats que consultáramos un diccionario y nos enteramos de que ‘fotoscop’ en griego quería decir: examinar con la luz. Nada tiene que ver, como algunos creyeron, con *estereoscop*”, *ibidem*.

²¹⁸ PB 01.191 2829, PB 01.182 2829, PB 01.183 2829, PB 01.184 2829, PB 01.189 2829, PB 01.190 2829, PB 01.191 2829, PB 01.193 2829, PB 01.194 2829, PB 01.195 2829, PB 01.196 2829, PB 01.197 2829, PB 01.198 2829, PB 01.199 2829, PB 01.200 2829, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²¹⁹ “Nous continuons à travailler beaucoup dans la photo, en plus du Parque Güell dont nous vous parlions dans notre dernière lettre, nous avons photographié la Sagrada Família, Casa Milà (La Pedrera), Casa Batlló, aussi au Paseo de Gracia, la chapelle de la Colonia Güell, ce qui fait un bel exemple de l’œuvre de Gaudí. [...] Actuellement nous sommes en train de photographier de petits vieux jardins des faubourgs de Barcelone, qui ont un caractère et un charme tout à fait local et que l’on ne voit pas ailleurs”, Joaquim Gomis to Philippe Rebeyrol (Direction des Relations Culturelles, Ministère des Affaires Étrangères). Barcelona, 15 November 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

Until today, our effort has been focused on finding and intensifying this difference. In this case, each photo becomes an element of a whole, like a verse within a poem or a word within a phrase.

We can assume the richness of possibilities of the result²²⁰.

The second document, which was probably written in Joaquim Gomis's hand, returns to the text by Prats, corrects the spelling of the French and introduces slight variations:

Photoscope – Photographique suite. Silent description – Graphic expression that through a series of images becomes a purely plastic language with all the principles of objective observation that enable us to stop, observe, highlight everything that the distracted eye could overlook.

These photographic suites have become a means of expression without limits and a field of possibilities that only silent cinema has explored very superficially.

Within this new path is the observer who can alone control his possibilities of perception and curiosity; he can stop and retreat from the emotional source. In contrast, in the cinema the spectator is always dominated by the rhythm of this emotional source.

In the cinema, you cannot stop an image until your observation is saturated and you cannot move on to the next image when your emotivity requires.

These are two fields that are entirely different and therefore the rhythm of the montage is totally different to that of the cinema. In this case, each photograph becomes an element of the whole.²²¹

As shown, we find continuous references to cinema and to the value of montage that can create a photographic series with its own meaning. The *photoscope* would become an exceptional mechanism for exploring the photographed work of art, whether it was by Gaudí or Miró.

In an interview with Prats in 1956 he stressed these ideas: [the *photoscope*] "is our creation whose base is photography. As the Greek word 'scope' means analysis, a photoscope

²²⁰ "Photoscope / Suite photographique, description muette. Expression graphique que par la succession devient un langage purement plastique avec toutes les sources de l'observation objective : qui peut s'arrêter, qui peut observer, que peut remarquer, tout ce que l'œil distrait peut oublier. / La photographe par la suite devient un moyen d'expression sans limites et dans un champ de possibilités, que seulement le cinéma muet avait en quelque part exploré. Dans ce nouveau chemin c'est l'observateur qui contrôle ses possibilités d'absorption et curiosité en pouvant arrêter et reculer la source émotive (sensitive) par contre que dans le cinéma l'spectateur est toujours dominé par le rythme de la source auditive - émotive - sensitive. / Dans le cinéma jamais pouvez arrêter une image jusqu'à que votre observation sera saturée et ne pouvez pas ouvrir la prochaine au moment que votre nécessité d'absorption le demandera. / Ce sont deux champs différents et par conséquence il faut porter le rythme du montage très différent. / Jusqu'à présent notre effort a été de trouver et refermer cette différence que dans ce cas chaque photo devient un élément d'un totale comme peut être un vers dans un poème ou un mot dans une phrase. / On peut supposer la richesse de possibilité du résultat", *Photoscope. Suite photographique...* s. l., [ca. 1948]. [Document written in the hand of Joan Prats] Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès.

²²¹ "Photoscope – Suite photographique. Description muette – Expression graphique que par la succession d'images devient un langage purement plastique avec toutes les sources de l'observation objective qui peut s'arrêter, observer, remarquer, tout ce que l'œil distrait peut oublier. / Ces suites photographiques deviennent un moyen d'expression sans limites et un champ de possibilités que seul le cinéma muet avait effleuré. / Dans ce nouveau chemin c'est l'observateur qui seul contrôle ses possibilités de perception et curiosité ; pouvant arrêter et rétrograder la source émotive. Par contre dans le cinéma le spectateur est toujours dominé par le rythme de cette source émotive. / Dans le cinéma vous ne pouvez pas arrêter une image pour que votre observation soit saturée et passer à la prochaine au moment où votre émotivité vous le demandé. / Ce sont deux champs tout à fait différents et il faut, donc, porter le rythme du montage d'une tout autre façon que pour le cinéma. Dans ce cas chaque photo devient un élément d'un tout", *Photoscope. Suite photographique...* s. l., [ca. 1948]. [Document written in the hand of Joaquim Gomis] Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès.

Photoscope
suite photographique, ~~en~~ ~~replaçant~~ ~~en~~
~~montrant~~ ~~quelque~~ ~~chose~~. ~~La~~ ~~des~~ ~~descriptio~~
nue. L'expression ~~purete~~ graphique.
que par la succession devient un lan-
gage purement plastique avec tout
les sources de l'observation objective
qui peut s'arrêter, qui peut observer
que peut remarquer, tout ce que l'œil
distrait peut oublier.
La photographie par la suite devient
un moyen d'expression sans li-
mites et dans un champ de posi-
bilités, que seulement le cinéma
~~ne~~ ~~est~~ ~~avait~~ en cette part ~~repha~~
re. ~~Parce~~ ~~que~~ dans ce nouveau
chemin c'est l'œil observateur
qui contrôle ses possibilités d'ab-
sorption et courvité en pouvant

First of the three handwritten sheets by Joan Prats in which he tried to define the *Photoscope* [*Photoscope. Suite photographique...* s. l., [ca. 1948]. Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès].

arrêter et ~~relever~~ ^{arrêter} ~~relever~~
la source ^{auditive} ~~(auditive)~~ ^{sensible} par contre que
dans le cinéma l' spectateur et
l'apogée ^{dominée} ~~présente~~ par le rythme de
la source ^{auditive} ~~auditive~~ ^{sensible}.

Sans le cinéma j'aurais pu
arrêter une image ~~cinéma~~ jusqu'à
votre observation sera saturée et
ne pourrais pas ~~relever~~ ^{arrêter} ~~relever~~ la pro-
chaines au moment que votre ne-
cessité d'absorption ^{le} demandera.

Ce sont des champs différents
et par conséquent le rythme du
montage (il faut se porter)
très différent.

Lorsqu'on présente ^{notre} ~~son~~ effort a été
de trouver et reformer cette diffé-
rence que ~~separe le photorapport~~
~~du rapport cinéma~~ ~~photorapport~~
sans ce cas chaque photo devient un élément
d'un total

com~~me~~ comme peut être un vers
dans un poème ou un mot
dans une phrase...
On peut sup~~primer~~ la richesse de
possibilités du résultat.

Photoscope - Suite photographique. Description
muette - Expression graphique que par la
succession de images devient un langage
purement plastique avec toutes les sources
de l'observation objective qui peut s'arrêter,
observer, remarquer, tout ce que l'œil
distrait peut oublier.

Ces suites photographiques deviennent
(La photographie par la suite (d'images)
devenir) un moyen d'expression sans
limites et un champ de possibilités
que seul le cinéma muet avait ^{effleuré}
quelque (essayé d'explorer.)

Dans ce nouveau chemin c'est l'obser-
vateur qui seul contrôle ses possibilités
de ^{de perception} absorption et curiosité; pouvant arrêter
et retracer la source émotive (ou
narrative). Par contre dans le cinéma
le spectateur est toujours dominé par
le rythme ^{de cette} source émotive (ou narrative).

Dans le cinéma vous ne pouvez pas
arrêter une image pour votre observation,
soit saturée et passer à la prochaine au

moment ^{ou} ~~par~~ votre émotion ^{vous} le demandez

Ce sont deux champs tout à fait différents et il faut, donc, porter le rythme du montage d'une tout autre façon que pour le cinéma. Dans ce cas chaque photo

~~Jusqu'à présent votre effort a été de trouver~~

devenir un élément d'un tout

is analysis by means of photography”²²². In response to the question “What is the aim of the photoscope?”, he answered: “To achieve a rich visual emotion. To achieve a language through photographs, even without any anecdote”²²³.

A photobook and an exhibition?

As we have seen, the *Archive photographique* Gomis-Prats was being sounded out in Paris and New York at the same time to see who would be the first to show interest in the new project *Photoscope* “Park Güell”. The balance tipped towards New York as Christian Zervos returned the album to them on an indeterminate date with just a request of an article to publish in *Cahiers d’Art*.

My dear Prats,

I am returning to you the three volumes of photos of Park Güell and I hope that you will send me the photos that I have numbered with a good article, to give the reader an image of the imaginative exuberance of Gaudí, etc.

I hope that this year you can come and see us after so many years of separation.

My regards to Mr Gomis²²⁴.

Clearly this was not the answer that they had hoped for. They had probably already had a conversation with Zervos, as we can deduce in a letter from Prats to Gomis, when Gomis was on holiday in July 1947. Due to its interest, we include it here in full:

Dear Joaquim,

I accept the idea of a reduction to 200 photos of Park Güell. I think that the spirit that marks the current period is that of concision (trains at 130 km per hour). Clarity, justness, rapidity; this must be our slogan for the montage. If I manage to condense our Park Güell into 200 photos it will gain in intensity and interest.

I will carefully consider the observations of Zervos, who I believe to be a great maestro on the subject. My maestro. I think that really he has perfectly noted the points at which we could cut it more.

What I do not want to change is my (our) perspective. If we were to concentrate on the architectural work of Gaudí, we would do something purely intellectual. Our vision of the Park is more human and alive. It is more poetic.

Consciously or unconsciously, I think consciously, the Muntanya Pelada had an extraordinary impact on Gaudí’s creation. This is the magic reason for Park Güell. This is what I want to highlight in our fotoscop. The secret is finding the proportions and that is what I am striving for.

With the mockup; I have redone the montage on a small scale and I am working on it.

²²² “Es una creación nuestra que tiene por base la fotografía. Como lo dice la palabra griega ‘Scope’: análisis, el fotoscope es el análisis por medio de la fotografía”, CARCASONA 1956A.

²²³ “Lograr una emoción plástica. Conseguir un lenguaje por medio de las fotografías, incluso prescindiendo de toda anécdota”, *ibidem*.

²²⁴ “Mon cher Prats, / Je vous retourne les 3 volumes de photos du Parc Guell et j’espère que vous m’enverrez les photos dont les numéros suivent avec un article bien fait, donnant au lecteur une image de l’exubérance imaginative de Gaudi etc. / J’espère que cette année vous pourrez venir nous voir après tant d’années de séparation. / Toutes nos amitiés à M.Gomis”, Christian Zervos to Joan Prats. [Paris], n.d. [1947-48], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

I want to manage to sum up our Park Güell in 200 photos, without losing all the beautiful magic and poetry of this formidable work of Gaudí. As in all great works, nature plays a role with its mysterious force. For example, the Parthenon.

I completely agree to publishing it without margins of any kind only by the side of the bindings and in square form. The same size. The same as the sheets that is a little larger than the photos that is the prints at 20/20.

It would be great if it were a “Zervos” edition, I am sure that he would achieve a perfect edition.

Great that you will go to Avignon. I am really very happy about your success and ours. I am extremely proud to have discovered you.

For September, if I do not come I hope that you will take the new version of Park Güell.

The 50 photos in *Cahiers d'art* are fantastic. I congratulate you and I congratulate us.

A heartfelt embrace and greetings to everyone, Joan²²⁵

In short, Prats and Gomis sought a publisher for their album of Park Güell in book format, so the *Photoscope* should therefore be a photobook. The first condition that was imposed was a substantial reduction in the number of photographs to make the publication possible. Notably, in 1947 some publishing decisions were made that did not materialise until 11 years later when *Fotoscop Gaudí* was published: in square format and with photographs printed without margins.

Between the lines, the letter also revealed the type of relationship that existed between Joan Prats and Joaquim Gomis and showed the transformation of the objectives of the *Archive Photographique* Gomis-Prats from an archive that supplied photographs of Miró's paintings to a space for photographic creation. As shown above, in the letter Prats wrote that he felt proud of having discovered Gomis as an artist. To characterise this relationship, perhaps it would be useful to turn to the art critic Maria Lluïsa Borràs, who knew both of them. She described Gomis as a “man of innate distinction, with the appearance of an English gentleman. Discrete and cordial, simple and easy-going, he is one of the most humble people I know. [...] Joaquim Gomis was during all his life a companion of artists

²²⁵ “Estimat Joaquim, / Accepto l'idea de reducció a 200 fotos del Park Güell. Crec que l'esperit que marca l'època actual és de concreció (Trens a 130 k l'hora). Claredat, justesa, rapidesa, aquest ha de ser el nostre lema en els muntatges. Si logro condensar el nostre Park Güell a 200 fotos té de guanyar en intensitat i interès. / Tindrè molt en compte les observacions d'en Zervos al qui considero gran mestre en la matèria. El meu mestre. Crec realment que ha apuntat perfectament els punts per els quals es pot reduir més. / Lo que no penso canviar és el meu (el nostre) punt de mira. Si ens concretéssim a l'obra arquitectònica d'en Gaudí, aniríem a fer quelcom purament intel·lectual. La nostra visió del Park és més humana i viva. És més poètica. / Conscientment o inconscientment, jo crec conscientment, la Muntanya Pelada, va comptar extraordinàriament en la creació de Gaudí. Aquesta és la raó màgica del Park Güell. Això és el que vull remarcar en el nostre fotoscop. El secret és trobar les proporcions i per això lluito. / He refet amb la maqueta el muntatge en petit i sobre això estic treballant. / Vui lograr el concretar el nostre Park Güell a 200 fotos, sense qu'es perdi tota la màgica bellesa i poesia d'aquesta obra formidable d'en Gaudí, que com en totes les grans obres, la natura hi juga amb la seva força misteriosa. Per exemple el Partenon. / D'acort completament en editaro sense marges de cap mena solsament al costat del relligat i en forma quadrada. Tamany igual. Pro igual als fulls o sigui una mica més gran que les fotos o sigui els grabats a 20/20. / Formidable si fos una edició “Zervos”, ell estic segur que lograria una edició perfecte. / Formidable que anessim a Avinyó. Estic molt pro molt content del teu èxit i del nostre. És un gran orgull per mi el haverte descobert. / Per el setembre si jo no vinc espero que t'en duràs la nova versió del Park Güell. / Formidable les 50 fotos a *Cahiers d'art*. Et felicito i hem felicito. / Una forta abraçada, records a tots, Joan”, Joan Prats to Joaquim Gomis, Barcelona, 11 July 1947, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

without realising that he was also an artist”²²⁶. Although Joaquim Gomis had taken up photography at 12 years old, and had produced interesting output before the wars, it could be considered that between 1943, when he began to frequent Miró’s workshop until 1946, when the *Photoscope* was born, a turning point came about in his career as a photographer, in which the expert eye of Joan Prats played a key role²²⁷.

It seemed unlikely that they would publish their photobook in Paris but hopeful news did arrive from New York. In December 1946, Sert wrote concisely:

1. Gaudí mock-up received. Magnificent! Sweeney is enthusiastic and will write the text. We will speak to a publisher friend of Sweeney soon.
2. The Museum of Modern Art are encouraged to do the Gaudí exhibition that we want to coincide with the publication of the book. October of 47^{228?}

Josep Lluís Sert was supported by James Johnson Sweeney in the Museum of Modern Art of New York. If he could interest MoMA in Gaudí it was precisely because of this idea of Gaudí as a forerunner that was demonstrated in the *Photoscope* “Park Güell”. However, we should consider that a few months earlier Sweeney had resigned from his position as head of the Department of Painting and Sculpture of MoMA, which weakened his role in decision-making. The months passed without receiving any news.

To conclude this chapter, we should return to the quotation of Joan Teixidor in the heading. The evidence of his ideological proximity to Gomis-Prats’s project, that of showing Gaudí as a forerunner of Modernism, is clearly shown in the additional text we have underlined that Teixidor himself added to his article of 1946 when he published it in Catalan for his anthology *Entre les lletres i les arts* (1957):

[...] I think that an in-depth review of his work is required. Then I am sure that we will realise that this work could and should be loved, and we will understand at the same time that it left such a strong trace in some of the most surprising artistic trends of our century. In our eyes the grandness will take on an intimacy. It will no longer be difficult or unrewarding. It will be impossible to consider it as a more or less brilliant extravagance²²⁹.

²²⁶ “[...] home de distinció innata, amb aspecte de gentelman anglès. Discret i cordial, senzill i planer, és un dels éssers amb més gran humilitat que conec. [...] Joaquim Gomis va ser durant tota la vida, el company dels artistes sense adonar-se potser que ell era un artista més”, BORRÀS 1986b.

²²⁷ The following have addressed the photographic career of Joaquim Gomis: GILI 1986, GIRALT-MIRACLE 1994, 1997, BOHIGAS 1997, FONTCUBERTA 1997, NARANJO 2002, 2012.

²²⁸ “1. Rebuda la maqueta Gaudí. Magnífica! Sweeney entusiasmat farà un text. Parlarem amb l’editor amic de Sweeney aviat. / 2. El Museu d’Art Modern animats a fer l’exposició Gaudí que volem que coincideixi amb la publicació del llibre. Octubre del 47?”, [Josep Lluís Sert] to [Archive Photographique Gomis-Prats], [New York], 13 December 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²²⁹ “[...] crec que s’imposa una revisió a fons de la seva obra. Llavors tinc la seguretat que ens adonarem que aquesta obra pot i ha d’ésser estimada, i comprendrem al mateix temps que hagi deixat un rastre tant fort en algunes de les tendències artístiques més sorprenents del nostre segle. La grandesa adquirirà als nostres ulls un valor d’intimitat. Ja no ens serà difícil o ingrata. Serà impossible considerar-la com a extravagància més o menys genial.” [The underlining is ours and shows the added part], TEIXIDOR 1957 (1946), p. 85–86.

From the *Photoscope* “Mas Miró” to “Atmosphère Miró” (1948)

I've come here to spend a few days, to live with the landscape. To commune with this blue light and gold of the wheat and to ennoble ourselves with this vision. How we are ennobled by the landscape! When I am here I feel a great love for everything, I love a little creature and any herb and I cannot understand or imagine any misdeed of men.

Joan Miró to Enric C. Ricart, 1916²³⁰

In various letters of February 1946, a new direction can be seen in the approach of the *Archive Photographique Gomis-Prats* to the work of Joan Miró. In a coordinated way, Miró, Prats and Gomis introduced in their correspondence with people abroad a new idea on how to display Miró and his work. On 3 February 1946, Joan Miró wrote to Pierre Matisse about Gomis-Prats: “They also take photographs of my workshop and everything that surrounds me, which means they have large publication projects for the future that they will tell you about when you come here²³¹.” From the *Archive Photographique Gomis-Prats*, a letter was written to James J. Sweeney, head of the Department of Painting and Sculpture of MoMA:

This continuous contact with the artist [Joan Miró] conducted us to valorize all the plastic [visual] elements which have created the atmosphere that undoubtedly, has influenced his psychology and, at the same time, contribute to understand his art expression. Proceeding further, we are working ourselves on a Miró's historical life explained only with photographs²³².

²³⁰ “[...] he vingut a qui a passar uns quans dies, a viure amb el paisatge. A combregar d'aquesta llum blava i dorat dels blats i a ennoblir amb aquesta visió. Com ens ennobleix el paisatge! Jo posat aquí sento un gran amor per tot, estimo una bestioleta i una erba [sic] qualsevol i no puc comprendre ni imaginar cap malifeta dels omens [sic]”, Joan Miró to Enric-C. Ricart, Mont-roig, May 1916 [AINAUD DE LASARTE et al. 2009, p. 55].

²³¹ “J'ai passé votre télégramme en me demandant d'envoyer des photos à la revue 'Vrille' à mon ami Prats, qui avec mon ami Gomis a constitué un archive photographique de mes œuvres de ces années. Ils ont déjà trié environ 300 clichés et ils continuent à le faire pour le reste de ma production. Ils photographient le tableau dès la naissance jusqu'à le qu'il est terminé, ce qui est un document de la plus haute importance. Ils font aussi de photos de mon atelier et de ce qui m'entoure, ceci leur permet d'avoir de vastes projets d'édition pour l'avenir dont ils vous parleront comme vous serez ici”, Joan Miró to Pierre Matisse, Barcelona, 3 February 1946 [SCLAUNICK 2019, p. 189].

²³² *Archive Photographique Gomis-Prats* to James J. Sweeney (The Museum of Modern Art), Barcelona, 3 February 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

For the first time, the expression “atmosphere” appeared. What started to be of interest was to capture the creative act of Miró in his most cherished environment, to show the mysterious artistic world of Miró as a product of his creative atmosphere. Indeed, some of the letters that we analysed in the previous chapter on the way to capture the place of Gaudí’s Park Güell also referred to these ideas on Joan Miró. Prats wrote to Zervos: “In this same field, we continue to work on ‘The life of Joan Miró’”²³³. Gomis said exactly the same to Sweeney: “In this same way, we continue working ‘The Life of Joan Miró’”²³⁴. The aim was not to get a good photograph of the artist in the workshop, as we showed two chapters ago. The idea was rather to create a psychological portrait of the environment and landscape that Miró absorbed to create²³⁵. The way Prats described this for Rebeyrol was a little more precise: “We have composed a Photoscope of Park Güell that contains over 300 photographs. This gave us the idea of reproducing the life of Joan Miró based only on photography, which is something that we have started, while we are preparing other *Photoscopes* at the same time”²³⁶. The *Photoscope* “Park Güell” therefore attracted attention to the creative atmosphere of Joan Miró.

Passatge del Crèdit | The Workshop

Using photographs to show the home environment of Joan Miró involved, first, covering the space of his parents’ house in Passatge del Crèdit, the place where the painter had re-established himself from 1942. Between 1944 and 1945, while he was taking photographs of Miró’s paintings for the *Archive Photographique* Gomis-Prats, Joaquim Gomis had shot some images of the passatge²³⁷ and the objects that Miró hung on the walls of rooms in the workshop²³⁸. But this had not been a systematic task. Once the decision was taken in 1946 to prepare a *Photoscope* on the life of Miró, Gomis prepared new material. He always took advantage of his visits to Miró to photograph paintings, as in previous years²³⁹. We have selected eight photographs that on various dates show the approach of Gomis-Prats to the atmosphere of the Passatge del Crèdit. It makes sense to talk about atmosphere as this is an old arcade that joins Carrer de Ferran with the Baixada de Sant Miquel through two gateways at the ends. The gateways into the passage delimit a place that is independent

²³³ “Dans ce même champ nous continuons à travailler ‘La Vie de Joan Miró’”, Joan Prats to Christian Zervos, Barcelona, 31 May 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²³⁴ [Joaquim Gomis] to James J. Sweeney, [Barcelona], 19 June 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²³⁵ Cf. LAHUERTA 2010b, p. 267–269.

²³⁶ “Nous avons composé un Photoscope du Park Guell contenant plus de 300 photos. Cela nous a donné l’idée de reproduire la vie de Juan Miró par la photo seulement, ce que nous avons déjà commencé, tout en formant d’autres Photoscopes en même temps”, Joan Prats to Philippe Rebeyrol (Direction des Relations Culturelles, Ministère des Affaires Étrangères), Barcelona, 4 July 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²³⁷ ANC1-972-N-5572 or ANC1-972-N-5815.

²³⁸ ANC1-972-N-5604 to ANC1-972-N-5607.

²³⁹ ANC1-972-N-5627 to ANC1-972-N-5629, ANC1-972-N-5815 to ANC1-972-N-5820, ANC1-972-N-5857 to ANC1-972-N-5861, ANC1-972-N-6010, ANC1-972-N-6190, ANC1-972-N-6213 to ANC1-972-N-6216, ANC1-972-N-6309 to ANC1-972-N-6363, ANC1-972-N-6419, ANC1-972-N-6433 to ANC1-972-N-6437, ANC1-972-N-6442 to ANC1-972-N-6452, ANC1-972-N-6463, ANC1-972-N-6695 to ANC1-972-N-6700.

1944



1945



1945



1945



1946



1946



ca. 1947



ca. 1947



Selection of 8 photographs taken in the Passatge del Crèdit of Barcelona, between 1944 and 1947. Photographer: Joaquim Gomis [ANC1-972-N-5572, ANC1-972-N-5815, ANC1-972-N-5604, ANC1-972-N-5607, ANC1-972-N-6010, ANC1-972-N-5627, ANC1-972-N-6350 and ANC1-972-N-6697].

of the city's streets and has a nineteenth-century atmosphere, with its façades arranged according to the practice of historicism and columns and decorations of cast iron from which griffins and other fantastic animals emerge. The first photograph we include is from 1944 and shows a long shot of the passage, framing in the background the gateway to the Baixada de Sant Miquel. The second, from 1945, shows closer up the gateway of the carrer de Ferran. In both images, the passage is shown as a calm space compared to the hubbub, shop advertisements and striking light of the city's streets. In the same year of 1945, Gomis started to photograph the objects hanging from the walls of the workshop, a small ladder over a wardrobe, twisted wires, masks, a sculpture in the form of a pumpkin on a kitchen chopping block. Finally, the four photographs that we include from 1946 reveal greater preparation of the shoots, the flat roof with the chopping block now placed in front of the fireplace, and greater interest in capturing the details of the environment—sharp railings, natural objects contrasted with handcrafted objects, or the world frozen in cast iron.

Mont-roig del Camp | Photoscope “Mas Miró”

In summer 1946, Joaquim Gomis had planned a visit to Mont-roig so that he could photograph the creative environment of Joan Miró in what was known as Mas Miró. The visit probably lasted several days and we do not know if it was the only one. It was carried during September, as Miró wrote to Matisse: “I am waiting for Gomis who should be coming to photograph the sculptures”²⁴⁰.

Joaquim Gomis approached Mas Miró in a similar way to the work he had just completed on the Passatge del Crèdit in Barcelona²⁴¹. We know from a letter to Rebeyrol that he took a large number of photographs in his sessions: “In addition, we continue to take photographs of Miró's works and his life; for this purpose, this summer we have taken over 700 photos of Mas Miró at Mont-roig, we well as of its surroundings, which have influenced his art so much”²⁴². However, it was more difficult to photograph Mas Miró as, step by step, Gomis's eye and camera came across the literalness of objects converted into paintings by Miró at the start of the 1920s. Therefore, what Gomis photographed under “this blue light and gold of the wheat”²⁴³ oscillated between the inspiring landscape and the anecdote that triggers our memory of one or other painting from the artist's youth.

²⁴⁰ “J'attends Gomis qui doit venir photographier ces sculptures”, Joan Miró to Pierre Matisse, Mont-roig, 3 September 1946 [SCLAUNICK 2019, p. 198].

²⁴¹ ANC1-972-N-6756 to ANC1-972-N-7212, ANC1-972-N-7472 to ANC1-972-N-8224.

²⁴² “D'autre part, nous poursuivons la photographie des œuvres de Miró ainsi que sur sa vie ; à cet effet, cet été nous avons pris plus de 700 photos du Mas Miró à Montroig, ainsi que des environs, qui ont tellement influencé son art”, Joaquim Gomis to Philippe Rebeyrol (Direction des Relations Culturelles, Ministère des Affaires Étrangères), Barcelona, 15 November 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²⁴³ Joan Miró to Enric-C. Ricart, Mont-roig, [May 1916], [AINAUD DE LASARTE et al. 2009, p. 55].



Selection of 8 photographs taken in Mont-roig in the summer of 1946. Photographer: Joaquim Gomis [ANC1-972-N-6756, ANC1-972-N-6770, ANC1-972-N-6819, ANC1-972-N-6842, ANC1-972-N-6873, ANC1-972-N-6876, ANC1-972-N-7475 and ANC1-972-N-6885].

We have again selected 8 photographs from the 700 to illustrate Joaquim Gomis's photographic project. The two first ones show an approach to a house that is very similar to that seen in the Photoscope "L'Eucalyptus". Miró was also attracted to eucalyptuses: "At Mont-roig, for example, there are some magnificent eucalyptuses that have very beautiful bark. I look at the bark"²⁴⁴.

The first is a very long shot that lines up the dirt road leading to the property, from which emerges above the trees what we could call in English the manor house (Mas Miró). In the second, we see a clearer view of same house in a low-angle shot between pines, palms and olive trees. The balustrades of the French windows and terraces give a classic, Mediterranean air to the house. The third photograph shows the stairway up to the flat roof, the balustrade, the olive fields and the mountainous horizon. The fourth shows the cultivated fields in a high-angle shot. The four other photographs that we have chosen are more literal: the pouf of *Nu au miroir* (1919), the table leg of *La table* also known as *Nature morte au lapin* (1920), the view of Mont-roig between the fields in *Montroig, l'église et le village* (1919) and finally *La ferme* (1921–1922).

In December 1946, the montage of the Photoscope "Mas Miró" was being prepared: "Prats is in the process of mounting a 'photoscope' of MAS MIRÓ (one of the chapters in the life of this artist based on photography), using a thousand shots taken on the days that he spent down there"²⁴⁵.

Highlighting the importance of the landscape of Mont-roig in the artistic output of Joan Miró was nothing new. Miró himself, in the letter written to Enric C. Ricart (1893–1960) in 1916 that heads this chapter, had already explained that the landscape of Mont-roig ennobled him. What was new was getting the narrative to penetrate the international rediscovery of Miró in the post-war period. The Catalan art critic Sebastià Gasch (1897–1980) had pointed out this form of interpretation after a visit with friends Joan Prats and Josep Francesc Ràfols to Miró in Mont-roig as early as 1930. The text is worthy of extensive transcription as it anticipates the topics that we address:

God our Lord seems to have taken pleasure in making Camp de Tarragona the most abundant and exuberant strip of land in Catalonia. In my opinion, Camp de Tarragona is one of the most important things in this country. And also in my opinion, one of the most important things in Camp de Tarragona is the town of Montroig where the vegetation—overwhelming—is outlined sharply against an eternally blue sky, it manages to be moving without a drop of scenography. And in my opinion, one of the most important things about Montroig is a country house, set in a very rich area, where the characteristics mentioned above are raised to the nth degree. In this country house there is a room. A singular room. The room of Joan Miró.

²⁴⁴ "A Mont-roig, per exemple, hi ha uns eucaliptus magnífics que tenen una escorça molt bonica. Jo em miro l'escorça", RAILLARD 2009 (1977), p. 48.

²⁴⁵ "Prats est en train de monter un 'photoscope' de MAS MIRÓ (un des chapitres de la vie de cet artiste par la photographie), sur un millier de photos prises par le soussigné pendant ses séjours là-bas", Joaquim Gomis to Pierre Matisse, Barcelona, 3 December 1946, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

Miró has become a master in the art of what evanescent, fashionable furniture dealers call, rolling their eyes and wagging their tails, “arrangement of interiors”. In his room in Paris, just with the help of a black sculpture of the strong kind [and] a horrible shark’s head [...], just with the help of these two elements, Miró knew how to create an obsessive atmosphere. His room in Montroig is also rather extraordinary. It has large, smooth white walls, whose neatness has not been violated by pictures, which Joan Miró hates. Only, stuck here and there, are some, a very few, small “soucoupes” of cardboard that they put under books in the cafes of Antwerp and Brussels. The distribution of these discs—some with surprising typography—follows a dependable rhythm, leading to a wisely measured interspersion. It is the same precise rhythm that guides the placing of the famous dots on the no less famous canvases of Miró. A boxing poster—impressive—rounds off the whole. And on a table, a very large collection of Majorcan *siurell* whistles, small, fired clay figures, tremendously multi-coloured, which have—some of them—the brutal expression and implacable plasticity of Polynesian or African idols²⁴⁶.

New York | Sweeney and “Mas Miró”

In this operation of reinforcing Joan Miró’s work in the immediate post-war period and loosening its links with surrealist circles, it was very important to take advantage of the US contact James J. Sweeney. A friend of Miró and Sert, Sweeney had written a short essay about Miró in *Cahiers d’Art* in 1934²⁴⁷ and had curated the first retrospective on Miró at the Museum of Modern Art of New York in 1941. From the time of this article in 1934, Sweeney showed that he was sensitive to the influences of the Catalan landscape on Miró’s work:

It is these impressions, together with the austere rhythms of his native landscape and the slow easy animal movements of the peasants that Miro has kept fresh, translated into new forms and given back to us today in these latest canvases—easily the most mature distillation of sensibility he has yet offered²⁴⁸.

In the catalogue of this exhibition, Sweeney indicated that to approach Miró’s work, his “Catalan legacy” should be considered, his loyalty towards “popular expressions” of his homeland and the “nostalgia” that permeated his output:

²⁴⁶ “Déu Nostre Senyor sembla haver-se complagut a fer del Camp de Tarragona la llenca de terra més grassa i més exuberant de Catalunya. Pel meu gust, el Camp de Tarragona és una de les coses més importants d’aquest país. I pel meu gust, també, una de les coses més importants del Camp de Tarragona és la vila de Montroig on la vegetació—atabaladora—retallada incisivament sobre un cel eternament blau, ateny el patètic sense gota d’escenografia. I pel meu gust, encara, una de les coses més importants de Montroig és una masia, enclavada en una zona riquíssima, on les característiques que acabem d’assenyalar han estat elevades a l’enèsima potència. En aquesta masia hi ha una cambra. Una cambra singular. La cambra de Joan Miró. / Miró ha esdevingut mestre en l’art d’allò que els delinqüescents moblistes a la moda en diuen, posant els ulls en blanc i remenant la cua, ‘agençament d’interiors’. A la seva cambra de París, amb la sola ajuda d’una escultura negra de les fortes [i] un horrible cap de tauró [...], amb la sola ajuda d’aquests dos elements, Miró ha sabut crear una atmosfera obsessionant. La seva cambra de Montroig és també quelcom de remarcable. Unes grans parets blanques i llises, la netedat de les quals no han estat violada pels quadros, que Joan Miró detesta. Únicament, enganxades d’ací i d’allà, algunes, molt poques, petites ‘soucoupes’ de cartó que posen sota els books als cafès d’Anvers i de Brussel·les. La distribució d’aquestes rondelles—n’hi ha de tipografia sorprenent—ha obeït a un ritme segur, que ha motivat un intercalat sàviament dosificat. El mateix ritme precís que guia la col·locació dels famosos punts en les no menys famoses teles de Miró. Un cartell de boxa—impressionant—arrodoneix el conjunt. I damunt d’una taula, una col·lecció nombrosíssima de xiulets de Mallorca, petites figures de terra cuita, bàrbarament policromades, que tenen—algunes—la brutal expressió i la implacable plasticitat dels ídols polinèsics o africans”, GASCH 1930.

²⁴⁷ SWEENEY 1934.

²⁴⁸ *Ibidem*, p. 49.

In his work Miro is essentially a Catalan—that type of fantasist visionary which, in the Middle Ages, produced the manuscript illuminations of Beatus' commentaries on the Apocalypse—that mixture of oriental and occidental sympathies which made it possible for Raymond Lully, in the thirteenth century, to open up the vernacular to the paths of philosophy through exploitation of two cultures, Latin and Arabian, which existed side by side in the Catalonia of his day. Miro's color rarely offers the sombre tonalities we associate with so much Spanish painting particularly that of the great masters of the post-Renaissance, El Greco, Zurbaran, Velasquez and Goya. His has a blither note. In it there are echoes of the early provincial church decorators of Catalonia; frequently, the bold contrasts of yellows, blues, scarlets and greens of the Beatus backgrounds; throughout we feel the gay spirit of contemporary Catalan folk art. Within the rhythms of his compositions the slow movements of a Spanish dance will suddenly burst into those of a Catalan Sardana with its intoxicating swing and wistful skirl of pipes²⁴⁹.

So we should not be surprised by Miró's insistence that Sweeney should see the album of photographs that Gomis-Prats called *Photoscope* "Mas Miró". This collection of images had delighted Miró and he had taken the album with him during his trip to the United States to paint a mural for the Terrace Plaza Hotel in Cincinnati (1947), a building designed by Skidmore, Owings & Merrill²⁵⁰. During his stay, Miró was photographed by Arnold Newman (1918–2006) and Irving Penn (1917–2009) and filmed by Thomas Bouchard (1895–1984). However, "Mas Miró" continued to be one of the items he used to present himself. After staying a few months in Sert's house²⁵¹, Miró gave precise instructions to Sert to show the three-volume *Photoscope* to Sweeney:

In the same closet in the telephone room, near the bottles, I left the three volumes of "Mas Miró". I am very eager to have Sweeney see them, and he is eager to do so, too. This is of the utmost importance for explaining many things about my work and will be useful to him for the text in the new edition of the Museum book. I don't know whether I'll manage to show them to him before we leave; I'm afraid I may not have time. I would have liked to discuss it with him. If I don't have time to do so myself, I would appreciate your doing so when you see him. Please show him Zervos' book, too, with the big Romanesque paintings; these frescoes also explain many things and clarify the roots of my work²⁵².

Miró trusted that a second edition of the MoMA catalogue of 1941 could be produced, as Sweeney had implied in his correspondence. As we will see, Miró considered that the *Photoscope* was of "the utmost importance" to explain his work, like the Catalan Romanesque paintings that Zervos had reproduced in *L'art de la Catalogne* that had been published in the midst of the Spanish Civil War²⁵³.

²⁴⁹ SWEENEY 1941, p. 14.

²⁵⁰ UMLAND 1993, p. 337–338.

²⁵¹ OCKMAN 1997, p. 41.

²⁵² "Al mateix armari del quarto del telèfon, al lloc a on hi han les botelles, he deixat els tres volums de 'mas Miró' —Tinc un grandíssim interès [–] en què en Sweeney els vegi, i ell també el té en veure'ls, això és d'una importància capital per a explicar moltes coses de la meva obra i li servirà per a el text de la nova edició del llibre del museu. No sé si em serà possible ensenyarlos-hi abans de marxar, em temo no tenir temps, m'haguera agradat comentar-ho amb ell. Si no ting temps per a fer-ho jo personalment, t'agraïria ho facis tu quan us vegéu. Vulgas ensenyar-li també el llibre d'en Zervos, amb les grans pintures romàniques; aquests frescos també expliquen molt i aclareixen les arrels de la meva obra", Joan Miró to Josep Lluís Sert, New York, 14 October 1947 [JUNCOSA 2008, p. 86].

²⁵³ ZERVOS 1937.

As inferred from another letter to Sert in November, Miró left the *Photoscope* in Sert's house in New York²⁵⁴ and insisted on its importance: "It would be good if when you left you could leave the photo album of the 'Mas' with someone trustworthy so we could send them on if need be²⁵⁵."

Clement Greenberg probably saw the two documents while he was working on his monograph on Miró that he published in 1948²⁵⁶. In the pages of his book, we can find references to Catalan Romanesque art and to the landscape of Mont-roig, and an acknowledgement of his two main informants: Josep Lluís Sert and the avant-garde photographer Josep Alemany (1895–1951), both exiled in the United States. In a footnote, Greenberg transcribes Ernest Hemingway's evocation of Mont-roig in the final chapter of *Death in the Afternoon* (1932):

[...] then sitting in the heavy twilight at Miró's; vines as far as you can see, cut by hedges and the road; the railroad and the sea with pebbly beach and tall papyrus grass. There were certain jars for the different years of wine, twelve feet high, set side by side in a dark room; a tower on the house to climb to in the evening to see the vines, the villages and the mountains and to listen and hear how quiet it was²⁵⁷.

In the end, before leaving the USA, Miró could also show "Mas Miró" to James J. Sweeney, who responded very positively and contacted the *Archive Photographique Gomis-Prats*:

Before Miró left he showed me a large collection of photographs which you took at Montroig and said I might have some copied as illustrations of an article I have prepared for *Partisan Review* for which Miró made a special line drawing, and in the revised issue of the Museum of Modern art book if and when it may be reissued²⁵⁸.

At that time, the *Photoscope* "Mas Miró" by Gomis-Prats began to reinforce a narrative of the work of Joan Miró outside of "isms". This narrative, which could be considered questionable, was based on the persuasive evocation of local elements through the photographs of Joaquim Gomis, selected and arranged by Joan Prats. In other words, the documentalists Gomis-Prats became art critics on Miró and provided the public with a new way of interpreting his artistic activity.

Given these new perspectives, Prats and Gomis tried to reorganise themselves. Montxa Sert, Josep Lluís Sert's wife, became the agent of the *Archive Photographique Gomis-Prats* in the United States and was authorised to receive payment for the use of its photographs²⁵⁹. In turn, they tried to function as a professional archive, and insisted on indicating their

²⁵⁴ We could not locate this document.

²⁵⁵ "Convindria que al marxar vosaltres deixéssiu l'album de fotos del 'Mas' a alguna persona de confiança per a fer-les circular en cas de convenir", Joan Miró to Josep Lluís Sert, Barcelona, 19 November 1947 [JUNCOSA 2008, p. 92].

²⁵⁶ GREENBERG 1950 (1948).

²⁵⁷ *Ibidem*, p. 13.

²⁵⁸ James J. Sweeney to Joaquim Gomis, New York, 15 November 1947, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

²⁵⁹ Joaquim Gomis to James J. Sweeney, Barcelona, 12 December 1947, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

copyright when one of their photographs was published: “[I] will be pleased to have some of the photos of ‘Mas Miró’ copied as illustrations of the article you have prepared for *Partisan Review*, provided they insert ‘from photoscope Mas Miró copyright Archives Gomis-Prats’”²⁶⁰.

However, in Sweeney’s article in the *Partisan Review*, which included an interview with Joan Miró, only four photographs of Miró’s latest works were published. These had no relation to the Photoscope “Mas Miró” and the *Archive Photographique Gomis-Prats* was not mentioned. Nevertheless, Miró’s narrative in the interview was in the line that had been established. According to Miró, his “Catalan character [...] it is very much down-to-earth. We Catalans believe you must always plant your feet firmly on the ground if you want to be able to jump up in the air. The fact that I come down to earth from time to time makes it possible for me to jump all the higher”²⁶¹.

Paris | Galerie Maeght and “Atmosphère Miró”

In any case, the determination of Miró and Gomis-Prats to exhibit their new narrative fortunately materialised in the Galerie Maeght of Paris, on 18 November 1948, in the *Exposition des œuvres récentes de Joan Miró*. Aimé Maeght (1906–1981) had opened his gallery in 1945 in Paris²⁶². He took advantage of the fact that Pierre Loeb, Miró’s European art dealer, could not maintain his contract with the artist, to share the output with Pierre Matisse and contract Miró’s work to sell in Europe. Years later, his wife Marguerite Maeght recalled the first contact with Miró:

We met Miró after the war, because we did an exhibition with him in 48, I think... That was it, he came for his exhibition. At that time, Pierre Loeb could not continue... Pierre Loeb and Pierre Matisse had a contract with Miró. And after the war, Pierre Loeb did not want to continue with half of the Miró contract. So Tzara visited Aimé to ask him if he wanted to participate in half of the contract. It involved a large sum of money but Aimé accepted. He asked me, ‘What do you think?’ ‘Yes, listen, go ahead.’ [...] It had been a long time since there had been works of Miró in Paris. It was an incredible success...²⁶³.

Notably, the exhibition had to be delayed several times, as the paintings sent by Pierre Matisse from New York did not arrive. Yoyo Maeght, younger daughter of Aimé and Marguerite, still considers it to have been a landmark in the consolidation of Galerie Maeght:

At the vernissage were Braque, Picasso, Chagall, Reverdy, Malraux, Éluard, Beauvoir, Sartre, Christian Dior, Maria Casares... The catalogue *Derrière le miroir* presented texts by Queneau. On the walls hung

²⁶⁰ *Ibidem*.

²⁶¹ SWEENEY 1948, p. 212.

²⁶² LLORENS 2008.

²⁶³ “Miró, nous l’avons connu après la guerre, parce que nous avons fait une exposition de lui en 48, je crois... C’est tout, il est venu pour son exposition. À l’époque Pierre Loeb n’a pas repris... Pierre Loeb et Pierre Matisse avaient le contrat Miró. Et après la guerre, Pierre Loeb n’a pas voulu reprendre la moitié du contrat de Miró. Alors Tzara est venu voir Aimé pour lui demander si lui voulait bien prendre cette moitié de contrat. Et c’était une très grosse somme, mais, et Aimé a accepté. Il m’a dit qu’est-ce que tu penses ? Oui écoute allons-y. [...] Et il y avait des années qu’on n’avait rien de Miró à Paris. Un succès incroyable...”, VICTOR 1973, 16:38–19:19 min.

LE RETOUR DE MIRÓ

JOAN MIRÓ

Jean Miró, dans son abord, quelque chose de simple, de vrai et de naturel, qu'on doit retrouver dans sa fantaisie plastique et qui certainement coïncide avec son caractère. Ces motifs simples, ces formes flottantes, ces vives touches de couleur n'ont rien de concerté : le hasard, semble-t-il, a disposé, mais c'est un hasard heureux, gracieux et dans lequel il est impossible de ne pas reconnaître une intention ; il y a là une présence, et une présence pleine d'intelligence et de gentillesse.

Jean CASSOU.

La croacé Miró aux îles creix com els arbres en la terra. L'obra de Miró no és mai provocada. La força creadora és filla de l'amorfèria Miró. És un fet natural, en el què comple en grau superlatiu la terra. La seva amfiteïra germinal l'obra com la terra el garrofer. No cal pas cercar en l'amorfèria Miró elements plàstics més o menys semblants als de les seves obres cal cercar el misteri mègic de la croacé.

Joan PRATS-VALLÉS.

Barcelona, 14 octubre 1948.

La vocation de la nature de Miró est principalement dans la sensation. Ses peuples nerveux sont pour lui la source de toutes ses inventions, l'origine de toutes ses hardesses. Mais ce n'est pas tout dans l'œuvre et nous les retrouvons dans toutes les manifestations de son talent poétique. L'action de Miró, en perpétuel combat, le ton de son style à la fois dynamique et typique sans parler de ses inventions qui nous sont une loi, nous dispensent de nombreuses et inutiles explications. Tout est dans une manière souveraine et par des sous-entendus qui restent sans cesse à l'esprit, nous sommes en présence d'une nature extrême dans ses émotions et sensations sans cesse renouvelées.

Four-it en conclure qu'un point de vue de Miró les vagues, vagues sont les plus métaphoriques. C'est en fait de se suffire ou tourbillonner de désirs et des sensations. Mais, dans l'œuvre de Miró, il y a toujours un élément qui crée chez lui une tension et une lutte, de devenir un lyrisme gracieux. La beauté de son œuvre, formée de nouveaux mythes, provient de ces deux éléments de la nature qui se superposent exactement et enregistrent la même graphique : celle d'une puissance végétale et d'atteindre des états élevés, et celle d'une nécessité impérieuse d'examiner à fond et de vérifier les prévisions.

Christian ZERVOUS.

Octobre 1948.

P O U R

ses pinces de plume,
ses tubes de crayon,
ses couleurs d'Angers,
ses toiles émiettées,
ses encres de cygne,
nous l'aimons.

Raymond QUENEAU.

... S'il ne s'agit que de la dire mon affection, cher Joan, tu la connais depuis longtemps. Et que nous soyons heureux que tu reviennes travailler, peut-être souffrir parmi nous ne se dit pas, tout de même, c'est trop évident.

Georges DUTHUIT.

Tu l'es longtemps fait attendre, mais tu reviens. Et tu reviens, en plus de tes tableaux, tes céramiques, espagnols, l'Ébre. Tu es bien versé dans tes pots de mille et une nuits catalanes les herbes, les ingrédients et d'être qui réjouissent, étonnent, enchantent et donnent du bonheur ! Nous sommes tranquilles maintenant : nous savons où nous coucher. Pourvu, nous n'aurons qu'à souler comme le voleur de Bagdad dans un de tes vases. Et puis aussi nous enfermerons dedans un moment la réalité pour qu'elle y bourdonne une drôle de chanson.

Georges LIMBOUR.

Jean Miró : Montroig, La Rocca, Estimolls de Clusella, l'Arbustet, Martelló, Cornudella. Gerrofers, bords de rivières, bords de rivières. Au total : oses, caps dissects, cloques de crustacés, filières, laines i cordils... entrant dans leurs camps et leur enclosant i moulinet tropic. L'arriver el capvespre, escampen per arreu le bon qu'il remor de peu i de descans i després d'une jornada dura de treball baix et sol viu i le vici bon camp de Terragona.

Joaquim GOMIS.

Barcelona, 15 octobre 1948.

— Bonjour Miró, comment allez-vous ? Je pense qu'il y a vingt-cinq ans que je ne vous ai vu. Depuis votre fameuse « Ferme », quoi ? Depuis Barcelone ? Vous n'avez pas changé. Voici, en effet, autour de nous, autour de « Ferme », exécutées dans ce langage de signes, qui ont été vous, inspiré par cette religion qu'on dit des choses qui ne connaît pas de dogmes, celle d'un amour éternel et par les détails que vous êtes le seul à avoir dessinés et si riches d'invention jamais concertés, si incommensurables et involontaires parmi ceux que j'ai jamais vus et qui réussit à ne pas grandir... Alors, au revoir Miró, à bientôt !

Maurice RAYNAL.

JOAN MIRÓ

Soleil de proie prisonnier de ma tête
Bastue la colline, astère la forêt.
Le ciel est plus beau que jamais.
Les libellules des ruisseaux
Lui donnent des formes précises
Que je dissipe d'un geste.

Musées du premier jour,
Musées insensibles et que rien n'autorise,
Leurs grains brillent
Dans les feux de palette de mes regards.

A la fin, pour se couvrir d'une aube
Il faudra que le ciel soit aussi pur que la nuit.

Paul ELUARD. Voir.

J'ai connu Joan Miró en 1922. Il logeait alors dans un atelier qui touchait à celui d'André Masson, dans le coin du 45 de la rue Rivoli qui a sa place marquée dans la topographie de l'esprit, à l'égal du 13 de la rue Ravignani.

L'absence de Joan Miró a privé d'un de ses collègues, de 1941 à 1948, l'architecte qu'est André de Paris. L'un me demandera quel est son instrument. C'est la sculpture, il me semble.

Le voile de retour parmi nous. Je salue son retour, bien amical.

Daniel-Henry KAHNWEILER.

C'est très compliqué de dire en quelques mots qu'un ami Joan Miró et qu'on est content de l'avoir retrouvé, lui et son sourire d'antan.

Lise DENARME.

JOAN MIRÓ ŒUVRES EXPOSÉES



N° 79



N° 81



N° 1



N° 66

1. Céramique, deux faces, 15 x 22 cm. 1945.
2. Céramique, deux faces, 21 x 16. 1945.
3. Céramique, deux faces, 19 x 11,5. 1945.
4. Céramique, deux faces, 22 x 24. 1945.
5. Céramique circulaire, deux faces, 21,5. 1945.
6. Céramique, deux faces, 23 x 16. 1945.
7. Céramique, deux faces, 19,5 x 18. 1945.
8. Céramique, deux faces, 26 x 26. 1946.
9. Céramique, deux faces, 18,5 x 19. 1946.
10. Céramique, deux faces, 14 x 18. 1946.
11. Céramique, deux faces, 18,5 x 24. 1946.
12. Céramique, deux faces, 20 x 15. 1946.
13. Céramique, deux faces, 22,5 x 17. 1946.
14. Céramique, deux faces, 11 x 17. 1946.
15. Céramique, deux faces, 26 x 22. 1946.
16. Céramique, deux faces, 19 x 22,5. 1946.
17. Céramique, une face, 14 x 11. 1945.
18. Céramique, une face, 14 x 11. 1945.
19. Céramique, une face, 19 x 21. 1945.
20. Céramique, une face, 16 x 22,5. 1945.
21. Céramique, une face, 15,5 x 22,5. 1945.
22. Céramique, une face, 12 x 22. 1945.
23. Céramique, une face, 22 x 16. 1945.
24. Céramique, une face, 22 x 16. 1945.
25. Céramique, une face, 16 x 22. 1945.
26. Céramique, une face, 22 x 12,5. 1945.
- 27 à 31. « Personnage », terre cuite, 5 états, 26 x 25. 1944.
- 32 à 36. « Tête », terre cuite, 5 états, 26 x 18,5. 1944-46.
- 37 à 41. « Personnage avec un oiseau », terre cuite, 5 états, 36 x 23. 1944-46.
- 42 à 46. « Tête », terre cuite, 5 états, 44 x 17. 1944-46.
47. Vase, terre cuite. Hauteur, 28 cm. 1941.
48. Vase, terre cuite. Hauteur, 34,5. 1941-43.
49. Vase, terre cuite. Hauteur, 39. 1941.
50. « Personnage, oiseau, étoile ». Huile sur toile, 92 x 73. 1945.
51. « Femme, oiseau, étoile devant le disque solaire ». Pastel sur papier, 108 x 72. 1943.
52. « Au lever du soleil ». Huile, gouache sur toile, 61 x 37. 1946.
53. « Femme dans la nuit ». Huile, pastel sur toile, 65 x 34. 1945.
54. « Oiseau, étoile ». Pastel, gouache sur toile, 55 x 52. 1944.
55. « Vers la fin de la journée ». Huile, pastel sur toile, 65 x 34. 1946.
56. « L'Espoir ». Huile, gouache, pastel sur toile, 59 x 58. 1946.
57. « Femme et oiseau devant le soleil ». Huile, pastel sur toile, 73 x 60. 1944.
58. « Le Serpent de nuit se traînant sur la prairie fleurie de femmes et d'oiseaux ». Pastel sur papier, 108 x 72. 1942.
59. « Femme et oiseau devant le soleil ». Huile sur toile, 125 x 60. 1945.
60. « Personnage dans la nuit ». Pastel sur papier, 108 x 72. 1942.
61. « Femme dans la nuit ». Huile sur toile, 195 x 130. 1945.
62. « Personnage devant le soleil ». Gouache sur papier, 65 x 51. 1942.
63. « Nocturne ». Gouache sur papier, 64 x 46. 1942.
64. « Personnage, oiseau, étoile ». Aquarelle, pastel sur papier, 63 x 46. 1942.
65. « Femme, oiseau, étoile ». Gouache, pastel sur papier, 63 x 46. 1942.
66. « Femme, oiseau, étoile ». Huile sur papier, 103 x 45. 1942.
67. « Femmes, étoiles ». Huile sur toile, 22 x 16. 1944.
68. « Femme et oiseau devant la lune ». Huile sur toile, 33 x 24. 1944.
69. « Femme et oiseau dans la nuit ». Huile sur toile, 33 x 24. 1944.
70. « Femmes, étoiles ». Huile sur toile, 22 x 16. 1944.
71. « Femme devant le soleil ». Huile et pastel sur toile, 35 x 24. 1944.
72. « Femme devant le soleil ». Huile, pastel sur toile, 35 x 27. 1944.
73. « Femme entendant la musique ». Huile sur toile, 168 x 130. 1945.
74. « Femme dans la nuit ». Huile sur toile, 162 x 130. 1945.
75. « Femme et oiseau devant la lune ». Huile sur toile, 33 x 24. 1944.
76. « Femme et oiseau devant la lune ». Huile sur toile, 46 x 38. 1944.
77. « Femme, oiseau, étoile ». Encre de Chine, pastel sur toile, 35 x 24. 1944.
78. « Femme et oiseau devant la nuit ». Huile sur toile, 35 x 24. 1944.
79. « Femme et oiseau devant le soleil ». Huile sur toile, 35 x 27. 1944.
80. « Femme, oiseau, étoile ». Aquarelle, pastel, encre de Chine sur papier, 109 x 79. 1942.
81. « Fillettes et animaux dans un paysage nocturne ». Encre de Chine, pastel sur papier, 72 x 54. 1942.
82. « Femmes, oiseaux, étoiles ». Pastel sur papier, 72 x 28. 1942.

Les photographies présentées dans le cadre de l'exposition sont de Gomis-Prats, Barcelone.

Toutes les céramiques (N° 1 à 54) ont été exécutées en collaboration avec

ARTIGAS



N° 55



N° 75



N° 6



N° 38

Central pages of issue 14-15 of *Derrière le miroir* in which Joan Prats and Joaquim Gomis wrote their brief notes for the exhibition of Joan Miró in Galerie Maeght in 1948, top. List of works exhibited in the Joan Miró exhibition in Galerie Maeght in 1948, in the same issue of *Derrière le miroir*, bottom [Helena Martín-Nieva collection].

L'Espoir, Femmes oiseaux étoiles, Femme and Oiseau devant la lune. The gallery also presented fifty-four ceramics that were the result of the collaboration between Miró and his Catalan friend Josep Llorens Artigas. Pierre Matisse had not wanted these ceramics, so Aimée made a preliminary purchase of all of them. It was a great success, almost all the ceramics sold and Pierre Matisse himself came to buy them. A close working relationship was established between Miró and papa²⁶⁴.

Maeght had presented some works of Miró in 1947 in the collective exhibition *Exposition Internationale du Surréalisme, 1947*. In contrast, the event in 1948 was a monographic exhibition that would reintroduce Miró in Paris in the post-war period. Miró wrote to Sert with satisfaction: "On October 15th I'm opening a big show in Paris, at the Galerie Maeght. Will you be there? Zervos and I will try to get Prats to go, too²⁶⁵." Why did Miró want his friend Joan Prats to be at the exhibition? Because paintings by Joan Miró were to be exhibited along with ceramics by Josep Llorens Artigas and Joan Miró, and large-format photographs by Gomis-Prats entitled "Atmosphère Miró".

In the partial analysis of the Parisian press that we could study, references to the exhibition ranged from simply mentioning it to praising the new output of Miró and Llorens Artigas²⁶⁶. However, the only French reference to the Gomis-Prats photographs is in the exhibition catalogue, on the sheet attached to number 14–15 of *Derrière le miroir* that includes the list of works that were exhibited. It states: "The photographs shown in the context of the exhibition are by Gomis-Prats, Barcelona²⁶⁷".

From Alexandre Cirici's description of the exhibition's success in his monograph on Miró of 1949, we know that the name *Photoscope* "Atmosphère Miró" was used and the photographs of Passatge del Crèdit and Mas Miró were shown, as mentioned before:

In this plan of success of a huge audience, Paris could fulfil its desire to understand the art of Miró with the fantastic exhibition of 'Ambiente Miró' put together by Juan Prats, in which photographs were grouped to form a *fotoscopio*, with size and rhythm calculated according to expressive needs of all the details of Miró's street in Barcelona, his native landscape of Montroig, his house, his studio, his exotic or childhood treasures, his works of art, his balcony, the terraces and the chimneys of his celestial loft; the incomparable light that filters through the iron balaustres of his balcony, between hanging washing and pentagrams of electric wires²⁶⁸.

²⁶⁴ "Au vernissage on croise Braque, Picasso, Chagall, Reverdy, Malraux, Éluard, Beauvoir, Sartre, Christian Dior, Maria Casares... Le catalogue *Derrière le miroir* présente des textes de Queneau. Aux cimaises sont accrochés *L'Espoir, Femmes oiseaux étoiles, Femme et Oiseau devant la lune*. La galerie présente aussi cinquante-quatre céramiques issues de la collaboration entre Miró et son ami catalan Josep Llorens Artigas. Pierre Matisse n'a pas voulu de ces terres cuites, alors Aimé les a toutes préachetées. Ce sera un énorme succès, les céramiques seront presque toutes vendues et Pierre Matisse lui-même viendra en acquérir. Une intimité de travail s'est instaurée entre Miró et Papy", MAEGHT 2014.

²⁶⁵ "El 15 Octubre obro una gran exposició a Paris, Galerie Maeght, seréu allí? Amb en Zervos procurarem que en Prats vingui també", Joan Miró to Josep Lluís Sert, Mont-roig, 15 August 1948 [JUNCOSA 2008, p. 116].

²⁶⁶ ESTIENNE 1948, GUILLY 1948, JEAN-PIERRE 1948, WARNOD 1948, ZERVOS 1949.

²⁶⁷ "Les photographies présentés dans le cadre de l'exposition sont de Gomis-Prats, Barcelone", Joan Miró – Artigas... 1948.

²⁶⁸ "En este plan de éxito de un público inmenso, París ha podido saciar su ansia de compenetración con el arte de Miró en la formidable exposición del 'Ambiente Miró' combinada por Juan Prats, en la cual fueron agrupadas formando un *fotoscopio*, en tamaño y ritmo calculados en función de necesidades expresivas, fotografías de todos los detalles de su calle barcelonesa, de su paisaje natal de Montroig, de su casa, su estudio, sus tesoros exóticos o infantiles, sus obras de arte, su balcón,

We could not find any photographs of the exhibition in Galerie Maeght that would reveal more about the exhibited images. The most interesting information is two short texts by Joan Prats and Joaquim Gomis in *Derrière le miroir* that we should examine. Prats wrote the following in Catalan in one of the few texts published in his name:

Miró's creation is born and grows like the trees on the earth. Miró's work is never provoked. The creative force is daughter of the Miró atmosphere. It is a natural fact, in which the earth is considered to a great degree.

Its atmosphere germinates the work as the earth does the carob tree. In the atmosphere Miró, we should not seek visual elements that are more or less similar to those of his works, we should seek the magical mystery of creation. Barcelona, 14 October 1948²⁶⁹.

The Gomis Archive of the Arxiu Nacional de Catalunya contains a text written in French on both sides of a sheet, in Joan Prats's handwriting, with corrections written in another hand that may have been Joaquim Gomis's. This text contains the same ideas as those expressed above. Perhaps it was an introductory text that could be hung on the walls of the gallery beside the *Photoscope* "Atmosphère Miró". Here we transcribe it in full, but without the crossed out words or corrections:

Miró's creation is born and grows like the trees of the earth.

Miró's work is never provoked.

Miró's creative force is the daughter of the atmosphere where he has lived and of that he has made his own through a choice that is always personal.

It is a natural fact.

The atmosphere germinates Miró's work like the earth germinates the carob tree.

The human force of the Gothic painters and the Flemish Primitives is, in Miró, the force of the earth.

It is not necessary to seek visual elements that seem similar to Miró's works. It is necessary to find the creative forces that have caused this magical mystery through his personality.

We have tried to understand in these photographs, in this atmosphere, this mystery of creation²⁷⁰.

This text is a little longer than that published in *Derrière le miroir*, with some repeated phrases, but with the clear aim of explaining the reason for the *Photoscope* "Atmosphère Miró". Apparently, Joan Prats's short phrases function like a text of an avant-garde manifesto. A manifesto that is designed to root Joan Miró in the primitive, immaculate Catalan landscape. This interpretation could be debated but it was imposed in the narratives of Miró and his

los terrados y las chimeneas de su buhardilla celeste; la incomparable luz que se filtra entre los balaustres de hierro colado de su balcón, entre ropa tendida y pentagramas de cables eléctricos", CIRICI 1949B, p. 39.

²⁶⁹ "La creació Miró neix i creix com els arbres en la terra. L'obra de Miró no és mai provocada. La força creadora és filla de l'atmosfera Miró. Es un fet natural, en el que compte en grau superlatiu la terra. / La seva atmosfera germina l'obra com la terra el garrofer. No cal pas cercar en l'atmosfera Miró elements plàstics més o menys semblants als de les seves obres cal cercar el misteri màgic de la creació. Barcelona, 14 octubre 1948", PRATS 1948.

²⁷⁰ "La création Miró naît et grandit comme les arbres de la terre. / L'œuvre de Miró n'est jamais provoquée. / La force créative de Miró est fille de l'atmosphère où il est vécu et de ce qu'il en a saisi dû à une option tout à fait personnelle. / Elle est un fait naturel. / L'atmosphère germinait l'œuvre de Miró comme la terre le caroubier. / La force humaine des gothiques et primitifs flamands, est dans Miró la force de la terre. / Il ne faut pas chercher des éléments plastiques répétés dans les œuvres de Miró. Il faut trouver les sources créatrices qui ont provoqué ce mystère magique à travers de sa personnalité. / Nous avons cherché à saisir dans ces photos, dans cette atmosphère, ce mystère de création", Document handwritten by Joan Prats, n.d., Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

La création Miró ^{naît} ~~est~~ et grandit comme
les arbres de la terre.
L'œuvre de Miró ~~elle~~ n'est jamais
provoquée.
La force créatrice ^{trice} de Miró ^{est} fille
de l'admirati^{on} ^{ph} ou il s'est ^{est} ^{en a saisi, du à une} ^{perception} ^{sent à feu}
~~de~~ ^{et dans ce qui} ^{personnelle} ^à
Elle est un fait naturel. ^{substantif}
L'admirati^{on} ^{ph} germinant ? l'œuvre
de Miró comme la terre le Carro^u
La force humaine des gothiques et
primitifs flamands, est dans Miró
la force ^{me} de la terre.
Il ^{ne} faut pas chercher des éléments
plastiques répétés dans les œuvres
de Miró. Il faut trouver les
sources créatrices ^{trices} qui ont provo-
qué ce mystère magique a

Front of the sheet written by Joan Prats of what we assume was the introductory text to the Photoscope "Atmosphère Miró" exhibited with Joan Miró and Josep Llorens Artigas in the Galerie Maeght in Paris in 1948. [Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès].

travers de sa personnalité
Nous ^{avons cherché à saisir} ~~cherchons~~ ^{successives} ~~avec~~ ^{dans} ces photos
dans ^{cette} l'admiration ~~ce~~ mystère
de création.

Back of the sheet written by Joan Prats of what we assume to be the introductory text for the *Photoscope* "Atmosphère Miró" exhibited with Joan Miró and Josep Llorens Artigas in the Galerie Maeght in Paris in 1948. [Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès].

work from this time. However, there is a precaution that we would not find in a manifesto, relating to the approach's weak point: the literal copy of reality. Prats was aware that after the period of the years prior to *La ferme* (1921–1922) the interpretation could no longer be literal and perhaps it was only possible to talk about evocation based on nostalgia.

Or was it not with an exercise in nostalgia that Joaquim Gomis also wrote the following in the same issue of *Derrière le miroir*?

Joan Miró: Montroig, La Roca, Estimballs de Ciurana, l'Arbusset, Montbrió, Cornudella. Carob trees, roots of canes, allotments, prickly pears, pebbles, agaves and flower spikes. By their side: bones, stuffed heads, seashells, wires, cans and strings... in between the carts with their captivating and monotonous tread, when sunset comes, the tranquil murmur of peace and rest spreads all around: after a hard day's work under the intense sun and sharp light of the Camp de Tarragona. Barcelona, 15 October 1948²⁷¹.

The photographs of Gomis-Prats in Paris were noticed by Alfred H. Barr, Jr. (1902–1981) who visited the exhibition and was then Director of the Museum Collections of the Museum of Modern Art of New York. Shortly afterwards, he found out that his colleague Edgar Kaufmann, Jr. (1910–1989), Director of the Department of Industrial Design of MoMA, was already familiar with these images. As a result, Barr did not hesitate to write directly to Gomis-Prats and ask them for a set of copies of the photographs for the MoMA archives:

Dear Mr. Gomis,

When I was in Paris over a year ago I saw a group of photographs of Miró's environment in an exhibition of the artist's work at Maeght. I recently mentioned to Edgar Kaufmann how impressed I was with these photographs, and was delighted to learn that he had seen and admired the complete set in Barcelona last spring.

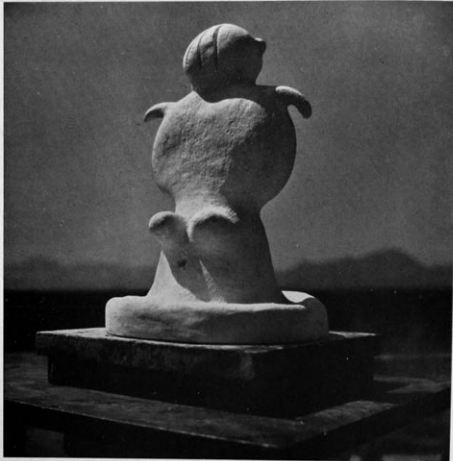
With Mr. Kaufmann's knowledge, I write you now in the hope that you, perhaps with Mr. Prats, would be willing to give a set of the photographs to the Museum for our archives. They would be of valuable assistance not only to the museum staff but to the students and writers to whom we make such material available²⁷².

We do not know Gomis-Prats's answer but this letter was the start of a fruitful relation a few years afterwards, as we will see later.

Finally, another consequence of the exhibition of photographs in Paris was the selection by Christian Zervos of 10 photographs of sculptures of Joan Miró that were to be cast in bronze (1949). These were probably photographed in summer 1948 to be published

²⁷¹ "Joan Miró: Montroig, La Roca, Estimballs de Ciurana, l'Arbusset, Montbrió, Cornudella. Garrofers, arrels de canyes, horts, figueres de moro, palets de riera, atzavares i ballarins. Al costat: ossos, caps dissecats, closques de crustacis, filferros, llaunes i cordills... entremig els carrets amb llur encisador i monòton trepig, a l'arribar el capvespre, escampen per arreu la tranquil·la remor de pau i descans: després d'una jornada dura de treball baix el sol viu i la viva llum camp de Tarragona. Barcelona, 15 octubre 1948", GOMIS 1948.

²⁷² Alfred H. Barr, Jr. (Director of the Museum Collections. The Museum of Modern Art) to Joaquim Gomis. New York, 12 December 1949, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.



JOAN MIRÓ. Femme. Sculpture en plâtre (vue de dos). Barcelone, 1947-1948. 31 cm. x 20 cm.

leurs jeunes représentants — ne marquent pas ces arts à un point comparable à celui où la musique est marquée par la prolifération des esthétiques et la confusion des styles, et l'état de la jeune musique est incomparablement plus empreint des ravages d'un certain électionisme. Je doute qu'un salariat comparable à celui qui se révèle aujourd'hui dans certaines compositions musicales ait actuellement son pendant dans les arts plastiques et soit honoré, du moins applaudi comme le galimatias l'est parfois au concert.

Le caractère gratuit du langage musical a ouvert la porte au développement des essayistes de toute nature : l'incubation des moyens employés dans une même composition, et la faiblesse des idées créatrices, trouvent accès à la salle de concert ou au microphone, et sont payés d'applaudissements, ce qui est plus grave. Sous le prétexte du concert,

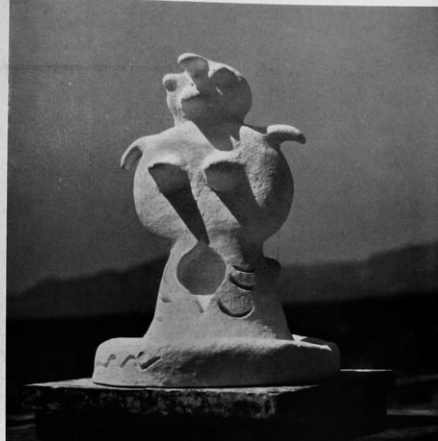
sont autorisés des voisinages à faire frémir l'amateur d'art le moins affiné.

L'homme de goût, l'homme intelligent trouvent dans les programmes, et au sein d'une quantité de pages nouvelles offertes à la délectation de leurs oreilles comme le fin-du-fin et le dernier cri du savant-faiseur, des raisons de s'effarer. Et ils ne s'effarent pas.

Blasés, ils tolèrent ces salades ciarades.

La vulgarité des mœurs, en ce domaine, a imposé aux meilleurs silence et lâcheté.

Néanmoins, en ce siècle de la technique, — car presque tous nos compositeurs actuels, jeunes comme aînés, sont en Musique, depuis Ravel, d'excellents techniciens du point de vue de la pédagogie traditionnelle —, quelle nostalgie du STYLE, jointe à quelle nostalgie de la PENSÉE ORIGI-



JOAN MIRÓ. Femme (vue de face).

NALE, n'empêche-t-elle pas qui examine objectivement l'ensemble de la production musicale moderne dans le monde, cette masse à la fois hétéroclite, monotone, talentueuse et creuse, qui s'érige en grande musique, et au sein de laquelle les vaines œuvres, pourtant nombreuses, étouffent et brillent mal !

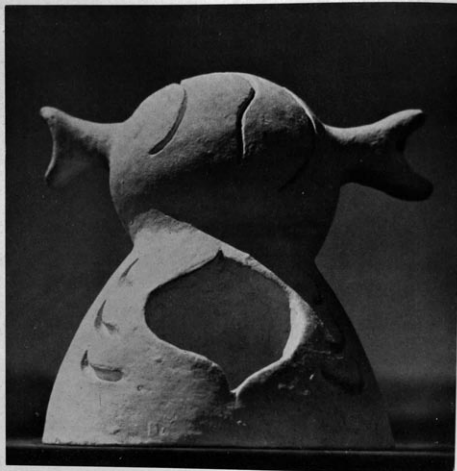
Cette chronique n'a pas pour intention de faire le procès de la musique moderne. La publication d'une chronique qui aurait cet objet, dans une revue comme *Cahiers d'art*, sous la signature d'un musicien encore jeune, passionnément attaché depuis plus de vingt années à toutes les manifestations de l'activité moderne de la musique, n'autoriserait pas le moindre doute à cet égard.

Mais, en un temps où les critiques musicaux font généralement preuve, plus que jadis sans doute, de la plus géné-

reuse complaisance, il semble nécessaire d'avoir ce courage de dire son fait à une certaine musique moderne, laquelle n'est pas dépourvue d'arrogance dans sa présentation, et se prévaut, à l'étranger comme en France, d'une situation quasi officielle dans l'estime des « spécialistes » de la musique. Les poncifs les plus vains, présentés comme de la grande musique moderne, disposent en effet d'une sorte de blanc-seing officiel garantissant à l'avance au public leur valeur authentique.

On a parfois reproché, aux compositeurs comme aux critiques, des défauts de culture, une faiblesse générale de l'esprit critique. La nature même des délices de la musique fait que ce reproche n'a pas toujours été sans fondement. Or, l'intelligence et une sagace culture ne manquent pas à certains compositeurs et critiques actuels.

Pourquoi les meilleurs n'ont-ils pas le courage de brosser



JOAN MIRÓ. Tête. Plâtre (vue de dos). Barcelone, 1947-1948. 25 x 24 cm.

originalité, sont des personnalités trop éduquées et variables pour jouer le rôle de lignes de force essentielles et caractéristiques. Témoignages superbes parfois, et très négatifs, de la richesse de l'art musical contemporain, ces noms peuvent s'augmenter d'autres grands noms, comme ceux d'Igor Mar-

levitch, dont nous ne voulions pas croire que la fulgurante jeunesse se soit éteinte désormais, de Chostakovitch, qui, sur une solide assise de culture soviétique participe aussi, avec une prolixité très slave, à un courant bien caractérisé de la pensée musicale occidentale.

CONCLUSION

La musique anglaise compense de prodiges caennaisiens en s'honorant depuis peu du nom de Benjamin Britten, qui fait œuvre valable de musicien lorsqu'il s'exprime simplement et donne un libre cours mélodique à sa fraîche sensibilité, plutôt qu'en construisant une sorte de mise en scène

musicale pour trouver un style (cf. son essai de style opéra le *viad de Lucrèce*, trop systématique).

La jeune musique américaine produira-t-elle avec Virgil Thomson, esprit indépendant et intéressant, quelque chose de fort et d'authentique ? C'est possible.



JOAN MIRÓ. Tête (vue de face).

En France, on ne peut pas dire qu'il y ait eu depuis les Six un nouveau mouvement musical à la fois très original et semblant coordonné. Le seul Olivier Messiaen fait aujourd'hui école, mais le groupe « Jeune-France », dont il fit partie avant la guerre de 1939, ne représente en rien son entourage.

Le succès de Messiaen, tout relatif d'ailleurs, s'explique parce que ce musicien a plus ou moins voulu meubler son rhétorique (assez cohérente par le système harmonique et rythmique mis en application), d'une éthique valable. Or, tous les petits artistes souffrent aujourd'hui de l'absence d'éthique qui caractérise notre époque. Le néo-mysticisme de Messiaen, paré des séductions orchestrales, sans contrepoint satisfaisant l'interrogation d'une certaine jeunesse. Son authenticité apparaît pourtant assez spacieuse si on la compare au

mysticisme profond et sans paillette de cet immense et admirable musicien que fut Erik Satie. — ce mysticisme que Satie manifesta dans ses œuvres des années 1890-1900, si méconnues. Mais c'est un fait que Messiaen satisfait une inquiétude d'une manière sensible, bien que la valeur de son matériel musical soit fort en-dessous du crédit qu'on lui fait, et assez réduite. Quelle liberté, quelle source de musique apparaissent par contre dans les œuvres de musique de chambre de Maxime Jacob, que nous entendimes l'an dernier. Mais Maxime Jacob, qui est devenu moins depuis longtemps, débuta en 1923, aux côtés de Sauguet et de Satie : il n'est pas un nouveau venu. L'absence de sa musique nous paraît plus précieuse que les tendances orientalistes de la musique de Messiaen. Celui-ci vaut toutefois beaucoup plus que son école. Constatons-le : du besoin de sérieux à

Photographs of *Femme* and *Tête*, two statues in plaster by Joan Miró to be cast in bronze, as published in *Cahiers d'Art* in 1949. Photograph: Joaquim Gomis [CABY 1949].

in *Cahiers d'Art* and to illustrate an article on contemporary music²⁷³. The sculptures had been arranged on a high stool on the flat roof of Mas Miró, so that they contrasted with the distant landscape of mountains that delimited the plain of the Camp de Tarragona. Gomis systematically photographed each sculpture directly from the front and from the back²⁷⁴, and Zervos published the photographs on opposite pages. They were like prehistoric gods that had appeared and were suspended in the primitive Catalan landscape.

Barcelona | Cobalto 49

Between 1947 and 1948, Prats and Gomis had approached the creative process in some of Miró's paintings, by photographing the successive stages in their development without bothering or disturbing the artist. Gomis took advantage of the opportunity of having commissioned Miró to create for his home a painting on a panel of asbestos cement to take a long photographic series that showed the various stages in its production²⁷⁵. This clearly confirms that the *Archive photographique* Gomis-Prats continued to faithfully document its favourite artist.

One sign of the dissemination of this activity could be the visit of the art critic and historian Alexandre Cirici (1914–1983) to Miró's workshop on 19 December 1947. Cirici was just beginning to prepare a monograph on the painter. This is what he noted in his diary:

Joan Miró's study (Passatge del Crèdit). Dust, small, pumpkin walls, frames with a black line and one red line. Leather with fish painted, light from Mallorquin glass, photo at the entrance. In the dining room, sky blue or gold popular furniture, high back, on the walls Chinese paper stars with paper painted with tempera. Iridescent Mexican blanked, double Polynesian mask, Calder sculptures that have just been completed²⁷⁶.

In addition, US photographer Irving Penn made a mandatory visit to Mont-roig during his work trip to Barcelona for *Vogue* between August and September 1948²⁷⁷. At Mas Miró, he photographed Miró, statues in his hands, on an armchair and on the flat roof with his white statues before the horizon of the Camp de Tarragona.

At the end of the 1940s, Barcelona was slowly awakening from the cultural desert of the postwar period. One notable event was the unexpected emergence of an issue of the magazine *Cobalto* on surrealism in mid-July 1948²⁷⁸. The director of the magazine was poet

²⁷³ CABY 1949.

²⁷⁴ ANC1-972-N-6487 to ANC1-972-N-6541.

²⁷⁵ ANC1-972-N-6287 to ANC1-972-N-6300, ANC1-972-N-6364 to ANC1-972-N-6391.

²⁷⁶ "Estudi de Joan Miró (passatge del Crèdit). Pols, petit, parets carbassa, bastiments amb una ratlla negra i una de vermella. Pell amb peixos pintats, llum de vidre mallorquí, foto a l'entrada. Al menjador, mobles populars blau cel i or alt respalller, a les parets estels xinesos de paper pintats a tremp. Manta irisada mexicana, màscara polinèsica doble, escultures de Calder acabades de fer", SOLER 2014, p. 45.

²⁷⁷ ZÚNIGA 1948.

²⁷⁸ Note that surrealism was not highly regarded by art critics in the Spanish post-war period. See DÍAZ SÁNCHEZ 2013, for example p. 54. In the case of Santos Torroella, the publication of the monograph led to Josep Maria Junoy leaving the *Cobalto* project. VIDAL 1997, p. 230.

and art critic Rafael Santos Torroella (1914–2002), who was jailed after the Spanish Civil War and initially condemned to 12 years in prison for having collaborated with the Republican army. The issue of the magazine, which was designed for its readership of collectors, was a wise exercise of reporting on the art movement, alternated with comparisons with the art of the past. Santos wrote a background article on surrealism²⁷⁹ and Miró had a notable place in the article by Sebastià Gasch²⁸⁰. The monograph had consequences that are of interest to us, as Rafael Santos Torroella explained to Jaume Vidal:

I put together an extraordinary fifth edition on “Surrealism”. It was one of the first publications on avant-garde art after the Civil War. The silence of the post-war period on everything that represented modern art meant that, surprised, the former members of ADLAN, Joan Prats, Joaquim Gomis and Sixte Illescas, came to find me and asked to collaborate with *Cobalto*. Between *Cobalto* and the former members of ADLAN and with the support of the publisher, *Cobalto 49* emerged; a platform to stimulate modern art and a supplement of the magazine with the same name, and, as it was founded in 1949, this number from the year was added to its title²⁸¹.

Vidal explained in full detail how the group was formed²⁸². The cultural association Cobalto 49 was constituted on 28 April 1949. One month earlier, Ediciones Cobalto had published a monograph on Joan Miró, written by poet and art critic Juan Eduardo Cirlot (1916–1973), with photographs by Gomis-Prats²⁸³. On the page before the illustrations, Santos Torroella wrote:

D. Joan Prats and D. Joaquín Gomis, holders of the most complete photographic archive of the work of Miró, generously collaborated in the selection of the illustrations that accompany this book. We are sincerely grateful to them and to Joan Miró, who kindly agreed to review the originals²⁸⁴.

In addition, while the book was being written, architect Josep Francesc Ràfols, a childhood friend of Miró, had published an article documenting Miró’s output prior to *La ferme*²⁸⁵. It seems that, not by chance, Ràfols recovered and published the painting by Enric C. Ricart *Miró al seu taller* (1917) that showed Miró working in a focused way in the workshop the two artists shared. The “Miró atmosphere” began to forge a path.

²⁷⁹ SANTOS TORROELLA 1948.

²⁸⁰ GASCH 1948.

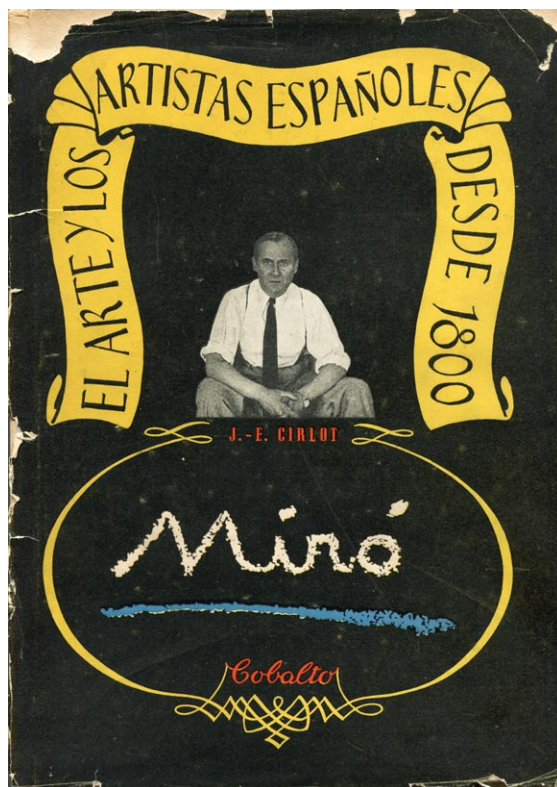
²⁸¹ “Hice un quinto número extraordinario dedicado al “Surrealismo”. Fue una de las primeras publicaciones sobre el arte de vanguardia después de la Guerra Civil. El silencio de la posguerra por todo aquello que significase arte moderno motivó que, sorprendidos, los ex-miembros de ADLAN, Joan Prats, Joaquim Gomis, y Sixte Illesques, vinieran a buscarme y me pidieran colaborar con *Cobalto*. Entre *Cobalto* y los ex-miembros del ADLAN surgió, amparado por la Editorial, *Cobalto 49*, una plataforma de dinamización del arte moderno y un suplemento de la revista con el mismo nombre y, por fundarse en 1949, con este nº del año como complemento en su título”, VIDAL 1997B.

²⁸² VIDAL 1997A.

²⁸³ CIRLOT 1949B.

²⁸⁴ “En la selección de las ilustraciones que acompañan a este libro, nos han prestado su generosa colaboración los señores D. Joan Prats y D. Joaquín Gomis, poseedores del más completo archivo fotográfico de la obra de Miró. A ellos y al propio Joan Miró, quien amablemente ha accedido a revisar los originales, nuestra sincera gratitud”, *ibidem*, p. [57].

²⁸⁵ RÀFOLS 1948.



1944
Joan Miró, con Joan Prats y el crítico portugués A. de Gusmão, en el taller litográfico de Miralles, en Barcelona.



1944
Joan Miró, con el ceramista Llorens Artigas, en el taller de este último en Barcelona.

The dust jacket of the book *Joan Miró* (1949) by Juan Eduardo Cirlot includes a cut photograph of Joan Miró by Joaquim Gomis, top. The inside page includes two photographs of the same book from the *Archive Photographique Gomis-Prats*, bottom. In the first, Joan Miró, Joan Prats and Adriano de Gusmão during the printing of the *Barcelona Series* (1944) and, in the second, Joan Miró and Josep Llorens Artigas working [CIRLOT 1949b].



ENRIQUE C. RICART. — *Miró en su taller* (1917)



Miró al seu taller (1917) by Enric C. Ricart as published by Josep Francesc Ràfols in 1948, top [RÀFOLS 1948]. Three shots of Joan Miró in front of *Peinture* (1934) in the *Exposició-Homenaje* held in the Galeries Laietanes of Barcelona in 1949, below. Photographer: Agustí Centelles [SANTOS TORROELLA 1994].

In this situation of a convergence of interests, Joan Miró drew together much of the effort made by Cobalto 49. Santos Torroella explained:

I considered that it was outrageous that the only exhibition of Miró in Barcelona was in 1918. It is true that Joan Prats had organised an exhibition of Miró before the war, but it was a private exhibition, only for friends. At first, Miró rejected my proposal, even though what I wanted to do with it was strengthen the launch of Cirlot's book. He argued that in Barcelona they did not like him, that when he presented his first exhibition, the public mocked it, etc. It took a lot to convince him. Finally, I made another proposal to him that showed the esteem he inspired in the local environment. The exhibition could be carried out with the works that his friends had: Mompou, Ràfols, E. C. Ricart, etc., works that were mainly from the early periods of the artist, most of whom I knew from my contacts with them. Finally he agreed. It was the first exhibition of Miró after the Civil War. The first issue of *Cobalto 49* that we published appeared as the exhibition catalogue.

Joaquín Gomis, whose father subscribed to the magazine *Cobalto* and who was a former member of ADLAN, was of very valuable help. He and I gathered all the paintings owned by Miró's friends. Everything coincided: this is when, stirred by the appearance a few months previously of an issue on "Surrealism", four members of ADLAN, one of whom was Gomis, came to me to suggest that they collaborate with *Cobalto*, and I accepted²⁸⁶.

The Exposición-Homenaje Joan Miró was held in Galeries Laietanes, a gallery directed by Juan Antonio Gaya Nuño, from 23 April 1949 to 6 May of 1949²⁸⁷. It was not a coincidence that the opening was held on 23 April, on the Diada de Sant Jordi (St. George's Day), and only five days before *Cobalto 49* would be constituted as a non-profit entity. This fact could perhaps explain why the sheet with the list of exhibited paintings stated: "organized by Ed. Cobalto". The special instalment that reported on the exhibition was published as *Cobalto 49*. On its cover was a reproduction of the painting that Miró had just completed for Joaquim Gomis's home (1948) and that, due to its size (125x250 cm), was not displayed at the exhibition. Among many others, Prats and Gomis again wrote a short note. Prats noted:

Line and colour gain a new meaning: they are precisely *line and colour*. They are no longer a dead limitation, but a living and emotive element in themselves. They are no longer a *report* and instead become an emotion. I see a world that is plastically rich, as is the music world.²⁸⁸

²⁸⁶ "Yo consideraba que era inaudito que la única exposición de Miró en Barcelona datara de 1918. Ciertamente que Joan Prats había organizado una exposición de Miró en la preguerra, pero fue una exposición privada, sólo para amigos. Miró rechazó en un principio mi propuesta, a pesar de que lo que yo pretendía con ella era reforzar la aparición del libro de Cirlot. Argumentaba que en Barcelona no le querían, que cuando presentó la primera exposición, el público se burló, etc. Me costó mucho convencerle. Finalmente le hice otra propuesta que le demostraba la estima que inspiraba en su entorno inmediato: la exposición se podría hacer con las obras que tenían sus amigos: Mompou, Ràfols, E. C. Ricart, etc., obras, en su mayor parte, de las primeras etapas del artista, que en su mayoría yo conocía por mis contactos con ellos. Al fin accedió. Fue la primera exposición de Miró después de la Guerra Civil. Y apareció como catálogo de la misma el primer número de *Cobalto 49* que editamos. / Joaquín Gomis, cuyo padre era suscriptor de la revista *Cobalto*, y miembro del antiguo ADLAN, me fue de muy valiosa ayuda. Él y yo recogimos todos los cuadros propiedad de amigos de Miró. Coincidió todo: es cuando, movidos por la aparición hacía unos meses del número de "Surrealismo", cuatro miembros del ADLAN uno de ellos, el propio Gomis, vinieron a proponerme su colaboración en *Cobalto*, y yo acepté", VIDAL 1997B.

²⁸⁷ MASSOT I RAMIS D'AYREFLOR, p. 210-212.

²⁸⁸ "Línea y color adquieren un sentido inédito: son precisamente *línea y color*. Dejan de ser una limitación muerta, para convertirse en elemento viviente y emotivo en sí. Dejan de ser un *reporte* para convertirse en una emoción. Yo veo un mundo plásticamente rico, como lo es el mundo musical", PRATS 1949.

EXPOSICION - HOMENAJE
J O A N M I R Ó

ORGANIZADA POR Ed. COBALTO
del 23 de abril al 6 de mayo de 1949
EN LAS
GALERIAS LAIETANAS

CATALOGO

1. Casas de la Reforma. 1916. Col. Xavier Vidal de Llobatera, Barcelona.
2. Desnudo. Pastel, 1917. Col. Joan Prats, Barcelona.
3. Ciurana. 1917. Col. Joaquín Gomis, Barcelona.
4. Retrato de J. F. Ráfols. 1917. Col. J. F. Ráfols, Barcelona.
5. Retrato de E.-C. Ricart. 1917. Col. E.-C. Ricart, Villanueva y Geltrú.
6. Cambrils. 1917. Col. E.-C. Ricart, Villanueva y Geltrú.
7. Ermita de Horta. 1917. Col. Joan Prats, Barcelona.
8. Prades. 1917. Col. Manuel Miró, Barcelona.
9. Naturaleza muerta. 1917. Col. Llorens Artigas, Barcelona.
10. Naturaleza muerta. 1918. Col. José Mompou, Barcelona.
11. Cabeza de niña. 1919. Col. Joan Prats, Barcelona.
12. Nord-Sud. 1917. Col. Sra. Vda. de Mañac, Barcelona.
13. Cartel para la revista "L'Instant". 1919. Col. Joaquín Gomis, Barcelona.
14. Nota del "batre". 1918. Col. Joan Prats, Barcelona.
15. Pintura. 1925. Col. Joan Prats, Barcelona.
16. Pintura. 1927. Col. Joan Prats, Barcelona.
17. Estudio para una pintura. 1928. Col. Joan Prats, Barcelona.
18. Dibujo en colores. 1932. Col. J. V. Foix, Barcelona.
19. Dibujo en colores. 1932. Col. Joan Prats, Barcelona.
20. Mujer desnuda y llama en el espacio. 1932. Col. Joan Prats, Barcelona.
21. Dafnis y Cloe. Aguafuerte, 1933. Col. Joan Prats, Barcelona.
22. Dibujo en colores. 1933. Col. Ramón Sunyer, Barcelona.
23. "Collage". 1933. Col. Joan Prats, Barcelona.
24. Pintura. 1934. Col. Ramón Graells, Barcelona.
25. Portada de un número de "D'Ací i D'Allà". 1934. Col. Joan Prats, Barcelona.
26. Plafón, 1934. Col. Joan Prats, Barcelona.
27. Felicitación navideña. 1935. Col. Joaquín Gomis, Barcelona.
28. Figura y perro ante la luna. 1936. Col. Sra. Vda. de Torres, Barcelona.
29. Pintura. 1936. Col. Joan Prats, Barcelona.
30. Dibujo en colores. 1937. Col. Joan Prats, Barcelona.
31. Dibujo en colores. 1939. Col. Joan Prats, Barcelona.
32. Pirograbado. 1941. Propiedad de Odette Gomis, Barcelona.
33. Dibujo en colores. 1944. Col. Joaquín Gomis, Barcelona.
34. Pintura para un marco "modern-style". 1944. Col. Joan Prats, Barcelona.
- 35-49. Litografías. 1944. Col. Joan Prats, Barcelona.
50. Escultura. 1945. Tierra cocida, en colaboración con Llorens Artigas. Col. Joan Prats, Barcelona.
51. Cerámica. 1945. Col. Joan Prats, Barcelona.
52. Dibujo en colores. 1946. Col. Joan Perucho, Barcelona.
53. Aguafuerte. 1947. Col. Joan Prats, Barcelona.
54. Cartel para la exposición Miró en París. 1948. Col. Joaquín Gomis, Barcelona.
55. Cerámica. 1948. En colaboración con Llorens Artigas. Propiedad de la Sra. de Llorens Artigas, Barcelona.
56. Cerámica. 1948. En colaboración con Llorens Artigas. Propiedad de la Sra. de Miró, Barcelona.
57. Ilustración para un poema de René Char. Col. particular, Barcelona.

En las vitrinas, diversas publicaciones ilustradas por Joan Miró.

List of works exhibited in the *Exposición-Homenaje Joan Miró* in the Galerías Laietanes in 1949 [SANTOS TORROELLA 1994].

JOAN MIRÓ

COBALTO 49



Plafón, sobre uralita en la residencia de los señores de Gomis, Barcelona, 1948.

Cover of the first instalment of Cobalto 49 on the *Exposición-Homenaje Joan Miró* of Galeries Laietanes that includes the painting of Miró from the Joaquim Gomis collection, which was not exhibited [Joan Miró... 1949, p. 1].

Strangely, there is no reference to the “Miró atmosphere” but the music reference is not inconsequential for Prats. As will be analysed in detail in the second part of this work, Prats was a member of the music section of Cobalto 49. Furthermore, Gomis, pleased with his panel painted by Miró in his house, clung to the narrative of Miró’s rebellion: “All the styles that we admire are due to the unconventionality of some geniuses. Unconventionality is therefore the source of all evolution and progress. Miró is the most unconventional of all”²⁸⁹. However, unconventionality was not a value in Barcelona’s local art system and most of the reviews in the press were unfavourable²⁹⁰, except a reflective article by, again, Joan Teixidor in *Destino*. He wrote:

Both the Exhibition of some of his works in the Galerías Layetanas and the excellent critical study by J. E. Cirlot should be situated in a climate of enthusiasm that finds one of its greatest justifications in the singular indifference with which it has been judged among us²⁹¹.

Barcelona continued to have little interest in Miró and, according to Teixidor, the exhibition of the Galerías Laietanes took on the “air of a battle”²⁹² for his staunch supporters. There were even divisions within the group *Dau al Set*: while Joan Brossa (1919–1998) and Antoni Tàpies (1923–2012) admired Joan Miró, Joan Josep Tharrats (1918–2001) and Modest Cuixart (1925–2007) preferred Salvador Dalí. Not without opposition, Brossa managed to publish a short text in *Dau al Set* in May 1949:

A collection of the work of Joan Miró, belonging to different Barcelona art collectors, is currently on show in the Galerías Laietanes. Miro’s great effort bursts triumphant among us. Open all windows to full sun in tribute! Paint the tables! Stir the closed air! This howling wolf head is a bronze work. To him we extend our long arms through the crowd across the broken ground²⁹³.

In addition, Alexandre Cirici published in mid-June 1949²⁹⁴ his book *Miró y la imaginación*²⁹⁵ for Ediciones Omega of the publisher Gabriel Paricio (1900–1989). The result of the battle was an exhibition and two books on Miró in only three months. To complete this idyllic situation, on 18 February 1950, Rafael Santos Torroella married María Teresa Bermejo with

²⁸⁹ “Todos los estilos que admiramos se deben al anticonformismo de, algunos genios. El anticonformismo, por tanto, es la fuente de toda evolución y progreso. Miró es el más anticonformista de todos”, GOMIS 1949.

²⁹⁰ CORTÉS 1949, MASOLIVER 1949.

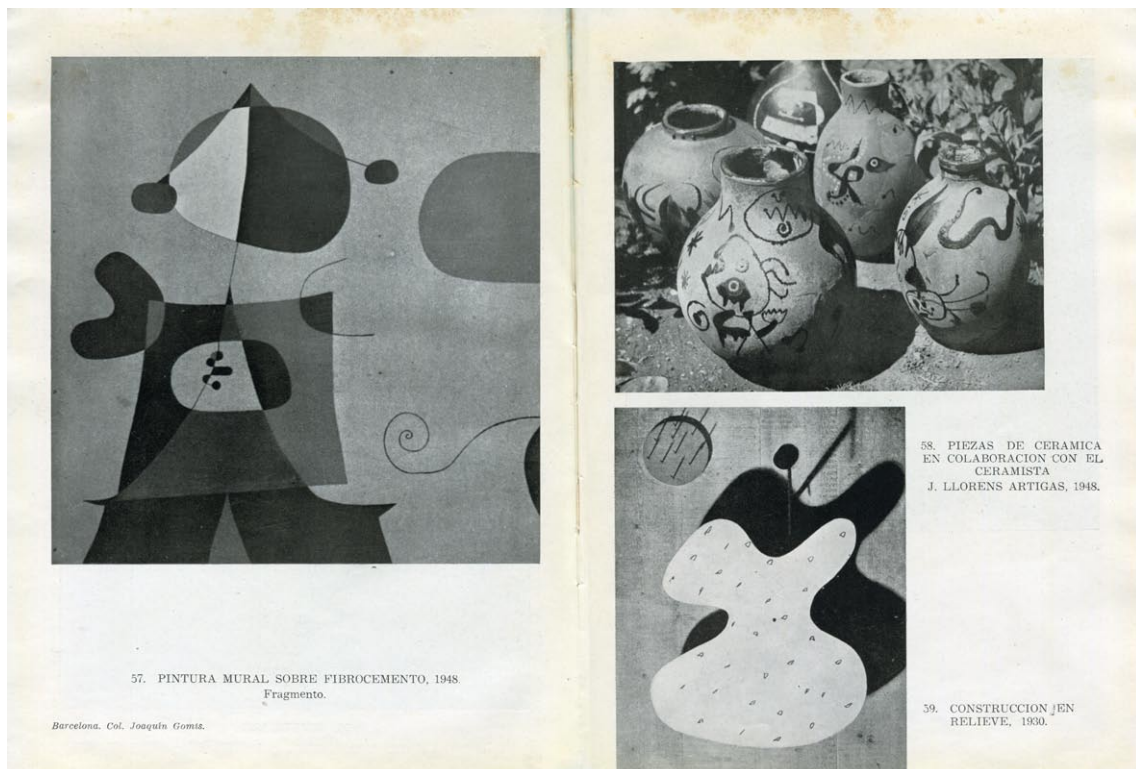
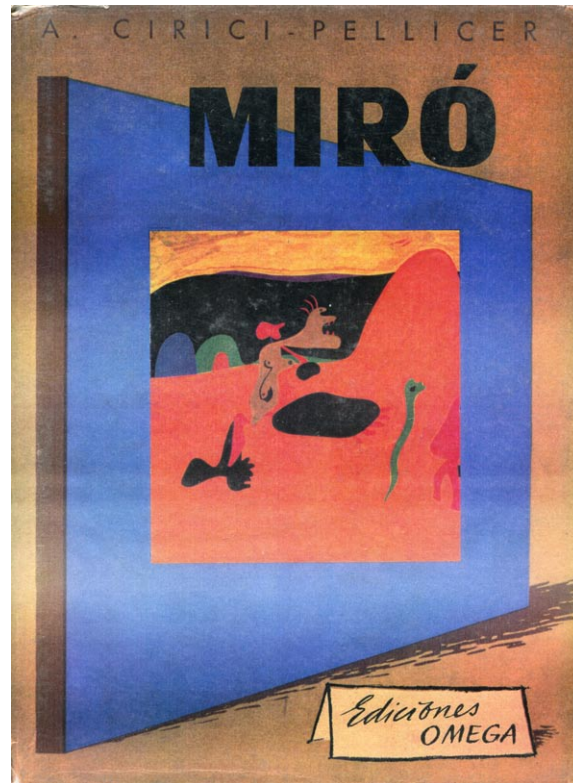
²⁹¹ “Tanto la Exposición de algunas de sus obras en las Galerías Layetanas, como el excelente estudio crítico de J. E. Cirlot cabe situarlos en un clima de entusiasmo que encuentra una de sus máximas justificaciones en la singular indiferencia con que ha sido juzgada entre nosotros”, TEIXIDOR 1949, p. 14.

²⁹² *Ibidem*.

²⁹³ “Un recull de l’obra de Joan Miró, pertanyent a diferents col·leccionistes barcelonins, llueix el seu rostre, aquests dies, a les Galerías Laietanes. L’alt esforç de Miró, de cap a cap, esclata entre nosaltres triomfant. Obriu totes les finestres al ple sol de l’homenatge! Pinteu les taules! Renoveu l’aire clos! Aquest cap de llop udolant és un treball de bronze. Vers ell estenem els nostres llargs braços entre la multitud per la terra trencada”, BROSSA 1949, p. [1], Translated by Francis J. Barrett [MARTÍN-NIEVA 2018B, p. 477].

²⁹⁴ SOLER 2014, p. 101.

²⁹⁵ CIRICI 1949B.



57. PINTURA MURAL SOBRE FIBROCEMENTO, 1948
Fragmento.

Barcelona. Col. Joaquim Gomis.

58. PIEZAS DE CERAMICA
EN COLABORACION CON EL
CERAMISTA
J. LLORENS ARTIGAS, 1948.

59. CONSTRUCCION JEN
RELIEVE, 1930.

The dust jacket of the book *Miró y la imaginación* (1949) by Alexandre Cirici includes the photograph of *Composition* (1935), strangely cut on the right, top. Pages from inside the same book that include photographs from the *Archive Photographique Gomis-Prats*, bottom. In the first, a partial view of the panel of the Joaquim Gomis Collection (1948) and, in the second, ceramics by Joan Miró and Josep Llorens Artigas [CIRICI 1949].

COBALTO 49

AVDA. JOSÉ ANTONIO, 685 - PRAL. - 1.ª • TELÉFONO, 55637 • BARCELONA

Muy señor nuestro:

Los abajo firmantes nos proponemos desarrollar y fomentar un intercambio de ideas y de actividades en torno al arte vivo, ya sea en sus manifestaciones individuales conocidas, o ya en las anónimas y populares, pero que, en cualquier caso, representen modos auténticos de verdadera creación artística y humana.

Al propio tiempo, deseamos mantener un estrecho contacto y relación frecuente con todos aquellos que se sientan animados por las mismas inquietudes, no siendo otra nuestra intención que la de contribuir a rescatar, en cuanto nos sea posible, de su marasmo actual, a nuestra vida artística en todas y cada una de sus manifestaciones.

A tal fin, organizaremos exposiciones, conciertos, conferencias, sesiones de cine-club y otros actos análogos, iniciando también la publicación de unas entregas periódicas bajo el título de COBALTO 49, en las que se recogerán las diversas actividades por nosotros emprendidas.

Si, como esperamos, podemos contar con su apoyo y adhesión, rogámosle encarecidamente se sirva remitirnos el adjunto boletín, autorizado con su firma.

Barcelona, de de 19

Sebastián Gasch, Joaquín Gomis, Joan Prats, Rafael Santos, Eudaldo Serra y Sixto Yllescas

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Don, domiciliado en
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Joan Miró as best man and two members of Cobalto 49, Sixte Illescas and Joan Prats, as witnesses²⁹⁶.

Santos then wrote a text on Miró and his workshop in the line of the “Miró atmosphere”, which was now becoming a common theme.

Joan Miró lives and works here, in a corner of the old Barcelona, where he has almost always lived and worked, surrounded by simple family affections. Whoever visits him will perceive from the first instance that the atmosphere in which the painter is immersed exudes serenity, order and simplicity. They do not appear, hanging from the walls, these works of his that we are impatient to see. [...]

We go up to the studio. Nothing here, not even the unexpected objects that adorn the walls—a piece of cork, some old, twisted wires—startle the visitor. At one end, a metal candlestick, the work of US sculptor Alexander Calder; at the other, a piece of furniture with a lot of drawers, which contain burins and other utensils for engraving; almost in the centre, the table, where, on a kind of lectern, are his brushes in perfect order pointing to the roof of the room like miniscule anti-aircraft missiles. Perhaps, on a small shelf, we can make out some books: San Juan de la Cruz, Rimbaud, Prévert, etc.²⁹⁷

Naturally, the lack of public at the Miró exhibition fully justified the creation of Cobalto 49, which was designed as a platform to create a new audience for the new art in all its dimensions. This was explained in the first subscription form, which used the address of Ediciones Cobalto:

My dear sir:

The undersigned propose developing and promoting an exchange of ideas and activities on living art, whether it is in its known individual expressions or in anonymous, popular ones that, in any case, represent real modes of true artistic and human creation.

At the same time, we want to maintain close contact and a frequent relation with all those who are drawn to the same concerns. Our intention is no other than to contribute to recovering, as soon as possible, from its current slump, our artistic life in each and every one of its manifestations.

For this purpose, we will organise exhibitions, concerts, conferences, cinema club sessions and other similar events, and also start to publish periodical issues under the title COBALTO 49, in which we will describe the various activities that we have undertaken.

If, as we hope, we can count on your support and membership, we ask you urgently to send us the attached form, authorised with your signature²⁹⁸.

²⁹⁶ VIDAL 2004, p. 26.

²⁹⁷ “Joan Miró vive y trabaja aquí, en un rincón de la Barcelona vieja, donde ha vivido y trabajado casi siempre, rodeado de sencillos afectos familiares. Quien le visita percibe desde el primer instante que la atmósfera bajo la que se halla sumergido el pintor rezuma serenidad, orden, sencillez. No nos salen al paso, colgadas de las paredes, esas obras suyas, que estamos impacientes por conocer. [...] / Subimos al estudio. Nada aquí, ni los objetos insospechados que exornan las paredes —un pedazo de corcho, unos viejos alambres retorcidos— sobresalta al visitante. En un extremo, un velador metálico, obra del escultor norteamericano Alexandre Calder; en otro, un mueble con gran número de cajones, en los que se contienen los buriles y demás utensilios para grabar; casi en el centro, la mesa, donde, sobre una especie de atril, reposan sus pinceles, en perfecto orden y apuntando hacia el techo de la habitación como minúsculos cañones antiaéreos. Acaso, en una pequeña repisa advertiremos algún libro: San Juan de la Cruz, Rimbaud, Prevert...”, SANTOS TORROELLA 1950.

²⁹⁸ “Muy señor nuestro: / Los abajo firmantes nos proponemos desarrollar y fomentar un intercambio de ideas y de actividades en torno al arte vivo, ya sea en sus manifestaciones individuales conocidas, o ya en las anónimas y populares, pero que, en cualquier caso, representen modos auténticos de verdadera creación artística y humana. / Al propio tiempo, deseamos mantener un estrecho contacto y relación frecuente con todos aquellos que se sientan animados por las mismas inquietu-

The document was signed by Sebastià Gasch, Joaquim Gomis, Joan Prats, Rafael Santos Torroella, Eudald Serra and Sixte Illescas. However, the experience ended badly. As shown by Jaume Vidal, the publications section was assigned to Rafael Santos Torroella, Sebastià Gasch, Alexandre Cirici and Joan Teixidor²⁹⁹, but the political and artistic positions of Santos Torroella and Cirici were antagonistic and irreconcilable³⁰⁰. Soon, the project was seen to be unfeasible and Santos resigned on 3 May 1950³⁰¹. The group of former members of ADLAN—Prats, Gomis, Illescas, Gasch—reorganised under a new name, Club 49, and Cirici seemed to be called on to impose his dictates on the matter of visual arts³⁰².

des, no siendo otra nuestra intención que la de contribuir a rescatar, en cuanto nos sea posible, de su marasmo actual, a nuestra vida artística en todas y cada una de sus manifestaciones. / A tal fin, organizaremos exposiciones, conciertos, conferencias, sesiones de cine-club y otros actos análogos, iniciando también la publicación de unas entregas periódicas bajo el título de COBALTO 49, en las que se recogerán las diversas actividades por nosotros emprendidas. / Si, como esperamos, podemos contar con su apoyo y adhesión, rogámosle encarecidamente se sirva remitirnos el adjunto boletín, autorizado con su firma", Subscription form, Cobalto 49, Sebastià Gasch Archive, Biblioteca de Catalunya, Barcelona.

²⁹⁹ VIDAL 1997A, p. 231.

³⁰⁰ *Ibidem*, p. 234.

³⁰¹ SOLER 2014, p. 131.

³⁰² SELLES 2007, p. 40–44.

Fotoscop La Sagrada Familia de Antoni Gaudí (1952): the first photobook

This is a creation of ours that is based on photography. As in the Greek word "Scope": analysis, the photoscope is analysis by means of photography.

Joan Prats, *Destino*, 16 August 1956³⁰³

Archive Photographique Gomis-Prats, supplier of pictures on the works of Antoni Gaudí

We have already mentioned, two chapters ago, how in 1946 Joaquim Gomis photographed in a feverish way the works of Antoni Gaudí in Barcelona and how Joan Prats selected and ordered some long series of photographs into what they called in French *Photoscope*. We have also seen how they tried to get Christian Zervos in France or James J. Sweeney and Josep Lluís Sert in the United States interested in publishing these series in a book. Although the US expectations were good, a long waiting period began, which only new favourable circumstances could refloat.

In the local context of Barcelona, the revival of Gaudí's work developed very slowly. A thorough description of this revival has been published by Mireia Freixa, Carmen Rodríguez and Juan José Lahuerta³⁰⁴. Consequently, we will avoid digressions and focus on the role of the *Archive Photographique* Gomis-Prats in the reappraisal of Gaudí that we already outlined in a previous study³⁰⁵.

From Alexandre Cirici's diary, we know that on 7 February 1948, art historian Joan Ainaud de Lasarte (1919–1995), director of the Museu d'Art Modern de Barcelona, intended to prepare an exhibition about Gaudí: "Ainaud explained the Gaudí exhibition planned for

³⁰³ "Es una creación nuestra que tiene por base la fotografía. Como lo dice la palabra griega 'Scope': análisis, el fotoscope es el análisis por medio de la fotografía", CARCASONA 1956A.

³⁰⁴ FREIXA 2015B, RODRÍGUEZ PEDRET 2019B, LAHUERTA 2021B, 2022.

³⁰⁵ MARTÍN-NIEVA 2018A.

next year, with study elements that have been put together by Bonet Garí³⁰⁶. Architect Lluís Bonet i Garí (1893–1993) belonged to the most intimate circle of the last period of Gaudí and participated in the recovery of plaster models of the Sagrada Família. Cirici also met him on 18 May of the same year:

Bonet Garí explained the current situation of the Sagrada Família. Everything lost. Only Sugrañes knows the mechanism of the curves with which the decorative and construction elements were planned. He reconstructs the faces of the column, on behalf of the Museum, the roof, the window, etc. [...] He says we should set up a secretary's office for publicity, which we could do³⁰⁷.

We do not have any more information about this planned exhibition. However, the magazine *Ariel* dedicated its July 1948 issue to Catalan Modernisme. Contributors to this issue were Lluís Bonet i Garí with an article on the Sagrada Família³⁰⁸ and Alexandre Cirici with a text entitled “El Modernisme vist ara” (*Art Nouveau* seen from today)³⁰⁹ in which a kind of fiftieth anniversary of Modernisme was fabricated in 1948. The aim was to highlight the relevance of Modernisme, among other reasons, as an exercise of cultural resistance to Franco promoted by Catalanist groups:

At a time of cultural disaggregation in our country, characterised by blocks of youth culture that are solid, considerable but isolated from each other by the velvet silence of an external situation that grotesquely disguises the reality, looking to Modernisme means looking to a period characterised by the first great cultural unit of modern Catalonia³¹⁰.

Cirici considered that the only creator of a synthesis that flew at “a superhuman altitude, dominating time and cultures” should be the “the immense spirit of Gaudí”³¹¹.

The articles in *Ariel* were not illustrated with photographs. In any case, at the time in which the context was favourable for the revival of Gaudí, the photographs of the *Archive Photographique* Gomis-Prats were ready to be widely disseminated.

Occasionally, the *Boletín* of the newly created Cobalto 49³¹² mentioned a little known architecture magazine in Spanish, *Proyectos y Materiales*, that was based in New York³¹³. In

³⁰⁶ “Ainaud m'explica la projectada exposició Gaudí per a l'any que ve, amb elements de l'estudi que té muntat Bonet Garí”, SOLER 2014, p. 57.

³⁰⁷ “Bonet Garí m'explica situació actual de la Sagrada Família. Tot perdut. Només Sugrañes sap el mecanisme de corbes amb què es projectaven els elements decoratius i constructius. Reconstruïx les cares columna, per encàrrec del Museu, teulada, finestral, etc. [...] Diu que muntem un secretariat de propaganda nosaltres, que podem fer-ho”, SOLER 2014, p. 66.

³⁰⁸ BONET I GARÍ 1948.

³⁰⁹ CIRICI 1948.

³¹⁰ “En un moment de disgregació cultural del nostre país, caracteritzat per blocs de cultura jove, massissos, importants, però isolats uns dels altres pel vellutat silenci d'una situació externa de grotesc disfressament de la realitat, mirar cap al Modernisme és mirar cap a una època caracteritzada per la primera gran unitat de cultura de la Catalunya moderna”, *ibidem*, p. 61.

³¹¹ “[...] a una sobrehumana altura, dominant els temps i les cultures, l'ànima immensa de Gaudí”, *ibidem*, p. 62.

³¹² Actualidad de Gaudí... 1950.

³¹³ Ramón Gutiérrez has attempted to reconstruct the evolution of the magazine [GUTIÉRREZ 2013]. Recently, it was discovered that Martín Herrera, who acted as editor of the magazine, was a sculptor from Barcelona who became an anarchist agent

September 1949, this magazine published a special issue on Gaudí. The issue was extensively illustrated and had received contributions from a considerable number of architects and art historians from Barcelona: Lluís Bonet i Garí³¹⁴, Alexandre Cirici³¹⁵, Francesc Folguera (1891–1960)³¹⁶, Isidre Puig Boada³¹⁷, Josep Francesc Ràfols³¹⁸ and Josep Maria Sostres (1915–1984)³¹⁹. On the credits page, it indicated that “The photographic material on the Gaudí pages has been provided by ‘Arxives Prats’ [sic], Calle Fernando 29, Barcelona”³²⁰. The address given was that of Joan Prats’s hat shop, so the contact must have been made directly with him. On the acknowledgements page, a reference was also made to those who would have been the main contacts: Lluís Bonet i Garí and Josep Maria Sostres — who was listed as the magazine’s correspondent — in Barcelona and Josep Lluís Sert in New York³²¹. Here we recover the first pages of the article by Cirici, with two exuberant details of Batlló House, and the first pages of the article by Sostres, with a cut photograph of the façade and an evocative view of the entrance railings on Provença street, from the interior lobby. For the first time, the photographs on Gaudí by Joaquim Gomis began to be seen. However, only single photographs were published, which was far from the original idea of the *Photoscope*.

In the same magazine, Sert again confirmed that he was preparing a book and an exhibition on Gaudí in MoMA: “Currently he is working in collaboration with the Museum of Modern Art of New York to prepare an exhibition of the works of Antonio Gaudí, based on a book about the brilliant Catalan architect, on which José Luis Sert is contributing”³²². So it would seem that the Sweeney-Sert book on Gaudí was progressing. This was also confirmed in a letter from Sweeney to Montxa Sert, dated 4 March 1950, in which it was explained that he had asked Le Corbusier to write a review in *The New York Times* and that the book would be edited by Albert Skira (1904–1973), the editor of *Minotaure*. In another letter dated 13 March, Sweeney explained that he had shown a dummy of the book to Salvador Dalí, who had made various interesting suggestions³²³. The magazine *Destino* contained similar news³²⁴.

during the Spanish Civil War. He had tried to assassinate Franco in 1936 and had settled in the USA under a different name (at birth his name was Antoni Vidal Arabí) [MARTÍN 2017, VIANA 2020].

³¹⁴ BONET I GARÍ 1949.

³¹⁵ CIRICI 1949A.

³¹⁶ FOLGUERA 1949.

³¹⁷ PUIG BOADA 1949.

³¹⁸ RÀFOLS 1949A.

³¹⁹ SOSTRES 1949.

³²⁰ “El material fotográfico de las páginas gaudinianas ha sido suministrado por ‘Arxives Prats’, Calle Fernando 29, Barcelona”, [Gaudí, 1852-1926]... 1949, p. [3].

³²¹ *Ibidem*, p. 22.

³²² “Actualmente está trabajando en colaboración con el Museo de Arte Moderno de Nueva York, preparando una exposición de las obras de Antonio Gaudí, a base de un libro dedicado al genial arquitecto catalán, en el cual José Luis Sert colabora”, [Perfiles] José Luis Sert... 1949.

³²³ Cited in LAHUERTA 2005, p. 175, 178.

³²⁴ S. 1952.

LOS VALORES PLÁSTICOS DE GAUDI

Por ALEXANDRE CIRICI-PELLICER
Crítico de Arte



En la singular obra gaudiniana existió en todo momento una lucha entre lo constructivo y lo plástico. Inconformista en un ideal de síntesis semejante al Wagneriano, no quiso sacrificar las estructuras y la orientación de lo funcional a las necesidades expresivas, pero tampoco quiso que éstas se redujeran a las consecuencias de la función. Intentó concebir su obra al mismo tiempo desde dos ángulos distintos, desde el punto de vista de un escultor que trabaja con masas edosales, con luz y con sombra, y desde el punto de vista del ingeniero que calcula y concibe su obra como un diagrama de necesidades corporizado.

Sus intenciones puramente plásticas tienen un interés desusado en la arquitectura, no solo de su época, sino de siempre. Gaudí concibió en el espacio, con una visión total solo comparable a la que revela el Rodin de las *entredós de Francia*, apta para todos los refinamientos de la visión oblicua y de la visión dinámica de los edificios. Dueño de esta manera de ver, acusaba de inferiores a los "pueblos con un solo ojo", solamente sensibles a los valores planos.

A lo largo de su carrera, Gaudí enfocó el problema de los valores plásticos de su obra de modos sucesivamente distintos, en sus etapas correspondientes a la evolución del espiritualismo.

Como si siguiera paso a paso los pedlados de la escalera de la vida que constituye el eje inflexible de la filosofía más típicamente catalana, ascendió pisando huellas correspondientes sucesivamente al reino de lo inanimado, de los seres vivos, del hombre y del ángel. Sus etapas, pueden ser llamadas Mecanicista, Biológica, Expresionista y de la Abstracción simbólico-geométrica.

30



Casa Batlló del Paseo de Gracia, Barcelona. Detalles de los tejados.

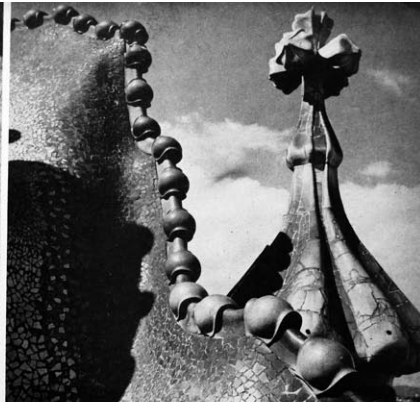
MECANICISMO Y ARABESCO

El influjo de Viollet-le-Duc, fué poderoso sobre el ambiente arquitectónico catalán de la segunda mitad del siglo XIX, pero así como en otros países este hecho fué el estímulo para ramificaciones románticas, en Cataluña, donde ellas no debían faltar tampoco, la consecuencia más importante de él fué una vigorización del racionalismo propio de una mentalidad esencialmente juiciosa y positiva. Así, con el influjo de Viollet, se entronizaron las ideas de los racionalistas franceses, de Duc y de Labouste, de Hittorf y de Dutert, de Baltard, de Boileau y Eiffel.

El neogotista ruskiniano Juan Martorell, fué el primero en comprender el neogotismo no ya de una manera nostálgica escenográfica a la Víctor Hugo, sino como una revalorización de lo mecánico contra las artificiosidades dibujísticas del Renacimiento.

Un grupo de arquitectos y maestros de obras catalanes, después de Martorell: Vilaseca, Granell (padre),

PROYECTOS Y MATERIALES



"En la Casa Batlló aparece la segunda época creadora de nuestro arquitecto, en cuyas obras la forma libre y el colorismo vivo, son la más clara expresión temperamental de su genio innovador . . ." Puig Boada.

Polís, Domenech y Montaner, siguieron esta dirección mecanicista, pero su formación académica hizo difícil el olvido de ciertas limitaciones derivadas de una concepción proyectista del arte.

Gaudí, veterano entre los de este grupo, fué el único en liberarse de la visión proyectista gracias a haber conocido la mecánica de una manera diferente, no tal como se concibe a través de las abstracciones de una clase teórica, sino tal como puede entenderla quien antes de estudiar ningún problema de fuerzas ha conocido las lecciones prácticas del taller de cable-rojo que su padre tenía en Rindoms, y ha continuado familiarizándose con la maquinaria al trabajar, en Barcelona, durante sus estudios, en los talleres metalúrgicos de Palós y Borrás.

Lo mecánico estaba en el esquema de sus primeras construcciones, de una rectitud que más tarde debía olvidar, y no dejaba de influir en el concepto mismo de la decoración que las revestía. En efecto, la forma expresiva típica del artesano es la que respeta las estructuras. Un proyectista, que conoce mental-

mente los objetos, puede proyectar un vaso en forma de figura humana, mientras que el artesano, que los concibe manualmente, puede superponer a la estructura un elemento secundario con finalidad expresiva, pero no llegará nunca hasta dejar que este elemento subverta el orden y llegue a determinar la estructura. Es por ello que la traectoria, el arabesco, son las formas decorativas propias de la arquitectura de las culturas en que no se ha formulado la distinción entre artista y artesano.

En obras metálicas como los faros de la Barcelonesa Plaza Real o los proyectados para la Muralla de Mar, Gaudí pudo prescindir del arabesco parásito y basar en lo puramente mecánico la expresión, pero en las obras latericias o pétreas, creyó necesario el revestimiento cuya forma se impuso en el arabesco islámico o japonés, para enriquecer con el color lo que, en la arquitectura europea, juzgada como excesivamente limitada, no habían pasado demasiado de lo puramente lineal o plástico.

El revestimiento de la primera obra arquitectóni-

SEPTIEMBRE-OCTUBRE, 1949

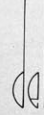
31



Double page of the article by Alexandre Cirici in *Proyectos y Materiales*, top [CIRICI 1949A, p. 30-31]. The two photographs of Batlló house, bottom. Photographer: Joaquim Gomis [ANC1-972-N-4632, ANC1-972-N-4583].



SENTIMIENTO Y SIMBOLISMO



Cancels. Casa Milà, Barcelona

E S P A C I O

Por JOSE M. SOSTRES MALLUQUER
Arquitecto



Los distintos dualismos planteados por el pensamiento estético, desde el ochocientos hasta nuestros días, entre ellos, arte y técnica, objetividad y subjetividad, bajo cuyos esquemas conceptuales se han ido produciendo—las diferentes corrientes arquitectónicas, desde el Eclesiasticismo hasta el Funcionalismo, encuentran en la obra del arquitecto Gaudí, una interpretación personalísima, que además de superar los estilos históricos, intuye y se anticipa genialmente, con una sensibilidad muy próxima a la nuestra, su sentido actual ya sea abstracto o evocador de la pura emoción artística.

En particular y en lo que al subjetivismo concierne, presenta la Arquitectura de Gaudí matices singulares, en parte propios de su época y excepcionales en la Historia de la Arquitectura. A esta faceta del maximum dedicamos esta breve aportación, al margen de los valores arquitectónicos intrínsecos y puramente objetivos de su obra.

Ante todo conviene destacar que toda la intención estética de Gaudí, nace y se desarrolla en el propósito directo de lograr una unidad estilística, oponiéndose inicialmente a la tendencia desintegradora del Eclesiasticismo. Y aunque en sus primeras obras parte de los mismos conceptos arqueológicos y eruditos de los eclesiásticos, pronto logra fundir en un todo los elementos de distinta procedencia que en la obra de aquellos aparecen yuxtapuestos o mezclados.

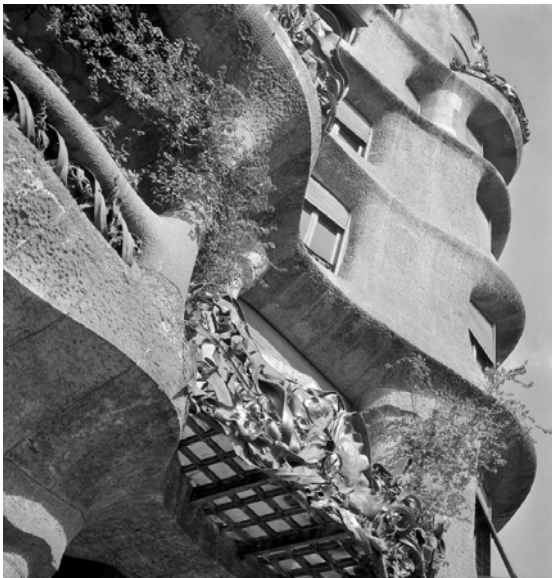
Bajo el signo de la elaboración sintética se desarrolla su obra desde la fase inicial y en esta labor creadora concurren con el tiempo y dentro de la evolución de las corrientes del Modernismo europeo—Modern Style, Liberty, Sezession, Jugendstil y demás tendencias contemporáneas—representando en el caso de Gaudí más bien una coincidencia en un mismo estado de espíritu, de captación de algo que flotaba en el ambiente de entonces, que no efecto de influencia por contacto directo. Las demás artes plásticas, como también Música y Poesía, contribuyen por su parte, en la íntima solidaridad existente entre las diferentes manifestaciones estéticas de un mismo período a la plasmarción de la unidad estilística del Modernismo y en particular de la obra de nuestro arquitecto.

Cabe dentro de este proceso creador poner de relieve dos aspectos peculiares de la obra de Gaudí que luego aparecerán en el Arte de la primera mitad del siglo XX de una manera general y que contribuyen a legitimar la continuidad histórica y la universalidad del Gaudinismo. Nos referimos por una parte a la fase correspondiente al Simbolismo plástico-arquitectónico, cuya afinidad con el Simbolismo poético

es de una manera general y que contribuyen a legitimar la continuidad histórica y la universalidad del Gaudinismo. Nos referimos por una parte a la fase correspondiente al Simbolismo plástico-arquitectónico, cuya afinidad con el Simbolismo poético

SEPTIEMBRE-OCTUBRE, 1949.

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Double page of the article by Josep Maria Sostres in *Proyectos y Materiales*, top [SOSTRES 1949, p. 50-51]. The two photographs of Milà house, bottom. Photographer: Joaquim Gomis [ANC1-972-N-1986, ANC1-972-N-1970].

However, the book had still not been published. Perhaps the delay was due to waiting for the Gaudí exhibition at MoMA that was announced in the same *Boletín* of Cobalto 49³²⁵.

Meanwhile, interest in Gaudí increased. Juan José Lahuerta³²⁶, Enric Granell and Emmanuel Guigon³²⁷ have all shown how Gaudí floated in the creative environment of the *Dau al Set* of Antoni Tàpies, Joan Brossa, Joan Ponç or Juan Eduardo Cirlot himself.

Almost at the same time as the issue of *Proyectos y Materiales* was the publication at the end of November 1949 of the book *Modernismo y modernistas*³²⁸, by Josep Francesc Ràfols. Always erudite, the book was illustrated with material from the period and old photographs. It did not resort to the new ways of looking that were emerging at the same time.

A sharper, and also more poetic, way of looking at Gaudí was employed by Juan-Eduardo Cirlot in *El arte de Gaudí*³²⁹, a book by publishing company Omega that was on sale at bookshops in April 1950, to coincide with the Diada de Sant Jordi (Sant George's Day, which is also Book Day in Catalonia). Like the book on Miró that we have already mentioned, Cirlot resorted to "the archive of the Señores Gomis-Prats; photographer, don Joaquín Gomis"³³⁰. Thirty-seven of the sixty-four black and white photographs were by Gomis-Prats. In addition, as a novelty of the work, the four colour photographs included in the text were also by Gomis-Prats: two were of Park Güell and two were of the Sagrada Família. The photographs were not part of any series, but Cirlot preserved the square format of Gomis's photographs and selected the fragmentary views that characterised Gomis-Prats's way of looking at Gaudí.

Cirlot's book began to circulate rapidly and in three years the edition had sold out, as explained by the author in the preface to the second edition. In this preface, Cirlot wrote:

In addition we are pleased to confirm that, in the short period of time indicated, the interest in Gaudí studies flourished in Spain, at the same time that knowledge of him expanded and deepened outside of the country, particularly thanks to BRUNO ZEVI, ALBERTO SARTORIS and the exhibitions of photographs of Gaudí's works held in the United States and in Germany³³¹.

The impact of Gaudí in the Italian architectural environment, through Cirlot's book and Gomis-Prats's photographs, has recently been reviewed in a general way by Antonio Pizza

³²⁵ Actualidad de Gaudí... 1950.

³²⁶ LAHUERTA 2002A, p. 195–197.

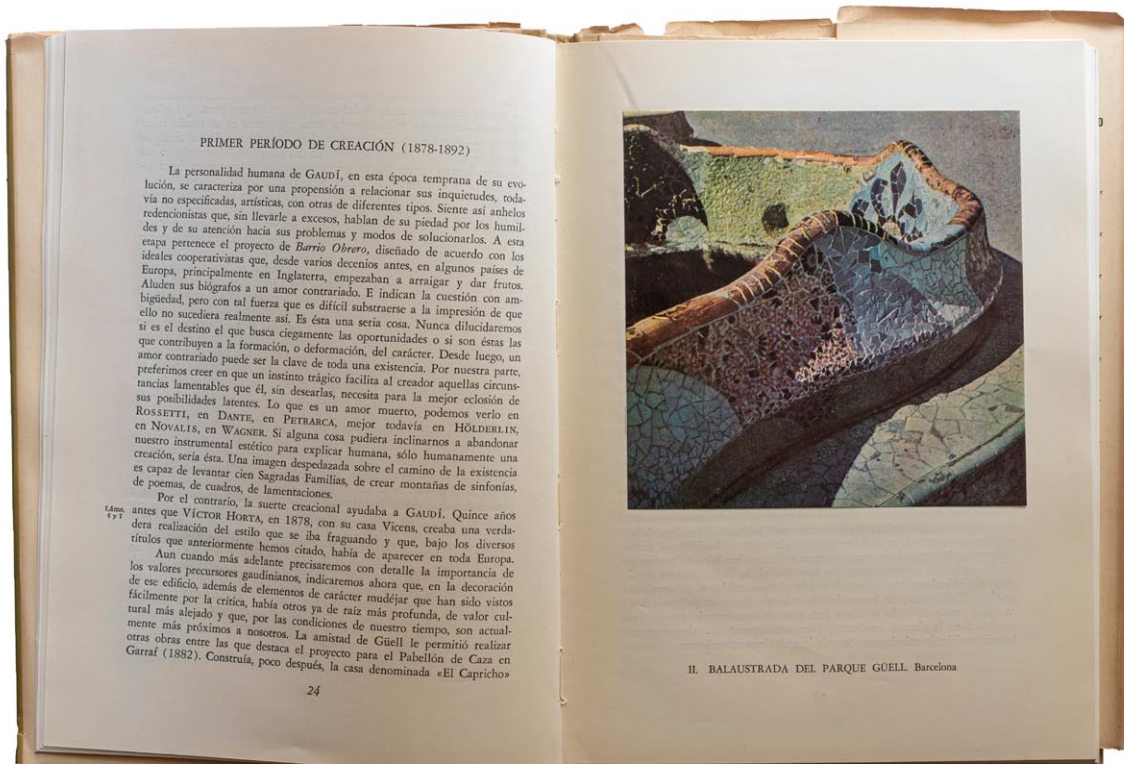
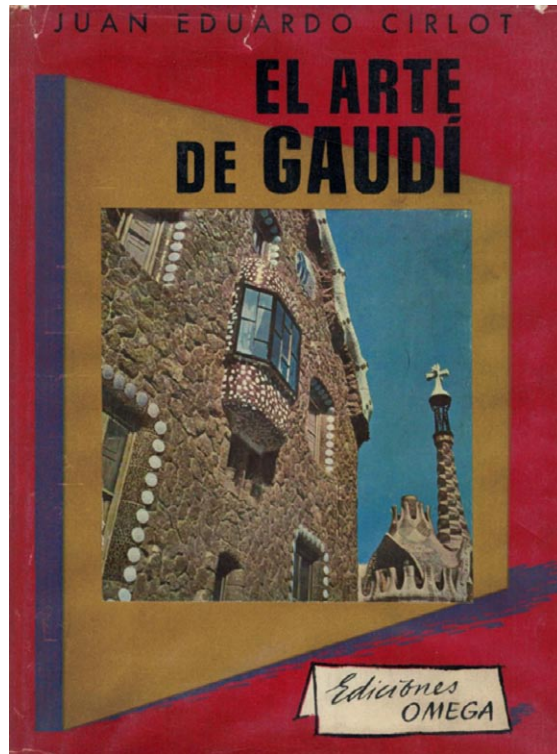
³²⁷ GRANELL and GUIGON 1998, p. 96–101.

³²⁸ RÀFOLS 1949.

³²⁹ CIRLOT 1950A.

³³⁰ "[...] al archivo de los Sres. Gomis-Prats; fotógrafo, don Joaquín Gomis", *ibidem*, p. [8].

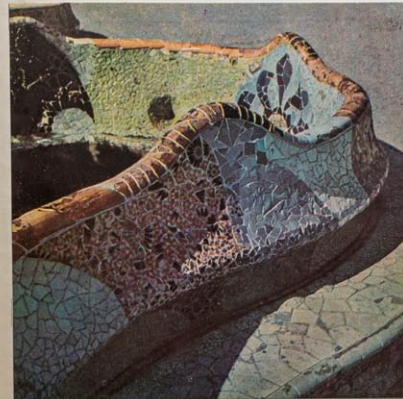
³³¹ "También nos es grato comprobar que, en el escaso lapso de tiempo señalado, ha vuelto a florecer el interés por los estudios gaudinianos en España, a la vez que una expansión y profundización de su conocimiento se ha dado en el extranjero, especialmente gracias a BRUNO ZEVI, a ALBERTO SARTORIS y a las exposiciones de fotografías de sus obras, realizadas en los Estados Unidos y en Alemania", CIRLOT 1954, p. 9.



PRIMER PERÍODO DE CREACIÓN (1878-1892)

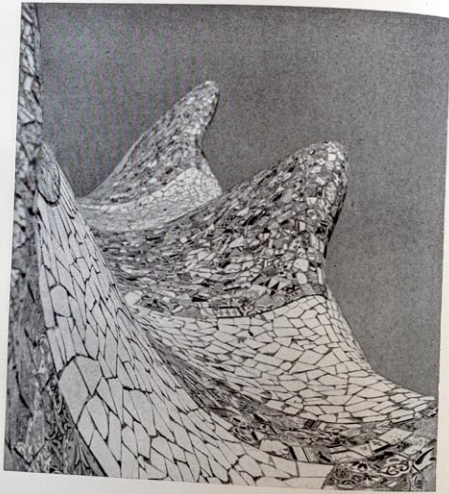
La personalidad humana de GAUDÍ, en esta época temprana de su evolución, se caracteriza por una propensión a relacionar sus inquietudes, todavía no especificadas, artísticas, con otras de diferentes tipos. Siente así anhelos redencionistas que, sin llevarle a excesos, hablan de su piedad por los humildes y de su atención hacia sus problemas y modos de solucionarlos. A esa etapa pertenece el proyecto de *Barrio Obrero*, diseñado de acuerdo con los ideales cooperativistas que, desde varios decenios antes, en algunos países de Europa, principalmente en Inglaterra, empezaban a arraigar y dar frutos. Aluden sus biógrafos a un amor contrariado, E indican la cuestión con ambigüedad, pero con tal fuerza que es difícil substraerse a la impresión de que ello no sucediera realmente así. Es ésta una sería cosa. Nunca dilucidaremos si es el destino el que busca ciegamente las oportunidades o si son éstas las que contribuyen a la formación, o deformación, del carácter. Desde luego, un amor contrariado puede ser la clave de toda una existencia. Por nuestra parte, preferimos creer en que un instinto trágico facilita al creador aquellas circunstancias lamentables que él, sin desearlas, necesita para la mejor eclosión de sus posibilidades latentes. Lo que es un amor muerto, podemos verlo en ROSSETTI, en DANTE, en PETRARCA, mejor todavía en HÖLDERLIN, en NOVALIS, en WAGNER. Si alguna cosa pudiera inclinarnos a abandonar nuestro instrumental estético para explicar humana, sólo humanamente una creación, sería ésta. Una imagen despedazada sobre el camino de la existencia es capaz de levantar cien Sagradas Familias, de crear montañas de sinfonías, de poemas, de cuadros, de lamentaciones.

Por el contrario, la suerte creacional ayudaba a GAUDÍ. Quince años antes que VÍCTOR HORTA, en 1878, con su casa Vicens, creaba una verdadera realización del estilo que se iba fraguando y que, bajo los diversos títulos que anteriormente hemos citado, había de aparecer en toda Europa. Aun cuando más adelante precisaremos con detalle la importancia de los valores precursores gaudinianos, indicaremos ahora que, en la decoración de ese edificio, además de elementos de carácter mudéjar que han sido vistos fácilmente por la crítica, había otros ya de raíz más profunda, de valor cultural más alejado y que, por las condiciones de nuestro tiempo, son actualmente más próximos a nosotros. La amistad de Güell le permitió realizar otras obras entre las que destaca el proyecto para el Pabellón de Caza en Garraf (1882). Construída, poco después, la casa denominada «El Capricho»

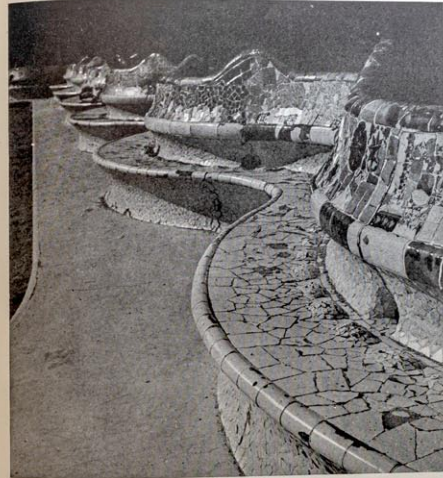


II. BALAUSTRADA DEL PARQUE GÜELL. Barcelona

Dust jacket of the book by Juan Eduardo Cirlot *El arte de Gaudí* with a photograph of Park Güell attached, top. Pages from inside the same book with the photograph of the bench of Park Güell, also attached, bottom. Photographer: Joaquim Gomis [the two photographs have not been located in the Gomis Archive] [CIRLOT 1950A].



20. PARQUE GÜELL *Detalle de un tejado*



21. PARQUE GÜELL *Balaustrada en forma de serpiente*



22. JARDINES DEL PARQUE GÜELL *Arboles de piedra*



23. JARDINES DEL PARQUE GÜELL *Arboles de piedra*

Two double pages from the book by Juan Eduardo Cirlot *El arte de Gaudí* on Park Güell. Photographer: Joaquim Gomis [ANC1-972-N-3247, ANC1-972-N-3471, ANC-972-N-3500, ANC-972-N-3252] [CIRLOT 1950A].

and Marisa García-Vergara³³². The Italian architect Alberto Sartoris (1901–1998), who visited Barcelona in May and September 1949, before the release of Cirlot's book, very soon afterwards wrote a laudatory article on the Sagrada Família³³³, published "Gaudí poliforme" in 1952³³⁴ and planned to author a book on Gaudí that he showed to Rafael Santos Torroella, but never came to light³³⁵.

Julio Garnica³³⁶ and Enric Granell³³⁷ have explained in great detail how Italian architectural historian Bruno Zevi (1918–2000) was invited to Barcelona to give two talks on 23 and 25 May 1950. During these spring days, Zevi visited some works by Gaudí and Cirlot's book came into his hands. Zevi was just about to publish his *Storia dell'architettura moderna*³³⁸ and decided to change the book's cover photo: it was to be a colour photograph by Joaquim Gomis of the sinuous bench in Park Güell that he had seen in Cirlot's book and that so evocatively was shown as a precursor to organic architecture. He did not have time to alter the text of his book, but rapidly published an article on Gaudí in *Metron*³³⁹, with most of the photographs by Gomis-Prats.

Notably, as early as August 1950, Luigi Moretti invited Cirlot to write an article in the magazine *Spazio*³⁴⁰ that he directed. Of course, the magazine included photographs by Gomis-Prats³⁴¹.

The Anglo-Saxon environment also became permeated with Cirlot's interpretation, to the extent that Gaudí's work was on the cover of the November 1950 issue of *The Architectural Review*³⁴². The image was a photomontage that fused two photographs published in Cirlot's book. On the left, the chimneys of the Batlló house were from a photograph by Gomis-Prats, while on the right, the roof of the Milà house was from the Arxiu Mas. The leader article, which focused on the surrealist interpretation of Cirlot's text, was written by Marcus Whiffen, assistant editor of the magazine, and included more photographs by Gomis-Prats from Cirlot's book.

In Barcelona, the interest in Gaudí continued and Alexandre Cirici published *El arte modernista catalán*³⁴³ at the end of May 1951. In the book, we have only recognised three

³³² PIZZA and GARCÍA VERGARA 2021.

³³³ SARTORIS 1950.

³³⁴ SARTORIS 1952.

³³⁵ PIZZA and GARCÍA VERGARA 2021.

³³⁶ GARNICA 2010, 2018.

³³⁷ GRANELL 2016, p. 271, 2018.

³³⁸ ZEVI 1950B.

³³⁹ ZEVI 1950A.

³⁴⁰ CIRLOT 1950B.

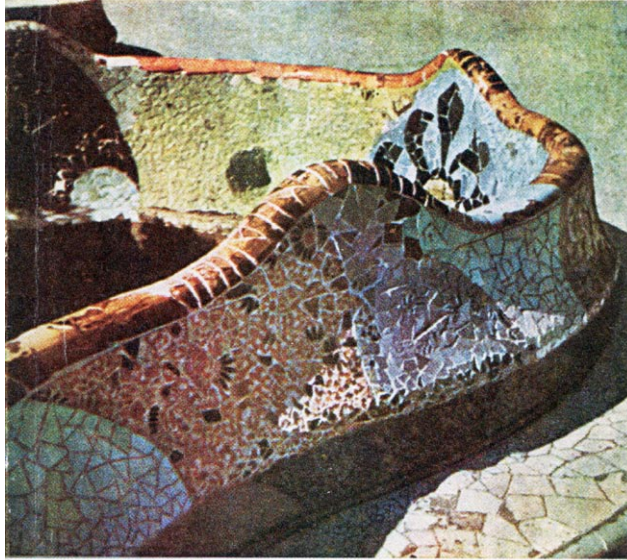
³⁴¹ GRANELL 2016, p. 285.

³⁴² WHIFFEN 1950.

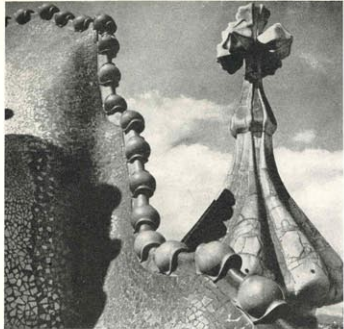
³⁴³ CIRICI 1951.

Bruno Zevi

Storia dell'architettura moderna



Einaudi



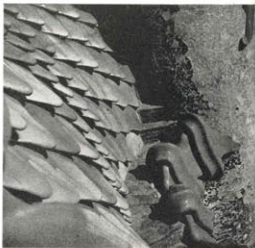
Dettagli della copertura: il rivestimento verso l'esterno è in elementi di cotto, verso l'interno in stucco. Nella foto a fianco si vede come è risolto l'attacco fra i due rivestimenti nella linea di colmo e di sottopiede.

sero sprigionata da un moto attraverso il quale da una fante prima della materia l'oggetto torniva o meglio aggrava se stesso. Questo processo, simbolizzato dalla famosa bottiglia che si evolve nello spazio del 1911 ma presente in tutta la scultura di Boccioni, doveva essere denunciatissimo nel prodotto finale. Alcuni particolari decorativi di Gaudì, segnatamente quelli dei fastigi del Templo de la Sagrada Família, potrebbero rientrare nella poetica di Boccioni benché vada esclusa, anche per la netta precedenza dell'artista spagnolo, qualsiasi influenza diretta. Ma vi è poi una diversità essenziale: Boccioni è uno scultore e Gaudì un architetto: la ricerca del primo si conclude nella plastica, mentre per il secondo la plastica è solo il mezzo per reintegrare non tanto la sceltola mariana dei suoi edifici, quanto la loro realtà spaziale.

L'intento del neoplasticismo è affatto opposto. La ricerca di Theo Van Doesburg, di Vantongerloo, di Rietveld non parte dal mitico « punto primo » della materia per poi manipolare una rappresentazione, ma al contrario prende le mosse dall'oggetto tradizionale finito e lo scompone nelle sue parti. Individuati gli ingredienti, il neoplasticismo ricomponne l'oggetto giustapponevoli, ma non mai rifondendoli. In altre parole, mentre al futurismo sta a cuore l'indagine su un oggetto compatto e indistruttibile, plasticamente serrato proprio dal moto del suo formarsi, il neoplasticismo si affanna a mostrare la decomponibilità di ogni prodotto e perciò la sua meccanica fattura. L'« evolversi dall'origine » di Gaudì è

della profondità della materia completamente obliata dai fortunati paladini della Seessione Viennese. Uno stilismo storicistico più crudo raggiunge la Casa Güell, l'unica opera di Gaudì, per così dire, « composta » secondo piani sovrapposti rigidamente; le due parabole dell'ingresso, oltre a costituire un fatto tecnico importante, aprono due bocche nere che un'infierita calligrafica con le sue molecolari vibrazioni riesce, seppure a scento, a mediare. Le due anime di Gaudì non hanno ancora trovato fusione ma sono prepotentemente presenti: l'impostazione generale dell'edificio impegnata sempre nella soluzione di un tema strutturale, e poi un lavoro ascetico, ossessivo sui particolari tortuosamente modellati a « evolversi dalla loro origine », o dalla loro matrice. Evolversi dal nucleo genetico? E' anche questo il problema dell'epoca moderna, inventato trent'anni dopo da due antitetici movimenti europei: il neoplasticismo e il futurismo. Ma la procedura è diversa e giova aprire una breve parentesi che servirà a puntualizzare meglio la posizione di Gaudì quale è rivelata dalle tre maggiori opere che vogliamo esaminare: la Casa Batlló, la Casa Milà e il Parco Güell.

Gaudì sarebbe potuto entrare in certo modo nella corrente del dinamismo plastico di Umberto Boccioni; egli credeva veramente che ogni forma esteriore dovesse es-



In alto: i comizi fanno corpo con la copertura. In basso, una veduta del terrazzo.

Dust jacket of the first edition of the *Storia dell'architettura moderna* by Bruno Zevi, top [Zevi 1950b], and a double page of the article by Zevi in *Metron*, bottom [Zevi 1950a]. Photographer: Joaquim Gomis [not located in the Gomis Archive, ANC1-972-N-4583, ANC1-972-N-4632, ANC1-972-N-4547, ANC1-972-N-4562].



Cover of *The Architectural Review* [WHIFFEN 1950] with a photomontage of two photographs extracted from the *El arte de Gaudí* by Juan-Eduardo Cirlot [CIRLOT 1950A]. Batlló House, on the left. Photographer: Joaquim Gomis [ANC1-972-N-4547], and the Milà house from the Arxiu Mas that was already published in *AC*, no. 17, on the right.

photographs by Joaquim Gomis, of the crypt of the church of Colonia Güell. However, what is of interest here is the account of Gaudí's work in Park Güell as a precursor to modern art and the role that Joan Prats gave to this deliberate gaze:

This way of taking a tile away from what it is to give it a pure visual value and to do the same with the drawing that decorates it is no less than the daring, new, fruitful principle that led Gaudí to practice *collage*.

Before Picasso stuck a piece of newspaper to his canvases, before Max Ernst cut out old illustrations for his paintings or the surrealists used sand, spoons and shoes, following the great discovery of "readymade" by the Dadaists in 1919, Gaudí practiced this in Güell Park. The former president of the *Associació d'Amics de l'Art Nou*, Prats, has made us aware of the presence, in the mosaics of this garden, of entire objects that have been encrusted. There are complete bottles, there are dolls and there are, sprinkling with their golden shine a profoundly black sphere, a set of small bowls for chocolate. Taking advantage of the lower rib of the base of some broken plates, in certain places, complex, curved arabesques are outlined, which are rich in plays of spirals³⁴⁴.

Finally, the photographs by Joaquim Gomis also travelled to the IX Triennale di Milano of 1951. Those in charge of designing the Spanish pavilion were architect José Antonio Coderch (1913–1984) and Rafael Santos Torroella, who acted as curator of the works of art that were exhibited³⁴⁵. This was explained by architect Oriol Bohigas in the pages of *Destino*:

But what is really sensational, probably one of the main points of the Triennale this year, has been the extraordinary revelation of the work of Gaudí, brought to Milan in the marvellous photographs from the Prats-Gomis and Batlles-Compte archives. Although Gaudí has been widely studied by specialists worldwide, a beneficial task of dissemination needed to be carried out. This year, this has been achieved fully in the magnificent Spanish pavilion in the Milanese Triennale³⁴⁶.

To represent Spanish architecture, Coderch and Santos selected photographs of Antoni Gaudí's works and of vernacular architecture in Ibiza. The images were taken by Gomis-Prats, the Batlles-Compte photography studio and the photographer Leopoldo Plasencia³⁴⁷. They were arranged in a showcase that was made to look like a traditional shutter³⁴⁸.

³⁴⁴ "Esta manera de sacar un azulejo de lo que es para convertirlo en un puro valor plástico y hacer lo mismo con el dibujo que lo decora no es sino el principio atrevidísimo, nuevo y fecundo, que llevó a Gaudí a practicar el *collage*. / Antes de que Picasso pegara un pedazo de periódico en sus telas, antes de que Max Ernst recortara ilustraciones antiguas para su pintura o los surrealistas utilizaran arena, cucharas y zapatos, siguiendo el gran descubrimiento de los 'objetos exiliados' hecho por los dadaístas en 1919, Gaudí lo practicó en el Parque Güell. El antiguo presidente de la *Associació d'Amics de l'Art Nou*, Prats, nos ha hecho notar la presencia, en los mosaicos de este jardín, de objetos enteros incrustados. Hay botellas enteras, hay muñecas y hay, salpicando con su brillo dorado una esfera profundamente negra, un juego de jicaras para chocolate. Aprovechando el nervio inferior de base de unos platos rotos, se dibujan, en ciertos lugares, alambicados arabescos curvilíneos, ricos en juegos de espirales", CIRICI 1951, p. 263.

³⁴⁵ ARMESTO and DIEZ 2008, PIBERNAT 2014, PIZZA 2018, 2019, GRANELL 2021.

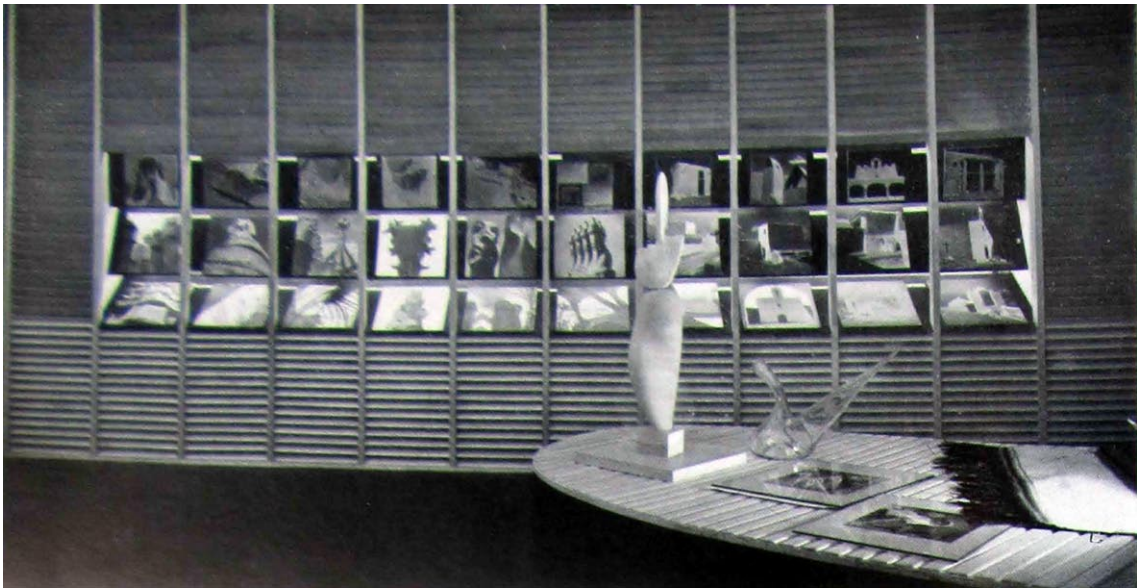
³⁴⁶ "Pero lo realmente sensacional, seguramente uno de los puntos fundamentales de la Triennale de este año, ha sido la extraordinaria revelación de la obra de Gaudí, llevada a Milán en las maravillosas fotografías del archivo Prats-Gomis y Batlles-Compte. Si Gaudí estaba sobradamente estudiado por los especialistas de todo el mundo, faltaba hacer una provechosa labor de divulgación; este año lo ha logrado de una manera absoluta el magnífico pabellón español de la Triennale milanese", BOHIGAS 1951, p. 13.

³⁴⁷ RODRÍGUEZ PEDRET 2019A.

³⁴⁸ ARMESTO and DIEZ 2008, p. 28.



Austria (2, 3.) 2. Insalatiera con posate di legno (produzione della «Karl Hagenauer», Vienna), 3. Lampada di metallo da tavolo (produzione della «Karl Hagenauer», Vienna). Spagna 4. Architetto J. A. Coderch. Sezione della Spagna



Two photographs of the Spanish pavilion at the IX Triennale di Milano of 1951 in a report by Agnoldomenico Pica for *Spazio* [Pica 1951, p. 33-34]. The second photograph depicts the display constructed with a wooden shutter by José Antonio Coderch for the photographs of Gaudí and the vernacular architecture of Ibiza by Gomis-Prats, Batlles-Compte and Leopoldo Plasencia.

Partnerships to take advantage of the centenary of the birth of Antoni Gaudí (1952)

From 1951, the activities of Joan Prats and Joaquim Gomis multiplied. Club 49 was starting to become a leading cultural space where members met at least once a week. Regarding the promotion of its projects on Antoni Gaudí, very soon, on 4 November 1951, Club 49 organised a group visit to Milà house for club members³⁴⁹.

At the same time, after 10 years of unsuccessful procedures, on 1 March 1951, the Cercle Artístic de Sant Lluc was reopened with architect Oriol Bohigas (1925–2021) as secretary³⁵⁰. At the start of the Spanish Civil War, the Cercle had been closed down because of its association with Catholic religious beliefs. At the end of the war, the Franco authorities did not trust the Cercle because of its Catalanism. In June 1951, Bohigas proposed holding some discussions including one on the “work of the brilliant architect and former member of the entity D. Antonio Gaudí”³⁵¹. At the end of the same month, the Cercle was invited to meetings to be held in the Archivo Histórico de la Ciudad — known popularly as Casa de l’Ardiaca — that was directed by Agustí Duran i Sanpere (1887–1975) at that time. The aim was to have a “conversation that is highly topical in art and citizenship terms on problems raised by the unfinished work of Antonio Gaudí”³⁵², of course, the reference was to the Sagrada Família. Alexandre Cirici also took part in these meetings and noted in his diary of 2 July 1951:

The meetings at *casa de l’Ardiaca* on Gaudí and the Sagrada Família are attended by Puig i Cadafalch, Sunyer, Renart, Puig Boada, Mitjans, Bonet Garí, Gili, Sostres, Moragas Ros, Mora Solanich, Rogent, Ollé Pinell, Llorens Opisso, Duran i Sanpere, Antoni Munné, Bohigas, Ferrater... Sostres proposes leaving what is already there and starting again separately. Certain undecided aspects until I propose: 1st continue as far as possible with the Gaudí plan; 2nd complete it in International Style and give freedom. [...] We appoint a financial committee and a technical committee to study the centenary of Gaudí, conservation of Gaudí’s works and the completion of the Sagrada Família³⁵³.

Finally, it was decided that the Cercle Artístic de Sant Lluc would take charge of the centenary through an executive committee³⁵⁴ formed by Father Manuel Trens (1892–1976)³⁵⁵, Joaquim

³⁴⁹ *Club 49, del Hot Club de Barcelona: Visita colectiva a la azotea de la Casa Milà (Pedrera), 4 nov. 1951, Club 49, 1951-52* [Invitation card], Maria Lluïsa Borràs Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

³⁵⁰ JARDÍ 1976, p. 137–138.

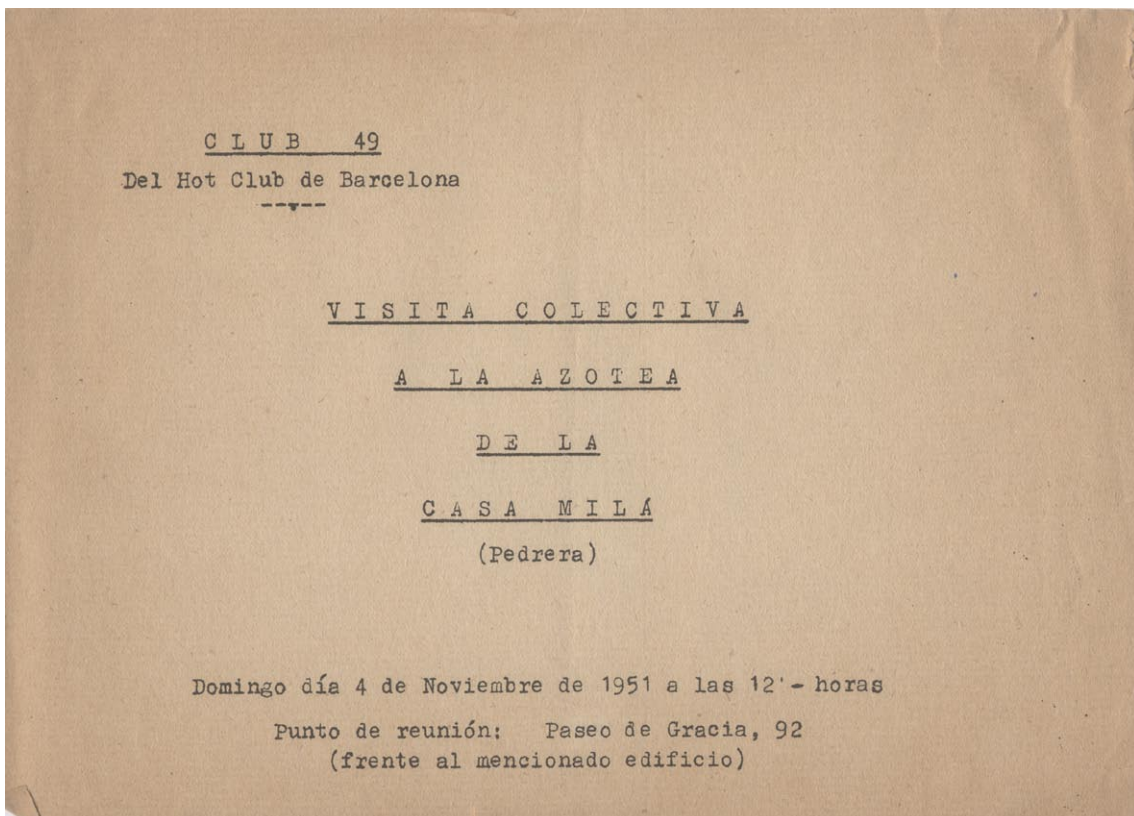
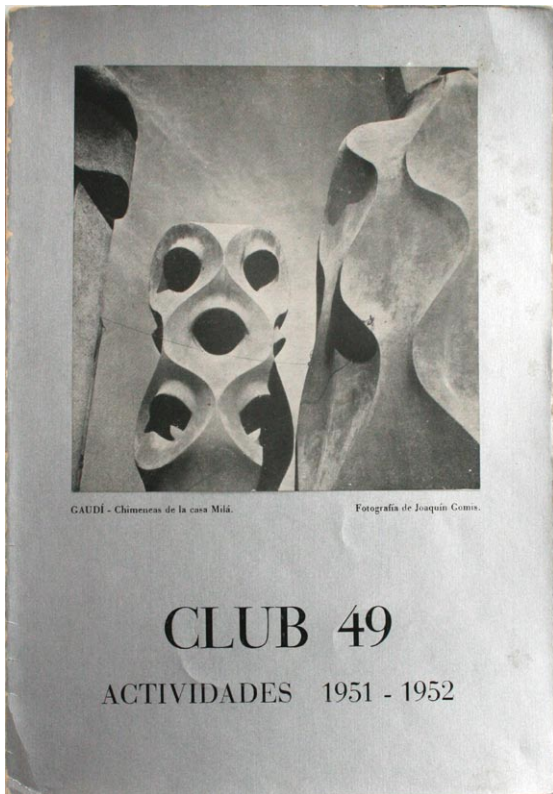
³⁵¹ “[...] obra del genial arquitecto y antiguo socio de la entidad D. Antonio Gaudí”, *Llibre d’actes*, 5 June 1951, Arxiu Històric del Cercle Artístic de Sant Lluc, Barcelona. Cited by MARCHI 2011, p. 243.

³⁵² “conversación de alta actualidad artística y ciudadana sobre los problemas planteados por la obra inacabada de Antonio Gaudí”, MARCHI 2011, p. 243.

³⁵³ “A les reunions de casa l’Ardiaca sobre Gaudí i la Sagrada Família hi van Puig i Cadafalch, Sunyer, Renart, Puig Boada, Mitjans, Bonet Garí, Gili, Sostres, Moragas Ros, Mora Solanich, Rogent, Ollé Pinell, Llorens Opisso, Duran i Sanpere, Antoni Munné, Bohigas, Ferrater... Sostres proposa deixar el que hi ha i fer nou i separat. Certes coses dubitatives fins que jo propose: 1r continuar tot el possible el pla Gaudí; 2n acabar en modern i donar llibertat. [...] Nomenem comissió econòmica i comissió tècnica per a l’estudi del centenari Gaudí, conservació obres Gaudí i acabament de la Sagrada Família”, SOLER 2014, p. 175.

³⁵⁴ MARCHI 2011, p. 243.

³⁵⁵ Member of the Cercle Artístic de Sant Lluc.



Summary of Club 49's activities in 1951-1952 with a photography by Joaquim Gomis [ANC1-972-N-1903] of Milà house, top [Joan Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona], and an invitation to visit Milà house for Club 49, on 4 November 1951, bottom [Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

Renart (1879–1961)³⁵⁶, Ramon Sunyer³⁵⁷, Joan Ainaud de Lasarte, Francesc Mitjans (1909–2006)³⁵⁸, Alexandre Cirici, Joan Prats, Josep Maria Sostres, Rafael Benet (1889–1979)³⁵⁹, Joan Antoni Maragall i Noble (1902–1993)³⁶⁰ and Josep Maria Garrut (1915–2008)³⁶¹. However, generational tensions soon began. Cirici wrote on 20 November 1951: “Meeting of Gaudí with Father Trens, Ramon Sunyer, Prats, Sostres, Mitjans, Bohigas, Bonet Garí, Renart... As we are leaving, we decide with Sostres, Bohigas and Mitjans to hold a meeting of the minority to impose new art and the international spirit instead of the old position of Renart”³⁶².

All of these processes led to the creation of Amics de Gaudí (Gaudí’s Friends), as a section of the Cercle Artístic de Sant Lluc. The plenary meeting to create the section was held on 19 January 1952³⁶³ and Joaquim Gomis was appointed president. Among the first activities to be carried out was that of preparing a weekly radio programme called “Centenary of Gaudí” that would be broadcast every Sunday at 10.45 pm for 15 minutes. The first programme was aired on Sunday 8 June 1952³⁶⁴; note that Gaudí was born on 25 June. Joan Prats³⁶⁵ asked composer Joaquim Homs (1906–2003) — who was very close to Club 49 as we will see in the second part of this study — to compose a tune for this programme dedicated to Gaudí. These were the *Sintonies en homenatge a Gaudí* (1952) that included four tunes for flute, French horn, trumpet, piano, violin, viola, violoncello and harp³⁶⁶. Joan Josep Tharrats discussed the broadcasts in *Revista*: “A Barcelona broadcaster reminds us weekly, every Sunday night, of that purpose. A special tune for these broadcasts, composed by Joaquín Homs, is already familiar to us after listening to the second broadcast”³⁶⁷.

A month later, in July 1952, Amics de Gaudí released in the press a manifesto agreed internally by all the opinion sectors. The proposal was to achieve three objectives: “safeguard his works, to avoid their ruin or mutilation; study and disseminate them; and execute his plans to continue with the church of La Sagrada Família, as far as it is possible to reach

³⁵⁶ President of the Cercle Artístic de Sant Lluc.

³⁵⁷ Vice-president of the Cercle Artístic de Sant Lluc.

³⁵⁸ Architect.

³⁵⁹ Painter and art critic.

³⁶⁰ Director of the Sala Parés.

³⁶¹ Historian very closely associated with the Museum of the History of the City of Barcelona.

³⁶² “Reunió Gaudí amb Mn. Trens, Ramon Sunyer, Prats, Sostres, Mitjans, Bohigas, Bonet Garí, Renart... En sortir, decidim amb Sostres, Bohigas i Mitjans fer una reunió de minoria per imposar art nou i esperit internacional en front de la posició tronada de Renart”, SOLER 2014, p. 183.

³⁶³ SOLER 2014, p. 193.

³⁶⁴ [Guía del radioescucha] Radio... 1952c.

³⁶⁵ BORRÁS 1995, p. 24, RIBÉ and HOMS FORNESA 2015, p. 53–54.

³⁶⁶ HOMS FORNESA 1988, p. 39.

³⁶⁷ “Una emisora barcelonesa recuerda semanalmente, todos los domingos por la noche, tal finalidad. Una sintonía especial para dichas emisiones, compuesta por Joaquín Homs, se nos va haciendo ya familiar a la segunda emisión percibida”, THARRATS 1952.

EN EL CENTENARIO DE GAUDÍ

A medida que el recuerdo de la figura de Gaudí se aleja y se reduce a un punto del horizonte en la memoria de los que llegaron a conocerle, su personalidad se agiganta, y su obra se alza frente a nosotros y se fija con carácter de permanencia viva, de acuerdo con la actualidad más reciente, y dotada de una claridad y de una amplitud que no reconocen fronteras.

Si los días que pasan la hacen más actual no es porque nosotros lleguemos ahora, con retraso colectivo y general, a su avanzada actualidad. Fué él quien se adelantó, en el tiempo, a nuestra época.

En los últimos años y en diversos lugares del mundo, se ha despertado el interés por sus creaciones, intensificándose su estudio para una mejor comprensión. Por encima de diferencias polémicas o programáticas, se reconoce hoy a Gaudí como el más alto valor universal de la arquitectura de principios de nuestro siglo.

Su obra, tan arraigada en el país del que hace suyas las constantes específicas de intuición inmediata, libertad, naturalismo formal, sentido plástico dominante y gusto por el color, es cada vez más estimada. Si esta obra, por su pasión, su misticismo mediterráneo, significa la expresión artística más característica de la Cataluña contemporánea, encierra, a la vez, un indiscutible valor de universalidad.

Lentamente madurado, este reconocimiento internacional de su genio coincide con el centenario de su nacimiento, en Reus, en el año 1852, y es doblemente interesante su celebración. Para conmemorarlo dignamente, los Amigos de Gaudí, del Círculo Artístico de «Sant Lluç», que fué su hogar espiritual y artístico, nos hemos creído en el deber de proponer, como el mejor homenaje a Gaudí, en esta ocasión, la organización de una acción eficiente, orientada hacia el triple objetivo de: salvaguarda de sus obras, para evitar su ruina o mutilación; el estudio y divulgación de las mismas, y la realización de sus proyectos para la continuación del templo de la Sagrada Familia, hasta el punto donde sea posible llegar dentro de la interpretación más escrupulosamente fiel, reconociendo en ella el valor de símbolo del espíritu gaudiniano.

Con esta triple finalidad concreta, y para exhortarles a que quieran colaborar con su adhesión, lanzamos este llamamiento a todos aquellos que vibren por alguno de los tres grandes ideales a los cuales consagró él su vida: el arte como manifestación de la persona humana; el arte como afirmación de una colectividad.

y el arte como plegaria cristiana, y que, desde cualquier país de donde sean o en que se hallen, quieran sumarse a nosotros en homenaje a la personalidad y a la obra de Gaudí.

Marquesa Vda. de Castellósrius, Mercedes Serra, Vda. Miquel; Manuel Trems, Pbro.; Joaquín Renart, Joaquín Gomis, Xavier Tusell, Joaquín M. de Nadal, Oriol Bohigas, Ramón Sunyer, Eusebio Güell, Juan Prats, Hemeterio Serra, José M. Garrut, Juan Ainaud, Luis Bonet Garí, Alejandro Cirici, Agustín Durán Sanpere, Rafael Llimona, Juan Antonio Maragall, Francisco Mitjans, A. Ollé Pinell, Isidro Puig Boada, José M. Sostres, Xavier Millet, Francisco Bonet, Fernando Armengol, C. Bonet, Xavier Coll, Luis Durán Ventosa, Félix Escalas, Víctor M. de Imbert, Jorge Mata, Octavio Saltor, Ricardo Viñias, Antonio de Moragas, J. J. Tharrats, José Benet, Juan Eduardo Ciriot, Francisco Folguera, Juan Llongueras, Arturo Llorens, César Martíñell, Esteban Molist, Santiago Nadal, Ramón Ruçabado, Juan Teixidor, J. Triadó, Juan Ramón Masoliver, Adolfo Florensa.

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VENTAS MAYOR Y DETALL

with the most scrupulously faithful interpretation”³⁶⁸. Those who signed included, of course, Joaquim Gomis and Joan Prats.

We know that during these months, they were visited by US architect Porter McCray, who had recently been appointed Director of International Program of the Museum of Modern Art of New York, and who spoke of a potential exhibition in the United States, as proposed by Josep Lluís Sert³⁶⁹.

Additionally, the Diputació Provincial de Barcelona ceded to Amics de Gaudí some rooms in the Güell Palace, which was a property of the Diputació that was undergoing restoration work at that time, directed by architect Manuel Baldrich (1911–1966), to convert it into a Museum of Theatre. Amics de Gaudí took possession of Güell Palace on 9 October 1952 and moved some of Gaudí’s furniture there³⁷⁰.

In the manifesto there was no mention of the planned exhibition on Gaudí. However, in September in a radio broadcast of the programme “Centenary of Gaudí”, Josep Maria Sostres and Joan Prats were interviewed and talked about ideas that they had in mind. Prats stated:

The Exhibition must at all cost maintain a line that demonstrates the development of Gaudí’s art, and clearly show its successive improvement and synthesis, and how its expression was increasingly pure and free from superfluities.

The stages of the Expiatory Temple of the Sagrada Família are a clear example of this improvement. We could start from the roots of his work, within the art of his era, which could be revealed with the Exhibition of various elements that will create the atmosphere. From here, following an uninterrupted line of evolution we would arrive at the marvel of his last creations and Gaudí’s direct influence on some architects of subsequent generations, such as Jujol and Berenguer³⁷¹.

In reality, Amics de Gaudí had already asked Barcelona City Council, on 12 May 1952, to cede the Saló del Tinell for the installation of the exhibition. However, the activities of the International Eucharistic Congress took preference. Once the Congress had ended, now in November 1952, Joaquim Gomis, as president of the Amics de Gaudí, made another

³⁶⁸ “[...] salvaguarda de sus obras, para evitar su ruina o mutilación; el estudio y divulgación de las mismas, y la realización de sus proyectos para la continuación del templo de la Sagrada Família, hasta el punto donde sea posible llegar dentro de la interpretación más escrupulosamente fiel”, CASTELLDOSRIUS et al. 1952.

³⁶⁹ Porter McCray (Director. The International Program. The Museum of Modern Art) to Joaquim Gomis, New York, 31 May 1957, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

³⁷⁰ MARCHI 2011, p. 244.

³⁷¹ “La Exposición tendría que mantener a toda costa una línea que demostrase el desarrollo del arte gaudiniano, haciendo constar claramente su sucesiva superación y sintetización, y cómo su plástica era cada vez más pura y más limpia de superfluidades. / Las etapas del Templo Expiatorio de la Sagrada Família son un ejemplo clarísimo de esa superación. Se podría partir de las raíces de su obra, dentro del arte de su época, que podrían ponerse en evidencia con la Exposición de diversos elementos que crearan el ambiente. De aquí, siguiendo una ininterrumpida línea de evolución llegaríamos hasta el prodigio de sus últimas creaciones y hasta la directa influencia que Gaudí ejerció sobre algunos arquitectos de generaciones posteriores, como es el caso de Jujol y de Berenguer”, Interview with Joan Prats, Gaudí Centenary radio broadcast, Radio Barcelona, 7 September 1952, Folder 1, Exposicions Gaudí – 1, Tinell 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

request for the space to Antoni Maria Simarro (1896–1969), mayor of Barcelona, with the idea of opening the exhibition in January 1953³⁷². The procedures were again unsuccessful and the year of the Gaudí Centenary ended without an exhibition.

Finally, the fotoscop as a photobook

At the same time as the Amics de Gaudí activities, Joan Prats and Joaquim Gomis established the custom of presenting before the members of Club 49 an annual session of slides with commentary. Prats and Gomis called this session “Llanterna màgica” (magic lantern), in memory of the old device that had enabled images to be projected onto a wall since the seventeenth century. The first session was held in the new premises of the Hot Club that housed Club 49 in Passatge Permanyer, on 28 November 1951. The invitation provides little information³⁷³, it just indicates that colour slides by Joaquim Gomis would be projected, without specifying the topic, with a montage by Joan Prats and commentary by Alexandre Cirici. Gomis used his Leitz projector and was responsible for changing the slides³⁷⁴. Gomis recalls the event in his way:

After the war, the Hot Club was in a building in the Pasaje Permanyer and that is where we established Club 49, in whose heart we also began to carry out the “Fotoscop” projections. If the projection was on Gaudí, Cirici would introduce it and then I would project the images quite fast. This was done in silence; it was unusual, but really these are images that do not need any explanation³⁷⁵.

As we can see, Joaquim Gomis used the expression *Photoscope* as a synonym of “Llanterna màgica”. The *Photoscopes* were handcrafted albums that you could look through in privacy. Now similar photographic content was transformed into a projection of slides before an audience and called “Llanterna màgica”. In the Gomis Archive of the Arxiu Nacional de Catalunya, metal cases are conserved that can hold 100 slides of 6x6 cm. Each one of them is labelled. On one of them, the label states “Suite 1951” and it corresponds with the first “Llanterna màgica”. We also know that this series was originally comprised of just 36 slides. A second case, labelled “Suite no. 2”, was projected in the “Llanterna màgica” session of 16 May 1952³⁷⁶ and originally contained 50 slides³⁷⁷. It is not possible to describe the content of each Suite, as the cases do not contain all the indicated slides, and we cannot determine the order of projection. Likewise, in the current cataloguing of the archive, each slide has been given a new number that does not correspond with Joaquim Gomis’s archive system,

³⁷² Joaquim Gomis to the Honorable Mayor of Barcelona City Council, Barcelona, 20 November 1952, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

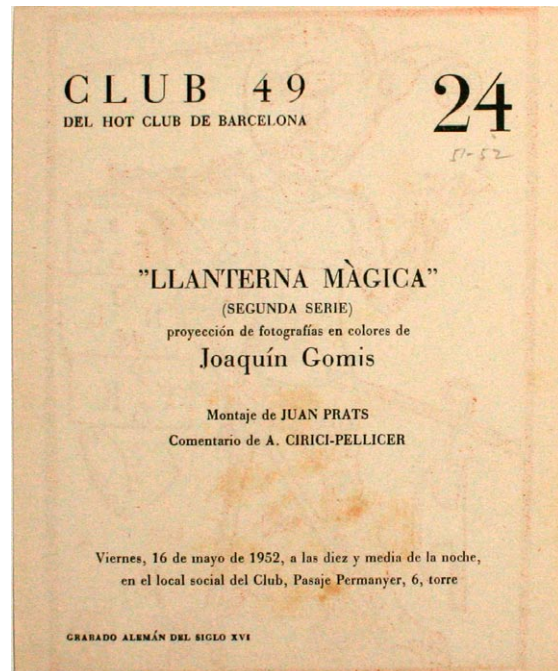
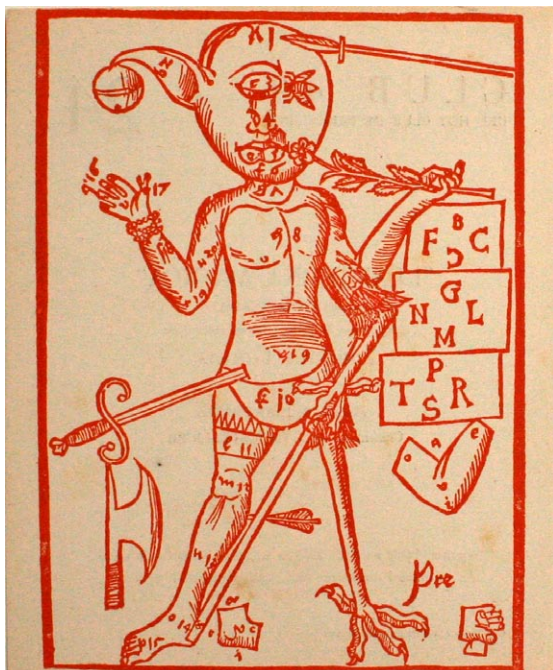
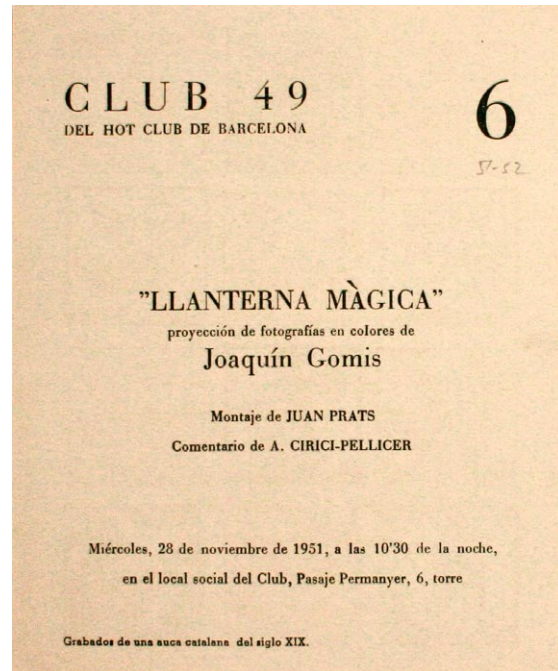
³⁷³ “Llanterna màgica”, *proyección de fotografías en colores de Joaquín Gomis. Montaje de Joan Prats. Comentario de A. Cirici-Pellicer. Club 49, 6, 1951-52 (Pasaje Permanyer, 6, 28 noviembre 1951)*, [Invitation card], Joan Josep Tharrats Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

³⁷⁴ MARTÍNEZ DELGADO 1981, p. 129.

³⁷⁵ PERMANYER 1987.

³⁷⁶ “Llanterna màgica” (segunda serie), *proyección de fotografías en colores de Joaquín Gomis. Montaje de Joan Prats. Comentario de A. Cirici-Pellicer. Club 49, 24, 1951-52 (Pasaje Permanyer, 6, 16 mayo 1952)*, [Invitation card], Joan Josep Tharrats Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

³⁷⁷ Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.



Front and back of two invitation cards for the "Llanterna màgica" sessions by Joaquim Gomis as photographer, Joan Prats for the selection, and Alexandre Cirici for the commentary in Club 49 [Joan Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

which makes identification of the material difficult. In any case, Cirici recalled the topics that were explored in the “Llanterna màgica” sessions of Club 49:

It covered the Pedrera, Costa Brava, Park Güell, Colònia Güell, Parc de la Ciutadella, the London docks, the iron galleries of New Orleans, the chemical factories of Monzón, the boats of Cambrils, of New York, fairground rides, the Patum of Berga, Pals, the flower carpets of Sitges, the illuminated adverts of London and Brussels, etc. The author of this text was invariably the presenter during the projection.

However, among the great variety of topics, from the outset Prats kept a large space among the fotoscops for the work of Miró³⁷⁸.

Before we continue, we should look back at the ADLAN years, as Joaquim Gomis, a seasoned collector of old postcards, carried out two projections of postcards: the first for ADLAN on 7 May 1934 in Joyeria Roca³⁷⁹ and the second at the Foment de Vilanova on 29 November 1934 in Vilanova i la Geltrú³⁸⁰. In this second presentation, Gomis explained his interest in *fin-de-siècle* postcards “When I go to old and new bookshops, antique shops, stalls in the second-hand market, printers’, rag and bone men, etc., etc. I always ask the same question. Have you got any postcards from before the war?”³⁸¹. Notably, the writer Carles Sindreu (1900–1974), who presented Gomis to the public of Vilanova, related the type of postcard chosen by Gomis with the art interests of the ADLAN group and their special appreciation for Gaudí, filtered through Salvador Dalí:

However, perhaps what he [Gomis] still does not know is that through his collection we find the most typical documentary milestones of the most and most monstrous period that has been lived ever. The period that led to the flourishing of the “modern style” the preference of the to the order of André Breton and our esteemed Salvador Dalí³⁸².

Let us return to the Centenary of Gaudí. Joan Prats and Joaquim Gomis could not let this anniversary pass without publishing some of the *Photoscopes* on Gaudí. Up to that point, Prats and Gomis had kept the name *Photoscope* in their writings, as it could be used in both French and English, and they wanted to publish the series with a publisher of international quality. However, in the face of frustrating delays, the opportunity arose to try

³⁷⁸ “En féu de la Pedrera, de la Costa Brava, del Parc Güell, de la Colònia Güell, del Parc de la Ciutadella, dels molls de Londres, les galeries de ferro de Nova Orleans, les fàbriques químiques de Montsó, les barques de Cambrils, de Nova York, les atraccions de fira, la Patum de Berga, Pals, les catifes de flors de Sitges, els anuncis lluminosos de Londres o de Brussel·les, etc. El qui escriví feia invariablement de presentador, durant la projecció. / Però entre la gran varietat de temes, des del primer moment, Prats reservà un gran lloc, entre els fotoscops, a l’obra de Miró”, CIRICI 1976, p. 45–46.

³⁷⁹ ADLAN *invita: Projecció de postals i fotografies de la col·lecció Joaquim Gomis: Dilluns, 7 de maig de 1934, a les 10’15 del vespre: Sala Joieria Roca, 1934* [Invitation card], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

³⁸⁰ SERRA-NOVAS 1934, X. 1934.

³⁸¹ “[...] quant avui dia em dirigeixo a llibreters de vell i nou, antiquaris, parades d’encants, impremtes, drapaire, etc., etc. sempre faix la mateixa pregunta, Que tenen postals d’aban de la guerra?”, [typed copy of Joaquim Gomis’s presentation to the Foment of Vilanova, 1934], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

³⁸² “Però potser encare lo que no sap [Gomis] es que a través de la seba col·lecció hom trova les fites documentals més típiques de l’època més i més monstruosa que han viscut els temps. L’època que va fer florir el “modern style” el predilecte dels a les ordres de André Breton i dels nostre estimat Salvador Dalí”, [typed copy of Carles Sindreu’s presentation to the Foment of Vilanova, 1934], Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

to publish something with a company in Barcelona and they tried with Ediciones Omega, which had published Cirici's book on Miró and Cirlot's book on Gaudí. On 23 April 1952, they signed a contract with the publisher Gabriel Paricio³⁸³ to publish in book form "a series of 80 photographs of the Temple of the Sagrada Família of Barcelona, by the architect Don Antonio Gaudí"³⁸⁴. Likewise, they agreed to commission "don Alejandro Cirici-Pellicer, publicist, with writing the preface and the legends in the work that is the object of this contract"³⁸⁵. However, Paricio added a clause that went against the project that Gomis-Prats had imagined: "The publishers will give the work the format and presentation that they consider appropriate"³⁸⁶.

Regarding the photograph by Gomis that Joan Josep Tharrats published in his article on the Centenary of Gaudí³⁸⁷, we presume that the book was already published at the end of June 1952³⁸⁸. A little later, in October, it was recognised as one of the fifty best books of the year³⁸⁹. This was a book in *quarto*. Therefore, it had a rectangular format that went against what was agreed in the previously cited letter of 1947 in which Prats was very clear about the format of the *Photoscope* albums: "Totally agree to publish it without margins of any kind beside the binding and in square form. The same size. As close as possible to the sheets, that is, a bit larger than the photographs, that is, the prints at 20/20"³⁹⁰. In fact, the Arxiu Nacional de Catalunya holds the dummy of *Fotoscop* "Gaudí-Sagrada Família"³⁹¹. In contrast, the Omega edition reproduced each photograph in its square format but positioned in the upper part of a rectangular sheet, with white 8-mm margins. Each photograph, following the convention that the *fotoscop* tried to improve, was complemented by a legend written by Cirici. The legend diminished the visual power of the *fotoscop*. Naturally, Gomis and Prats could not have been very satisfied with the final result.

The dust jacket tried to overcome this contradiction of formats by showing a square photograph without margins that was set on a purple background that contained the title. The title *La Sagrada Família de Antonio Gaudí* was written in white serif typeface and "Fotoscop Gomis-Prats" was written in black, almost illegible sans-serif typeface.

³⁸³ FERNÁNDEZ ALMAGRO 1953.

³⁸⁴ "[...] una serie de 80 fotografías, del Templo de la Sagrada Família de Barcelona, del arquitecto don Antonio Gaudí", Contract between Joaquim Gomis, Joan Prats and the publishing company Ediciones Omega, S.A., Barcelona, 23 April 1952, ANC1-972-T-10, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

³⁸⁵ "[...] a don Alejandro Cirici-Pellicer, publicista, la redacción del prólogo y los pies de grabado de la obra objeto del presente contrato", *ibidem*.

³⁸⁶ "Los editores darán a la obra el formato y presentación que estimen conveniente", *ibidem*.

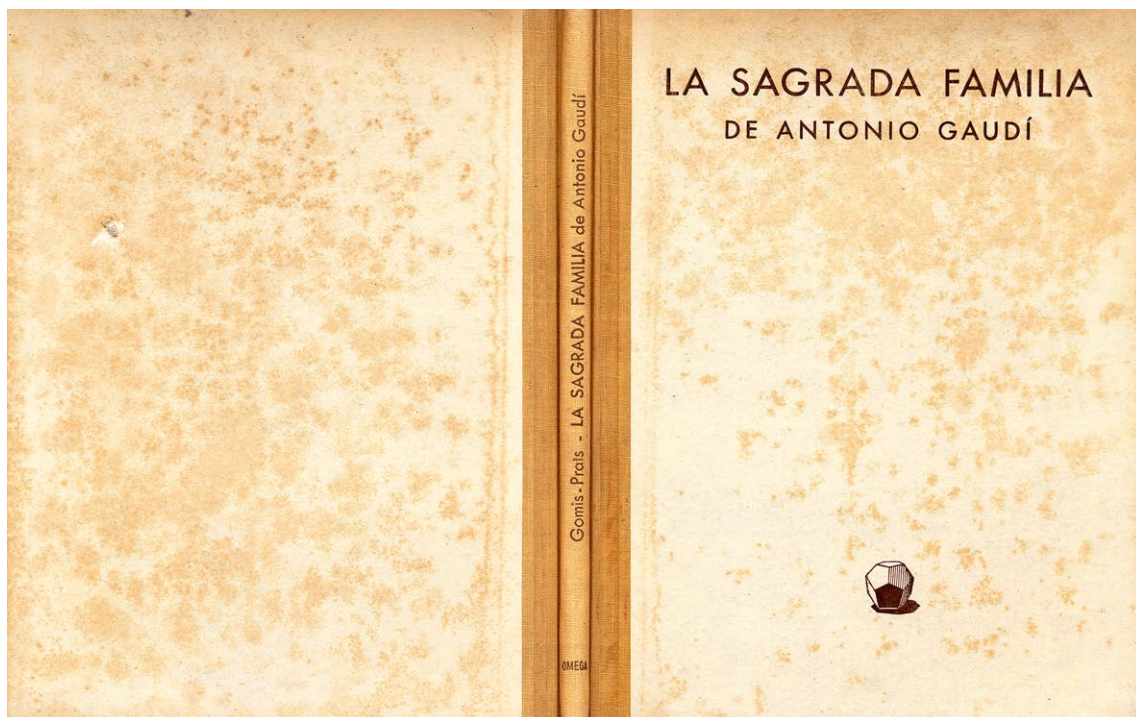
³⁸⁷ THARRATS 1952.

³⁸⁸ GOMIS, PRATS and CIRICI 1952.

³⁸⁹ CIFRA 1952.

³⁹⁰ "D'acort completament en editaro sense marges de cap mena solsament al costat del relligat i en forma quadrada. Tamany igual. Pro igual als fulls o sigui una mica més gran que les fotos o sigui els grabats a 20/20", Joan Prats to Joaquim Gomis, Barcelona, 11 July 1947, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

³⁹¹ PB01.191 2829, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès.



Dust jacket and cover of the Fotoscop Gomis-Prats *La Sagrada Familia de Antonio Gaudí* [GOMIS, PRATS and CIRIC: 1952] for the Poliedro collection of Ediciones Omega. Photographer: Joaquim Gomis [ANC1-972-N-2362].

On the front flap of the dust jacket a statement of intent was given, expressed in cinematographic terms:

There is no better way of understanding this extraordinary monument than by following the new method of contemplation that is provided by Joaquín Gomis and Juan Prats Vallés: the “fotoscop” or sequence of photographs placed in the same order as determined by the expressive suggestion of the building, according to a rigorous rhythm in the distribution of the subjects, the apportionment of distances, between the “very long shot” and the “big closeup”, the perspectives and the relation between scenes, just like in the “découpage” of a film³⁹².

In the descriptive text on the Sagrada Família, in the first sub-chapter entitled “Like music, a succession of forms over time”, Cirici also valued the proposal of the fotoscop:

For a total, unitary and unique understanding of the Sagrada Familia we have the extraordinary advantage of the photographs that form part of the “fotoscop” by Joaquín Gomis and Juan Prats-Vallés, which substitute the human eye and not only allow us to comfortably repeat the direct visual perception but also, more importantly, improve on it in terms of penetration and highlight the aspects that are most hidden, distant or hard to attain. In addition, as they modify the simple biological act of eyesight with the filter of intelligent selection, of an intentioned way of choosing or expressing, they give the act of looking the category of a work of art.

This series of photographs, guided with a rhythm that has taken something from the findings of cinema, highlights the changing nature of architecture in a way that we have only found in the texts of Rodin and that seems to give us the right to classify the most noble art, that of building, in the field of time, like music and poetry, with its changing forms over an interval³⁹³.

Cirici’s citation of *Les cathédrales de France* (1914) by Auguste Rodin (1840–1917) was not haphazard: the fotoscop has an aspect of unceasing discovery of the cathedral, of seeing the Sagrada Família as if it were the first time³⁹⁴.

The fotoscop is based on a sequence of 80 black and white photographs. We do not know whether the decision to avoid colour was proposed by the authors or the publisher. Joaquim Gomis had been interested in colour from a very early stage: “I was always in favour of colour, due to my desire to capture reality with the maximum precision. Before the war,

³⁹² “No existe manera mejor de comprender este monumento extraordinario que seguir el nuevo método de contemplación que nos brindan Joaquín Gomis y Juan Prats Vallés: el ‘fotoscop’ o secuencia de fotografías colocadas en el mismo orden que determina la sugestión plástica del edificio, según un ritmo riguroso en la distribución de los temas, la dosificación de las distancias, entre el ‘gran plano general’ y el ‘primer plano próximo’, los escorzos y la relación entre términos distintos, lo mismo que en el ‘découpage’ de un film”, GOMIS, PRATS and CIRICI 1952.

³⁹³ “Para la comprensión directa total, unitaria y única de la Sagrada Familia contamos con la ventaja extraordinaria de disponer de las fotografías que forman el ‘fotoscop’ de Joaquín Gomis y Juan Prats-Vallés, las cuales suplen al ojo humano no sólo permitiendo repetir cómodamente la percepción visual directa sin que, lo que es más importante, la aventajan en penetración, poniendo de relieve los más escondidos, lejanos o difícilmente asequibles aspectos. Además, al modificar el simple acto biológico de la visión ocular con el tamiz de una selección inteligente, de una intencionada manera de escoger o de poner de manifiesto, dan al mismo acto de mirar la categoría de una obra de arte. / Esta sucesión de fotografías, conducida con un ritmo que ha aprendido algo en los hallazgos del cine, pone de relieve la naturaleza cambiante de la arquitectura de una manera que sólo hemos hallado en los textos de Rodin y que nos parece dar derecho a clasificar la más noble arte, la de construir, en el terreno de las del tiempo, como la música y la poesía, con sus formas cambiantes a lo largo de un lapso”, *ibidem*, p. 5.

³⁹⁴ GARCÍA-ESTÉVEZ 2014, p. 46.

I already used colour, but it was low quality. I even worked on 6x6 Lumière plates of potato starch, which were developed in Paris"³⁹⁵. Publishing difficulties also existed. Omega had published four colour photographs in Cirlot's book, but they were photographs that were printed separately and stuck onto a blank sheet. The idea of a sequence would have been lost. The quality of the printing in black and white was also less than to be expected, with many difficulties in the graduation of the greys, which was so important in the photography of architecture of this type.

Let us describe the initial sequence. In eleven photographs, the images shift from a very long shot to a big closeup. The sequence begins on an odd page with a very long shot showing the Nativity façade illuminated and the apse in shadow, with its pinnacles silhouetted against the sky. When the page is turned over, two photographs of the same façade face each other, showing the four towers and using a low-angle shot. The perspective of one photograph and the other respond like the reflection in a mirror. On the next page, a mid shot frames the middle part of the façade and, immediately, on the other page the image moves to a medium closeup, as if the gaze were wandering. On the next page, without continuity, a closeup focuses on the upper part of the mullion of the main door. In the next image, the frame drops to maintain a low angle shot. The depth of field is reduced and only the foreground is in focus with the speech scrolls curled up on the column that explain the genealogy of Christ and the detail of the knotted wire mesh that protects it. On the next page the frame again drops to the base of the column. The photograph on the opposite page zooms out to a medium long shot that enables the position of the mullion on the main door to be recognised. In the foreground, another column appears that is squashing a turtle. This is the theme chosen for the next two pages. Suddenly, we move to two extreme closeups, the first of the fluting that curled around the shaft of the column and the second that shows the exhausted head with no air of the turtle.

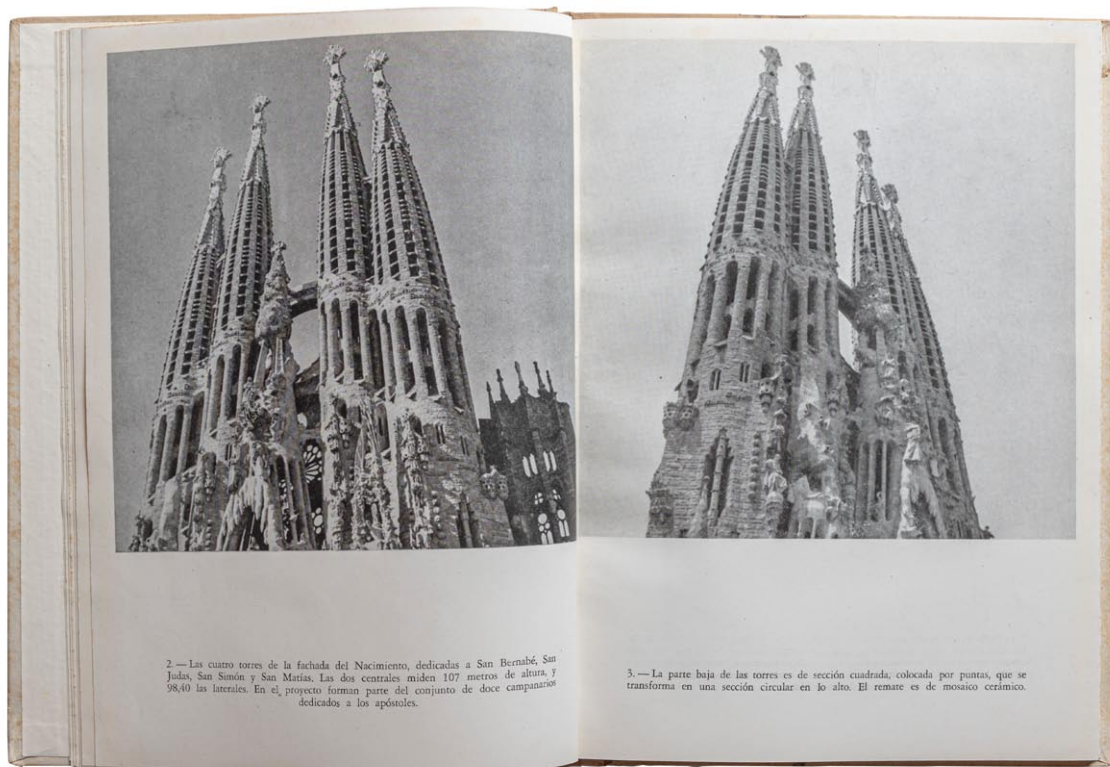
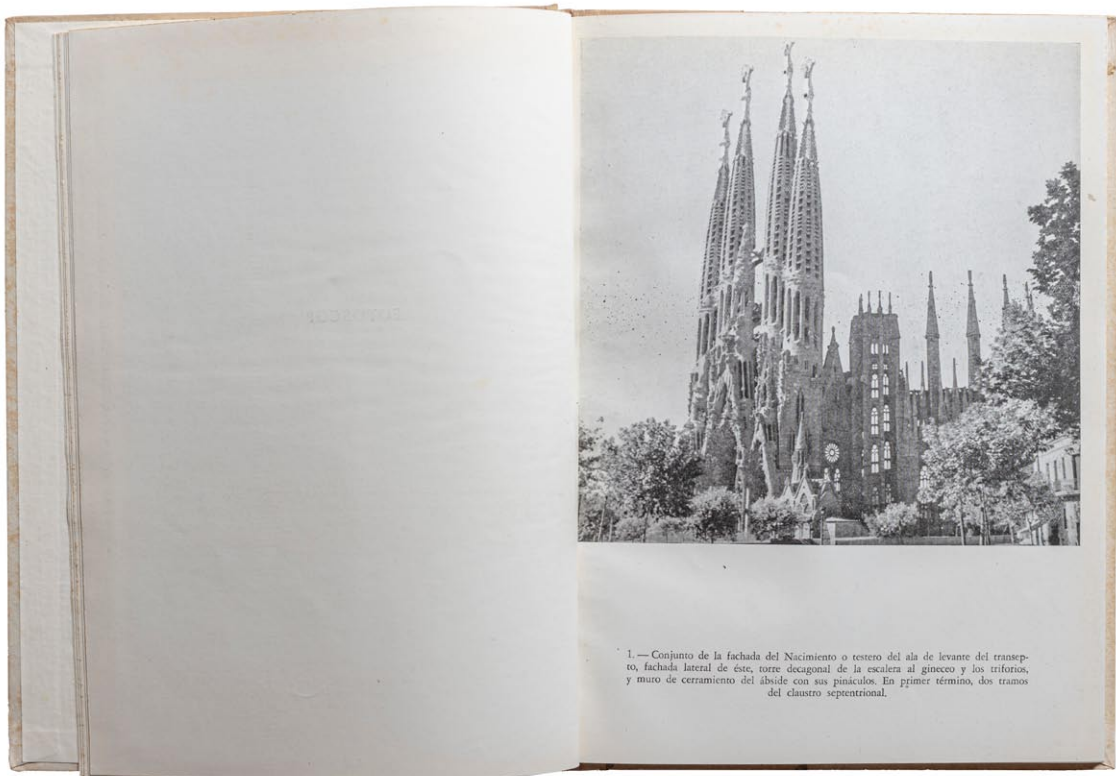
With this detailed description, we believe that the nature of the photographic series in the fotoscop is clear. As the creators wrote in 1948: "each photograph became an element of the whole"³⁹⁶. For this reason, we fully agree with the interpretation made by Jaume Vidal of what the fotoscop was, citing part of the interview that Fèlix Pujol had carried out with Gomis in *La Vanguardia* some years previously³⁹⁷:

But what does fotoscop mean? Gomis's books, always in collaboration with Prats, are on Gaudí, Miró, handicrafts, Ibiza, Tàpies... That is, they focus on a cultural and artistic problem. And this is the key — or one of the keys — to gain an introduction to this kind of material. When on one occasion Gomis

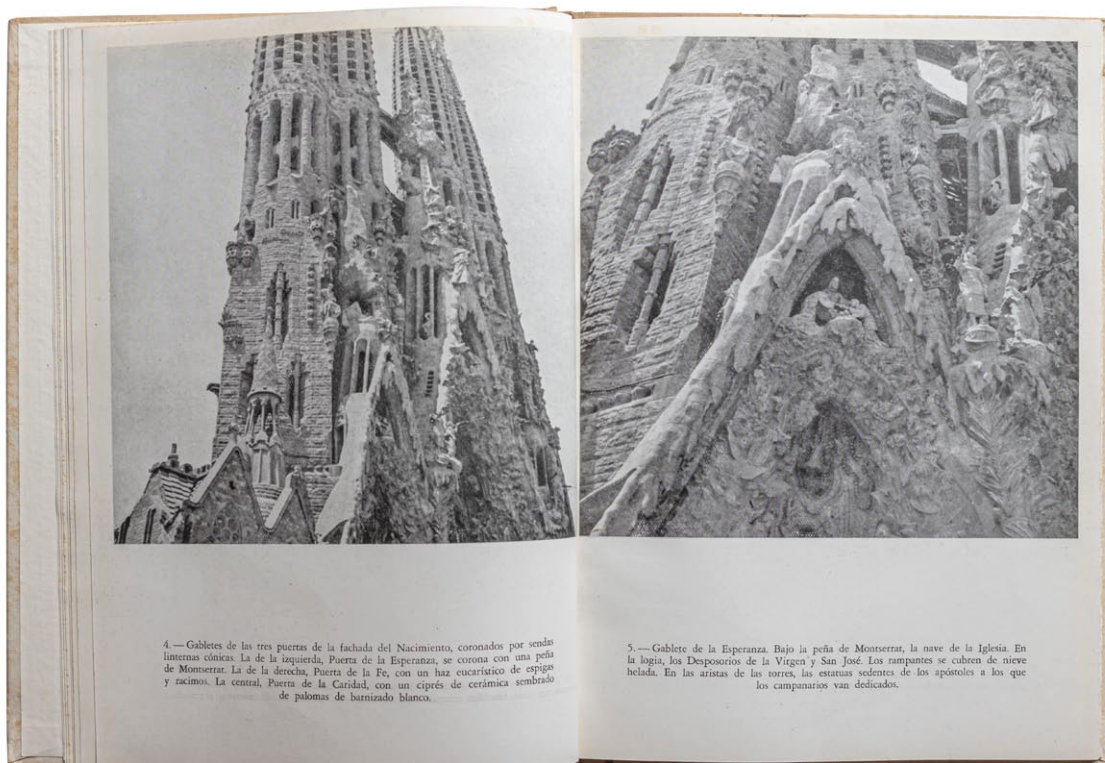
³⁹⁵ "Siempre estuve a favor del color, debido a mi deseo de captar la realidad con el máximo de precisión. Antes de la guerra ya empleé color, pero era de baja calidad. Incluso trabajé con las placas 6x6 Lumière de polvos de patata, que revelaban en París", PERMANYER 1987.

³⁹⁶ "[...] chaque photo devient un élément d'un tout", *Fotoscope. Suite photographique...* s. l., [ca. 1948]. [Handwritten manuscript in the handwriting of Joaquim Gomis] Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya (ANC), Sant Cugat del Vallès.

³⁹⁷ PUJOL 1982.

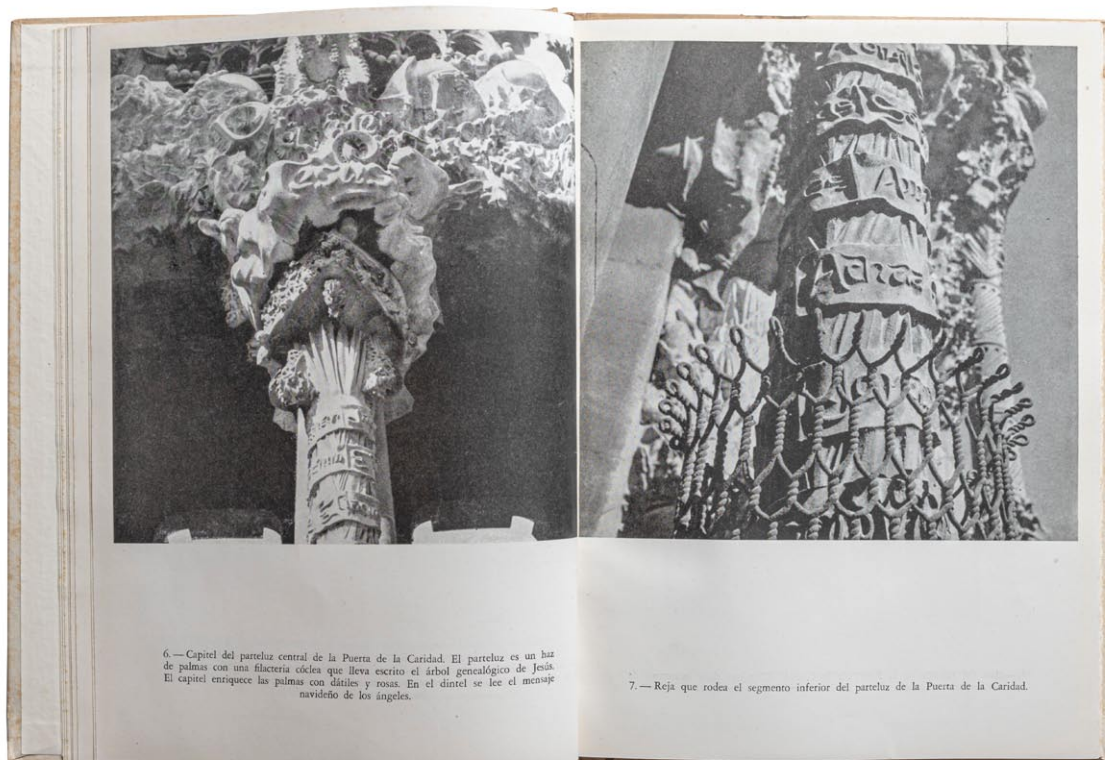


The initial sequence of the Fotoscop Sagrada Família with the eleven first photographs [GOMIS, PRATS and CIRICI 1952]. Photographer: Joaquim Gomis. Montage: Joan Prats [ANC1-972-N-2418, ANC1-972-N-2415, ANC1-972-N-2361].



4. — Gabletes de las tres puertas de la fachada del Nacimiento, coronados por sendas linternas cónicas. La de la izquierda, Puerta de la Esperanza, se corona con una Peña de Montserrat. La de la derecha, Puerta de la Fe, con un haz eucarístico de espigas y racimos. La central, Puerta de la Caridad, con un ciprés de cerámica sembrado de palomas de barnizado blanco.

5. — Gablete de la Esperanza. Bajo la Peña de Montserrat, la nave de la Iglesia. En la logia, los Desposorios de la Virgen y San José. Los rampantes se cubren de nieve helada. En las aristas de las torres, las estatuas sedentes de los apóstoles a los que los campanarios van dedicados.



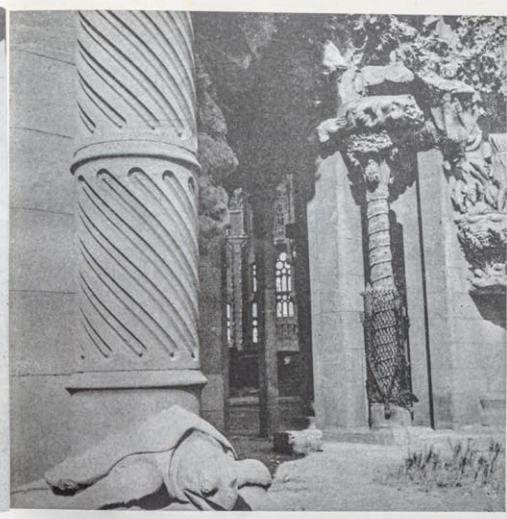
6. — Capital del parterel central de la Puerta de la Caridad. El parterel es un haz de palmas con una filacteria cónica que lleva escrito el árbol genealógico de Jesús. El capitel entriquece las palmas con dátiles y rosas. En el dintel se lee el mensaje navideño de los ángeles.

7. — Reja que rodea el segmento inferior del parterel de la Puerta de la Caridad.

[ANC1-972-N-2362, ANC1-972-N-2363, ANC1-972-N-2407, ANC1-972-N-2406].



8.—Basa del parteluz de la Puerta de la Caridad. El pilino tiene estructura de espalón de puente. El toro de la basa es la serpiente tentadora.



9.—Tortuga estilófora. En ella descansa una de las dos columnas en que se apoyan los rampantes del gablete de la Puerta de la Caridad. En segundo término, el parteluz.



10.—Estrías helicoidales de una columna flanqueante de la Puerta de la Caridad.



11.—Cabeza de tortuga estilófora.

[ANC1-972-N-2405, ANC1-972-N-2400, ANC1-972-N-2399, ANC1-972-N-2395].

was asked what photography meant to him, he replied: “For me, it is the utmost reality [...] I accept everything, I am very liberal, but I think that photography is not making art but understanding reality as well as possible”. Considering this quote, photography would be expressed as an instrument to scrutinise art and images, a way to interpret them. [...] A dialogue between photography and art that provides — although this could be debatable — a point of view, an interpretation. This is the meaning of the fotoscop: “to reveal a reality”, to explore the mystery of painting³⁹⁸.

It is also the moment to ask whether the classification of the fotoscop *La Sagrada Familia de Antoni Gaudí* should be changed from an illustrated book with photographs to a photobook. This seems to be the case as the photographs are not mere illustrations but the core of a narrative discourse. However, it is true that the fotoscop has only been addressed fleetingly in historiographic studies on the photobook in Spain³⁹⁹, perhaps because it is easier to classify as a book on the history of art. This is how it was addressed in the few reviews that discussed it⁴⁰⁰.

Once the book was published on *Sagrada Família*, Gomis-Prats took advantage of the impetus to present their work in the format of projections. The sessions that they undertook outside of Club 49 did not use the expression “Llanterna màgica”; they preferred to promote the expression *fotoscop*. Thus, on 21 November 1952, for the Amics de Gaudí, the *Fotoscop* “Gaudí” was projected at Güell Palace and included 202 slides⁴⁰¹. This session was repeated at the Casal del Metge on 26 June 1953 but was advertised as the “Proyección Gaudí” (Gaudí Projection), without using the expression fotoscop⁴⁰². The session was described in Cirici’s journal: “Afternoon, at 7.30, I am doing a Gaudí talk at the Casal del Metge with Gomis-Prats slide projections. People pay 15 pesetas for a ticket. [...] We go out with J.L. Sert and Sebastià Bonet, who accompanies me with the car. Sert was here by coincidence”⁴⁰³.

This projection of slides was fundamental for the international dissemination of the fotoscop. Josep Lluís Sert, at that time in the process of taking over from Walter Gropius as dean of the Graduate School of Design at Harvard University, invited Joaquim Gomis to present

³⁹⁸ “Pero, ¿qué significa el fotoscop? Los libros de Gomis, siempre en colaboración con Prats, versan sobre Gaudí, Miró, la artesanía, Ibiza, Tàpies... Es decir, giran en torno a una problemática cultural y artística. Y ésta es la clave —o una de las claves— para introducirnos en este tipo de material. Cuando en una ocasión se le preguntó a Gomis qué significaba para él la fotografía, respondió: “Para mí es la máxima realidad [...] Yo lo admito todo, soy muy liberal, pero creo que la fotografía no es hacer arte, sino dar a conocer la realidad lo mejor posible”. A la luz de esta cita, la fotografía se expresaría como un instrumento para escrutar el arte y las imágenes, una manera de interpretarlas. [...] Un diálogo entre fotografía y arte que aporta —aunque pueda ser discutible— un punto de vista, una interpretación. Éste es el significado del fotoscop: “dar a conocer una realidad”, explorar el misterio de la pintura”, VIDAL 2012.

³⁹⁹ FERNÁNDEZ and ORTIZ-ECHAGÜE 2014, p. 45.

⁴⁰⁰ THARRATS 1952, 1953, [Required reading] The strange... 1954

⁴⁰¹ MARTÍNEZ DELGADO 1981, p. 127, 129.

⁴⁰² Proyección Gaudí... 1953.

⁴⁰³ “Tarda, a les 7.30, faig conferència Gaudí al Casal del Metge amb projeccions Gomis-Prats. La gent paga 15 ptes. per l’entrada. [...] Sortim amb J.L. Sert i Sebastià Bonet, que m’acompanya amb el cotxe. Sert és ací circumstancialment”, SOLER 2014, p. 231.

the Fotoscop “Gaudí” in Harvard on 11 March 1955⁴⁰⁴ and, taking advantage of the same journey, also at the Guggenheim Museum of New York on 13 March 1955⁴⁰⁵.

⁴⁰⁴ *GSD Lecture Series presents: Joaquim Gomis, photographer: “Photoscope” on Gaudí. Introduction by Dean Sert. Friday, March 11, 1955, Hunt Hall, 8:30 p.m.* Graduate School of Design to Josep Lluís Sert. Cambridge, MA, 8 March 1955, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁰⁵ MARTÍNEZ DELGADO 1981, p. 129.

Roses and thorns of the Gomis-Prats connection: Amics de Gaudí (1956) and The Museum of Modern Art (1957)

It will be under the management of the Section of Architecture of the Museum [of Modern Art of New York]; they are as far as I know completely Bauhaus in sentiment, and I only hope that they take Gaudí seriously and do not just pass him off as a surrealist.

George R. Collins to Enric Casanelles, 27 January 1957⁴⁰⁶

Waiting for the book by Sweeney and Sert

The book by Josep Lluís Sert and James J. Sweeney with photographs by Gomis-Prats had still not been published. We do not know the exact reasons for the already long delay. Perhaps Sert and Sweeney were burdened with other tasks. Both were taking on new roles. As mentioned, Sert was the new dean of the Graduate School of Design of Harvard, and Sweeney was made new director of the Guggenheim Museum in 1952. What is most baffling is that both of them began to publish extracts of what should have been the book in art and architecture magazines.

In 1953, Sweeney published in the *Magazine of art*⁴⁰⁷ an article about Gaudí with elements that we would later find in the introduction and in a couple of chapters of the definitive book⁴⁰⁸. The magazine's Editorial Assistant, Elaine Louise Johnson (1928–1979), wrote to Gomis-Prats that “Mr. Sweeney has collaborated with Sr. J.C. [sic] Sert on a larger work about Gaudí from which this is derived”⁴⁰⁹ and she requested 10 photographs. However, of the 17 photographs that were published in the end, only 7 belonged to the *Archive photographique* Gomis-Prats⁴¹⁰, as at the last moment Sweeney included several

⁴⁰⁶ George R. Collins to Enric Casanelles, New York, 27 January 1957, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁰⁷ SWENNEY 1953.

⁴⁰⁸ SWEENEY and SERT 1960.

⁴⁰⁹ Elaine Louise Johnson (*Magazine of Art*) to Joaquim Gomis, New York, 20 March 1953, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴¹⁰ ANC1-972-N-3630 (Park Güell); ANC1-972-N-1827, ANC1-972-N-1859, ANC1-972-N-1882, ANC1-972-N-2023 (Milà house); ANC1-972-N-4242 (Church of Colonia Güell); ANC1-972-N-2589 (Sagrada Família).

photographs by the photographer and abstract painter Stanley Twardowicz (1917–2008). On the cover of the magazine was the photograph of a finial of one of the canopies of the Sagrada Família. It showed a star-shaped sculpture from which a dove emerged.

Similarly, Sert published in 1954 an introduction to Gaudí in *Casabella continuità*⁴¹¹. Ernesto N. Rogers introduced it as follows: “We have the privilege to publish a chapter of the book ‘Antoni Gaudí, Architect, Builder and Sculptor’, which will be released in the United States, by James Johnson Sweeney and José Luis Sert”⁴¹². This is the first time that information was provided about the title of the book by Sweeney and Sert — in addition to an architect, Gaudí would be seen as a builder and sculptor. Rogers considered that the book would be relevant at that time as “The best works of the Master are themselves the result of a continuous shift from rational motifs to imaginative forms: the sobriety of the professional and enjoyment of invention form a constant part of his stylistic nature”⁴¹³. In this article, Sert applies a bibliographic approach focused on the Catalan setting that could have influenced Gaudí. However, he let himself be permeated by the environmentalist interpretation that we have mentioned in other chapters on Miró:

The landscape of the “Camp de Tarragona” [countryside of Tarragona], its red earth, the shadows of the furrows in the cultivated fields, the grapevines and the olives with their sculptural, twisted trunks, the dark leaves of the carobs, the terraced slopes and the round peaks of the hills — all of this must have contributed to developing his visual sense of form and his love of colour, in the same way that this region later influenced the painting of a fellow Catalan countryman and admirer of Gaudí, Joan Miró⁴¹⁴.

We recognised at least seven photographs from the *Archive photographique Gomis Prats*, which are cited in the photograph credits⁴¹⁵. At the head of both articles were star-shaped finials that reinforced the message of a Gaudí who sculpted free forms. Sweeney stated:

But in his final work for the Mila House and in the last studies for the Church of the Holy Family, he steadily found his way back to that mysterious sense of scale—in his chimneys, for example. Nature in these late, highly abstracted sculptures is, however, never forgotten: for example, its stresses and the vitality of its branching forms. Imagination shows itself through suggestion that is not dwarfed by the naturalistic module. Monumentality is present in detail as well as in the total structure. Gaudí was not only a sculptor-architect but was also one of the most venturesome sculptors of our period. At the same time, in fusing decorative color, sculpture and architecture into one evocative unit⁴¹⁶.

⁴¹¹ SERT 1954.

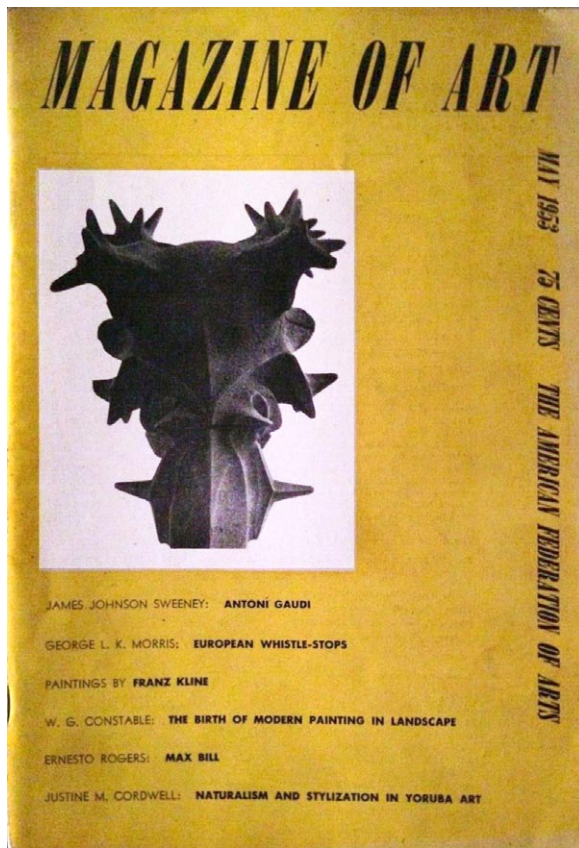
⁴¹² “Abbiamo il privilegio di pubblicare un capitolo del libro ‘Antoni Gaudí, Architect, Builder and Sculptor’, che uscirà negli Stati Uniti a cura di James Johnson Sweeney e José Luis Sert”, ROGERS 1954.

⁴¹³ “Le opere migliori del Maestro sono esse stesse il risultato di un continuo trapasso dei motivi razionali nelle forme fantasiose: serietà di mestiere e gioia dell’invenzione sono costantemente partecipi al suo carattere stilistico”, *ibidem*.

⁴¹⁴ “Anche il paesaggio del ‘Campo di Tarragona’, la sua rossa terra, i solchi ombrosi dei campi arati, le viti e gli ulivi coi loro tronchi scultorei e contorti, le scure foglie dei carrubi, i pendii a terrazze e le cime rotonde delle colline — tutto ciò deve aver contribuito a sviluppare il suo senso plastico della forma e il suo amore per il colore, proprio come questa stessa regione doveva più tardi influenzare la pittura del catalano conterraneo e ammiratore di Gaudí, Joan Miró”, SERT 1954, p. 50.

⁴¹⁵ ANC1-972-N-4648 (Batlló house); ANC1-972-N-1859, ANC1-972-N-1827 (Milà house); ANC1-972-N-4189 (Church of Colonia Güell); ANC1-972-N-3630, ANC1-972-N-3646 (Park Güell); ANC1-972-N-2586 (Sagrada Família).

⁴¹⁶ SWENNEY 1953, p. 205.



one of the keys to Gaudí's interest in gothic architecture, and certainly the key to the ideology and the vitality of associations he brought to his personalization of it. At the same time it is a point that might pardonably escape those not familiar with the obstinacy of rationalism in Catalonia and its traditions. For a Catalan architect such as Gaudí, the renaissance style of architecture was ineradicably associated with Catalonia's loss of its independence to Castile. At the period when Ferdinand and Isabella succeeded in the political unification of the Iberian peninsula, gothic was the style of Catalonia. With the decline of Catalan power and its impoverishment in its subordination to Castile, architecture declined. So when a nationalistic revival began to assert itself, gothic architecture naturally came to symbolize "the national architecture," just as it had in England at the period of the gothic revival there—but with much more justification in Spain. And particularly so there, because of the essentially ecclesiastical character of gothic. Strangely enough, in Spain, ever since the middle of the nineteenth century until the first decade of our own, the Catalan nationalist movement was right wing and closely associated with the Roman Catholic Church.

While this association of gothic style and Catalan nationalism in the nineteenth century gives us one key to Gaudí's enthusiasm for a development of the essentials of this type of building, from the point at which it had been abandoned, into the architectural idiom of his own day, there was certainly another deeper appeal: the appeal to Gaudí as builder and as artist. It was as a builder, primarily, that Gaudí envisaged the continuation of the gothic ideals from the point at which the renaissance in Spain began to eclipse them—but using the new materials and the new techniques with which his own day had provided him. At the same time, as an artist he was drawn back to the concept of the gothic architect as sculptor.

Antoni Gaudí i Cornet was born June 25th, 1852 in the city of Reus, in the province of Tarragona, sixty-six miles southwest of Barcelona. His father was a cooper-smith by trade. And perhaps, as Luis Bonet i Cari, one of Gaudí's assistants in his later years, suggests, the experience of watching his craftsman father at work may have made it seem more natural to the architect Gaudí to attempt to solve his structural problems in actual three-dimensional models, rather than by the more usual method of drawn plans where the third dimension is suggested on a flat surface. In any case, Gaudí's interest in interrelating forms in space, and in the intersection of forms in space, is the key to his contribution as architect-builder.

And undoubtedly Gaudí as a builder was influenced by his early environment. In the countryside around Reus he could not fail to have been impressed by the well-built walls of stone and brick, by the Roman arches which still survive

today, by the Roman bridges and aqueducts. He was born and grew up in a land where good building was a tradition.

It is likely that Gaudí's vision of form—the vision of form of a simple man closely bound to his native countryside—was also deeply conditioned by the clear light of the Mediterranean coast, which accentuates the three-dimensional values and sculptural quality of all objects it falls on. As he often said in his later years, Gaudí wanted his architecture to be "Mediterranean." He believed that geographical factors played a large role in the character of his work. "Let us think," he used to say, "what it means to be Mediterranean. It means to be equidistant from the blinding light of the tropics and from the northern light which creates ghosts. We are brothers to the Italians; and this makes us more apt for creative (plastic) work." Again he would explain: "The Catalans have a natural sense of plasticity which gives them this admirable clarity, and because of this, real objects do not mislead Mediterranean peoples, but instruct them."

It is perhaps this Mediterranean quality that comes home to us most forcefully in his great unfinished Church of the Holy Family. Here is not only the sculptural quality of the mass, which Gaudí felt was a heritage of the Mediterranean artist. In the details of the facade, we recognize also his interest in the fauna and flora of the Mediterranean shores; and not only the reminiscences



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of the plant, animal and shell forms, but the water rhythms and the terrain effects, too—for example, a definite suggestion of the neighboring Montserrat, the sacred mountain, so intimately a part of the spiritual life of all Catalans.

And here we come to another point that helps us to give the popular associations of Gaudí's architecture with *Art Nouveau* decoration their proper place. For both styles were fundamentally products of the romantic revival's interest in nature, which had awakened in England almost contemporaneously, and perhaps slightly in advance, of the gothic revival. The interest in nature led to the so-called English natural garden, and eventually to an interest in natural rather than stylized forms. Nature and the natural garden led to a rationalization of the new taste. "The natural gardeners," as Stephen Switzer wrote as early as 1718, in *Iconographia rustica*, "will not insist on some mathematical pattern with pedantic obstinacy," but "will make his design submit to nature and not nature to his design." And for Hogarth, as he expressed it in the frontispiece of *The Analysis of Beauty*, a serpentine line was "the line of beauty." "The art of composing well is the art of varying well," he wrote; and the esthetic value of intricacy—the sort of enjoyment one gets "in winding walks and serpentine rivers" all entered into his concept of intricacy in form, which, he felt, from the pleasure it gives the mind, "entitles it to the name of beautiful."

One has only to compare Jefferson's serpentine wall at the University of Virginia, very likely inspired by Hogarth's *Analysis*, which Jefferson had in his library, with the bench balustrade of Gaudí's English Garden, the Parc Güell in Barcelona, or the roof of the Mila House, to see Gaudí's clear derivation from this romantic revival background; just as the *Art Nouveau* of France, Belgium and England had its roots in a similar interest in exploiting natural forms.

Undoubtedly there is a surface similarity between certain details of Gaudí's work and many *Art Nouveau* and *Jugendstil* expressions found in Northern Europe—for example, early work by Hector Guimard in Paris or that of Baron Horta in Brussels, to take two of the better-known examples. But the *Art Nouveau* of Horta and Guimard was essentially decoration. It was a surface treatment, as we see in the well-known stairway of Horta's house in the former rue de Turin, Brussels—a decorative application of rhythmic forms copied, or adapted from nature; just as we find similar decorative motives in Gaudí's even earlier ironwork, such as the doors of the Güell House of 1885.

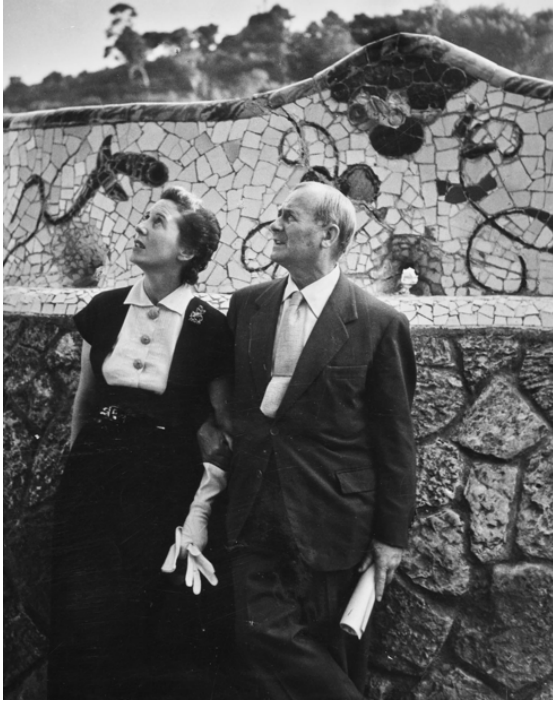
Gaudí's mature interest in natural forms, however, was to become quite other than merely decorative; in his later work it was to become essentially structural. Nature for Gaudí was not merely foliage, or tendrils to spread over a bare wall, or the surface movements of flowing water

Opposite: Serpentine wall after Thomas Jefferson's design, University of Virginia, photograph Edwin Gallery



Terrace seats enclosing upper level of Parc Güell, 1900-14

Cover of the *Magazine of art* with the star-shaped finial from which a dove emerges of Gaudí's Sagrada Família, top, and double page from the same magazine with an article by James J. Sweeney [SWENNEY 1953], bottom. Photographer: Joaquim Gomis [ANC1-972-N-2589, ANC1-972-N-3630].



Rosamond Bernier and Joan Miró at Park Güell, top, Rosamond Bernier, Josep Lluís Sert, Pilar Juncosa, Joan Miró and Monxa Longàs in the plaça Reial (Barcelona), bottom. Photographer: Brassaï, 1954 [BERNIER 2011, p. 186; 05-511875 - Photo (C) RMN-Grand Palais / Jean-Gilles Berizzi].

A well-known photograph of Brassai (1899–1984) from July 1954 depicts in the Plaça Reial of Barcelona Miró and his wife, Sert and his wife and the art journalist Rosamond Bernier (1916–2016). Bernier had travelled to Barcelona with Brassai to prepare an article on Picasso on his Barcelona period. Miró had acted as a guide, showing them around Barcelona⁴¹⁷. This contact led to Sert's second article on Gaudí, which was published, naturally, in the French magazine *L'œil*⁴¹⁸—this magazine had been funded by Bernier—and now had photographs by Brassai. The article, which defined Gaudí as a visionary and a forerunner, started with a colour photograph of Park Güell by Gomis-Prats⁴¹⁹, but the rest of the photographs had Brassai's stamp. Brassai had been taken to the same places that Joaquim Gomis had visited so many times, but Gaudí's work was no longer isolated and was connected with the life of the city, whether it was with a bus crossing the street or a street vendor beside the railings of the Milà house. Sert started his article by classifying Gaudí as “architect-builder and sculptor”⁴²⁰. The photographs reflected the importance of the sculptural element, with the shadows dramatised in a very different way to the usual clarity of Gomis. On the roof of the Milà house, Brassai captured a play of shades and shadows that transformed Gaudí's curved forms. Thus, in a disturbing way, the bars of the railing and their shadow created a scaly texture on the courtyard wall or on the steps of the roof.

Finally, Sweeney published another article in the US professional architecture journal called *Architectural Forum*⁴²¹ in 1956. In the title, the author wondered about Gaudí's forms in relation to that time, related them to the trend of thin shell concrete structures and used six photographs by Gomis-Prats to strengthen his message⁴²². For Sweeney and, naturally, Sert: “For what is remarkable about Gaudí is the capacity he shows fully in his mature work to translate natural forms into sculpture and to derive intuitively from these forms valid structures which are geometrically provable”⁴²³. Considering the above, it seems clear that the book project *Antoni Gaudí, Architect, Builder and Sculptor* by Sert and Sweeney was very far from the fotoscop in the format of a photobook that Gomis-Prats had imagined.

Gaudí exhibition in the Saló del Tinell, Barcelona (1953–1956)

With many difficulties, the Amics de Gaudí tried to make the Gaudí exhibition a reality—the same exhibition that had not been possible during the centenary year. In 1953, they tried again. Ramon Sunyer, in his role as vice-president of Amics de Gaudí wrote to the mayor of Barcelona to ask him:

⁴¹⁷ BERNIER 2011, p. 164 ff.

⁴¹⁸ SERT 1955.

⁴¹⁹ Not found in the Gomis Archive (Park Güell).

⁴²⁰ “[...] architecte-entrepreneur et sculpteur”, SERT 1955, p. 27.

⁴²¹ SWEENEY 1956.

⁴²² ANC1-972-N-1904, ANC1-972-N-1859 (Milà house); ANC1-972-N-4195, ANC1-972-N-4211, ANC1-972-N-4242, ANC1-972-N-4233 (Church of Colonia Güell).

⁴²³ SWEENEY 1956, p. 113.



œuvre avec attention, il apparaît comme l'un des architectes les plus remarquables de son époque. Pourquoi, alors, cette reconnaissance tardive de son génie ?

Un créateur solitaire

Peut-être en raison du travail solitaire de Gaudí, peut-être aussi parce qu'il ne voyagea guère, ne laissa aucun écrit sur son œuvre et n'eut aucune relation d'œuvre publique. Autre raison : ses œuvres les plus connues sont celles qui ont été influencées par le mauvais goût de son temps et qui, par suite, sont le plus cruellement « datées » aujourd'hui. Tel le portail de l'église de la Sainte-Famille, orné de moulures et d'autres exemples de décoration exubérante marquée par l'art nouveau. Salvador Dalí et les surréalistes ne semblent avoir apprécié que le côté « délirant », tout extérieur, de l'architecture de Gaudí : sur lui seul ils ont insisté.

La plupart des œuvres de Gaudí sont restées inachevées, pour une raison précise, d'ordre financier. Les constructions de Gaudí, par leur caractère sculptural et les matériaux employés, atteignaient un prix de revient fabuleux. Au même titre, Gaudí était sans conteste l'architecte le plus « cher » de son époque. Il venait toujours un moment où l'argent manquait.

Ci-contre : Cette colonne torsadée hélicoïdale est placée au sommet de la façade de la « Sagrada Família ». L'église à laquelle Gaudí travailla toute son existence est demeurée inachevée faute d'argent. Les escaliers qui sillonnent les quatre tours forment un véritable labyrinthe. En le parcourant, on peut contempler Barcelone et son port des balcons dissimulés derrière les motifs décoratifs.



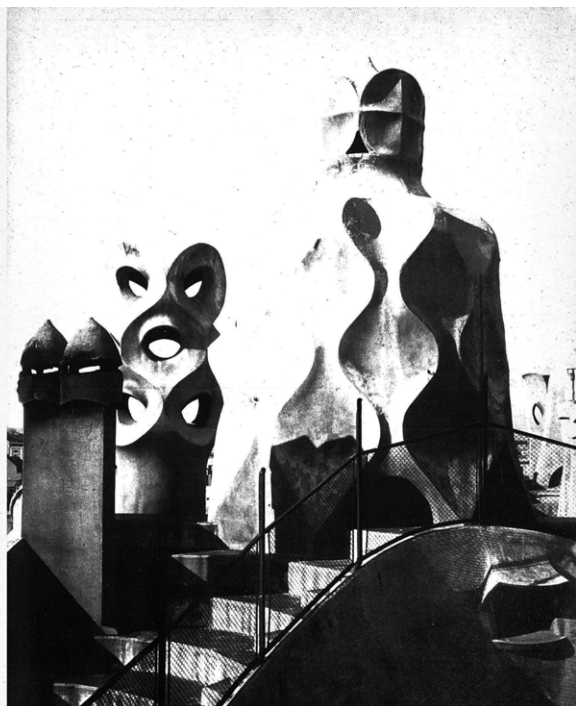
Ces escargots géants sont abondamment devant l'édifice que Gaudí occupa jusqu'à sa mort, au pied de la « Sainte Famille ». Il commença sa carrière en ornant en plâtre vogue du « modern style » et chercha à renouveler celui-ci par l'introduction d'éléments empruntés à la nature. Pour cela, il possédait fréquemment au montage de plantes ou d'animaux.

C'est dans le dernier quart du XIX^e siècle, l'une des périodes les plus confuses en matière d'architecture, que Gaudí commença sa recherche des formes et des structures nouvelles. Sa position est unique et ne peut être comparée qu'à celle de Viollet-le-Duc, dont les idées influencèrent grandement Gaudí à travers un livre tel que « Entretiens sur l'Architecture ». L'attitude de Gaudí envers l'architecture du passé et la renaissance des styles historiques coïncidait avec celle de Viollet-le-Duc, mais ce dernier n'était pas un créateur ; Gaudí réalisa, en quelque sorte, ce que Viollet-le-Duc ne fit que mettre par écrit.

Lorsqu'on examine les premières œuvres de Gaudí, et pour les apprécier comme elles le méritent, il faut considérer que ses édifices furent conçus à une époque où les architectes s'inspiraient des styles du passé, qui n'avaient plus de réalistes. Les architectes avaient cessé d'être des constructeurs pour devenir de purs décorateurs. Les problèmes de structure ne concernaient plus que les seuls ingénieurs. Au renouveau du style gothique, firent suite les renouveau du style roman, byzantin ou mauresque — tous styles appliqués de façon extérieure à n'importe quelle sorte de bâtiment : appartements privés, hôpitaux, salles de concert ou gares. Le style mauresque était très en faveur pour les baux publics, sans doute parce qu'il n'y avait pas une tradition de cette sorte chez les chrétiens. Les premiers édifices construits par Gaudí, telle la maison Vicens (1878-1880), portent des traces de ce recours



Star-shaped finial from which a dove emerges of the Sagrada Família as photographed by Joaquim Gomis [ANC1-972-N-2586], top, double page of the article by Sert in *L'œil* with photographs by Brassai, bottom. On the left, the same finial of the Sagrada Família, on the right, sculptures of snails of the Sagrada Família [SERT 1955].



Roof of Milà house as photographed by Joaquim Gomis [ANC1-972-N-1895], top, double page of the article by Sert in *L'œuil* with photographs by Brassai, bottom. On the left, a newspaper seller in front of the railings of the lower floor of Milà house, on the right, roof of Milà house with a framing similar to that of Gomis, but with a completely different light [SERT 1955].

That, to disseminate Gaudí's work, an exhibition of this work, to be held in the Saló del Tinell during the upcoming local fiestas of the Merced, has been studied and subjected verbally to the consideration of H.E., and that, in various meetings graced by H.E.'s presence, the exhibition was worthy of his special interest⁴²⁴.

The mayor was asked for involvement and funding. However, the request was again unsuccessful. Meanwhile, the committee in charge of the exhibition continued with its work. In the Amics de Gaudí archive is a handwritten sheet of paper in Joan Prats's handwriting that reflects his synthetic vision of Gaudí's work. This is transcribed below⁴²⁵:

Sagrada Família	Carolines [Vicens house]	Africa Oriental – Arabian [art] Gothic
	Güell palace	Gothic Oriental [art] Arabian [art]
	Batló house	Nature Wagner Ruskin
	Güell Colony	Proto-classic [Mycenaean art] Prehistoric [art] Nature Morris
	Park Güell	Nature Expressionism force Modern forms Rhythm of life
	Milà house	Caverns Expressionism Sculpture Living architecture Rhythm of mountains

Joan Prats considered that the Sagrada Família summed up all Gaudí's artistic experimentation. The concepts that he listed for each work included those that looked to the past, the most direct influences (Gothic, Oriental art) and those that looked to the present (Expressionism, Modern forms). However, it is difficult to assess Prats's capacity to influence a committee formed of extremely cultured architects such as Oriol Bohigas and

⁴²⁴ "Que, al objeto de divulgar la obra de Gaudí ha estudiado y sometido verbalmente a la consideración de V.E. una exposición de aquella obra en el Saló del Tinell, a celebrar en las próximas fiestas ciudadanas de la Merced, y que en diversas audiencias con que V.E. la ha honrado, ha merecido su especial interés", Ramon Sunyer (Amics de Gaudí) to the Mayor of Barcelona City Council, Barcelona, 17 June 1953, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴²⁵ Sagrada Família || Carolines (Àfrica, Orient – Alarb, Gòtic) | Palau Güell (Gòtic, Orient, Alarb) | Casa Batlló (Natura, Wagner, Ruskin) | Colònia Güell (Proto-clàssica, Prehistòrica, Natura, Morris) | Park Güell (Natura, Força expressionisme, Plàstica moderna, Ritme de vida) | Casa Milà (Cavernes, Expressionisme, Escultura, Arquitectura viva, Ritme de les muntanyes), Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

Sagrada Família

Casa Milà { africa
 Orient-alarb.
 gotic

Casa Batlló { gotic
 orient
 alarb.

Casa Batlló { natura
 Wagner
 Ruskin.

Colonia Guell { Probotanca
 naturale
 Morris

Park Guell { natura
 força expressiviss
 plastica moderna
 nature de violè

Casa Milà { cavernes.
 expressivisme
 eruditusca
 arquitectura
 vire
 nature de les
 montanes

Sheet with Joan Prats's handwriting explaining his concise vision of the work of Gaudí during the preparation for the Gaudí Exhibition at the Saló del Tinell, Barcelona, 1956 [Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona].

Josep Maria Sostres. In any case, a plan attributable to Sostres from May 1953 contained a proposal that was later rejected. As Fernando Marzá has mentioned⁴²⁶, this plan detailed a markedly didactic approach to Gaudí's work with the aim of incorporating it into the history of modern architecture. In a central space dedicated to Park Güell, four cubicles would develop concepts similar to Prats's schema that we mentioned previously: 1. Adaptation to the landscape, 2. Precedent of modern art, 3. The undulating wall, 4. Historical styles. Significantly, an entire area of the exhibition was set aside for the Fotoscop "Casa Milà". However, all of this was again halted.

On 20 March 1953, Gomis and Prats took advantage of an act of homage to Gaudí at the College of Architects of Barcelona to present a short fotoscop session on Gaudí with colour slides⁴²⁷.

In January 1954, the board of Amics de Gaudí was renewed⁴²⁸. The position of president would be occupied by Eusebi Güell Jover (1904–1990), grandson of Gaudí's patron, Eusebi Güell Bacigalupi (1846–1918), and the position of vice-president by Cecília Cortina (d. 1982), wife of August Malvehy (1894–1981), an industrialist in the silk business. Joaquim Gomis and Joan Prats remained as board members. Everything seemed to indicate a desire to put influential people at the head of the association to reactive the objectives of the Amics de Gaudí.

The first result of the new leadership of the association was the publication of the book *Gaudinismo*⁴²⁹ by architect Cèsar Martinell no earlier than September 1954. Although the main text "Meaning of Gaudí in modern architecture" seemed to be in line with the interpretation of Prats's sector, the conclusive article entitled "El Templo inacabado" (The unfinished temple), which had already been published in *Destino*⁴³⁰, followed a different path. In it, Cèsar Martinell publicly supported the continuation of the Sagrada Família. However, the fact that the text was now published by Amics de Gaudí led to tensions that would worsen before the block of Prats, Gomis, Bohigas, Sostres and Cirici, who had fully realised the impossibility of continuing without trivialising Gaudí's legacy.

In January 1955, a last effort was made and an expanded committee was appointed led by August Malvehy. The design committee had as members Oriol Bohigas, Josep Maria Sostres, Joan Ainaud de Lasarte, Joan Prats and Adolf Florensa (1889–1968)⁴³¹. As the months passed, the feeling that finally the exhibition could be held increased. In January 1956, in

⁴²⁶ MARZÁ 1999, p. 146.

⁴²⁷ Sesión de crítica... 1953, p. 35.

⁴²⁸ Nueva Junta de... 1954.

⁴²⁹ MARTINELL 1954.

⁴³⁰ MARTINELL 1953.

⁴³¹ Eusebi Güell Jover to Joan Prats, Barcelona, 22 January 1955, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

AMIGOS DE
GAUDI

PALACIO GUÉLL
CONDE DEL ASALTO, 3 y 5
BARCELONA

EXPOSICIO GAUDI

CAP D'ORGANITZACIO: D. August Malvehy

INSTAL.LACIO: D. Oriol Bohigas
D. Josep M^º Sostres
D. Joan Ainaud
D. Joan Prats
D. Adolf Florensa

TECNICA-PLANOLS: D. César Martinell
D. Lluís Bonet

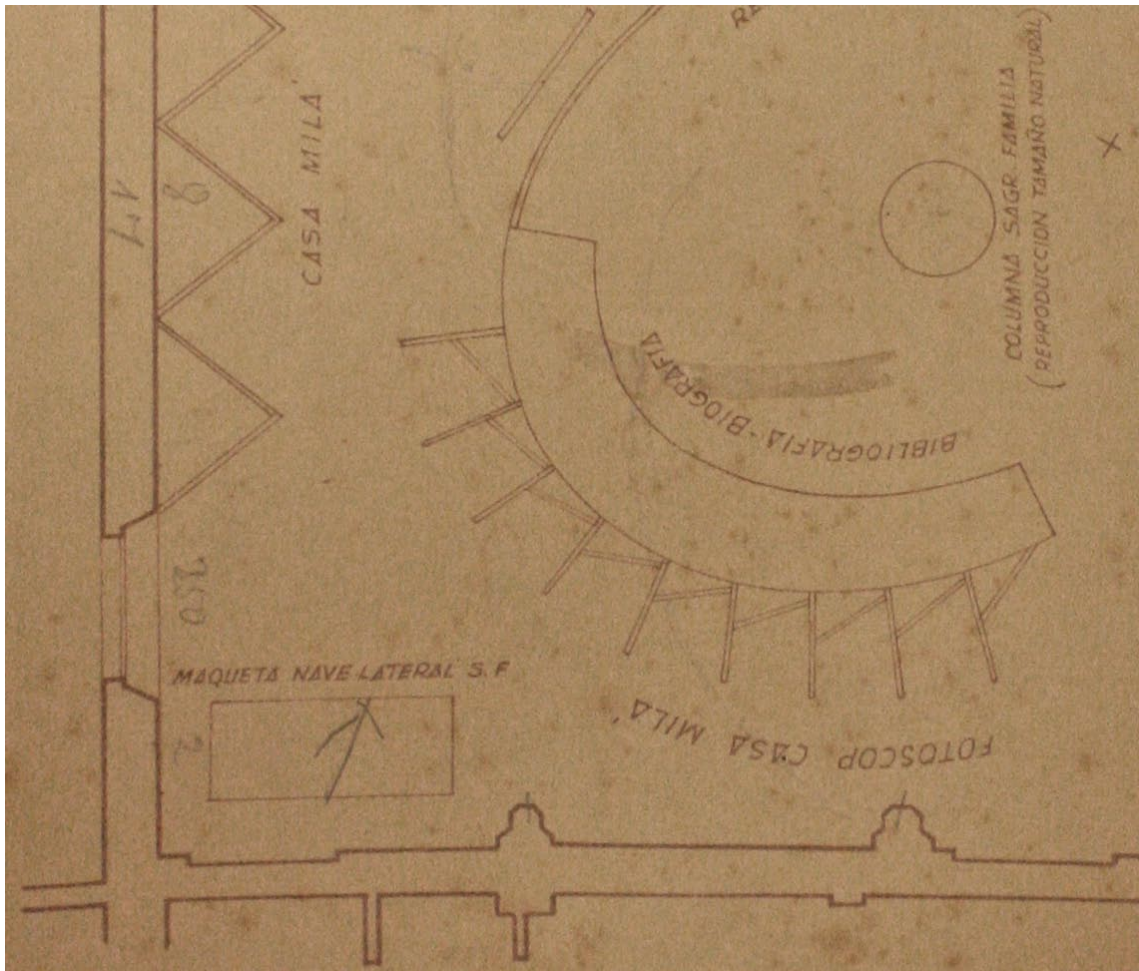
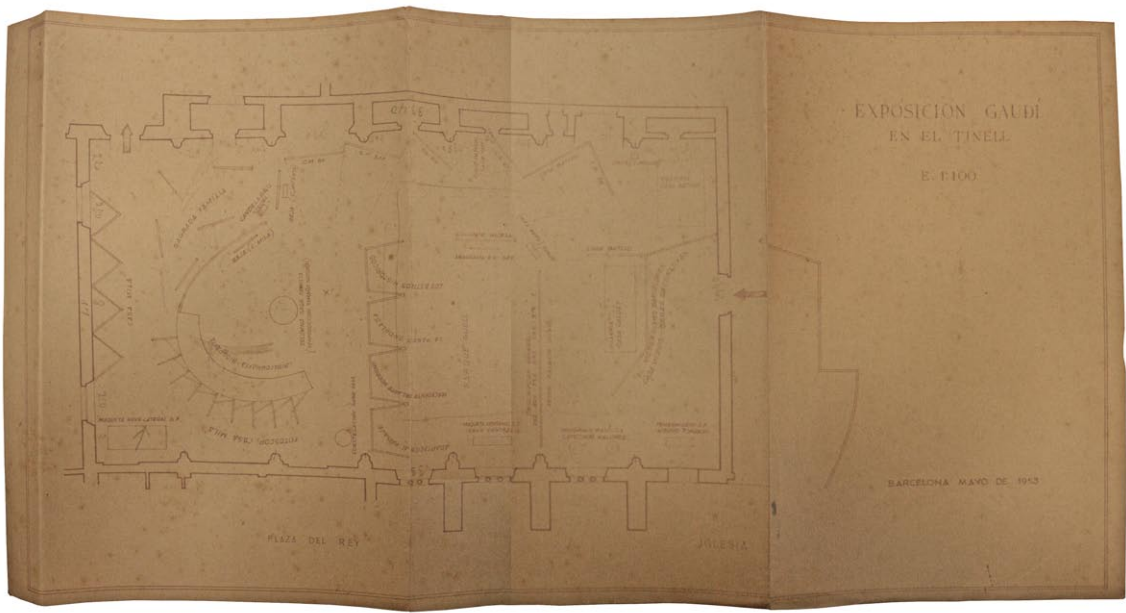
ADMINISTRACIO: D. Hermenter Serra
D. Josep M^º Gaudí

PROPAGANDA: D. Josep M^º Garrut
D. Enric Casanelles

SECRETARI: D. Enric Casanelles

AMIGOS DE
GAUDI
BARCELONA

Allocation of positions in the executive committee for the preparation of the Gaudí Exhibition at the Saló del Tinell, Barcelona, January 1955 [Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona].



Blueprint for Josep Maria Sostres's proposal to install the Gaudí Exhibition in the Saló del Tinell, May 1953, top, an enlargement of the same drawing that indicates the position of the Fotoscop "Casa Milà", bottom [Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona].

a provisional way, what would be the exhibition was installed in a warehouse belonging to August Malvehy⁴³² in number 3, Plaça Narcís Oller. Members of Amics de Gaudí were invited to visit it⁴³³. The exhibition was ready to be installed, but the Saló del Tinell was occupied by the exhibition of the Cambó Legacy, which could not be moved as the celebration of the III Bienal Hispanoamericana de Arte (24 September 1955–6 January 1956) had blocked until then the spaces of the Museum of Modern Art⁴³⁴. Given the uncertainty, it was agreed that Joaquim Gomis, as a representative of Amics de Gaudí, accompanied by Eusebi Güell Jover, Hermenter Serra, Joan Prats and Enric Casanelles, would visit Antoni Maria Simarro, Mayor of Barcelona⁴³⁵. To convince the mayor of the importance of the exhibition, he was invited to visit the provisional exhibition installed in August Malvehy's premises. The visit was carried out on 15 February⁴³⁶. We have a photograph in which Antoni Maria Simarro and municipal architect Adolf Florensa are visiting the provisional exhibition guided by Eusebi Güell Jover and Joan Prats, among others. In the background is an enlarged large format photograph by Joaquim Gomis of the pavilion at the entrance to Park Güell. The group in the foreground are looking at a railing from the Milà house that the Amics de Gaudí had saved from the rubble⁴³⁷. At the end of the visit, Adolf Florensa confirmed verbally that the City Council would cede the Saló del Tinell for the month of May 1956⁴³⁸.

The activity of the exhibition committee increased greatly at this time. In a work meeting that Joan Prats could not attend due to illness, it was decided to make several plaster copies of sculptures from the Sagrada Família. At Cèsar Martinell's proposal, it was decided to commission a copy of the Baby Jesus from the Faith Gate of the Nativity Façade, as in his opinion "this figure is perhaps the best of the Nativity Façade, and very notable proof of the application of sculpture to the architecture that Gaudí carried out"⁴³⁹. This decision put Joan Prats on guard and at the following board meeting he expressed his outright disagreement: [Prats] "Says that the agreement was made taking advantage of his forced absence. He says that the board should not interfere in the action of the committees, that that is what they are for, and he says that the agreement was insensitive and for that reason he resigns"⁴⁴⁰. Prats's displeasure stemmed from the public presentation of a statue from

⁴³² CARCASONA 1956b.

⁴³³ Eusebi Güell Jover to members of Amics de Gaudí, Barcelona, 20 January 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴³⁴ Minutes of the board meeting of Amics de Gaudí, Barcelona, 18 January 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴³⁵ Minutes of the board meeting of Amics de Gaudí, Barcelona, 8 and 15 February, 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴³⁶ *Ibidem*.

⁴³⁷ A Gaudí lo que... 1955.

⁴³⁸ Board meeting minutes of the Amics de Gaudí, Barcelona, 22 February 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴³⁹ "[...] aquesta figura és possiblement la millor de la Façana del Naixement, i una prova molt notable de l'aplicació de l'escultura a l'arquitectura que Gaudí realitzà", *ibidem*.

⁴⁴⁰ "Diu que l'acord es prengué aprofitant la seva forçada absència. Diu que la Junta no ha d'interferir l'acció de les Comissions, que per això hi són, i diu que l'acord inclou una indelicadesa, i, per tant, presenta la dimissió", Board meeting minutes



Organizada por «Amigos de Gaudí» bajo el Patrocinio de la Excmo. Diputación Provincial y del Excmo. Ayuntamiento de Barcelona

SALON DEL TINELL
PRIMAVERA - VERANO DE 1956

The Mayor of Barcelona's visit to the provisional installation of the Gaudí Exhibition in February 1956. Among others, Eusebi Güell Jover, Antoni Maria Simarro, Joan Prats and Adolf Florensa (second, third, fifth and sixth from the left) can be identified [Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona]. Advertisement for the Exhibition in *Revista* (31 May 1956), bottom.

Gaudí's workshop, based on *ars infamis*, on plaster moulds of the original and photographic transpositions, as described carefully by Juan José Lahuerta⁴⁴¹ and Carolina B. García⁴⁴². As secretary, Enric Casanelles replied to Prats, stating that the decision had already been approved by the board. Prats argued vehemently: "Sr Prats maintains that this is an inferior work of the genius of Gaudí, and that before foreigners we will make a bad impression by presenting this sculpture. He mentioned Hithcock [sic, Henry-Russell Hitchcock] who has promised to visit the exhibition and if this sculpture is included Sr Prats would not want to invite him"⁴⁴³.

At the end of the meeting, Casanelles sent a long letter to Prats in a conciliatory tone, but it reflected the internal tensions between the two factions into which Amics de Gaudí was splitting:

Personally, I interpreted your threat of resignation as a challenge to Martinell-Bonet. "Or them or me". I do not think that this is the right path. People understand each other by talking. I know that you spoke on the phone with Sr Martinell and that after the conversation you maintained your point of view and your threat of resignation. I can see that there is no way to reach mutual understanding, to reconcile these two tendencies that are fatally hanging over the exhibition⁴⁴⁴.

The division was focused on two connected aspects: Prats, Gomis, Sostres and Bohigas saw Gaudí as a necessary link in the historisation of modern art and architecture. The second aspect was that their new approach to Gaudí involved not betraying the work of the Master and therefore not continuing to construct the Sagrada Família as if Gaudí himself were alive. Casanelles shared the position of Lluís Bonet i Garí and Cèsar Martinell that the Sagrada Família should continue to be built. At the same time, they attacked the idea of Gaudí associated with the art debate of the time:

You established a period of ten years to demonstrate that you were right. Art today is in a period of crisis, in an era of crisis, and therefore it is weakened. Art today is uncertain. I think it will take more than ten years to get out of the current chaos. Updating Gaudí means submerging him in this chaos⁴⁴⁵.

of the Amics de Gaudí, Barcelona, 29 February 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁴¹ LAHUERTA 2002A, p. 78–137, 2010A, 2021A, p. 260–261, 273–289.

⁴⁴² GARCÍA-ESTÉVEZ 2022.

⁴⁴³ "El Sr. Prats sosté que aquesta és una obra inferior del geni de Gaudí, i que davant de l'estranger farem un mal paper presentant aquesta escultura. Anomena Hithcock [sic] que ha promès l'assistència a l'Exposició, i que si es posa l'escultura el Sr. Prats no gosarà invitar-lo", Board meeting minutes of the Amics de Gaudí, Barcelona, 29 February 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁴⁴ "La vostra amenaça de dimissió —personalment— la vaig interpretar com un repte a Martinell-Bonet. 'O ells o jo'. Entenc que aquest no és el camí. Parlant la gent s'entén. Ja sé que vàreu parlar per telèfon amb el Sr. Martinell i que després de la conversa persistieu en el vostre punt de vista i amb la vostra amenaça de dimissió. Veig que no hi ha manera d'arribar a una mútua intel·ligència, de conciliar aquestes dues tendències que fatalment graviten damunt de l'Exposició", Enric Casanelles to Joan Prats, Barcelona, 1 March 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁴⁵ "Vos fixàreu un plaç de deu anys per demostrar que teniu tota la raó. L'art, avui, està en un període de crisi, dins d'una època de crisi, i, per tant, s'en ressent. L'art d'avui és incert. Em sembla que trigarem més de deu anys en sortir del caos actual. Actualitzar Gaudí és submergir-lo dins d'aquest caos", *ibidem*.



The Christ Child preaching in the temple from the Door of Faith on the Nativity façade of the Sagrada Família, the subject of a strong discussion between Joan Prats, Cèsar Martinell and Enric Casanelles. Photographer: Francesc Aleu [CASANELLES 1965].

Casanelles saw the present current knowledge as chaos compared to the devout, reassuring revival of Gaudí dedicated solely to his last work. In addition, Casanelles exhibited the ever-present provincialism of scorning foreigners as ignorant:

If you are worried about foreign criticism, consider that we will see few foreigners here and that abroad Gaudí will be presented in a way that we could call more scientific. And if criticism is received, it will show that they are not intelligent because they will not have understood that in Barcelona, Gaudí must be presented "in totum". [...] Personally, I think that the mission of AMICS DE GAUDÍ is not to present the last works of Gaudí or even less a fragmented vision of his work⁴⁴⁶.

Finally, Casanelles took advantage of the letter to express his disagreement with certain aspects of the exhibition. He directly criticised the photographs by Joaquim Gomis and Francesc Català Roca and the approach that they represented:

I find the photographic part too Rolleiflex. There is no access to wide angles. I do not agree with the system of presenting the slides either. It will be a bulky thing that will contrast with the simple line of the photographic shots. Furthermore, the procedure is flawed. The slide is out of focus in certain points⁴⁴⁷.

As we can see, Casanelles criticised the photographs and the medium. The idea of a *fotoscop* in which Gomis's colour slides were shown was not considered by Casanelles to be an effective means of exhibition. At the following board meeting, Cèsar Martinell presented his letter of resignation from the executive exhibition committee⁴⁴⁸.

The exhibition opened on Saturday 26 May 1956⁴⁴⁹ and remained open at least until the end of September. When asked by a journalist from *Revista*, Casanelles described the exhibition:

The exhibition directed by architect José M.^a Sostres will reveal a new Gaudí; through photographs, unpublished plans of the architectural genius will be shown. These include three floors of Casa Milà; the staircase of Casa Batlló; the ground plan of the chapel in Colonia Güell; this ground plan will definitely exert a powerful attraction; the central column of the temple of the Sagrada Família and the masterful, star-shaped pinnacle of the Nativity Façade will be shown. The sculptural genius of Gaudí will be highlighted in this Exhibition⁴⁵⁰.

⁴⁴⁶ "Si temeu la censura de l'estranger, penseu que seran pocs els que la veuran aquí, i que a l'estranger es presentarà d'una manera, diguem-ne, més científica. I si una censura cau, demostraran que no són intel·ligents, perquè no hauran sabut veure que a Barcelona, a Gaudí se l'ha de presentar "in totum". [...] Personalment crec que la missió d'AMICS DE GAUDÍ no és la de presentar un Gaudí de darrera hora, ni menys una visió fragmentada de la seva obra", *ibidem*.

⁴⁴⁷ "La part fotogràfica la trobo massa de Rolleiflex. No s'hi ha donat accés a les grans angulars. Tampoc estic conforme amb el sistema de presentar les transparències. Serà un embalum que contrastarà amb la línia simple dels plans fotogràfics. A més, el procediment és imperfecte. La transparència queda desfocada en determinats punts", *ibidem*.

⁴⁴⁸ Board meeting minutes of Amics de Gaudí, Barcelona, 7 March 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁴⁹ La exposición Gaudí... 1956, Gaudí bajo los arcos... 1956, Inauguración de la Exposición... 1956, BENET AURELL 1956, CARCASONA 1956B, CORTÉS 1956, MANZANO 1956.

⁴⁵⁰ "La Exposición que dirige el arquitecto José M.^a Sostres descubrirá a un nuevo Gaudí; mediante fotografías se darán a conocer planos inéditos del genial arquitecto. Así tres plantas de la casa Milá; la escalera de la casa Batlló; la planta de la capilla de la colonia Güell; esta planta ejercerá, no cabe duda, una poderosa atracción; la columna central del templo de la

At some point in the last two months of preparations, Prats's opinion prevailed. The statue of the Baby Jesus was changed for a plaster copy of the star-shaped finial from which a dove emerged that had been photographed insistently by Gomis and Brassai. For them, this represented the creativity of the architect, now also seen as sculptor. In addition, the controversial projection of colour slides was included: "To confirm the polychromatic effects of Gaudí's ornamentation, various colour slides are presented⁴⁵¹". Consequently, a special issue dedicated to Gaudí published by the *Cuadernos de Arquitectura* described the exhibition as: "Organised by the 'Amigos de Gaudí' under the direction of José M.^a Sostres, Oriol Bohigas, architects, and Juan Prats, in the Salón del Tinell, Barcelona⁴⁵²".

Josep Maria Sostres explained the exhibition in detail in the *Diario de Barcelona* of 13 June 1956⁴⁵³. First, he diplomatically praised the measured building surveys carried out for the exhibition by the sector of Amics de Gaudí that had lost the battle of the exhibition narrative:

These exhibited layouts, of the crypt of Colona Güell, Milà house, the Convent of the Teresians, the beautiful courtyard of the Batlló house, have been reconstructed in a delicate task of surveying thanks to the efforts of the architects Don Lluís Bonet Garí and Don César Martinell, who are well-known for their labour of disseminating Gaudí's work⁴⁵⁴.

Briefly, Sostres reflected on the meaning of the exhibition:

Gaudí, always at the boundary of Architecture and the other visual arts, is reflected in the exhibition in such a way that it leads us to consider whether the future will pay more attention to Gaudí as the great sculpture and painter that he was, rather than Gaudí as an architect in the strictest sense⁴⁵⁵.

Finally, Sostres focused on how photography reinforced this renewed vision of Gaudí's work:

It is interesting in the Gaudí Exhibition to follow through photography this "way of seeing" that the lens has provided, from the first contemporary photographs of the Mas archive that are descriptive, skilful, balanced in the contrast of light and shade, up to the more recent photographs by Gomis-Prats and

Sagrada Familia y se reproducirá el magistral pináculo estrellado de la fachada del Nacimiento. El genio escultórico gaudiniano se pondrá de relieve en esta Exposición", MANZANO 1956, p. 5.

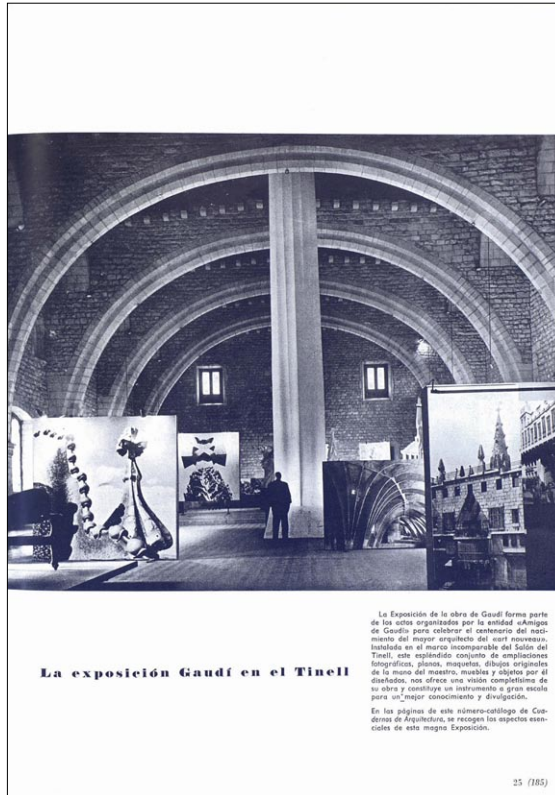
⁴⁵¹ BENET AURELL 1956.

⁴⁵² La exposición Gaudí... 1956, p. 26.

⁴⁵³ SOSTRES 1983 (1956).

⁴⁵⁴ "Estos planos y secciones expuestos, de la cripta de la Colona Güell, de la Casa Milà i Camps, del Convento de las Teresianas, del bellissimo patio de la Casa Batlló, se han tenido que reconstruir en un delicado trabajo de replanteo y gracias a los esfuerzos de los arquitectos don Lluís Bonet Garí y don César Martinell, tan conocidos de todos por su labor de divulgar la obra gaudiana", *ibidem*, p. 74.

⁴⁵⁵ "Gaudí, siempre en el límite de la Arquitectura y las demás artes plásticas, queda reflejado en la Exposición en forma tal que nos ocurre meditar si el futuro tendrá más en cuenta el gran escultor y pintor que fue Gaudí que el arquitecto propiamente dicho", *ibidem*, p. 74

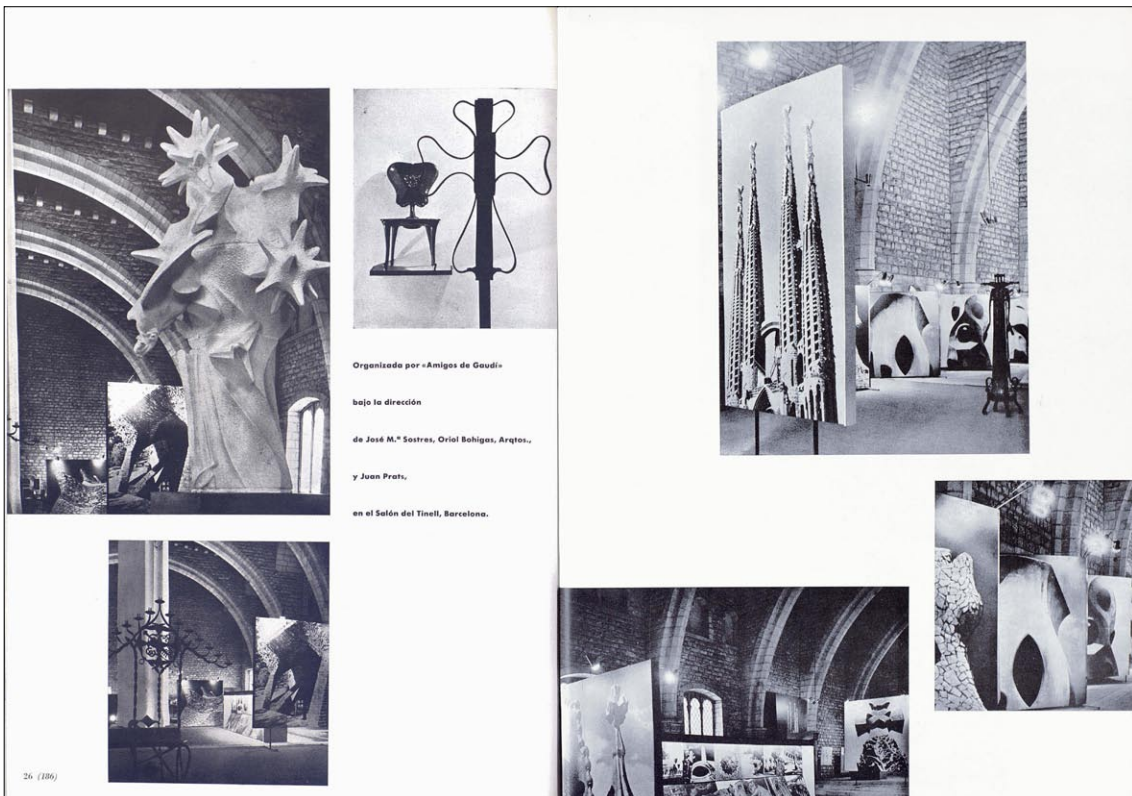


La exposición Gaudí en el Tinell

La Exposición de la obra de Gaudí forma parte de los actos organizados por la entidad «Amigos de Gaudí» para celebrar el centenario del nacimiento del mayor arquitecto del siglo XIX. Instalada en el marco incomparable del Saló del Tinell, este espléndido conjunto de estancias fotográficas, planas, maquetas, dibujos originales de la mano del maestro, muebles y objetos por él diseñados, nos ofrece una visión completa de su obra y constituye un instrumento de gran utilidad para un mejor conocimiento y divulgación.

En las páginas de este número-catálogo de Cuadernos de Arquitectura, se recogen los aspectos esenciales de esta magna Exposición.

25 (185)



Organizada por «Amigos de Gaudí»
 bajo la dirección
 de José M.^a Sostres, Oriol Bohigas, Argeto,
 y Juan Prats,
 en el Saló del Tinell, Barcelona.

26 (186)

The three pages on the Gaudí Exhibition in the Saló del Tinell in the special issue of *Cuadernos de arquitectura* with photographs by Francesc Català-Roca. Between the large format photographs by Joaquim Gomis and Francesc Català-Roca can be seen the two plaster copies: the column from the nave of the Sagrada Família and the star-shaped finial from which a dove emerges, also from the Sagrada Família, the true leit-motiv of this chapter [La exposición Gaudí... 1956].

Català Roca, in which the influence of abstract art affects the technique and the theme and the values of space and time, as well as a clearer awareness of the object⁴⁵⁶.

The best illustrated pages dedicated to the Gaudí Exhibition were those published in *Cuadernos de Arquitectura* with a photographic report by Francesc Català Roca. It reveals the beauty and magic of the exhibition designed by Sostres. A first frontal photograph, in an exercise of Renaissance perspective, shows a visitor before a full scale model in plaster of a column from the nave of the Sagrada Família that divides the great gothic space into two. This is flanked on both sides by large format photographs. The following double page opens with the star-shaped finial of the Sagrada Família's Nativity Façade, standing out against the round arches of the Tinell. The plaster models of the column and of this finial became two strong elements to reinforce the exhibition's message. The other two photographs on this page play with the transparency and depth created by Gaudí's wrought iron works. Finally, three further photographs are focused on showing the effects of the cinematographic sequence, like a *fotoscop*, created by the panels with photographs showing enlarged details of Gaudí's architecture.

New York–Barcelona. Landing at MoMA (1955–1958)

Previously, we saw how Joan Prats referred with concern to how US architecture historian Henry-Russell Hitchcock (1903–1987) could respond to the Gaudí Exhibition. How did Prats get in contact with Hitchcock? We have to go back a year to find out.

In 1955, the III Bienal Hispanoamericana de Arte (Third Hispano-American Art Biennial) took place. The Museum of Modern Art had played a notable role in the biennial in the promotion of US art and architecture in the context of the Cold War⁴⁵⁷ and the Pact of Madrid of 1953⁴⁵⁸. The first director who had taken an interest in Barcelona was Alfred H. Barr Jr., who was Director of Museum Collections at that time. He was interested in Picasso's Barcelona phase, and visited the city during the summer of 1955, along with his wife, art historian Margaret Scolari Barr (1901–1987). He contacted Alexandre Cirici, who had just published *Picasso avant Picasso* (1950)⁴⁵⁹. During the Barrs' stay, Joan Prats, Joaquim Gomis and Odette Cherbonnier showed the couple around Barcelona and Girona⁴⁶⁰. This was the impact of Gaudí's works that Barr described to writer and journalist Maria Dolors Orriols (1914–2008), who was always closely related to Club 49:

⁴⁵⁶ "Es interesante en la Exposición Gaudí seguir a través de la fotografía esta "forma de ver" que nos ha proporcionado el objetivo, desde las primeras fotos contemporáneas del archivo Mas, descriptivas, virtuosas, equilibradas de contraste de luz y sombra, hasta las más recientes de Gomis-Prats y Català Roca, en las que la influencia del arte abstracto condiciona técnica y tema y los valores espacio-tiempo, así como una conciencia más clara del objeto", *ibidem*, p. 75

⁴⁵⁷ COCKCROFT 1974, SAUNDERS 2001 (1999).

⁴⁵⁸ VIÑAS 2003.

⁴⁵⁹ CIRICI 1950.

⁴⁶⁰ Alfred H. Barr, jr. (The Museum of Modern Art) to Joaquim Gomis, New York, 20 October 1955, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

I have visited the Sagrada Família and Parque Güell that I already knew from various photographs, and I was able to really understand Gaudí's talent and personality. In his works is a surprising prophetic aspect. Many years before new ideas were implemented in modern construction, Gaudí was already using them. He resolved and predicted what others have developed after him. In front of Gaudí, I can only feel respect and admiration⁴⁶¹.

During this contact, Barr, Gomis and Prats talked about the upcoming Gaudí Exhibition in the Saló del Tinell and the opportunity to make possible the exhibition in New York that "had been on our list of exhibitions for over ten years, but had been postponed in deference to the collaboration of Sert and Sweeney"⁴⁶². In the same letter to Gomis, Barr confirmed that "Now the exhibition has been formally approved by our Committee and Prats should shortly receive some explicit word"⁴⁶³. Furthermore, Margaret Scolari convinced Alfred H. Barr to ask Gomis:

At my wife's suggestion, we forwarded to you by Miss Helen Franc a stereo camera. We hesitated somewhat to do this since we are not at all sure you would be interested in taking some more Gaudí photographs when you have already exhausted your time and energies on the wonderful slides. However, as Porter McCray has explained the stereo photographs are really quite important for our show⁴⁶⁴.

In the context of the third biennial, in September 1955, René d'Harnoncourt (1901–1968), Director of The Museum of Modern Art, Porter A. McCray (1908–2000), Director of International Program of MoMA, and Helen M. Franc (1908–2006), Assistant International Program of MoMA, went to Barcelona. They were in charge of the assembly and opening of the exhibition "El arte moderno en los Estados Unidos" (Modern Art in the United States) in the Virreina Palace of Barcelona⁴⁶⁵. In fact, this was the exhibition *50 ans d'art aux États-Unis* that MoMA had prepared for the Musée National d'Art Moderne of Paris, directed by Jean Cassou (1897–1986)⁴⁶⁶. This same exhibition, although without some sections and with a reformulated name, was presented in Zürich, Frankfurt, London, The Hague, Vienna, Belgrade and Barcelona⁴⁶⁷. The delay in arrival of the exhibition material from Zürich meant that the contact with Joaquim Gomis and Joan Prats was not sufficiently relaxed⁴⁶⁸.

In any case, Joaquim Gomis received the stereo camera and began to use it to photograph Gaudí's works, with the confidence that an exhibition would be held at MoMA in the near future. The Gomis Archive of the Arxiu Nacional de Catalunya conserves what seem to be

⁴⁶¹ ORRIOLS 1955, p. 12.

⁴⁶² Alfred H. Barr, Jr. (The Museum of Modern Art) to Joaquim Gomis, New York, 20 October 1955, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁶³ *Ibidem*.

⁴⁶⁴ *Ibidem*.

⁴⁶⁵ *El arte moderno...* 1955.

⁴⁶⁶ MCDONALD 2004.

⁴⁶⁷ *Ibidem*, p. 398.

⁴⁶⁸ Margaret Scolari Barr to Joaquim Gomis, New York, 5 November 1955, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.



Alfred H. Barr, Jr. talking to journalist Maria Dolors Orriols in front of the façade of the Cathedral of Barcelona during his visit in 1955, top. Photographer: Francesc Català-Roca [Arxiu Històric del Col·legi d'Arquitectes de Catalunya]. The Spanish Minister of Education, Joaquín Ruíz-Jiménez, with the director of MoMA, René d'Harnoncourt (with his back turned), in the US architecture room at the III Bienal Hispanoamericana de Arte in Barcelona on 24 September 1955, bottom. Photographer: Carlos Pérez de Rozas [Arxiu Fotogràfic de Barcelona].

the discarded photographs that were not sent to New York in the end⁴⁶⁹. Quickly, Gomis and Prats convinced Amics de Gaudí to entrust the communication with MoMA to Josep Lluís Sert:

I am happy to tell you that by agreement of the Gaudí Exhibition's board, you have been appointed delegate of our exhibition for all North America. Through the channel of our director Sr Prats, you will receive a copy of the advance of the budget [...] We hope that the exhibition will be opened next spring. During the time until then, we will inform you of all circumstances related to the exhibition to coordinate ideas about the possible transfer of the exhibition to the USA⁴⁷⁰.

In turn, MoMA had already asked Arthur Drexler (1925–1987), who was then curator of the Department of Architecture and Design, to contact Sert. With the exhibition open in Barcelona, everything seemed to speed up:

As I mentioned to you the last time I wrote, there is now the possibility of the Gaudí show being given here beginning at the end of February, 1957, on the third floor. This is by no means definitive but in view of the fact that the space may be available, pending other arrangements, I am grateful for your offer to get in touch with Prats and Gomis now to see what can be worked out⁴⁷¹.

At this time, Sert received the first lot of photographs and objects that MoMA wanted to exhibit:

I don't believe that we would be able to use all 56 photographs. But in order to make a choice it would be necessary for us to have contact prints of all 56 pictures. [...] We would also want all four models, I believe, but I would have to have an idea of the dimensions of each model (and also what they are models of). The two chairs would also be excellent. [...] Finally, we would like very much to have a cast made of one of the chimney details, and perhaps you could ask them whether this would be feasible⁴⁷².

By July 1956, MoMA had already received 50 photographs taken with the stereo camera⁴⁷³. Gomis, in a letter to Porter McCray, described what he had photographed:

I hope you will have received by now the three dimensional color photographs I forwarded to you from Montpellier (France) on the 19th June. There were 30 photos of Park Güell; 16 of Sagrada Família

⁴⁶⁹ ANC1-972-N-4110 to ANC1-972-N-4146 and ANC1-972-N-4155 to ANC1-972-N-4160 (Park Güell); ANC1-972-N-4529 to ANC1-972-N-4544 (Church of Güell Colony); ANC1-972-N-4700 to ANC1-972-N-4708 (Batlló house); ANC1-972-N-4761 to ANC1-972-N-4766 (Güell Palace); ANC1-972-N-2352 (Milà house); ANC1-972-N-2953 to ANC1-972-N-2964 (Sagrada Família).

⁴⁷⁰ "Em plau comunicar-li que per acord de la junta de l'Exposició Gaudí, ha estat nomenat vostè Delegat de la nostra Exposició per tota l'Amèrica del Nord. Per conducte del nostre dirigent Sr. Prats, rebrà un duplicat d'avanç del pressupost [...] Esperem que l'exposició serà inaugurada la primavera vinent. Durant aquest temps que falta, anirem informant a vostè de totes les circumstàncies que s'esdevinguin relacionades amb l'Exposició, per tal de coordinar idees del possible trasllat de l'Exposició a EE.UU", [Casanelles, Enric] Amics de Gaudí to Josep Lluís Sert, Barcelona, 13 October 1955, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁷¹ Arthur Drexler (Curator. Department of Architecture and Design. The Museum of Modern Art) to Josep Lluís Sert, New York, 4 June 1956, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁷² *Ibidem*.

⁴⁷³ Grace Davis (Administrative Assistant. International Program. The Museum of Modern Art) to Joaquim Gomis, New York, 3 July 1956, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.



Three stereo slides in colour, possible discarded, from the series taken by Joaquim Gomis for the Museum of Modern Art in New York for its Gaudí Exhibition (1957). Photographer: Joaquim Gomis [ANC1-972-N-4117 (Park Güell), ANC1-972-N-4707 (Batlló house), ANC1-972-N-2954 (Sagrada Família)].

and 3 of the water fall of el Parque de la Ciudadela de Barcelona; all concerning Gaudí's architecture work⁴⁷⁴.

Concerned, he asked: "It is my intention to forward you some more three dimensional color transparencies, but before I would like to know whether you are pleased with the ones already sent and if the Museum approves them"⁴⁷⁵.

Finally, Gomis took advantage of the occasion to publicise the exhibition in Barcelona and put pressure on the New York museum: "The Gaudí's Exhibition in the Tinell Palace of Barcelona is a complete success; besides several European Museums have made appliances to show same in their respective countries; but I have not heard so far anything about your Museum"⁴⁷⁶.

The museum's response was very fast. In July 1956, architect Philip Johnson (1906–2005), director of Department of Architecture, wrote a friendly letter to Joaquim Gomis:

I am planning to make a very quick trip to Europe and most especially I am anxious to see the work of your great architect Gaudí. As you know, our Museum of Modern Art, where I was for years the Architectural Director, would like to have an exhibition of his work and this may be a good opportunity to talk about some of the details.

I hope very much that you and Sr. Prats will be in Barcelona at the time that I am there. I expect to arrive Friday, August 3rd, and must leave on Tuesday, the 7th. Is it possible that would give me time to see the important things and to talk with you?⁴⁷⁷

Drexler tried to organise a meeting with Gomis, taking advantage of the presence of Sert in Barcelona in August:

Mr. Sert had told me that he expected to be in Barcelona during August, and since we understood him to be in touch with you, we decided to take advantage of his kindness in agreeing to discuss with you directly arrangement with the Museum. However, Mr. Philip Johnson, Chairman of the Museum's Department of Architecture, will also visit Barcelona during the next few weeks, and I have asked him to discuss with you the various arrangements necessary for us to be able to proceed with the Gaudi exhibition.

We believe that this will be a most fascinating presentation of Gaudi's work and I look forward to hearing from Mr. Johnson on his return of what arrangements may be made⁴⁷⁸.

⁴⁷⁴ Joaquim Gomis to Porter McCray (Director. The International Program. The Museum of Modern Art), [Barcelona], 3 July 1956, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁷⁵ *Ibidem*.

⁴⁷⁶ *Ibidem*.

⁴⁷⁷ Philip Johnson (The Museum of Modern Art) to Joaquim Gomis, New York, 12 July 1956, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁷⁸ Arthur Drexler (Department of Architecture and Design. The Museum of Modern Art) to Joaquim Gomis, New York, 13 July 1956, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

Philip Johnson met in August 1956 in Barcelona with Josep Maria Sostres, Joan Prats and Enric Casanelles. They discussed “the opportunity to make a copy of the Gaudí Exhibition for his Museum”⁴⁷⁹. On his return, he wrote to Sert:

I am so glad you stopped to talk with our friend Prats. He told me you were coming. We are determined to do the Gaudí show, but there is still the matter of satisfying the requirements of the Prats organization. It is not unreasonable amount and I am working on a few donors. After the money there is the question of schedule, since our building is always overcrowded⁴⁸⁰.

Johnson communicated a piece of news that we think influenced the final outcome of the relationship with Amics de Gaudí: “By the way, Arthur Drexler is now the Director of the Department and I am in limbo, but still alive”⁴⁸¹.

In a letter of 26 October 1956, Sert informed Amics de Gaudí that he had contacted MoMA “and they say they do not think they will be able to have the show before next fall or the spring of ‘58. I do not think they want the whole show as you had it in Barcelona, but I suppose you will be hearing from them soon”⁴⁸².

At the close of the Gaudí Exhibition in Barcelona, the result could not be more positive. In addition to the crucial visit by Philip Johnson, the exhibition was visited by architecture historian George R. Collins (1917–1993), professor of Columbia University, who had gone to Spain on a study trip to focus on the work of Arturo Soria Mata (1844–1920)⁴⁸³. In Barcelona, he began a long friendship with Enric Casanelles of Amics de Gaudí and started to study Gaudí’s work. In our account, the correspondence between Collins and Casanelles reveals nuances that are not present in the “mission” of Gomis-Prats to achieve a Gaudí exhibition in New York along with the publication of the Sweeney-Sert book. In January 1957, Collins explained to Casanelles that “I had a telephone conversation with my friend Porter McCray at the Museum of Modern Art. And more recently I have had lunch with Rene d’Harnoncourt, director of the Museum”⁴⁸⁴. However, Collins was concerned about how they would interpret Gaudí: “It will be under the management of the Section of Architecture of the Museum; they are as far as I know completely Bauhaus in sentiment, and I only hope that they take Gaudí seriously and do not just pass him off as a surrealist”⁴⁸⁵. Finally, he foresaw the imminent negotiations:

⁴⁷⁹ “[...] la posibilidad de realizar un duplicado de la Exposición Gaudí para su Museo”, Amics de Gaudí to Philip Johnson, Barcelona, 30 August 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁸⁰ Philip Johnson to Josep Lluís Sert, [New York], 18 October 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁸¹ *Ibidem*.

⁴⁸² Josep Lluís Sert to Eusebi Güell Jover (President of Amics de Gaudí), Cambridge, MA, 26 October 1956, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁸³ FREIXA 2015A, 2018.

⁴⁸⁴ George R. Collins to Enric Casanelles, New York, 27 January 1957, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁸⁵ *Ibidem*.

Their opinion [of MoMA] is that, however handsome your exhibit appeared in the Salon del Tinell, the presentation must be completely redone to fit the low ceilings and cramped spaces of the Modern Museum. They are also of the opinion that the prices asked by you or by Gomis-Prats (I am not clear which) are outrageously high⁴⁸⁶.

Arthur Drexler did not contact Amics de Gaudí until 2 April 1957. The contact was made through Joaquim Gomis to discuss the conditions of collaboration between MoMA and Amics de Gaudí and inform them that “Professor Henry-Russell Hitchcock will prepare this exhibition for us and will probably visit Barcelona again during the month of July”⁴⁸⁷.

Therefore, Hitchcock instead of Sweeney or Sert would be the exhibition curator with the internal support of Drexler. Hitchcock was also interested in Gaudí and had already contacted and met Joan Prats and Joaquim Gomis. The first written document that we have is dated 28 February 1956, before the Gaudí Exhibition in Barcelona. The document reveals that Hitchcock knew Gomis’s photographs, and used the name “Llanterna màgica”, as he wanted to use “the lantern slides which I am hoping you may be able to lend me for the lecture I am to give on Gaudí at the Institute of Contemporary Arts on April 17th”⁴⁸⁸.

Immediately after Drexler’s communication, in an undated letter, the Amics de Gaudí’s conditions were indicated:

We agree in principle that the price of \$3.000 will include:

- 1) A complete set of black and white contact prints of all the photos black and white, exhibited in the Gaudi Barcelona exhibition.
- 2) The loan in Barcelona of the corresponding black and white negatives of the above referred contact prints, so that you can have contacts or enlargements made in Barcelona for the Exhibition in New York and the Catalogue only.
- 3) A selection of stereo slides part of which they have already been sent to Mr. Porter McCray in June 1956.
- 4) A wood copy of one chair of Casa Batlló, a cast of a chimney detail from the Casa Milà, a plaster model of one of the large windows lately design by Gaudi and a column plaster model of 1½ metre high, also lately designed by Gaudi both for the Sagrada Familia church⁴⁸⁹.

When Gomis-Prats realised that there would soon be a Gaudí Exhibition in MoMA, they wrote to Josep Lluís Sert to ask him whether Sweeney had already given Sert his part of the *Gaudí* book, with the idea that its publication would coincide with the exhibition in New York.

⁴⁸⁶ *Ibidem*.

⁴⁸⁷ Arthur Drexler (Director. Department of Architecture and Design. The Museum of Modern Art) to Joaquim Gomis, New York, 2 April 1957, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁸⁸ Henry-Russell Hitchcock to Joan Prats. London, 28 February, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁸⁹ Archivo Gomis-Prats to Arthur Drexler (Director. Department of Architecture and Design. The Museum of Modern Art), [Barcelona], n.d., Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

They also mentioned that the Barcelona publisher Gustavo Gili was interested in creating a Spanish edition of the same book⁴⁹⁰. Sert replied with slight desperation:

Referring to the Gaudí book, I have had a new conversation with Sweeney. He has again promised (and every time he promises it he believes it himself) that he will finish the text before he leaves for Europe in June. If he does not do so this time, which I really doubt, we will carry on regardless. It has already taken too long. If it wasn't for the fact that his text is very good and the study new and original, putting Gaudí in the international field, I would have already sent him packing!

I have also invested money and time in this book and, like you and Joan, I want it to be published soon. You can rest assured that I will do everything that I can⁴⁹¹.

After the uncertain response of Sert, Gomis wrote a bitter letter to Sweeney: "The Museum of Modern Art have scheduled the Gaudí Exhibition for January of 1958; and the book must be printed before that date. We have lost already too many opportunities and we cannot await any longer"⁴⁹².

After Henry-Russell Hitchcock's work trip to Barcelona, the president of Amics de Gaudí, Eusebi Güell Jover confirmed the agreements made with MoMA:

- 1) Professor Henry R. Hitchcock has chosen 45 photographs from the Gaudí Exhibition of 1956, of which we will send 18x18 copies.
- 2) On this background of the Exhibition, Mr Hitchcock has commissioned other photographs that he believes to be necessary and that you will also receive.
- 3) In addition to the "stereo" photos that have already been sent to the Museum, and those delivered to Prof. Hitchcock by Sr Gomis, we agree to Sr Gomis taking the new photographs requested by the professor, which will also be sent.
- 4) The commission of the three models is established: the column, the large windows and the stars-doves of the Sagrada Família and reproduction of the Batlló chair, which will be Museum property. Professor Hitchcock has asked for the loan of an original railing from the Casa Milá and some tiles from Casa Vicens, which we will also send⁴⁹³.

⁴⁹⁰ Joaquim Gomis to Josep Lluís Sert, Barcelona, 8 April 1957, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁹¹ "Referent al llibre Gaudí, he tingut una nova conversa amb en Sweeney. M'ha tornat a prometre (i cada vegada que ho promet s'ho creu ell mateix) que acabarà el text abans de sortir per Europa al Juny. Si aquesta vegada no ho fa, que ho dubto molt, tirarem pel dret. Car ja fa massa temps que dura. Si no fos que el seu text és molt bo, i l'estudi nou i original, posant en Gaudí en el camp internacional, ja l'hauria engegat a fer punyetes! / Jo també he posat diners i temps en aquest llibre, i com tu i en Joan, estic interessat surti aviat. Pots estar convençut faré tot el que pugui", Josep Lluís Sert to Joaquim Gomis, Cambridge (MA), 20 May 1957, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁴⁹² Joaquim Gomis to James J. Sweeney, Barcelona, 7 June 1957, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès. The underlining is from the original.

⁴⁹³ "1) El profesor Henry R. Hitchcock ha escogido 45 fotos de la Exposición Gaudí 1956, de las que enviaremos copias 18x18. / 2) Sobre este fondo de la Exposición, Mr. Hitchcock nos ha encargado otras fotografías que cree necesarias y que también recibirán Vds. / 3) Además de las fotos en "estereo" ya remitidas al Museo, y de las entregadas al Prof. Hitchcock por el Sr. Gomis, nos comprometemos a que el Sr. Gomis haga nuevas fotos que le han sido encargadas por el Profesor, y que asimismo serán remitidas. / 4) Queda en firme el encargo de las tres maquetas: columna, ventanal y de las estrellas-palomas de la Sagrada Família y reproducción de la silla Batlló, que serán propiedad del Museo. El Profesor Hitchcock nos ha pedido en préstamo una reja original de la Casa Milá y unos azulejos de la Casa Vicens, que también remitiremos", Eusebi Güell Jover (President, Amics de Gaudí) to Arthur Drexler (Director, Department of Architecture and Design, The Museum

He clearly indicated that “In terms of the use of black and white photographic material, the rights are reserved for the Amigos de Gaudí and the Archivo Gomis-Prats”⁴⁹⁴.

Amics de Gaudí were very happy with the treatment received and said as much to Joan Prats. In the board meeting of September:

“[...] it was agreed unanimously to transmit to you the Board’s cordial congratulations for your brilliant actions on the occasion of Mr Hitchcock’s stay and that, due to your reasoning, the Museum of Modern Art of New York’s special envoy will take charge of the evaluation that the Entity supported”⁴⁹⁵.

On 3 October, Drexler informed the Amics de Gaudí of the definitive dates for the Gaudí Exhibition: 17 December 1957 to 23 February 1958⁴⁹⁶. However, we found no correspondence between Gomis-Prats and MoMA in the last few months of organising the exhibition. From August, the communication was carried out with Amics de Gaudí.

A MoMA press release explains in detail the exhibition spaces after its opening:

The exhibition has been installed by Mr. Drexler, assisted by Mr. Green, in the Museum’s third floor galleries. The area is dominated by a central court enclosed by lintels supported by four massive pillars. Here have been placed a cast of Gaudí’s sculpture of stars and pigeons and a model of a nave window for the Sagrada Família, a 6 foot high wrought iron window grill from the Casa Milà, and a replica of a chair designed by Gaudí for the Casa Batlló. Enlarged photographs are shown in separate bays around the sides of the central court. Many photographs are recessed in the walls, which have been covered with a white textured paint. A separate area contains the color stereo views of the building while in another bay are shown photographs of Gaudí’s imaginative iron grills, fences, gates, and balcony railings. Also at the entrance to the exhibition is a photograph of the ingenious wire model Gaudí used to design his churches, and a cast of a column from the Sagrada Família⁴⁹⁷.

However, a review of photographs of the exhibition in MoMA published in printed media or the exhibition catalogue written by Henry-Russell Hitchcock⁴⁹⁸ do not show even one photograph from the *Archive photographique* Gomis-Prats, except the stereo slides that Gomis had prepared under the commission of MoMA, which required a special apparatus to see them individually. The catalogue reproduces most of the photographs that were exhibited in the museum rooms. The source of each photograph was indicated: Arxiu Mas

of Modern Art), Barcelona, 2 August 1957, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

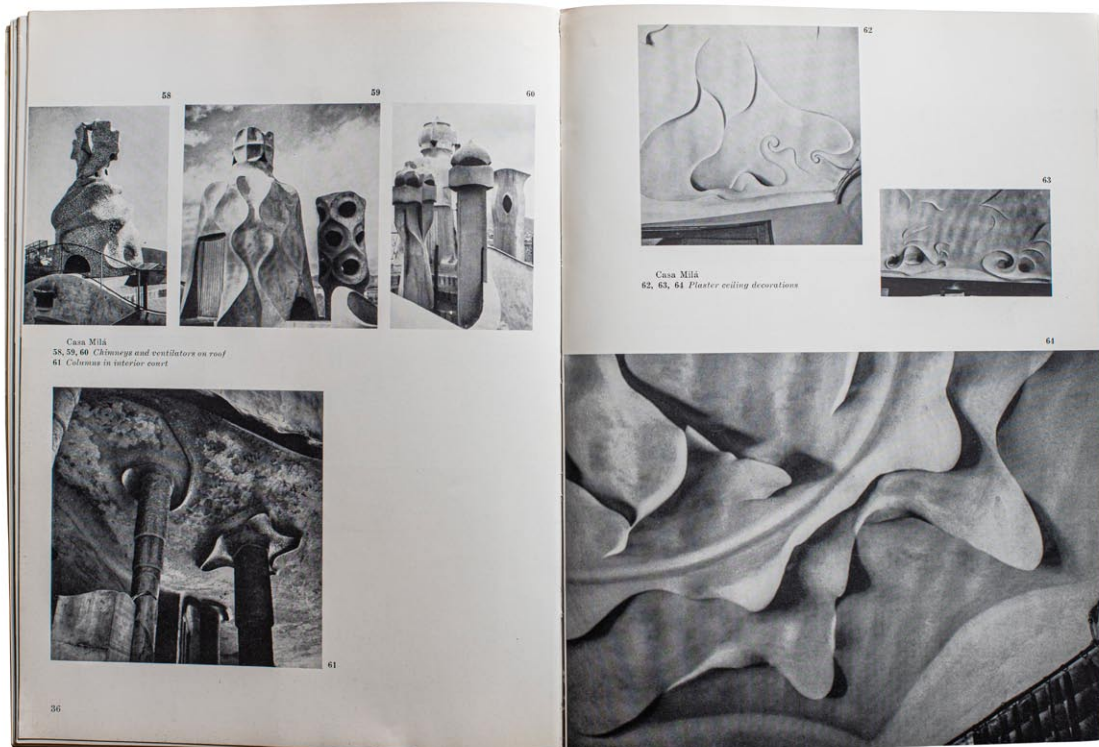
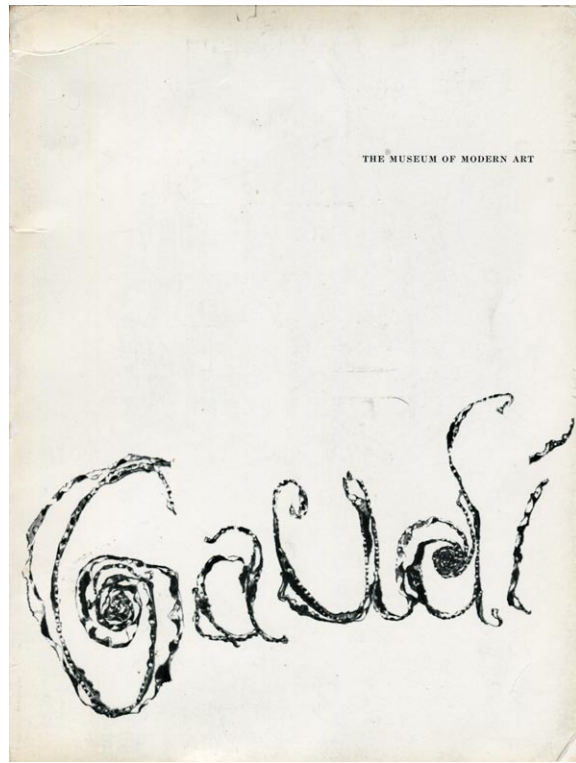
⁴⁹⁴ “En cuanto a la utilización de los materiales fotográficos en blanco y negro, quedan reservados los derechos de Amigos de Gaudí y Archivo Gomis-Prats”, *ibidem*.

⁴⁹⁵ “[...] es va prendre l’acord, per unanimitat, de transmetre a Vtè. una cordial felicitació de la Junta per la brillant intervenció amb motiu de l’estada de Mr. Hitchcock, i en la que, mercès a les seves argumentacions, l’enviat especial del Museu d’Art Modern de Nova York es feu càrrec de la valoració que l’Entitat defensava”, Eusebi Casanelles (Secretary, Amics de Gaudí) to Joan Prats, Barcelona, 10 September 1957, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁹⁶ Arthur Drexler (Director, Department of Architecture and Design, The Museum of Modern Art) to Enric Casanelles, New York, 3 October 1957, Amics de Gaudí Archive, Fundació Junta Constructora del Temple Expiatori de la Sagrada Família, Barcelona.

⁴⁹⁷ Work by Spanish architect... 1957.

⁴⁹⁸ HITCHCOCK 1957.



Catalogue of the MoMA Gaudí Exhibition written by Henry-Russell Hitchcock with a cover by Herbert Migdoll, with the letters made from a photograph of the courtyard railings of Milà house, top, and a double inside page with photographs of Milà house by Herbert Brooks Walker [HITCHCOCK 1957].



GIORGIO MORANDI: *Bodegón*. Grabado (1945). Museo de Arte Moderno, Nueva York.

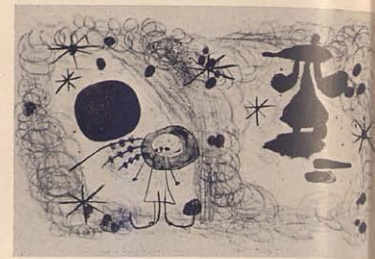
Sobresalía una serie de bodegones recientes, de los cuales el amplio *Hojas, color, luz* era un notable ejemplo. De los tres pintores representados Braque es el que ha prestado menos atención a la estampa; como grabador o litógrafo ha tendido a malograr su personalidad en experimentos técnicos. Sin embargo, sus estampas comprenden cincuenta años de trabajo, siendo lo primero un grupo de grabados a punta seca encargado por Daniel-Henry Kahnweiler; el resto estaba perdido hasta hace ocho años, en que fueron encontrados y finalmente publicados. Una de las estampas, titulada *Fox* (el nombre de un bar popular), perdura como una de las más importantes láminas grabadas de Braque; la otra, *Job*, es la marca de un cigarrillo barato. En 1930 Ambroise Vollard, el editor de estampas y libros ilustrados, encargó a Braque ilustrar la *Teogonía*, de Hesíodo. El proyecto había quedado interrumpido, y se reanudó en 1950, cuando fué reanudado por Aimé Maeght. Varias ilustraciones originales y una de las láminas en cobre actuales de esta conocida serie figuraron en la exposición. En 1950 Braque produjo una serie de ilustraciones —aguafuertes y aguatinas— inspiradas por un monje tibetano del siglo XII, y tres de estas ilustraciones fueron enviadas por Braque a la presente exposición.

Miró está representado por una selección de 60 estampas (de las 200, aproximadamente, que ha hecho), y un *Makemono* de 35 pies de largo, estampado en seda, así como por carteles e ilustraciones de seis libros. Es interesante notar que la caligrafía de Miró no se rindió al grabado hasta los años cuarentas, cuando trabajaba con el grabador inglés Hayter, época desde la cual Miró ha producido insistentemente aguafuertes, litografías y, más recientemente, grabados en madera.

De los tres pintores representados sólo Morandi es tan importante grabador como pintor. Los 30 grabados de la presente exposición son todos en blanco y negro. Igual que en sus pinturas, Morandi despliega gran preo-

cupación por el bodegón: receptáculos sencillos, cuidadosamente elegidos. Inmóviles, cerca de un tercio de sus grabados representan paisajes, raramente encontrados en su pintura. Las botellas, frascos, garrafas, hojalatas, copas, vasos del bodegón se sustituyen por la desordenada vida del hombre. Pero en la distribución cuidadosa hay orden completo, y las su-

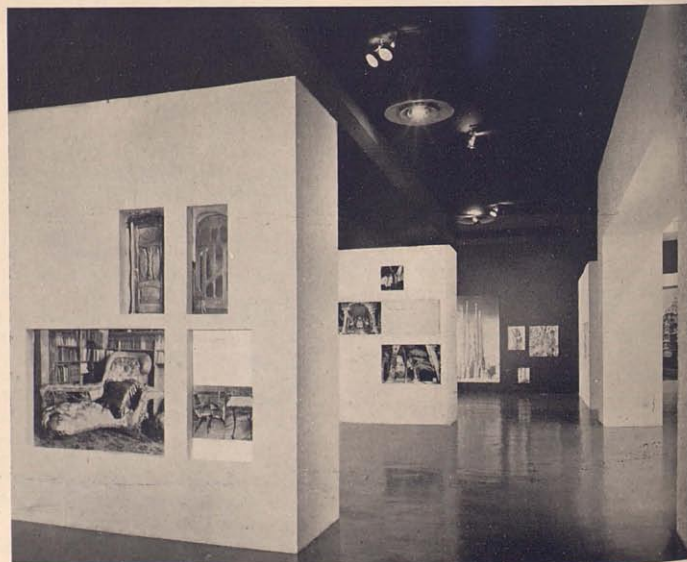
tilezas de distinción son las de luz y forma, una poesía de matiz superficial, que, sin embargo, tiene su propia profundidad. Los paisajes proporcionan una poética variedad con economía de medios. La luz cambiante sobre árboles y molinos formales transporta el color de la vida a una clave y a un modo que es del todo personal.



GEORGES BRAQUE: *Hojas, color, luz*. Litografía (1953). Museo de Arte Moderno, Nueva York.

JOAN MIRÓ: *Persona en el jardín con luna roja*. Litografía (1951). Museo de Arte Moderno, Nueva York.

Aspecto de una sala de la exposición *Arquitectura de Antonio Gaudí*. Museo de Arte Moderno, Nueva York.



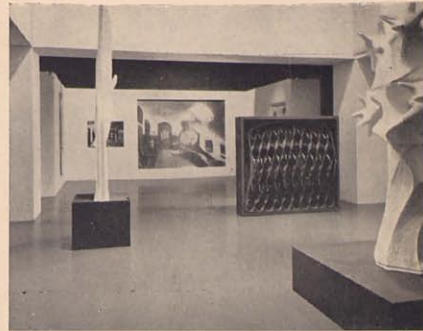
Double page of the Goya magazine that shows 4 photographs of the MoMA Gaudí Exhibition in New York (1957) with the design by Arthur Drexler. Three of the photographs show the star-shaped finial from which a dove emerges of the Sagrada Família [KERRIGAN 1958].

EL EXITO INESPERADO DE GAUDÍ

Después de tantos años de simplificar la arquitectura hasta quedar en ella bien poco de arte, los constructores y arquitectos activos en la ciudad de Nueva York acaban de sufrir una revelación que les ha producido un notable efecto. Ya que sus edificios funcionales tienen todos la misma «función» —albergar empleados de oficinas como abejas con la más favorable economía—, los desfiladeros o cañones de cemento de Nueva York han llegado a ser más y más monótonos. Los arquitectos, que se han formado con un cierto recelo del arte imitativo de las academias del siglo XIX, habían practicado el sencillo ideal de la ausencia de decoración. Esta práctica negativa apenas basta para proporcionar cualquier suerte de belleza; sin embargo, la arquitectura «funcional» había llegado a ser académica en su puritanismo. La aparición de la obra de Gaudí en el Museo de Arte Moderno al giro del año coincidió con una repentina y sorprendente ola de libros y artículos sobre la arquitectura victoriana y sobre el *Art Nouveau* de *fin de siècle*. Las principales revistas de arte dedicaron importante espacio a la exposición de Gaudí, se celebraron banquetes en el museo, la prensa se ocupó, a su vez, de la exposición, y la reacción popular —especialmente por parte de los cultivadores profesionales de la arquitectura— fué sorprendente. Y lo que

ha resultado más atractivo de Gaudí en Nueva York fué precisamente su imaginación; se prestó poca atención a su contribución técnica, y el interés primordial ha estado constrañido a la novedad de su vocación estética. En suma, a su variación de superficies, su composición sobre todo, su color, sus ritmos dinámicos, esto es, su arte. Se ha hecho mucho uso, por ejemplo, de la frase «arquitectura como escultura», y esta frase ha sido el símbolo de lo que los arquitectos y críticos estuvieron tratando de encontrar en la obra del arquitecto catalán. (Es interesante notar, entre paréntesis, que el catalanismo de Gaudí fué puntualizado con insistencia incluso en minucias tales como su nombre: éste apareció citado en todas partes como Antoni Gaudí y nunca como Antonio. Y en más de un artículo fué cuidadosamente trazado su puesto en el desarrollo del arte en Cataluña, o en Barcelona.)

En la ciudad de Nueva York, con toda razón, Gaudí ha estado recibiendo el reconocimiento universal que se merece como artista. Y hubo muchos síntomas de que su fama está estabilizándose. Por ejemplo, la Enciclopedia Británica, la más importante enciclopedia en inglés, tanto en Inglaterra como en los Estados Unidos, estaba preparando una introducción a su vida y obra. Será interesante ver ahora qué efecto tendrá sobre la edificación moderna su línea de razonamiento —si no sus resultados específicos— en los países que han desistido de la civilización maquinista.



Dos vistas de la exposición *Arquitectura de Antonio Gaudí*. Museo de Arte Moderno. Nueva York.

Aspecto de la exposición *Arquitectura de Antonio Gaudí*. Museo de Arte Moderno. Nueva York.

(42), Adolf Zerkowitz (5) and Francesc Català Roca (1) from Barcelona, and Leslie Gill (3) and Herbert Brooks Walker (10) from New York. What happened at the last minute? We do not know, but it seems that there are two possible explanations: or a financial agreement was not reached for the right to reproduce the images or Gomis-Prats wanted to keep the photographs until the Sweeney-Sert book was published.

After the exhibitions, a new fotoscop Gaudí

During the exhibition, in January 1958, the Junior Council of MoMA organised a symposium on Gaudí that was chaired by Arthur Drexler in which Henry-Russell Hitchcock, Salvador Dalí, Josep Lluís Sert and James J. Sweeney participated⁴⁹⁹. The latter two were still considered Gaudí experts, with the publication of their book pending. The most concise summary of the symposium was written by Jaqueline Tyrwhitt (1905–1983) for *The Architectural Review*:

The Gaudi meeting was lively but—like all such meetings—not profound. Hitchcock showed some colour slides and talked of colour and surface treatments. Sert recounted some anecdotes, but his chief point was that Gaudi was courageously interested in structural forms. This he considered to be Gaudi's main contribution: the rest was influenced by the bad taste of the era plus Art Nouveau. Sweeney gave a long and eloquent display that he had recently been reading Ruskin: then embarked in a seemingly irrelevant comparison of Brancusi and Bernini. He said mighty little on Gaudi, but his flow of language and choice of words was marvellous. We also had a tape recording from Salvador Dali (in hospital). This was almost incomprehensible but it emerged that he considered he himself was the only man capable of carrying the Cathedral of the Sagrada Familia to completion. A few darts were thrown at Picasso, Corbusier and Christian Zervos⁵⁰⁰.

Meanwhile, there was news of Sweeney-Sert's book. Sert had given up on the contact with Skira and Sweeney had entered negotiations with the publisher Gerd Hatje. Part of the agreement was that architect Joseph Zalewski (1910–1980) — a former student of Sert at Harvard, professor of the same university, and soon to be associate architect of Sert, Jackson and Associate — would design the layout of the book⁵⁰¹. This meant that Sert wanted to control the book very closely. Immediately, Sert wrote to Gomis-Prats:

I would very much like to hear from you and Joan about publication rights on your pictures. I told Mr. Hatje that he would have to pay for these rights and I think he clearly understands this. As far as my royalties on the book are concerned, I would be very glad to turn this over to the "Amics de Gaudí"; or to you and Juan for completion on your photographic work, if you feel Hatje is not able to pay the royalties you would like.

Gomis-Prats wrote to Sweeney with considerable distrust and a lack of diplomacy:

I am pleased to learn that you have promised Mr. Gerd Hatje to finish the remaining text of the Gaudí book before March 1st. I hope that you will deliver the material this time.

⁴⁹⁹ Architecture of Gaudí... 1958.

⁵⁰⁰ TYRWHITT 1958.

⁵⁰¹ Gerd Hatje to Josep Lluís Sert, [Stuttgart], 10 January 1958, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

I don't know if you realize that more than ten years have elapsed since the work on this book was started; you can imagine how impatiently we have been waiting to see the book published. I think that any further delay would be detrimental to the success of the book.

Both Joan Prats and myself hope that we will not be disappointed again this time. It means a great deal to us to have our photographic material published, as we have put a great amount of time and money into this work. We hope we will not be again disappointed by any further delay⁵⁰².

In turn, Joan Prats and Joaquim Gomis started conversations with the Editorial RM in 1957⁵⁰³. Editorial RM had been founded recently by the publisher Ramon Julià de López-Tord (1913–1984) and it was directed by his nephew, painter Luis Marsans (1930–2015)⁵⁰⁴. The first book that they published was a photobook with text by Rainer Maria Rilke and photographs by Leopoldo Pomés⁵⁰⁵. It seemed to be a publishing company that was interested in publishing quality books, which was ideal for the fotoscop. So in February 1958, with the MoMA exhibition already over, the fotoscop *Gaudí* was published⁵⁰⁶.

The first fotoscop on the Sagrada Família was an approach to just one building. Now, Joan Prats and Joaquim Gomis decided to create a fotoscop dedicated to all of Gaudí's work. This was a much more complicated exercise of synthesis that could only be understood with the experience gained in the Gaudí Exhibition of 1956. The introductory text formed part of the message. Considering that Sert continuously drew parallels between Gaudí's mature work and that of Le Corbusier, then why not ask the Swiss architect to write the introduction? For the occasion, Le Corbusier wrote "Encuentro con la obra de Gaudí" (Encounter with the work of Gaudí), in which he recalled his first visit to Barcelona in 1928. Along with a brief text, Le Corbusier published a page of his notebook with a drawing of the schools at the Sagrada Família and their special tile vault.

With Editorial RM, it was possible to adapt the photobook to the format that was initially considered by Prats: square with photographs with no margins and no text under the photographs. The photo captions were transferred to an elegant foldable section at the end of the sequence. In addition, the desire to internationalise Gaudí's work was reflected in the fact that all the texts were provided in Spanish, French and English. Gomis and Prats wrote a short text to explain their intentions. They partly repeated the definitions of the fotoscop that we already know, but adapted them so that they would fit into their way of showing how to approach Gaudí:

⁵⁰² Joaquim Gomis to James J. Sweeney, [Barcelona], 7 February 1958, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

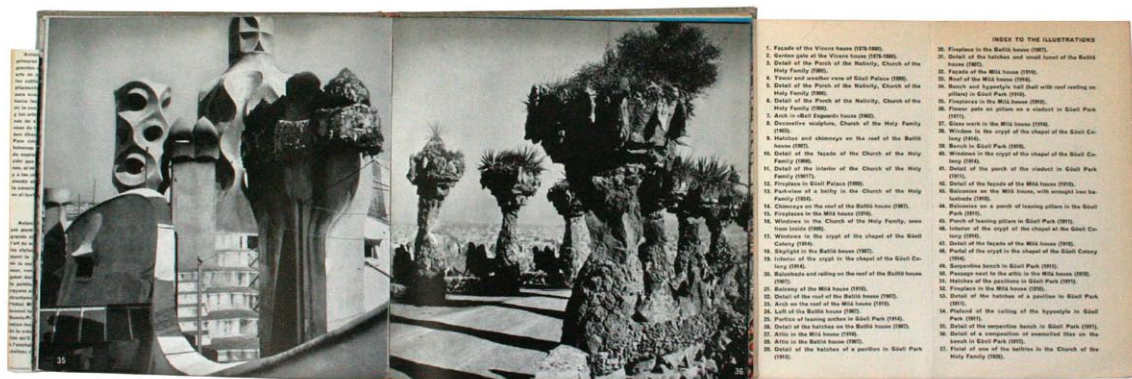
⁵⁰³ Box 2 – File 2 – Folder 2/2 "correspondència i retalls", Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

In the archive, several contracts of fotoscops on Gaudí are conserved, dated 27 April 1957. The first, entitled *Gaudí : Arquitecto, escultor y pintor*, seems to refer to the book that was eventually published, while the following three contracts refer to monographs on Gaudí buildings that Editorial RM did not publish: *Gaudí: Colonia Güell*, *Gaudí: La Casa Milà* and *Gaudí: Park Güell*.

⁵⁰⁴ FERNÁNDEZ 2014, p. 141.

⁵⁰⁵ RILKE 1957.

⁵⁰⁶ GOMIS, PRATS and LE CORBUSIER 1958.

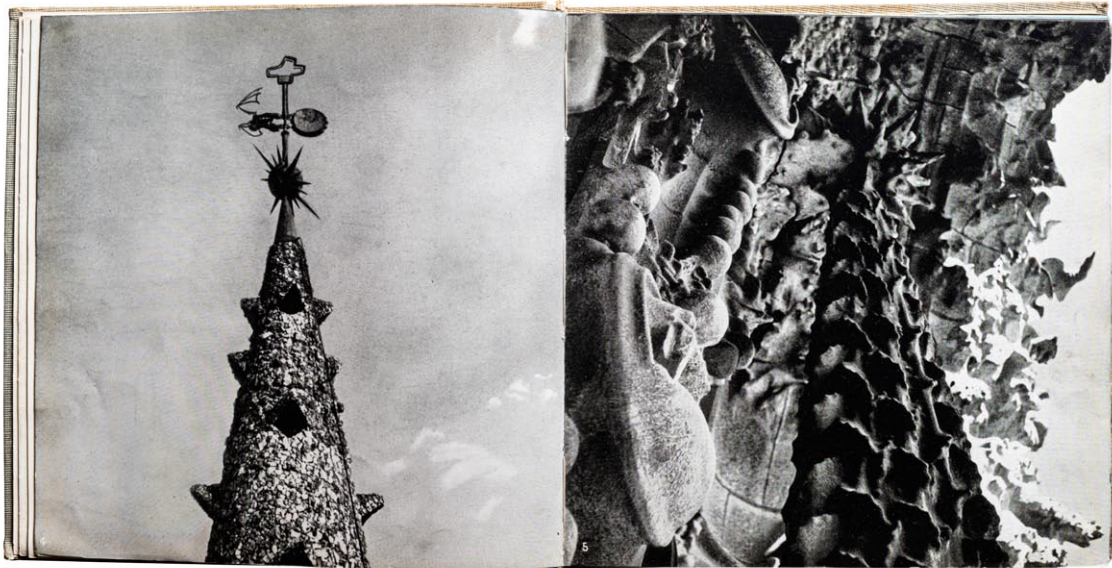
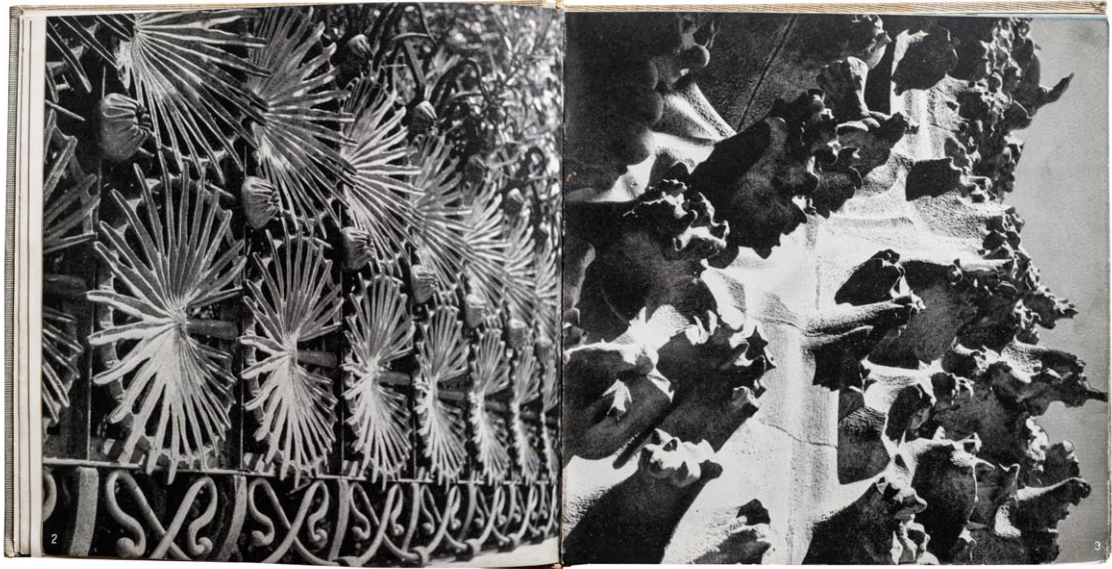


Cover and a double page of the *Gaudí FOTOSCOPI*. The parapet of the Milà House continues the curve of the Park Güell path, while the chimney in shadow of Milà house merges in the same rhythm as the pinnacles of Park Güell. A fold-out sheet can be used to recognise each photograph. Photographs: Joaquim Gomis [GOMIS, PRATS and LE CORBUSIER 1958].

In this book we wish to call the reader's attention to the special emphasis given to the order and arrangement of the illustrations. The aim of Messrs. Gomis and Prats—who have provided and arranged the photographic documents, has been not only to offer pictures, each one of which is, in itself, of remarkable value, but rather to give special care to the order in which these pictures follow each other. By this careful arrangement they are linked together to form a true sequence, which is called a "photoscope". In this sequence the forms and figures combine harmoniously, like literary or musical periods. Thus a study of these illustrations establishes a subtle rhythm that is almost a cinematographical. It connects and harmonizes the expressive aspects of the structures and of their details. The effect of each image is completed by the value of the whole composition. The technique of this perfect order in their arrangement—one of uninterrupted sequence—conveys a special meaning to the works of Antonio Gaudí; the idea of movement and continuity, or of contrast. This idea is never lost, rather it reaches the culminating point of fascination⁵⁰⁷.

The fotoscop "Gaudí" formed a sequence of 49 black and white photographs with 8 colour photographs interspersed. The Spanish printing media of the period still did not allow for colour printing on both sides of a sheet and it was decided that the colour photographs should always face a blank sheet. Every time that colour forced a break in the sequence, a new sequence was started with a very long shot of a Gaudí building. The rest of the book was based on putting together on every two facing pages mid shots or closeups of different buildings. As the authors explained in the clarifying note "the forms and figures combine harmoniously, like literary or musical periods". To illustrate the chosen composition method, we discuss the first two facing pages. The first page is a long shot of the Vicens house. On the next page are two closeups: on the left a view in perspective of the fence of Vicens house, with its leaves made from cast iron in the shape of a Mediterranean dwarf palm, and on the right is a view of the same type of perspective of the Sagrada Família's Nativity Façade, in which natural forms emerge from the ashlar of stone. The sunlight comes from the two photographs on the upper right side, which creates a strange effect of unity. Over the page are two other closeups: on the left, a front view of the steeple of Güell Palace crowned with a star-shaped ball and a weather-vane silhouetted against the sky, on the right is a hazy view of the Sagrada Família's Nativity Façade. Initially, it seems that the two photos are unrelated. However, if we look more closely at the photograph we can see a dark cone, textured with plant forms, which is also crowned by another star-shaped ball. If we look from further away we realise that this is a mirror image of the previous photograph. And so on successively. On many pages, the composition plays with the rules of abstraction as Prats had learnt from historical avant-gardes, point and line to plane. In this way, the window, the column, and the lintel become visual effects, many of which are disturbing, instead of what they really are.

⁵⁰⁷ "Deseamos llamar la atención al lector sobre el interés particular que, en el presente libro, posee la ordenación de las láminas. Los señores Gomis-Prats, autores de la documentación fotográfica, se han propuesto, no sólo facilitar imágenes de marcado valor, cada una de por sí, y han concedido primordial atención al modo de sucederse y eslabonarse constituyendo una verdadera "suite", a la que denominan 'fotoscop'. En éste, las formas y figuras enlazan armoniosamente, como períodos literarios o musicales: de este modo, en la contemplación de dichas láminas se establece un ritmo sutil, casi cinematográfico, que liga los aspectos expresivos de los monumentos y de los pormenores. El efecto de cada imagen se completa con el de su antecedente y consecuente y la totalidad origina un conjunto superior, por su intención y belleza, al de la simple suma de sus partes. Esta técnica de la perfecta seriación tiene un sentido especial aplicada a la obra de Antonio Gaudí, en la que la idea de movimiento y continuidad o contraste no se pierde nunca, y llega a lo fascinante", *ibidem*, p. [22].



Two double pages of the *Gaudí Fotoscop*. The cast iron railings of Vicens house are paired with the Nativity façade of the Sagrada Família, top, and the steeple of Güell Palace is contrasted with another view of the Nativity façade of the Sagrada Família, bottom, with plays on the form between them. Photographs: Joaquim Gomis [GOMIS, PRATS and LE CORBUSIER 1958].

The fotoscop “Sagrada Família” was practically overlooked but the fotoscop “Gaudí” had a better reception⁵⁰⁸. Gomis and Prats took charge of achieving better dissemination, particularly internationally. Here we reproduce two sheets of the mailing list drawn up to send the book to their closest contacts. The list shows the dense network of relationships they had formed. We also transcribe Oriol Bohigas’s enthusiastic response in a longer article written to criticise Italian Neo-Liberty:

A new book has appeared dedicated to Gaudí’s work. It is a wonderful book, with extraordinary clarity and unusual accuracy in our normal horizons. Editorial RM has put itself in one fell swoop at the forefront of this country’s book producers. The book is the best fotoscop that we know by Joaquín Gomis and Juan Prats. Never as in this work has such perfect concatenation between images been obtained. There are times when the amazing rhythm of these photographs surpasses as a work of creation the very architecture that they describe. The juxtaposition of the Hypostyle Hall of Park Güell with the series of chimneys of La Pedrera or a large window of the Sagrada Família with another of Santa Coloma creates a new emotional rhythm with its own personality that sometimes goes beyond the Gaudí work itself. Furthermore, this rhythm — and this is a successful element of the photographs, the selection and the order — reveals one by one all the visual values, all the renewed vision, even all the poetic content of Gaudí’s architecture⁵⁰⁹.

The young sector of Catalan architecture of the time came to terms with Gaudí’s architecture through the exhibition of 1956 and the fotoscop of 1958. It was no coincidence that Gomis and Prats were invited with Cirici to the School of Architecture of Barcelona to present a session of fotoscop “Gaudí” slides on 14 February 1958, as described by Cirici in his diary:

In the evening I’m giving a talk on Gaudí at the University with a fotoscop by Gomis-Prats, organised by Donato and Torres (son of T. Clavé), who are architecture students, and taken advantage of by the school. Bassegoda chairs beside Torres’s widow! Bassegoda gives a speech because the director, Amadeu Llopart, is still not there. The young men say that I can speak in Catalan. If there’s a fine they will pay. I use Catalan (probably the first talk given in Catalan at the University). Some stamp their feet and they are made to stop. At the end, Llopart arrives. He also speaks in Catalan!⁵¹⁰

It was the students, including Emili Donato (b. 1934) and Raimon Torres (1934–2013) — son of architect Josep Torres Clavé (1906–1939) and Mercè Torres (1907–1988) — who invited

⁵⁰⁸ [Los libros del día] Gaudí... 1958, BOHIGAS 1958, GARCÍA-VIÑÓ 1960A, PEVSNER 1960.

⁵⁰⁹ “Ha aparecido un nuevo libro dedicado a la obra de Gaudí. Es un libro maravilloso. de una pulcritud extraordinaria, de una precisión tipográfica inusitada en nuestros habituales horizontes. La editorial RM se ha colocado con un solo golpe en la vanguardia de los realizadores de este país. El libro es el mejor fotoscop que conocemos de Joaquín Gomis y Juan Prats. Nunca como en éste una tan perfecta concatenación de imágenes. Hay momentos que el ritmo alucinante de estas fotografías llega a superar como obra de creación a la misma arquitectura que describe. La yuxtaposición de la Sala hipóstila del Parque Güell con la sucesión de chimeneas de la Pedrera o un ventanal de la Sagrada Família con otro de Sta. Coloma crea un nuevo ritmo emotivo con propia personalidad que a veces supera al de la misma obra gaudiniana. Un ritmo, por otra parte —y este es el acierto de las fotografías, de la selección y de la ordenación—, que descubre uno a uno todos los valores plásticos, toda la visión renovadora, incluso todo el contenido poético de la arquitectura de Gaudí”, BOHIGAS 1958, p. 22.

⁵¹⁰ “Vespre faig conferència a la Universitat sobre Gaudí amb fotoscop de Gomis-Prats, organitzat per Donato i Torres (fill de T. Clavé), estudiants d’arquitectura i aprofitat per l’escola. Bassegoda presideix al costat de la vídua Torres! Parla Bassegoda perquè encara no hi ha el director, Amadeu Llopart. Em diuen els nois que puc parlar català. Si hi ha multa la pagaran. Parlo català (probablement la primera conferència catalana a la Universitat). Uns piquen de peus i els fan callar. A la fi, Llopart ha arribat. També parla català!”, SOLER 2014, p. 358.

Gaudí - Editorial R.M.

José / G. /

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Lanuza, 36
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Sartoris

Roland Penrose
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LONDON

The Museum of Modern Art
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New York, 19 N.Y.

Antonio Bonet

Front and back of the list of contacts with addresses to which a copy of the *Gaudí* Fotoscop was to be sent, 1958 [Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès].

Augusto Malveny
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BARCELONA

Amigos de Gaudi

Hedgard Kauffmann
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Pablo Picasso

NIZA

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Christian Zervas
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VISION NUEVA DE GAUDÍ
en
GAUDÍ

PREFACIO de Le Corbusier.
FOTOGRAFÍAS: Joaquín Gomis.
SELECCION Y SECUENCIA: J. Prats Vallés.
61 fotografías en negro y color.
Texto castellano, francés e inglés.

INDISPENSABLE PARA CONOCER LA OBRA DE GAUDI

Editorial R. M.



■ Pídalo a su librero.
Distribuidor para España:

A. E. D. O. S.

Consejo de Ciento, 391. - BARCELONA



gaudi

Prefacio Le Corbusier
Fotoscop Gomis Prats

61 fotografías en negro y color - Texto castellano, francés e inglés

INDISPENSABLE PARA CONOCER LA OBRA DE GAUDI

Editorial RM



Distribuidor para España: A. E. D. O. S. - Consejo de Ciento, 391
BARCELONA

Two advertisements for the *Gaudí* Fotoscop inserted in the May and June 1958 issues of the magazine *Índice de artes y letras*.

Gomis, Prats and Cirici to university classrooms governed by top officials from the Franco regime, such as the director Amadeu Llopart (1888–1970) or his secretary Bonaventura Bassegoda Musté (1896–1987). Cirici mentioned with admiration two aspects. First, the event was attended by Mercè Torres, the widow of Josep Torres Clavé who, as a Catalan Government commissioner, had expelled pro-Franco professors from the staff of the School of Architecture in 1936⁵¹¹. Second, Cirici's talk could be given in Catalan.

To the desperation of Joan Prats and Joaquim Gomis, other studies on Gaudí overtook the long-awaited book by Sweeney-Sert. Henry-Russell Hitchcock took advantage of his work for MoMA to publish a long article in the *Architectural Record*⁵¹². George R. Collins managed to publish a monograph on Gaudí in 1960⁵¹³ in the prestigious collection Masters of World Architecture, along with monographs on Frank Lloyd Wright, Mies van der Rohe, Le Corbusier, Pier Luigi Nervi and Alvar Aalto. The book was rapidly translated into Spanish by Bruguera⁵¹⁴. Collins, who was well-informed by the Casanelles sector of Amics de Gaudí, prepared a book that was focused on the Catalan context and well-illustrated. Collins did not use any photographs from the *Archive photographique* Gomis-Prats, but through the Amics de Gaudí he could not resist the temptation to commission from photographer Francesc Aleu Roca substitutes for the photographs of Joaquim Gomis, as we can see in the closeups of Batlló house that we reproduce along with the cover of the book.

Finally, the publisher Gerd Hatje of Stuttgart published Sweeney-Sert's long-awaited book at the end of 1960 with the support of The Architectural Press in London, Praeger in New York, Ediciones Infinito in Buenos Aires and Il Saggiatore in Milan. The book by James J. Johnson and Josep Lluís Sert ended up being given the succinct title *Antoni Gaudí*⁵¹⁵. Almost as if it could serve as an excuse, in the acknowledgements section the authors wrote: "This book could not have been written without the remarkable photographic files on Gaudí's work built up by Joan Prats and Joaquim Gomis"⁵¹⁶. Sweeney and Sert selected a total of 86 photographs from the *Archive photographique* Gomis-Prats, which should represent approximately half the photographs published in the book. Notably, Gomis himself regretted that he had not been able to photograph many interiors of Gaudí's architecture⁵¹⁷ and to avoid showing them with transformations it was necessary to resort to the photographic collection of Arxiu Mas.

⁵¹¹ GRAUS and ROSELL 2010, p. 29.

⁵¹² HITCHCOCK 1958.

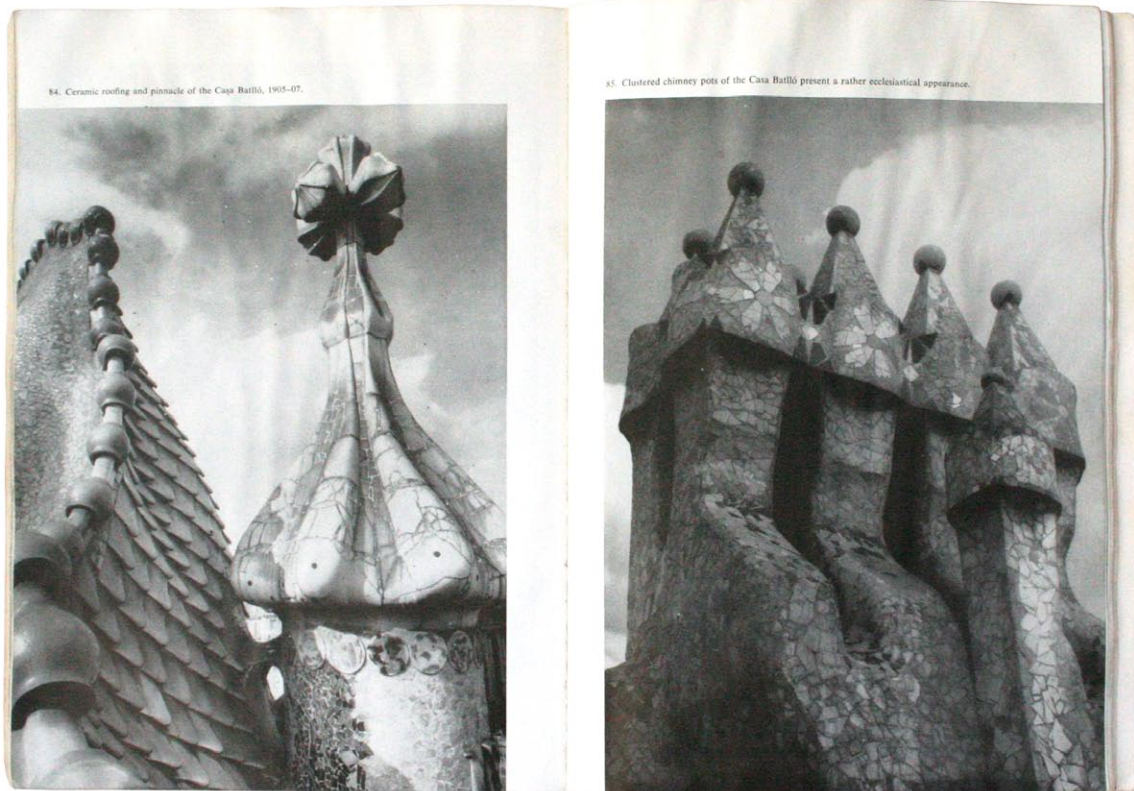
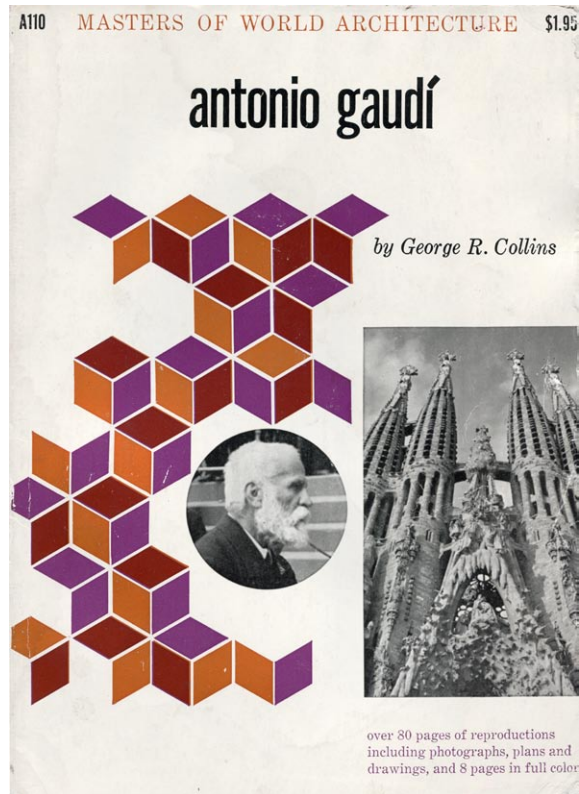
⁵¹³ COLLINS 1960.

⁵¹⁴ COLLINS 1961.

⁵¹⁵ SWEENEY and SERT 1960.

⁵¹⁶ *Ibidem*, p. [4].

⁵¹⁷ CARCASONA 1956B.



Cover of the book on Gaudí by George R. Collins in the Masters of World Architecture collection, top, and double page of the same book with two photographs of Batlló house by Francesc Aleu that are designed to imitate the approach to Gaudí established by Gomis-Prats [COLLINS 1960].

The dust jacket of the book closed the circle of relations. It was drawn by Joan Miró on a collage of three cuttings from two photographs by Joaquim Gomis⁵¹⁸: a face, a small yellow sun and a background with a twisted figure, like the crack that can be seen in the *trencadís*. The book opened with Miró and closed with “Gaudí’s message” illustrated with recent works by Pier Luigi Nervi, Le Corbusier and Iannis Xenakis and Félix Candela, and showing Gaudí as a forerunner of the discussion at that time.

Josep Maria Rovira⁵¹⁹ and Juan José Lahuerta⁵²⁰ analysed the reasoning and limitations of Sweeney’s and Sert’s book. Rovira considered that it was homesickness that drove Sert to write the book and Lahuerta considered that the book “works like a crescendo that starts with Gaudí the constructor clinging to styles, particularly gothic, and ends with a formalist Gaudí, showing us, again, abstract fragments by him and magnificent photographs, in this case mainly by Joaquim Gomis”⁵²¹. Here, we will only describe some influences of the almost obsessive fixations of Gomis-Prats.

The start of the chapter entitled “The architect-builder”, especially on pages 56 and 57, recreates a kind of Gaudí atmosphere, similar to the Miró atmosphere that we already know. That is why two photographs are reproduced: an olive tree from the album “Mas Miró”⁵²² by Joaquim Gomis with the following legend: “Olive tree in the Mas Miró near Tarragona. Gaudí like the painter Joan Miró was influenced in his early years by the landscape of that region: the olive and the carob trees, the colour of the earth, the rock formations, the intense light and the reflections and movement of the sea”⁵²³. And some jars of oil by an unknown author, like the jars that had led to Joan Prats’s incarceration, with the following legend: “Oil jars. The sculptural quality of Mediterranean pottery in the intense sunlight of the Catalan coast has helped to foster Gaudí’s sense of plasticity and his preference for full rounded forms”⁵²⁴.

The influence of Gomis-Prats was considerable and therefore we should not be surprised that most of the photographs by Gomis-Prats were reproduced in the following three chapters: “Knowledge and use of materials, texture and colour”, “Natural Forms” and “Gaudí – Sculptor”. In the layout prepared by Joseph Zalewski, the most striking pages combine two photographs, one per page, one aligned below and the other above, or a page with two small photographs, one above the other, contrasting with a large photograph on the other page. At no point was the aim to imitate a fotoscop. These were illustrations

⁵¹⁸ See the full photographs inside the book: SWEENEY and SERT 1960, p. 129, 131.

⁵¹⁹ ROVIRA 2000, p. 243–246.

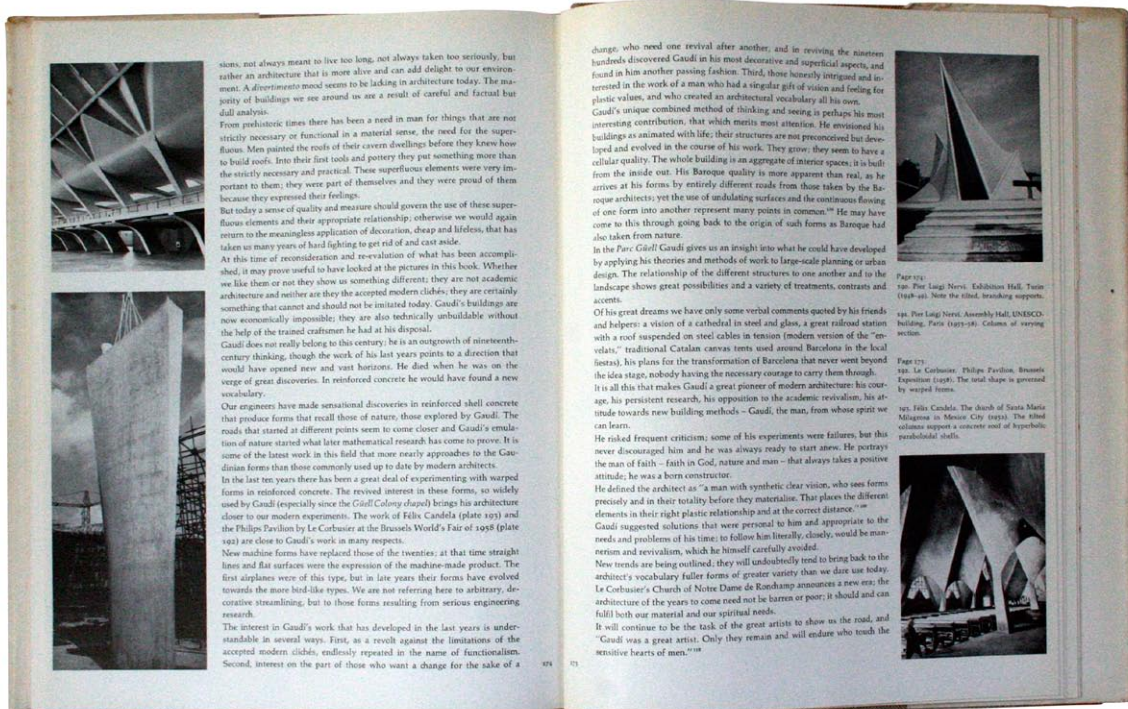
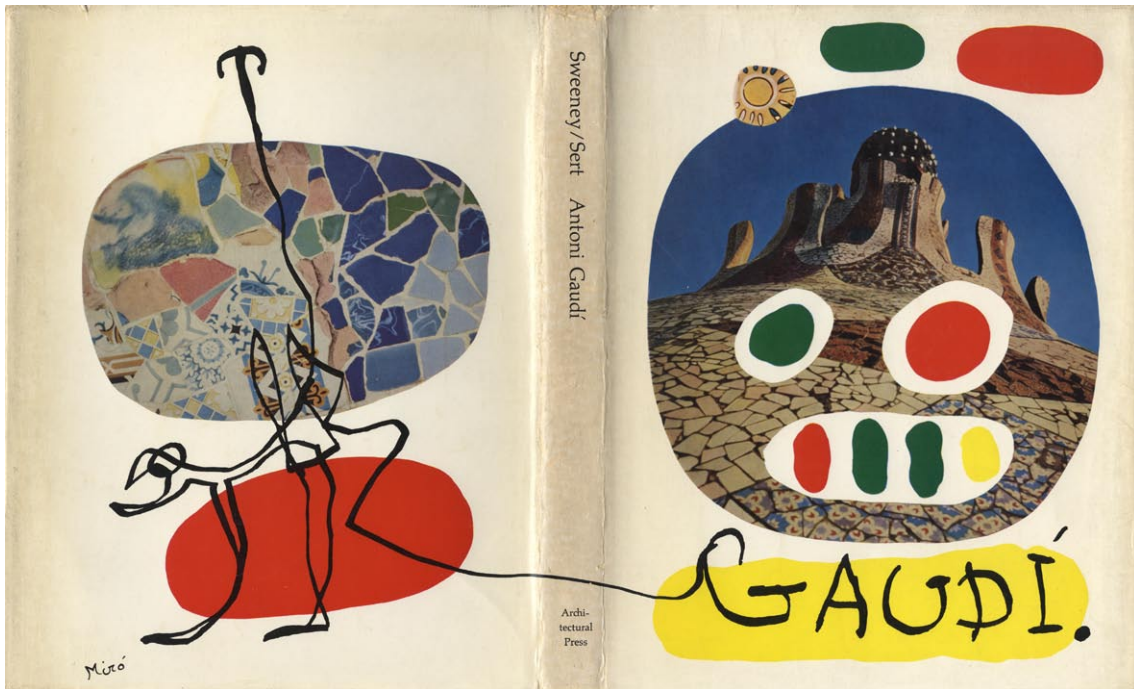
⁵²⁰ LAHUERTA 2002A, p. 122, 190–191, 2005, p. 178–179, 2021B, 2022.

⁵²¹ “[...] funciona com un crescendo que comença amb un Gaudí constructor aferrat als estils, especialment al gòtic, i culmina en un Gaudí formalista, que ens mostren, de nou, amb fragments abstractes d’ell i amb fotografies magnífiques, en aquest cas majorment de Joaquim Gomis”, LAHUERTA 2005, p. 179.

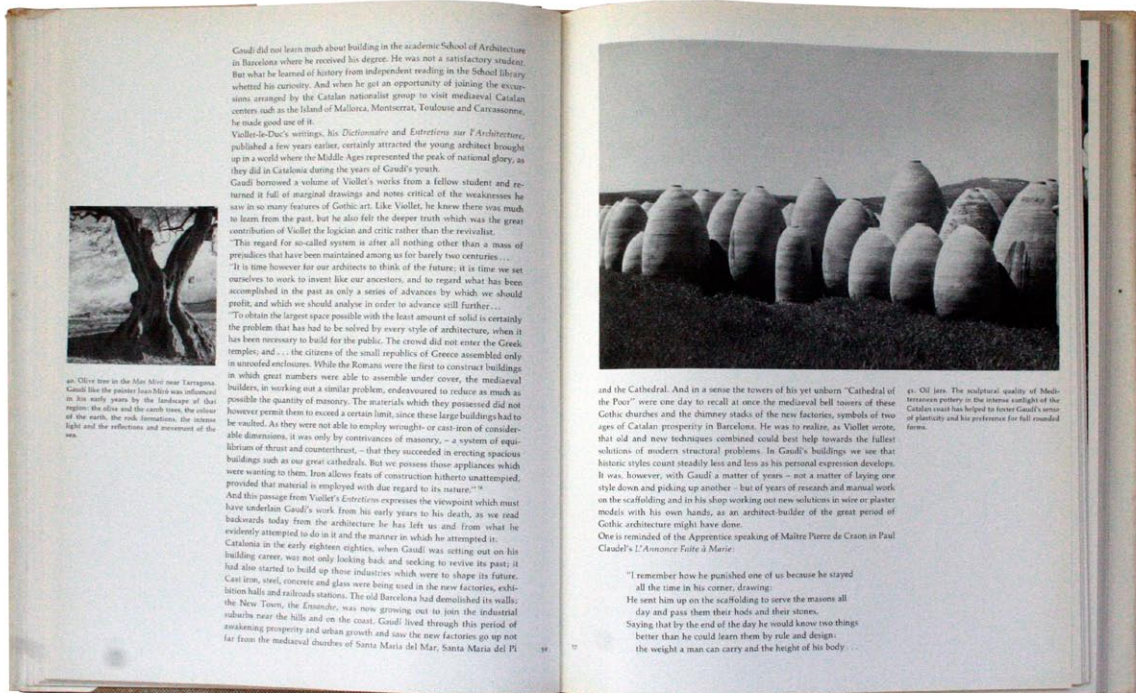
⁵²² ANC1-972-N-7009.

⁵²³ SWEENEY and SERT 1960, p. 56.

⁵²⁴ *Ibidem*, p. 57.



Dust jacket of the book by James J. Sweeney and Josep Lluís Sert on Gaudí with a drawing by Joan Miró on two manipulated photographs by Joaquim Gomis, top, and a double page from the final chapter "Gaudí's message" in which works are reproduced by Pier Luigi Nervi, Le Corbusier, Iannis Xenakis and Félix Candela, who had received the message of the forerunner Gaudí [SWEENEY and SERT 1960, p. 174-175].



an Olive tree in the Mas Miró near Terragona. Gaudí like the master Joan Miró was influenced in his early years by the landscape of that region: the olive and the cork trees, the colors of the earth, the rock formations, the intense light and the reflections and movement of the sea.

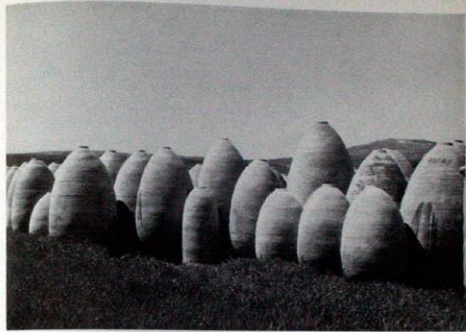
Gaudí did not learn much about building in the academic School of Architecture in Barcelona where he received his degree. He was not a satisfactory student. But what he learned of history from independent reading in the School library whetted his curiosity. And when he got an opportunity of joining the excursions arranged by the Catalan nationalist group to visit mediaeval Catalan centers such as the island of Mallorca, Montserrat, Toulouse and Carcassonne, he made good use of it.

Vallès-le-Duc's writings, his *Dictionnaire and Entretiens sur l'Architecture*, published a few years earlier, certainly attracted the young architect brought up in a world where the Middle Ages represented the peak of national glory, as they did in Catalonia during the years of Gaudí's youth.

Gaudí borrowed a volume of Vallès's works from a fellow student and returned it full of marginal drawings and notes critical of the weaknesses he saw in so many features of Gothic art. Like Viollet, he knew there was much to learn from the past, but he also felt the deeper truth which was the great contribution of Viollet the logician and critic rather than the revivalist.

"This regard for so-called system is after all nothing other than a mass of prejudices that have been maintained among us for barely two centuries. . . . It is time however for our architects to think of the future, it is time we set ourselves to work to invent like our ancestors, and to regard what has been accomplished in the past as only a series of advances by which we should profit, and which we should analyse in order to advance still further. . . . To obtain the largest space possible with the least amount of solid is certainly the problem that has had to be solved by every style of architecture, when it has been necessary to build for the public. The crowd did not enter the Greek temples; and . . . the citizens of the small republics of Greece assembled only in unroofed enclosures. While the Romans were the first to construct buildings in which great numbers were able to assemble under cover, the mediaeval builders, in working out a similar problem, endeavored to reduce as much as possible the quantity of masonry. The materials which they possessed did not however permit them to exceed a certain limit, since these large buildings had to be vaulted, as they were not able to employ wrought- or cast-iron of considerable dimensions, it was only by contrivances of masonry, — a system of equilibrium of thrust and counterthrust, — that they succeeded in erecting spacious buildings such as our great cathedrals. But we possess those appliances which were wanting to them. Iron allows feats of construction hitherto unattempted, provided that material is employed with due regard to its nature." 37

And this passage from Vallès's *Entretiens* expresses the viewpoint which must have underlain Gaudí's work from his early years to his death, as we read backwards today from the architecture he has left us and from what he evidently attempted to do in it and the manner in which he attempted it. . . . Catalonia in the early eighteen eighties, when Gaudí was setting out on his building career, was not only looking back and seeking to revive its past; it had also started to build up those industries which were to shape its future. Cast iron, steel, concrete and glass were being used in the saw factories, exhibition halls and railroad stations. The old Barcelona had demolished its walls; the New Town, the *Ensanche*, was now growing out to join the industrial suburbs near the hills and on the coast. Gaudí lived through this period of awakening prosperity and urban growth and saw the new factories go up not far from the mediaeval churches of Santa Maria del Mar, Santa Maria del Pi



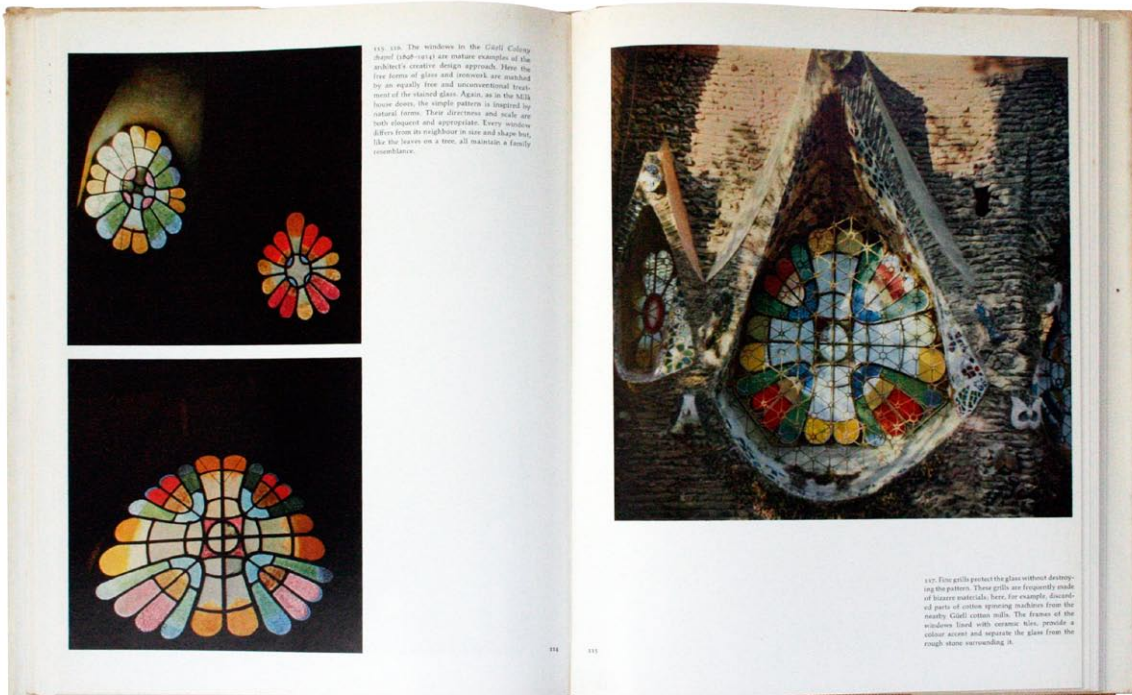
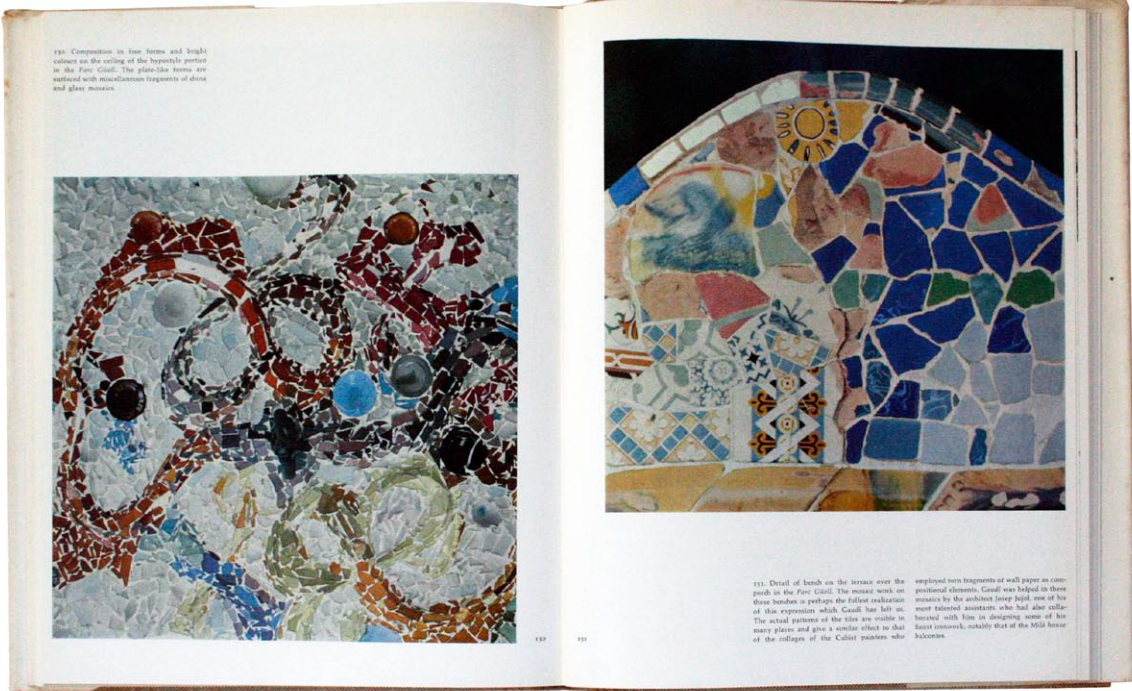
and the Cathedral. And in a sense the towers of his yet unborn "Cathedral of the Poor" were one day to recall at once the mediaeval bell towers of these Gothic churches and the chimney stacks of the new factories, symbols of two ages of Catalan prosperity in Barcelona. He was to realize, as Viollet wrote, that old and new techniques combined could best help towards the fullest solutions of modern structural problems. In Gaudí's buildings we see that historic styles count steadily less and less as his personal expression develops. It was, however, with Gaudí a matter of years — not a matter of laying one style down and picking up another — but of years of research and manual work on the scaffolding and in his shop working out new solutions in wire or plaster models with his own hands, as an architect-builder of the great period of Gothic architecture might have done.

One is reminded of the Apprentice speaking of Maître Pierre de Craon in Paul Claudel's *L'Annonce faite à Marie*:

"I remember how he punished one of us because he stayed all the time in his corner, drawing. He sent him up on the scaffolding to serve the masons all day and pass them their beds and their stones. Saying that by the end of the day he would know two things better than he could learn them by rule and design: the weight a man can carry and the height of his body."

Oil jars. The sculptural quality of Mediaeval pottery in the intense sunlight of the Catalan coast has helped to foster Gaudí's sense of plasticity and his preference for full rounded forms.

Photograph of an olive tree from the "Mas Miró" album by Gomis-Prats [ANC1-972-N-7009], top, and a double page from the book by James J. Sweeney and Josep Lluís Sert on Gaudí in which the same photograph is used and another of oil jars to refer to the landscape that would have had a profound influence on Gaudí and on Miró [SWEENEY and SERT 1960, p. 56–57].



Two ways of arranging the photographs by Joaquim Gomis in the layout of Joseph Zalewski for the book by James J. Sweeney and Josep Lluís Sert on Gaudí. Photographs of Park Güell, top, and of the Church of Colònia Güell, bottom [SWEENEY and SERT 1960, p. 130-131, 114-115].

of a book on the history of architecture with its narrative logic and illustrations needs. Prats and Gomis expected a lot of it, as can be seen in August 1960 in a letter from Gomis to Hatje, when the book's publication was imminent:

This book that was conceived twenty years ago has taken up too long a time in my life, as the photographs it contains are not, as you well know, more than a small selection of a pile of photographs that I have taken in different seasons of the year and at different times to capture them at the moment that I thought was best. Indeed, the architecture of Gaudí plays with sunlight as he knew the angle that it was at in each moment, and, in my opinion, this was always present when he made his creations. That is why certain photographs were taken in winter, others in summer, etc. considering the angle of solar incidence, which forced me also to take some in the morning, others at midday or in the afternoon...

I hope you understand how anxious I am to see all of that within your book, which I hope will be a new publishing success, like others that you have had⁵²⁵.

However, the Sweeney-Sert book arrived late, at a time when Collins had established a solid historiographic interpretation that would take many years to be disputed. In addition, it was received with the feedback from Hitchcock's MoMA Exhibition and at a time when the number of interpretations of Gaudí's work was increasing. For example, Gaudí was included in *Phantastische Architektur* by the same publisher Gert Hatje⁵²⁶. In short, the reviews were not very favourable. Eric Pawley, from the *Journal of the American Institute of Architects*, said "The book is also quite repetitious as if the two authors worked separately—perhaps one with the right and one with the left hand"⁵²⁷. The most devastating criticism, and surely the most painful, was written by architect David Mackay (1933–2014) in *Cuadernos de Arquitectura* when he compared the books by Collins and Sweeney-Sert. Mackay considered that Collins's book could already be considered a "classic study":

Truly erudite, he set out his work in a methodical and rational way to make this book the classic study on Gaudí. His opinion is sound and he has delved so deeply into his topic that the myth of Gaudí as a mystic figure can no longer be taken into consideration. Collins perfectly associates Gaudí with his political and artistic environment. His notes at the end of the book provide a virtual history of "Modernisme"⁵²⁸.

...in contrast, the book by Sweeney-Sert had little depth...

⁵²⁵ "Ce livre qui a été conçu il y a une vingtaine d'années, m'a occupé un temps assez long de ma vie, car les photos qu'il contient, ce ne sont, comme vous le savez bien, qu'un petit choix d'un tas que j'ai fait dans les différentes saisons de l'année et heures distinctes pour les prendre au moment que j'ai pensé être mieux. En effet, l'architecture de Gaudí joue avec l'éclairage du soleil dont il en connaissait l'angle en tout temps et qu'il tenait, à mon avis, toujours présent quand il réalisait ses créations. C'est pour cela que certaines photos ont été prises en hiver, d'autres en été, etc., en tenant compte de l'angle d'éclairage du soleil ce qui m'a obligé en même temps, d'en prendre le matin, d'autres à midi ou encore l'après-midi... / Vous comprendrez, j'espère, combien je suis anxieux de revoir tout ça à nouveau dans votre livre, que je souhaite soit un nouveau succès d'édition, comme vous en avez déjà tant d'autres", Joaquim Gomis to Gerd Hatje, Barcelona, 2 August 1960, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁵²⁶ CONRADS and SPERLICH 1960.

⁵²⁷ PAWLEY 1960

⁵²⁸ MACKAY 1961.

In contrast, one of the least profound books that has emerged on Gaudí is that offered by James Sweeney and J. LL. Sert. It is a pity that the magnificent, poetic photographs by Joan Prats and Joaquín Gomis have been accompanied by this timid, superficial text that is even at times fawning. To promote the cause of their architect, the authors have constantly highlighted the difference between Gaudí and his contemporaries, unlike Collins, who correctly sees Gaudí as forming part of the movement. In fact, in the entire book, the word “modernisme” does not even appear once⁵²⁹.

The photographs did not save the book.

⁵²⁹ *Ibidem.*

Fotoscop *Atmósfera Miró* (1959)

I have just received the copies of *Atmosfera*. Magnificent! The perfect rhythm of the fotoscop. Extremely good!!

Joan Miró to Joan Prats, 22 July 1959⁵³⁰.

Explaining Miró in the United States of America

The fruitful collaboration of Gomis-Prats with Editorial RM during the publication of the fotoscop *Gaudí* (1958) enabled the design of a larger collection of photobooks. Between 1958 and 1962, four books with photographs by Gomis-Prats were published—*Gaudí*, *Atmósfera Miró*, *Antonio Tàpies* and *Creación Miró 1961*—and two more were still pending with photographs by Lucien Hervé — *El Escorial* and *Arquitectura popular española*⁵³¹. On 30 December 1958, Joan Prats, Joaquim Gomis and Ramon Julià, for Editorial RM, signed the contract for the fotoscop *Atmósfera Miró*, with all the guarantees of a quality edition:

7. Editorial RM agrees to publish the book with the montage and layout of photographs that was created and presented by Messrs Prats and Gomis.
8. Editorial RM agrees to publish the book with the utmost care, regarding the reproduction of the photographs and the quality of the paper and binding.
9. Editorial RM agrees to publish and put on sale to the public the book that is the subject of this contract no later than six months after the date of signing this contract. If this condition is not met, Editorial RM cannot make a claim against Messrs Prats and Gomis, and Prats and Gomis will not be obliged to return the 10,000 pesetas that they received as an advance on the agreed 10%⁵³².

⁵³⁰ Joan Miró to Joan Prats, Palma de Mallorca, 22 July 1959, Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

⁵³¹ BERGERA 2019.

⁵³² "7. Editorial RM se obliga a publicar el libro con el montaje y distribución de fotografías realizado y presentado por los Sres. Prats y Gomis. / 8. Editorial RM se obliga a editar el libro con el máximo de cuidado, tanto en lo referente a la reproducción de las fotografías como en la calidad de papel y encuadernación / 9. Editorial RM se obliga a editar y poner a la venta al público el libro objeto del presente contrato en el plazo máximo de seis meses a contar de la fecha de la firma del presente contrato. Caso de no cumplir con esta condición Editorial RM no podrá reclamar a los Sres. Prats y Gomis, ni estos estarán obligados a devolver, las 10.000 pesetas percibidas por ellos en concepto de adelanto sobre el 10% acordado",

This was the written result of a year of groundwork. Of course, the photographs had already been taken and selected, as explained in the previous chapters. However, in this case Joan Miró's agenda was what set the pace. Miró promoted various initiatives to publicise his work, that is, to better explain it to a public that still had misgivings. Notably, after Miró's journey to New York in 1947, filmmaker Thomas Bouchard (1895–1984) started to film him while he worked in the city⁵³³ for the documentary *Joan Miró Makes a Color Print* (1948). Bouchard continued recording in Barcelona in 1953⁵³⁴, and finally released *Around and About Miró* at Harvard in 1955⁵³⁵ and at the Windsor Palace of Barcelona in 1958⁵³⁶. Similarly, in 1957 poet Jacques Dupin (1927–2012) started to document the works of Miró with the aim of writing his long monography *Miró*⁵³⁷ that was eventually published in 1961. Miró's agenda for 1959 had two crucial dates in the United States. First, between 18 March and 10 May, a second retrospective exhibition *Miró* was planned at the Museum of Modern Art of New York, curated by William R. Lieberman (1924–2005) and with a catalogue by art critic James Thrall Soby (1906–1979)⁵³⁸. Second, Pierre Matisse, who was always on the lookout for opportunities of this kind, presented at his New York gallery a deluxe copy of *Constellations* with texts by André Breton (1896–1966), between 17 March and 11 April of the same year.

Thus, with these prospects, Miró wrote to Prats in July 1958: "Could you also bring the mockup of the book that you have prepared about me, Josep Lluís [Sert] could suggest ideas"⁵³⁹. In August 1958, before signing the contract with Julià, Miró sounded out Pierre Matisse:

At the same time as this book [referring to the copies of *Constellations*], I have another project that I would like to propose. Prats is preparing a book (*The Miró atmosphere*) – published in three languages, like the one that has just been published about Gaudí, with very beautiful photographs, superb printing and a text by Le Corbusier. It is a selection of black and white and colour photographs by Gomis, of Mont-roig and my workshop in Pasage del Crèdit, both of which have great human value and represent, as you know, the end of a stage in my life and my work, before the start of the new stage in Mallorca. Sweeney has been considered for the text, the publisher does not want to save costs, as in the work *Gaudí*. I have told Prats that it is absolutely necessary for this book to be completed for the opening of my retrospective and that he himself should come to present it in New York. He often

Contract between Editorial RM and Joan Prats and Joaquim Gomis for publication of the book *Atmosfera Miró*, Barcelona, 30 December 1958, Box 2 – File 2 – Folder 2/2 "correspondència i retalls", Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁵³³ UMLAND 1993, p. 338.

⁵³⁴ *Ibidem*, p. 340.

⁵³⁵ *Ibidem*.

⁵³⁶ *Proyección por primera vez en Europa del Film AROUND ABOUT MIRO realizado por Thomas Bouchard [sic], con música de Edgard Varése [sic]. Club 49, Cámara Barcelonesa de Arte Actual, 23, 1957-58 (Cine Windsor, 28 May 1958)*, [Invitation card], Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

⁵³⁷ DUPIN 1961.

⁵³⁸ SOBY 1959.

⁵³⁹ "Podries portar també la maqueta del llibre que prepareu sobre mi, en Josep Lluís podria suggerir idees", Joan Miró to Joan Prats, Son Abrines, Calamajor, Palma de Mallorca, 23 July 1958. Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

works until three in the morning to complete the mockup to present to you. Of course, I will contribute directly to enrich it. Although the two are so different, I think that this book, along with *Constellations*, even though the two are so different, could generate great interest in America and the first well-aimed impact should be made at the time of my exhibition. I would like you to advise Prats, to work as a good team⁵⁴⁰.

Matisse replied in the affirmative and confirmed the interest that the fotoscop *Atmosfera Miró* could have for MoMA. He offered to exhibit part of the material in his own gallery:

Prats's project is very interesting and I perfectly remember the magnificent photographs by Gomis, at Mont-roig and in the Pasaje Crédito. For now, and with your explanations about this book, I think it should be put in the hands of a specialised distributor with experience in livres d'art such as Wittenborn. If the book is ready for our exhibition in the museum, I am convinced that the museum would agree to sell it along with the other books. For my part, I could study the possibility of its presentation coinciding, with beautiful enlargements of the main photographs and other documents, with that of *CONSTELLATIONS*. The idea of asking Sweeney for the text seems excellent to me⁵⁴¹.

Quickly, Miró alerted his friend Prats: "he [Pierre Matisse] is very impressed with your book and wants to do a combined action with '*Constellations*', he has great ideas. It would be good if you could present your mockup and see the publisher, to work effectively"⁵⁴².

In the correspondence, the name of James J. Sweeney appears as the most appropriate person to write the introductory text. If the idea was that the fotoscop *Atmosfera Miró* was an element that should reinforce Miró's strategy for penetrating the US art market, Sweeney was the right person. We have noted elsewhere⁵⁴³ how Sweeney had embraced the narrative of "Miró Atmosphere" in his article *Art News Annual* of 1954⁵⁴⁴, where he had

⁵⁴⁰ "Simultanément à ce livre, j'ai un autre projet à vous suggérer. Prats prépare un bouquin (*L'atmosphère Miró*) – édité à trois langues, comme celui qui vient de paraître, très belles photos et belle impression, sur Gaudí, avec un texte de Le Corbusier. Ce serait un choix de photos en noir et en couleurs faites par Gomis, de Mont-roig et de mon atelier del Pasaje del Crédito, ces deux choses ont une grande valeur humaine et représentent, comme vous le savez, la fin d'une étape de ma vie et de mon œuvre, avant de l'éclosion de la nouvelle étape de Majorque. On a pensé à Sweeney pour le texte, l'éditeur ne veut rien épargner, comme il l'a fait avec *Gaudí*. J'ai dit à Prats qu'il faut absolument que ce livre soit prêt pour l'ouverture de ma rétrospective et qu'il vienne lui-même le présenter à New York. Très souvent, il a travaillé jusqu'à 3 heures du matin pour terminer la maquette et vous la présenter. Il y aurait aussi, naturellement, mon intervention directe pour l'enrichir. Il m'a semble que ce livre, avec *Constellations*, tout en étant tous deux très différents, pourrait avoir le plus grand intérêt pour l'Amérique et c'est au moment de mon exposition que le premier coup doit être frappé. Je voudrais que vous donniez votre avis et vos conseils à Prats pour agir en bonne équipe", Joan Miró to Pierre Matisse, Son Abrines, Calamajor, Palma de Mallorca, 25 August 1958 [SCLAUNICK 2019, p. 402–403].

⁵⁴¹ "Le projet de Prats est très intéressant et je me souviens parfaitement des magnifiques photographies de Gomis tant à Mont-roig qu'au Pasaje Crédito. Dès à présent et avec les renseignements que vous me donnez sur ce livre, il me semble qu'il faudrait le mettre entre les mains d'un distributeur avisé et spécialisé dans les livres d'art tel que Wittenborn. Le livre était prêt pour notre exposition au musée je suis sûr qu'il prendrait pour le vendre avec leurs autres ouvrages. De mon côté on pourrait étudier la possibilité de conjuguer sa présentation avec de beaux agrandissements des photos principales et autres documents avec celle des *CONSTELLATIONS*. L'idée de demander à Sweeney pour le texte me paraît excellente", Pierre Matisse to Joan Miró, Saint-Jean-Cap-Ferrat, 31 August 1958 [SCLAUNICK 2019, p. 406].

⁵⁴² "[en Pierre Matisse] està molt impressionat amb el vostre llibre i vol fer una acció combinada amb '*Constellations*', té grans idees. Convindria poguèssim presentar la teva maqueta i poguèssim veure l'editor, per a fer feina eficaç", Joan Miró to Joan Prats. Son Abrines, Calamajor, Palma de Mallorca, 9 September 1958. Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

⁵⁴³ MARTÍN-NIEVA 2018A, p. 146–149.

⁵⁴⁴ SWEENEY 1954.

published the clearest photographs of Joaquim Gomis next to paintings such as *Montroig, l'église et le village* (1919), *La ferme* (1922) or *Le potager à l'âne* (1918). On other pages, Sweeney preferred to freely associate photographs by Gomis showing details of plants with drawings by Miró from the 1940s.

Furthermore, in the discussion between Miró and Prats, the idea emerged to partially make the photobook a collector's book that would include original graphic work by Miró. In October 1958, Miró wrote to Matisse: "Prats has come to spend some days in Mont-roig, we have worked on the book that he is preparing, *atmosfera Miró*, which will be a very interesting book from a documentary perspective. I am also going to produce a lithograph for the deluxe editions and thus support him"⁵⁴⁵. Finally, 160 numbered copies were produced that included a colour lithograph signed by Miró and 28 further copies that included the colour lithograph, a parchment dust jacket with the drawing of the engraving of the front cover and an original signed drawing on each copy⁵⁴⁶.

However, the book was delayed as the text by Sweeney did not arrive. In November 1958, Miró wrote to Prats:

What is happening with the book? I am a little concerned about the lack of news, the difficulties that may arise can be resolved with courage. But write to me with some news. "Constellations" is progressing, the presentation will be held on 15 January at chez Berggruen.

Josep Lluís [Sert] has written to me saying that he has talked to Sweeney about the preface, I have also written directly, so I hope that this will work out⁵⁴⁷.

One month before the openings, Miró, who was now very concerned, wrote to Matisse:

What is concerning now is Sweeney's delay in sending his text on *Atmosfera*, which you wanted to present at the same time [as *Constellations*]. This would have been perfect. You could put pressure on James by explaining this to him, so that he sends the text to Prats as soon as possible⁵⁴⁸.

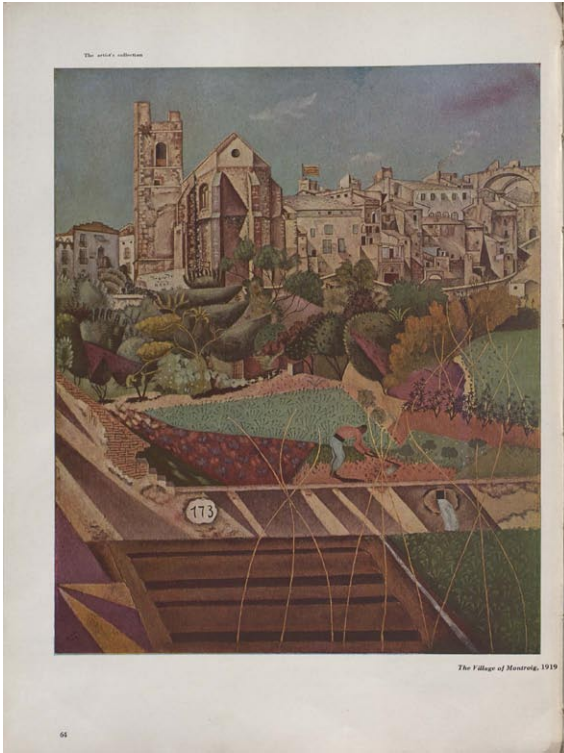
Unfortunately, the Pierre Matisse Gallery had to present the facsimile edition of *Constellations* without the fotoscop *Atmosfera Miró*, even though it had already been announced in an

⁵⁴⁵ "Prats est venu passer quelques jours à Mont-roig, nous avons travaillé au livre qu'il prépare *atmosphère Miró*, ça sera un livre très intéressant au point de vue documentaire. Je vais aussi graver une litho pour les exemplaires de luxe pour les encourager", Joan Miró to Pierre Matisse, Son Abrines, Calamajor, Palma de Mallorca, 29 October 1958 [SCLAUNICK 2019, p. 415].

⁵⁴⁶ The lithograph and the parchments were presented to collectors from Barcelona, before the publication of the book, in the Sala Gaspar of Barcelona on 8 April 1959. *Exposició de 28 pergamins originals de JOAN MIRÓ i d'una litografia destinats a l'edició de luxe i super-luxe del llibre Atmosfera Miró. Club 49, 22, 1958-59 (Sala Gaspar, 8 April 1959)*, [Invitation card], Joan Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

⁵⁴⁷ "Què passa amb el llibre? Davant la manca de noves estic una mica intranquil, les dificultats que es puguin presentar es resoldran amb coratge. Escriu-me, però, quelcom. 'Constellations' avança, la presentació es farà el 15 de gener a can Berggruen. En Josep Lluís [Sert] m'ha escrit dient que ja havia parlat a en Sweeney pel prefaci, jo també li he escrit directament, així és que espero que això marxará", Joan Miró to Joan Prats. Palma de Mallorca, 7 November 1958. Donation Manuel de Muga, Fundació Joan Miró, Barcelona.

⁵⁴⁸ "Maintenant ce qui est inquiétant c'est le retard de Sweeney pour envoyer son texte sur *Atmosphère*, que vous vouliez présenter en même temps, ce qui aurait été parfait. Vous pourriez harceler James en lui expliquant, pour qu'il fasse parvenir le texte au plus tôt à Prats", Joan Miró to Pierre Matisse, Son Abrines, Calamajor, Palma de Mallorca, 25 February 1959 [SCLAUNICK 2019, p. 429].



The Village of Montroig, 1919

Landscape with Donkey, 1918

Donkey on Miró's farm at Montroig

Miro

"Painting-Poems" are merely the margin of true pictorial poetry—the meeting point of his fundamental aim and a naive literary expression into which it tends at times to overflow. They are rather the indication of his interest than a major expression of it. Its complete realization is in the picture itself and always by strictly pictorial means, not literary ones nor a mixture of both. Its basis is his free use of form which he never permits to lose touch with the physical world of nature, but which in his mature work he is never content to copy, or imitate. And the pictorial poetry which he achieves lies in a compositional association of shapes which have disparate associations into a pictorial unity which is visually satisfying for itself.

The paintings of *Almanac* for Miró apparently lacked system. In the same way his early naturalistic canvases came to dissatisfy him after he had been introduced to the Surrealist theories of the authorship of the unconscious and the value of chance associations of ideas and of form and of shapes in painting. But poetry is essentially a mode of communication. Therefore it can never completely abandon its concrete naturalistic base. It once points even to the suggestion of the unknown—the mysterious—in the expression of the unconscious. Miró realizes that, in the same way, the pictorial symbol must have its concrete basis of reference and shape and, difficult as it may be at first for the observer to recognize, he never fails to keep his feet in this way on solid ground. His pictorial vocabulary is never a mere collection of abbreviations. Every symbol has its own individual pictorial vitality and complete being. Every symbol has been taken from

Continued on page 67

House and wagon on Miró's farm, Montroig

Wall of Miró's farm

Miro

a form of nature, or traditional pictorial form which is identifiable—a free adaptation of such forms to Miró's private ends, but never used arbitrarily for the expression of a preconceived idea. Miró's paintings grew from his vocabulary and through his paintings; it is work in a picture, the fact of the picture which interests Miró. The expression is the product. He lets the painting as it were dictate itself through his pictorial means: through the color, the texture of the canvas or the board. He allows himself to work unconsciously at their dictation in the beginning; but then, after they have had their say, he feels the work must be refined, drawn technically together by a conscious aesthetic standard.

And it was in this last point that Miró as an artist about 1928 felt he had essentially to differ with the theoreticians of Surrealism. The artist in his opinion had to bring his unconscious findings into a compositional unity for full pictorial expression.

"For me," Miró has said, "a form is never something abstract: it is always a sign of something. It is always a man, a bird, or something else. For me painting is never form for form's sake."

"In my early years I was an extreme realist. I worked constantly at realistic painting up to the completion of *The Farm* [left]. Even in painting that picture, which I did in Paris to keep me in touch with Montroig, I was so dependent on reality I would go out to the Bois de Boulogne to pick twigs and leaves to use as models for the plants and foliage in the foreground.

Continued on page 68

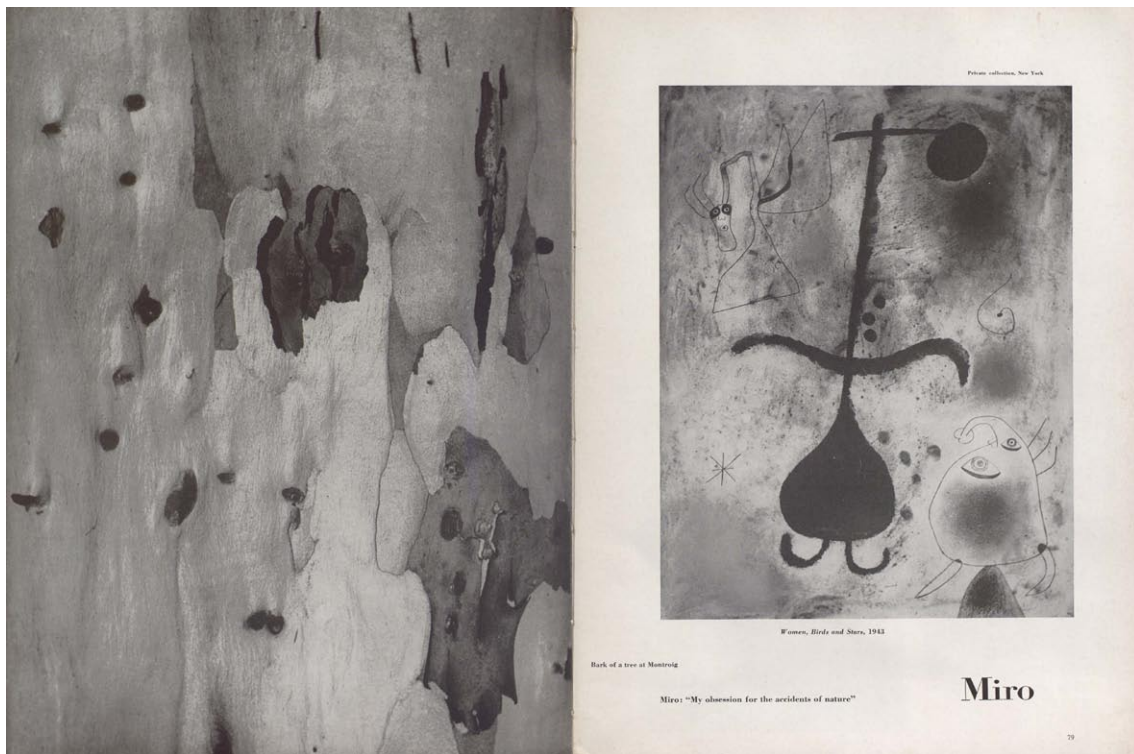
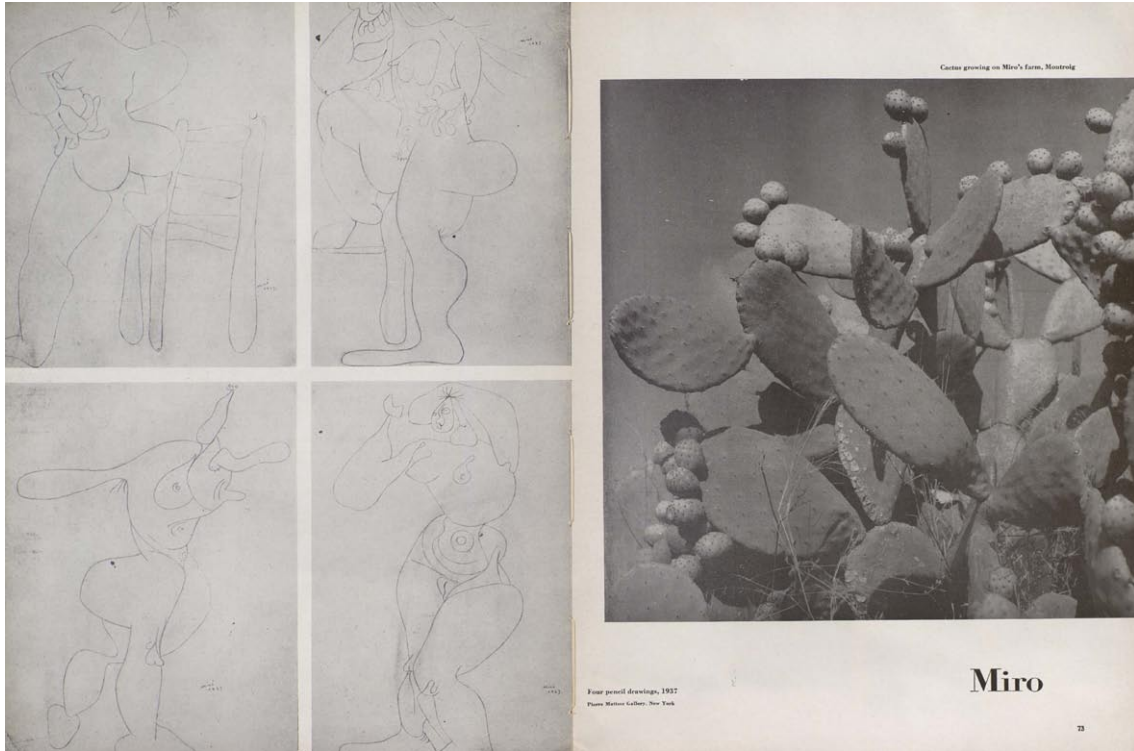
The Farm, 1921-22

Wall at Montroig

Wall of Miró's farm

66

Two double pages of the magazine *Arts News Annual* in which James J. Sweeney compares *Montroig, l'église et le village* (1919), *Le potager à l'âne* (1918) or *La ferme* (1922) with Gomis-Prats' photographs from the *photoscope* "Mas Miró" [SWEENEY 1954]. Photographer: Joaquim Gomis [ANC1-972-N-6842, ANC1-972-N-6884, ANC1-972-N-6889, ANC1-972-N-7043].



Two double pages of the magazine *Arts News Annual* in which James J. Sweeney freely associated drawings by Miró from the 1940s with photographs of details of a prickly pear and of the bark of a eucalyptus by Gomis-Prats from the *photoscope* "Mas Miró" [SWEENEY 1954]. Photographer: Joaquim Gomis [ANC1-972-N-6940, ANC1-972-N-6917].

8-page leaflet. On the leaflet's cover, Pierre Matisse reproduced a drawing done with gouache, brush and India ink on paper by Joan Miró, *Untitled* (1953) that belonged to him, and on the inside pages he published the text by André Breton for *Constellations* and the text by James J. Sweeney for *Atmósfera Miró*, with various images from the foscop. For the exhibition, Matisse resolved the lack of book by reproducing in large format some photographs by Gomis and the text by Sweeney:

Equally, I have put up the photographs that Prats had selected for the book "The Miró atmosphere" – and I am going to ask Sweeney for permission to copy his text to enlarge and put up in the gallery, so that it helps the public to understand the set of photos, as we do not have a mockup to display. José-Luis [Sert] gave me the idea when he came to see how the material was being put up, as I asked for his advice⁵⁴⁹.

Joan Miró travelled with Pilar Juncosa to New York on 21 April 1959 to visit the MoMA retrospective and receive on 18 May the 1958 Guggenheim International Award from President Dwight D. Eisenhower. For this event, he was also accompanied by Joan Prats, with whom he left to return to Barcelona on 29 May⁵⁵⁰. On his return, Prats described to journalist Maria Dolors Orriols the emotion he felt when he visited Miró's exhibition at MoMA:

Although I already knew over eighty per cent of the works, I was stunned and felt great emotion to see before me the entire artistic career of Miró, the evolution and marked renewal in his work, whose development has been improved over time, going deeper into the great visual investigation of this century⁵⁵¹.

The book was published in May 1959, after the trip to New York, in a tri-lingual edition in Spanish, English and French, although it was distributed with dust jackets showing the printed title in Spanish (*Atmósfera Miró*), English (*The Miró Atmosphere*) or French (*Atmosphère Miró*) depending on the place of distribution⁵⁵². As the catalogue for the Miró retrospective at MoMA had also been delayed, Soby had time to include *The Miró Atmosphere* in the catalogue's bibliographic references with the following comment: "Intimate visit to the studio and surroundings in Barcelona"⁵⁵³.

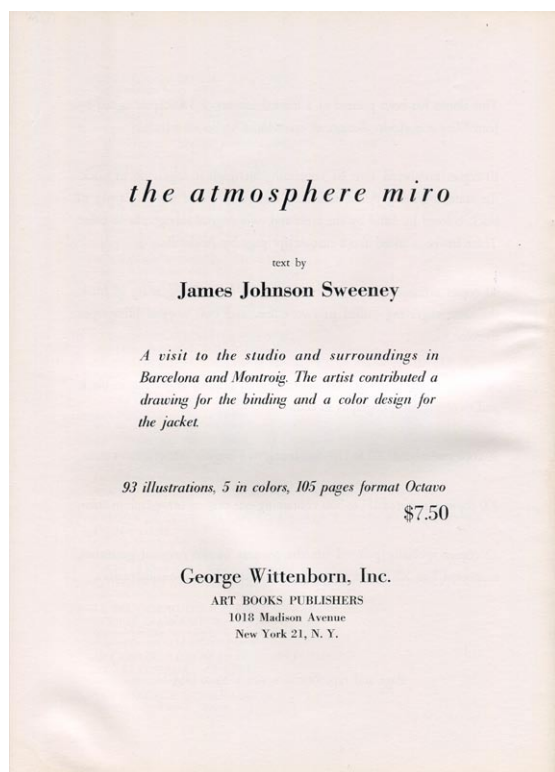
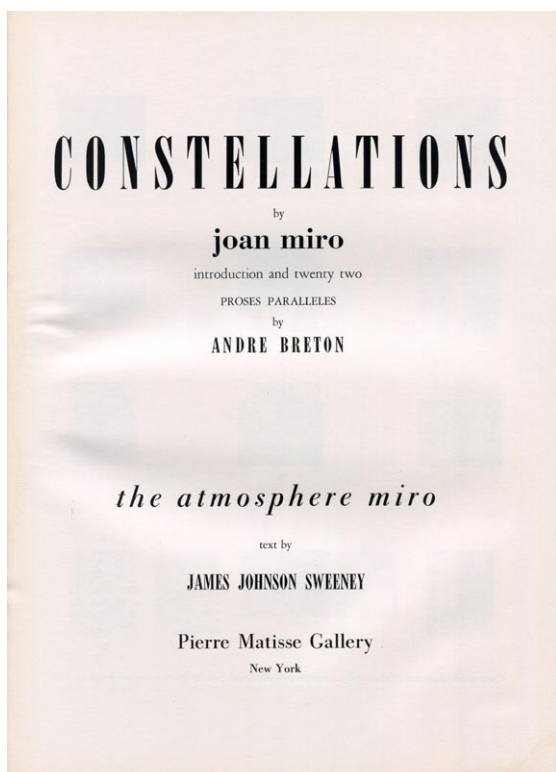
⁵⁴⁹ "J'ai accroché également les photos que Prats a envisagées pour le livre « L'atmosphère Miró » – et je vais demander à Sweeney l'autorisation de faire agrandir son texte pour accrocher dans la galerie ce qui aiderait le public à faire comprendre l'ensemble des photos car nous n'avons pas de maquette à montrer. C'est José-Luis [Sert] qui m'en a donné l'idée quand il est venu voir l'accrochage pour lequel je lui avais demandé des conseils", Pierre Matisse to Joan Miró, [New York], 18 March 1959 [SCLAUNICK 2019, p. 437].

⁵⁵⁰ UMLAND 1993, p. 341.

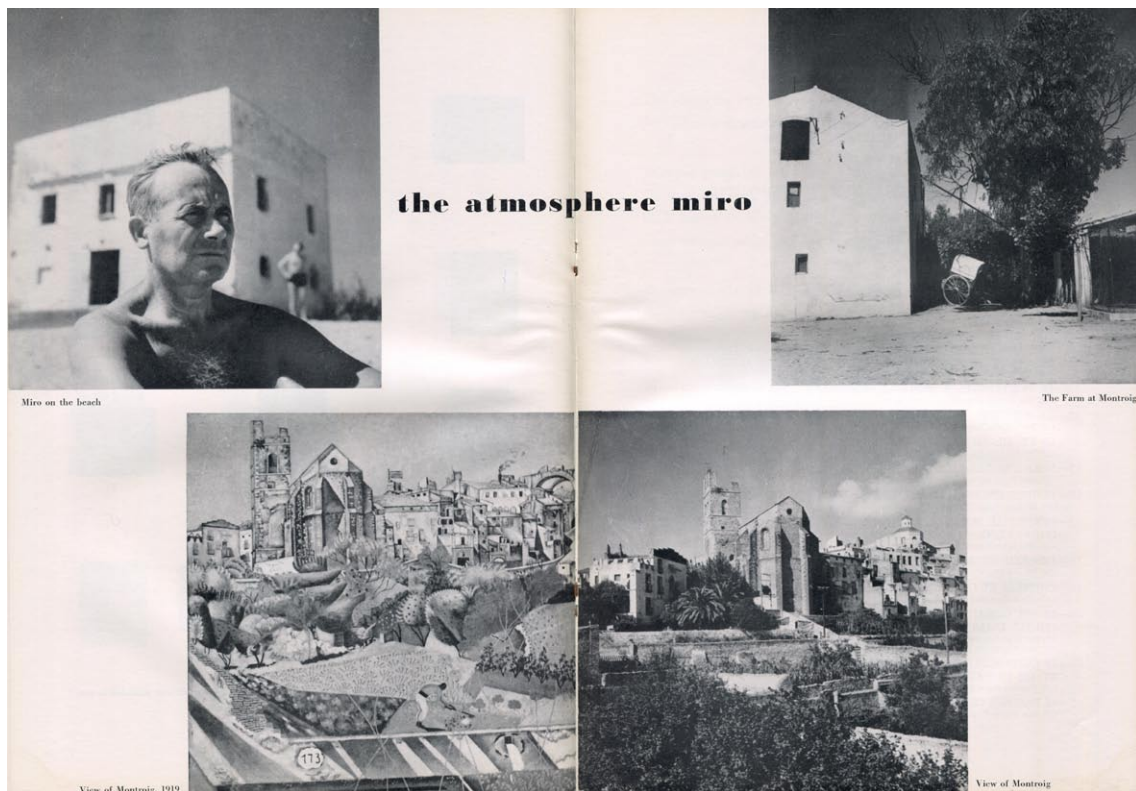
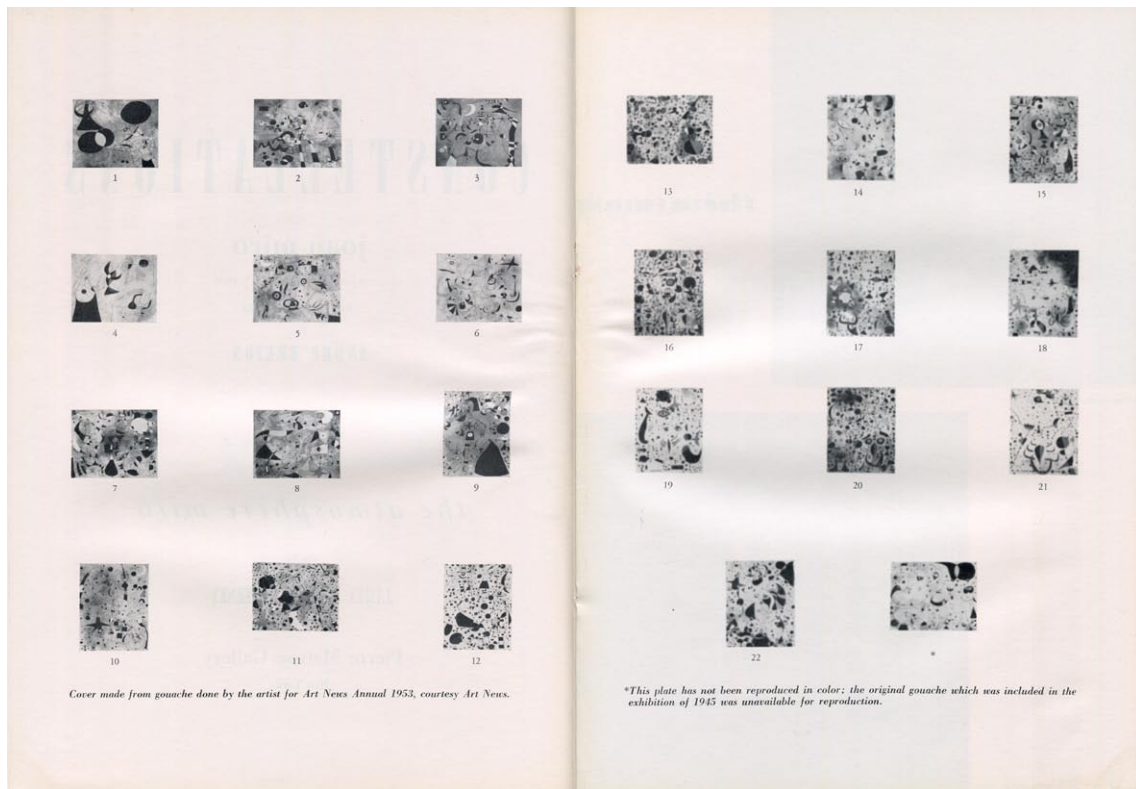
⁵⁵¹ "A pesar de que yo ya conocía más del ochenta por ciento de las obras, sentí un choque, una gran emoción al ver ante mí toda la trayectoria artística de Miró, la evolución y renovación marcada en su obra, y cuya realización ha ido superándose a medida que se realizaba, profundizándose en la gran investigación plástica de este siglo", ORRIOLS 1959.

⁵⁵² GOMIS, PRATS and SWEENEY 1959.

⁵⁵³ SOBY 1959, p. 155.



Cover and back cover unfolded, title page and inside page of the leaflet prepared by Pierre Matisse to present the facsimile of *Constellations* by Joan Miró along with the fotoscop *The Atmosphere Miró* in the Pierre Matisse Gallery between 17 March and 11 April 1959. Cover made from gouache done by Joan Miró for *Art News Annual* 1953. The fotoscop, published by Wittenborn, was announced with Sweeney's name, without mentioning either Prats or Gomis. The fotoscop was described in relation to Miró: "A visit to the studio and surroundings in Barcelona and Montroig. The artist contributed a drawing for the binding and a color design for the jacket". [Helena Martín-Nieva collection].



Double page dedicated to the reproduction of the *Constellations*, top, and double page with photographs of *The Atmosphere Miró*, bottom. Both are from the same leaflet by Pierre Matisse on the previous page. Photographer: Joaquim Gomis [ANC1-972-N-7957, ANC1-972-N-5515, ANC1-972-N-6882, ANC1-972-N-7481]. [Helena Martín-Nieva collection].

Between a photobook and a *livre d'art*

We will briefly describe the fotoscop *Atmósfera Miró*. The book was kept in the format established for the fotoscop *Gaudí*: a square format with photograph without margins and no texts under the photographs. On the outside, it still had a luxurious appearance: a transparent sheet of Rhodoïd protected the dust jacket on which a gouache by Miró was reproduced, printed using five inks, plus a sixth golden ink for the title in typography. This dust jacket protected the hardcover binding that included an engraving in black on the front cover, also by Miró. As mentioned, the deluxe edition included a colour lithograph in a square format (21x21 cm) alluding to the Miró Atmosphere⁵⁵⁴. Inside the fotoscop was a sequence of 85 black and white photographs and 13 colour photographs, of which 4 were colour copies of paintings by Joan Miró from Joan Prats's collection. The sequences that we talked about at length when we described the creation of the *Photoscope* "Mas Miró" practically remained in the order that we have already mentioned. Just one blank page separated the series of photographs of the Passatge del Crèdit and that of Mas Miró. We have selected a short sequence of four pages about the beach at Montroig, the place where Miró collected his *objets trouvés*. These pages show the codes that we have already described in the preceding chapters. However, the novelty of this photobook lies in the addition of some Miró paintings in colour. They are the counterpoint, the surprise compared to the series that marks the rhythm. Here Prats compares the painting with the reality of the landscape of the Camp de Tarragona. On the first double page, a black and white photograph of the cliffs of Siurana is set against *Peinture* (1934). The double page suggests correspondences, outlines with similarities, and balances of patches of colour, but in no case does it suggest a literal copy of reality. Some pages further on, the chapel of San Ramon is put opposite *Peinture* (1925). Here, the sensation of instability between the two pages is what takes precedence. Prats's visual proposal forces the observer to look over the landscape and the painting and, without realising, the way both are looked at is enriched.

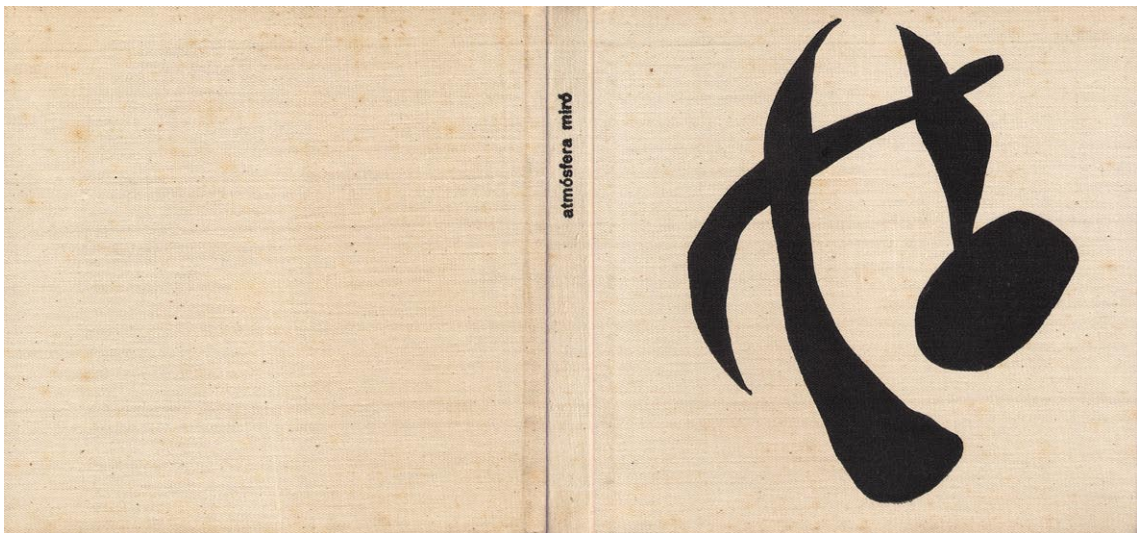
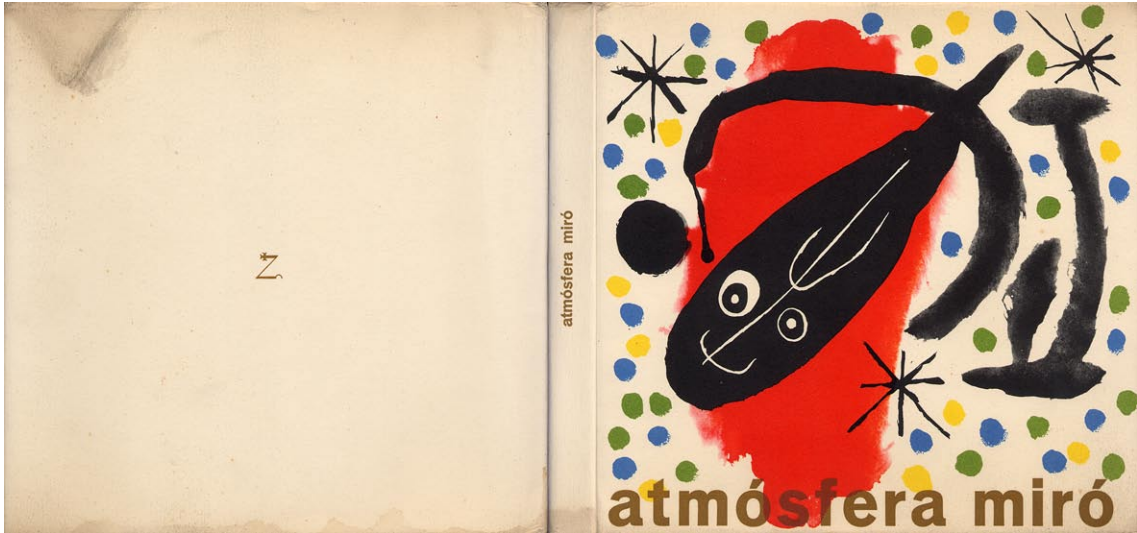
As mentioned, the fotoscop's introductory text was by James J. Sweeney, translated in the Spanish version by Rafael Santos Torroella. The text did no more than strengthen the narrative of Miró with no "isms", set apart in his "atmosphere". Returning to the statements that Miró had made for his interview published in *Partisan Review* in 1948⁵⁵⁵, Sweeney wrote:

He has always kept one foot in the soil. It has taken root there. It feeds his art. His inspiration is his environment, his intimate environment. Particularly the environment of his early years — and all in his maturity linked to that earlier world or which recalls it.

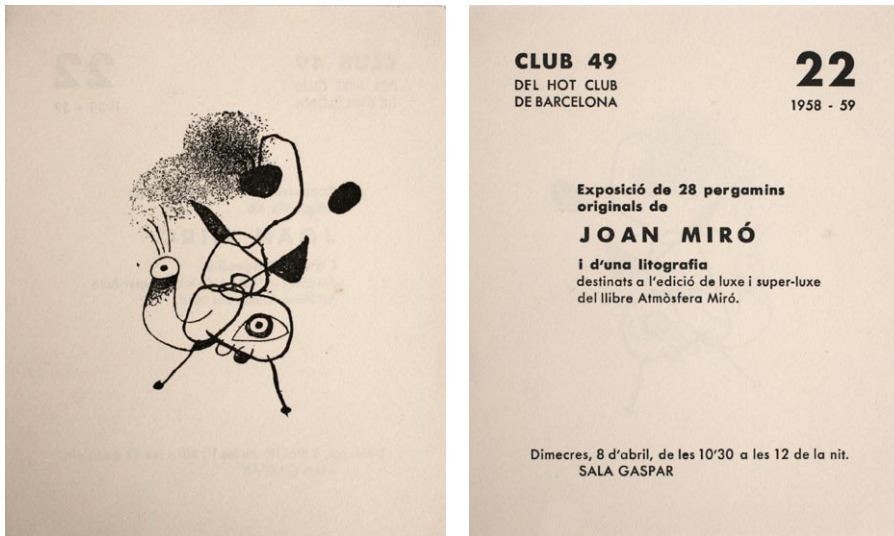
The soil is the soil of Catalonia, the soil of the Iberian Peninsula, of the Balearic Isles. It is the same that colored the walls of Altamira and was the base for the Romanesque fresco workers. It is that which

⁵⁵⁴ BENHOURA and GAILLARD 1980, no. 519, p. 98, 101.

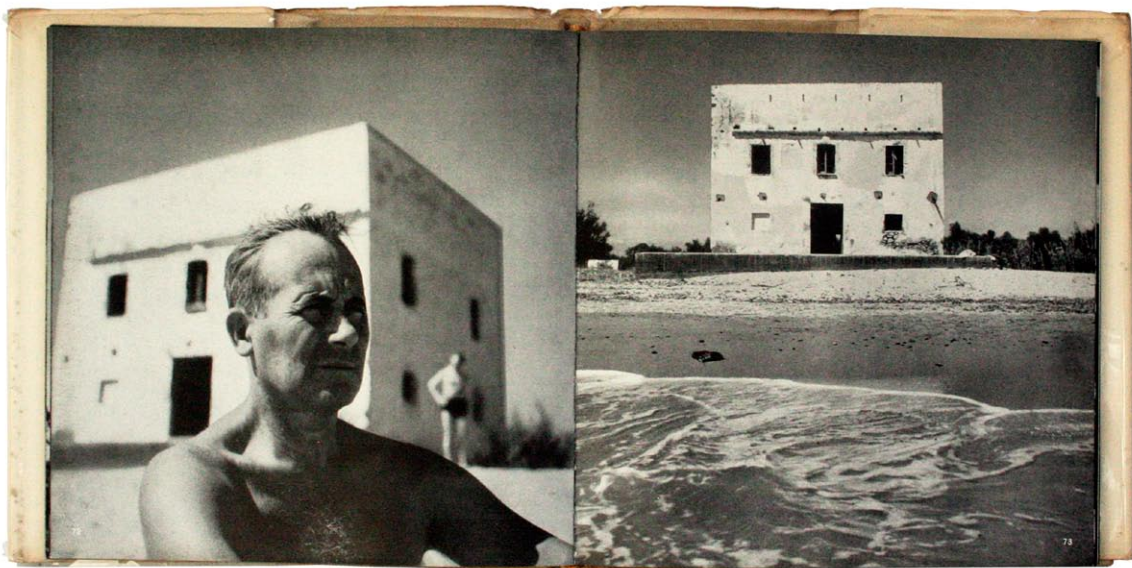
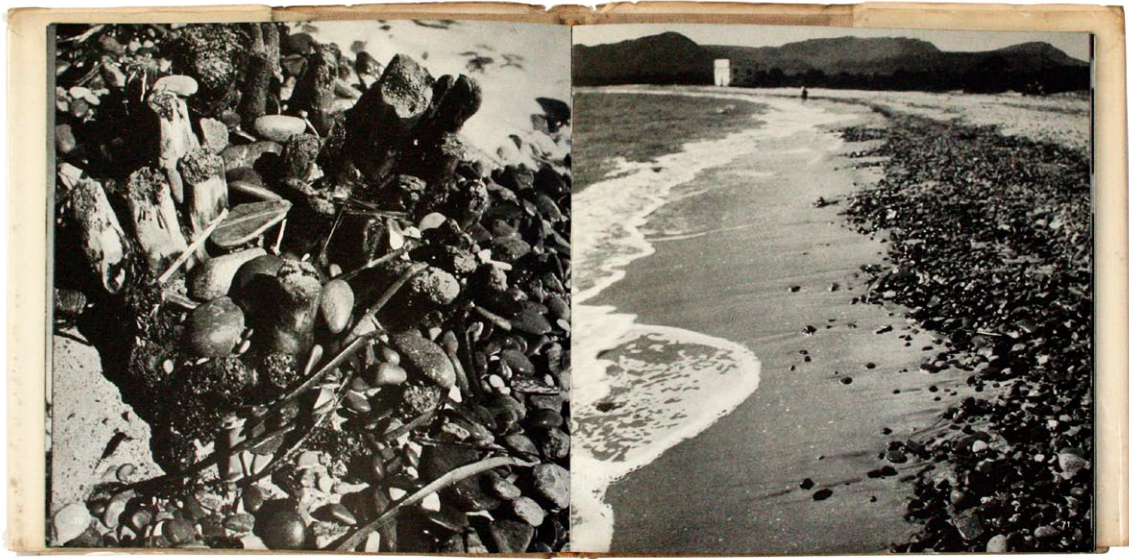
⁵⁵⁵ SWEENEY 1948.



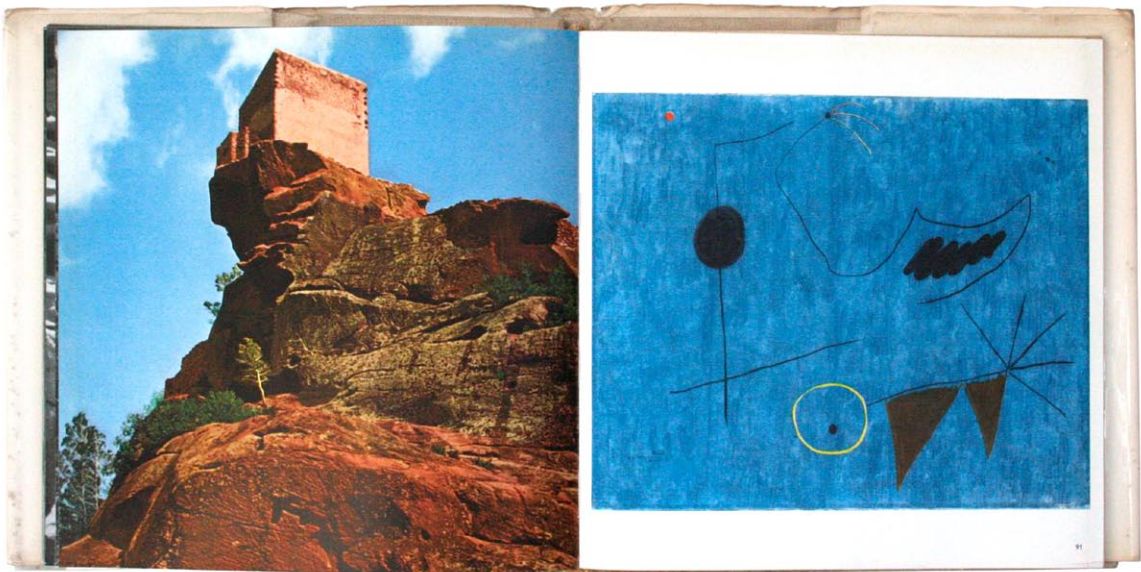
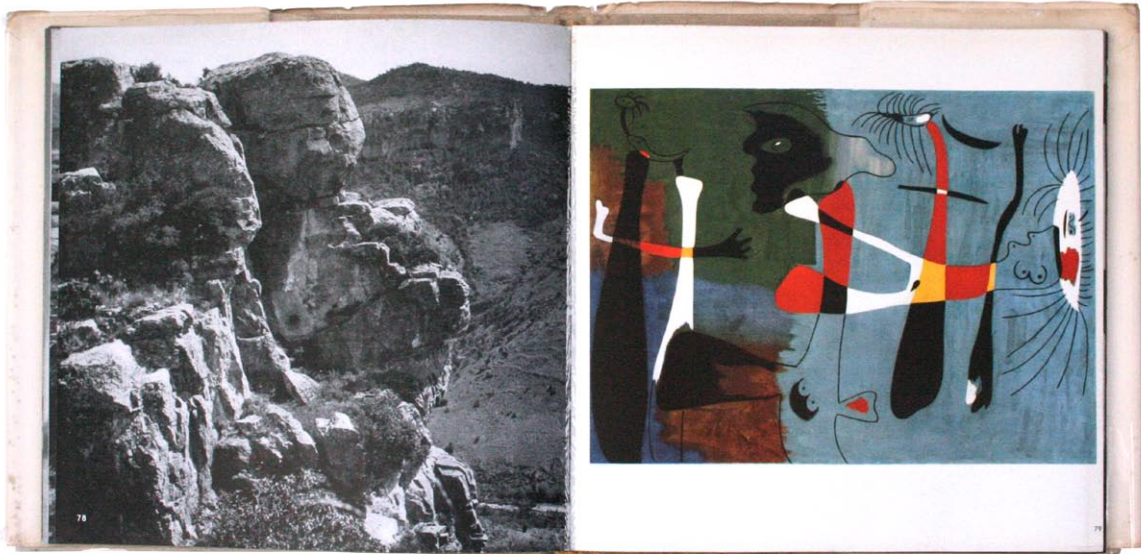
Dust jacket, top, and cover, bottom, of the fotoscop *Atmósfera Miró* with the reproduction of Miró's drawing, prepared especially for the book by Gomis-Prats [GOMIS, PRATS and SWEENEY 1959].



Top, invitation card for the presentation of the lithographs in the deluxe edition of *Atmosfera Miró* at Club 49 [Joan Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona]. Bottom, lithograph "Atmosphère Miró" (1959) prepared by Joan Miró for the occasion [BENHOURA and GAILLARD 1980].



Four consecutive pages of *Atmosfera Miró* [GOMIS, PRATS and SWEENEY 1959]. Photographer: Joaquim Gomis [ANC1-972-N-7938, ANC1-972-N-7943, ANC1-972-N-7957, ANC1-972-N-7945].



Two double pages of *Atmosfera Miró* in which landscapes of Camp de Tarragona are contrasted with two paintings by Joan Miró from the Collection Joan Prats, *Peinture à l'huile* (1936) and *Peinture à l'huile* (1925) [GOMIS, PRATS and SWEENEY 1959]. Photographer: Joaquim Gomis [ANC1-972-N-14333, not located].

still feeds the tortured olive trees, the egg-toed cacti, the infinite variety of the gourd, the maleficent purples of the great 'blood-burster' mushrooms of Mallorca [...] ⁵⁵⁶

And he concluded: "Miró is a poet, a naturalist, a folk poet, a poet of the soil, of his native soil and its timeless heritage" ⁵⁵⁷.

Therefore, *Atmosfera Miró* helped to establish an interpretation of Miró's sources of art that would become hegemonic. It was just as stated by his close friend Sebastià Gasch on publication of the book ⁵⁵⁸, or as would be published in the introductory chapter entitled "Sources de Miró" [Sources of Miró], of the monography that Jacques Dupin was completing at the time, also with some photographs by Gomis ⁵⁵⁹.

In his article in *Destino*, Gasch described the meetings between him and Miró in 1919 and 1920 in the search for "live things" in District V of Barcelona (now called the Raval). He stressed the importance of the found object in Miró's subsequent work, as shown in *Atmosfera Miró*:

Moving from the general to the specific, we will stop to consider some engravings of "Atmosfera Miró" that have a close relationship to the unusual things that Miró and I discovered in District V, and hence this article: the reproductions of the found objects that Miró collected on the beach or in the woods of Montroig, reed roots, corks, objects made from wire or steel. [...] These wire or steel objects seemed to be fantastic beings, symbolic, threadlike, which seemed to look for but never find each other in the night. [...] These reed roots, these corks, these objects made from wire or steel, basically, gave off an almost unreal poetry ⁵⁶⁰.

In addition, Jacques Dupin, absorbed by the narrative of *Atmosfera Miró*, described how Joan Miró and Joan Prats had taken him to the Camp de Tarragona:

Miró and his lifelong friend, Joan Prats, had accompanied me to Cornudella and nearby towns such as Prades and Siurana, which the painter often represented in his first canvases. Nothing has changed since his childhood in the town and in the way that the inhabitants live. [...] The arid, intense landscape, the old stones, the rough paths, the severe nobility of the country person who took us in, the harsh, primitive taste of town and mountain, explained to us a certain ferocious aspect of Miró's character, a certain abrupt aspect of his work ⁵⁶¹.

⁵⁵⁶ SWEENEY 1959.

⁵⁵⁷ *Ibidem*.

⁵⁵⁸ GASCH 1960.

⁵⁵⁹ DUPIN 1961, p. 9–36.

⁵⁶⁰ "Pasando de lo general a lo particular, nos pararemos a considerar unos grabados de 'Atmosfera Miró' que guardan estrecha relación con las cosas insólitas que Miró y yo descubríamos en el Distrito V, y de ahí el presente artículo: las reproducciones de los objetos encontrados por Miró en la playa o en los bosques de Montroig, raíces de caña, corchos, objetos de alambre o de hierro. [...] Estos objetos de alambre o de hierro se asemejan a seres fantásticos, simbólicos, filiformes, que parecen buscarse en la noche sin jamás encontrarse. [...] De esas raíces de caña, de esos corchos, de esos objetos de alambre o de hierro, en suma, se desprende una poesía casi irreal", GASCH 1960.

⁵⁶¹ "Miró et son ami de toujours, Joan Prats, m'ont conduit à Cornudella et dans les villages proches tels que Prades et Ciurana que le peintre a fréquemment représentés dans ses premières toiles. Rien depuis son enfance n'a changé du village et du mode de vie de ses habitants. [...] Le paysage aride et fort, les vieilles pierres, les chemins ravinés, la noblesse rude du paysan qui nous accueillait, l'âpre saveur primitive du village et de la montagne, éclairent certain côté farouche du caractère de Miró, certain versant abrupt de son œuvre", DUPIN 1961, p. 16, 33.

He showed his surprise at discovering that the paintings of the crazy landscape that he himself defined as “fauvisme catalan” (Catalan fauvism)⁵⁶² were a pure exaggeration of the realistic detail. Referring to *Montroig, l'église et le village* (1919) he wrote:

The gardens and trees in the background are linked with the primitivist attention to detail in the preceding landscapes, while the town in the background, which is hardly stylised, maintains its realistic appearance to the extent that all the houses can be recognised today, all the windows and all the chimneys, or it can be compared with a photographic copy such as that made by Prats in his book “Miró Atmosphere”⁵⁶³.

Like Gasch, Dupin had also perceived the importance of the found object in Prats's characterisation of the “Miró Atmosphere”:

The found object has one of the main roles in what Prats calls “the Miró Atmosphere”. In his workshop or in his office, he surrounds himself with tree stumps, fragments of rocks, cactus leaves that he puts together with objects from daily life, countryside's tools, remnants of any type that mainly act in a more or less evident way as sculptures. [...] He changes the nature of these objects and nobody will look at them in the same way again. “When I pick up a pebble, said Prats, it is a pebble. When Miró picks up a pebble it is a Miró”⁵⁶⁴.

The narration of “Miró Atmosphere” also runs through the monograph *Joan Miró*⁵⁶⁵ by the German painter and writer Walter Erben (1908–1981), which was created and published during the same years. The description of the first meeting with the author in Mallorca⁵⁶⁶, the chapter on Joan Prats and on Josep Llorens Artigas⁵⁶⁷ or the importance of the *found object* owe a lot to Gomis-Prats⁵⁶⁸.

However, the impact of the book in Spain was limited to some cultural magazines, such as the *Índice de artes y letras* by Juan Fernández Figueroa⁵⁶⁹, which praised it in two issues⁵⁷⁰ and reproduced the Spanish translation of Sweeney's text, or *La Estafeta Literaria* by the poet Rafael Morales⁵⁷¹. Nevertheless, artists close to Club 49 such as Antoni Tàpies or Joan Josep Tharrats — who designed all the invitation cards for the Club's events — received the

⁵⁶² *Ibidem*, p. 62 ff.

⁵⁶³ “Les jardins et les arbres du second plan s'apparentent au détaillisme primitiviste des précédents paysages, tandis que le village au dernier plan, à peine stylisé, conserve son apparence réaliste à tel point qu'on peut retrouver aujourd'hui encore toutes les maisons, toutes les fenêtres et toutes les cheminées ou lui comparer une reproduction photographique comme il a fait Prats dans son livre 'Atmosphère Miró'”, *ibidem*, p. 91.

⁵⁶⁴ “La trouvaille tient un des principaux rôles dans ce que Prats appelle 'l'Atmosphère Miró'. Dans son atelier et son cabinet de travail, il s'entoure de souches d'arbres, de fragments de rochers, de feuilles de cactus qu'il associe à des objets populaires, à des outils de paysan, à des débris de toutes sortes qui ont pour la plupart une vocation plus ou moins pressante de sculptures. [...] Il change véritablement de nature et personne ne le regardera plus du même œil. 'Quand je ramasse un caillou, dit Prats, c'est un caillou. Quand Miró ramasse un caillou, c'est un Miró'”, *ibidem*, p. 432.

⁵⁶⁵ ERBEN 1961.

⁵⁶⁶ *Ibidem*, p. 11 ff.

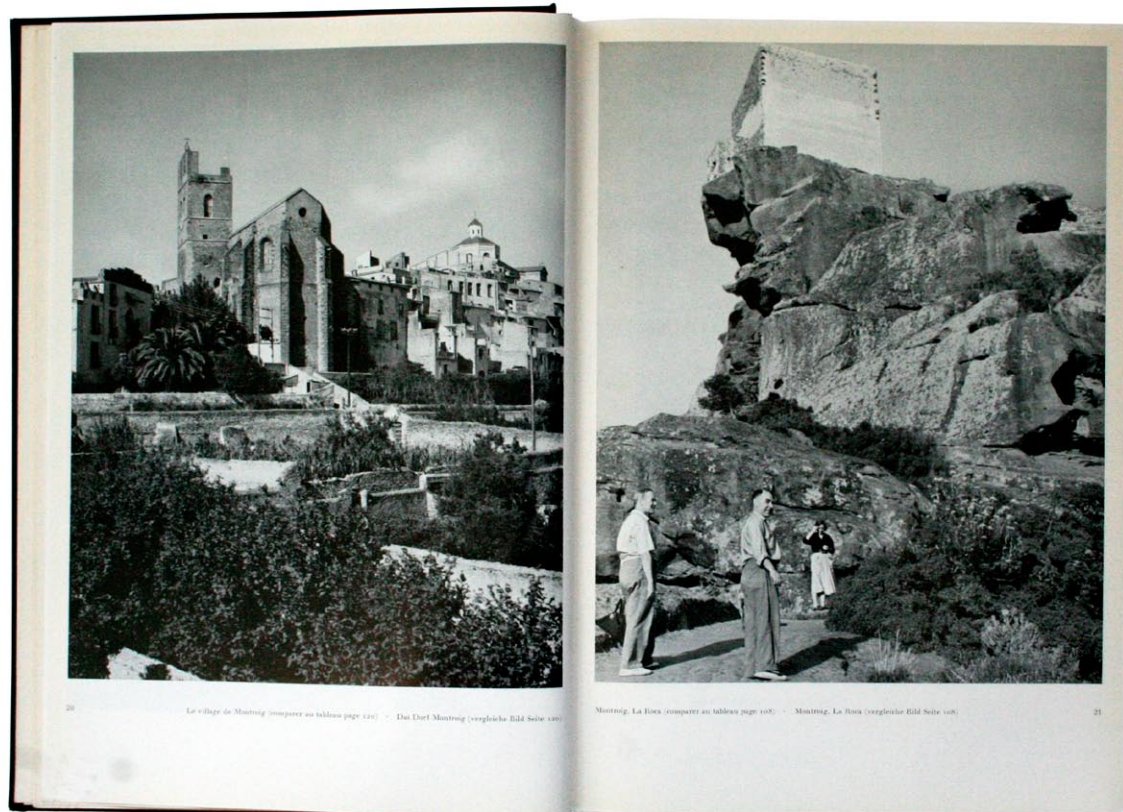
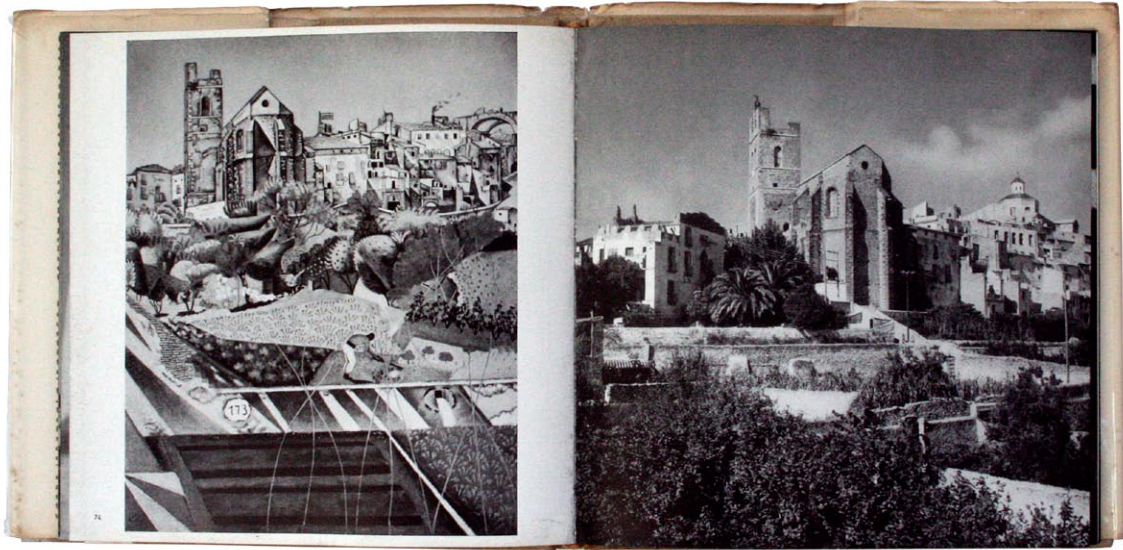
⁵⁶⁷ *Ibidem*, p. 75 ff.

⁵⁶⁸ *Ibidem*, p. 44 ff., fig. 13–20.

⁵⁶⁹ On the *Índice* see GRACIA 2006, p. 231–242.

⁵⁷⁰ Señalamos “Atmósfera Miró”... 1960, SWEENEY 1960.

⁵⁷¹ GARCÍA-VIÑÓ 1960b.



Double page on *Atmósfera Miró* in which *Montroig, l'église et le village* (1919) by Joan Miró is contrasted with a photograph of the same setting by Joaquim Gomis taken in 1948, top [GOMIS, PRATS and SWEENEY 1959]. Double page of the monograph by Jacques Dupin in which he uses two Gomis-Prats photographs of Camp de Tarragona, below [DUPIN 1961]. Photographer: Joaquim Gomis [ANC1-972-N-5515, ANC1-972-N-7481, ANC1-972-N-7479, not located].

atmósfera miró

Ofrecemos al lector el resumen gráfico y literario de un libro que ha merecido los honores del Premio "Iberia", por la belleza de su edición. Posee noventa y cinco fotografías admirables y un texto, que aquí damos, debido a la pluma de James Johnson Sweeney.

Se ha tratado de recoger en esta obra, como indica su título, la atmósfera Miró, el clima en que transcurre su vida y se enraiza su arte: la tierra, los lugares de su infancia y juventud; objetos de uso personal, árboles, rocas, tartanas, blancos caseros, cántaros, cenizos, calabazas, cañas, hongos, estrellas de mar, olivos, chumberas, libros, cuadros...

La pintura de Miró, tan dependiente del color, es de suyo enigmática. Y lo fue más al comienzo, en su origen. Examinando este libro se advierten algunas claves, como hilillos o meandros que ligan esa pintura a la realidad.

Razonablemente, los editores llaman la atención del lector sobre el interés que ofrece la ordenación de las láminas. Se propusieron los autores de la documentación fotográfica, señores Gomis-Prats, facilitar algunas imágenes de valor en sí mismas, y además poner de relieve el que le presta su modo de sucederse y eslabonarse en una "suite" a la que denominan "fotocóp". Así establecen un ritmo sutil, casi cinematográfico, en que las formas y figuras enlucan como períodos literarios o musicales... Hay que felicitar a la Editorial R. M., de Barcelona, por tan excelente empeño.

Alegres los monjes cantaban en Ely
cuando el rey Canuto por allí pasó.
Próximos a la orilla los mozos remaban
y aquí nosotros, los monjes, cantábamos.

Atribuido al rey Canuto (994?-1035). También, al poeta de su corte Toraren el islandés.

¿Y qué es lo que necesita para ser feliz?
Algunas conchas de ostra o el nido de un gorrión,
el cabo de una vela y un arroyo.

De Walter de la Mare, en «Early One Mornings».

Miró no necesita nada. Se encuentra a gusto metido en su caparazón de ostra o en su nido de gorrión. Nunca ha dejado de tener fino oído para percibir las notas primaverales que resuenan en los abisidos—o las cuevas—del alba de su país.

En ello está la riqueza de Miró. Siempre ha tocado con un pie en la tierra. En ella echó raíces. Ella es la que nutre su arte. La inspiración de Miró en su circunstancia. Particularmente, la circunstancia ambiental de sus primeros años: todo, en su madurez, se halla ligado a ese mundo primero y a cuanto lo recuerda.

Esa tierra es la tierra de Cataluña, la tierra de la Península Ibérica y de las Baleares. Es la misma tierra que coloreó las paredes de Altamira y que sirvió de soportes a los frescos de los artesanos medievales. Y sigue siendo la misma que alimenta a los torturados olivos, a esos cactos como pulgares oviformes, a la infinita variedad de las cucurbitáceas, a los malféficos tonos morados de los grandes hongos "estalla sangres" (*escrítala sangs*), al oxi-

dado *rovelló* de las comarcas catalanas, al blanco agrisado "pies de rata" (*peus de rata*), a la "vejiga del diablo" (*bufa del dimoni*) y a una docena de otros hongos fantásticos brotados en la noche, así como a la honesta patata, que por tanto tiempo se consideró afrodisíaca y que es pariente de la trufa, la turma o criadilla de la tierra.

"La más pequeña cosa en la naturaleza es un mundo. Todos mis temas los encuentro en el campo y en la playa. Trozos de ancla, estrellas de mar, tablas y cañas de timón, todo eso aparece en mis composiciones, lo mismo que las caprichosas cabezas de los hongos y las setenta y siete formas de la calabaza."

Para apreciar el arte de Miró es preciso comprender su mundo, el mundo íntimo de sus pequeños objetos. Por mínimos que éstos sean, sentidos intensamente, con la espontaneidad de proyección de la mirada juvenil, adquieren una sobrecarga de insinuaciones y de misterio, y pueden asumir proporciones mágicas. Pero el arte de



Miró es, básicamente, una expresión popular. Incluso en sus momentos de desazón es, esencialmente, un arte que sonríe: un arte que fundamentalmente tiene confianza, seguridad y fe en sus propias raíces.

La fuente de esa seguridad reside en lo inagotable de esa envolvente circunstancia nativa, de la que Miró jamás se ha apartado un momento. A París llevó sus más tempranas reminiscencias, que vertió en *La Masía*, tela pintada en 1921-22. En la época en que fue a Nueva York, en 1947, los recuerdos de sus primeros años se habían convertido en su vocabulario básico, completamente asimilado y reelaborado, único lenguaje por medio del cual seguía siendo feliz al pintar.

Montroig y la residencia familiar que allí posee están llenos de primeras materias para sus formas pictóricas. Pero no sólo Montroig. El viejo piso y el taller del Pasaje del Crédito de Barcelona, con cuanto en ellos se contiene, son evocados una y otra vez. Las playas de Montroig; Palma con su catedral; las pinturas murales catalanas que contempló en las pequeñas

iglesias de su región antes de que fueran reunidas en el Museo del Palacio de Montjuich, de Barcelona; las calles del barrio viejo de la ciudad; Gerona y sus tapices; las cuevas de Altamira... Todo eso reaparece aquí y allí con insistencia y vitalmente.

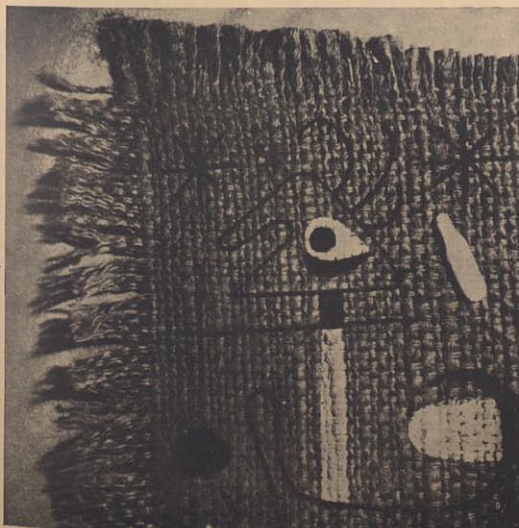
"Creo—dijo una vez Miró y lo sigue sosteniendo—que una forma nunca es abstracta, sino que significa algo. Que es algo: un hombre, un pájaro o cualquier otra cosa."

En esencia, su arte es su circunstancia ambiental, transmutada en forma estética por la intensidad de su adhesión a ella y plasmada por la idoneidad de su arte. Miró es un poeta, un naturalista, un poeta popular, un poeta de la tierra, de su tierra nativa y de su herencia intemporal. De esa materia primera que es su circunstancia íntima, su "atmósfera"—humilde pero suya—, brota el mágico cortejo de su fantástico mundo.

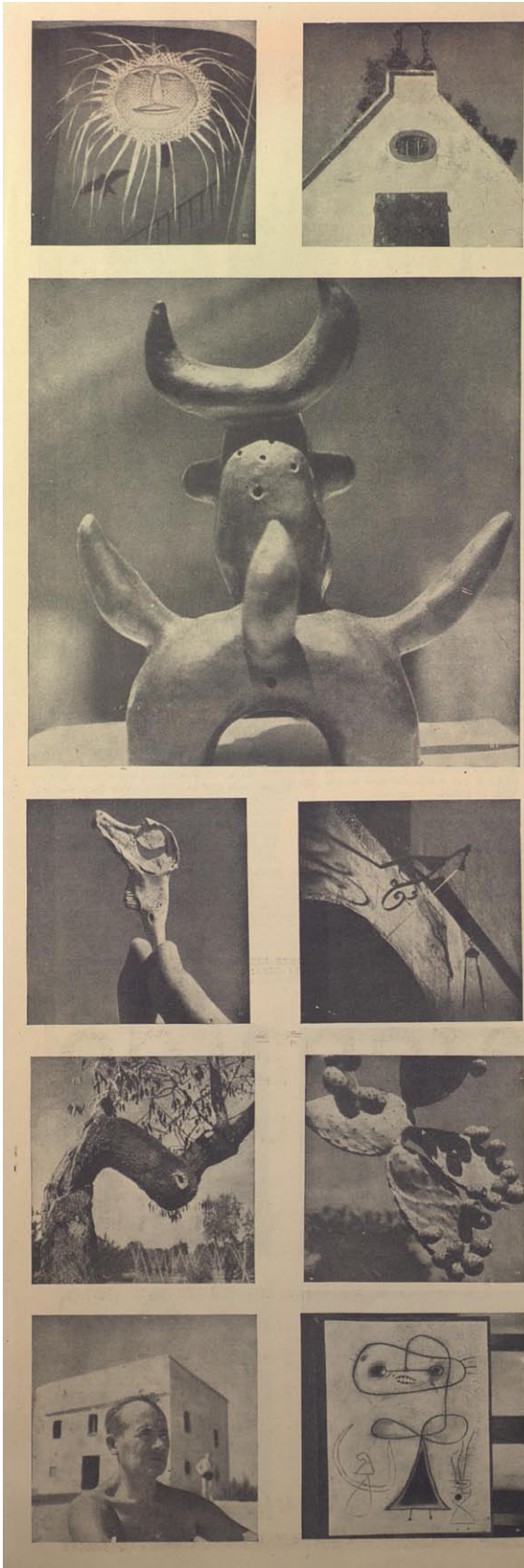
James JOHNSON SWEENEY
(Traducción de R. S. Torroella)

Las fotografías que van en esta página y en la 16, a la vuelta, llevan los siguientes pies, leídas de arriba abajo y de izquierda a derecha: UN RINCÓN; PINTURA SOBRE ARPILLERA (fragmento), 1945; LIBROS Y OBJETOS; ESTATUILLA, HUESO, PIEDRA Y ALAMBRE, 1948; MOTIVO DEL CUADRO «LA MASIA» (Colección Ernest Hemingway); RAIZ DE CAÑA RECOGIDA EN LA PLAYA DE MONTRIOG; SOL TRENZADO DE PALMA, ADQUIRIDO EN LA FERIA DE

RAMOS DE BARCELONA; DETALLE DE LA TORRE DEL «MAS»; ESCULTURA, BRONCE, 1945; MIRO MOSTRANDO A PLENO SOL UNA FORMA OSEA; INTERIOR DE LA IGLESIA DE CURRANA; TRONCO DE ALMENDRO; PALAS DE CHUMBERA; JOAN MIRÓ; DIBUJO COLOREADO SOBRE TELA, 1943.

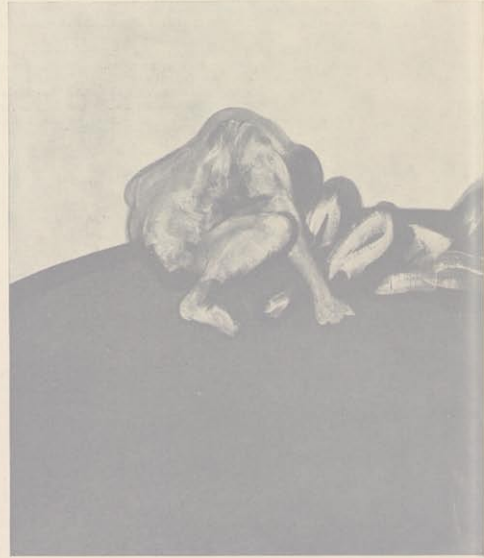


Review of *Atmósfera Miró* in the magazine *Índice de artes y letras* that included the introductory text by James J. Sweeney, translated by Rafael Santos Torroella [SWEENEY 1960]. Photographer: Joaquim Gomis [ANC1-972-N-6190, ANC1-972-N-5621, ANC1-972-N-6331, ANC1-972-N-6058, ANC1-972-N-6882, ANC1-972-N-7950].



EL INFRA-HOMBRE EN LA PINTURA DE FRANCIS BACON

Una Exposición en Londres



EL Irlandés Francis Bacon, como el irlandés Samuel Beckett, se interesa sobre todo en el hombre caído; la pintura de Bacon pone todos los valores abstractos del color, de la línea y de la pincelada al servicio de una búsqueda: el infra-hombre, el hombre y la mujer que se cubren tras las apariencias éticosociales. Con motivo del estreno mundial de «Fin de Partidas», llamamos la atención, en INDICE, a la extraordinaria semejanza plástica entre el Hamm de Beckett que nos ofreció Roger Blin, director e intérprete de la pieza, y la serie de Papas inspirados en Velázquez que Francis Bacon viene pintando desde hace años. Esta coincidencia no era accidental: los treinta y dos cuadros (1959-1960) de Bacon que ahora expone la Galería «Marlborough» de Londres confirman de nuevo que las afinidades entre los dos Irlandeses, el escritor y el artista, son más que someras. Las nuevas versiones del Papa son, si cabe, un punto más beckettianas que las anteriores.

abstracta, pero la carga, por otra parte, de resonancias humanas, de gritos angustiados de una humanidad que ha descubierto una vez más su miseria. Bacon retrata al ser humano contemporáneo, víctima de una civilización tecnológica que le animaliza y le degrada; pero retrata sobre todo al hombre de siempre, al casi-cadáver con pretensiones de dios que flota sobre un vacío de horror y de locura. No es nada sorprendente, pues, que las «Cabezas» de Bacon, el género más numeroso en la nueva exposición, recuerden en más de un aspecto a los rostros del Aquelarre de la Quinta del Sordo, y que sus «Figuras Yacientes» traigan a la memoria los aguafuertes de Goya. «Dos Figuras en un Cuarto», por ejemplo, como el lector no podrá dejar de apreciar, es una obra decididamente goyesca. (Reproducimos aquí «Dos Figuras en un Cuarto» y «Papa, 3.» con el amable permiso de la galería «Marlborough» de Londres.)

Francisco PEREZ NAVARRO

FRANCIS BACON REPRESENTO a la pintura británica actual en la Exposición Internacional de Pintura Moderna de la U.N.E.S.C.O. en París, 1946, y en las Bienales de Venecia, 1954, y São Paulo, 1959. Sus obras han figurado en otras varias exposiciones internacionales de importancia en Europa y América, y desde 1949 expone con regularidad en Londres año tras año. El público de Nueva York ve también su obra anualmente, desde 1953, y el Museo de Arte Moderno de la ciudad americana, como la Tate Gallery de Londres, posee varias pinturas suyas en su colección.

BACON—EL CRITICO DE ARTE Robert Melville lo señaló con ocasión de la Bienal brasileña—parte técnicamente del último Monet y del último Turner, que llevaron a su límite la autonomía de la pincelada en la pintura figurativa. La preocupación psicológica de Francis Bacon impide a sus manchas de color la libertad de una pintura



Continuation of the same article [SWEENEY 1960]. Photographer: Joaquim Gomis [ANC1-972-N-7179, ANC1-972-N-6789, ANC1-972-N-5920, ANC1-972-N-6833, ANC1-972-N-14076, ANC1-972-N-6973, ANC1-972-N-7206, ANC1-972-N-7957, ANC1-972-N-5771].



La sección española con mosaicos de Ferreras, cerámicas de Cumella y esculturas de Serrano y Subirachs

La Artesanía española en Munich

HACE un año, España consiguió un considerable éxito en la exposición de Artesanía de Munich con la presentación de los modelos de Alta Costura del Grupo adscrito al Servicio Comercial de las Industrias de la Confección. Este año la participación española en la Feria ha sido mucho más amplia y naturalmente la resonancia también más considerable. España ha participado en las secciones especiales «La habitación europea de hoy» y «Joyería y orfebrería española» de la XI Feria de Artesanía e Industrias Relacionadas de Munich. Esta manifestación bávara es la más importante del mundo por el amplio sentido que los alemanes dan al concepto de artesanía. Los visitantes han podido admirar el inquieto y renovador empuje de algunos países que como España, han presentado soluciones de auténtica modernidad en la ambientación del hogar.

La participación española fue cuidada por Juan José Tharrats, invitado especialmente para tal cometido por la dirección de la Feria. Con tal motivo, Tharrats, ausente cinco semanas de Barcelona, ha tenido que suspender

su colaboraciones en nuestro semanario que serán reanudadas en breve. Las actividades de Tharrats han sido amplísimas; figura en las exposiciones «13 Pintores Españoles Actuales» en



el Museo de Artes Decorativas de París, «Arte Joven Español» en los Museos de Arte Moderno de Amsterdam, La Haya y Utrecht, «100 obras sobre papel» en el Instituto de Arte Contemporáneo de Boston, «20 años de pintura española» en Lisboa, «III Bienal del Grabado» en Lu-

blina, «Exposición Internacional de Mainachi» en Tokio, invitado a la «Bienal de Sao Paulo» y acaba de clausurar con gran éxito una exposición personal celebrada en la galería Bettie Thommen de Basilea.

España ha estado representada por la escultura de José M. Subirachs y Pablo Serrano, cerámicas de Antonio Cumella y Juan Brotat, mosaicos de Francisco Ferreras, fotos de Leopoldo Pomés, muebles de las firmas Darro y Manbar y tapicerías de Tharrats realizadas en los talleres Aymat de San Cugat del Vallés. En la sección de joyería figuraban algunas de las más delicadas obras de Jaime Mercadé, Montserrat Maynar y Feliu Via. De Tharrats se exhibían, además de sus revolucionarias joyas expuestas en la Sala Gaspar el pasado año, unos tapices y algunas de sus más recientes pinturas. También se presentaron los magníficos volúmenes sobre Gaudí y Miró que con fotografías de Gomis-Prats acaba de publicar una editorial barcelonesa, la revista «Ritort» en su número sobre los niños y estampados de Montserrat Dalí.

La feria fue inaugurada por

el profesor doctor Ludwig Erhart, quien se interesó por la participación española. Algunos aspectos de la misma fueron dados por la televisión alemana. Además la actualidad española en Munich se ve reforzada por



el éxito de la exposición Tapiés-Saura, casi todo vendido a pesar de la dificultad de venta, y la presentación de la película de Juan Antonio Bardem «Calle Mayor».

(Fotos Viktor Zelger)

Francisco Arias en Valencia

En la galería de Arte y Decoración Hernández Mompó expone su obra el renombrado pintor Francisco Arias. Dentro de una línea impresionista en que las formas se diluyen musicalmente con graciosa movilidad, todo tiene una significación profundamente vital en la obra de Arias. Sus figuras, paisajes y bodego-

nes, pertenecen a una naturaleza limpia, asequible y libre de prejuicios, cuya objetividad es tamizada por el sensible espíritu del pintor que nos introduce en un mundo de imágenes poéticas, deshumanizadas, hechas color y movimiento. El enérgico trazo del pincel nos lleva a la inquieta sencillez de sus paisajes envueltos en calientes tonalidades y en los que las masas se mueven con ritmo esencialmente plástico, fruto de inspirada espontaneidad. Su concepto del color es amplio y flexible. Generalmente advertimos una tendencia a la restricción en una gama de matices terrosos, compactos a veces, que inesperadamente se dulcifican al encontrar un rostro de mujer o una tela. Arias se identifica con lo radicalmente hermoso y lo interpreta con un sentido emocionado y diverso. En cuarto a la recientemente abierta galería de Arte del joven decorador Hernández Mompó no podemos dejar de admirar a nuestro paso

J. A.



por ella, una singular elegancia en todos los elementos que, seleccionados acentuados y rigurosamente, cumplen el mejor y más bello funcionalismo de la moderna decoración.

JACINTA GIL



Tapicerías de Tharrats, fotos de Pomés, muebles de Darro y de Manbar, en la Feria de Munich

Sala VAYREDA
Rambal Catalunya, 116

JORDI CURÓS
Pintura y Dibujos

LA PINACOTECA
Paseo de Gracia, 34

CASTAÑER
PINTURA

Hasta el 3 de Julio

Page of *Revista* dedicated to the Spanish pavilion in 11. Deutsche Handwerksmesse 1959 of Munich. Tharrats has the foscop *Gaudí* open on the side table and supported on the wall, just underneath a photograph of Chunga by Leopoldo Pomés, and the foscop *Atmósfera Miró*, showing the drawing of dust jacket, on the shelves with ceramic objects [ARNAL 1959]. Photographer: Viktor Zelger.

fotoscop book format with great interest. Tharrats was commissioned by the Obra Sindical “Artesanía” to design the Spanish representation in the 11. Deutsche Handwerksmesse 1959 of Munich, a fair dedicated to handicrafts. He exhibited the two fotoscops of Editorial RM — *Gaudí* and *Atmósfera Miró* — among sculptures by Josep Maria Subirachs, ceramic pieces by Antoni Cumella or photographs by Leopoldo Pomés⁵⁷². The networks of Club 49 were extensive.

Let us be more specific. The design of the fotoscop as a book as we have described it fluctuated inevitably between a photobook and a *livre d'art*. Therefore, it was difficult to find its place in the publishing market. It was a photobook in the sense of a book based mainly on the image with a sequence of photographs, which could be of interest to photography amateurs and professionals. It was a *livre d'art* due to its exquisite outside appearance and the subject itself, Miró, which could be of interest more to collectors or art historians.

At the same time as the creation of *Atmósfera Miró*, in the same collection of Editorial RM the book *Antonio Tàpies* (1958) was being prepared with text by Michel Tapié, a photographic selection by Joan Prats and reproductions of paintings by Tàpies from the Arxiu Mas and Joaquim Gomis⁵⁷³. We cannot call this work a fotoscop, because the authors themselves avoided this name⁵⁷⁴. Then came *Creación Miró 1961* (1962)⁵⁷⁵ and the decision not to continue with the collection, which was taken by Editorial RM or by Joan Prats, we do not know which. This left Lucien Hervé in the lurch. He had been preparing *El Escorial* and *Vernacular Spanish Architecture* under a commission by Jesús de la Sota and Luis Marsans⁵⁷⁶. The project would be continued by the publisher Manuel de Muga i Toset (1916–2006) from La Polígrafa. According to Lluís Permanyer, Joan Prats “a fine day in 1962 showed up at Edicions Polígrafa. Muga had an excellent printing workshop and also published some art books. Prats was looking for a good printer for the ‘Fotoscop’ collection”⁵⁷⁷. In addition, we know that in 1965 Editorial RM formalised with La Polígrafa the

⁵⁷² ARNAL 1959.

⁵⁷³ TAPIÉ and PRATS 1959.

⁵⁷⁴ *Atmósfera Miró* and *Antonio Tàpies* recibieron la medalla Ibarra del año 1959 del Instituto Nacional del Libro Español. Concurso de libros... 1960.

⁵⁷⁵ GOMIS, PRATS and TAILLANDIER 1962.

⁵⁷⁶ GEBAUER 2016, BERGERA 2019.

⁵⁷⁷ “[Prats] un buen día de 1962 se presentó en Edicions Polígrafa. Muga tenía unos talleres gráficos como Dios manda y también publicaba algún que otro libro de arte; Prats andaba en busca de un buen impresor para la colección ‘Fotoscop’”, PERMANYER 1976.

sale of rights for *Atmosfera Miró* and *Creación Miró 1961*⁵⁷⁸ and we know that Joan Prats continued to publish fotocscopes, with or without Joaquim Gomis, with La Polígrafa until the 1970s⁵⁷⁹.

The fotocscopes *Gaudí* (1958) and *Atmosfera Miró* (1959) established the model to follow in two paths that bifurcated: that of architectural exploration of a building — whether it was Güell Park⁵⁸⁰, the vernacular architecture of Ibiza⁵⁸¹, Finnish modern architecture⁵⁸², the work of Domènech i Montaner⁵⁸³ or the Fundació Miró building of Barcelona⁵⁸⁴— or that of the intimate exploration of the creative act in the workshop of the artist — whether it was Joan Miró⁵⁸⁵, Antoni Tàpies⁵⁸⁶ or Eduardo Chillida⁵⁸⁷. The Fotocscop collection was stretched to the maximum, with better and worse results. In those years of Francoist developmentalism, in which a new middle class emerged and mass tourism started, the fotocscop became, very reluctantly, a *beau livre* for a present and a souvenir for tourists. However, when it was opened and flicked through, the exquisite sensitivity in the selection of photographs and their order could not fail to make an impression on the reader.

When Joan Prats was asked “What is the difference between a fotocscope and a simple collection of photographs?” he answered “In that our collection of photographs — that we call a fotocscope — has a meaning, it says something”⁵⁸⁸.

⁵⁷⁸ Agreement between Editorial RM and La Polígrafa to cede the rights and the control of sale of the books *Creación Miró MCMLXI* and *Atmosfera Miró*, Barcelona, 7 May 1965, Box 2 – File 2 – Folder 2/2 “correspondència i retalls”, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁵⁷⁹ The first contract that we know of was from 1965 and around 24 titles can be counted were not all by Prats or Gomis. Contract between Polígrafa and Joan Prats and Joaquim Gomis to publish the book *Park Güell*, Barcelona, 25 March 1965, Box 2 – File 2 – Folder 2/2 “correspondència i retalls”, Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁵⁸⁰ GOMIS, PRATS and GIEDION-WELCKER 1966.

⁵⁸¹ GOMIS, PRATS and SERT 1967.

⁵⁸² JAATINEN, PRATS and BORRÀS 1967.

⁵⁸³ BORRÀS and PRATS 1971.

⁵⁸⁴ CATALÀ-ROCA and ZEVI 1977.

⁵⁸⁵ CATALÀ-ROCA, PRATS and DUPIN 1972.

⁵⁸⁶ GOMIS, PRATS, VICENS and BROSSA 1967.

⁵⁸⁷ CATALÀ-ROCA, BORRÀS and CELAYA 1973.

⁵⁸⁸ “—En qué se diferencia el fotocscope de una simple colección de fotografías? / —En que nuestra colección de fotografías —que llamamos fotocscope— tiene un sentido, dice algo”, CARCASONA 1956A.

SECOND PART: **NEW ART MUSIC**

Deffontaines's defence of new art music in post-war Barcelona

Tuesday 7 November 1939: I go out to do some shopping alone in Barcelona [...] One avenue crosses the city on a diagonal as its name indicates. Life is still very hard, beautiful façades, beautiful shops, but a lot of things are missing, a lot of deprivation [...] You can feel that people have suffered, that they are still terrorised, many are "being purged", that is, they are waiting for their files to be updated to be able to resume their lives. From a French perspective, we have a lot to regain. You feel that everything that is recovered brings comfort. You feel this particularly at the Institute, and it is what makes Pierre's mission truly beautiful and interesting.

Geneviève Claro (Pierre Deffontaines's wife)⁵⁸⁹.

In the autumn of 1939, a new friend of Barcelona began to walk through the city's streets and transform its cultural life. Pierre Deffontaines (1894–1978)⁵⁹⁰, an eminent French geographer, arrived on 6 October 1939 after being appointed head of the Institut Français in Barcelona, a challenging task that would occupy him for the next twenty-five years⁵⁹¹. The photograph of Deffontaines at his desk is eloquent: before a map that covers the wall, with a book in hand, the director sits on one of rush seat chairs with a turned back, typical of the furniture used in "noucentista"⁵⁹² school complexes. His gaze transmits the determination of someone who is convinced he is undertaking an ambitious cultural task. From his institution, he promoted innumerable intellectual and artistic events in the areas of literature, cinema

⁵⁸⁹ "Mardi 7 novembre 1939: Je me lance à faire quelques courses seule dans Barcelone [...] La vie est encore très dure, belles façades, beaux magasins, mais beaucoup de choses manquent, beaucoup de privations [...] On sent des gens qui ont souffert, qui sont encore, comme terrorisés, beaucoup sont 'en épuration', c'est à dire qu'ils attendent la mise à jour de leur dossier pour pouvoir reprendre leur situation. Au point de vue français, nous avons beaucoup à regagner. On sent que tout ce qui reprend apporte du réconfort. On le sent spécialement à l'Institut et c'est ce qui rend la mission de Pierre vraiment belle et intéressante", Notes by Geneviève Claro, Pierre Deffontaines's wife, in the "Livre de raison", a family diary written by both of them, LOSTANLEN 2015, p. 56.

⁵⁹⁰ CAPEL 2009.

⁵⁹¹ SANSANEDAS 1994.

⁵⁹² "Noucentisme" can be translated literally as the "nineteen-hundreds movement". It was a Catalan political, cultural and artistic movement that was focused on modernising the country and was also a reaction to Art Nouveau. It gathered the winds of the European "rappel à l'ordre" of the 1920s that returned to Classicism or, in the case discussed here, reworked the sources of the most popular Catalan Baroque.

or the visual arts. The fragile musical landscape of Barcelona in the immediate post-war period⁵⁹³ benefited from his presence, since it was soon clear that musical activities were a fundamental part of his policy of cultural projection. For example, in one of the first cultural events promoted by the Institute after the Civil War, he programmed a record-listening session on Berlioz in February 1940⁵⁹⁴.

Only three months later, on 28 and 30 May 1940, the music of Fauré and Debussy, among others, was played live at the headquarters of the Institut Français in Barcelona, in the first two concerts organised by this Institute after the war. The events were widely covered by the press⁵⁹⁵, at a time when all newspapers were subject to strict intervention and censorship by the Franco regime⁵⁹⁶. The reviews published after the two concerts, which were performed by the same three musicians, highlighted the audience's enthusiasm:

The latest concerts organised by the French Institute were performed by the young and remarkable artists Jeanne Ségala, soprano, Ginette Dayen, pianist, and Bernard Michelin, cellist, all first prize winners from the Conservatory of Paris who we mentioned recently with the great praise that their refined art deserves. A select, numerous audience attended and gave the performers warm, enthusiastic applause for all their excellent work⁵⁹⁷.

Small-group concerts such as the one mentioned above, performed by a soloist or up to five performers, were organised regularly in foreign institutes of culture in Barcelona. Such events were held at least once a year, although most of the offerings of these organisations consisted of lectures on a range of topics, from scientific dissertations to talks on humanities. In the Institut Français, the most active institute during the first stage of Franco's dictatorship, such events took place twice a week.

To what extent did these institutes help to promote in Barcelona contemporary music from beyond Spain's borders? Considering that it was hard for Spanish artists to communicate abroad at the time, we should examine whether contact with the institutes had a creative influence on Catalan musicians and whether this experience affected their output. More specifically, we should investigate whether the institutes acted as a platform to encourage local composers and performers⁵⁹⁸.

⁵⁹³ GAN-QUESADA 2012B.

⁵⁹⁴ [Conferencias] En el Instituto... 1940.

⁵⁹⁵ Concierto en el Instituto Francés... 1940A, Concierto en el Instituto Francés... 1940B, Concierto en el Instituto Francés... 1940C, Conciertos en el Instituto Francés... 1940, Dos conciertos en... 1940, [La música] Instituto Francés... 1940, BORRÀS I DE PALAU 1940.

⁵⁹⁶ FABRE and HUERTAS 1998.

⁵⁹⁷ "Los jóvenes y notables artistas Jeanne Ségala, soprano; Ginette Dayen, pianista, y Bernard Michelin, violoncelista, primeros premios del Conservatorio de París, de los cuales nos ocupamos recientemente, dedicándoles el gran elogio que merece su arte depuradísimo, celebraron el último de los conciertos anunciados en el Instituto Francés. Acudió a escucharles un público numerosísimo y escogido, el cual premió con calurosos e insistentes aplausos la labor excelente, a todo serlo, de los intérpretes", Concierto en el Instituto Francés... 1940c.

⁵⁹⁸ MARTÍN-NIEVA 2019A.



Pierre Deffontaines, director of the Institut Français of Barcelona, in his office on Calle Provença (Barcelona) during spring 1943 [LOSTANLEN 2015, p. 108].

The struggle of foreign culture institutes in Barcelona during the Second World War

However, before we study these aspects, it is essential to outline the first institutes established in Barcelona within the context of the Second World War, as well as the position of Franco's Spain and the delicate balance of foreign policy. The Istituto Italiano di Cultura was founded in Barcelona in 1934⁵⁹⁹ to promote the ideas of Italian fascism. It resumed its activities after the Civil War under the direction of Sergio Zanotti throughout the decade and then Angelo Favata and Fernando Capecchi, successively. In June 1940 the Nazi Centro Germano-Español was founded in Barcelona⁶⁰⁰, which a year later would be renamed the Deutsches Kulturinstitut⁶⁰¹. Led by Erich Krotz, it remained active until May 1945, when the Spanish government closed it due to pressure from the Allies coinciding with the fall of Berlin⁶⁰².

On the Allied side, the British Institute and the Institut Français were present in Spain. The British Institute opened its doors in Madrid in 1940 under the leadership of Walter Starkie, and in Barcelona in December 1943 under the direction of Christopher Howard⁶⁰³. The Institut Français had been established in Barcelona since 1920, but entered a new stage immediately after the Civil War when Deffontaines took its reins, as discussed above. However, Deffontaines faced serious problems due to his dissent against Vichy France.

As Jean-Marc Delaunay has shown, in 1943 the directors of the Institut Français de Madrid, the Casa de Velázquez and the Institut Français de Barcelona, Paul Guinard, Maurice Legendre and Pierre Deffontaines respectively, clearly expressed their disagreement with the Vichy regime⁶⁰⁴. Given this situation, the extremely Germanophile minister Abel Bonnard decided to take back institutional control. In Barcelona, Deffontaines was removed from his post due to "anti-national activities"⁶⁰⁵ and replaced by Xavier Sauvage who, in turn, was replaced by Pierre Guidou from October 1943⁶⁰⁶. However, none of this stopped Deffontaines, who continued with the activities he had promoted from the Institut Français, but now from another association, the ANEIE⁶⁰⁷. After the fall of the Vichy regime, the Institut Français in Barcelona returned to the hands of Deffontaines in September 1944⁶⁰⁸. Between 1 March 1946 and 10 February 1948⁶⁰⁹, the Franco-Spanish border remained closed to

⁵⁹⁹ DOMÍNGUEZ MÉNDEZ 2013.

⁶⁰⁰ Inauguración del Centro... 1940.

⁶⁰¹ El Instituto Alemán... 1941.

⁶⁰² HERA MARTÍNEZ 2002.

⁶⁰³ Don Cristóbal Howard... 1943, EFE 1943.

⁶⁰⁴ DELAUNAY 1994.

⁶⁰⁵ MINISTÈRE DE L'ÉDUCATION NATIONAL 1943.

⁶⁰⁶ DELAUNAY 1994, p. 368.

⁶⁰⁷ The A.N.E.I.E. was the acronym of the Asociación Nacional de Estudiantes de Idiomas Extranjeros, which was formerly the London Club run by Rafael Griera Plans. SANSANEDAS 1994, p. 20–21, LOSTANLEN 2015, p. 41–44, ALEGRE 2017.

⁶⁰⁸ El señor Deffontaines... 1944.

⁶⁰⁹ RIQUER 2010, p. 109–119.

put pressure on Franco. However, the Institut Français maintained its activities as a Trojan horse. Despite the difficulties in this first stage, its commitment to musical activities never stopped.

During these early years, the British Institute also played a prominent role in the organisation of musical activities. Walter Starkie⁶¹⁰, the director of the Madrid centre, was a good violinist. From the outset he used musical activities to attract the capital's intellectuals⁶¹¹. In Barcelona, the person in charge of the music section was another performer, the pianist Denis Brass⁶¹², who between 1944 and 1949 disseminated through lectures and concerts the work of contemporary British composers such as Benjamin Britten, Alan Rawsthorne, William Walton or Ralph Vaughan Williams. At the end of 1949, Brass was replaced by the musician Michael Kitchin — ex-husband of the great contemporary pianist Margaret Kitchin — who continued to promote British composers.

Similarly, the Istituto Italiano di Cultura also promoted its own musical music values by mainly programming the works of Italian composers from different times, including Donizetti, Palestrina, Verdi or Vivaldi, as well as some one-off pieces by more recent composers: Ferruccio Busoni, Mario Castelnuovo-Tedesco or Ottorino Respighi⁶¹³. Likewise, the criteria for selecting guest musicians seemed to clearly favour those of Italian nationality. For example, one participant was Napoleone Annovazzi, at that time musical conductor of the Gran Teatre del Liceu and one of the first conductors to be invited by the Orquesta Nacional de España. However, Catalan performers led the concerts on some occasions. For example, in the commemoration of the second centenary of the birth of Luigi Boccherini, in March 1943, the Labor-Artis quartet including Lluís Benejam, together with the guitarist Gracià Tarragó and the cellist Lluís Millet Farga, starred in a gloomy concert that was attended by many political representatives and commissioners: "The festival was presided over by the consular authorities of Italy, Germany, Portugal, Switzerland and Croatia and the heads of the Fascist and Nazi parties"⁶¹⁴.

Meanwhile, at the Deutsches Kulturinstitut, the screening of documentaries was the most common cultural activity; musical events were relegated to the background. As Suárez-Pajares shows⁶¹⁵, visits by German orchestras during the period were frequent and prominent, but were not part of the day-to-day management of the Institute. Some concerts that were organised by the Institute were well-received, such as that of the violinist Gerhard Taschner, concertmaster of the Berliner Philharmoniker orchestra, who performed

⁶¹⁰ ELLE, 1949, VÁZQUEZ-ZAMORA 1950, WHISTON 2011.

⁶¹¹ LLANO 2002.

⁶¹² BRASS 2006.

⁶¹³ PÉREZ ZALDUONDO 2013A.

⁶¹⁴ "Presidían asimismo el festival las autoridades consulares de Italia, Alemania, Portugal, Suiza y Croacia y los jefes de los Partidos fascista y Nazi", Sesión musical en... 1943.

⁶¹⁵ SUÁREZ-PAJARES 2013.

in December 1943⁶¹⁶ and the lied recital by the soprano Gerda Lammers in March 1944⁶¹⁷, in which she performed authors such as Loewe and Schubert, along with German folk songs. The 1944 production illustrates how this Institute did not seem inclined to promote contemporary music during its brief first stage in Barcelona, probably in line with the Third Reich's cultural policies. In any case, before his departure to the United States, the Catalan composer and conductor Carlos Suriñach⁶¹⁸ (1915–1997) occasionally collaborated with the Deutsches Kulturinstitut. Specifically, in January 1944, he gave a lecture entitled "Tradition and evolution of Spanish music", in which he played his own pieces on the piano⁶¹⁹.

The Institut Français's commitment to the Manuel de Falla Circle

As maintained in current historiography, out of all the institutes established in Barcelona, there was one that stood out in its unswerving support for Catalan musicians during the Franco regime: the Institut Français. Deffontaines's aim to strengthen a network of relationships between the Institute that he led and the declining cultural environment in Barcelona was defined in a report entitled "Les horizons de travail de l'Institut Français de Barcelone pour 1943–1944" (The work horizons of the French Institute of Barcelona for 1943–1944). In November 1943, he proposed for the first time:

[...] the development of specialised circles through which I want to establish a network of specialised relationships by section: artists, musicians, people from the press and book trade, sportspeople, Catholic and social milieu, French teachers. I'm planning some sort of specialised gatherings [...]⁶²⁰

In the area of music, concerts and lectures were offered and a group of enthusiastic young people emerged called the Manuel de Falla Circle. This circle, under the protection of the Institute, made its first compositions known through a series of concerts. A first sign of the Institute's musical vigour was the concert of November 1941, at which the virtuoso pianist Ricard Viñes (1875–1943) played pieces by French authors at the venue⁶²¹, in one of his last appearances on stage. A month later, two lectures were devoted to the "Tradition and modernity of French music" and to works by Debussy and Poulenc⁶²². Both were given by a leading figure in the musical evolution of the Institute: Paul Guinard Jr.

Paul Guinard Jr. was the son of Paul Guinard, who had been director of the Institut Français in Madrid since 1932⁶²³, a position he held for the next thirty years, always in close collaboration

⁶¹⁶ Instituto Alemán... 1943.

⁶¹⁷ Casa del Médico : La cantante... 1944.

⁶¹⁸ GAN-QUESADA 2021.

⁶¹⁹ Don Carlos Suriñach... 1944.

⁶²⁰ "[...] le développement des cercles spécialisés auxquels je désire joindre une vie de relations spécialisées par section : artistes, musiciens, gens de la presse et de la librairie, sportifs, milieux catholiques et sociaux, professeurs de français ; je prévois des sortes de tertulias spécialisées [...]", LOSTANLEN 2015, p. 180.

⁶²¹ Concierto en el Instituto... 1941, Recital en el Instituto... 1941, Ricardo Viñes en... 1941.

⁶²² Conferencias musicales... 1941.

⁶²³ LOSTANLEN 2010.

with his counterpart in Barcelona, Deffontaines⁶²⁴. Guinard Jr. was a great music fan and began his first series of talks on the history of French music in the Institut Français in Barcelona as early as March 1943⁶²⁵. Guinard's activities, which were always supported by Deffontaines, crystallised in the creation of the Manuel de Falla Circle in 1947⁶²⁶. This "circle" of the Institut Français in Barcelona followed in the wake of other groups promoted by the same institution, in which debate and cultural activities were encouraged in the various subject areas⁶²⁷: literary exploration in the Literature Circle, and visual arts in the Maillol Circle. As mentioned above, the emergence of these circles coincided with the closing of borders. Deffontaines decided to promote these cultural spaces precisely because it was impossible to continue to invite French artists to the Institute's events. In an irony of fate, the political situation benefited and revitalised Barcelona's cultural activity with local artists, intellectuals and audiences⁶²⁸.

The nature of the music circle's meetings was summed up by Deffontaines himself: "the Manuel de Falla Circle gathers a good number of fans every Saturday. Works for their sessions are taken from our considerable record collection"⁶²⁹. Initially, the members of the Circle were the composers Albert Blancafort (1928–2004), Àngel Cerdà (1924–2010), Juan Eduardo Cirlot (1916–1973), Joan Comellas (1913–1999) and Manuel Valls (1920–1984). A little later, in 1948, Josep Casanovas (1924–1996) and Josep Cercós (1925–1989) became members, and finally, in around 1952, Josep Maria Mestres Quadreny (1929–2021) also joined. Along with these composers, the group included two performers who became loyal transmitters of the composers' pieces: the mezzo-soprano Anna Ricci (1930–2001) and the pianist Jordi Giró (1923–2000), who were a couple at the time. In addition, the Circle's concerts sometimes included works by Antonio Ruiz-Pipó (1934–1997), who also participated as a pianist and who, like Albert Blancafort, received a scholarship to study in Paris from the Institut Français⁶³⁰.

The list of the Manuel de Falla Circle's⁶³¹ concerts contains about sixty events, some of varying nature. While most of the concerts included compositions by members of the group, others focused exclusively on the interpretation of baroque, classical and romantic music. However, in general, there was a tendency to offer programmes of mixed musical and stylistic content, in which there was at least one contemporary work by a local author.

⁶²⁴ In a recently published text, Paul Guinard father was mistaken for Paul Guinard son: MARTÍN NIEVA 2019A.

⁶²⁵ LOSTANLEN 2015, p. 111.

⁶²⁶ GÄSSER 1999, ALSINA 2007.

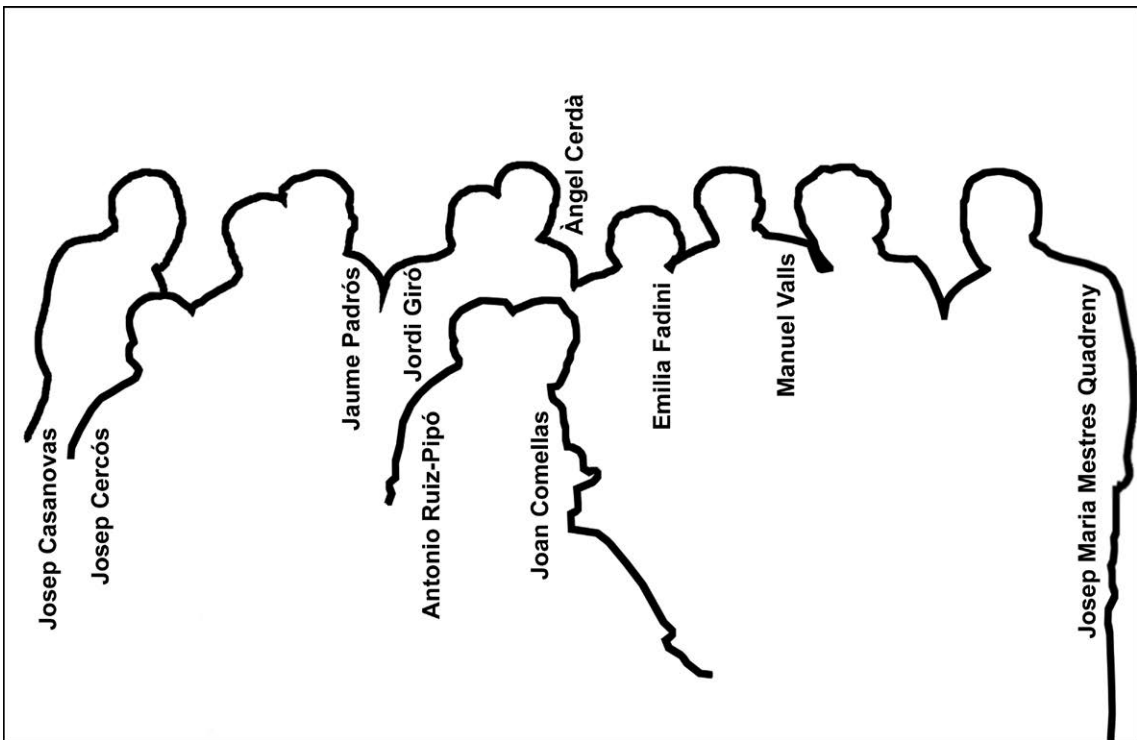
⁶²⁷ PORTER I MOIX 1994.

⁶²⁸ BRELET, SALOMON and CHABLAT-BEYLOT 2016, p. 5.

⁶²⁹ "[...] el Círculo Manuel de Falla reúne cada sábado a buen número de aficionados. Una importante discoteca nuestra les facilita obras para sus sesiones", BROS CRUELLAS 1952, p. 3.

⁶³⁰ It is difficult to follow-up the artists awarded by the Institut Français unless the national archives in France are consulted in person: Ministère des Affaires étrangères et du Développement international: Archives diplomatiques, Barcelone (Institut Français) - 784PO. An initial inventory in: BRELET, SALOMON and CHABLAT-BEYLOT 2016. Brief information about musicians given awards in: CASANOVAS 1994, p. 36.

⁶³¹ ALSINA 2007, p. 267–281.



The Manuel de Falla Circle grouped around a piano. The names of the members that we have been able to identify are indicated [VALLS 1960, p. 192].



El «Círculo Manuel de Falla», en el «Moli Vells», de Masnou

CON LOS «NUEVOS JOVENES» EN MASNOU

USANDO la denominación que Erik Satie aplicó a los músicos conocidos por el «Grupo de Arcueil», los cuales, hace veinticinco años, vinieron a superar en fervor y audacia al joven grupo de los seis, nosotros podríamos llamar «nuevos jóvenes» a estos apasionados por la música, a estos recién incorporados a la paleta de la composición que han adoptado el nombre aglutinante de «Círculo Manuel de Falla». Ellos no han lanzado manifiestos ni su actividad tiene el calor subversivo que tanto contribuyó a la fama de los «seis» franceses. Eso no quiere decir que su inquietud y afán de renovación no sea la diada que les una y hace sentir independientes de los músicos aferrados a la rutina escolástica.

El «Círculo Manuel de Falla» nació hace casi un par de años, producto de una coincidencia de ambiciones — aunque no siempre de ideas — entre unos cuantos compositores e intérpretes catalanes de la más joven generación. Al calor del Instituto Francés — que les ha ayudado cedéndoles sus aulas para reunirse, un magnífico piano para probar las obras y estrenarlas en público, y una no menos excelente gramola y su correspondiente colección de discos — empezó a estimularse entre ellos el intercambio de ideas, la discusión de obras de la música contemporánea más significativas, los proyectos y surgieron las primeras realidades tangibles: unas partituras ambiciosas que colocadas en el atril del piano, se describían y comentaban, combatiéndolas o defendiéndolas con entusiasmo sin límites. Se celebraron varias audiciones y los primeros estrenos fueron una chispa de gracia e inquietud en el desierto movimiento musical barcelonés. Luego, el «Círculo Manuel de Falla» ha emprendido la organización de algún concierto, siempre en un marco íntimo y de estricta especialización, que ha aireado considerablemente la entrecida atmósfera artística que por lo general respiramos. Los propósitos de la agrupación de jóvenes músicos, se han conseguido poco a poco.

Recientemente, hace pocos días, como se hizo el año pasado, los com-

ponentes del «Círculo» celebraron la reunión inicial del presente curso en Masnou. El «Moli Vells» de la pecina o la marinera fué el marco en el que alrededor de una mesa bien provista de los mejores estimulantes para la discusión acalorada y de los sedantes para que la sangre nunca llegara al río, se habló de música contemporánea y de todos los proyectos relacionados con su divulgación y conocimiento. Se habló también de la actividad artística de cada uno, de sus partituras escritas o en curso de composición. Se comentó la «Antígona» que Manuel Valls ha terminado y que es la primera obra de grandes vuelos de nuestro inteligente y joven artista.

Salieron a colación, un «Homenaje a Falla» para piano y un «Concerto Grosso», que termina Juan Casanovas; un «Concierto» para piano y orquesta al que ha puesto punto final Angel Cerdá; las piezas para piano de Alberto Blancafort; las Canciones de Cercós sobre poemas de Rilke y su Sinfonía, en la que demuestra estar en posesión de una firme preparación técnica.

Cerdá y Cercós no han acudido al «Moli Vells», pero se habla con cariño de sus obras igual que de las de otra ausente, Emilia Fedini, que detenta en el «Círculo Manuel de Falla» el puesto que tuvo Germaine Tailleferre en el «Grupo de los Seis», y cuya música despierta la admiración de todos por ser exponente de la libertad de estilo por la que postula el «Círculo».

La velada terminó en casa de Juan Comellas, una de las voces cantantes del grupo, músico sensible y agudo de quien fueron oídas las primicias de su ballet «La Rambla», para el que está dibujando los figurines Pedro Pruna.

La reunión en el «Moli Vells» fué presidida por Federico Mompou, verdadero jefe espiritual de nuestra joven generación musical. En casa de Juan Comellas, al piano, Mompou creó con sus interpretaciones un clima de entusiasmo, que por otra parte no se diferenciaba mucho del que, en todo momento, es la tónica de las reuniones, audiciones y actividades todas del «Círculo Manuel de Falla».

X. M.

Some of the members of the Manuel de Falla Circle at their annual meeting in Masnou, the town where Joan Comellas lived, at the start of the 1948-1949 period [MONTSLAVATGE 1948A].

This practice would reveal the intention to normalize the presence of contemporary music in concerts, which made the Institut Français a valuable platform for increasing the visibility or putting sound to creations by the city's emerging talent.

The music enthusiast Josep Pascual Clapés brought this group of young people together, and his initiatives would be crucial to musical activity in Barcelona over the next decade, as we shall see. It is difficult to uncover his full biography because his tracks seem to have faded over time, although he left evidence of his interest in ballet in two articles on Katherine Dunham⁶³² and Juan Magriñá⁶³³ signed only with his last name. On his intense activity around the Manuel de Falla Circle, Xavier Montsalvatge (1912–2002), who was very close to this group, wrote:

With unbounded enthusiasm, he addresses the progress of this group of young musicians [the Manuel de Falla Circle], who are excellently guided, José Pascual, one of those people who are never disheartened, gifted with the ability to work tirelessly, which is needed to promote music endeavours that are difficult to organize and have no guaranteed success among the general public⁶³⁴.

The name chosen for this circle, which pays homage to the composer Manuel de Falla (1876–1946), probably refers to the recent death of the maestro in November 1946. His figure was sufficiently ambiguous, from a musical and political perspective. Although Falla had moved to Argentina at the end of the Spanish Civil War, the Franco regime gave him distinguished treatment as it organised a funeral procession for his mortal remains, which were then transferred to Cádiz⁶³⁵. Musically, Falla was more than just folklorist. There was also a more experimental facet to his work, which had been eclipsed by his better-known pieces. This is what Josep Casanovas remembered, decades after the dissolution of the Manuel de Falla Circle:

The choice of Manuel de Falla as the music Circle's patron was revealing. This was a Falla who, as I have pointed out, was that of *El Retablo* and the *Concierto para clavicémbalo*. [...] The figure of Falla who had just expressed his political nonconformity and had risen considerably above the world of folklorist and coloristic subjects was, then, ideal. Like Stravinsky or Bartók, only Falla had known how to universalize his racial message in such prodigious creations as *El Retablo* and, above all, the *Concierto para clavicémbalo*. It was, then, a truly aesthetic programme that was intended with the adoption of this patron⁶³⁶.

⁶³² PASCUAL 1950A.

⁶³³ PASCUAL 1950B.

⁶³⁴ "Lleva con un entusiasmo ilimitado la marcha de esta agrupación de músicos jóvenes [Círculo Manuel de Falla], excelentemente orientados, José Pascual, uno de esos elementos inaccesibles al desaliento, dotados de la capacidad de trabajo sin desfallecimientos que hace falta para promover empresas musicales de difícil organización y problemático éxito entre el gran público", MONTSALVATGE 1949C.

⁶³⁵ Los restos de Manuel de Falla... 1947.

⁶³⁶ "Simptomàtica fou l'elecció del patró del Cercle musical, Manuel de Falla. Un Falla que, tal com he apuntat, era en especial el de *El Retablo* i el del *Concierto para clavicémbalo*. [...] Era, doncs, ideal la figura de Falla que acabava de manifestar el seu inconformisme polític i que, per altra banda, s'havia sabut elevar considerablement sobre el món dels tòpics folkloristes i coloristes. Només Falla, com Stravinski o Bartok, havien sabut universalitzar el seu missatge racial cap aquestes creacions prodigioses que són *El Retablo* i, sobretot, el *Concierto para clavicémbalo*. Era, doncs, tot un programa estètic el que es pretenia seguir amb l'adopció d'aquest patró", CASANOVAS 1994, p. 32.

These “prodigious creations” by Falla were played in April 1947 at the Institut Français in Barcelona, under the baton of Suriñach, at the opening concert of the Manuel de Falla Circle. The concert was dedicated to the performance of *Psyché* (1924), the *Concerto para clave y cinco instrumentos* (1926) and *El retablo de Maese Pedro* (1923)⁶³⁷. We know that in the last piece, *El retablo*, the music was accompanied by puppets with the participation of the “Grup dels Vuit” (Group of Eight)⁶³⁸ to which Comellas belonged, along with some visual artists who frequented the Maillol Circle, which was also attached to the Institut Français⁶³⁹. The puppets were made by Carles Guinovart, Maria Girona and Miquel Gusils, while Albert Ràfols Casamada and Joan Palà participated in the set⁶⁴⁰. The same production was performed a year later, in April 1948 in Zaragoza⁶⁴¹. The event was sponsored by Zaragoza City Council, and almost all the performers from the Barcelona concert participated, with Suriñach as conductor.

Suriñach had already received praise after his performance in Barcelona. Of the three pieces in the programme, music critics focused on *El retablo de Maese Pedro* and always extolled the conductor in their articles. One example is the article by Montsalvatge in *Destino*, a weekly paper founded during the war by Catalan Falangists, who had distanced themselves from the Franco regime at the time, opting for “Barcelonism” as a substitute for Catalanism⁶⁴²:

El retablo de maese Pedro, a work that is unique for its composition, is written with a new concept of what popular feeling is. It seems drawn with a stylus that will delve into the very core of the race and reveal its most pronounced profiles. Its performance is extremely difficult and involves bringing together a series of elements that are hard to find. That is why the young conductor Carlos Suriñach’s achievement is double: for having conducted the work with a confident baton and having prepared it by gathering together the most useful collaborations⁶⁴³.

However, apart from the strictly musical assessment, *El retablo de Maese Pedro*, with its puppets designed by artists who would soon veer towards more daring formal experimentation, did not satisfy the entire audience. This was reflected in the review published in *Solidaridad Nacional*, the Falangist newspaper directed by Luys Santa Marina⁶⁴⁴:

⁶³⁷ Homenaje a Manuel de Falla... 1947, Instituto Francés: Homenaje... 1947, MONTSALVATGE 1947, SARSANEDAS 1947.

⁶³⁸ YVARS 2006, p. 90.

⁶³⁹ SARSANEDAS 1947.

⁶⁴⁰ GÄSSER 1999, p. 496.

⁶⁴¹ BAYONA DE LA LLANA and GÓMEZ RODRÍGUEZ 2015, p. 197.

⁶⁴² GELI and HUERTAS 1991, p. 65.

⁶⁴³ “‘El retablo de maese Pedro’, obra única por su textura, está escrito con un concepto nuevo de lo que es el sentimiento popular. Parece trazado con un estilete que hurgara en la entraña misma de la raza y pusiera en evidencia sus más acusados perfiles. Su interpretación es extremadamente difícil y comporta la reunión de una serie de elementos difíciles de encontrar. Por eso el mérito del joven maestro Carlos Suriñach es doble, por haber dirigido la obra con brazo seguro y haberla preparado recabando las más útiles colaboraciones”, MONTSALVATGE 1947.

⁶⁴⁴ HUERTAS 1995, p. 480.

Finally, *El retablo de maese Pedro* was staged. The original set designed by a group of young artists, who presented it with eye-catching flair, although perhaps they over-stressed the outlandish aspect, particularly the puppets, which were waved around too much⁶⁴⁵.

Luys Santa Marina⁶⁴⁶ was the Falangist intellectual who, in this period until 1952, presided over the already purged Ateneo Barcelonés under the direct control of the regime. On several occasions, the Manuel de Falla Circle's activities took place outside the premises of the liberal Institut Français. Collaboration with the Falangist Ateneo Barcelonés was frequent, and at least three of the Manuel de Falla Circle concerts were held there, as well as some lectures. Likewise, in 1950 the Circle published two issues of a magazine, *Contrapunto*, whose cover included the following two subtitles: "Publication by the Manuel de Falla Circle" and "Music Section of the Ateneo Barcelonés"⁶⁴⁷. This affinity between the Manuel de Falla Circle and the Ateneo Barcelonés is an example of the ambiguity of relations that were established under the Franco regime.

The Ateneo Barcelonés hosted the first concert of the Manuel de Falla Circle devoted entirely to works composed by members of the group. The concert was held on 21 October 1948⁶⁴⁸, with chamber pieces by Blancafort, Cerdà, Cirlot, Valls and Comellas⁶⁴⁹, under the baton of Suriñach. Judging from the praise in the press, the concert was well-received. For example, *Diario de Barcelona*, a newspaper with a marked pro-allies bias during the Second World War that was very popular in the city because it reported on the most relevant aspects of Barcelona⁶⁵⁰, stated:

Our Ateneo — home of culture par excellence — inaugurated the chamber concerts for the present season yesterday afternoon. In this solemn act, five composers from Barcelona were presented, all of whom offered clear demonstrations of their noble youthful inquisitiveness about the cultivation of musical composition⁶⁵¹.

The young music composers also had a bright future according to *El Noticiero Universal*. This was an evening newspaper that could be published again in 1939, due to its owners'

⁶⁴⁵ "Por último, se puso en escena 'El retablo de maese Pedro', siendo la escenografía original de un grupo de jóvenes artistas, que lo presentaron con gracia y vistosidad, aunque acaso acentuaron excesivamente el matiz grotesco, principalmente los comparsas, que se agitaron demasiado", L.M.T. 1947.

⁶⁴⁶ SANTACANA 2006.

⁶⁴⁷ "Publicación del Círculo Manuel de Falla", "Sección de Música del Ateneo Barcelonés".

⁶⁴⁸ Presentación de cinco compositores... 1948, BORRÁS I DE PALAU 1948, CATALÀ I VIDAL 1948, MONTSALVATGE 1948B, T.L.R. 1948, TUBALCAÍN 1948, ZANNI 1948.

⁶⁴⁹ The works performed were: *Tres miniaturas* for four stringed instruments, by Cerdà; *Concertetto* for double trio, by Blancafort; *Tema y variaciones a la memoria de Bartók* and *Tres canciones*, by Valls; *Preludio* for quintet with double cello, by Cirlot; and *Album de Pan* for flute and piano, *Tres letras antiguas* and *Muerte de Dulcinea*, by Comellas, see: ZANNI 1948. According to Alsina (2007, p. 283–303), of all these pieces only *Tres letras antiguas* by Comellas is conserved, while the rest of manuscripts would have been lost without editing and neither is any sound recording preserved.

⁶⁵⁰ HUERTAS 1995, p. 51.

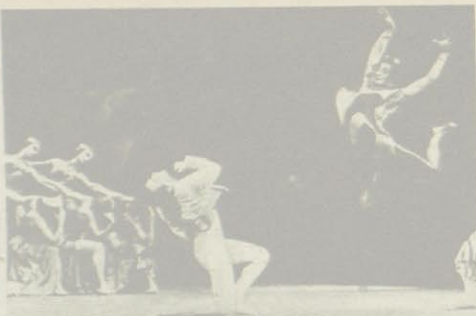
⁶⁵¹ "Nuestro Ateneo —hogar de cultura por excelencia— inauguró ayer tarde los conciertos de cámara para el presente curso. En este solemne acto presentó a cinco compositores barceloneses, todos los cuales ofrecieron evidentes demostraciones de sus nobles inquietudes juveniles para el cultivo de la composición musical", CATALÀ I VIDAL 1948.

MOMENTO MUSICAL

JOVENES COMPOSITORES EN EL ATENEO

PRESENTADOS con justos aplausos por Carlos Sureda, cinco compositores catalanes de la última generación, sometieron días atrás algunas de sus obras a la consideración del público que con la curiosidad acudido al salón de actos del Ateneo Barcelonés para conocerlos.

No es exagerado decir que en esta ocasión nos ha revelado la sensibilidad más aguda de nuestros actuales compositores, la más inteligente postura de los músicos catalanes de esta hora. Pese a que la crítica en general ha comentado el esfuerzo de estos voluntarios artistas con unas breves y ambiguas palabras, la audición ha tenido, a nuestro entender, el de muchos músicos maduros sensibilidad a la sana inquietud de los que empiezan, un evidente interés y dedicación. Hemos podido comprobar en las actitudes compositivas una evidente combatividad que por sí sola ya merecería la simpatía de todos. Ellos intentan decir algo nuevo, expresarse con claridad y sencillez sin acudir a fórmulas exhaustas. Todos respetan y suman a las prácticas, a los clásicos y a los románticos; en el seno de este grupo, no hay lugar para las fobias, pero tampoco lo hay para los compositores falsos devotos de los pri-



Durante unos días en el teatro Tivoli, el «Original Ballet Russe» ha vuelto a llamar la atención de los barceloneses. Vladimir Dukoudovskiy, Nina Verzhinina, Nina Stragenova, Olga Morozova y otros buenos artistas, pese a que en el marco del Tivoli, y con una orquesta deficiente, su labor quedaba algo desahucada, han sido aplaudidos como primeros figuras de la danza. Entre las obras programadas no vimos ninguna novedad. El Conser de Basil no ha podido realizar todavía el proyecto de montar nuevos ballets contando con la colaboración de artistas españoles. Lo foto reproduce un momento de «Los Presagios», de Tchaikovsky.



Los compositores del «Círculo Manuel de Falla». De izquierda a derecha: Alberto Blancafort, Eduardo Cirlot, Angel Cerdà, Juan Comellas y Manuel Valls, el día del estreno de sus obras en el Ateneo.

mitos clásicos o románticos extrajados a una triste labor imitadora cuando no de plagio.

Nuestros nuevos autores otoran el panorama de la música universal. Tienen un buen sentido de lo perceptivo, no pierden de vista el horizonte lejano de los clásicos pero desduman la concreta proximidad de los primeros términos, dando la gama de valores y contrastes es más amada y violenta, quieren abarcarlo todo, fijan en su retina todo lo bueno y cito sin preocupaciones formalistas. Sus intentos no pueden ser mejores, particularmente si tenemos en cuenta que la música catalana anterior a los Mompou, Blancafort, Gerhard y otros, siempre ha adolecido de esta falta de perspectiva intelectual, más que de una supuesta debilidad técnica o pobreza de expresión.

La poca música que se hizo aquí antes de la aparición de Albéniz y Granados, era un reflejo desahucado del italianismo. Estos dos genios de nuestra arte supieron liberarse de él. Los que vinieron después fueron tan ciegos como sus antecesores, a causa del fenómeno sugneriano. ¿Qué cara hemos podido esta coque? La música sugneriana catalana pierde todo relieve al se escucha tan sólo desde Perichini. Nuestros autores, que son los del Círculo Manuel de Falla, quieren evitar esta limitación, hacerlos comprender de todos, hablar una lengua clara, inteligible en toda parte. Si con sus primeras obras lo han logrado o no, es oportuno asegurarlo, pero tampoco tiene excesiva importancia. En este caso, lo que más interesa es la recta presentación y una clara idea de lo que se quiere conseguir.

Las obras escuchadas hace unos días en el Ateneo, revelaron una afinidad de propósitos, pero también una gran diversidad de ideas y procedimientos. Angel Cerdà, por ejemplo, estrenó «Tres Minutones» de muy sabor impresionista. Alberto Blancafort, en cambio, huyó de las armonías demasiado blandas para buscar conexión en la forma y claridad y visibilidad rítmica. Su «Concertetto» es una pieza cuidada, de pequeñas pero perfectas proporciones.

Eduardo Cirlot, dió a conocer un «Preludio», en el cual escuchamos algunas combinaciones sonoras muy interesantes. Manuel Valls y Juan Comellas son los más conocidos del «Círculo», y su música ha sido ya comentada. Manuel Valls participó con un «Tema con Variaciones», dedicado a la memoria de Edig Borrok y tres clásicas, obras que contribuyen un intento de despojar a la música de todo elemento accesorio. Nitidas y esquemáticas, las armonías que acompañan a las tres Canciones, y el juego contrapuntístico de los instrumentos se cuerda con los de madera en el

«Tema y Variaciones», reveló que su autor se ha situado en un punto de partida excelente y que debemos esperar con interés sus futuras creaciones.

Juan Comellas, escribe una música más afable, lo que no quiere decir que su pluma está faltada de inquietud.

El «Album de Pans» para flauta y piano, así como las canciones que ofreció demotan un gran sentido poético y una fértil imaginación, en algunos momentos, como en la «Muerte de Dalmeida» ya sazónada y serena. Su obra también está en el mejor camino y tiene una real constancia.

La interpretación de todas las partituras de este recital de presentación corrió a cargo de artistas bien conocidas y admiradas por todos, María Cid, nuestra exquisita cantante, así como la Agrupación de Cámara de Barcelona y los instrumentistas Gabriel Rodó, Francisco Rezzach, Domingo Sepúlveda, José González y A. Goren, pusieron a contribución sus reconocidas facultades para servir a esos jóvenes compositores que han logrado ahora su primer gran éxito.

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LA CASA QUE CONSTRUYE Y VENDE EL MUEBLE PARA TODOS

A well-known photograph of five of the composers in the Manuel de Falla Circle, as published in *Destino* after their concert at the Ateneo Barcelonés. From left to right; on foot, Joan Comellas and Manuel Valls; seated, Albert Blancafort, Juan Eduardo Cirlot and Àngel Cerdà [MONTSALVATGE 1948B].

proximity to the Lerrox movement⁶⁵². It had a considerable number of collaborators who authored opinion pieces. The newspaper tried to use the popular tone that was common in evening newspapers⁶⁵³. Its brief music section defined the composers of the Manuel de Falla Circle as promising after their first monographic concert of January 1948:

In the Ateneo Barcelonés, a great impression was made by the publicised concert to present five new Barcelona composers with considerable musical inspiration and excellent training, from whom we can expect very ripe fruits⁶⁵⁴.

One of the five composers of the concert received comments that should be highlighted, as indicated by Granell⁶⁵⁵ and Alsina⁶⁵⁶. The *Prelude* for quintet with double cello by Cirlot was singularly described by the Falangist press. We should remember the fleeting vocation of the composer Cirlot, who gave up musical creation only a few months after the event that concerns us. Although we know of Cirlot's enthusiasm for Schoenberg, Scriabin and Stravinsky, we do not know what his own pieces sounded like, as he destroyed them. In *Solidaridad Nacional*, his *Prelude* was reviewed using almost transcendental notions, which leads us to question whether Cirlot himself was behind the pseudonym Tubalcaín, given that he regularly collaborated with *Solidaridad Nacional*⁶⁵⁷:

The *Prelude* by J.E. Cirlot, has an architecture of full sounds, which suggests a firm study of the composition with enthusiasm and an inclination towards chamber music. There is something of a higher yearning in its intention, that by giving life to deep feelings, they are abstracted greatly in a double personality that connects poetry with music, fusing the same desire for aesthetic sensations⁶⁵⁸.

The evening newspaper of the Falange, *La Prensa*⁶⁵⁹, described the piece in much more earthly terms:

The triumph of harmonic daring came from J.E. Cirlot; but Cirlot, whose *Prelude* is somewhat vague and whose themes do not seem to be developed with a logic that is too demanding, does not yet have his colleagues' technical control. Cirlot is beyond, or this side of, the classical tonal function, so that his harmonic system is encrypted in a kind of tonal anarchism that we will call atonality if you like or, more pretentiously, 'heterophony'⁶⁶⁰.

⁶⁵² Lerrox movement refers to the Partido Radical, which in the period before the Spanish Civil War was characterised by its right-wing, pro-Spanish position.

⁶⁵³ FABRE 2002, p. 213, 710–714.

⁶⁵⁴ "Extraordinario relieve obtuvo, en el Ateneo Barcelonés, el anunciado concierto de presentación de cinco compositores noveles barceloneses, de gran aliento músico, de excelente preparación y de los cuales cabe esperar muy sazonados frutos", Presentación de cinco compositores... 1948, p. 6.

⁶⁵⁵ GRANELL and GUIGON 1996.

⁶⁵⁶ ALSINA 2005.

⁶⁵⁷ RIVERO TARAVILLO 2016, p. 39–41.

⁶⁵⁸ "El 'Preludio' de J.E. Cirlot, tiene una arquitectura de sonoridades amplias, que supone un decidido estudio de la composición con un entusiasmo y predisposición a la música de cámara. Hay en su propósito algo de superior anhelo, que al dar vida a sentimientos profundos, tienen grandes abstracciones en una doble personalidad que hermanan la poesía con la música, fundiendo el mismo deseo de sensaciones estéticas", TUBALCAÍN 1948.

⁶⁵⁹ HUERTAS 1995, p. 482.

⁶⁶⁰ "La palma del atrevimiento armónico se la lleva J.E. Cirlot; pero Cirlot, cuyo 'Preludio' es de una forma un tanto vaga y cuyos temas no parecer estar desarrollados con una lógica demasiado exigente no tiene aún el dominio técnico de sus

Perhaps it was these reviews that prompted hypersensitive Cirlot to move away from musical composition and focus more on poetry. Despite the harsher criticism, after this fundamental concert in October 1948 in the Ateneo, the members of the Manuel de Falla Circle were once again supported by Montsalvatge in *Destino*, who praised the courageous, original attitude of their composers:

We found in these current composers the combative attitude that itself deserved the sympathies of all. They are trying to say something new, express themselves with clarity and simplicity without resorting to tired formulae. All of them respect and admire early, classical and romantic composers. In the heart of this group there is no place for phobias, but neither is their room for composers who are falsely devoted to the early classical or romantic works and dedicated to a sad task of imitation or even plagiarism⁶⁶¹.

Imitation did not seem to occur within the group either, among its components. In the same article, Montsalvatge noted that a positive factor was that the pieces played at the concert in the Ateneo “showed similarity in the proposals, but also a great diversity of ideas and procedures”⁶⁶². Thus, the singular personality of each composer began to be revealed at this music event and was also reflected in the group photograph that Montsalvatge published next to the text, with Blancafort, Cerdà, Cirlot, Comellas and Valls together before the camera with excited and serene expressions on the day their pieces were played for the first time.

The magazine *Contrapunto*, which so closely linked the Manuel de Falla Circle and the Ateneo Barcelonés, and of which only two issues were published, has already been discussed extensively by Alsina⁶⁶³. However, we refer to it because its texts may reflect the impact that criticism and the public had on the Manuel de Falla Circle or, at least, on some of its members whose work was most questioned by the press, such as Cirlot.

Contrapunto opened with a brave manifesto denouncing the animosity of the public and critics towards new forms of musical expressions. In other words, the young composers of new music called for a new audience in Barcelona, something that would become a recurring theme throughout the next decade. This is how these ideas are expressed in

cofrades. Cirlot está más allá, o más acá, de la clásica función tonal, de manera que su sistema armónico se cifra en una especie de anarquismo tonal que, si ustedes quieren, llamaremos atonalidad, o, de una manera más pedante, ‘heterofonía’, T.L.R. 1948.

⁶⁶¹ “Hemos podido comprobar en los actuales compositores esta actitud combativa que por sí sola ya merecería la simpatía de todos. Ellos intentan decir algo nuevo, expresarse con claridad y sencillez sin acudir a fórmulas exhaustas. Todos respetan y admiran a los primitivos, a los clásicos y a los románticos; en el seno de este grupo, no hay lugar para las fobias, pero tampoco lo hay para los compositores falsos devotos de los primitivos clásicos o románticos entregados a una triste labor imitativa cuando no de plagio”, MONTSALVATGE 1948b.

⁶⁶² “[...] revelaron una afinidad de propósitos, pero también una gran diversidad de ideas y procedimientos”, MONTSALVATGE 1948b.

⁶⁶³ ALSINA 2007, p. 51–61.

Contrapunto: “We do not tolerate the attitude of a large segment of the public that, out of indifference, ignores the affirmations and achievements of contemporary art”⁶⁶⁴.

Secondly, *Contrapunto*, which was so closely associated with the Institut Français, included an article written by Kitchin⁶⁶⁵ from the British Institute, which showed that foreign agents had come together to revitalize the city’s music, as if this task could not be achieved only with the local support. In fact, Kitchin’s article is not in any way radical, but he takes up and argues some of the claims of the manifesto. On the role of the composer, Kitchin unconditionally defends their creative freedom: “A true composer will hardly think of the public when they are creating a work. If they do, they will stop hearing that inner voice that speaks only to them and without which music does not exist”⁶⁶⁶.

With regard to the relationship between critics and composers, Kitchin refers to the irremediable isolation between them: “Truly, many composers are amazed at the opinions and intentions attributed to them by critics, since they work in large part by intuition, as Bach certainly did when he composed works of such intellectual appearance as *The Art of Fugue*”⁶⁶⁷. Then, Kitchin alludes to the multiplicity of new musical trends, specifically mentioning atonalism and twelve-tone technique, and suggests that we should adopt a tolerant and inquisitive attitude to these proposals, but without blind obedience either:

An octave will always be an octave, a fifth a fifth, and a perfect chord will be a perfect chord, because its permanent reality is mathematical, and what the ear seeks in music is the mathematical relationship. Therefore, they will always be necessary, and simple ones more than any other. The contribution of progressive composers has been to accustom listeners’ ears to finding the least simple relationships. Let us use all of them in the future: let us not detest the subtlest ones, as reactionary listeners do, nor refuse the simplest ones in the manner of the most advanced⁶⁶⁸.

Kitchin’s article was illustrated with a photograph of Stravinsky, although his text did not discuss that composer, but instead mentioned Hindemith and Bartók. During this period the most daring musical modernity caused tension among listeners in Barcelona. However, Bartók and Stravinsky⁶⁶⁹ became a common meeting place between ground-breaking and conservative. It was as valuable for the public of Barcelona to discover the city’s new talents

⁶⁶⁴ “No toleramos la actitud de un gran sector de público que, por indolencia, desconoce las afirmaciones y conquistas del arte contemporáneo”, “Intrada” 1950.

⁶⁶⁵ KITCHIN 1950.

⁶⁶⁶ “Difícilmente un verdadero compositor pensará en el público cuando está creando una obra. Si lo hace, dejará de oír esa voz interior que le habla sólo a él y sin la cual no existe la música”, KITCHIN 1950, p. 8.

⁶⁶⁷ “Verdaderamente, muchos compositores se asombran de las opiniones e intenciones que les imputan los críticos, ya que ellos trabajan en gran parte por intuición, igual que sin duda hizo Bach cuando compuso obras de tal apariencia intelectual como ‘El arte de la Fuga’”, KITCHIN 1950, p. 7.

⁶⁶⁸ “Una octava será siempre una octava, una quinta una quinta, y un acorde perfecto será un acorde perfecto, porque su realidad permanente es matemática, y lo que el oído busca en la música es la relación matemática. Por lo tanto, siempre serán necesarias, y las sencillas más que cualquier otra. La contribución de los compositores progresivos ha sido acostumbrar el oído de los oyentes a hallar las relaciones menos sencillas. Usemos pues en el futuro todas ellas: no detestemos las más sutiles, como hacen los oyentes reaccionarios, ni rehusemos las más sencillas a la manera de los más avanzados”, KITCHIN 1950, p. 10.

⁶⁶⁹ GAN-QUESADA 2014A, p. 423–431.

CONTRAPUNTO

INSTITUT MUNICIPAL
D'HISTORIA DE BARCELONA
HEMEROTECA



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MAYO

1950

Cover of the first issue of *Contrapunto*, the magazine of the Manuel de Falla Circle, with a drawing by painter Ramon Rogent [*Contrapunto*. May 1950. No. 1].

“INTRADA”

La enfermedad agónica que padece nuestra vida musical, debida a la indiferencia manifestada por el público ante cualquier expresión estética no encuadrada en los valores artísticos que mansa y tácitamente ha aceptado, ha sido aprobada por el confusionismo que ha provocado una crítica estulta y sin sentido, sembrando la desorientación respecto a la genuina función y valor que Música y Crítica representan en toda manifestación espiritual.

Esta posición de indiferencia, o mejor dicho de hostilidad respecto a cualquier obra por el solo hecho de ser nueva, producto de la ignorancia de los valores aportados por el llamado genéricamente arte moderno—término de significación imprecisa por los dudosos atributos que se le asignan como integrantes de su patrimonio estético—, es lo que intentamos combatir. No nos constituimos en defensores de una manifestación artística por el hecho de llevar aparejado el calificativo de moderna, ni aceptamos novedades simplemente porque vienen acompañadas de propagandas de última hora. Sólo admitimos lo que de sustantivo aporta una obra al acervo espiritual de nuestro tiempo, independientemente del credo estético a que se halle acogida, o del contenido humano que en la misma se incorpore.

No toleramos la obra mal llamada de arte que intenta escamotear su falta de vitalidad con tópicos formales o literarios. No toleramos la actitud de un gran sector de público que, por indolencia, desconoce las afirmaciones y conquistas del arte contemporáneo.

No toleramos, en fin, la presencia de una crítica vegetativa, que perdió su horizonte y la idea de su misión social en las redes de un romanticismo trasnochado que tan poca relación guarda con las esencias que el verdadero romanticismo despertó.

¿ADÓNDE VÁ LA MÚSICA?

Madame de Polignac dijo una vez: «El arte de la música es el oscuro reflejo de impresiones olvidadas». Cuando se intenta definir la música es bueno recordar definiciones como ésta, pues los críticos se muestran demasiado deseosos de designar y clasificar las impresiones fugaces que forman la verdadera esencia de la música. En un artículo sobre el arte de escribir, el célebre autor inglés Charles Morgan dice que él no pretende que el lector sienta las emociones exactas que inspira una obra en particular, sino que se propone estimularlo a sentir las suyas propias, las cuales bien pueden ser completamente distintas. Lo que dice Morgan refiriéndose a la literatura es, evidentemente, incluso más cierto aplicándolo a la música, pues es el arte más intangible de todos, y por mucho que algún crítico pretenda hablar de una obra, nunca puede acertar a transmitir su más profundo mensaje. Verdaderamente, muchos compositores se asombran de las opiniones e intenciones que les imputan los críticos, ya que ellos trabajan en gran parte por intuición, igual que sin duda hizo Bach cuando compuso obras de tal apariencia intelectual como «El arte de la Fuga». La estructura material de la música está, como es natural, planeada y ejecutada conscientemente, pero las fuertes emociones que la hacen música de verdad, y no precisamente una secuencia inteligente de sonidos, nada tienen que ver con el intelecto. «El oscuro reflejo de impresiones olvidadas» es precisamente tan cierto en Bach como lo es en Debussy o en Ricardo Strauss.

Se han intentado muchas definiciones de la música, pero jamás ninguna será tan acertada como las de la poesía o de la pintura. Decimos que la música eleva el alma; ciertamente es así, y todas las religiones se han dado cuenta de ello y han hecho de la música una parte integrante del culto. Los psicólogos han hablado de su valor terapéutico. Pero esto sólo se puede aplicar a ciertas clases de música; difícilmente recetaría ningún médico una dosis de la «Patética» de Tchaikowsky como cura del cáncer. Además de elevar, la música puede también abatir. Ciertamente la música más selecta es la que nos transporta a una región espiritual más elevada, pero sin un anhelo natural del oyente por alcanzar tales cumbres espirituales no se puede lograr ese efecto. En realidad, cualquiera que sea la música, tanto si es triste como animada, el oyente que desee soltarse de la vida material usará

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de la música como de alas que le permitan escapar de aquella ligazón, siempre y cuando, naturalmente, la música sea expresión sincera de una emoción hondamente sentida. Esto nos sugeriría que la parte principal del trabajo relacionado con la música es obra del oyente, si ello no fuera simplemente presentar un lado de la cuestión. El papel del compositor es sin duda de igual importancia, si no superior. Para algunos esto puede parecer vulgar, pero es bueno repetir esta verdad en una época en que, en muchas partes del mundo, los compositores tienen que componer sus obras de acuerdo con lo que algunos organismos, integrados por elementos que no tienen nada de artistas, consideran que son los deseos del público. Aquí hemos de considerar hasta qué punto debería el compositor dejarse llevar por lo que él cree que quiere o entiende el oyente. ¿Compondrá sin vacuo, es decir, sólo para él, o sólo escribirá para las masas, o al menos para los entendidos? Difícilmente un verdadero compositor pensará en el público cuando está creando una obra. Si lo hace, dejará de oír esa voz interior que le habla sólo a él y sin la cual no existe la música. Cojamos de nuevo el argumento de Morgan y digamos con él que el artista plástica sólo con su musa, anota lo que oye y entonces espera a que el lector o el oyente forme sus propias impresiones de acuerdo con sus propias asociaciones de ideas. No habría de haber normas en música. Cada individuo, tanto si es compositor como si es oyente, se aísla en su comunicación con la belleza y con todas las cosas más delicadas del espíritu, y a fin de conocerlas ha de silenciar todos los pensamientos y sugerencias que le acosen desde fuera. La tarea del compositor, por lo tanto, consiste sencillamente en plasmar sus pensamientos musicales y sus emociones y dejar al oyente que descifre de ellos lo que pueda.

¿Hacen esto los compositores actuales? Cuando confían en su inspiración y no imitan puede decirse que sí, incluso en aquellos países donde se supone que se ha colectivizado el arte; pues también allí el compositor sincero que no descende al plagio se limita a apartar la voz de los propagandistas, y si aparenta conformarse lo hará sólo en el aspecto externo de su arte a fin de evitar sanciones que podrían destruir su libertad para componer. Por eso todavía nos conmueve alguna de las obras compuestas hoy en día por hombres que aparentan haber obedecido los dictados de los políticos. La interferencia política no es ciertamente inofensiva, antes al contrario, ahoga el arte, e incluso los compositores que sólo se conforman exteriormente hallarán grandes trabas en su camino.

¿Hasta qué punto influye sobre el compositor la estructura de la sociedad en que vive? ¿Puede escribir música «sana» cuando el mundo va de cabeza? Es enteramente inútil, en esta época presente de tensión y violencia, escribir música tan complaciente

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como la del período barroco. Pero habría que recordar que Beethoven, cuya música tiene una estructura intelectual y por lo tanto se puede llamar clásica, escribía en la época romántica de la Revolución Francesa. Análogamente, Goethe, aunque pasó por una fase romántica, se elevó al fin sobre las contingencias de su época y se convirtió en un clásico declarado. En realidad, estas dos clases de arte nunca han sido definidas adecuadamente, y la que una generación llama romántica se define como clásica por la generación siguiente.



STRAVINSKY

El ideal es siempre dominar la época propia y, mientras se experimentan por completo todos sus contactos emocionales, utilizarla como una escalera que conduce a la serenidad de las cumbres. Esto es lo que hace el genio; en él lo sublime se alcanza después de lo terrestre ha sido vivido y desechado.

Es difícil señalar una dirección particular hacia la cual se dirige la mayor parte de la música de hoy, dada la multiplicidad de corrientes que surgen por todas partes. El «atonalismo» no está muerto, ni mucho menos, y los compositores contemporáneos de la generación joven todavía están produciendo música «dodecafónica»; por otra parte, muchos que pueden ser llamados con

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verdad progresivos están buscando una síntesis de todos los sistemas, de lo viejo y de lo nuevo; y esto parece ser una actitud suficientemente razonable. Recordemos que los más grandes compositores de todos los siglos han consumado más bien que innovado. El contrapunto y la armonía de Bach estaban muy lejos de ser revolucionarios. Si Beethoven se lanzó a los terrenos de nuevos métodos, al menos sus invenciones fueron un desarrollo de lo que había habido antes. Debussy, Schoenberg y Bartók, no obstante ser sus obras inspiradas, sin duda nunca figurarán en la historia entre los colosales como Bach, Mozart y Beethoven. Los innovadores son ciertamente necesarios, y los genios siempre prestarán atención a sus descubrimientos; pero los genios seguirán su camino, más en relación con el espíritu que se oculta en la música que con su gramática o sintaxis.

El atonalismo ha sido desechado como inexistente por Hindemith. Apoyándose en bases puramente científicas, prueba que debido a los bajos tonos, que ocurren cuando se tocan a la vez dos notas, y a la imposibilidad de escapar de las leyes impuestas por las series armónicas, es imposible crear música — o digamos series de sonidos — que no manifiesten cambio de un centro tonal a otro. Sería engorroso intentar aquí, aunque fuese muy por encima, una exposición de sus teorías. Lo que nos interesa es el efecto que producen en el curso de la música contemporánea, y es de suponer que cualquiera que lo estudie considerará el atonalismo y el sistema de los doce tonos como un despeje temporal de las teorías gastadas que intentara explicar lo que son las leyes científicas e inalterables de la acústica musical.

Una octava será siempre una octava, una quinta una quinta, y un acorde perfecto será un acorde perfecto, porque su realidad permanente es matemática, y lo que el oído busca en la música es la relación matemática. Por lo tanto, siempre serán necesarias, y las sencillas más que cualquier otra. La contribución de los compositores progresivos ha sido acostumbrar el oído de los oyentes a hallar las relaciones menos sencillas. Usemos pues en el futuro todas ellas; no detestemos las más sutiles, como hacen los oyentes reaccionarios, ni rehusémos las más sencillas a la manera de los más avanzados.

Recordemos también que la tensión musical siempre representará tensión del alma y, análogamente, relajación musical, o la vuelta a la más sencilla relación del acorde representará e inspirará una sensación de bienestar y serenidad. Sería el fin de la música privarla totalmente de serenidad.

Dicho esto, señalemos el peligro que parece impedir a la música contemporánea llegar a las cumbres que alcanzó en manos de los grandes maestros. Me refiero a la tendencia a buscar la

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Collaboration of Michael Kitchin, who was in charge of the music section of the British Institute, in the second issue of *Contrapunto* [KITCHIN 1950].

as it was to satisfy their hunger for foreign news in the years of international isolation that, added to the Spanish Civil War years, aggravated the sensation of interruption of external connections that was experienced during the Republic. This was also true in the artistic field, as Josep Casanovas pointed out:

The young “composers” together with the public of Catalonia were discovering the main features of modern musical literature, with Bartók, Stravinsky, Falla in *El Retablo* and the *Concierto*, and they yearned for “Six”, with Poulenc, Honegger or Auric, or Olivier Messiaen himself⁶⁷⁰.

In April 1949, the Manuel de Falla Circle performed *Histoire du soldat*⁶⁷¹ in its original version under the baton of the conductor Jacques Bodmer (1924–2014). The performance virtually replicated the staging that Josep Bartomeu i Granell (1888–1980) had organised at his house a few months earlier⁶⁷² and it won the praise of critics⁶⁷³. Although Cirlot had called this work “experimental theatre”, whose music lacked “elements of emotional sensuality”, which made it “difficult to accept, even for keen admirers of *Petrushka*”⁶⁷⁴, the fact is that Stravinsky proved to be not only assimilated by the public, but also venerated by them. This earned the sarcasm of the music critic of the *Diario de Barcelona*:

What a waste of originality there is in the conception of this most peculiar work that carries the smug title *Histoire du soldat* [...]! A work of those that is called “art”. Oh, ah! Listening to it triggers these and other admiring exclamations in the devout listener. Of course, it comes from beyond our borders and everything “artistic” that comes from afar is an “article of faith”. If your name is Pérez, Sánchez, Sistacs, it’s in poor taste! And this constitutes a serious “handicap” to making a mark “in art”⁶⁷⁵.

However, being called Mompou was not a handicap at the time and did not stop audiences from responding positively. The opening concert of the 1949–1950 season at the Ateneo Barcelonés, held on 4 November 1949, was dedicated entirely to Frederic Mompou (1893–1987) and was organised by the Manuel de Falla Circle⁶⁷⁶. The members of the group wished to thank Mompou for the support he had given them since the beginning of their activities.

⁶⁷⁰ “Els joves ‘compositors’ ensembles amb el públic de Catalunya van anar descobrint els trets fonamentals de la literatura musical moderna, amb els Bartok, Stravinski, el Falla de *El Retablo* i el *Concierto*, i els enyorats ‘Sis’, amb Poulenc, Honegger o Auric, o el mateix Olivier Messiaen”, CASANOVAS 1994, p. 31.

⁶⁷¹ Representación de “Historia... 1949, CATALÀ I VIDAL 1949B, MONTSALVATGE 1949C, ZANNI 1949D.

⁶⁷² CAÑELLAS I TERRADELLAS 2011.

⁶⁷³ For a more detailed explanation of the contemporary music activities promoted by Bartomeu and Bodmer, see the following chapters.

⁶⁷⁴ “[...] la ausencia, por lo tanto, en esa música de elementos de sensualidad emocional, la hacen de difícil aceptación, aun para los incondicionales admiradores de ‘Petrushka’”, CIRLOT 1949, p. 69–70.

⁶⁷⁵ “¡Cuánto derroche de originalidad la concepción de esta particularísima obra que lleva por pimpante título ‘Histoire du soldat’ [...]! Una obra de esas que se vienen en adjetivar ‘de arte’. ¡Oh!, ¡ah! Estas y otras exclamaciones admirativas provoca en el devoto oyente su audición. Claro, viene ella de allende las fronteras, y todo lo ‘artístico’ que nos viene de lejos es ‘artículo de fe’. ¡Eso de llamarse Pérez, Sánchez, Sistacs, es una vulgaridad! Y constituye un serio ‘handicap’ para imponerse ‘en arte’”, CATALÀ I VIDAL 1949B.

⁶⁷⁶ BORRÁS I DE PALAU 1949B, MONTSALVATGE 1949D, SALVIA 1949A, ZANNI 1949E.

Evidence of the early friendship between Mompou and the group can be found in an article by Montsalvatge published in September 1948, which reports a meeting at the start of the season that the circle held in Masnou, the birthplace of Comellas. In the words of Montsalvatge, the meeting was “presided over” by Mompou⁶⁷⁷ and consisted of a meal in the restaurant “Molí Vell”, during which the group’s future was discussed animatedly. After the banquet, which was immortalised with a photograph of the diners seated around the table smiling, the group visited Comellas’s house, where Mompou, at the piano, thrilled his friends with his improvisations.

In fact, the Institut Français had performed works by Mompou in the second concert of the Manuel de Falla Circle. Such performances would not be the only ones of their kind. The same concert was repeated a few days later in the Medina Circle, the cultural centre of the Women’s Section of the Falange. The performers were the same: the soprano Pura Gómez and the pianist Carmen Bravo, who was the future wife of the composer. However, even before the formation of the Manuel de Falla Circle, the British Institute of Madrid had held an honorary concert for Mompou in June 1946⁶⁷⁸.

The critics praised Mompou to the skies after the concert at the Ateneo Barcelonés in 1949, with no disparity between the opinions voiced in different newspapers. However, an article by Montsalvatge stood out from the rest because it not only described the music performed at the concert, but called Mompou a mentor who could lead the circle’s young generation of composers. A great maestro, Mompou was far from an authoritarian figure. He came across as fatherly and protective, especially in the endearing photograph that accompanied the text where he appeared with Comellas, feeding pigeons in the Plaça de Catalunya. This was a vivid image of an activity that all Barcelonians had experienced as a child in the company of their father or grandfather:

The young people who are enthusiastic and absolutely responsible for the “Falla Circle” believed that nobody could open the series of recitals with more authority than the composer Federico Mompou. He represents, to the utmost extent, the essence of what the contemporary Spanish music school should be, above all that of the Catalans, who are almost always disoriented by local customs and misunderstood folklore⁶⁷⁹.

About Mompou’s pieces for voice and piano that were performed, we know from the press notes of the time that they were “Beautiful songs in French, Catalan and Spanish”⁶⁸⁰. Likewise, at several concerts of the Manuel de Falla Circle, songs were performed with Catalan lyrics by composers such as M. Blancafort, Gerhard, Montsalvatge, Toldrà and Valls,

⁶⁷⁷ MONTSALVATGE 1948A.

⁶⁷⁸ Homenaje a Federico Mompou... 1946, Velada musical en... 1946.

⁶⁷⁹ “La gente joven, entusiasta y absolutamente responsable del ‘Círculo Falla’ ha creído que nadie podía inaugurar con más autoridad la serie de recitales que el compositor Federico Mompou. Él representa, alambicada hasta el máximo la esencia de lo que debe ser la escuela musical española contemporánea, sobre todo la de los catalanes, desorientados casi siempre por el costumbrismo y el folklore mal entendido”, MONTSALVATGE 1949D.

⁶⁸⁰ Concierto en honor... 1949.

which were also played in other concert halls. The presence of Catalan lyrics is notable. For the friends of the Institut Français, the normality with which Catalan could be used in activities promoted by Deffontaines' institute was recalled with admiration and gratitude in various accounts. Regarding the political tensions associated with the use of Catalan in the Institute, Miquel Porter remarks: "If [Alexandre] Cirici gave a lecture in Catalan, the police could enter and force him to do it in Spanish. He refused and delivered it in French. This was political action"⁶⁸¹.

The first experimental pieces, some with Catalan titles and written by one of the most original composers of the group, Josep Cercós, premiered at the Circle's concerts. One example is *Idil·lis* for piano, which the same author performed on 24 November 1949 at the Institut Français⁶⁸², in a programme dedicated entirely to the music of members of the circle. Together with Cercós, pieces by Casanovas, Emilia Fadini and José Roca were played. With so many novelties, it seems that the public reacted with "certain disorientation and coldness", according to Montsalvatge, who dedicated the following words to Cercós:

There followed four songs by José Cercós and two works for piano that were performed by the composer himself. These were also endowed with a broad, nebulous fantasy that allows him to achieve effects of a positive lyrical inspiration, expressed through turbulent writing that is excessively untamed despite submitting, as in his *Preludio Recitativo y Fuga*, to strict canons⁶⁸³.

At his next concert in May 1951⁶⁸⁴, Cercós's music was accompanied by more conservative works by M. Blancafort, Franck and Schumann. This programme could have had a positive influence on the listeners. This time the press spoke well of *Idil·lis*: "five brief well-worked pages whose melodies do not lack inspiration. The audience applauded Cercós, pianist and composer enthusiastically"⁶⁸⁵.

Another member of the group, Valls, immediately noticed Cercós's unique talent, and described it as follows:

However, some very personal aspects stand out in each author, due mainly to ignorance of the music world outside Spain, which forces each composer to retreat into his or her own spirituality, thus avoiding strange interferences in their work. [...] In the work by Josep Cercós — perhaps the most gifted — the musical problem always leads to a solution of orchestral texture. In full aesthetic training, he alternates composition with the study and investigation of new harmonic entities that respond to a

⁶⁸¹ "Si en Cirici donava una conferència en català, podia entrar la Policia i obligar-lo a fer-la en castellà. Ell s'hi negava i la feia en francès. Això era l'acte polític", CABALLERO 1986, p. 2.

⁶⁸² Concierto en el Ateneo... 1949A, Concierto en el Ateneo... 1949B, MONTSALVATGE 1949E, SALVIA 1949B.

⁶⁸³ "Seguían cuatro canciones de José Cercós y dos obras para piano que interpretó el propio autor también dotado de una ancha y nebulosa fantasía que le permite lograr efectos de un positivo aliento lírico y que se manifiesta con una escritura turbulenta, excesivamente indómita a pesar de someterse, como en su 'Preludio Recitativo y Fuga' a cánones estrictos", MONTSALVATGE 1949E.

⁶⁸⁴ Instituto Francés: El pianista... 1951, MONTSALVATGE 1951B.

⁶⁸⁵ "[...] cinco breves páginas bien trabajadas cuyas melodías no carecen de inspiración. El auditorio aplaudió muchísimo a Cercós, pianista y compositor", Instituto Francés: El pianista... 1951.

MOMENTO MUSICAL

MOMPOU, EN EL ATENEO BARCELONES.—El «Círculo Manuel de Fallas», cuyas actividades son cada día más trascendentes, organiza este curso los conciertos que se celebrarán periódicamente en el Ateneo. La noticia es optimista y no hay duda de que interesará a los que desean oír música nueva y tan a menudo se encuentran perdidos en las salas de conciertos. La gente joven, entusiasta y absolutamente responsable del «Círculo Fallas» ha creído que nadie podía inaugurar con más autoridad la serie de recitales que el compositor Federico Mompou. El representa, alambicada hasta el máximo la esencia de lo que debe ser la escuela musical española contemporánea, sobre todo la de los catalanes, desorientados casi siempre por el costumbrismo y el folklore mal entendido. Una serie de piezas



Federico Mompou y Juan Comellas,
con las palomas de la plaza de Cataluña

para piano—que interpretó con exquisita fidelidad Carmen Bravo—y de canciones—realizadas por la voz y la dicción excelente de Pura Gómez, a quien acompañó el propio Mompou—afirmaron en la conciencia de un nutrido y atento auditorio la sensación que en Mompou tenemos una de las figuras más extraordinarias de nuestra música. Se interpretaron obras de diferentes épocas, con dos estrenos, uno de los cuales—«Aquesta nit un mateix vent», canción sobre una poesía de José Janés—es tal vez la página más seductora, más sublimizada del compositor.

Unas breves y justas palabras preliminares de Juan Comellas, verdadera profesión de fe por el arte de Federico Mompou, preludiaron este primer recital de música contemporánea y revelaron los propósitos del «Círculo Fallas», que con el apoyo decidido del Ateneo prepara un ciclo de conciertos de excelente orientación.

new expressive sense. His output, which was initially derived from Wagner, is currently very personal and it would be difficult to discover in its aesthetic connections or relationships⁶⁸⁶.

This very personal musical expression by Cercós found in the singer Anna Ricci one of its most brilliant advocates. Ricci debuted at the age of twenty at the Institut Français in Barcelona on 21 April 1951⁶⁸⁷, accompanied by the pianist Jordi Giró. Her exceptional qualities as a performer had already been highlighted by Montsalvatge: “Anna Ricci is a young soprano who is distinguished by the delicacy of her voice, the exquisiteness with which she dominates it, adapting it to the emotion of her works and, — this is one of her most interesting traits — the intelligence with which she chooses the programmes”⁶⁸⁸.

That evening’s programme deserves a separate comment. The concert was dedicated, among others, to contemporary French composers such as Poulenc and Jolivet, along with a second part entirely composed of pieces by contemporary Catalan authors, such as Valls, a member of the Manuel de Falla Circle. Ricci’s repertoire included *Canciones populares* by Robert Gerhard, in what was the first performance in Barcelona of the composer’s work⁶⁸⁹ after the Spanish Civil War, as Gerhard had been exiled to Cambridge, the United Kingdom, in June 1939⁶⁹⁰.

Finally, the composer Manuel Blancafort⁶⁹¹ was also from the Gerhard generation, but was much closer to French music than Gerhard. Manuel Blancafort was the father of Albert, one of the young composers of the Manuel de Falla Circle, and was closely associated with the group. As a sign of their reciprocal affection, on 13 March 1954 the Institut Français organised a monographic concert on Manuel Blancafort at the Medina Cultural Centre, with Ricci and Giró performing pieces for solo piano and songs. The event was reported widely in the press⁶⁹², which emphasised the composer’s international recognition and described the warm, emotional ovation that was dedicated to him at the end of the monograph.

In short, Blancafort and Mompou embodied the figure of the model maestro for the Manuel de Falla Circle. Both belonged to the same generation and were around sixty years old in 1954. Above all, both represented Catalan composers with output that was basically focused on creating pieces for piano and song, inspired by French music, which naturally

⁶⁸⁶ “Amb tot, quelcom de personalíssim s’assenyala en cada autor, degut, en gran part, al desconeixement del món musical estranger, obligant a cada compositor a plegar-se en la seva pròpia espiritualitat, eludint així ingerències estranyes en l’obra realitzada. [...] En l’obra de Josep Cercós —tal volta el més dotat— el problema musical desemboca sempre en una solució de plàstica orquestral. En plena formació estètica, alterna la composició amb l’estudi i recerca de noves entitats harmòniques que responguin a un nou sentit expressiu. La seva producció, que un dia derivà de Wagner, és actualment personalíssima i difícilment descobriríem en ell filiacions ni parentius estètics”, VALLS 1947, p. 131.

⁶⁸⁷ Recital de canto... 1951, MONTSALVATGE 1951A.

⁶⁸⁸ MONTSALVATGE 1951A.

⁶⁸⁹ GAN-QUESADA 2014B, p. 158.

⁶⁹⁰ HOMS 1991, p. 63.

⁶⁹¹ AVIÑOÀ 1997.

⁶⁹² Centro Cultural “Medina”... 1954, [La música] Homenaje en Medina... 1954, [Vida musical] Actividades del Centro... 1954, [Vida musical] Homenaje en Medina... 1954, J.B. 1954, ROMEA 1954c.

fit into the environment of the Institut Français. Their works incorporated enough harmonic subtleties to sound extremely fresh in Barcelona's music world of the mid-twentieth century. But freshness was not enough, as we will see in the following chapters. In March 1954, after the tribute to Blancafort, the atmosphere in Barcelona was still suffocating despite music events that had scorched the public and critics in the city in January, regardless of the cold winter. The arrival of avant-garde works by Luigi Nono and Pierre Boulez to the Palau de la Música Catalana triggered a furious reaction that contrasted with the enthusiastic recognition the same critic had dedicated to Blancafort in the same months of 1954.

It is difficult to date the end of the Manuel de Falla Circle. Cercós, recalling that stage, stated the cause of the group's demise: "The Circle died a natural death after a few years"⁶⁹³. Nevertheless, although this group was only active for a limited time, during these few years Barcelona's languid music scene was revitalised as it gave voice to proposals by Mompou, the Blancaforts, Cercós, Cerdà, Ciriot, Comellas, Valls and Mestres Quadreny. At the same time, while the Institut Français was promoting local Catalan composers, it also welcomed to the city one of the most astonishing French composers in the international scene, Olivier Messiaen, whose unique sense of rhythm made Barcelona march to the beat of a distinctly different drummer.

⁶⁹³ "El Cercle morí de mort natural al cap de pocs anys", CERCÓS 1992 (1984), p. 106.

Messiaen as a real education for Barcelona's rhythm (1949)

If people find my music unpleasant it is because they do not listen; they are like those who stand before a painting that has yellow next to violet and see grey; it is a question of education.

Olivier Messiaen interviewed by Manuel del Arco, 1949⁶⁹⁴

The music critics showed themselves in their true colours when Olivier Messiaen participated in person in three concerts in Spain dedicated to his works. As described in this section, one of these events sparked a certain degree of controversy in the city: the performance of *Trois Tâla* by the Orquesta Municipal de Barcelona (Barcelona Municipal Orchestra), under the direction of maestro Eduard Toldrà. Given the preeminent position that Messiaen would reach a few years later in the twentieth century music scene, an analysis of how his work was received is always valuable. More specifically, a study of Barcelona's reaction to the latest, most daring music from abroad reveals the obstacles that this work faced when it was first performed in the city. In this episode, the nuances are particularly relevant: Messiaen was received very differently in the Palau de la Música Catalana and the Institut Français. This shows that artistic expressions associated with the avant-garde required their own space to foster the loyalty of their emerging public, in a Barcelona that was hobbled by the early Franco regime.

Returning to the theme of the previous chapter, at the end of the 1940s and start of the 1950s the French, British and Italian institutes continued to promote in Barcelona the musical repertoire of their respective countries. This task had begun in the immediate post-war period⁶⁹⁵. Similarly, these institutes helped other entities to bring performers from their

⁶⁹⁴ "A los que [*mi música*] les parece desagradable es porque no oyen; son como los que ante una pintura donde hay amarillo junto con violeta, ven gris; es cuestión de educación", Arco 1949.

⁶⁹⁵ For example, the Istituto Italiano organised a concert in April 1952 in the Palau de la Música Catalana, where works by Vivaldi and Respighi were presented, see: Palacio de la Música: Concierto... 1952.

countries to Barcelona⁶⁹⁶. Although the presence of contemporary music was limited at these events, it soon began to increase.

One of the first collaborations to make the works of contemporary British composers known took place at the end of 1949 between the British Institute and the Sindicato Español Universitario (SEU, Spanish University Union). SEU was the falangist organisation that replaced university students' unions during the Franco regime and propagated its fascist ideology within the academic arena⁶⁹⁷. SEU frequently organised cultural activities, which were generally related to cinema and theatre, although music events were also promoted. In December 1949, the Aula Magna of the University of Barcelona was the venue for a "listening session of contemporary English music with commentary"⁶⁹⁸. The event was introduced by Michael Kitchin, a British Institute teacher who we mentioned in relation to the magazine *Contrapunto* by the Manuel de Falla Circle, and who led his institute's music activities. The works played on a gramophone were by Arthur Bliss, Benjamin Britten, Gerald Finzi, John Ireland, Michael Tippett, William Walton and Ralph Vaughan Williams.

French composers visiting Barcelona

At the same time, beyond the promotion of the Manuel de Falla Circle, the Institut Français organised various activities that contributed to building bridges with contemporary French works. Deffontaines was not alone in the task of supporting the latest music from his country. The "Asociación de Cultura Musical" (Musical Culture Association) and the entity that organised the concerts "Tardes Musicales de Barcelona" (Afternoons of Music in Barcelona) also invited renowned French composers to the city. As a result, between February 1949 and May 1950, the following musicians visited Barcelona to participate in music events: Olivier Messiaen, Arthur Honegger, Francis Poulenc, André Jolivet and Marcel Delannoy, in chronological order.

The impact of each of these French composers on the audience in Barcelona varied, as would be expected considering the marked differences in their artistic output. While Messiaen became the object of widespread mockery by the press, as described below, other composers achieved better results. One member of this second group was Arthur Honegger (1892–1955), whose presence in the city was particularly appreciated. Once again, moderation was rewarded by the audience. In other words, contemporary music from Spain and abroad was welcome as long as it maintained stylistic continuity with the established repertoire.

⁶⁹⁶ An example is a concert supported by the Institut Français in March 1952, at which violinist Beaufond and pianist Lilamand played works by Mozart, Schumann, Debussy and Franck in the Palau de la Música Catalana, see: *Sesión de sonatas por Brigitte H. de Beaufond, violinista, Charles Lilamand, pianista. Friday, 21 March 1952* [concert programme]. Barcelona: Asociación de Cultura Musical, 1952. Centre de Documentació de l'Orfeó Català, Barcelona.

⁶⁹⁷ RUIZ CARNICER 1996.

⁶⁹⁸ Audición de música... 1949.

It is useful to consider the discourse in the city's best-selling newspaper, *La Vanguardia Española*, a daily paper with a monarchical tradition that prided itself in being the only one to survive after the Spanish Civil War, although with an editor imposed by the regime⁶⁹⁹. After the two Honegger concerts in the Teatro Comedia, in March 1949⁷⁰⁰ the implacable Urbano Fernández Zanni (1881–1961), music critic of this newspaper, praised the pieces and particularly *Symphonie no 4* (1946) by Honegger. In his comments on this piece, he defended the validity of the symphony, the orchestral music form par excellence:

The symphony, in whose memory some are already intoning premature funeral orations as they consider it antiquated and defunct, has frequent glimmers of vitality, safeguarded precisely by those who boast of being modern and modernist. One of them is Arturo Honegger, who presented yesterday afternoon his "fourth symphony", which is worthy of consideration for more than one concept. In it, Honegger is careful with the background and the form, and although he avoids broad melodic discourses, the technical material still encompasses a certain emotional spirit⁷⁰¹.

Similarly, Zanni endorsed the works of Marcel Delannoy (1898–1962), who he described as a disciple of Honegger, on the occasion of Delannoy's visit to Barcelona after his concert in Madrid⁷⁰². Soprano María Cid was accompanied on piano by Delannoy at two events in Barcelona. The first was a lecture concert organised by the Institut Français on 15 May 1950. The second, two days later, was a performance of *Quatuor en mi Majeur* (1931) and other works for voice and piano, in the Ateneo Barcelonés at a concert organised by the Manuel de Falla Circle. Zanni made a general reference to the music of Delannoy, a composer who has been almost forgotten. He stated that Delannoy held a prominent position in the French contemporary scene and noted that his works "do not overindulge in structural disruptions and discreet emotion runs through his music"⁷⁰³.

Discretion in expression did not seem to be the creative goal of André Jolivet (1905–1974), as could be seen in May 1950 when he visited the Institut Français of Barcelona and that of Madrid⁷⁰⁴ to give a talk on contemporary French music. The talk included some examples of his own works, such as *Quatuor à cordes* (1934), and pieces by other composers such as Messiaen, performed by the singer Bernard Demigny or played from records. In his article for *La Vanguardia Española*, Montsalvatge concluded that Jolivet's proposals were "experimental lucubrations whose scope it is still too early to predict"⁷⁰⁵. A few days previously he had written for *Destino* considerably more detailed comments about Jolivet's

⁶⁹⁹ HUERTAS 1995, p. 197.

⁷⁰⁰ [Ecos de sociedad] Conciertos... 1949, SOPENA 1953, ZANNI 1949B, 1949C.

⁷⁰¹ "La sinfonía, en cuyo recuerdo no faltó quien entonara prematuros responsos, considerándola anticuada y fenecida, tiene frecuentes destellos de vitalidad, amparados precisamente por quienes alardean de modernos y modernistas. Uno de ellos Arturo Honegger, que ayer tarde presentó su "cuarta sinfonía", digna de consideración por más de un concepto. Honegger se muestra en ella cuidadoso del fondo y de la forma, y aunque huye de amplios discursos melódicos, el material técnico no deja de envolver cierto aliento anímico", ZANNI 1949C.

⁷⁰² Instituto Francés: Mañana... 1950, ZANNI 1950.

⁷⁰³ "[...] no abusa de las extorsiones constructivas y desliza por su música una discreta emoción", ZANNI 1950.

⁷⁰⁴ ALFONSO 1950, MONTSALVATGE 1950A, 1950B.

⁷⁰⁵ "[...] lucubraciones experimentales cuyo alcance es todavía prematuro prever", MONTSALVATGE 1950B.

activity. Regarding *Les trois plaintes du soldat* (1940), Montsalvatge noted that “it is therefore anguished, moving music, with disconcerting singing, mystical, often morbid”⁷⁰⁶. He also highlighted its originality. At the end of his article with his final conclusions about the works he had heard, Montsalvatge suggested that there was a connection between this music and literary existentialism and emphasised the desire of composers such as Jolivet and Messiaen to transmit the upheaval of their time.

***Trois Tâla* by Messiaen: a question of education**

Certainly, the critics appeared to be perturbed by Olivier Messiaen's (1908–1992) arrival in Barcelona in February 1949. Of the group of French composers mentioned in this section, he was the first to bring his works to the city, and the only one about whom a copious amount was written in the press. First, his presence was trumpeted, and it was stressed that Messiaen was a big noise in modern music. However, as soon as the main concert that brought him to Barcelona had been held, the same newspapers, with one voice, made noises about his pieces. As Germán Quesada indicated in his analyses of the reception of Messiaen in Spain⁷⁰⁷, often the critics showed little more than “the astonishment caused by Messiaen bursting into the narrow Spanish musical scene of the period”⁷⁰⁸. Given the lack of knowledge about Messiaen that prevailed in the city, it could be considered that his visit to Spain in 1949 represented the initial episode in a complicated relationship, not only with this author's music, but also, in a much broader way, with any sound proposal associated with the avant-garde. Therefore, this was the first step in an increase of tension between the most daring national and foreign composers and most of the public of Barcelona.

Two concerts were organised with the presence of Messiaen in Barcelona in 1949. On 24 February, at the Institut Français, Yvonne Loriod performed three of the *Vingt regards sur l'Enfant-Jésus* (1944) for piano solo. In the second part of the concert with Messiaen himself, she performed *Visions de l'Amen* (1943) for two pianos⁷⁰⁹. The same programme was repeated in the premises of the Institut Français of Madrid on 28 February the same year. In addition, between these two performances, Messiaen attended a third concert of his music: on 25 February 1949 the Orquesta Municipal of Eduard Toldrà premiered the *Trois Tâla*, with ondes Martenot, at the Palau de la Música Catalana⁷¹⁰. The reach of this last concert was greater than that of the Institut Français for various reasons, not the least of which was that this was the premiere of an orchestral work that showcased a new instrument that practically nobody had yet heard in Spain, the ondes Martenot, in the city's

⁷⁰⁶ “Se trata, pues, de una música angustiada y patética, de un canto estremecido, místico, a menudo morboso”, MONT-SALVATGE 1950A, p. 20.

⁷⁰⁷ GAN-QUESADA 2008, for a longer critical analysis see GAN-QUESADA 2013.

⁷⁰⁸ “[...] la extrañeza en el que el estrecho panorama musical español de la época suponía la irrupción en él de Olivier Messiaen”, GAN-QUESADA 2008, p. 130.

⁷⁰⁹ *Ibidem*.

⁷¹⁰ [De Música] Orquesta Municipal... 1949, Segundo Concierto de Invierno... 1949B, [Vida Musical] Segundo Concierto... 1949, ARCO 1949, BORRÁS I DE PALAU 1949A, CATALÀ I VIDAL 1949A, MONTSALVATGE 1949A, 1949B, ZANNI 1949.

most prestigious auditorium. Nevertheless, the reviews of the Institut Français concert are also of particular interest, which is why we return to them in the final considerations of this chapter. However, considering that the media response focused on the *Trois Tâla*, below we will try to analyse in depth some of the circumstances surrounding its premiere in Barcelona.

The work *Trois Tâla* (1947)⁷¹¹ corresponds to movements III, IV and V of the *Turangalîla-Symphonie* (1948), which Serge Koussevitzky, conductor and director of Boston Symphony Orchestra, commissioned from Messiaen in 1945. The Sanskrit term *Tala* is often translated as “rhythm” but really means musical meter. It is used in the context of Hindu classical music; a sound universe that fascinated Messiaen and that he had approached in his search for different paths to established Western tradition. After the premiere of *Turangalîla-Symphonie* in December 1949, Messiaen did not want the *Trois Tâla* to form part of his catalogue, as he argued that the symphony had been composed as a whole. However, he also admitted that he had performed selections from it, and that the option of movements III, IV and V was the most suitable⁷¹². As Nigel Simeone considered, everything seemed to indicate that the various performances of the *Trois Tâla* had one objective: “Messiaen’s intention being to hear his orchestration before proceeding any further”⁷¹³. One of these opportunities to examine the exultant sound of a section of the *Turangalîla-Symphonie* took place in Barcelona, just a month after the author had completed the composition of the full symphony⁷¹⁴.

At the time of the performance of *Trois Tâla*, Beethoven was one of the preferred composers of Orquesta Municipal de Barcelona⁷¹⁵. This group, which belonged to Barcelona City Council, had been officially presented in 1944 and had restructured the obsolete Municipal Band⁷¹⁶. The prestigious orchestra conductor Eduard Toldrà (1895–1962)⁷¹⁷ led the ensemble and his energetic baton directed around forty concerts every season. According to Manuel Capdevila i Rovira, who was very close to the conductor, Toldrà’s criteria for drawing up his orchestra’s programmes were inclined towards a certain degree of innovation, something that he explained as below:

Let’s be realistic. The Barcelona audience is tired of me; they see me every day... [...] I’m not interesting to them, because they know me inside out... How do you want me to go out and direct a symphony by Beethoven now? These symphonies, we can only put them in the programme if a world famous conductor comes; people know them off by heart and can only be curious about a performance given by this maestro or the other [...].

⁷¹¹ SIMEONE 2008, p. 32, 34–35.

⁷¹² HILL and SIMEONE 2005, p. 173–174.

⁷¹³ SIMEONE 2008, p. 32.

⁷¹⁴ *Ibidem*, p. 35.

⁷¹⁵ MARTORELL 1995, p. 139–148, 160–162, 203–206.

⁷¹⁶ ALMACELLAS 2005.

⁷¹⁷ CAPDEVILA I ROVIRA 1964, CAPDEVILA I FONT and CALMELL 1995.

I have to get by with less well-known works, to replace the interest that I do not arouse with the interest that the work causes⁷¹⁸.

Certainly, a work that was not known in Barcelona such as the *Trois Tâla* awakened considerable interest in the city and triggered many other feelings. However, before we look at these reactions, we should ask some questions about the choice of this piece for a concert of the Barcelona Municipal Orchestra in 1949. Despite Toldrà's expressed willingness to programme less well-known works, the authors that he selected to achieve this objective did not indicate a shake-up that threatened the conservative listening habits of the public. For example, from the 1943–1944 season to that addressed here, 1948–1949, the orchestra performed Bartók, Britten, Honegger, Respighi, Stravinsky and Villa-Lobos, among others⁷¹⁹. By a long way, presenting the music of the *Trois Tâla* in Barcelona constituted Toldrà's most risky choice up to that point. But how did Messiaen manage to convince Toldrà to programme his *Trois Tâla* in the Palau de la Música Catalana?

Messiaen and Toldrà met in person in Barcelona in February 1949, on the occasion of the performance of the *Trois Tâla*, as shown in the correspondence they exchanged to plan the concert⁷²⁰. Before this date, they maintained beneficial contact by letter. According to the evidence we have, this communication began in August 1948, six months before the premiere, with a letter that Messiaen sent to Toldrà:

As I did not see you in Paris as you had announced, I wanted to ask if you still intended to perform my "Trois Tâla" for a large orchestra (length: 30 minutes) (with piano solo and ondes Martenot) in Barcelona in around February 1949? And if you are still thinking of inviting Yvonne Loriod (piano), Ginette Martenot (ondes) and me? (as well as the ondes device and a vibraphone that could be played by a xylophonist) [...] The topic of the "Trois Tâla" is very important, as I need to send you a photographed score of the manuscript and the orchestra material⁷²¹.

Clearly, the importance of the score reaching Toldrà as soon as possible seems to be totally justified, especially given the complexity of the piece that the conductor would play for the first time. As shown in the first line of the letter, the proposal to perform the *Trois Tâla* had already been made in the summer of 1948. Despite the lack of information clarifying how

⁷¹⁸ "Desenganyeu-vos. El públic de Barcelona està cansat de mi; em veu cada dia... [...] No els interesso, perquè se'm saben de memòria... ¿Com volem que jo surti ara a dirigir una simfonia de Beethoven? Aquestes simfonies, ja només les podem posar en programa si ve un director de fama mundial; la gent se les sap de cor i ja només pot sentir la curiositat de la interpretació que hi dona tal mestre o tal altre [...]. Jo m'haig de defensar amb obres menys conegudes, per suplir amb l'interès que desperti l'obra el que no desperto jo", CAPDEVILA I ROVIRA 1964, p. 260–261.

⁷¹⁹ MARTORELL 1995, p. 149–161.

⁷²⁰ Olivier Messiaen to Eduard Toldrà, Paris, 12 February 1949, Eduard Toldrà Archive, no. 1200. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷²¹ "Ne vous ayant pas revu à Paris comme vous me l'aviez annoncé, je viens vous demander si vous avez toujours l'intention de donner mes 'Trois Tâla' pour grand orchestre (durée : 30 minutes) (avec piano solo, Ondes Martenot) à Barcelone en février 1949 ? Si vous pensez toujours faire venir à cette occasion Yvonne Loriod (piano) Ginette Martenot (Onde) et moi-même ? (Plus l'appareil d'Onde et un vibraphone jouable par un xylophoniste) — [...] La question des 'Trois Tâla' est surtout importante, car il faut que je vous fasse parvenir une partition photographiée du manuscrit et le matériel d'orchestre", Olivier Messiaen to Eduard Toldrà, Pétichet, 2 August 1948, Eduard Toldrà Archive, no. 1197. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

2 août 1948

Cher Monsieur,

Exp: 1197
Olivier Messiaen
acheté jusqu'à 20
septembre
à Pétichet -
par Laffrey

Ne vous ayant pas vu à Paris comme (Tsière)
vous m'en l'avez annoncé, je viens vous France
demander si vous avez toujours
l'intention de donner mes
"Trois Tâla"

pour grand orchestre (durée: 30 minutes)
(avec piano solo, Ond Martinot)
à Barcelone en février 1949?

Si vous pensez toujours faire venir à cette
occasion yvon Loriod (piano)
Ginette Martinot (Onde)
et moi-même ?
(plus l'appareil d'Ond et un vibraphone
jouable par un xylophoniste) -

Avez-vous aussi une partition de mon "Quatuor
pour la fin du Temps" ou dois-je vous donner
la mienne ?

La question de "Trois Tâla" est surtout
importante, car il faut que je vous fasse
parvenir une partition photographiée du
manuscrit et le matériel d'orchestre.

J'attends votre réponse sur tous ces
points.

Avec tous mes sentiments reconnaissants
et bien dévoués.

Olivier Messiaen
à Pétichet - par Laffrey
(Tsière) - France

Letter written by Olivier Messiaen in the first known contact with Eduard Toldrà [Olivier Messiaen to Eduard Toldrà, Pétichet, 2 August 1948, Eduard Toldrà Archive, no. 1197. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú].

Messiaen and Toldrà started to communicate, missives of this time mention two of the people who acted as a connection between them. First⁷²², Charles Kiesgen⁷²³ is mentioned, a businessman in the music industry who was established in Paris, who had trained as a cellist with Pau Casals and who, among many other musicians, helped pianist Alicia de Larrocha to enter the Parisian concert world. The second person who acted as a nexus was the Catalan composer and conductor Carlos Suriñach, who we have discussed in relation to his participation in the activities of the Institut Français in Barcelona and who had presented fragments of *Poèmes pour Mi* (1936–1937) in Madrid in 1948⁷²⁴. About him, Germán Gan said: “Suriñach’s favourite territory for the expansion of his career was Paris, where he lived on and off from April 1948”⁷²⁵. To return to the event that concerns us here, the correspondence written by Messiaen shows that at the start of January 1949, Suriñach was the person who sent the score of the *Trois Tâla* to Toldrà from Paris⁷²⁶.

At the same time, another copy of this score must have been on its way to Baden-Baden, where at the start of February *Trois Tâla* was also performed. As Peter Hill and Nigel Simeone indicate in their biography of Messiaen, the composer’s schedule was particularly dynamic at the start of 1949. Among other activities, Messiaen attended a concert organised in Lyon on 23 January, where J. Witkowski conducted the *Trois petites liturgies de la présence divine* (1943–1944), with the participation of Loriod. As indicated above, on 6 February, A. Cluytens conducted the *Trois Tâla* in the Kurhaus of Baden-Baden. On 15 February, A. Leduc launched the exclusive publication of a song cycle entitled *Harawi* (1944), which included one deluxe edition of 100 numbered copies signed by Messiaen⁷²⁷. Seven months later, the composer would give Toldrà a copy of this singular edition, as thanks for his work in the Barcelona concert⁷²⁸. In fact, the collaboration that started between Messiaen and Toldrà for the performance of this work in the city was shown to be so solid that ten years later, in 1959, Toldrà would conduct *L’Ascension* (1932–1933) in a double concert in Barcelona⁷²⁹. This mutual trust between the composer and conductor was probably first

⁷²² “As soon as I return to Paris I will go to see Monsieur Kiesgen and I will sort everything out with him” = “Dès mon retour à Paris j’irai voir Monsieur Kiesgen et je mettrai tout au point avec lui”, Olivier Messiaen to Eduard Toldrà, [Paris], 20 September 1948, Eduard Toldrà Archive, no. 1198. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷²³ CORBIÈRE 2019, PAGÈS 2016.

⁷²⁴ GAN-QUESADA 2019, p. [18].

⁷²⁵ *Ibidem*, p. [19].

⁷²⁶ “You will find attached for the concert on 25 February in Barcelona — the concert that you will conduct — an analytical note on my ‘Trois Tâla’ for large orchestra (for which Monsieur Suriñach has given you the score)” = “Vous trouverez ci-jointe, pour le concert du 25 février à Barcelone — concert dirigé par vous — une notice analytique sur mes ‘Trois Tâla’ pour grand orchestre (dont Monsieur Suriñach vous a remis la partition)”, Olivier Messiaen to Eduard Toldrà, Paris, 12 January 1949, Eduard Toldrà Archive, no. 1199. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷²⁷ HILL and SIMEONE 2005, p. 184–185.

⁷²⁸ “I often think back to the days I spent in Barcelona and that magnificent concert where you have magnified my music. Have you received the score of ‘Harawi’ piano and song as I sent you a copy through Carlos Suriñach?” = “Je repense souvent aux jours passés à Barcelone et à ce magnifique concert où vous avez magnifié ma musique. Avez-vous reçu la partition d’‘Harawi’ piano et chant dont j’avais remis un exemplaire à vous dédié à Carlos Suriñach?”, Olivier Messiaen to Eduard Toldrà, Paris, 7 October 1949, Eduard Toldrà Archive, no. 1201. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷²⁹ GAN-QUESADA 2008, p. 132.

developed during the preparation of the *Trois Tâla*. Toldrà was not alone in the rehearsals: he was helped by Messiaen from the time of his arrival in Barcelona on 20 February⁷³⁰.

In addition, a daring intruder slipped into one of the rehearsals: journalist and caricaturist Manuel del Arco (1909–1971). Del Arco worked at the time for the *Diario de Barcelona* with a very popular satirical section called “Ud. dirá...” (You will say) in which he interviewed and drew the wide range of public figures who visited the city. His conversation with Messiaen, in the presence of Toldrà, was published on the eve of the *Trois Tâla* concert and contributed to sparking controversy, even before the music itself unleashed the anger of the public and the critics. From the first line, the article noted accurately the aspect that would lead to much of the dispute, the rhythmic experimentation:

It is the only thing that is talked about in the music world of Paris. O. Messiaen, the composer who has revolutionised rhythm. And O. Messiaen has come to Barcelona to attend the premiere of a work of his, “Trois Talá”, which will be performed by the Municipal Orchestra. Attention. I do not know a word of music, but what I heard seemed to me something like a meeting of musicians who were tuning their instruments, without anyone conducting them, with each one playing on their own⁷³¹.

Despite this mocking comparison with which Del Arco started his interview, the next questions tried to delve into the innovative rhythmic concept of Messiaen, who summed up his particular study in this way: “Movement and duration belong to the stars, to the atoms, to the human body; in short, to everything alive. I try to capture a summary of this and translate it into music. Renew the language of rhythm”⁷³². The interviewer, seeking clarification, went on to ask the musician: “And what is the rhythm of the stars?”⁷³³, which led to the following dialogue between Messiaen (M) and Del Arco (DA):

(M): In astronomical studies, I have seen that there are distances, dimensions, bodies attract each other, repel each other, etc.; I make my characters in music live and move.

(DA): Does this explain why in your composition sometimes there is order and sometimes disorder?

(M): I seek harmony.

(DA): Does your music sound good to you?⁷³⁴

⁷³⁰ “[...] We will arrive in Barcelona on 20 February at 4 pm [...] I will bring with me all the material for the full orchestra of ‘3 Tâla’ and I will attend all of the rehearsals” = “[...] arriverons à Barcelone le 20 février à 16h [...] J’emporterai avec moi le matériel d’orchestre complet des ‘3 Tâla’ et assisterai à toutes les répétitions”, Olivier Messiaen to Eduard Toldrà, Paris, 12 February 1949, Eduard Toldrà Archive, no. 1200. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷³¹ “En el París musical no se habla de otra cosa. O. Messiaen, el compositor que ha revolucionado el ritmo. Y O. Messiaen ha venido a Barcelona para asistir al estreno de una obra suya, ‘Trois Talá’, que interpretará la Orquesta Municipal. Atención. Yo no sé una palabra de música, pero lo que oí me pareció algo así como una reunión de músicos que afinan sus instrumentos, sin que nadie los dirija, y cada uno toca por su lado”, ARCO 1949.

⁷³² “Movimiento y duración pertenecen a los astros, a los átomos, al cuerpo humano; en fin, a todo cuanto vive. Yo trato de captar el resumen de esto y traducirlo a música. Renovar el lenguaje del ritmo”, *ibidem*.

⁷³³ “¿Y cómo es el ritmo de los astros?”, *ibidem*.

⁷³⁴ “(M): En los estudios astronómicos he visto que hay distancias, dimensiones, los cuerpos se atraen, se repelen, etc.; yo hago que mis personajes en música vivan y se muevan. / (DA): ¿Eso explica que en su composición haya a veces orden y desbarajuste? / (M): Yo busco una armonía. / (DA): ¿A usted le suena su música bien?”, *ibidem*.

This scathing question showed the distance between the two speakers. Given the typical satirical nature of Del Arco, the chat was veering dangerously towards a trap for the musician, who decided to go on the offensive and defend himself by attacking. Messiaen's answer, which is quoted at the start of this chapter, would be recalled with disdain and insistence by the critics who attended the concert in Barcelona:

(M): If people find my music unpleasant it is because they do not listen; they are like those who stand before a painting that has yellow next to violet and see grey; it is a question of education.

(DA): Do you consider that we are uneducated?

(M): What I want to say is that your ear is not trained to understand me⁷³⁵.

This justification sounded like a reproach and presented an image of a composer situated half-way between victimhood and arrogance. To clear things up, the reader only had to look at the caricature that Del Arco had put at the top of the text — in which Messiaen was comically portrayed with his immense bald patch, glasses and unfriendly gesture — to deduce unequivocally that he must be a repellent intellectual. Incomprehension, along with a large dose of sarcasm, predominated until the end of the article, when Del Arco referred to the *Trois Tâla*, and asked the composer to describe what he was trying to express in this piece:

(M): It is a triple love song: nostalgic, tender and caressing, and brutal passion.

(DA): Ah yes; the last is when the orchestra made such a noise. You see? With an explanation your music can be better understood⁷³⁶.

This same explanation was that which Messiaen had developed in writing a month before, in January 1949, and had sent to Toldrà⁷³⁷ so that it could be published in the concert programme. Here, the work's main argument, love, was highlighted again, and the prominence of the rhythm; indicating about each of the three movements or *tâla*:

The three fragments are an essay of rhythmic language. The rhythms, which are based on a large number of new principles (quantitative, dynamic and alternative orders of impetus and repose, additional values, no retrogression), are put to the service of a feeling of intense nostalgic love in the first *Tâla*, tender in the second and violently passionate in the third⁷³⁸.

⁷³⁵ "(M): A los que [mi música] les parece desagradable es porque no oyen; son como los que ante una pintura donde hay amarillo junto con violeta, ven gris; es cuestión de educación. / (DA): ¿Nos considera no educados? / (M): Quiero decir que su oído no está formado para comprenderme", *ibidem*.

⁷³⁶ "(M): Es un triple canto de amor: nostálgico, tierno y acariciante, y pasión brutal. / (DA): ¡A! [sic], ya; esto último es cuando la orquesta arma tanto ruido. ¿Ve usted?; así con una explicación se comprende mejor su música", *ibidem*.

⁷³⁷ "You will find attached for the concert on 25 February in Barcelona — the concert that you will conduct — an analytical note on my 'Trois Tâla' for large orchestra (for which Monsieur Suriñach has given you the score) — I've attached to this note my curriculum vitae. It is all to be reproduced within the concert programme" = "Vous trouverez ci-jointe, pour le concert du 25 février à Barcelone — concert dirigé par vous — une notice analytique sur mes 'Trois Tâla' pour grand orchestre (dont Monsieur Suriñach vous a remis la partition) — J'ai joint à cette notice, mon curriculum vitae. La tout est à reproduire dans le programme du concert", Olivier Messiaen to Eduard Toldrà, Paris, 12 January 1949, Eduard Toldrà Archive, no. 1199. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú.

⁷³⁸ "Los tres fragmentos son un ensayo de lenguaje rítmico. Los ritmos, que se basan en un gran número de principios nuevos (órdenes cuantitativos, dinámicos, alternativas de impulso y de reposo, valores supletorios, no retrogradación), son puestos al servicio de un sentimiento de amor intenso, nostálgico en el primer 'Tâla', tierno en el segundo y violentamente

Vd. dir. d...**O. MESSIAEN**

En el París musical no se habla de otra cosa. O. Messiaen, el compositor que ha revolucionado el ritmo. Y O. Messiaen ha venido a Barcelona para asistir al estreno de una obra suya, "Trois Talá", que interpretará la Orquesta Municipal. Atención.

Yo no sé una palabra de música, pero lo que oí me pareció algo así como una reunión de músicos que afinan sus instrumentos, sin que nadie los dirija, y cada uno toca por su lado. Además, en la orquesta hay un instrumento nuevo; una especie de piano "radio" llamado "onda de marfenot", que funciona por electricidad. Terminado el ensayo, charlo con el compositor. Testigo de calidad es el maestro Toldrá.

—He oído que usted trata de llevar a la música el ritmo de los astros, de los átomos y del cuerpo humano; esto, en serio, ¿puede ser?

—Yo parto del orden cinemático, del movimiento; y del orden cuantitativo, la duración. Esto: movimiento y duración pertenece a los astros, a los átomos, al cuerpo humano; en fin, a todo cuanto vive. Yo trato de captar el resumen de esto y traducirlo a música. Renovar el lenguaje del ritmo.

—¿Y cómo es el ritmo de los astros?

—En los estancias astronómicas he visto que hay distancias, dimensiones, los cuerpos se atraen, se repelen, etc.; yo hago que mis personajes en música vivan y se muevan.

—¿Esto explica que en su composición haya a veces orden o desharajuste?

—Yo busco una armonía.

—¿A usted le suena su música bien?

—A los que les parece desagradable es porque no oyen; son como los que ante una pintura donde hay amarillo junto con violeta, ven gris; es cuestión de educación.

—¿Nos considera no educados?

—Quiero decir que su oído no está formado para comprenderme.

—¿Y usted se deleita con Beethoven?

—¿Por qué no?; es magnífico.

—¿Y qué ha descubierto en los átomos para encontrar un ritmo?

—Los electrones iluminados; están en continuo movimiento y forman figuras rítmicas.

—¿Y en París, le siguen a usted?

—Tengo muchos discípulos; pero les dejo a cada uno seguir el estilo que quieran.

—¿Su formación?

—A los ocho años tocaba el piano y componía; pero ingresé, como los buenos, en el Conservatorio y he estudiado de verdad. Hice la carrera; y ahora soy profesor de análisis y estética rítmica del Conservatorio de París. He de decirle que ésta es la cátedra más alta.

—¿Autor de muchas obras?

—Vea —me muestra un catálogo, en el que figuran una larga lista.

—Y en "Trois Talá", ¿qué quiere expresar?

—Es un triple canto de amor: nostálgico, tierno y acariciante, y pasión brutal.

—¿A!, ya; esto último es cuando la orquesta arma tanto ruido. ¿Ve usted?; así con una explicación se comprende mejor su música. ¿Y hay más compositores en su familia?

—No; soy el único. Pero entre mis familiares abundan los artistas y escritores; y me enorgullezco de ser hijo de Cecilia Sauvage, poetisa que escribió su mejor libro, pocos meses antes de nacer yo, titulado: "El alma en capullo", dedicado a mí.

—¿Tan pronto dió usted que hablar, monsieur?...

DEL ARCO

Caricature of Olivier Messiaen drawn by Manuel del Arco, as published in his interview in the *Diario de Barcelona* in 1949 [ARCO 1949].

Then, Messiaen's text for the programme provided an analytical description of each fragment, with comments on the subject material, the orchestration and the dynamics of each *tâla*, with a focus on its expressive objectives: nostalgia, tenderness and passion, respectively. In the explanation of the *first Tâla* the use of a new and very strange instrument was mentioned, the ondes Martenot:

First *Tâla*: a nostalgic theme for the ondes Martenot. A denser theme for the trombones. Slow vocalisation of the oboe. The vibraphone and the play of bells in zigzag and rhythmic augmentation in a scissor fashion; a retrograde rhythmic canon and rhythm in asymmetrical augmentation, for three rhythmic personalities, maracas, wood-block and drum⁷³⁹.

The use of the ondes Martenot in the work was one of the greatest attractions for the public of Barcelona. At a concert where the premiere of Messiaen would be performed in the second part, after a nocturne by Haydn and a suite for flute and orchestra by Domenico Scarlatti, in this order, and before the concert concluded with the *Sinfonía Sevillana* (1920) by Joaquín Turina, the intervention with the ondes Martenot promised to be exotic, at the least. The press release announcing the concert, published in the most popular newspapers of the city⁷⁴⁰, highlighted the two unusual attractive features of this evening event: the participation of the new instrument and the presence of the French composer in the auditorium:

Tomorrow, the Municipal Orchestra will perform in the Palacio de la Música, under the direction of maestro Eduardo Toldrà, the second of the concerts in the winter series with the premiere of the first performance in Spain of the work 'Trois Tâla', by O. Messiaen, who will attend the concert. The performance includes soloists Ivonne Loriod, piano; and Ginette Martenot, who will present the new electrical instrument "ondes martenot"⁷⁴¹.

In fact, the ondes Martenot had already been presented in Barcelona. In 1932, the designer of the instrument, Maurice Martenot, had travelled to various Spanish cities, such as Barcelona or Madrid, offering concerts to demonstrate the invention that he had launched in Paris in 1928⁷⁴². In fact, on this early promotional tour, he was accompanied by his sister, Ginette Martenot, who was described in the biography of the concert programme for *Trois Tâla* as: "Driven by indefatigable enthusiasm, Ginette Martenot has been for her brother

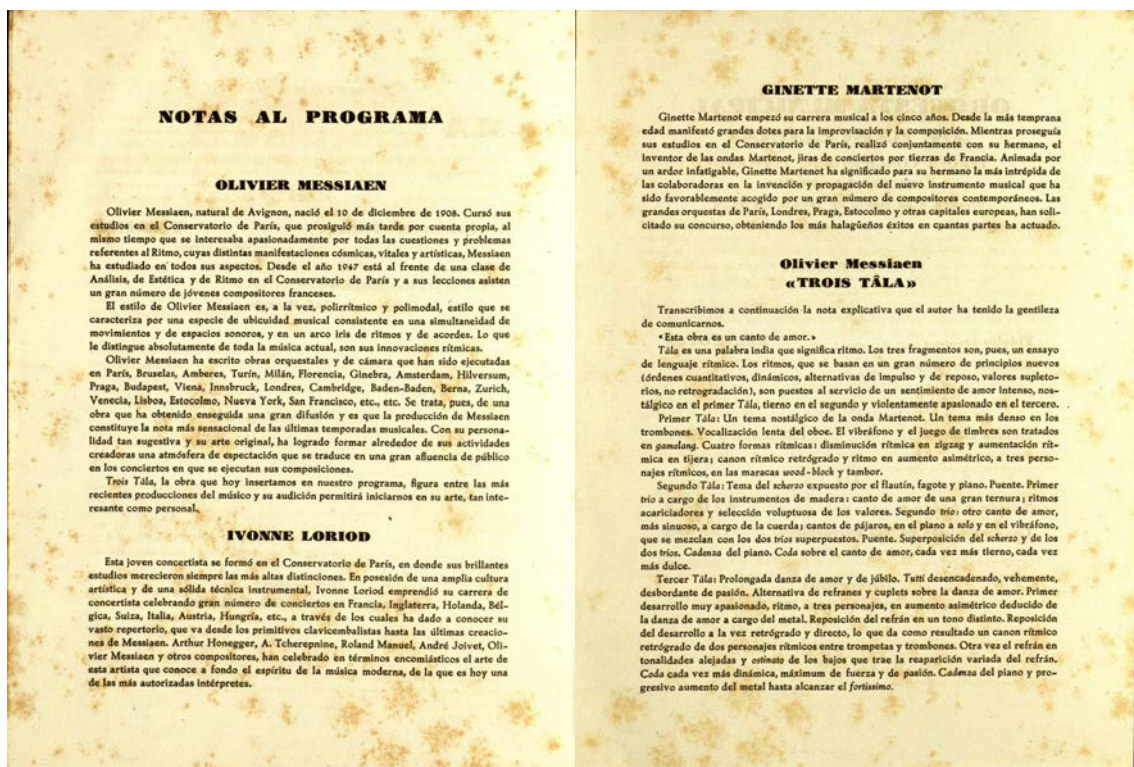
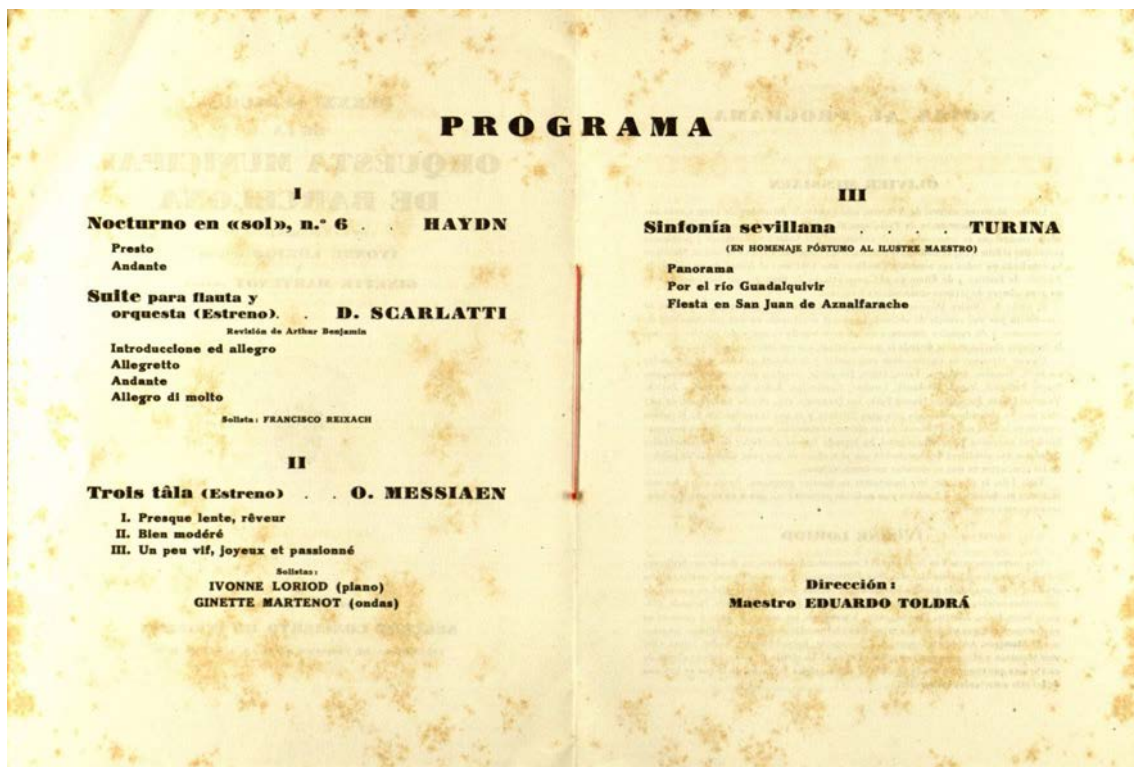
apasionado en el tercero", *CCXXX Audición de la Orquesta Municipal de Barcelona con la colaboración de Ivonne Loriod (Piano) y Ginette Martenot (Ondas): Segundo Concierto de Invierno, 25 February 1949* [concert programme]. Barcelona: Instituto Gráfico Oliva de Vilanova, 1949, [p. 5]. Centre de Documentació de l'Orfeó Català, Barcelona.

⁷³⁹ "Primer *Tâla*: Un tema nostálgico de la onda Martenot. Un tema más denso en los trombones. Vocalización lenta del oboe. El vibráfono y el juego de timbres en zigzag y aumentación rítmica en tijera; canon rítmico retrógrado y ritmo en aumento asimétrico, a tres personajes rítmicos, en las maracas, wood-block y tambor", *CCXXX Audición de la Orquesta Municipal de Barcelona con la colaboración de Ivonne Loriod (Piano) y Ginette Martenot (Ondas): Segundo Concierto de Invierno, 25 February 1949* [concert programme]. Barcelona: Instituto Gráfico Oliva de Vilanova, 1949, [p. 5]. Centre de Documentació de l'Orfeó Català, Barcelona.

⁷⁴⁰ [Música] Segundo concierto... 1949, Segundo Concierto de Invierno... 1949A, Segundo Concierto de Invierno... 1949B, [Vida Musical] Segundo Concierto... 1949.

⁷⁴¹ "Mañana, la Orquesta Municipal dará en el Palacio de la Música, bajo la dirección del maestro Eduardo Toldrà, el segundo de los conciertos de la serie de invierno, estrenándose en primera audición en España, la obra 'Trois Tâla', de O. Messiaen, que asistirá al concierto. Para la interpretación se cuenta con los solistas Ivonne Loriod, piano; y Ginette Martenot, que presentará el nuevo instrumento eléctrico 'Ondas Martenot'", [Música] Segundo concierto... 1949.

⁷⁴² GIL NoÉ 2015.



Concert programme for the premiere of the *Trois Tåla* by Messiaen in Barcelona. [CCXXX Audición de la Orquesta Municipal de Barcelona con la colaboración de Ivonne Loriod (Piano) y Ginette Martenot (Ondas) : Segundo Concierto de Invierno, 25 February 1949. Centre de Documentació de l'Orfeó Català, Barcelona.

the most intrepid of collaborators in the invention and propagation of the new musical instrument”⁷⁴³. With the profound cultural rupture caused by the Spanish Civil War in the middle, this initial contact with the instrument seems to have been completely forgotten in Barcelona, seventeen years later. In his article after the *Trois Tâla* concert, the music critic for *La Vanguardia* newspaper, U. F. Zanni, noted that the announcement of the ondes Martenot had aroused curiosity about the event. However, he did not seem very enthusiastic about the sound result, judging from the words he used to describe the effect of the ondes Martenot: “It reinforces, distends the sounds; but gives them a timbre that contrasts strangely with that of the traditional orchestral instruments”⁷⁴⁴.

Beyond mentioning the strangeness of the new instrument, Zanni referred to the *Trois Tâla* with indifference, as indicated by Germán Gan⁷⁴⁵. He noted Stravinsky’s influence and complained about the work in the following terms: “Everything about it tends to rhythmic and tonal superpositions. The brain divorced from the heart”⁷⁴⁶. It may be that the way Zanni listened was swayed by the previous interview with Del Arco, as Zanni devoted two paragraphs to defending the public’s ability to appraise any type of music and terminated with a direct reference to Messiaen’s controversial statements:

The audience showed that it was up to the modern demands, paid the utmost attention to the work, and demonstrated that it was ready to judge any aspiration. In this case it seemed to them, and to us, that the peaks of achievement had not been reached. [...] Those who considered they were obliged to applaud so that they would not be labelled unrefined applauded; and those who — as Messiaen would say, to say something — did not have sufficiently developed auditory sensitivity protested loudly⁷⁴⁷.

But to what extent was Zanni’s opinion on the *Trois Tâla* only the result of having been annoyed by Messiaen’s statements? A year earlier, when the Théâtre des Champs-Élysées held the first ever premiere of the work, the reviews that were published also showed serious doubts about the music, as described by Peter Hill and Nigel Simeone. For example, Yves Hucher wrote: “*Trois Tâla* by Messiaen caused quite a stir. This is a difficult work, with its complex and confusing rhythms, its ultra-modern sounds, and its extraordinary orchestral writing”⁷⁴⁸. Did the Parisian audience also need an education in listening? It is very likely

⁷⁴³ “Animada por un ardor infatigable, Ginette Martenot ha significado para su hermano la más intrépida de las colaboradoras en la invención y propagación del nuevo instrumento musical”, *CCXXX Audición de la Orquesta Municipal de Barcelona con la colaboración de Ivonne Lloriod (Piano) y Ginette Martenot (Ondas): Segundo Concierto de Invierno, 25 February 1949* [concert programme]. Barcelona: Instituto Gráfico Oliva de Vilanova, 1949, [p. 5]. Centre de Documentació de l’Orfeó Català, Barcelona.

⁷⁴⁴ “Refuerza, distiende las sonoridades; pero dotándolas de un timbre que contrasta extrañamente con el de los tradicionales instrumentos orquestales”, ZANNI 1949A.

⁷⁴⁵ GAN-QUESADA 2008, p. 131, 2013, p. 304.

⁷⁴⁶ “Todo en ella tiende a las superposiciones rítmicas y tonales. El cerebro divorciado del corazón”, ZANNI 1949A.

⁷⁴⁷ “El público se mostró a la altura de las modernas exigencias, prestando la mejor atención a la obra y demostrando hallarse preparado para enjuiciar cualquier aspiración, que en este caso le pareció, como a nosotros, que no había alcanzado las cimas del logro. [...] Aplaudieron los que se consideraron obligados a ello para que no se les tache de poco avanzados y protestaron, ruidosamente, por cierto, aquellos que, como diría Messiaen, por decir algo, no tienen suficiente desarrollada la sensibilidad auditiva”, ZANNI 1949A.

⁷⁴⁸ HILL and SIMEONE 2005, p. 173.

that Messiaen thought so and in reality his words in the interview with Del Arco referred in general to all the audiences that were unfamiliar with recent, experimental music proposals. However, as we will see, the reviews in Barcelona took Messiaen's "question of education" as an affront to the local public that deserved a response. This reveals the mixture of chauvinism and the complex of intellectual inferiority that prevailed in the city after ten years of scarcity and isolation in the post-war period.

The chasm that opened up between the *Trois Tâla* and the public of Barcelona is illustrated in the four reviews published in the most popular newspapers of the city⁷⁴⁹. Rejection of the piece was unanimous, in the same line as that observed in Zanni's text, although some critics raised the tone of their protests even further. One of the hostile voices emerged from *El Correo Catalán*, the traditionalist monarchist newspaper of Carlism⁷⁵⁰. According to the review written by musician and journalist Joan Borràs i de Palau (1868–1953), the work *Trois Tâla* embodied the unknown and, at the same time, the foreign. Its music, according to the author: "is not in any way adaptable to environments such as ours where, fortunately, we do not have a broken concept of art"⁷⁵¹.

The remote environment from which this work appeared to come also served as an argument for the most ruthless review that was published after the concert. Its author was Antoni Català i Vidal (1891–1978), a regular music critic for the *Diario de Barcelona*, the same newspaper in which Del Arco had published his decisive interview with Messiaen three days before. According to Català, the incomprehensible language of the *Trois Tâla* necessarily indicated its alien origin:

Will they make "music" in this special psychological state on the planet Mars? [...] As Mars is the god of war! Do we think that the most appropriate title that could be given to such a "high-sounding" musical monstrosity is that it represents the mess that sorrowful humanity has got itself into at the present time. [...] And they say that this type of conceptions is governed by the laws of aesthetics! They also say that these specialities of musical construction have many followers beyond our borders⁷⁵².

The provincial attitude of Català, suggesting that Barcelona should be safeguarded before an artistic initiative with cosmopolitan touches, was mixed with his fear of modernity. Probably there were those who considered that the *Trois Tâla* was an extravagant imported product, a factor that could cause rejection in the Barcelona of 1949, which was plunged in an autarkic, protectionist economic policy of self-consumption. Català even demanded

⁷⁴⁹ [De música] Orquesta municipal... 1949, BORRÀS I DE PALAU 1949A, CATALÀ I VIDAL 1949A, ZANNI 1949A.

⁷⁵⁰ HUERTAS 1995, p. 180.

⁷⁵¹ "[...] no es en modo alguno aclimatable a los ambientes como el nuestro en que, por fortuna, no se tiene un concepto averiado del arte", BORRÀS I DE PALAU 1949.

⁷⁵² "¿Harán 'música' en este especial estado psicológico en el planeta Marte? [...] ¡Como que Marte es el dios de la guerra! Creemos que el más acertado título que se podría adjudicar a tan 'altisonante' engendro musical es que viene a representar el desbarajuste en que se halla metida la doliente humanidad en la hora presente. [...] ¡Y dicen que esta clase de concepciones se rigen por las leyes de la estética! Dicen también que estas especialidades de construcción musical cuentan con muchos adeptos allende nuestras fronteras", CATALÀ I VIDAL 1949A.

a reconsideration of the programming of innovative expressions in spaces as emblematic for the city as the Palau de la Música Catalana:

The semi-circle of the Palacio de la Música seemed like a mental hospital. [...] The inclusion of works such as that described here in a high-level symphonic session — with all due respect to the author and performers — deserves severe criticism. This is a serious affront to the essence, the “alma mater” of the divine art. How far will we go in the order of “novelties”? The Municipal Orchestra converted into an “idem” magna of “jazz”! Definitely, more control is required in the preparation of symphonic programmes⁷⁵³.

However, the truth is that jazz and the music of the *Trois Tâla* do not have much in common: they do not share a language, instrumentation or, obviously, performance spaces or circuits of consumption. Therefore, Català's comparison may reveal his confusion with respect to the essential element of the discussion: the music in itself. If we re-examine the two brutal reviews mentioned above, that of Borràs for the *El Correo Catalán* and that of Català for the *Diario de Barcelona*, we can see few direct, clear references to Messiaen's music. Borràs, as described above, only defined the piece as polyrhythmic and polymodal, without providing any details about the sonority of the work. However, he condemned Messiaen's proposal using apparently musical reasoning: “Music, a structured art, cannot without diminishing its dignity accept as a vital impulse the essentially anti-sonorous arbitrariness on which some reputations aim to be cemented”⁷⁵⁴. However, the review did not specify what, in his opinion, the “arbitrariness” consisted of.

Similarly, the devastating article by Català on the *Trois Tâla* did not clarify any of the musical facets. It contained many depreciative statements, but the musical foundations were non-existent: “It would be interesting to verify the few moments in which ‘there is music’ in this rhythmic marvel. It is all noise; and loud, in truth. Wagner said that Music is a woman. How ugly was the one we were shown last Friday in our leading concert hall!”⁷⁵⁵. Did Borràs and Català really limit their discussion to the musical field? Clearly, they did not like Messiaen's work, but considering that both were musicians, and therefore expert in the subject, why did they not construct solid arguments, using the terminology of the field? Perhaps they simply lacked the required education; they were lost due to the lack of references. Paradoxically, Català started his brutal review of Messiaen by referring sarcastically to the composers' comments made to Del Arco:

⁷⁵³ “El hemiciclo del Palacio de la Música semejaba un manicomio. [...] La inclusión de obras como la que nos ocupa, en una sesión sinfónica de categoría —lo consignamos guardando todos los respetos al autor e intérpretes— merece serios reparos. Ello es un grave atentado a las esencias, al ‘alma mater’ del divino arte. ¿Hasta dónde vamos a llegar en el orden de las ‘novedades’? ¡La Orquesta Municipal convertida en una ‘idem’ magna de ‘jazz’! Decididamente se impone algo más de control en la confección de los programas sinfónicos”, *ibidem*.

⁷⁵⁴ “La música, arte vertebrado, no puede sin menoscabo de su dignidad admitir como impulso vital las arbitrariedades esencialmente antisonoras en que quieren cimentarse algunas reputaciones, aun cuando no faltan excusas o subterfugios para justificarlo”, BORRÀS I DE PALAU 1949A.

⁷⁵⁵ “Sería curioso comprobar los contados momentos en que ‘hay música’ en esta maravilla rítmica. Todo en ella es ruido; y sonoro, en verdad. Decía Wagner que la Música es mujer. ¡Qué fea nos la pusieron el pasado viernes en nuestra primera sala de conciertos!”, CATALÀ I VIDAL 1949A.

As we are included among those who do not understand, among those who are not sufficiently educated, among those “unqualified” in “*re musicae*”, in short, among those who do not know the “rhythm of the stars” we are going to print “something” ourselves on this musical novelty that we had the “pleasure” of hearing⁷⁵⁶.

While Català proposed writing a criticism of *Trois Tâla*, something that, clearly, he managed monumentally in his article, another person, mentioned by Germán Gan⁷⁵⁷, only gave the name of the work and wrote laconically that he preferred not to comment on it⁷⁵⁸. This was Arturo Menéndez Aleyxandre (1899–1984), a clearly conservative musician and critic who on this occasion was writing for *Ritmo*, the Spanish magazine specialised in classical music and published in Madrid since 1929. This is a complete contradiction: a review of a work that was ironically classified as a “rhythmic marvel” had no place in a magazine entitled “Rhythm”.

Messiaen and the need for new spaces for a new public

In addition to the irate references to the *Trois Tâla*, a few more serene articles could be found. In *El Noticiero Universal*, an anonymous review was published that summed up the concert programme and concluded with the following opinion:

We must confess that the work unfolds in an infernal environment, strange, unattainable to our sensitivity; but we should also recognise that in the revolutionary piece, we can identify a very rich rhythmic life, skilled instrumentation and very original, very curious sounds⁷⁵⁹.

Indeed, both the rhythm and the instrumentation of the work, as well as its sound, were curious and original. As Griffiths analysed in depth in a study of the *Turangalîla-Symphonie*⁷⁶⁰, each of the movements of the *Trois Tâla* contains surprises for listeners who are familiar with classical music but unfamiliar with the musical experimentation of the time. The first *Tâla*, whose initial section includes the enigmatic dialogue between the ondes Martenot and the clarinet, advances towards the accumulation of subject material and instrumental density, reaching processes of simultaneity that would definitely confuse and even overwhelm the public. Again, in the second *Tâla*, the effect of gradual accumulation complicates the moderately paced love song, on which more motifs are superimposed, in an episode with notable presence of percussion and whose overall sound could constitute the main difficulty of the work for the listener. Finally, the last *Tâla*, which functions as the real *scherzo* of the work, with overpowering energy and called “African dance” by Messiaen, makes the

⁷⁵⁶ “Como nosotros nos contamos entre los que no comprenden, entre los que no están suficientemente educados, entre los ‘indocumentados’ en ‘*re musicae*’, en fin, entre los que no conocen el ‘ritmo de los astros’, vamos a estampar ‘algo’ por nuestra cuenta referente a esta novedad musical que tuvimos el ‘placer’ de oír”, *ibidem*.

⁷⁵⁷ GAN-QUESADA 2013, p. 305.

⁷⁵⁸ MENÉNDEZ ALEYXANDRE 1949.

⁷⁵⁹ “Hemos de confesar que la obra se desenvuelve en un ambiente infernal, extraño, nada asequible a nuestra sensibilidad; pero justo es reconocer también que en la revolucionaria pieza advertimos una vida rítmica riquísima, una instrumentación diestra y sonoridades originalísimas y muy curiosas”, [De música] Orquesta municipal... 1949.

⁷⁶⁰ GRIFFITHS 2008, p. 124–142.

rhythm even more sophisticated. It works with three rhythmic characters whose durations are maintained, expanded or contracted, to produce a rabidly dynamic and unusual effect, although also excessive for a hostile audience.

Hostile habits may die hard, but everything indicates that the audience's reaction in Barcelona during the performance of *Trois Tâla* was uneven. According to some press articles, there were definitely complaints, but also warm applause. The review in *El Noticiero Universal* reflected this: "while some applauded with enthusiasm, others, in fact quite a few, showed their displeasure"⁷⁶¹. As was to be expected, critics who were firmly opposed to the piece highlighted the listeners' disapproval. For example, Català's request to remove these forms of musical expression from the programming of the Barcelona Municipal Orchestra was based on his opinion on the audience's attitude:

So, the audience in good faith will not imperiously show its disagreement with persistent hissing and stamping of feet — as happened on this occasion — a reasoned protest that could not be drowned out by the courteous applauses that were also heard⁷⁶².

Clearly there was some applause that night, something that the critic Borràs could not deny. However, he argued that this gesture was due to the most rigorous decorum of the audience, and he disassociated it from any praise of the music. Thus, he entrenched himself in his dissenting artistic position:

The applause that resounded in the auditorium for the honourable maestro O. Messiaen at the end of his work was out of respect for this personality, but not from a conviction of the merit that could be appreciated in the *Trois Tâla*, as in the facial expressions of most, if not almost all of the audience, a total lack of identification with the work could be read; and it could not be avoided that in various sections of the audience there was evident disapproval of the applause⁷⁶³.

The members of the audience who applauded with sincerity and of course all the others had to wait six days before they could finally read a proper music review. The article, written by Montsalvatge for *Destino*, rigorously addressed the musical content and included comments about the reception of the work, without reservations. The first half of the text was devoted to describing the nature of the public in Barcelona at the time: "The music-loving audience of Barcelona is generally conservative and an enemy of novelty. However, it likes to participate in musical affairs and Messiaen's work gave it an opportunity to do

⁷⁶¹ "[...] mientras unos aplaudían con entusiasmo, otros, bastantes, dieron muestras de desagrado", [De música] Orquesta municipal... 1949.

⁷⁶² "Así, el auditorio de buena fe no se verá en el caso de manifestar imperiosamente su disconformidad con persistentes siseos y fuerte pataleo — como sucedió en esta ocasión — razonada protesta que no pudieron ahogar los corteses aplausos también oídos", CATALÀ I VIDAL 1949A.

⁷⁶³ "Los aplausos que para el estimable maestro O. Messiaen resonaron en la sala a la terminación de su obra fueron de deferencia a su personalidad pero no de convicción por el mérito que se apreciase en *Trois Tâla* ya que en los semblantes de la mayoría por no decir en la casi totalidad del público se leía la ninguna identificación del mismo con aquélla; y no podía tampoco evitarse que en varios sectores de la concurrencia se manifestase desaprobación evidente del aplauso", BORRÀS I DE PALAU 1949A.

so”⁷⁶⁴. Next, Montsalvatge referred to the attitude of the audience during and after the performance of the *Trois Tâla*:

As the first Tala starts with an unexpected combination of piano, celesta, bells, bass drum, ondas Martenot, etc. — what a good start “pour épater” — there was already circulating among the listeners a breath of surprise that became stronger as the performance continued until it led to stupefaction and was expressed loudly at the end of the work according to our typical and traditional way of rounding off a notable premiere of contemporary music, with a duel between applause and stamping of feet, protests and bravos, livened up with some piercing, penetrating whistles. Afterwards there were heated discussions and the noisy clash between the enthusiastic and the indignant⁷⁶⁵.

In reference to the indignant people, Montsalvatge stated that their role recurred throughout history, and he played down and even ridiculed their protests. His main argument was that those who went to a contemporary music concert should know that the expression of these new composers “is not that which is favoured by authors of music for Christmas carols or parochial hymns”⁷⁶⁶. However, Montsalvatge did not staunchly defend Messiaen’s music in his text. Rather, he used it as an excuse to reflect on recent trends in sound. Given the singularity of Messiaen’s language, Montsalvatge questioned whether the path started by Stravinsky could be considered to have been completed.

These important considerations were accompanied by a careful description of the language of the author of *Trois Tâla*, whose style Montsalvatge classified as really original and personal. He defined it as follows:

In the strange and original aesthetic field of Messiaen there is no place for musical elements as important as modulation, the melody that is developed and the harmonic and rhythmic fluidity that enables the change in colour of the orchestral discourse. The composer renounces all of this and with the rhythm, melody and harmony reduced to a virgin primitivism, he launches into his lucubrations using for this brutally and massively superimposed timbres and obsessive rhythmic movements⁷⁶⁷.

This obsession and brutality seemed unlikely to come from the angelic face of Messiaen that illustrated Montsalvatge’s article, in which the composer smiled timidly sitting at the piano next to his son Pascal, in a photograph taken in 1947⁷⁶⁸. The image was far from the

⁷⁶⁴ “El público filarmónico de Barcelona, en general, es conservador, y enemigo de las novedades. No obstante, le gusta terciar en los asuntos musicales y la obra de Messiaen le dio pie para ello”, MONTサルVATGE 1949A.

⁷⁶⁵ “Al empezar el primer Tala con una imprevista combinación de piano, celesta, timbres, campanas, bombo, ondas Martenot, etc. — ¡qué buen principio ‘pour épater’! — circuló ya entre los oyentes un hálito de sorpresa que fue tomando consistencia a medida que la ejecución proseguía hasta derivar hacia la estupefacción y manifestarse al final de la obra ruidosamente según nuestra típica y tradicional manera de epilgar un estreno destacado de música contemporánea, con un duelo de aplausos y pateos, protestas y bravos, amenizados con algún silbido agudo y penetrante. Hubo después acaloradas discusiones y el choque ruidoso entre los entusiastas y los indignados”, *ibidem*.

⁷⁶⁶ “[...] no es la que gusta a los autores de música para pastorcillos o himnos parroquiales”, *ibidem*.

⁷⁶⁷ “En el extraño y original campo estético de Messiaen no hay lugar para elementos musicales tan importantes como son la modulación, la melodía desarrollada y la fluidez armónica y rítmica que permite el cambio de color en el discurso orquestal. El compositor renuncia a todo eso y con el ritmo, la melodía y la armonía reducidos a un virgen primitivismo, se lanza a sus lucubraciones usando para ello los timbres brutalmente y masivamente sobrepuestos y los movimientos rítmicos obsesivos”, *ibidem*.

⁷⁶⁸ GRIFFITHS 2008, p. 170.

unfriendly face, with the appearance of a strict scientist or bad tempered bureaucrat, that Del Arco had drawn for his interview a week earlier. However, at least for readers of *Destino* with intellectual curiosity, Messiaen was deserving of certain consideration, as Montsalvatge maintained in the conclusion of his piece:

We cannot be inhibited or remain indifferent before the first expression of Olivier Messiaen's art. We are faced with new music that could be infinitely important in the contemporary art movement. Music that justifies the controversy of unbreakable power whose evident interest can only be denied by those who consider music to be a pastime with no shocks, changes or precipitated renewals⁷⁶⁹.

The agitation caused by *Trois Tâlas* among the critics of Barcelona contrasted with the enthusiasm with which the composer had experienced the concert, as shown in his correspondence with Toldrà. Despite the difficulty in performing the piece and considering the short amount of time that the musicians had to put it together, it is surprising that the composer was satisfied with the premiere. However, the truth is that only a few days after his return to Paris, Messiaen wrote to the maestro Toldrà an affectionate letter of thanks filled with praise for the orchestra and its conductor, and recognising an excellent performance:

The orchestra was admirable! We must thank them all in general and individually. But what about you? The simple way you put yourself at the service of music, the care that you take to make each note "come out" exactly, each value, each rhythmic figure, each timbre — your marvellous penetration in feelings, in the secret dynamism of the composer, indeed everything that is behind the notes... If this magnificent performance owed much to the presence of the soloists, the excellent Ginette Martenot, and the incomparable Yvonne Loriod who plays my music as if she had written it — it is above all due to the reliability of your conducting — technical precision with the baton, expression of the left hand, lively, vibrant face... You played me with "love" and it was really what was needed for the Tâlas which are love songs! Thank you again with all my heart⁷⁷⁰.

His expressions of affection would suggest that Messiaen had happy memories of his trip to Barcelona. We have no reason to question the excellent performance of the *Trois Tâlas* by Barcelona Municipal Orchestra under the baton of Toldrà. Capdevila, biographer and intimate friend of Toldrà, gave various examples of Toldrà's capacity to encourage the orchestra with impossible challenges⁷⁷¹.

⁷⁶⁹ "Ante la primera manifestación del arte de Olivier Messiaen no podemos inhibirnos ni permanecer indiferentes. Estamos frente a una nueva música que puede tener infinita transcendencia en el movimiento artístico contemporáneo. Una música que justifica la polémica de un poder inquebrantable cuyo evidente interés solo pueden negárselo los que consideran la música como una diversión sin sobresaltos, cambios o precipitadas renovaciones", MONTSALVATGE 1949A.

⁷⁷⁰ "L'orchestre a été admirable ! Il faut les remercier tous en général et en particulier. Mais que dire de vous ? De la façon si simple avec laquelle vous vous mettez au service de la musique, du soin que vous prenez à faire 'sortir' exactement chaque note, chaque valeur, chaque figure rythmique, chaque timbre — de votre merveilleuse pénétration des sentiments, du dynamisme secret de l'auteur, en fin de tout ce qu'il y a derrière les notes... Si cette magnifique exécution doit beaucoup à la présence des solistes, l'excellente Ginette Martenot, et l'incomparable Yvonne Loriod qui joue ma musique comme si elle l'avait écrit — elle doit surtout à la sûreté de votre direction — précision technique de la baguette, expression de la main gauche, masque vivant et vibrant... Vous m'avez joué avec 'amour' et c'était vraiment cela qu'il fallait pour les Tâlas qui sont des chants d'amour ! Encore merci de tout mon cœur", Olivier Messiaen to Eduard Toldrà, Paris, 4 March 1949, Eduard Toldrà Archive, no. 60. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú. This letter was published translated into Catalan in CAPDEVILA I ROVIRA, 1964, p. 272–273.

⁷⁷¹ This would be the case of the performance of *Capriccio* by Stravinsky in May 1950 of the *Piano Concerto No. 3* by Rachmaninoff in February 1952, in which the orchestra only had one rehearsal to prepare the piece, *ibidem*, p. 249–253.

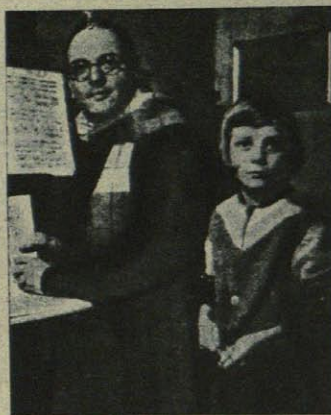
UNA MUSICA NUEVA

OLIVER MESSIAEN

ENTRE una estréfica Suite para flauta y orquesta, de Scarlatti, y la luminosa y coloreada Sinfonía Sevillana de Joaquín Turina, en el segundo concierto de invierno de la Orquesta Municipal, fué colocada la primera obra sinfónica que se escucha en España del compositor francés Oliver Messiaen: «Trois Tâles». El anuncio de este estreno no había despertado excesiva curiosidad. El público Barrocónico de Barcelona, en general, es conservador, y enemigo de las novedades. No obstante, le gusta leer en los asuntos musicales y la obra de Messiaen le dió pie a ello. Al empezar el primer «Tâle» con una imprevista combinación de piano, trésta, timbres, campanas, esquilus, bombo, ordas Martenot, etc. ¡¡¡qué buen principio pour épater!—circuló ya entre los oyentes un hábito de asombrarse que fué tomando consistencia a medida que la ejecución prosiguió hasta derivar hacia la estupefacción y manifestarse al final de la obra ruidosamente según justifica un estreno destacado de música contemporánea: con un duelo de aplausos y pateos, protestas y bravos, amenizados con algún silbido agudo y penetrante. Hubo después acaloradas discusiones y el choque ruidoso entre los entusiastas y los indignados.

De todo hubo en este concierto; todo lo que podía sugerirnos una vuelta a los tiempos en que esos espectáculos se producían siempre que se daba a conocer una música nueva. Para que nada faltara a la evocación, el tema de los indignados fué el de siempre, conocido a través de la historia de las primeras audiciones desde hace doscientos años, más gastado y pueril que nunca: música de locos, ruido más que sonido, que duele al oído en vez de deleitarlo, etc.

«Cómo es posible que a estas latitudes todavía se pueda decir eso? Las que van a un concierto donde se da la música que se escribe en la actualidad, ya debían saber que los modernísimos estilo «Pájaro de Fuego», «Siesta de un Fauno» o «Till Eulenspiegel», han quedado muy atrás y que, por los motivos que sea, los compositores actuales (el mismo Stravinsky, según hemos visto en el «Concierto in Re» estrenado hace poco), se expresan de una determinada manera que, desde luego, no es la que gusta a los autores de



Oliver Messiaen con su hijo

música para pastorellos o himnos parroquiales.

Que no nos asustemos ante los grandes estultos de Messiaen, no quiere decir que nos rindamos incondicionalmente a lo que representan. «Trois Tâles» estrenados ahora y las obras para piano y dos pianos que dio a conocer el autor y Yvonne Loriod en el Instituto Francés, esta vez en un ambiente de cordialidad urtíame, no son suficientes para poderse pronunciar definitivamente sobre el valor absoluto de un artista aunque se diga de él que ha representado la más sensorial revelación de la música europea en los últimos años.

No obstante, la impresión causada por esta música es que responde a una poderosa personalidad. A cien leguas del post-impressionismo ahora en boga, absolutamente zletado del poderoso e influente Igor Stravinsky y, como es lógico, en los antipodas de Wagner o Strauss, Oliver Messiaen con su música revela al oyente simpatías un mundo estético realmente nuevo, al menos en apariencia. En el extraño y original campo estético de Messiaen no hay lugar para elementos musicales tan importantes como son la modulación, la melodía desarrollada y la fluides armónica y rítmica que permite el cambio de color en el discurso orquestal. El compositor renuncia a todo eso y con el ritmo, la memoria y la armonía reducidos a un virgen primitivismo, se lanza a sus lucubraciones usando para ello de los timbres brutalmente y masivamente sobrepuestos y de los movimientos rítmicos obsesiones.

No es posible negar a Messiaen originalidad y personalidad, dos cualidades que precisamente son las que menos abundan entre los compositores actuales. Su música intenta renunciar a sus mismas raíces. No trata aquí de un cambio de lenguaje expresivo sino de un lenguaje nuevo para expresar nuevas ideas. En este sentido Messiaen intenta renovar la idea stravinskiana de la música para volver en cierto modo a la música de raíz literaria, de programa. Si el célebre compositor ruso es la moderna consecuencia de un Bach o un Vivaldi, Messiaen podría serlo de un Schumann o un Brahms.

Este hecho da lugar a dos reflexiones: ¿Es realmente esta la mejor postura estética de los actuales compositores, lo cual equivaldría a declarar exhausta la que tiene a Stravinsky por símbolo? ¿Messiaen logra con su obra infundir bastante fuerza y trascendencia a sus orientaciones?

Las dos preguntas tienen difícil contestación y no pueden abordarse en un simple comentario periodístico. Ya hemos dicho que tres partituras no es mucha música para juzgar con conocimiento de causa a un músico de tan sorprendente carácter. Conviene señalar que ante la primera manifestación del arte de Oliver Messiaen no podemos inhibirnos ni permanecer indiferentes. Estamos frente a una nueva música que puede tener infinita trascendencia en el movimiento artístico contemporáneo. Una música que justifica la poética, de un poder inquebrantable cuyo evidente interés sólo pueden negárselo los que consideran la música como una diversión sin sobresaltos, cambios o precipitadas renovaciones.

X. MONTSALVATGE

UN EXITO SENSACIONAL DE LA CINEMATOGRAFIA INGLESA



Pocas veces anduvo tan intimamente unida con la intriga la gracia de una interpretación ógil y fácil. «PERSECUCION», la película que, con un éxito difícilmente susceptible, se estrenó hace unos días en ASTORIA - ATLANTA, es, en aquel sentido, una obra maestra, que ha de servir de punto de partida para un nuevo género cinematográfico

Oliver Messiaen with his son Pascal in a photograph from 1947, as published by Xavier Montsalvatge in *Des-tino* in 1949 [MONTSALVATGE 1949A].

Although during Messiaen's stay the most notable event was clearly the premiere of the *Trois Tâla* in the Palau de la Música Catalana, we should remember that another event had been held the previous night in the Institut Français. At this concert of 24 February 1949, as indicated above, Loriod performed first three pieces of *Vingt regards sur l'Enfant-Jésus* and then, along with Messiaen himself, the *Visions de l'Amen*. The music for piano solo and for two pianos did not seem to interest the critics much. No reviews of the concert were published, except an article in *La Vanguardia Española*, which covered the event with some ambiguous phrases, which did little to presage the storm that would be unleashed the following night. Specifically, on the pieces that were played at the Institut Français, it said in the *La Vanguardia Española*:

Although they revealed the efforts of the author to distance himself from the traditional and achieve novelty at any cost, the works of Messiaen that were heard yesterday left the feeling of being vaguely expressive and were interesting for the composition work, which was really worthy of being considered⁷⁷².

What is essential to consider is that Montsalvatge, in his article mentioned above, highlighted with a certain sarcasm that the concert held at the Institut Français could be carried out in "an atmosphere of unanimous cordiality"⁷⁷³, unlike what happened at the Palau de la Música Catalana. There could be several reasons for the different atmosphere in these two venues. Obviously, astonishment at the ondes Martenot in itself could trigger a lot more excitement than the two traditional pianos. In addition, the magnitude of an orchestral piece could arouse greater expectations than chamber music, whose nature is much more discrete. Furthermore, the peculiar, expansive personality of the *Trois Tâla* should not be overlooked, as the piece astonished from its very first premiere in Paris.

However, the music for piano that was played at the Institut Français was just as unusual and complex as much of Messiaen's output. Griffiths described *Visions de l'Amen* (1943) and *Vingt regards sur l'Enfant-Jésus* (1944)⁷⁷⁴, and noted that they belonged to the same universe of sound with rhythmic exuberance and tumultuous virtuosity. He added that *Vingt regards* consisted of a piano imitation of a percussion ensemble and, even of an orchestra. In short, the cordiality that was bestowed on Messiaen was not necessarily related to the easiness of the repertoire that was offered, but rather to the artistically more open posture of the institute that hosted the event and the type of audience that it was capable of attracting. It would be correct to imagine that some of the audience of the concert at the Institut Français were the same people who applauded the following night at the end of the *Trois Tâla* at the Palau de la Música Catalana.

⁷⁷² "Aunque revelaron el esfuerzo del autor para alejarse de lo tradicional y conseguir a toda costa la novedad, las obras de Messiaen ayer escuchadas, no sin dejar la sensación de lo vagamente expresivo, interesaron por el trabajo de la composición, digno realmente de ser tenido en cuenta", Instituto Francés: Audición... 1949.

⁷⁷³ "[...] un ambiente de cordialidad unánime [...]", MONTSALVATGE 1949A.

⁷⁷⁴ GRIFFITHS 2008, p. 105–123.

4 Mars 1949

Exp: Olivier Messiaen 60
13 Villa du Danube
- Paris - (19^e)
(France)

Che grand Maître
et cher grand Ami,

Encore un grand merci pour la 1^{ère} de mes "3 Tâtes"
à Barcelone le 25 février. C'est pour moi une soirée
inoubliable! L'orchestre (14 violon, 14 violoncelle, 14 trompette,
woodblock, vibraphone - et tous les autres sans exception)
l'orchestre a été admirable! Il faut les remercier tous en
général et en particulier. Mais que dire de vous? De la façon
si simple avec laquelle vous vous mettez au service de la musique -
du soin que vous prenez à faire "sortir" exactement chaque note,
chaque valeur, chaque figure rythmique, chaque timbre -
de votre merveilleuse pénétration des sentiments, du dynamisme
secrète de l'auteur, enfin de tout ce qu'il y a derrière les
notes... ~~Et~~ Si cette magnifique exécution doit beaucoup à la
prégnance de S. S. S., l'excellente Giulietta Meadmore, et l'incomparable
Yvonne Loriod qui joue ma musique comme si elle l'avait écrite -
elle doit surtout à la sûreté de votre direction - précision technique
de la baguette, expression de la main gauche, masque vivant
et vibrant... Vous m'avez joué avec "amour" et c'était
vraiment cela qu'il fallait pour les Tâtes qui sont des chants
d'amour! Encore merci de tout mon cœur. Je n'oublierai
jamais le jour de notre rencontre, il restera dans ma mémoire
marqué d'une pierre blanche, comme le souvenir d'une
grande joie artistique.

Dis que Carlos Surinach sera à Paris, je lui confierai quelques uns
de mes partitions éditées à votre intention.
J'espère vivement que nous aurons encore la possibilité de travailler
ensemble -

Et je vous embrasse avec reconnaissance! Olivier Messiaen

Letter written by Olivier Messiaen in which he effusively congratulates Eduard Toldrà for the performance of his *Trois Tâtes* [Olivier Messiaen to Eduard Toldrà, Paris, 4 March 1949, Eduard Toldrà Archive, no. 60. Biblioteca Museu Víctor Balaguer, Vilanova i la Geltrú].

In his next article for *Destino*, published two weeks after the booing of the *Trois Tâla*, Montsalvatge described the impact left on the city by the visits of two French composers, Honegger and Messiaen, just before a third French composer, Poulenc, arrived in Barcelona. Probably after having thought about the uncomfortable experience in the Palau de la Música Catalana, Montsalvatge attacked narrow views and supported an opening up to new music proposals in the city:

The concerts of Honegger's and Messiaen's music that were heard recently and those that will soon be held of music by Poulenc will have served to air a little the music atmosphere that we breathe. If this can be purified of prejudice, intolerance and obfuscation, it will be possible to find out the exact profile of the music that is written today that, good or bad, is ours. Only then will we be ready to judge it serenely with its qualities and its faults, and determine, without prejudice of school or style, the true greatness of each composer, which, above any other consideration, is the only thing of interest⁷⁷⁵.

The interest of some critics in defending contemporary music was therefore clear. There is no doubt that they were in the minority among critics in Barcelona, but at least a small amount of support existed. It was also possible to hold a concert of Messiaen's music in a civilised way, as long as the venue was the right place and separate from the usual audience of the most popular auditoriums in the city. But perhaps avant-garde art did not require an exclusive interlocutor? Indeed, in 1949 Barcelona already had some circles that were attracted to the most experimental art and demanded the creation of spaces that would be appropriate for their activities. Of course, the Institut Français was among these groups, as well as the cultural institutes of other countries such as that of Italy. Along with them, new actors would join forces to give voice to the most innovative music of the time.

⁷⁷⁵ "Las audiciones de la música de Honegger y Messiaen escuchadas recientemente y las que pronto se darán de Poulenc, habrán servido para airear un poco la atmósfera musical que respiramos. Si se consigue purificar ésta de prejuicios, intolerancias y ofuscaciones, será posible conocer el perfil exacto de la música que se escribe hoy en día que, buena o mala, es la nuestra. Sólo entonces estaremos en disposición de juzgarla serenamente con sus cualidades y sus defectos, determinando, sin prevenciones de escuela o estilo, la verdadera grandeza de cada compositor, que, por encima de toda otra consideración, es lo único que interesa", MONTSALVATGE 1949B.

Allies behind the barricades (I): The twentieth-century music at the first concerts in Bartomeu House (1947–1954)

The music we made terrified people a lot [...] We had the impression that we were behind the barricades.

Jacques Bodmer interviewed
by Joan Vives in 2000⁷⁷⁶.

Allies behind the barricades: An introduction

On the brink of the 1950s, twentieth-century music continued to provoke antagonistic attitudes in Barcelona. Its supporters reached the point when they needed to barricade themselves away to transmit this repertoire. Some music commentators were spoiling for a fight over any contemporary piece that was programmed, even those by composers who were accepted by the public and most critics. Beyond doubt, Antoni Català's pen was mightier than many swords, and in his articles for the *Diario de Barcelona* he always went against what was new, even against Stravinsky himself, a composer who, as Germán Gan-Quesada has noted⁷⁷⁷, was frequently programmed during the Franco dictatorship and was well-received by critics. For example, in previous chapters we noted Català's sardonic attitude in response to Jacques Bodmer's first appearance as conductor in April 1949 at a performance of the *Histoire du soldat* for the Manuel de Falla Circle. In his assessment of this work by Stravinsky, Català stated: "Librettist and musician are really joking [...] the seven instrumentalists play together but with the previous condition that each one does what they want. The result of this artistic coexistence is imponderable!"⁷⁷⁸.

When he looked back on these early years of his career, Bodmer noted that the local performers, who he conducted in this session, also showed their discomfort with the

⁷⁷⁶ "La música que fèiem esgarriava molt a la gent [...]. Teníem la impressió d'estar a les barricades", VIVES 2001, 6'33".

⁷⁷⁷ GAN-QUESADA 2012C, p. 161–188, 2014A, p. 417–440.

⁷⁷⁸ "Libretista y músico están de guasa de verdad [...] los siete instrumentistas tocan conjuntamente pero con la previa condición de ir cada uno por su cuenta. ¡Algo imponderable el resultado de tal convivencia artística!", CATALÀ I VIDAL 1949B.

harshness of so much dissonance in the *Histoire du soldat*⁷⁷⁹. In contrast, the foreign musicians who visited Barcelona to perform at the cultural institutes did not hesitate to include contemporary works in their concerts. In fact, as we showed for the Institut Français, some institutes appreciated this. Sometimes, an entire concert was focused on recent works. In other cases, pieces from different periods, including the contemporary one, were alternated.

This was also the case of the Istituto Italiano di Cultura during the decade of the 1950s, when the institution tried to shed its fascist trappings⁷⁸⁰ and realign with European post-war politics. With this aim, in 1947, historian Renato Freschi was appointed as the new director, a position he held until 1958. Of the activities that were promoted in this period, the film club was widely recognised in Barcelona as it enabled the arrival of the main works of Italian neorealism. In addition, Freschi considered himself committed to music⁷⁸¹. This led him to promote concerts in which pieces were played by numerous contemporary Italian composers, beyond Respighi: Bruno Bettinelli, Vincenzo Davico, Renato Grisoni, Ildebrando Pizzetti, Ennio Porrino, Renzo Rossellini and Ermanno Wolf-Ferrari⁷⁸². However, this repertoire was hard to appreciate. For example, the critic from *La Vanguardia Española* complained that in a concert of “contemporary Italian music” the works did not enable the performers to “demonstrate their virtuosity”⁷⁸³.

In addition, the British Institute promoted Benjamin Britten, the undisputed figure of the British contemporary repertoire. His music was rarely performed in Barcelona after the Spanish Civil War, as will be analysed in detail later. The British Institute organised around ten events, including talks and concerts, where Britten’s music was present⁷⁸⁴. One of the recitals in which there was most interest in the press was that of British singer Hedli Anderson. On 3 February 1953 she offered a programme that brought together “old and modern songs”⁷⁸⁵. When she was interviewed by Arturo Llopis for *Destino*, Anderson stated that she put her voice at the service of a wide range of composers, “from the most classic

⁷⁷⁹ VIVES 2001, 2’15”.

⁷⁸⁰ PÉREZ ZALDUONDO 2013.

⁷⁸¹ “Due to the Institute, some of the most illustrious maestros and chamber ensembles of the Italian music world have been introduced in Barcelona, including violinists Brengola, Wanda Luzzato, Giannino Carpi, cellist Amphiteatroff, pianist Ornella Santoliquido, the trio Poltronieri, the ‘Nuovo Quartetto Italiano’, the quintet of the ‘Accademia Chigiana’ of Siena, and the quintet ‘Luigi Bocherinni’ [sic]” = “Por el Instituto ha podido conocer Barcelona a algunos de los maestros y conjuntos de cámara más ilustres del mundo musical italiano, los violinistas Brengola, Wanda Luzzato, Giannino Carpi, el violoncelista Amphiteatroff, la pianista Ornella Santoliquido, el Trío Poltronieri, el ‘Nuovo Quartetto Italiano’, el Quinteto de la ‘Accademia Chigiana’, de Siena, el Quinteto ‘Luigi Bocherinni’ [sic]”, BROS CRUELLAS 1952, p. 5.

⁷⁸² [Música] Palacio de la Música: Concierto... 1952, Instituto Italiano: El Dúo... 1952, [Música] Casa del Médico: El pianista... 1953.


⁷⁸³ “[...] hacer alarde de su virtuosismo”, Instituto Italiano: El Dúo... 1952.

⁷⁸⁴ The press discussed these activities as shown by the following articles in chronological order: Instituto Británico: Audición... 1945, Conferencia sobre la música... 1945, Mr. Denis Brass... 1945, Instituto Británico: Una obra... 1947, [Música] Concierto de... 1947, Audición de música inglesa... 1949, ZANNI 1952A, [Música] Instituto Británico: La soprano... 1952, En el Instituto Británico... 1952.

⁷⁸⁵ MONTSALVATGE 1953, Patrocinado por el Cónsul... 1953, ROMEA 1953, ZANNI 1953B.

REPRESENTACIÓ
DE LA
"HISTOIRE DU SOLDAT"
COMMEMORANT ELS SEUS 30 ANYS ENCARA EN PLENA JOVENTUT
Text: C. F. RAMUZ (1877-1947) Música: IGOR STRAWINSKY (1882)

*3. Passadís
de les 10 h
11.15 h
12.15 h*



EL
JARDÍ DELS TARONGERS CASA BARTOMEU - PEDRALBES
16 D'OCTUBRE DEL 1948, A LES 6 DE LA TARDÀ

FACSIMIL DEL TEXT DE RAMUZ

Histoire du soldat
permeïst parliè
Introduccion de ramuz

Permeïst belous
Vèlès Benges d'Orangy,
un soldat qui restè abé hie.
Qu'ing jessè à l'engè p' d'a,
marche d'pàs longtempè J'pè.
A marchè, a beaucoup marchè,
'impudencè d'acceïver.
parè p' il a beaucoup marchè.
marche un tantouen s'èl p'istè.
(Le Serge que se l'appèlè, il pou hie l'è J' h' se trouver une nuit /
Sera.
non com comme point d'ère de fait, l'èdument bien que vint le fait /
D'ère le nom de l'èdument de fait
il l'è nom de l'èdument de fait)

"HISTOIRE DU SOLDAT"
(MORGES 1918)

REPARTIMENT

Le Lecteur: Sr. Pierre Gassier
Le Soldat: Sr. Albert Ximur
Le Diable (scènes jouées): Sr. Adrien de Cea
Le Diable (scènes dansées): Sr. Antonio Monllor
La Princesse: Srta. Carme Vinyoli

ORQUESTRA

Violè: Sr. Eduard Bocquet
Contrebaï: Sr. Salvador Escofet
Clarinet: Sr. José González
Fagot: Sr. Antoni Coxens
Cornet de claus: Sr. Amadeu Rovira
Trambó: Sr. Josep Nadal
Percussió: Sr. Miquel Armengol

Director: Sr. Jacques Bodmer

*

Direcció escènica: Srs. Charles Carcel i Pierre Gassier
Vestuari: Sr. Enric Jardí
Decorat: Sr. Joaquín Puchades
Régie: Sr. Pere Turó

NOTA HISTÒRICA

L'any 1918 Igor Strawinsky i C. F. Ramuz, que havien ja col·laborat escrivint «Renard i «Noces», es trobaren a Suïssa, travessant uns moments difícils a causa de la guerra i van imaginar de sortir-se d'aquelles dificultats econòmiques donant a l'escena una obra que pogués representar-se en un teatre rudimentari, fins i tot ambulat i a l'aire lliure, amb un mínim d'actors i de músics.

Les aventures del Soldat no foren imaginades per a evocar fora de temps un retaula medieval, ni amb l'intent de muntar un «ballets», una pantomima o una òpera, ni amb la pretensió de crear una cosa nova, un gènere extravagant, sinó senzillament per la necessitat d'atraure el públic amb un espectacle suggestiu, interessant. «Son mèrite (si elle en a un) est, qu'elle n'a pas eu pour point de départ des préoccupations esthétiques, qu'elle n'a pas cherché à être l'expression d'une doctrine, qu'elle n'a rien d'un manifeste, qu'elle doit tout à l'occasion». (C. F. Ramuz, Souvenirs sur Igor STRAWINSKY.)

Treta d'un conte d'Atanasief, la Història va ésser escrita ràpidament, però els autors no van trigar a constatar com eren equivocades les previsions que havien fet. Els set músics de l'orquestra havien d'ésser solistes de primera, i els tres papers del text no podien ésser confiats a actors corrents, car la complexitat dels personatges els situava fora de un gènere determinat i els englobava tots.

Malgrat tots els obstacles, «Histoire du Soldat» va representar-se per primera vegada a Lausanne l'any 1918, muntada pels Pitoëff i sota la batuda d'Ansermet. Però les dificultats per a trobar intèrprets i executants adequats i la incomprensió del públic, feren que una obra que volia arribar a popular hagué estat la menys representada de Strawinsky. Després de 30 anys, el Diable i el Soldat malaurat s'h'an trobat damunt d'un escenari poc més de deu vegades.

Concert programme for the performance of *Histoire du soldat*, "commemorating its 30 years still in full youth" [Representació de la *Histoire du soldat*, Jardí dels Tarongers, Casa Bartomeu, Pedralbes, 16 October 1948. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

CINCO MINUTOS por Arturo Llopis

con HEDLI ANDERSON

BRUNILDA en carne y sin huesos? No. Simplemente, y ahí es nada, la cantatriz Hedli Anderson, nacida en Inglaterra y con sangre escocesa e irlandesa en sus venas por parte de los padres. En lo físico es germánica por los cuatro costados; fuerte y poderosa.

—Ha interpretado la *setralogia* wagneriana? Es igual a...

Interrumpe y ríe:

—...¿Brunilda? ¡Oh, no!

Hedli Anderson rodea su cuello con las manos y hace un gracioso mohín de desaliento que equivale a decir: «no tengo tanta voz». Pero el parecido físico con la magnífica hija de Wotan es exacto. Hedli Anderson es la esposa de un poeta. Con él va a emprender una gira por las Universidades más importantes de los Estados Unidos. El marido recitará. La esposa cantará. Es el sino de ambos.

—¿Qué es lo más interesante de su biografía, señora Anderson?

—Los viajes. No recuerdo haber permanecido quieta mucho tiempo en ningún sitio. De pequeña viví en el Canadá. Ya mayorcita me educé en Suiza. El canto lo aprendí en Alemania. Me casé en Inglaterra. Mi carrera me ha llevado de un sitio para otro de Europa.

Al aparecer esta información la señora Anderson ya habrá cantado en nuestra ciudad, pero en el preciso instante de escribir estos «Cinco minutos», su voz será para nosotros todavía un bello secreto.

—¿Es usted *liederista* o cantante de ópera?

—Ni lo uno ni lo otro, pero de ambas cosas tengo un poco. Canto canciones y baladas. Autores: desde los más

clásicos a los más modernos, Bull, Bach, Purcell, Schönberg, Britten, Poulenc...

Deduzco, por lo que me dicen, que posee el encanto, la suavidad y la ternura de la buena *liederista* y al mismo tiempo, la intensidad emotiva de la cantante escénica. La mayoría de sus canciones son dramáticas.

—¿Cuál es la mejor de su repertorio?

—La mejor, no sé, ¡interpreto tantas canciones! La que más me gusta: «Johnny Hardly knew you».

Se trata de una tonada irlandesa, anónima, de mediados del siglo XVIII. La señora Anderson nos explica la letra: un soldado retorna mutilado de una guerra. No tiene brazos ni ojos con que abrazar y mirar a la mujer amada. Horrible. Hay que huir de los argumentos.

—¿Qué país de Inglaterra es más aficionado a la música?

—El de Gales.

—¿Canta el pueblo espontáneamente como lo hace el alemán y el vasco?

—No, pero la música se halla muy difundida en los coros y en las agrupaciones populares de Leeds, Glasgow, Birmingham. Sin embargo, en las partes célticas de las islas, oeste de Irlanda, Escocia y Gales el pueblo es más aficionado al canto espontáneo, a la manera de ustedes o de los alemanes.

—¿Conoce nuestra música?

—Bastante.

—¿Ha oído a Victoria de los Angeles?

—Únicamente a través de grabaciones radiofónicas. Me parece una de las voces más profundamente musicales de hoy en día.

—¿Oyó o trató a Conchita Supervía?



Hedli Anderson

—Conchita murió cerca de Londres en donde su esposo tenía un negocio de importación de naranjas. Era muy querida en Inglaterra, pero sólo en discos conozco su voz.

Huimos de la musicología para hurgar en la biografía.

—¿Admira a su marido, al poeta inglés Louis Mc.Neice?

—Profundamente. (Después quiere decir una palabra en español: *es-tu-pen-da-men-te*, pero no le sale.)

—Y su marido, señora Anderson, ¿la admira a usted?

—Si no lo creyera así sería la mujer más desdichada de este mundo.

—¿Es incómodo ser la esposa de un poeta?

Ríe.

—De ninguna manera. La vida cerca de un poeta es muy tranquila. Se establecen largos periodos de silencio, de paz: las horas en que él escribe sus versos.

—¿Sabe usted si resulta a su vez muy incómodo ser el esposo de una cantante?

—Especialmente diez minutos antes de empezar el concierto, durante los cuales Mc.Neice sufre como un condenado.

Sonríe.

—Me falta decirle una cosa.

—Diga, señora Anderson.

—Poseo una magnífica propiedad en Inglaterra. Una niña de nueve años con los cabellos muy rojos, encendidos, magníficos...

to the most modern”⁷⁸⁶, that is, from Purcell to Britten, passing through Schoenberg. This openness to new ideas was exceptional in the Lieder recitals offered in the city. Perhaps the stylistic combination in her repertoire and the theatrical nature of her performance inspired young mezzo-soprano Anna Ricci.

However, the novel factor that marked the progression of contemporary music in Barcelona during the 1950s was that the culture institutes were not alone in disseminating these works. Despite the disagreeable comments of some critics and the indifference of part of the audience, some firm support emerged in the city, with people who were willing to disseminate the most daring music innovations. In chronological order, the first to carry out this task was businessman Josep Bartomeu, who organised concerts open to the public at his house. Second, we should highlight the contemporary music concerts of Club 49. Finally, the Juventudes Musicales de Barcelona (Jeunesses Musicales of Barcelona) carried out various activities in this line.

These three drivers of contemporary music shared the same strategic approach. Through their music programmes, which had a marked educational slant, they aimed to create and educate an audience that was attentive to the music of the twentieth century. In addition, there were occasions on which these promoters joined forces to promote the most recent experimental music or, without going that far, the contemporary composers who achieved operatic success outside of Spain. Collaborating with all of them, the figure of conductor Jacques Bodmer was crucial in this attempt to gain a space for contemporary music in Barcelona.

Josep Bartomeu, a new Prince Esterházy

The Manuel de Falla Circle started its activities in April 1947. Just a year later, in March 1948, engineer and businessman Josep Bartomeu i Granell (1888–1980) had started seasons of concerts open to the public in his house⁷⁸⁷, in the well-to-do neighbourhood of Pedralbes. These activities would continue until 1959. The estate provided a backdrop of incomparable beauty for the concerts: views from its elevated position over the city to the sea, the remodelling of the old house by Josep Maria Martino, decorations by numerous artists such as painter Antoni Vila Arrufat and gardens whose plants, fountains, ponds and sculptural works created a setting for the public⁷⁸⁸. The music task that Bartomeu undertook was limitless and is still unparalleled in Barcelona today, in both the quality of its programmes and the number of activities. For example, around seven hundred pieces of twentieth-century music alone were played at his house.

⁷⁸⁶ “[...] desde los más clásicos a los más modernos”, *LLOPIS* 1953.

⁷⁸⁷ TAVERNA-BECH 1990, 2000, MESTRES QUADRENY 2007, p. 53-57, CAÑELLAS I TERRADELLAS 2011.

⁷⁸⁸ Regarding the specific places where the concerts were carried out in Bartomeu House, Bartomeu himself in the programmes that he published used the expression Jardí dels Tarongers (Orange Tree Garden) to refer in a general way to his estate. However, depending on the type of concert, the number of performers and, of course, the weather, the musical events were held inside the building in the Sala Vila Arrufat or outside in the Plaça de l’Om or the Pati de l’Hermes.

The inspiration for Bartomeu's colossal artistic project can be discerned in the colour cover of two books that he published during the 1950s⁷⁸⁹, showing an image of his estate. A stone copy of Narcissus, from Pompeii, presided over the sunny corner of the plaza, whose perspective was delimited by a white wall crowned with a balustrade and flanked by cypresses with a eucalyptus in the background. In short, Bartomeu's "Music box", as he called his house⁷⁹⁰, recreated the serene Renaissance setting of a small Tuscan palace or the exquisite court architecture of those humanist circles for intense intellectual debate, such as the Camerata de' Bardi.

From the same generation as Joan Prats, Bartomeu had first-hand experience of the intellectual climate of the start of the century in Catalonia and shared the always rigorous search for culture related to the "Noucentisme" movement that prevailed at that time. With him, this approach of ambitious, systematic enlightenment was put at the service of a mature, wealthy bachelor whose self-confessed passion was music and who, in a period of widespread scarcity, seemed to be willing to use both his free time and his material resources to promote this cause, and share the results with anyone who wanted to attend his events for free. For all these reasons, he was well deserving of the affectionate nickname Bodmer gave him: "Prince José Bartomeu Esterhazna [sic]"⁷⁹¹.

Bartomeu embodied the perfect host, smiling placidly when he was photographed at the entrance to his majestic house, perhaps while he waited for the usual weekly arrival of around fifty people (or even a hundred) including musicians and the audience. However, the snapshots that best transmit his charisma show him sitting on the tier of seats in his estate, with a concert programme in his hand, carefully reading the document that he himself had drawn up and handed out to the public, just before the concert started. These images show Bartomeu absorbed in the astonishing music universe of his own creation even before the music started, with an unexpectedly humble appearance, surrounded by other spectators who were inattentive to him, the patron and host.

Bartomeu's music activities, which were often held on Saturday afternoons, were meticulously organised around monographic subjects that were, in chronological order⁷⁹²: "The Lied

⁷⁸⁹ BARTOMEU 1953, 1958.

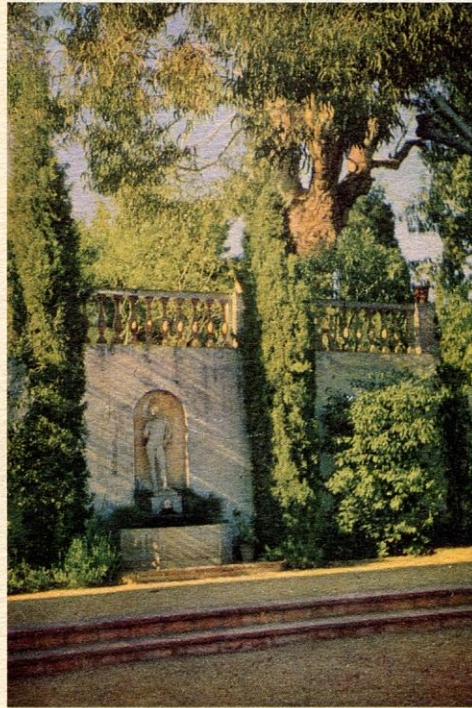
⁷⁹⁰ In a collection of the programmes for the cycle "El lied a través del tiempo" (The Lied over time) (1949–1950), Bartomeu wrote a handwritten dedication to the architect of his estate: "To José M.^a Martino y Arroyo, collaborator in the construction of my music box, Pedralbes, 1952" = "A José M.^a Martino y Arroyo cómplice en la construcción de la meua caixa de música, Pedralbes, 1952". Helena Martín-Nieva Collection.

⁷⁹¹ "Príncipe José Bartomeu Esterhazna [sic]", of course refers to the House of Esterházy. Jacques Bodmer to Josep Bartomeu i Granell, Zürich, [July 1958], Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁷⁹² The name and order of the cycles corresponds clearly with what is indicated in CANELLAS AND TERRADELLAS, 2011. The various concert programmes that were consulted coincide with this list. In contrast, on the commemoration of ten years of music activity, Bartomeu published a notably different list in terms of the number of cycles and the order. It was: "The German Lied", "French vocal music", "Italian, Spanish, British and Russian vocal music and that of other European and American countries", "The evolution of the small instrumental ensemble", "Interesting moments in the history of music", "Music inspired by the myth of Orpheus, as an expression of the influence of music on humans", "The work of Johan Sebastian Bach", "Mozart", "Chopin and the romantics", "Johannes Brahms", "Arnold Schönberg and modern music". See: BARTOMEU 1958, p. [3].

MCMXLVIII - MCMLVIII

DEU ANYS DE MÚSICA
AL JARDÍ DELS TARONGERS



CASA BARTOMEU
PEDRALBES

Cover of the book self-published by Josep Bartomeu in which he reviews the first ten years of music activities in his house in Pedralbes, Barcelona [BARTOMEU 1958].



Josep Bartomeu on the entrance stairway to his house in Pedralbes. Unknown photographer [Álbum de fotografias. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].



Josep Bartomeu reading one of his concert programmes on a provisional tier of seats constructed in his garden. Unknown photographer [Álbum de fotografias. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

over time" (1949-1950)⁷⁹³, "French vocal music" (1950-1951), "The chamber instrumental ensemble" (1951-1952), "The work of Johannes Brahms" (1952-1953), "Arnold Schönberg and his school" (1953-1954), "The virtue of music and the myth of Orpheus" (1954-1955), "Wolfgang Amadeus Mozart" (1955-1956), "Interesting moments in the history of music" (1956-1957), "Johann Sebastian Bach" (1957-1958) and, finally, "The romantics of all times" (1958-1959). Exceptionally, some other concerts with diverse content were organised outside of the cycles.

A "music box" for very modern works

A first glance at the cycles in Bartomeu House could lead to the assumption that twentieth-century pieces were programmed during the period 1953–1954, within the series "Arnold Schönberg and his school". However, as we have noted in the Table I, apart from this monograph that certainly condensed an amount of contemporary output that was unprecedented in Barcelona, the presence of modern music was a constant factor that characterised the programming of all Bartomeu's seasons. This was mentioned by Montsalvatge in one of his many articles⁷⁹⁴ about Bartomeu:

In addition, don José Bartomeu's concerts have been distinguished for their flexibility. His house has not been a cold music laboratory because frequently during the development of a series of concerts on a specific aspect of music, several recitals have been held that reflect the current artistic reality of the time. If a foreign performer has come to Barcelona and is willing to offer music of a special nature and perform it before a limited audience of the "elite", this performer has been invited to Bartomeu House⁷⁹⁵.

In the words of one of his main collaborators, the conductor Jacques Bodmer, Josep Bartomeu was excited by contemporary music. However, as he was also aware of the difficulties of this language, he chose to intersperse contemporary pieces with more traditional works⁷⁹⁶. In turn, the fact that he presented this music in his own home, without charging an entry fee, freed the concerts from any irritating reactions of those present, who talked about these works after they had heard them, but without getting caught up in the noisy controversies that would probably have occurred in any other auditorium of the city⁷⁹⁷. Therefore, Bartomeu House became a singular oasis where the performance of twentieth-century music flourished.

⁷⁹³ RIBALTA COMA-CROS 2016, 2017.

⁷⁹⁴ MONTSALVATGE 1951C, 1952A, 1952B, 1954A, 1954C, 1954D, 1954E, 1954F, 1954G, 1956A, 1956B, 1957A, 1957B, 1957C, 1958A, 1958B.

⁷⁹⁵ "Los conciertos de don José Bartomeu se han distinguido, además, por su flexibilidad. Su casa no ha sido un frío laboratorio musical porque con frecuencia durante el desarrollo de una serie de audiciones dedicadas a un aspecto determinado del fenómeno musical se han interpuesto varios recitales que respondían a la actualidad artística del momento. Si algún intérprete extranjero ha pasado por Barcelona dispuesto a ofrecer música de carácter especial y darla a conocer ante un auditorio limitado de 'élite', este intérprete ha sido invitado a casa Bartomeu", MONTSALVATGE 1958B.

⁷⁹⁶ VIVES 2001, 58'35".

⁷⁹⁷ *Ibidem*, 32'11".

Although there were few press articles on Bartomeu's events, Montsalvatge illustrated one of his first texts with a photograph of the unique murals that decorated Bartomeu's music room⁷⁹⁸. Just one year earlier, in 1951, in another text that was also published in *Destino*, Montsalvatge indicated the advantages of this venue: works could be heard that, for stylistic reasons, did not normally have a place in the traditional concert hall⁷⁹⁹. Bartomeu's programmes were not limited by financial performance⁸⁰⁰, so were free from the repetitions of the usual repertoire. In *Revista*, a weekly publication that proposed critical reformism of the Franco regime⁸⁰¹, the music commentator Rossend Llates expressed this situation as follows:

The lovely residence that Mr Bartomeu has in Pedralbes, in one of the most beautiful locations in our city, serves as an admirable setting for sessions that are generally devoted to presenting almost unknown old or modern works or highlighting subtle details of works that are apparently known by everyone⁸⁰².

Regarding the "very modern" works that were performed in Bartomeu House, some general traits can be observed that characterised the patron's dissemination project up to summer 1953, that is, before the significant cycle dedicated to Schoenberg. He opted for safe names such as Hindemith and Stravinsky, that is, some of the few twentieth-century composers that the Barcelona public knew and generally accepted. In addition, music from the Second Viennese School was performed, which broke the silence to which this repertoire had been relegated since the Spanish Civil War. Third, several Catalan composers had the opportunity to play their pieces, which in some cases were performed for the first time. In addition, a significant amount of French music was programmed, a lot of it within the cycle dedicated to vocal pieces from this country. This strengthened the ties between Bartomeu and the Institut Français. Finally, Bartomeu introduced music by two foreign composers who were fundamental in the international opera scene at that time, Britten and Menotti, whose musical success was intertwined in the Barcelona of the 1950s, as will be analysed later.

From the current perspective, Bartomeu's music programmes were of merit in terms of the composers he selected and their works. This is surprising given the lack of historical perspective available at the time with which to judge the music of the twentieth century. Perhaps Bartomeu decided on the programme for his concerts alone? Although we do not have the information, we need to answer this question, it seems that some people advised

⁷⁹⁸ MONTSALVATGE 1952B.

⁷⁹⁹ MONTSALVATGE 1951C.

⁸⁰⁰ LLATES 1953A.

⁸⁰¹ GRACIA 2006, p. 141–159.

⁸⁰² "La bella residencia que el señor Bartomeu posee en Pedralbes, en uno de los emplazamientos más hermosos de nuestra ciudad, sirve de marco admirable a las sesiones dedicadas, por lo general a presentar obras casi desconocidas, antiguas o modernísimas, o bien a subrayar detalles inadvertidos de obras que, aparentemente, son conocidas de todo el mundo", LLATES 1954.

MÚSICA

LOS CONCIERTOS DEL «JARDI DELS TARONGERS»

HAN llegado a mis manos, ligados con una encuadración severa y exquisita, los programas de los conciertos celebrados en casa de don José Bartomeu durante los cursos 1949-50, 1950-51. Estos dos gruesos volúmenes, en los que constan detalladas las actividades artísticas organizadas en privado por una persona que siente por la música el amor y la curiosidad que debieron ser propios de un espíritu del Renacimiento, creo que los podríamos mostrar a cualquier edilettante famoso de las artes — a una Noailles o una Folignac — y quedaría sorprendido de la constancia y el refinamiento que se pusieron en la organización de estas veladas.

Don José Bartomeu tiene en Pedralbes una magnífica casa rodeada por un jardín hecho a la medida del hombre que estima cada uno de sus árboles y hasta todas y cada una de las plantas como seres sin la compañía de los cuales su existencia carecería de sentido. Para él, su casa es una dependencia del «Jardi dels Tarongers» y del «Pati de l'Oma», que toma el nombre de un olmo centenario, cuya caducidad se intenta ahora salvar por todos los medios para que siga presidiendo solemne y silenciosamente los conciertos de fin de curso. Y en esta casa todo gira entorno a la sala de música, decorada por Vila - Arrufat y ambientada para poder gustar, en la atmósfera requerida y con la misma intensidad, tanto de un madrigal o una canción de la primera polifonía, como de la más desconcertante de las incubaciones instrumentales de Schoenberg o Olivier Messiaen.

En la Sala Vila - Arrufat y en el «Pati de l'Oma» han tenido lugar los recitales cuyos programas revivo ahora, dándome cuenta de su trascendencia.

Mientras todos — o casi todos — nos quejamos de la limitación que impone a los programas de los conciertos públicos barceloneses el gusto de la mayoría de los aficionados celosos de su horizonte musical pobrísimo y familiar, en la Sala Vila - Arrufat y para un grupo nutrido de amigos de curiosos en lo que pueden ser fuentes inéditas de goce espiritual, se celebran periódicamente un promedio de unas treinta audiciones al año, destinadas precisamente a dar a conocer y valorizar aspectos casi desconocidos de la producción musical de todas las épocas y a situar aquellas partituras generalmente desconocidas en el panorama general de un estilo o una escuela estética determinadas.

El curso 1949-50, por ejemplo, fué dedicado al lied alemán. Naturalmente, no podía resistirse esta manifestación tan característica de la música germana sin dedicar, como se hizo, tres sesiones a Schubert, otras tres a Schumann y un sitio preferente, en diversos programas, a Weber, Mendelssohn y hasta a Brahms, Liszt o Wagner, cuyo valor como sinfonistas ahoga el que puedan tener como cultivadores de la canción de raíz popular.

La revisión del lied se llevó a cabo con un propósito exhaustivo, no despreciando los mínimos matices característicos de esta forma musical ni sus antecedentes y sus derivaciones. Empezando por las canciones antiguas populares, teutónicas y suizas, las de los compositores del Renacimiento, las de los clásicos — Bach, Haendel, Haydn, Mozart y Beethoven, que abrieron los caminos al lied — y pasando por los románticos, se dedicó especial atención a la moderna lírica germana, cuyo resurgir iniciaron Wolf, Reppert, Weinpartner, Pfizner y Mahler, continuándolo Strauss para llegar a su más actual expresión en las melodías de Alban Berg, Ernest Krenek, Anton Webern, Paul Hindemith y Arnold Schoenberg, el gran renovador, de quien se dió el difícil y aun ahora discutido «Pierrot Lunaire».

Sería imposible comentar minuciosamente aquí las múltiples superencias de este curcillo sobre la evolución del lied que va desde la tonada inculta hasta los cerebrales ensayos de los contemporáneos, la mayoría totalmente apartados del espíritu popular.

Tampoco podríamos detallar los múltiples alicientes del curso 1950-51, dedicado al equivalente francés del lied alemán. En los programas de aquella temporada el espíritu revisionista se llevó hasta los límites extremos.



Un ángulo de la sala de música de la casa Bartomeu, decorada por Vila Arrufat

La música francesa, que es una constante invariable de gracia, de claridad, de concisión y de elegancia, proporciona el goce de descubrir melodías de una belleza inmarcesible en las canciones trovadorescas, en los motetes y las baladas de cisco y seis siglos atrás, igual que en las más frívolas creaciones de Yvette Gilbert, nacidas al calor de las candelillas del café-concert.

No es fácil que halláramos una colección de programas como la que motivan estas líneas. Es raro ver reunidas en la lista de treinta conciertos correlativos obras análogas del XIII al XVIII siglos, viejas arias, rondas, «pastourelles», «bergerettes», canciones de los italianos y alemanes incluidos en la órbita de la escuela francesa (como Gluck, Martini, Cherubini, Lully, etc.), de Reynaldo Hahn, Fauré, Debussy, Ravel, Chausson, Chabrier, Duparc, Florent, Schmitt, Roussel, Delannoy, Honegger, Poulenc y tantos otros con piezas tan significativas y tan raramente oídas como «La mort du nombre», de Olivier Messiaen; el «Sócrates», drama sinfónico de Erik Satie; las seis pastorales de Darius Milhaud, escenas sobre un catálogo de maquinaria agrícola, y, por contraste, las deliciosas escenas pastorales atribuidas a Molière y musicadas por el compositor del siglo XVII Marc Antoine Charpentier.

La interpretación de esta música puso a contribución el talento y la sensibilidad de un grupo de artistas que reúnen las condiciones de capacidad y entusiasmo requeridas para la traducción de unas obras casi siempre de difícil y complejo significado. Por la Sala Vila - Arrufat, además de un buen número de instrumentistas, desfilaron el «Cuarteto Filarmónico», la «Coral Sant Jordi», la «Agrupación Madrigal», del Orfeón Laudate, y las cantantes Conchita Badía de Agustí, Gerda Lammers, Lolita Torrentó, Aurelia Basso de Balaguer, el tenor Bardagí y este grupo de nuevos valores del arte vocal cuyos nombres a todos nos son familiares.

Los asistentes a los conciertos del «Jardi dels Tarongers» se interesan cada día más por los programas sistematizados, entre otras razones porque son los que sólo muy raramente se ofrecen en los recitales públicos. Y se interesan auténticamente porque la música que allí se escucha no es a menudo aquella destinada solamente a halagar los oídos y suscita invariablemente el comentario y la controversia. Porque en las audiciones de casa Bartomeu se crea siempre una atmósfera simpática y una real comprensión de los que escuchan con los intérpretes y las obras que dan a conocer. Un clima que sólo es posible entre verdaderos aficionados a la música. El que tantas veces echamos de menos en las salas de conciertos y que hace de estas reuniones privadas una auténtica fiesta para el espíritu.

X. MONTSALVATGE

— 21

Article by Xavier Montsalvatge commenting on Josep Bartomeu's concerts at his home. The article includes a photograph of the music room with the mural paintings by Vila Arrufat [MONTSALVATGE 1952B].

him. It is known that in some cycles he was advised by musician Enric Climent Viñas⁸⁰³, who often also participated in concerts with his group the Quartet Filharmonia, of early music. However, when he covered a more modern repertoire, it seems that his right-hand man was conductor Jacques Bodmer who, like Climent, could have combined for Bartomeu his work as a performer with that of conductor and music manager.

In the same vein, doctor Alfred Rocha (1900–1987), friend and frequent member of the audience at the concerts, published an affectionate text in *Diario de Barcelona* in response to the celebration in 1958 of ten years of Bartomeu's music activity⁸⁰⁴. This article focuses on the help that local musicians received from the patron, and refers in a veiled way to Bodmer:

The first concerts by new and known composers have been numerous. All our artistic stars of Barcelona have performed on many occasions and often the concerts at Bartomeu House have led to them performing in official entities and at public concerts (Agrupación Medina, Ateneo Barcelonés, Ateneo de Madrid, Juventudes Musicales, etc.). The *Gurrelieder* by Schönberg, for example, was released on record as its performers had studied the pieces for these concerts. A chamber ensemble that was entrusted with a series of concerts could then go abroad with these programmes and obtained pleasing successes⁸⁰⁵.

Jacques Bodmer, “musico da camera” at the Jardí dels Tarongers

Jacques Bodmer had conducted the *Gurrelieder* for Bartomeu in 1954⁸⁰⁶. He took a chamber orchestra out of Spain in 1952⁸⁰⁷ to perform, among other composers, Joaquim Homs in Zürich⁸⁰⁸. This music had also been played in a concert at Bartomeu House⁸⁰⁹. In fact, Bodmer noted that his collaboration with Bartomeu had made it possible for many premieres to be carried out satisfactorily as they had first been rehearsed at his house⁸¹⁰. But who was this young conductor called Bodmer? The oldest images of Jacques Bodmer (1924–2014) leading a chamber orchestra can be found in Bartomeu's photo albums

⁸⁰³ CIVILOTTI 2016, p. 71, RIBALTA COMA-CROS 2016, p. 29.

⁸⁰⁴ On this occasion, several articles also highlighted Bartomeu's activities: MONTSALVATGE 1958B, SEMPRONIO 1958, VALLS 1958, ROCHA 1958, MILHAUD 1958.

⁸⁰⁵ “Han sido numerosas las primeras audiciones de autores noveles, así como de autores conocidos. Todos nuestros valores artísticos barceloneses han actuado repetidas veces, y en muchas ocasiones las audiciones de casa Bartomeu les ha servido para actuar luego en entidades oficiales y de conciertos públicos (Agrupación Medina, Ateneo Barcelonés, Ateneo de Madrid, Juventudes Musicales, etc.). Los *Gurrelieder* de Schönberg, por ejemplo, se imprimieron en disco gracias a haberlos estudiado sus ejecutantes para estos conciertos. Una agrupación de cámara a quien fue encomendado una serie de conciertos pudo salir al extranjero con dichos programas, obteniendo lisonjeros éxitos”, ROCHA 1958.

⁸⁰⁶ It has not been possible to confirm whether Bodmer directed the recoding of a record of *Gurrelieder*, as Rocha stated in his article.

⁸⁰⁷ [Música] Jaime Bodmer... 1959.

⁸⁰⁸ RIBÉ and HOMS FORNESA 2015, p. 57-58.

⁸⁰⁹ *Música per a cordes* (1950) by Joaquim Homs was premiered by Jacques Bodmer in Lindengarten (Switzerland) on 2 October 1952 (HOMS FORNESA 2013, p. [23]) and performed in Bartomeu House a month later, see: *Concert inaugural: Obres espanyoles i franceses per a orquestra da camera, 2 November 1952* [concert programme]. Barcelona: Jardí dels Tarongers. Helena Martín-Nieva Collection.

⁸¹⁰ VIVES 2001, 30'43”.

and date to the start of the 1950s. Baton in hand, Bodmer gesticulated seriously with the confidence of an experienced conductor, even though he had still not reached the age of thirty and was standing in front of a group of performers who were more veteran than he was. Little information is available about Bodmer but, as will be discussed in this and the following chapters, his involvement in twentieth-century music clearly left a mark on the Barcelona scene.

Two characteristics stand out as fundamental when we put together Bodmer's biographical profile using the few available sources⁸¹¹. First, his Spanish-Swiss dual nationality, which meant that he had the most prized of passports, the Swiss, something which ensured that he had a direct connection with other countries in a time that was characterised by Francoist ostracism. Second, due to this opportunity to travel, Bodmer decided to train in Zürich along with the prestigious German orchestra director Hermann Scherchen, known for his dissemination of avant-garde music.

In fact, as indicated previously, Bodmer's debut took place in Bartomeu House, in October 1948, with the *Histoire du soldat*⁸¹². This was a real statement of intentions for a conductor who would soon be the subject of the critics' most positive comments, stressing his profound knowledge of the most modern music. Just a few months after the concert for Bartomeu, Montsalvatge expressed his first public opinion about Bodmer, in response to the performance of *Histoire du soldat* in the Teatro Studium of Barcelona. Montsalvatge stated that the conductor was a "young, intelligent maestro who knows the score well"⁸¹³, whose performance stood out for its energy and accuracy.

From July 1949 for around a year-and-a-half Bodmer was the director of the Banda Municipal de Mataró⁸¹⁴, a place where he also created another chamber ensemble that did not survive for long⁸¹⁵. In 1950, he founded in Barcelona the Orquesta Jacques Bodmer⁸¹⁶, and started concerts in December of the same year in Bartomeu House, with a performance of works by Britten and Tchaikovsky. As a result, his host dedicated a special leaflet to Bodmer as a "testimony of thanks"⁸¹⁷. The leaflet included the reproduction of a drawing from the mid-eighteenth century, which appropriately showed a domestic concert in a house of the period in Barcelona. With his new training, Bodmer continued to receive considerable praise as a conductor who was an "expert at examining the details and hidden beauty of scores, which

⁸¹¹ This biographic note is based on VIVES 2001, Bodmer, Jacques (1924... 2014), PAGÈS 2014 and PERSIA 2014, with the incorporation of other relevant data from the sources that will be indicated.

⁸¹² *Representació de la "Histoire du soldat" commemorant els seus 30 anys encara en plena joventut en el Jardí dels Tarongers, Casa Bartomeu – Pedralbes, 16 October 1948* [concert programme]. Barcelona: Jardí dels Tarongers, 1948. Josep Bartomeu i Granell Archive. Biblioteca de Catalunya, Barcelona.

⁸¹³ MONTSALVATGE 1949c.

⁸¹⁴ Nuevo director de la Banda... 1949.

⁸¹⁵ GUANYABENS I CALVET 2012.

⁸¹⁶ MONTSALVATGE 1950d.

⁸¹⁷ *En testimoni d'agraïment de Josep Bartomeu i Granell al mestre Jacques Bodmer i als membres de la seva orquestra* [leaflet], 3 December 1950. Josep Bartomeu i Granell Archive. Biblioteca de Catalunya, Barcelona.



Jacques Bodmer conducting a small orchestra in the garden of Bartomeu House. Unknown photographer [Àlbum de fotografias. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].



Un concert íntim en una casa barcelonina, a la segona meitat del segle XVIII, segons un dibuix de l'època.

EN TESTIMONI D'AGRAÏMENT

DE

Josep Bartomeu Granell

AL MESTRE

JACQUES BODMER

I ALS MEMBRES DE LA SEVA ORQUESTRA

EDUARD BOCQUET, DOMÈNEC PONSÀ, LLUÍS BENEJAM,
RAMON VERGÈS, ENRIC NOGUÈS, VALENTÍ ROURICH,
MATEU VALERO, JOSEP JULIBERT, ARCADI ROSÉS,
JOSEP TROTTA, ESTEVE CLOT, ENRIC BULLICH,
SALVADOR ESCOFET

PER HAVER ESCOLLIT, PER A PRESENTAR AQUESTA AGRUPACIÓ,
AMB L'EXECUCIÓ D'OBRES DE BACH, TCHAIKOWSKY I BRITTEN,

LA

SALA VILA ARRUFAT DEL JARDÍ DELS TARONGERS

Pedralbes, 3 de desembre del 1950.

Front and back of a thank you card from Josep Bartomeu to Jacques Bodmer and his musicians. Includes a copy of an eighteenth century drawing by Antoni Casanovas Torrents [Museu Nacional d'Art de Catalunya, inventory no. 027152-D] of a domestic concert in a house in Barcelona [En testimoni d'agraïment de Josep Bartomeu Granell al mestre Jacques Bodmer i als membres de la seva orquesta, 3 December 1950, Josep Maria Mestres Quadreny Archive].

he masters and knows in depth”⁸¹⁸. Three years later, in March 1953, with some members of the group that bore his name, he presented to the Institut Français his new ensemble, the Orquestra de Cambra Catalana⁸¹⁹.

With his own instrumental groups and when he was invited to direct the Orquesta Municipal de Barcelona⁸²⁰, Bodmer proposed some programmes in which the classical composers who were most appreciated by the general public, such as J.S. Bach, were alternated with twentieth-century composers, such as Schoenberg. During the period between 1955⁸²¹ and 1958, the conductor moved to Zürich to lead the Orquesta de la Radio de Zürich, and to act as secretary for the Festival of ISCM (International Society for Contemporary Music).

Finally, the period that we are examining ended when Bodmer briefly returned to Barcelona in 1958. There, he performed again at Bartomeu House⁸²². In 1959, he started a short period as new conductor of the Orquesta Filarmónica de Barcelona⁸²³ and, as mentioned in the following chapters, he conducted the opening concert of “Música Oberta”. Bodmer left the Barcelona stage when he moved to Latin America in 1960, where he would live until 1975⁸²⁴, taking charge of various orchestras in Chile, Argentina and Uruguay. Given the lack of available information, it is difficult to determine who had a greater influence on who, whether Bodmer on Bartomeu or vice versa. However, it is indisputable that the cooperation between them was fruitful, given the number of concerts that brought them together. This cooperation was fundamental in the early stages of the conductor’s professional career.

Bartomeu and Bodmer shared a strategy for programming twentieth-century music without excessively perturbing the public, as indicated before in relation to Bach and Britten. This consisted of introducing the modern repertoire in small doses within concerts at which pieces by other composers from different periods were performed. This strategy was common at events held at the patron’s house and at concerts conducted by the Bodmer in commercial auditoriums. In the case of the Bartomeu, one of the unifying arguments tended to be the nationality of the authors, the music genre or the instrumental ensemble for which the works were written.

⁸¹⁸ [Música] Orquesta Bodmer... 1950.

⁸¹⁹ Instituto Francés: La Orquesta... 1953.

⁸²⁰ AVIÑO A 2002, p. 46.

⁸²¹ Sources show discrepancy about the date on which Bodmer started this stage in Zurich. While most biographic notes indicate that the year in question was 1956, a short profile published in the concert programme indicates that his stay in Switzerland started in 1955, see: *Histoire du soldat, Palacio de la Música, 3 February 1959* [concert programme]. Barcelona: Juventudes Musicales de Barcelona, 1959. Centre de Documentació de l’Orfeó Català [Accessed 11 June 2019]. Available from: <http://mdc.csuc.cat/cdm/ref/collection/ProgPMC/id/39612>.

⁸²² For example, on 18 October 1958 at a concert of works by Swiss and French authors and on 7 February 1959 with a programme for musical ensemble and soprano. Concert programmes. Josep Bartomeu i Granell Archive. Biblioteca de Catalunya, Barcelona.

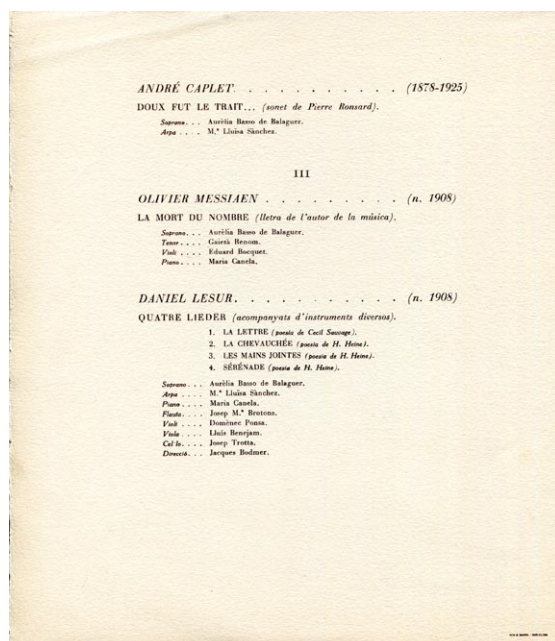
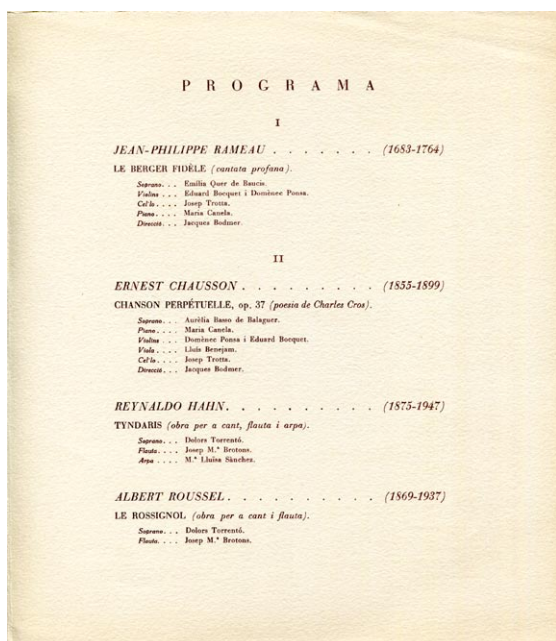
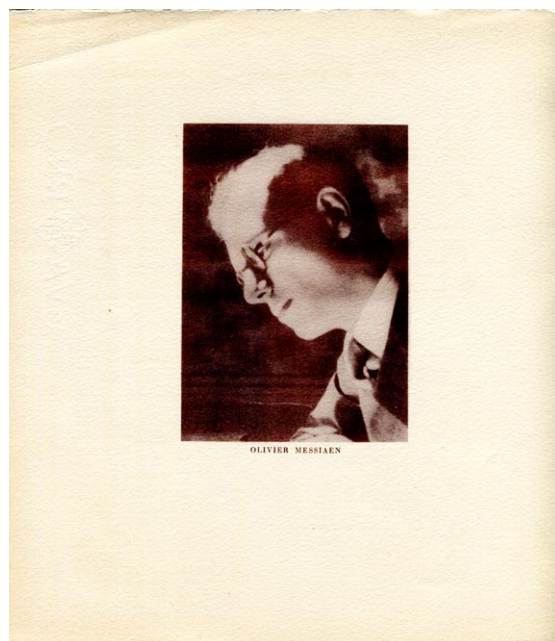
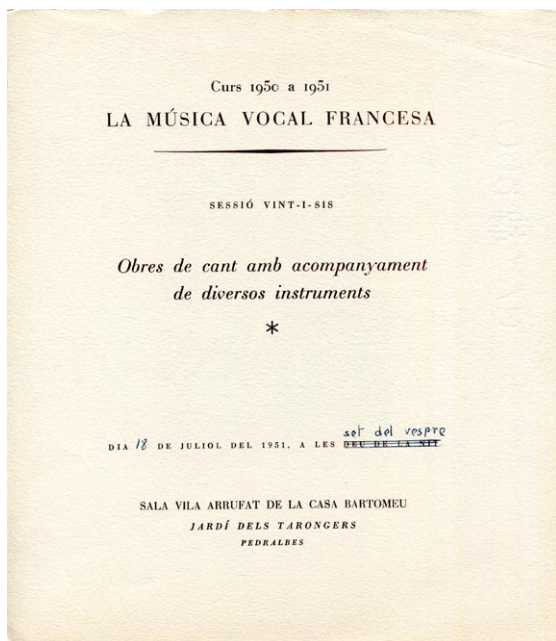
⁸²³ [Música] Jaime Bodmer... 1959.

⁸²⁴ MONEGAL 1975.

For example, in July 1951, Bodmer directed for Bartomeu one of the rarities that was impossible to hear in Barcelona at the time, *Quatre Lieder* (1932–39) by Jean-Yves Daniel-Lesur. The piece was played at a concert of French song that included other modern works such as *La mort du nombre* (1929) by Olivier Messiaen, preceded, in this order, by the Baroque Jean-Philippe Rameau and the Romantic Ernest Chausson. The works were performed in chronological succession. Therefore, a historical discourse was used as the criterion to connect a set of very different pieces, which were also linked by the fact that the composers were of the same nationality. However, the concert programme focused particularly on one of the composers, the only one for whom a photograph was provided: Olivier Messiaen, who few people would have recognised. The portrait selected by Bartomeu did not correspond with the middle-aged composer who had attended the Palau de la Música two years earlier, but with the young boy with an innocent, inspired look who delicately expressed his unease at the passing of time and the coming of death in *La mort du nombre*. In this way, Bartomeu defended Messiaen as the promise of the future of French music.

Using the same approach of inserting small portions of twentieth-century music into programmes with plural content, Bodmer had already conducted in June 1950 *Sonette der Elizabeth Barrett-Browning für Sopran und Streichquartett oder Streichorchester* op. 52 (1934), by a composer who probably was never played again in the city: Austrian Egon Wellesz, a disciple of Schoenberg. With this work, Bodmer ended a concert that presented a chronological series rooted in Germanic territories. First a cantata by J.S. Bach was played, followed by a fragment of Handel's *Messiah*, then two arias by Mozart and afterwards two songs by Schubert. In the concert programme, Bartomeu seemed to celebrate this evolving music construct by contrasting an image of the acclaimed Bach, with his imposing presence and looking away with a certain degree of nonchalance, with a photograph of an unknown composer with his astute, expressive eyes fixed on those of the spectator. This was Wellesz, transmitting with his face the same complexity, warmth and determination as the soprano that broke through the instrumental accompaniment, freeing the words of Elizabeth Barrett-Browning from the restrictions of tonality. Again, Bartomeu dared to end the concert with a work of extraordinary, indisputable beauty, but that entailed certain risks for ears that were not trained in atonality. However, the regular audience at these concerts had already been introduced to this language through a masterpiece.

Occasionally, Bartomeu and Bodmer also immersed themselves fully in contemporary concerts, such as that dedicated to *Pierrot Lunaire* (1912), the quintessence of atonality, which was performed a week before the piece by Wellesz, in June 1950, and twenty-five years after it was first performed in Barcelona, conducted by Schoenberg. Despite the repeated effort of Montsalvatge to praise Bartomeu's concerts, when he referred to *Pierrot Lunaire* his enthusiasm was nuanced, as he described him as "difficult and even now



Concert of French music that included *La mort du nombre* by Olivier Messiaen [La música vocal francesa, sessió vint-i-sis, Obres de cant amb acompanyament de diversos instruments, Casa Bartomeu, 18 July 1951, Helena Martín-Nieva collection].

controversial”⁸²⁵. In general, Montsalvatge branded the composer’s music as “the most unnerving of lucubration”. Perhaps some members of the public were grateful that this musical evening ended with a less harsh work, *Die junge Magd* op. 23 no. 2 (1922) by Hindemith. Hindemith was one of the few working composers who received favourable comments from critics, such as those by Zanni in *La Vanguardia Española*, who celebrated that his music was “clearly written”⁸²⁶ unlike the “Austrian ultra-chromaticism”⁸²⁷. As noted by Germán Gan-Quesada⁸²⁸, from the 1940s, the critics defended Hindemith, Bartók and Stravinsky as valid models for young composers in Spain.

Despite the different language of *Pierrot Lunaire* and *Die junge Magd*, combining these two pieces was coherent from a literary perspective, as the poems of expressionist Georg Trakl used by Hindemith shared certain thematic characteristics with those of Albert Giraud used by Schoenberg. In both cases, the mysterious deeds of a phantasmagorical protagonist were presented, whether male (Pierrot) or female (the young maid). In addition, the two texts contained disturbing, ambiguous scenes with similar characteristics, such as the use of the terms “moon”, “blood”, “death” and “laughter”, which populated their atmospheres. Therefore, this concert was doubly valuable: first because it recovered a piece that was already considered highbrow, *Pierrot Lunaire*, and secondly because this piece was set against another cycle of songs with close chronology and geography, with an instrumental ensemble of a similar size, and based on comparable texts. Despite all these similar characteristics, the sound of both works was diametrically opposed. Hindemith was governed by renewed, extended tonal laws, while Schönberg was liberated from this code. In conclusion, the concert highlighted the diversity of composition in the twentieth-century scene, due to Bartomeu’s intelligent programming.

The musical heterogeneity that characterised the modern repertoire could also be observed in the output of one composer, Schoenberg, whose non-tonal works, such as *Pierrot Lunaire*, were differentiated from his twelve-tone works. This was evident on the next occasion when his music was played along with that of Hindemith, two years later, on 5 July 1952. Bodmer conducted this concert for Bartomeu: *Suite* op. 29 (1927) by Schoenberg, *Septet* (1948) by Hindemith, *Octet for Wind Instruments* (1923) and *Ebony Concerto* (1946), both by Stravinsky. The order of the pieces in the concert had at the start the most difficult piece to listen to (and play) in a city that was not used to the twelve-tone technique. However, despite its complexity, it is true that *Suite* op. 29, included lively rhythms and motifs close

⁸²⁵ At the premiere of *Pierrot Lunaire* at the Palau de la Música Catalana, on 29 April 1925, the critic of *La Vanguardia Española* described the attitude of part of the audience, who showed “[...] disapproval in the form of menacing muttering, which in some cases prevented the normal progress of the concert, and some spectators even ended up insulting others” = “[...] discrepancias en forma de murmullos amenazadores, que en alguna ocasión impedían la marcha normal de la audición, llegando a apostrofarse unos espectadores a otros”, WALTER 1925.

⁸²⁶ “[...] claramente escrita”, ZANNI 1953D.

⁸²⁷ “[...] ultracromatismos austríacos”, ZANNI 1953C.

⁸²⁸ GAN-QUESADA 2018, p. 271.

Curs 1949 a 1950

EL "LIED" A TRAVÉS DEL TEMPS

SESSIÓ TRENTA-U

OBRES DE CANT I ORQUESTRA

J. S. Bach *G. F. Händel*
(1685 a 1750) (1685 a 1750)

W. A. Mozart *Fr. Schubert*
(1756 a 1791) (1797 a 1828)

Egon Wellesz
(n. 1885)

DIA 17 DE JUNY DEL 1950, A UN QUART D'ONZE DE LA NIT

PLAÇA DE L'OM DE LA CASA BARTOMEU
JARDÍ DELS TARONCERS
FEDRALBES

P R O G R A M A

I

JOHANN SEBASTIAN BACH
NON SA CHE SIA DOLORE (*No sap què és dolor*).
Cantata per a soprano, tenor i orquestra de cambra.
Soprano: *Carmina Esposa*

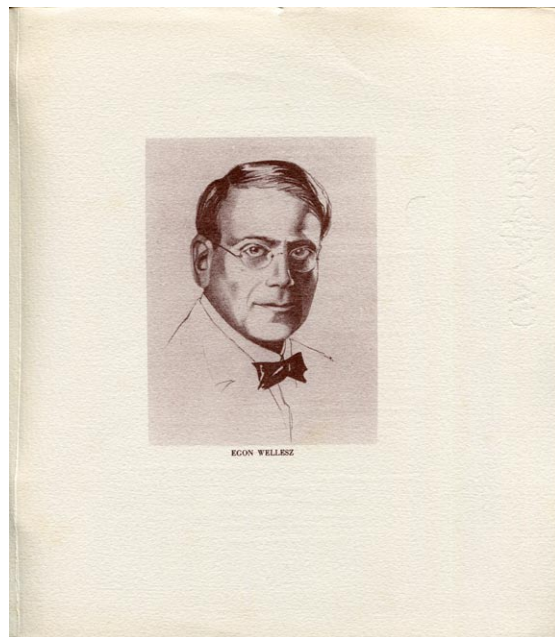
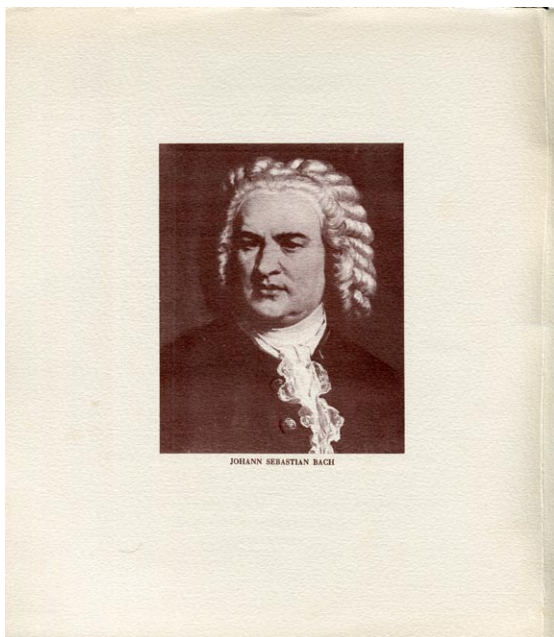
II

GEORG FRIEDRICH HÄNDEL
TRÖSTE DIEH (*Consola'te*).
Actes de l'òpera "El Mesquí".
Tenor: *Bartomeu Bardagi*

WOLFGANG AMADEUS MOZART
MEIN LIEBSTER FREUND (*Caríssim amic*).
WENN MEIN BASTIEN (*Si el meu Bastien*).
Actes de "Bastien et Bastienne".
Soprano: *Emilia Quer de Basica*

FRANZ SCHUBERT
ROMANÇA D'HELENE.
DUETTO DE RESEHL I BASTIAN.
De l'òpera "Der kaiserliche Krieger" (*La guerra domèstica*).
Mezzo Soprano: *Montserrat Turulló* Tenor: *Bartomeu Bardagi*

EGON WELLEZ
DOS SONEIS D'ELISABETH BARRETT-BROWNING (Versos alemanys de R. M. Rilke).
Per a soprano i orquestra de cambra.
Universal Edition, Viena
Soprano: *Aurilia Bass de Balaguer*
Orquestra de cambra de 19 professors, amb la cooperació
de l'Agrupació de Cambra de Barcelona.
Direcció: *Jacques Dodmer*



Unexpected companions, Johann Sebastian Bach and Egon Wellesz, in a concert of lied for orchestra at Bartomeu House [*El lied a través del temps, sessió trenta-u, Obres de cant i orquestra, Casa Bartomeu, 17 June 1950, Helena Martín-Nieva collection*].

P R O G R A M A

I

ARNOLD SCHOENBERG

PIERROT LUNAIRE

(Suite melodramàtica sobre tres vegades set poemes d'Albert Giraud, en versió alemanya d'O. E. Hartleben, per a soprano recitant, piano, flauta, "piccolo", clarinet, clarinet baix, violí, viola i cel·lo.)

MONDESTRUNKEN (*Embriac de lluna*).
COLOMBINE.
DER DANDY (*El "dandy"*).
EINE BLASSE WÄSCHERIN (*La pàl·lida bugadera*).
VALSE DE CHOPIN.
MADONNA.
DER KRANKE MOND (*La lluna malalta*).

NACHT (*Nit*).
GEBET AN PIERROT (*Prec a Pierrot*).
RAUB (*Robatori*).
ROTE MESSE (*Missa roja*).
GALGENLIED (*Cançó de la forca*).
ENTHAUPTUNG (*Decapitació*).
DIE KREUZE (*Les creus*).

HEIMWEH (*Enyorament*).
GEMEINHEIT (*Vulgaritat*).
PARODIE (*Paròdia*).
DER MONDFLECK (*La taca de lluna*).
SERENADE.
HEIMFAHRT (*Tornada a casa*).
O ALTER DUFT (*Perfum de l'antigor*).

Universal Edition - Viena

II

PAUL HINDEMITH

DIE JUNGE MAGD (*La jove serventa*).

(Sis cançons de Georg Trakl, per a contralt, flauta, clarinet i quartet de corda.)

Schott und Söhne Verlag - Magúncia

Contralt: Margarita Goller	Piano: Pablo Dini
Clarinet: Josep González	Flauta i "piccolo": Francesc Reixach
Clarinet baix: Josep Xirau	Viola: Lluís Benejam
Violins: Eduard Bocquet i Domènec Ponsa	Cel·lo: Josep Trotta

Direcció: Jacques Bodmer

Concert at Bartomeu House at which *Pierrot lunaire* by Arnold Schoenberg and *Die junge Magd* by Paul Hindemith were performed, conducted by Jacques Bodmer [*El lied a través del temps, sessió trenta, Arnold Schoenberg, Paul Hindemith, Casa Bartomeu, 10 June 1950, Josep Maria Mestres Quadreny Archive*].

to popular music, and so became one of Schönberg's most cheerful and high-spirited works⁸²⁹.

In its entirety, this concert revealed some of the latest proposals for chamber ensembles, in which brass instruments played a prominent role, showing the inevitable hybridisation between highbrow and jazz music. The critic Montsalvatge, who was often uncomfortable in the face of Schoenberg's speculations, considered the programme sensational. In his article, he included some statements by the conductor Bodmer, who said: "It is marvellous that in Barcelona a programme like this can be heard"⁸³⁰, and he was not exaggerating. Schoenberg's music had disappeared completely from Barcelona's concert halls after the Spanish Civil War, as described later in an analysis of the cycle that Bartomeu dedicated to the composer during 1953–1954.

However, before reaching this historical monographic cycle, from 1950, works of composers related to the Second Viennese School and students of Schoenberg were played. At a concert on 20 May 1950, some of the first Lieder of his most direct students were heard: *Sieben frühe Lieder* (1905–1908) by Alban Berg, and *Fünf Lieder aus Der Siebente Ring* op. 3 (1908–1909) by Anton Webern. These works shared a literary theme rooted in the Romantic German tradition: nature, with all its vitality, mystery and symbolic nature. Although these diminutive songs by Webern point clearly to the serialism that he would soon develop, both him and Berg intermingled in these cycles the influence of non-tonal Schoenberg with the most immediate central European music, such as that of Mahler.

Two very different facets of Schoenberg were offered as first *Pierrot Lunaire* was programmed and then *Suite* op. 29. The various stages of his students could also be compared. First the early songs indicated above were performed and then later works that were fully conceived with serialism. Thus, *Drei Lieder* op. 18 (1925) by Webern, which applied serialism, was performed (2 June 1950). Two years later the second movement of *Lyrische Suite für Streichquartett* (1925–1926) by Berg was offered (12 July 1952). In short, the music of the three main composers of the Second Viennese School was reintroduced in Barcelona at the start of the 1950s due to the concerts at Bartomeu House, with programmes that enabled variety to be demonstrated within the aesthetic exploration.

With a stress on this diversity, works of other students of Schoenberg were disseminated, which were barely known in Barcelona at that time. On 2 June 1950, the songs of the cycle *Palmström* op. 5 (1923) by Austrian Hanns Eisler (1898–1962) were performed in a concert that was half sung and angular. It was very similar to the concert of *Pierrot Lunaire* and showed Eisler's debt to the maestro in the early years of his career before his collaboration with Bertolt Brecht and his reorientation to popular music. Another example was that of Ernst Krenek (1900–1991), with a work performed in 1952 that was clearly close to the serialism

⁸²⁹ HAIMO 1990, p. 123-134.

⁸³⁰ "Es maravilloso que en Barcelona pueda darse un programa semejante", MONTSALVATGE 1952A.

Curs 1951 a 1952
CONJUNTS INSTRUMENTALS DA CAMERA
TRES CONTEMPORANIS

I

Suite op. 29 (1927) ARNOLD SCHÖNBERG

Obertura.
Passos de ball.
Tema amb variacions.
Giga.

Clarinet: *R. Giménez* - Requit: *Ll. Sanpedro* - Clarinet baix: *J. Xirau*
Violí: *P. Dini* - Viola: *Ll. Benejam* - Cel·lo: *J. Trotta* - Piano: *Maria Canela*

II

Septet per a instruments de vent (1948) PAUL HINDEMITH

Lebhaft.
Intermezzo.
Variacions.
Intermezzo.
Fuga: antiga marxa de Berna.

Flauta: *J. M. Brotons* - Oboè: *D. Segú* - Clarinet: *R. Giménez* - Clarinet baix: *J. Xirau*
Fagot: *A. Goxens* - Trompa: *A. Melis* - Trompeta: *A. Rovira*

III

Octet per a instruments de vent (1923) IGOR STRAWINSKY

Simfonia.
Tema amb variacions.
Finale.

Flauta: *J. M. Brotons* - Clarinet: *R. Giménez* - Fagots: *A. Goxens* i *F. Espauella*
Trompetes: *A. Rovira* i *J. Pedrol* - Trombons: *J. Nadal* i *A. Viladot*

Ebony Concerto, per a orquestra de vent (1946) IGOR STRAWINSKY

Allegro moderato.
Andante.
Moderato.

Direcció: *JACQUES BODMER*

DIA 5 DE JULIOL DEL 1952, A DOS QUARTS DE SET DE LA TARDA

PLAÇA DE L'OM DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
PEDRALBES

Jacques Bodmer conducted his musical ensemble at Bartomeu House with a programme of works by Schoenberg, Hindemith and Stravinsky [*Conjunts instrumentals da camera, Tres contemporanis, Casa Bartomeu, 5 July 1952, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona*].

of his professor during the 1920s, *Symphonische Musik für neun Soloinstrumente* op. 11 (1922). Also in 1952, the music of the pioneer of the twelve-tone technique, Josef Matthias Hauer (1883–1959), was heard in Barcelona. This composer even overtook Schoenberg in the proposal of this technique.

However, this search for music with twelve tones, which called into crisis the hierarchy between the notes of the scale, the harmonic vocabulary, the syntax and the rhythm was difficult for most of the public of Barcelona to assimilate, as will be analysed in more detail in the following chapters. Perhaps for educational purposes, at Bartomeu House the twelve-tone technique was introduced after presenting a composer who was considered to be in transition to the new language: Max Reger (1873–1916). Members of the Second Viennese School admired Reger's chromatic daring, even though he did not abandon the strict observation of the established harmonic rules. On 22 April 1950, the soprano Emília Quer de Baucis performed 15 songs of *Schlichte Weisen* op. 76 at a monographic session dedicated to Reger's songs. This was held just a few weeks before Berg, Schoenberg and Webern were played at the same venue. Two years later, chamber works by Reger were performed, including his *Streichtrio* op. 141b (1915) and his *Serenade* op. 77a (1904) for flute, violin and viola.

Bartomeu's support for Reger, whose music had hardly been performed in the auditoriums of Barcelona, was probably linked to the figure of Cristòfor Taltabull (1888–1964), the venerated private composition tutor of many young musicians in the city during the post-war period, like the members of the Manuel de Falla Circle. Taltabull had studied in Munich at the start of the century, and was a student of Reger, with whom he had made friends and who he admired deeply. This enabled Taltabull to become familiar with broad, unusual tonal relationships⁸³¹, which he transmitted to his Catalan students. For example, for Josep Maria Mestres Quadreny, one of his students who was most involved in the avant-garde, Taltabull's lessons stimulated his interest in modern sound, unlike what was instilled in the municipal conservatory of Barcelona⁸³².

A friendly space for the first performance of pieces by local composers

The local situation of Catalan composers was also an object of interest for Bartomeu, who helped numerous authors to realise their dream of premiering works or simply performing pieces of theirs that were already known. The case of Robert Gerhard is particularly significant. As indicated by Germán Gan-Quesada⁸³³, after the Spanish Civil War, Gerhard's works had been banished from the concert rooms of Barcelona, except from the Institut Français. The presence of Schoenberg's Catalan student at Bartomeu House began timidly in January 1952, with the performance of just two of his *Sis cançons populars catalanes*

⁸³¹ CASANOVAS 1992, p. 42–43.

⁸³² MESTRES QUADRENY 2007, p. 63–66.

⁸³³ GAN-QUESADA 2014b.

(1931). However, the fact that his music was included in the programme entitled “Concert of songs of Catalan and Valencian composers” clearly vindicated the figure of a prestigious intellectual of Spanish Republic who was exiled after the war and consequently ignored by Franco’s regime. Gerhard’s music irradiated modernity, even when he addressed one of his preferred areas, the popular song⁸³⁴, and distanced from the treatment of the rest of the pieces in the programme, some by key Catalan composers such as Enric Morera or Amadeu Vives.

Therefore, once more, Bartomeu provided a space for notably different musical options, both those that broke with tradition and more conservative ones. Manuel Blancafort⁸³⁵ clearly belonged to this second group. He premiered two string quartets in Bartomeu House in the years 1949 and 1950. His works were performed along with chamber pieces by Brahms, Mozart and Antoni Soler, with the Catalan composer set alongside his main inspiration. This made the programme a declaration of principles. The concert programme of both concerts proclaimed the anti-modern or neoclassical aesthetic position of the composer and indicated that his music aimed to capture “the beauty of the world and life”⁸³⁶, through a classical language. This led him to win a prize awarded by Franco’s regime in the National Music Competition of 1949⁸³⁷.

The second piece by Blancafort premiered at Bartomeu House was dedicated to his host and entitled *Quartet de Pedralbes*, in reference to the neighbourhood where the mansion was located. However, the cover of the concert programme was piously illustrated with an image of the monastery of Pedralbes rather than a photograph of Bartomeu House’s rooms. On the previous page of the same document, the portrait of the composer recalled the expression of the intellectuals photographed by Jalón Alonso, with a judicious air that demanded a return to order. When he discussed his new work, the composer expanded on the arguments of the previous text. He stressed his opposition to the “ugliness” of central European music trends.

Faced with this cold, heartless art, which some defend alleging that it must be like this to reflect the period in which we live, Blancafort proposes an art that could anticipate new times, in which the atmosphere of anguish that we are experiencing at the current time has been overcome. He understands that it is time to consider how progress and renewal return to preferring beauty over ugliness and go back to the thread of frankness and cordiality of the classics⁸³⁸.

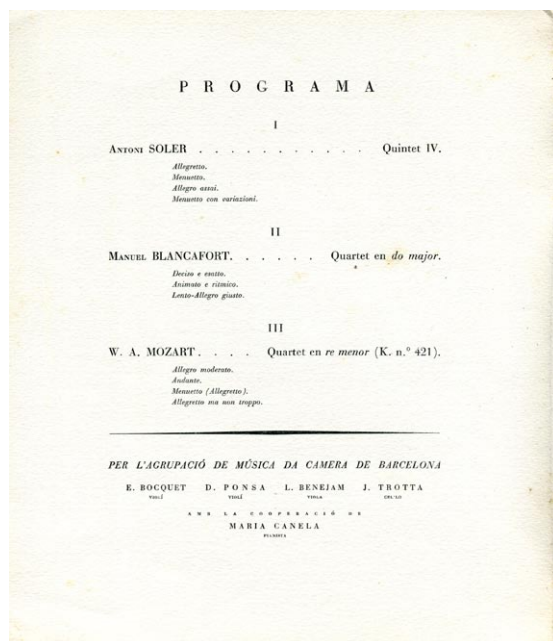
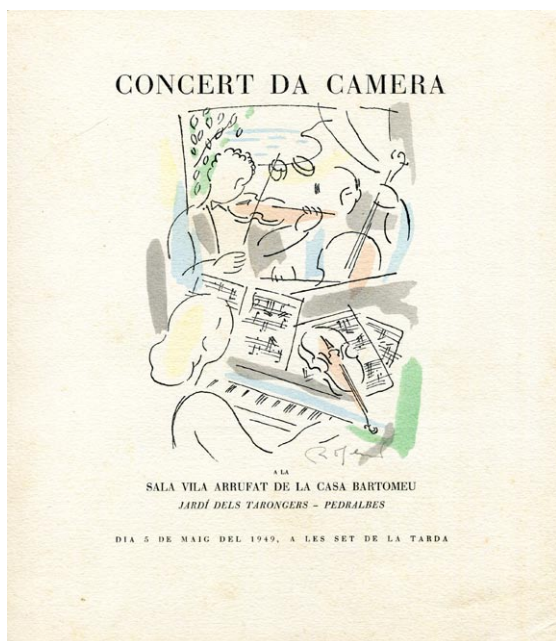
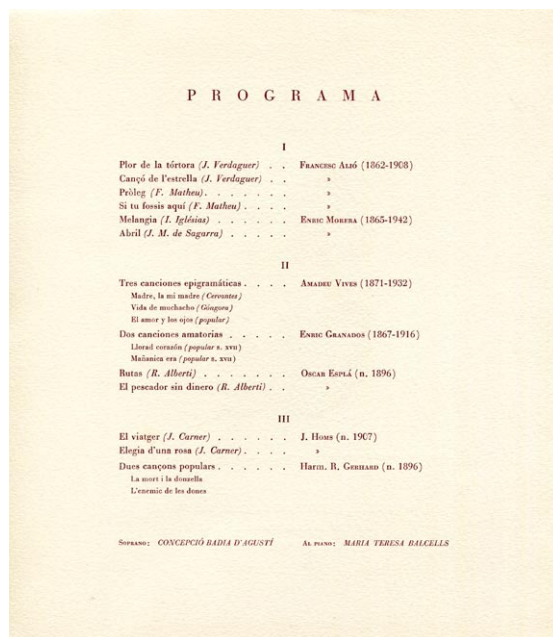
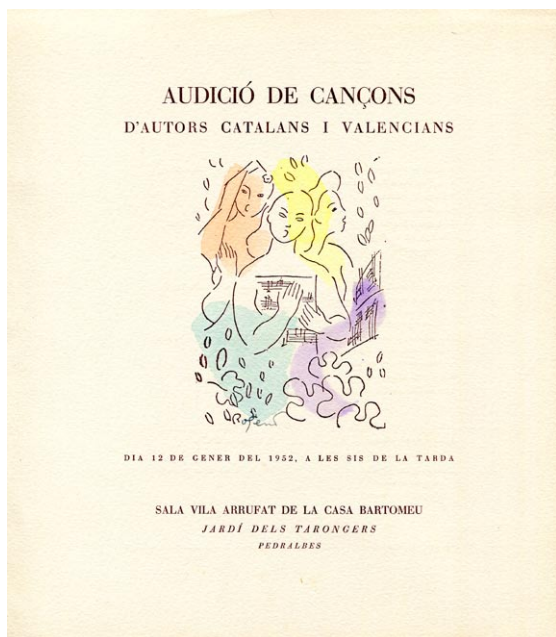
⁸³⁴ HOMS 1991, p. 42.

⁸³⁵ AVIÑOÀ 1997, p. 58.

⁸³⁶ “[...] la bellesa del món i de la vida”, *Concert da camera a la Sala Vila Arrufat de la Casa Bartomeu, Jardí dels Tarongers – Pedralbes, 5 May 1949* [concert programme]. Barcelona: Jardí dels Tarongers. 1949. Helena Martín-Nieva Collection.


⁸³⁷ Los maestros Guridi... 1950, HEINE 2005.

⁸³⁸ “Enfront d’aquest art fred i despietat, que alguns defensen al·legant que així ha d’ésser per reflectir l’època en què vivim, Blancafort propugna un art que pugui fer anticipar uns temps nous, en els quals l’ambient d’angoixa dels moments actuals hagi estat superat. Entén que ja és hora de considerar com a un progrés i una renovació el tornar a preferir la bellesa a la lletor i retrobar el filó de franquesa i cordialitat dels clàssics”, *Concert de música da camera, estrena del “Quartet de Pedralbes” de Manuel Blancafort a la Sala Vila Arrufat de la Casa Bartomeu, Jardí dels Tarongers – Pedralbes, 18 November 1950* [concert programme]. Barcelona: Jardí dels Tarongers, 1950. Josep Bartomeu i Granell Archive. Biblioteca de Catalunya, Barcelona.



Two concert programmes at Bartomeu House with works by local composers. In the first, songs by Joaquim Homs and Robert Gerhard were performed, top [Audició de cançons d'autors catalans i valencians, Casa Bartomeu, 12 January 1952, Helena Martín-Nieva collection], in the second *Quartet en Do major* by Manuel Blancafort, bottom [Concert da camera, Casa Bartomeu, 5 May 1949, Helena Martín-Nieva collection].


CONCERT DE MÚSICA DA CAMERA
ESTRENA DEL "QUARTET DE PEDRALBES"
DE
MANUEL BLANCAFORT



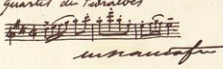
MONASTERIO DE PEDRALBES

A LA
SALA VILA ARRUFAT DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS - PEDRALBES

DIA 18 DE NOVEMBRE DEL 1950, A DOS QUARTS DE SIS DE LA TARDA



"Quartet de Pedralbes"



1856

P R O G R A M A

I
MANUEL BLANCAFORT. Quartet en do major.
Duetto a mezzo.
Animato e ritmato.
Lento (Canto d'Inno).
Allargo giusto.

II
JOHANNES BRAHMS Quartet op. 51 n.º 1
Allargo.
Romanza. Poco adagio.
Allargato molto moderato e con moto.
Allargo.

III
MANUEL BLANCAFORT. Quartet de Pedralbes
Dedicat a Josep Bartomeu Granell.
Allargo brioso.
Fine.
Moderato assai.
Allargo giusto.

PER L'AGrupació DE MÚSICA DA CAMERA DE BARCELONA
E. BOCQUET D. PONS L. BENEJAM J. TROTTA
Viol. Viol. Viola Cel. lo

NOTES AL PROGRAMA


El Quartet en do major de Blancafort, escrit en 1948 i estrenat en aquesta mateixa sala el 5 de maig del 1949, a fi de desembre d'aquell mateix any fou Horejat amb un premi al Concurs Nacional de Música de Madrid.

En aquesta obra, com en general en tota la seva producció, Blancafort es manifesta resoltament contrari, d'una banda, a la tendència exclusivament esteticista que, pretentent fer de l'art un fi en ell mateix li nega tota altra missió, i de l'altra, a determinats corrents centroeuropeus que, a la recerca d'una estètica materialista, vénen a caure, en realitat, en el que ell en diu "letgisme".

Enfront d'aquest art fred i despietat, que alguns defensen allegant que així ha d'ésser per reflectir l'època en què vivim, Blancafort proposa un art que pugui fer anticipar uns temps nous, en els quals l'ambient d'angoixa dels moments actuals hagi estat superat. Entén que ja és hora de considerar com a un projecte i una renovació el tornar a preferir la bellesa a la història i retrobar el filó de franquesa i cordialitat dels clàssics.

El *Quartet de Pedralbes*, expressament escrit en homenatge a Josep Bartomeu Granell, subeix al mateix criteri que l'anterior i, com ell, es cenyix a la forma tradicional, però aïllant-se encara més estrictament als cançons clàssics en el desenvolupament dels temes, el caràcter dels quals dona a l'obra un fort sabor racial.

Una vegada més, Blancafort hi afirma la seva resolta posició davant de les diverses tendències actuals. L'interès per la realització sonora és, per a ell, cosa secundària davant de l'essència del contingut espiritual, i el treball contrapuntístic més savi no passa d'ésser un artífici si no està animat per un sentiment.



Premiere of *Quartet de Pedralbes*, a work by Manuel Blancafort commissioned by Josep Bartomeu [Concert de música da camera, Estrena del Quartet de Pedralbes de Manuel Blancafort, Casa Bartomeu, 18 November 1950, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

Both classicism and neoclassicism were welcome at Bartomeu House, with the same esteem that was bestowed on proposals that broke with tradition. This open-mindedness and devotion to listening to music distinguished the work of the patron in a Barcelona that was suffering severe limitations in its artistic life. Despite these restrictions, it is true that Blancafort's work was known, performed and well-considered in Barcelona. Therefore, his presence at these private concerts could have been a form of recognition of a consolidated author, already on his way to his period of maturity.

However, the compositions of the eminent Catalan musician Miquel Querol (1912–2002)⁸³⁹ were rarely played at any auditorium other than Bartomeu House. As a lecturer and specialist in Baroque music, Querol had participated in talks within⁸⁴⁰ and outside⁸⁴¹ the Pedralbes mansion, but it was much harder to discover his work as a composer⁸⁴², despite the considerable volume of his output⁸⁴³. The first concert of part of his music, specifically various vocal pieces for four voices, including madrigals, was held in March 1952 thanks to Bartomeu. For this recital of creations that were strongly influenced by the peninsular repertoire of the Early Modern Period, which the composer had studied in such depth, the concert programme was illustrated with ingenuous drawings by the Catalan artist Xavier Nogués. After this first experience, the work of the musicologist returned to the same venue when Bodmer directed the premiere of Querol's *Psalm CXIV In exitu Israel de Ægypto* (1952), which was opportunely programmed just before Easter Week, four days before the Friday of Sorrows, in March 1953. The concert was repeated in 1956, to coincide with Good Friday.

Bartomeu's preference for religious and, at the same time, Catalan music was clearer than ever at an event called "Concert of religious music by contemporary Catalan composers", held on 30 March 1956. In addition to Querol, the works of two other composers were played on this occasion. These composers were Joaquim Homs and Manuel Valls. They were notable for their dissemination of twentieth-century music in Barcelona, in their dual role as composers and disseminators. Valls, who we mentioned in previous chapters in relation to his membership of the Manuel de Falla Circle, published the first of his books about music just some months after the patron of Pedralbes stopped holding concerts, in 1960. In this essay *La música catalana contemporánea*, Valls's discourse concludes by highlighting the vital contribution of Bartomeu House:

This venue is important in the general area, as it is the stage on which the most significant national and international figures and ensembles have appeared and continue to appear and where unique

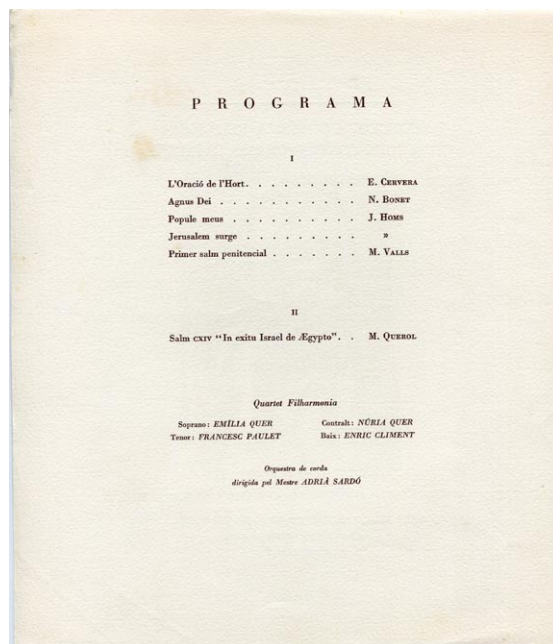
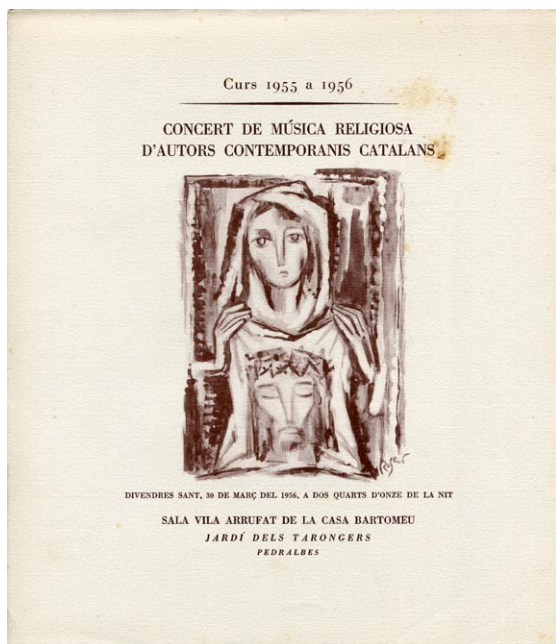
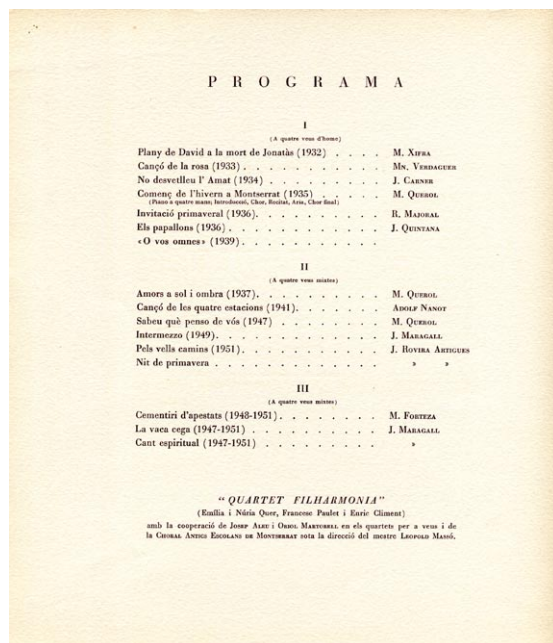
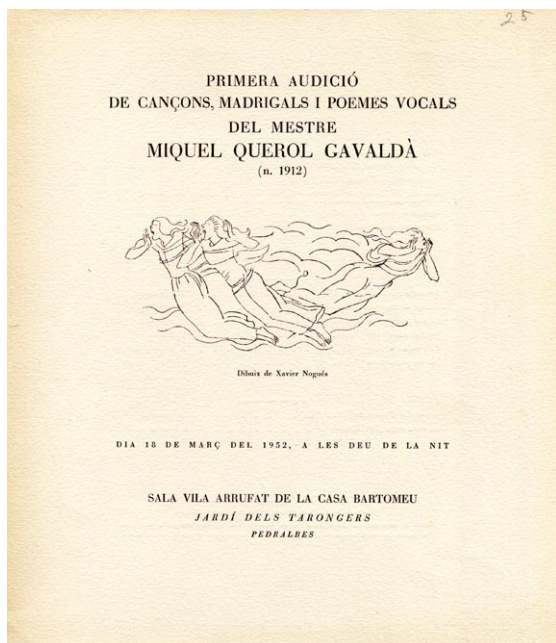
⁸³⁹ BONASTRE 2002, p. 146–148, MARTÍN MORENO 2009, p. 551–553.

⁸⁴⁰ LLATES 1954.

⁸⁴¹ For example, during the first half of the 1950s, the press discussed some of his talks: Conferencias musicales... 1950, [Música] Conservatorio Superior... 1951, Conservatorio Superior Municipal... 1954, [Crónica de la jornada] Obras... 1954.

⁸⁴² Only the reference to a concert outside of Bartomeu House could be found for these years: [Música] Estreno de... 1954.

⁸⁴³ [Inventari] Fons Miquel Querol... 2008.



Two concerts at Bartomeu House in which a work by composer and Catalan musicologist Miquel Querol Cavaldà was played [Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Cavaldà, Casa Bartomeu, 18 March 1952, Helena Martín-Nieva collection / Concert de música religiosa d'autors contemporanis catalans, Casa Bartomeu, 30 March 1956, Helena Martín-Nieva collection].

expressions of contemporary art take place. Furthermore, for Catalan music it is a permanent showcase of recent output⁸⁴⁴.

Complicity of “highbrow culture” with foreign culture institutes

Recent output from Italy was also well received at Bartomeu House. In April 1952, vocal works by Castelnuovo-Tedesco, Pizzetti, Respighi and Tocchi were played in a monographic concert on Italian songs. The first part was dedicated to Neapolitan and Sicilian popular works. However, sensitivity to the early twentieth century was announced on the cover of the concert programme, which showed in black and white the *Le Muse inquietanti* by Giorgio de Chirico, a painting carried out in the mid-1910s, which coincides with the date of many of the modern pieces in this concert. Some months later, Renato Freschi, the new director of the Istituto Italiano di Cultura, sent a letter to Bartomeu in which he stated that the institute was still interested in the musical activity of the house in Pedralbes and thanked Bartomeu for the dissemination of early and modern Italian music⁸⁴⁵.

The alliance between foreign culture institutes and Bartomeu would soon provide substantial, exotic results for Barcelona at that time. From the outset, the patron showed a special preference for French music and so established close links with the Institut Français. French output often held a privileged position in the programming, which was even greater in some cycles, for example in the period 1950–1951, which was about vocal music from this country. Unsurprisingly, the diligent Deffontaines responded to Bartomeu's loyalty with the announcement that he would send Bartomeu's concert programmes to the ministère des Affaires étrangères of France, to show how French music culture was kept alive thanks to the old families of Barcelona⁸⁴⁶.

In the cycle of French songs from 1950–1951, prominence was given to Debussy and particularly to Ravel, as forerunners of the new music trends in their country. A monographic session was dedicated to Ravel. As noted before regarding Max Reger, the selection of composers and the order in which works were presented at Bartomeu House enabled continuities to be identified in music languages, to root the latest innovations on firm, safe ground. In this cycle, a number of the innovations came from the group of *Les Six*, specifically Auric, Milhaud, Honegger and Poulenc. Many of their pieces were performed.

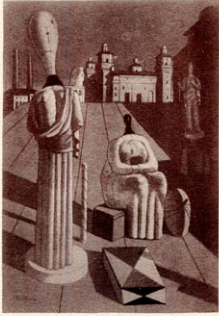
The most frequently performed composer of the twentieth century, during this period and throughout the decade of concerts at the mansion in Pedralbes, was Francis Poulenc (1899–1963). Poulenc's work was timidly introduced in Barcelona, due largely to the Institut

⁸⁴⁴ “Si aquest recinte és important en un àmbit general, per tractar-se de l'escenari per on han passat i passen les més significatives figures i conjunts nacionals i estrangers i per on tenen lloc les manifestacions úniques de l'art contemporani, per a la música catalana és un permanent mirador de les seves recents produccions”, VALLS 1960, p. 218.

⁸⁴⁵ Renato Freschi to Josep Bartomeu i Granell, Barcelona, 8 January 1953, Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁸⁴⁶ Pierre Deffontaines to Josep Bartomeu i Granell, Barcelona, 5 March 1951, Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

RECITAL DE CANÇONS I ÀRIES
ITALIANES



"Le muse inquietanti", per C. de Chirico

DIA 5 D'ABRIL DEL 1952, A LES SIS DE LA TARDA

SALA VILA ARRUFAT DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
PEDRALBES

P R O G R A M A

I

CANÇONS POPULARS NAPOLITANES

Cicirinella (*Tarantella di Pausipò*) X X X
 La primm'amore X X X
 La ciuccio di Cola L. BUCARSI
 A la guerra Tranter, V. de MIELLO

PETITA PAUSA

CANÇONS POPULARS SICILIANES

Constanza Tranter, F. P. FRONTINI
 A la finestra nun t'ceci affacciari
 Nici, ricordati
 La rosa
 N'avemu una
 Catarina, Catarinella
 Trilla e trilla

II

ÀRIES I CANÇONS DELS SEGLES XVII i XX

Il matrimonio segreto D. CASCANO (1749-1801)
 Il barbiere di Siviglia (*aria de Berta*) G. ROSSINI (1752-1860)
 Falstaff (*aria de Vanocetta*) G. VERDI (1813-1901)
 Gianni Schicchi (*aria de Lauretta*) G. PUCINI (1858-1924)

PETITA PAUSA

La madre al figlio lontano (R. Pontini) I. PIZZETTI (n. 1880)
 I pastori (G. d'Annunzio)
 Su un giorno tornasse (Agasotti-Pompili) O. BISSICHI (1879-1936)
 La stormellatrice (Gangarini)
 Mìa le valiera dormir (*de Romanes Figios*) M. CASTELNUOVO-TOSCANO (n. 1895)
 Ninna Nanna
 Per l'alum di una bimba
 Serenata G. TOCCHI (n. 1901)
 In riva al fiume

SORANOS: AURÈLIA BASSO DE BALAGUER AL PIANO: CONCEPCió BADA D'AGUSTÍ

Curs 1950 a 1951
LA MÚSICA VOCAL FRANCESA

SESSIÓ VINT-I-CINC

Francis Poulenc *Albert Roussel*
(n. 1899) (1869-1937)

Marcel Delannoy
(n. 1898)

*

DIA 11 DE JUNY DEL 1951, A DOS QUARTS DE VUIT DEL VESPRE

SALA VILA ARRUFAT DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
PEDRALBES

P R O G R A M A

I

CALLIGRAMES FRANCIS POULENC
 (*Mémoires sur des poèmes de Guillaume Apollinaire*)
 L'espionne.
 Mutation.
 Vers le Sud.
 Il pleut.
 La grâce exilée.
 Voyage.

II

DES FLEURS FONT UNE BRODERIE ALBERT ROUSSEL
 RÉPONSE D'UNE ÉPOUSE SAGE
 JAZZ DANS LA NUIT
 QUATRE REGRETS DE JOACHIM DU BELLAY MARCEL DELANNOY

a) Heureux qui comme Ulysse...
 b) Fêtes romanesques.
 c) Je ne chante.
 d) Carnaval.

Mazo-Soranos: MERCE BUSQUETS DE FA AL PIANO: CARMÉ FINYOLI

Two monographic concerts dedicated to Italian contemporary music, top [*Recital de cançons i àries italianes*, Casa Bartomeu, 5 April 1952, Helena Martín-Nieva collection], and French music, bottom [*La música vocal francesa*, sessió vint-i-cinc, Casa Bartomeu, 11 June 1951, Helena Martín-Nieva collection].

Français. His music tended to be well accepted, even by the most conservative critics, such as Zanni, who, at that time, wrote about Poulenc's work that it "oscillated between simple and complex, between traditional and modernism"⁸⁴⁷.

In June 1951, within the cycle that we are focusing on, Bartomeu offered *Calligrammes* (1948) by Poulenc, some songs based on poems from the collection with the same name by Guillaume Apollinaire, published in 1918. The concert programme included the frontispiece of the book of poems, for which Picasso had drawn the profile of Apollinaire with his head bandaged. The same concert programme contained a reproduction of the graphic art of two of the poems, *Il pleut* and *Voyage: Adieu amour nuage qui fuit*, whose free typography and layout motivated the melodic, dynamic line and dissonance of Poulenc's songs.

An exceptional concert, within the cycle of French song, was that which brought together *Psaume CXXIX* (1916) by Lili Boulanger and *Socrate* (1918) by Erik Satie. These two masterworks were by composers who were hardly known in Barcelona. They explored essential texts of Western culture: the Old Testament and the writings of Plato, tackled with dramatic vocal restraint. This concert took place in July 1951. Two years later in March 1953, probably due to the involvement of composer Narcís Bonet⁸⁴⁸, the recognised composer and professor, Nadia Boulanger, older sister of Lili Boulanger and determined disseminator of her works, visited Bartomeu House to attend a session on J.S. Bach, after which she wrote an affectionate letter of thanks to the host⁸⁴⁹.

Another woman composer was radically different from the Boulanger sisters, but her talent left a mark on the history of contemporary French music. This was Yvette Guilbert. While Lili Boulanger managed to win in 1913 the coveted Prix de Rome, which up until then had only been awarded to men, Guilbert revolutionised the music hall, with her strange songs halfway between speaking and singing⁸⁵⁰. Bartomeu organised a monographic concert in May 1951 that condensed the café-concert scene with various composers, headed by Guilbert. This doubtless tested the talent of the soprano who represented the diva, Aurèlia Basso. Given that the experimental composers of the twentieth century frequently approached popular forms of expression, such as the couplet or jazz, a session like that, in which a repertoire

⁸⁴⁷ ZANNI 1951.

⁸⁴⁸ Toldrà performed the *Suite per a instruments de corda* (1952) by Narcís Bonet, student of Nadia Boulanger, at the Palau de la Música Catalana on 27 February 1953, see: MARTORELL 1995, p. 215. Taking advantage of her visit to Barcelona to attend this premiere, professor Boulanger personally discovered the music scene at Bartomeu House on 18 March 1953, at a session on *The Art of Fugue*. Bonet was soon the focus of some of the activities at the mansion, listed in chronological order below. On 28 November 1954, he performed as pianist, along with soprano Concepció Badia, one of his compositions, the song *Silenci poblat* (1950), and works by Castelnuovo-Tedesco, Milhaud, Montsalvatge and Reger. On 30 March 1956, his *Agnus Dei* (1956) was programmed. On 13 July 1957, his *Suite per a instruments de corda* (1952) could be heard again. On 5 July 1958, in celebration of ten years of activities at the Pedralbes mansion, Bonet contributed with a work composed for the occasion that was performed at the event: *Himne en acció de gràcies* (1958).

⁸⁴⁹ Nadia Boulanger to Josep Bartomeu i Granell, Paris, 3 April 1953, Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁸⁵⁰ WAEBER 2011.

LA GRACE EXILÉE

Va-t'en va-t'en mon arc-en-ciel
Allez-vous-en couleurs charmantes
Cet exil t'est essentiel
Infante aux écharpes changeantes
Et l'arc-en-ciel est exilé
Puisqu'on exile qui l'irise
Mais un drapeau s'est envolé
Prendre ta place au vent de bise

VOYAGE

VOYAGE

ALLEZ AMOUR VOYAGE
POUS REZUS LE VOYAGE DE BIANTE
ET N'A PAS CHU PLUS FÉLON



TÉLÉGRAPHE
OISEAU
OU
CALISE
TOMBER
DES ANGES PARTOUT

?
E
L
A

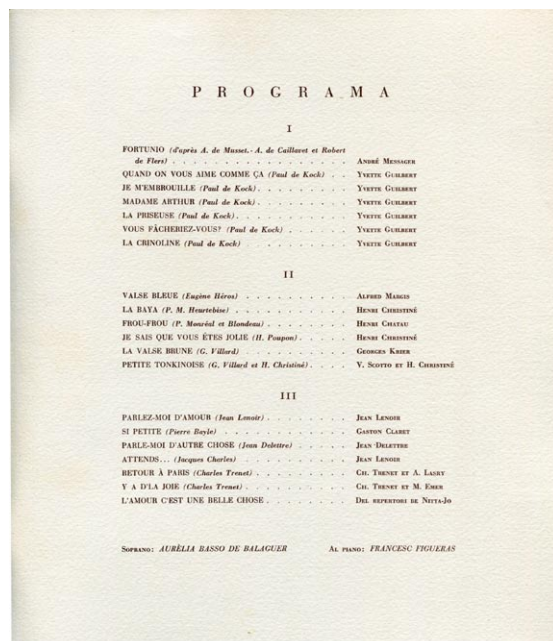
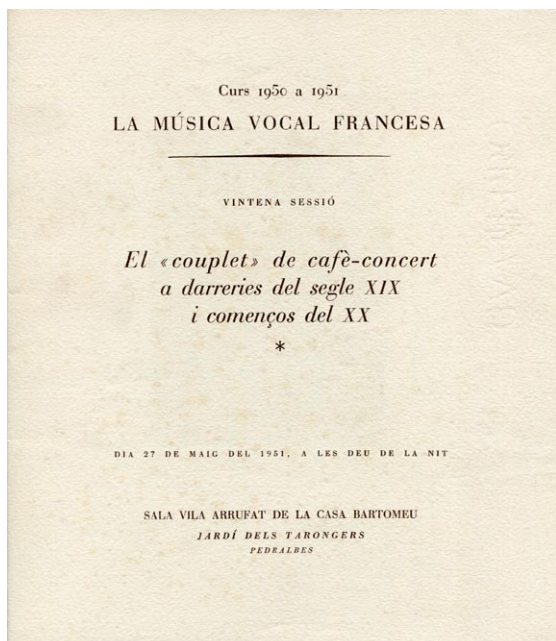
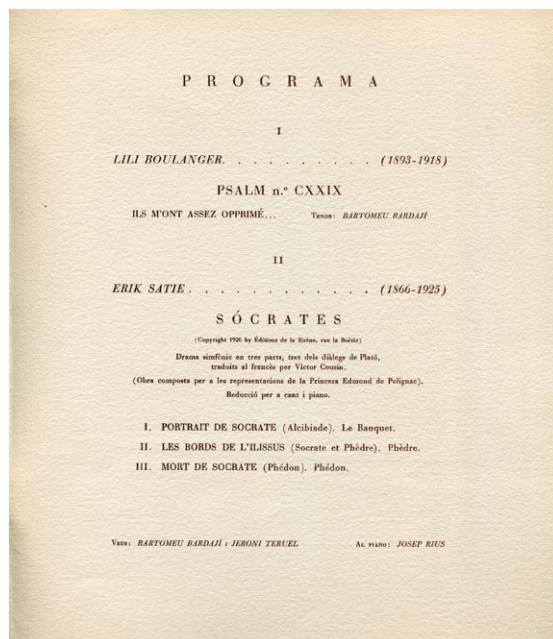
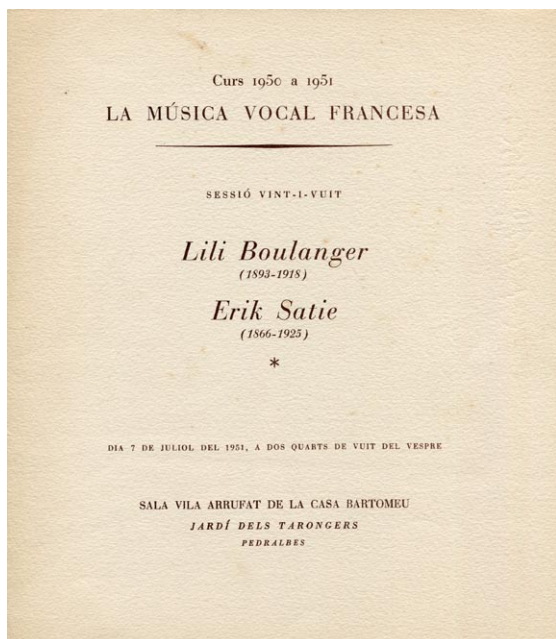
OU VA DONC CE TRAIN QUI MEURT
DANS LES VALS ET LES BEAUX BOIS

AU LOIN TENDRE ÉTÉ SI P
FRAIS DU

L A O U CE N U I T
É T O I L E S
P L U S
J E H E

L U N A N X E E T
C' EST TON SA VI GE
V O I S P L U S
QUE

Voyage, one of the *Calligrammes* by Guillaume Apollinaire with music by Francis Poulenc as published in the concert programme of Casa Bartomeu [*La música vocal francesa, sessió vint-i-cinc, Casa Bartomeu, 11 June 1951, Helena Martín-Nieva collection*].



Top, session dedicated to Lili Boulanger and Erik Satie, in which Satie's *Socrate* was performed [La música vocal francesa, sessió vint-i-vuit, *Lili Boulanger, Erik Satie, Casa Bartomeu*, 7 July 1951, Helena Martín-Nieva collection], bottom, monographic session on *café chantant* in which various songs by Yvette Guilbert were performed [La música vocal francesa, vintena sessió, *El «couplet» de café-concert a darreries del segle XIX i començos del XX, Casa Bartomeu*, 27 May 1951, Helena Martín-Nieva collection].

was appreciated that had been treated with mistrust by the academic sectors, must have been stimulating, especially for young local musicians.

Finally, another concert in the same cycle that confirmed the care with which Bartomeu and Bodmer programmed the pieces was held in July 1951 and presented very different approaches to French pastoral music. The first approach was the controversial modernity of Milhaud, with *Machines agricoles* (1919)⁸⁵¹. The text for this work was drawn from commercial catalogues of machinery introduced into rural tasks at the start of the century, such as the harvesting machine. The music that gave life to this homage to farming engineering evoked the pitch, rhythm and tempo of each machine, in accordance with the descriptive effects that were so common in pastoral pieces. After the work by Milhaud, a canonical example of pastoral Baroque music was performed. This was the little-known *La Couronne de fleurs* (1685) by Marc-Antoine Charpentier. It was performed in an orchestration for current string instruments, based on the original manuscript. The orchestration was created for this purpose by French specialist Guy Lambert (1906–1971). Bodmer conducted the entire concert, whose programme was illustrated with bucolic scenes such as the colour engraving by artist Francesc Canyellas. On the cover danced energetically one of the central characters of the piece by Charpentier, the God Pan, in the company of a goat and surrounded by a landscape much more modern and Iberian than Arcadian, including a humble Catalan masia, in whose garage we could imagine that a motor mower was kept.

In short, Bartomeu's involvement with French music from all periods was so intense and advanced in time that the French Government awarded him the ordre des Palmes académiques in March 1953⁸⁵². In the speech that Jacques Mettra gave for Bartomeu during the award ceremony, on behalf of the Institut Français of Deffontaines, he noted the frequent attendance of members of the institute to the patron's concerts⁸⁵³. In addition, Mettra described Bartomeu's work, and highlighted his systematic and careful nature:

[...] it is for this reason that his endeavour makes us think of the most sensitive circles of Augustus's Rome or Florence of the Medici, perhaps with a nuance that is more supportive and modern in its method and construction. Each year he allows himself the most noble luxury that can be considered: to organise wisely a series of music works, composed methodically, with all the research that this represents, and to convert each one of the concerts, with all the details, into a perfect jewel, a finished model of real taste; free, without snootiness: both daring and safe⁸⁵⁴.

⁸⁵¹ EPSTEIN 2014.

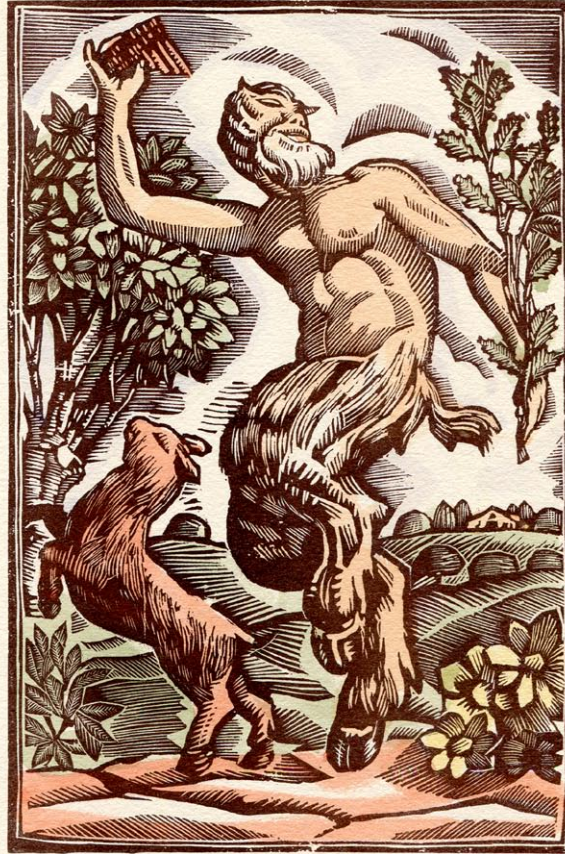
⁸⁵² To determine the date when the award was given, we used the correspondence that Bartomeu received congratulating him: Antoni Vila Arrufat to Josep Bartomeu i Granell, Barcelona, 18 March 1953; Guillermo Basso to Josep Bartomeu i Granell, Barcelona, 24 March 1953, Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁸⁵³ "In this room are a great number of those who, whenever our occupations permit, benefit from your friendly hospitality to enjoy the concerts that for several years you have organised in your house almost every week." = "Nous sommes un certain nombre dans cette assistance qui toutes les fois que nos occupations nous le permettent, profitons de votre hospitalité amicale pour jouir des concerts que depuis des années organisez chez vous presque chaque semaine", *Remerciements adressés par Monsieur Jacques Mettra à Monsieur Bartomeu lors du concert offert par celui-ci à l'Institut Français, le lundi 4 mai 1953* [typewritten document]. Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁸⁵⁴ "... c'est pourtant aux cercles les plus délicats de la Rome augustéenne ou de la Florence des Médicis que votre entreprise ferait penser, avec peut-être une nuance plus appuyée et bien moderne de méthode et de construction ; chaque année

Curs 1950 a 1951

LA MÚSICA VOCAL FRANCESA



Gravat de Canyelles

DIA 11 DE JULIOL DEL 1951, A LES DEU DE LA NIT

PATI DE L'OM DE LA CASA BARTOMEU

JARDÍ DELS TARONGERS

PEDRALBES

Coloured engraving by Francesc Canyellas to illustrate a session dedicated to Pastorale at Bartomeu House, in which *Les machines agricoles* by Darius Milhaud was performed [*La música vocal francesa, sessió vint-i-nou, Pastorals per a cant i petita orquestra, Casa Bartomeu, 11 July 1951, Helena Martín-Nieva collection*].

Bartomeu's response did not take long to arrive and, naturally, consisted of a concert of thanks to the Institut Français, which was held on 4 May 1953 at the institute⁸⁵⁵. The concert title, "Contemporary French music", again demonstrated the determined support of modern music by Bartomeu and the Institut Français. Although we do not know the exact content of the programme, we do know the composers of the works that were performed: Jacques Ibert (1890–1962), Paul Pierné (1874–1952) and Paul Taffanel (1844–1908). Poulenc, the favourite contemporary French composer of Bartomeu and the institute, also had to be present. Those responsible for giving life to the pieces were the Quinteto de Viento de Barcelona, along with pianist Maria Canela. In fact, a year earlier, the same musicians had performed a concert that included almost the same composers, so the programme was probably very similar in both cases. This was an event that took place in March 1952 at Bartomeu House, where *Trio pour hautbois, basson et piano* (1926) by Poulenc, *Trois pièces brèves pour flûte, hautbois, clarinette, cor et basson* (1930) by Ibert and *Suite Pittoresque* (1936) by Pierné, along with works by Mozart and Hindemith, were played.

In fact, two months before Bartomeu was awarded the ordre des Palmes académiques, in January 1953, regular visitors to Bartomeu's concerts in Pedralbes could enjoy his alliance with Deffontaines's institute, with a concert by harpist Louise Charpentier. Charpentier was on tour in Spain, performing pieces from different periods and some from the early twentieth century, such as those by Marcel Samuel-Rousseau and Marcel Tournier, along with her own compositions. The programme acknowledged explicitly the kindness of the Institut Français, a gesture that was repeated in February 1955, when the same artist visited the country again and stopped in the patron's mansion for a second recital with content practically identical to the previous concert.

The complete list of French composers whose twentieth-century output was programmed at the Pedralbes house during the 1950s is long. Some of the names were little known outside their own country, such as Gaston Claret, Jean Delettre, Jean Françaix, Jean Lenoir, Paul Paray, Léo Preger, Albert Roussel or Henri Sauguet. As Bodmer would recall years later⁸⁵⁶, music of Germanic tradition would not be assimilated in Catalonia with the same facility as French music, as the public was used to the constant dissemination of music by the Institut Français and Bartomeu. Nevertheless, in terms of contemporary music, the bold Central European techniques, such as serialism, startled the auditorium much more than the refreshing neoclassicism of *Les Six*.

vous vous donnez le luxe le plus noble qui soit : organiser un ensemble savamment, méthodiquement composé, d'œuvres musicales, avec toutes les recherches que cela suppose, et faire de chacune de ces auditions, dans tous ses détails, un bijou parfait, un modèle achevé du vrai goût ; libre, sans snobisme ; hardi et sûr à la fois", *Remerciements adressés par Monsieur Jacques Mettra à Monsieur Bartomeu lors du concert offert par celui-ci à l'Institut Français, le lundi 4 mai 1953* [typewritten document]. Josep Bartomeu i Granell Archive, Biblioteca de Catalunya, Barcelona.

⁸⁵⁵ El Quinteto de Viento... 1953, Instituto Francés: El Quinteto... 1953.

⁸⁵⁶ VIVES 2001, 40'34".

Fundamental support of local musicians

This summary of the twentieth-century music that Bartomeu promoted at the start of his activity cannot be concluded without highlighting his support for local performers. This aspect was essential to consolidate a repertoire that was difficult to prepare, which could have been disseminated in other venues by the same musicians. In this respect, the fundamental figure of the conductor Bodmer and his musical ensembles has been highlighted, but there were other talented performers around the patron. During the period 1951–1952, for the cycle dedicated to the “instrumental chamber ensemble”, a group of young musicians joined together permanently to form a string quartet and performed many of the concerts in this monographic series, under the name *Agrupació de Música da Camera*. The members were: Eduard Bocquet, first violin; Domènec Ponsa, second violin; Lluís Benejam, viola; and Josep Trotta, violoncello. When the quartet required the participation of the piano, the quintet was completed by pianist Maria Canela, who was also considered a permanent member of the group.

Bartomeu’s enthusiasm for the performances of this ensemble was such that in 1952 he printed a supplement to the usual summaries of the season, in which he indicated the programme of each of the concerts performed by the group. The cover, with a drawing by Josep Granyer of the quintet in full concert, was entitled “Setze Concerts Històrics per la *Agrupació de Música da Camera de Barcelona*” (Sixteen Historic Concerts by the *Agrupació de Música da Camera* of Barcelona), using the adjective “historic” to refer to the excellence of their performances⁸⁵⁷. The inside text, which provided a short biography on each of the musicians, indicated that the aim of the ensemble was to expand the repertoire for quartets and quintets, from the classical tradition to the modern one. Indeed, the group performed twentieth-century compositions along with works by Bach and Dvořák. For example, in July 1952, Verdi’s music was accompanied by pieces by Béla Bartók, Alban Berg, Francesco Malipiero and Karl Schiske. In addition, this ensemble introduced some works by one of their members, Lluís Benejam (1914–1968), who moved to the United States in 1959 to develop his career as a teacher and composer.

Bartomeu’s commitment to the performance of twentieth-century music by local musicians, as well as his custom of inviting renowned foreign instrumentalists who were visiting Barcelona, such as Louise Charpentier or Hedli Anderson, who also performed modern works, served as a model for Catalan performers who were less experienced in this repertoire. This stimulated the training of musicians in the city. Therefore, due to the patron’s concerts in Pedralbes, an audience and some artists who appreciated contemporary compositions were established.

⁸⁵⁷ Often this document and the use of the word “historic” in its title have been misinterpreted. It can lead us to think that it is a summary of another monographic series on “memorable” or “important” concerts for the history of music. However, all the works that were included in this collection were part of the 1951–1952 cycle entitled “The instrumental chamber ensemble”. The aspect that they had in common was that they were performed by the *Agrupació de Música da Camera* of Barcelona.

Curs 1951 a 1952

SETZE CONCERTS HISTÒRICS
PER LA
"AGRUPACIÓ DE MÚSICA DA CAMERA"
DE BARCELONA



SALA VILA ARRUFAT DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
PEDRALBES

Cover of a leaflet dedicated by Josep Bartomeu to the Agrupació de música da camera de Barcelona, with an illustration by Josep Granyer. The drawing includes the four members of the string quartet and pianist Canela, who usually accompanied them [Setze concerts històrics per la "Agrupació de música da camera de Barcelona", Casa Bartomeu, curs 1951 a 1952, Private Collection].

In conclusion, Bartomeu House endorsed twentieth-century music in Barcelona. He not only supported it through concerts, but also guaranteed an attitude of respect and curiosity. The patron's respect for new productions is what enabled this music to be heard with serenity, far from the irate reactions or inevitable mockery in commercial auditoriums. At the Pedralbes mansion, the energy, material resources and right atmosphere was provided for modern works to be performed to the public, as appreciated by Montsalvatge.

[...] in the concerts at Bartomeu House, a friendly atmosphere was always created, and real understanding developed between those who listened, the performers and the works that were introduced. This atmosphere was only possible among real music lovers. This is something that is so often missing in concert halls and is what makes these private meetings a true fiesta for the spirit⁸⁵⁸.

⁸⁵⁸ “[...] en las audiciones de casa Bartomeu se crea siempre una atmósfera simpática y una real compenetración de los que escuchan con los intérpretes y las obras que dan a conocer. Un clima que sólo es posible entre verdaderos aficionados a la música. El que tantas veces echamos de menos en las salas de conciertos y que hace de estas reuniones privadas una auténtica fiesta para el espíritu”, MONTSALVATGE 1952B.

Allies behind the barricades (II): Club 49 and its support for musical innovation (1949–1954)

—Did you anticipate and foresee what was going to be good?

—No; rather than anticipating the period, I have always had my watch set to the current time.

Joan Prats interviewed
by Manuel del Arco, 1970⁸⁵⁹

Joan Prats's Club 49, founded in 1949, always demonstrated its interest in twentieth century music. In a process that was the opposite of that of other music promoters, this group was characterised by gradual radicalisation of its discourse. As the years passed, Club 49's music programmes became increasingly experimental and risky, culminating in their concerts of the 1960s, "Música Oberta", whose beginnings are analysed later on.

Right from the first circular published by Club 49, in 1950⁸⁶⁰, the group disseminated international innovations in the music field. This document reflected the great affinity between Club 49, a private association that promoted contemporary art, and the avant-garde group of Catalan artists, Dau al Set, whose members created the texts and illustrations for the Club 49 circular. The pages contained works by Joan Brossa, Modest Cuixart, Joan Ponç, Arnau Puig, Antoni Tàpies and Joan-Josep Tharrats, as well as a contribution by Juan Eduardo Cirlot, the member of the group who was most clearly associated with music, who we saw starting out as a composer in the Manuel de Falla Circle.

Although the medium of expression that gave voice to Dau al Set was a magazine, whose content included illustrations and texts, these pages frequently referred to sound stimuli. For example, they mentioned noises, melodies and, in general, any type of acoustic phenomenon⁸⁶¹. Of course, this first circular confirmed the attraction that music exerted

⁸⁵⁹ "—¿Te anticipaste y viste venir lo que iba a ser bueno? / —No; más que anticiparme a la época he tenido siempre mi reloj a la hora actual", ARCO 1970.

⁸⁶⁰ In accordance with what is indicated in the first part of this thesis, according to Enric Granell this circular would have been produced in May or June 1950. GRANELL and GUIGON 1998, p. 84.

⁸⁶¹ MARTÍN-NIEVA 2018B.

CLUB 49

ACTIVIDADES Y NOTICIAS

AÑO 1950

BARCELONA

CIRCULAR N.º 1

EN EL JARDÍ DE BATAFRA

Tengo un hambre sobrenatural de cosas naturales.

JUAN-EDUARDO CIRLOT

Se'ns demana: quin és el nostre propòsit? quin és el nostre programa? Cap, senzillament cap. La nostra mà dreta ignora el que fa la mà esquerra, i, si sabéssim el que hem de dir demà, avui mateix ho diríem, puix el goig del triomf no es deixa mesurar pel temps.

Nosaltres som els primers sorpresos de les nostres realitzacions i ens sedueixen més els dibuixos que els nostres infants han traçat, amb guixos, damunt l'asfalt dels carrers que tota una temporada d'exposicions de pintura.

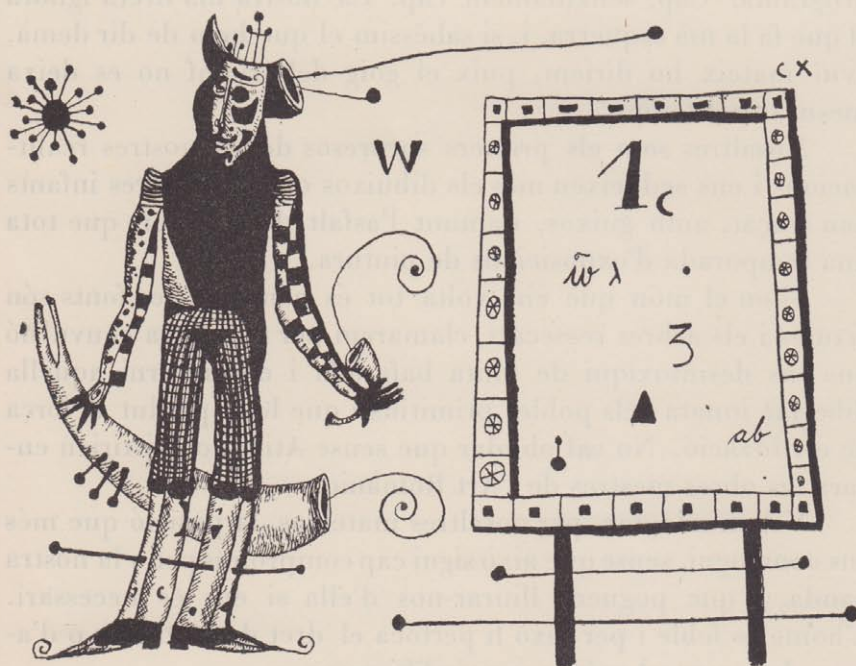
Si en el món que ens volta tot és confusió, les fonts són eixutes i els arbres ressecats, clamarem per una nova convulsió que ens desintoxiqui de tanta bafarada i ens retorni aquella llibertat innata dels pobles primitius i que hem perdut a força de civilització. No cal oblidar que sense Atila no existirien encara les obres mestres de l'Art Romànic.

Volem adoptar, per nosaltres mateixos, la posició que més ens convingui, sense que això sigui cap compromís per a la nostra banda, i que poguem lliurar-nos d'ella si ens és necessari. L'home és feble i per això li pertoca el dret de rectificar o d'acomodar-se en el món que més l'hi escau.

Reneguem de tot virtuosisme. Un llargandaix que sempre ha estat de panxa al sol, en un moment lluminós, pot escapar dels paranys que el volten. Els anys no tenen cap valor. En el garbell de l'eternitat, joves i vells tots fem ben bé prou el ridícol. Sempre estem en igualtat de condicions.

En el transcurs de la Història de l'Art l'home s'ha fet generalment aquestes dues qüestions: què cal dir? com s'ha de dir? En l'època de transició en què vivim no cal titubejar, cal simplement *dir*, no importa què mentre el fons que mou les coses sigui sincer. Usar de plena llibertat sense convencionalismes de cap mena ni tímida que ens confongui és una pauta que podríem adoptar, com l'adoptaren els artistes cantàbrics de la prehistòria, que aleshores no pretenien ésser artistes ni tenien l'ambició de fer art per a minories.

Per DAU AL SET, JOAN-JOSEP THARRATS



Dibuix de MODEST CUIXART

Drawing by Modest Cuixart with allusions to music in the first circular of Club 49 published in 1950 [THARRATS 1950, Josep Maria Mestres Quadreny Archive].

on the group, even though none of the main texts referred to music directly. The statement at the head of the first circular by Club 49, which was written by Tharrats, highlighted the unique model of artist that both groups supported: someone who created with “full freedom, without conventionalisms of any type or timidity”⁸⁶².

This audacious artist was portrayed by Cuixart, in the illustration that accompanied Tharrats’s text. In the drawing, the archetypal creator was embodied by a circumspect harlequin. Instead of dedicating himself comically to his usual tasks of servant, this harlequin was working on producing some very singular sounds, which Cuixart represented by spiral lines. Here, the commedia dell’arte character had replaced his usual slapstick with two palpitating animal horns, and a third horn perforated his own head, from which the sound also emerged. On top of that, Cuixart’s harlequin was accompanied by a painting with numbers, letters and geometric figures, referring to the scientific, precise and even rather cold nature of sound itself. The dazzling sun that illuminated the harlequin, with its light rays spreading like the vibrations of the sound, suggested a setting with an ethereal, extra-terrestrial appearance, where melodies and rays of light merge. In short, the music that seemed to attract Club 49 looked like it would be strange and disturbing, and only suitable for minorities. This prediction would soon come true.

The musical inclination that was shared by Dau al Set and Club 49 was expressed in the last section of the same circular, called the *Noticuario* (News bulletin). This short section, of just two pages, included a series of news items on contemporary painting, which referred to artists such as Dalí, Ernst, Picasso or the members of Dau al Set. However, after these brief announcements about the visual arts, the Club 49 circular concluded with four items on twentieth century music, whose content reveals the group’s desire to stay up to date with the international modern music scene. One of the items that was published reported the recent foundation in Paris of the Centre de Documentation de Musique Internationale, an ambitious archive that was designed to bring together the most original works of contemporary music. Another item referred to the prize that the Paris Conservatory had just given to composer Jean Françaix. A third stated that in a few months a festival would be held in Amsterdam and the Hague where pieces would be played by Hendrik Andriessen and Leonard Bernstein. Finally, the fourth item announced the death of Kurt Weill, with a short summary of his career and of his most notable compositions⁸⁶³.

In reality, none of the composers mentioned in the music news in the first circular would be programmed in Club 49’s activities, where very soon the works of other composers would clearly predominate. So why were these names included in the circular? Simply because they were contemporary, as the group’s main commitment was to support artistic output of the twentieth century. In addition, although we could not identify the source, it is likely that these four items of music news came from a specialised magazine available to Dau al Set

⁸⁶² “[...] plena llibertat sense convencionalsmes de cap mena ni timidesa”, THARRATS 1950, p. [2].

⁸⁶³ Noticuario... 1950.

and the circular's writers had just translated them for the news bulletin section. In any case, what is relevant is that the association took advantage of this first communication sent to its members to express that modern music was in their field of interest, just as much as the visual arts. The real message of the circular was that current expression would be well received by Club 49.

An analysis of the start of the musical path of Club 49 reveals two short stages: one that began in the mid-1950s and the second at the start of 1952. In both cases, the main activities consisted of record-listening sessions, although two concerts were also organised. All the works offered in these sessions had been composed in the twentieth century, in accordance with the association's aim: to promote knowledge and enjoyment of current art, and to foster intellectual debate around it. Club 49's firm commitment to the most innovative music had no parallel in Barcelona but was rooted in two previous experiences that indicated which path to follow.

Origins of the musical activity of Club 49: ADLAN, Discòfils and Cobalto 49

Hindemith raised the curtain of Club 49. The group's first activity was held on the night of 20 June 1950, in the premises that the association had just rented at number 6, Passatge Permanyer, Barcelona. It consisted of a record-listening session with commentary. Therefore, music was the artistic discipline selected to launch the group's modernising project. It was no coincidence that Joan Prats, who was the spiritual leader of the entire association, also belonged to the section dedicated to organising the musical events. From this time until his death in October 1970, Prats helped to disseminate the most modern, avant-garde music. Years before, he had been involved in groups that were keen to find out about the music of the twentieth century: ADLAN, Discòfils and Cobalto 49. The origin of the musical activity that Club 49 developed in the 1950s can be found in these three associations.

But let us return to the opening of Club 49. The three works that were played at this first meeting were, in this order: *Symphonie „Mathis der Maler“* (1934) by Hindemith, *Jeu de cartes* (1936-1937) by Stravinsky and *Concerto for Two Pianos, Percussion and Orchestra* (1937-1940) by Bartók. First, considering the reputation of the composers, the programme could seem timorous for a club that presented itself as a backer of the latest artistic innovations. Instead of taking a risk, for example with Webern or Varèse, three composers were chosen who, as we have already seen, were accepted to a certain extent in the city despite their proposals for change, although they did receive some hostile remarks from the critics. In addition, in Bartomeu House these three composers were well received, and their works were performed on various occasions. So was this first programme of Club 49 truly innovative?

To assess the modernity of this historical listening session, it is useful to examine the dates of live performances of works by Bartók, Hindemith and Stravinsky in Barcelona after the

CLUB 49

DEL HOT CLUB
PASAJE PERMANYER, 6, TORRE

PRIMERA SESIÓN DE MÚSICA CONTEMPORÁNEA

1

MATHIAS DER MAHLER
PAUL HINDEMITH

2

JEU DE CARTES
IGOR STRAWINSKY

3

CONC. PARA DOS PIANOS Y PERCUSIÓN
BÉLA BARTÓK

COMENTADAS POR ENRIQUE DAUNER

MARTES, 20 DE JUNIO, A LAS 10,30 NOCHE

Record-listening programme of the First Session of Contemporary Music organised by Club 49, with commentary by Enrique Dauner [*Primera Sesión de Música Contemporánea, Club 49 del Hot Club, 20 June 1950, Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona*].

Spanish Civil War. In the symphonic concert venue par excellence, the Palau de la Música Catalana, Eduard Toldrà had conducted the *L'oiseau de feu* (1910) at the end of 1944⁸⁶⁴ and *Petrushka* (1911) in 1946⁸⁶⁵. These works would be performed again on numerous occasions at the same place, along with many other pieces by Stravinsky, who was also supported by the Institut Français, as discussed above. Furthermore, although Bartók first appeared in the programme of the Orquesta Municipal de Barcelona in the 1944–1945 season, specifically in a concert of February 1945 with *Két portré (Two Portraits) for Violin and Orchestra* (1911)⁸⁶⁶, his works did not reappear until six years later, with *Divertimento for Strings* (1939)⁸⁶⁷. In general, subsequent performances were much less frequent than those of Stravinsky. Finally, regarding Hindemith, an excerpt from the first version of the opera *Neues vom Tage* (1929) was performed by Toldrà in November 1947⁸⁶⁸. However, like Bartók, it would not be until six years later that the same conductor would opt for another piece by Hindemith, *Trauermusik für Streichorchester mit Solobratsche* (1936). Consequently, for the regular audience of the municipal orchestra's concerts, the repertoire of Bartók, Hindemith and, to a lesser extent, that of Stravinsky was not common in Barcelona in the postwar period, before 1950.

If we look again at Bartomeu House to determine the dates that these three composers were programmed, we can see that their pieces were performed with more regularity at that venue. As noted above, Bodmer conducted Stravinsky for the first time for Bartomeu in October 1948 with *Histoire du soldat* (1918). In chronological order, Bartók was introduced for this select audience on 7 June 1950, through a selection of his cycle of popular Hungarian songs, *Nyolc magyar népdal énekhangra és zongorára* BB 47 (1917). Finally, remember that Hindemith was played only three days after Bartók, on 10 June 1950, under Bodmer's baton, with *Die junge Magd* 23 no. 2 (1922). In other words, both Bartók and Hindemith could be heard the same month at the opening of Club 49 and at the Pedralbes estate. Considering that several members of Club 49 attended Bartomeu's concerts⁸⁶⁹, the fact that the programmes coincided in the calendar shows the affinity between both circles in their commitment to very specific composers of contemporary music.

A common characteristic of the three pieces selected by Club 49, *Symphonie „Mathis der Maler“*, *Jeu de cartes* and *Concerto for Two Pianos, Percussion and Orchestra*, is that all of them had been written for an orchestral ensemble. This doubtless made it difficult to programme them at Bartomeu House, where smaller format pieces were usually performed. Furthermore, it seems unlikely that this music could have been enjoyed at commercial symphonic halls. For all these reasons, the works that were at the centre of this historical

⁸⁶⁴ MARTORELL 1995, p. 194.

⁸⁶⁵ *Ibidem*, p. 198.

⁸⁶⁶ *Ibidem*, p. 194.

⁸⁶⁷ *Ibidem*, p. 210.

⁸⁶⁸ *Ibidem*, p. 201.

⁸⁶⁹ Prats and Brossa appear in some concerts at Bartomeu House that we will include later on.

musical evening reflected the group's appetite for savouring a menu of innovation that was rather lukewarm, but very difficult to obtain in the setting. However, the delicacies were served in a can: instead of a concert, the opening event consisted of a record-listening session, something that Prats's palate appreciated and had wanted for some time.

Three years before the Spanish Civil War, in 1933, Prats had tried out the format of record listening as a music activity, although on a very small scale. This took place within the ADLAN group, an association that promoted modern art in Barcelona and was led by Joaquim Gomis, Joan Prats and Josep Lluís Sert. Five record-listening sessions were held in the house of one of the members, Carles Maristany. They brought together only around eight people⁸⁷⁰, including Prats, who was always present⁸⁷¹. Due to their intimate nature, we have little information about these meetings. However, there is evidence that, in addition to pieces from the classical repertoire, Gershwin and Stravinsky were listened to (Table II). Although we do not know the programme, we are aware that an entire session was dedicated to the "new music", an expression used by the "friends of new art" (origin of the acronym ADLAN) to refer to works composed in the twentieth century.

Apart from the record-listening sessions, the same group organised a modern dance session on 24 March 1933. At this event, choreographer Joan Magrinyà, accompanied by pianist Carme Bracons, danced to music by Manuel Blancafort, Claude Debussy, Mario Labroca and Erik Satie. However, the most substantial live music activity promoted by ADLAN (Tables II-III) was the concert as a tribute to Robert Gerhard, which was held on 12 July 1933. It included his *Quintet de vent* (1928) and several songs performed by the soprano Carme Gombau. To sum up, all the sessions that ADLAN dedicated to music took place in 1933. Surprisingly, no music event was organised for the following year, although the group did promote the visual arts. After this halt in music activity, various members promoted a new association focused exclusively on music, called Discòfils. In the following chapters we will see how something very similar happened two decades later, when "Música Oberta" emerged in the heart of Club 49, with the aim of bringing together music initiatives and making them independent.

Thus, in March 1936, the activities of "Discòfils, Associació pro música"⁸⁷² started. The aim was to organise record-listening sessions, at a time when this technology was just beginning to be introduced and marketed in the country (Table IV). The record-listening sessions of ADLAN were for a limited public. In contrast, Discòfils was a much more ambitious project, designed to attract a large, loyal public. In addition to Prats's support, the association had as president the engineer Ricard Gomis, a great music lover and record collector. Robert Gerhard and musicologist Enric Roig provided technical advice. Along with them, twelve

⁸⁷⁰ The five listening sessions that were organised by ADLAN were held in Carles Maristany's house between April and June 1933. GÓMEZ PRADAS, MENDELSON and MINGUET 2021, p. 135–137.

⁸⁷¹ Àlbum Gran Bazar... 2021, p. 5, 17, 28, 38.

⁸⁷² GOMIS and ULLATE 2010.

other members of ADLAN joined this association, including Carles Maristany, Joan Miró and Josep Lluís Sert. As well as those fond of innovation, well-regarded figures from Catalan philharmonic life joined the group, such as Joan Lamote de Grignon, Frank Marshall and Eduard Toldrà. Although the entity's sessions could not continue beyond February 1936 due to the outbreak of the armed conflict, the fifteen sessions that were held left a mark on their participants and would be the inspiration for the listening sessions that Club 49 carried out from 1950.

The format of the Discòfils sessions consisted of record listening preceded by an introductory talk on the pieces that would be played; a pattern that Club 49 maintained for a decade. The reason for this initial talk, which was not customary in live concerts, could be linked to the fact that at this time it was strange to listen to music that was reproduced artificially. Thus, the speaker had two functions: to prepare the audience to better understand the works, and to counter the coldness of a performance without the performers. In any case, the press noted the audience's satisfaction and their old ways of expressing this satisfaction: "The pressing of the records is excellent and gives a very clear idea of the music that is played to the extent that at the end of the listening session and following the custom in real concerts, some applause is heard"⁸⁷³.

A short time later, nobody would question the value or the convenience of recordings, but the use of this sound material would be limited to the domestic environment and radio broadcasting. Today, these meetings to listen to a recording together have disappeared, probably due to the lack of visual component in this experience. However, in the 1930s, the path that Discòfils had started on set out to support, with an unmistakably modern attitude, the new opportunities that records offered. At this time, some still expressed objections about the newly arrived device. The magazine *Mirador*, which was always close to the group's activities, mentioned this debate:

Contemporary music has found the best support in the record and the most famous composers have not only endorsed it with the sincerest praise, but also Falla, Hindemith, Villalobos, etc. have often taken part in the recording of their works. Stravinsky has even said of the gramophone and records "that they are the best means of transmitting the thinking of the masters of our time". Only the good Vincent d'Indy has resorted to ranting about records, although we can find his name on many labels⁸⁷⁴.

⁸⁷³ "La impressió dels discos és excel·lent i dona una idea claríssima de la música executada fins al punt que en acabar l'audició i seguint el costum dels concerts autèntics es sentiren alguns aplaudiments", Discòfils, Associació pro música... 1935.

⁸⁷⁴ "La música contemporània ha tingut amb el disc el millor suport i els més famosos autors no solament han subscrit els elogis més sincers per al disc, sinó que sovint Falla, Hindemith, Villalobos, etc. han pres part en els enregistraments de llurs obres. Stravinsky ha arribat fins a dir del gramòfon i dels discos 'que són el millor mitjà de transmissió del pensament dels mestres de la nostra època'. Únicament el bo de Vincent d'Indy se li va acudir de malparlar dels discos, per bé que hom trobi el seu nom en moltes etiquetes", G. 1935.

DISCÒFILS ASSOCIACIÓ PRO-MÚSICA

● INVITACIÓ

a la 6.^a audició de discos que tindrà lloc dimecres, dia 19 de juny del 1935, a les 7'15 en punt, a la sala de CASA LLIBRE, Corts Catalanes, núm. 605.

"Quartet", op. 7, de Bela Bartok.

"Nit transfigurada", d'Arnold Schönberg.

Comentaris a càrrec de **Robert Gerhard.**

Reunió i te a les 6 de la tarda.

«DISCÒFILS» ASSOCIACIÓ PRO-MÚSICA

Aparell SCOTT

de la casa Agustí Guarro
"ANGELUS HALL"

Rambla de Catalunya, 7 - Teléfon 12506

UNIÓ MUSICAL

CASA WERNER, S. A.

PASSEIG DE GRACIA, 54 - TEL. 13912

PROGRAMA

ALOIS HÀBA

1-2 Fantasia per a violí sol

Disc "Ultraphon" B. 11067

ALOIS HÀBA

Segón quartet de corda. Op. 12 (fragment)

1-2 Allegro scherzando

Disc "Ultraphon" B. 11065

ALOIS HÀBA

"Les ploramorts"

Quartet vocal femení de l'Òpera "La mare"

Disc "Ultraphon" B. 11066

CLAUDE DEBUSSY

"Iberia". Imatges per a orquestra

1-2 "Pels carrers i camins"

3-4 "Els perfums de la nit"

5 "Matí d'un dia de festa"

Disc "La Voz de su Amo" DB. 4974-6

Comentaris per ROBERT GERHARD

Two invitations cards for the record-listening sessions of the Discòfils Associació Pro-Música association of Barcelona in 1935 and 1936 [Discòfils Associació Pro-Música, Barcelona, 19 June 1935 / 28 February 1936, Josep Maria Mestres Quadreny Archive].

However, even those who advocated for using records as a valid alternative to concerts showed their concern about the negative consequences that the new situation could entail:

The intention of the directors of "Discòfils, Associació pro música" is very good, but to obtain the result that they want we must face the threat, described by some already, that the excessive predominance of the record will contribute to moving the public away from concert halls, from listening to music live, which is the only way that is normal and fully efficient⁸⁷⁵.

But records did not kill off concerts. Fifteen years later, this threat had already dissipated. So, when Club 49 opened in June 1950 with a record-listening session, despite the close similarity to the Discòfils sessions, the music context of Barcelona had changed so much that the two initiatives require a different interpretation. However, one fundamental motivation was shared and was behind the activities of both groups.

As explained in the Discòfils manifesto, the group was aimed at music enthusiasts: "IF YOU ARE ONE OF THOSE WHO LOVE MUSIC with that love that your nearest call obsession, and your close friends call a gift of the spirit, OUR CALL IS AIMED AT YOU..."⁸⁷⁶. The next subsection, which analyses Joaquim Homs's participation in the group's listening sessions, addresses how Club 49 also left in writing some similar principles among the few texts from the start of the 1950s.

Another characteristic that was shared by both groups was curiosity about twentieth century music and the desire to increase the availability of this music in the city. In fact, the three composers that Club 49 selected for the opening, Bartók, Hindemith and Stravinsky, had already been programmed for Discòfils in 1935⁸⁷⁷. On 12 April 1935, *Symphonie „Mathis der Maler“* (1934) by Hindemith had been offered by Discòfils, at an event that included commentary by Robert Gerhard. Perhaps the same record was used for the opening session of Club 49, fifteen years later?

Two Discòfils programmes were offered on 19 June 1935 and 28 February 1936, in both cases presented by Gerhard. These programmes were probably attractive to an audience that was close to the most modern music and they show the spontaneity with which the association proposed sessions to listen to twentieth century music. In the first listening session, in 1935, *1. vonósnégyes* [String Quartet No. 1] 7 BB 52 (1909) by Bartók and *Verklärte Nacht* 4 (1899) by Schoenberg were played. In the second session, held in 1936

⁸⁷⁵ "La intenció dels dirigents de 'Discòfils, Associació pro música' és molt bona, però en obtenir el resultat que es proposen caldrà desafiar el perill, per algú ja exposat, que l'excessiva preponderància del disc contribueixi a apartar el públic de la sala de concert, de l'audició musical directa, única normal i plenament eficient", Discòfils, Associació pro música... 1935.

⁸⁷⁶ "SI SOU DELS QUI ESTIMEN LA MÚSICA amb aquell enamorament que els vostres pròxims anomenaran fal·lera, i els vostres íntims un do de l'esperit, LA NOSTRA CRIDA VA ADREÇADA A VOS...", ANGLÉS *et al.* [1935].

⁸⁷⁷ Below are the pieces by Bartók, Hindemith and Stravinsky that were programmed by Discòfils, throughout their sixteen listening sessions. Bartók: *1. vonósnégyes* [String Quartet No. 1] 7 BB 52 (1909), 19 June 1935; Hindemith: *Symphonie „Mathis der Maler“* (1934), 12 April 1935. Stravinsky: *Histoire du soldat* (1918), 12 April 1935; *Suite no. 2* (1921), 14 November 1935; *Duo Concertant* (1932) and *Apollon musagète* (1927), 30 December 1935. MESTRES QUADRENY 2011, p. 223–224.

when the association's activities were about to come to an end as a result of the Spanish civil war, three works by Alois Hába were played in this order: *Fantasy* in quarter-tones for violin solo (1921), the second movement, "Allegro scherzando" from his *String Quartet no. 3* in Quarter-Tone System, 12 (1922) and an excerpt from his opera *Matka* 35 (1929). Both sessions indicated the path to be followed by Club 49.

The Discòfils manifesto expressed its commitment to modern music, without hiding its resignation about the distance between the commercial concert halls and this emerging repertoire:

...if it has been possible for you, due to records, to understand and make spiritual contact with the REPRESENTATIVE WORKS OF CONTEMPORARY MUSIC that otherwise would have probably reached you many years later, considering the traditional inertia in the musical taste of large philharmonic audiences⁸⁷⁸.

The limiting inertia of the public, as described by Discòfils, was confirmed by the magazine *Mirador*, which described the need to introduce new platforms of dissemination in Barcelona:

Precisely in a city such as ours, in which modern music listening sessions are scarce and we can only hear innovative pieces, if they reach us, when they are no longer new, the catalogues of available records cannot be up to date either, and in this respect, this Discòfils initiative is a great opportunity to introduce us to these editions from abroad⁸⁷⁹.

Foreign editions also predominated in the Club 49, despite the difficulties in purchasing them in the midst of the Franco dictatorship. Later on, we will identify with their names and surnames those who provided records for the group's events. However, before we conclude this short comparison of the listening sessions of Discòfils and those of Club 49, it is important to highlight the differences in position regarding the repertoire. Discòfils proposed maximum variety in the programming:

...if you have seen in the modern record an instrument DESIGNED TO MAKE AVAILABLE TO YOU ALL MUSIC, the classical works of great masters, the representative output of contemporary music, exotic music, the folk of various countries, the music of distant civilisations⁸⁸⁰...

Club 49 began its activity with a listening session entitled "First Session of Contemporary Music". This would be the start of the group's fervent admiration for the twentieth century repertoire. It focused all its efforts on recent musical output and did not mix it with any other period. Discòfils, like Bartomeu House, presented works of different styles from different

⁸⁷⁸ "[...] si us ha estat possible, gràcies al disc, de conèixer i establir un contacte espiritual AMB LES OBRES REPRESENTATIVES DE LA MÚSICA CONTEMPORÀNIA que d'altra manera us haurien arribat segurament amb molts anys de retard, tenint en compte la tradicional inèrcia del gust musical dels grans públics filharmònics", ANGLÈS *et al.* [1935].

⁸⁷⁹ "Precisament en una ciutat com la nostra, on les audicions de música moderna són ben poc nombroses, i les novetats, si arriben, les escoltem quan deixen d'ésser-ho, els catàlegs dels discos editats ací no poden anar tampoc al dia, i en aquest sentit és d'una gran oportunitat aquesta iniciativa de Discòfils de presentar-nos aquestes edicions estrangeres", G. 1935.

⁸⁸⁰ "[...] si heu vist en el disc modern un instrument QUE VOL POSAR AL VOSTRE ABAST TOTA LA MÚSICA, les obres clàssiques dels grans mestres, les produccions representatives de la música contemporània, la música exòtica, el folk-lore dels diversos països, la música de civilitzacions llunyanes...", ANGLÈS *et al.* [1935].

times and combined them freely. In contrast, Club 49 submerged itself in the ocean of current music and limited itself to this timeline. However, the group did extend its interest to the numerous, varied trends that characterised contemporary production. It began its listening sessions with Bartók, Hindemith and Stravinsky. In less than a year, the sound the group presented shifted even further from conventional, classical and tonal language to the most daring of discourses.

Finally, Prats's reason for resorting to records in 1950 was different from fifteen years earlier, with Discòfils, when he combined two spheres that had always delighted him: the modernity of new technologies and music. Prats's motives this time, with Club 49, were a lot more pragmatic, given the material difficulties of the postwar period. His reasoning is laid out in meeting minutes:

Music section (Joan Prats): Proposes holding a record-listening session for current popular and "classical" music, modern music, "jazz", when it would not be possible to organise other concerts, due to the high costs that this would represent. However, there is a possibility that the section is studying: that of taking advantage of the concerts that the Manuel de Falla Circle will soon hold in the Ateneo, to make a selection of the works that are performed and organise with them a concert for Cobalto. The costs would be minimum, as the rehearsals will not have to be paid for⁸⁸¹.

The concern about concert and rehearsal costs led to the group launching its record-listening sessions. However, if we look again at the minutes, there is some confusion about the association that we are talking about. Up to now, we have referred to Club 49. However, in this document dated 24 October 1949, the name Cobalto is mentioned. In the above paragraphs, Club 49 was linked to Discòfils but in fact there was a predecessor that was much closer in time: Cobalto 49. Jaume Vidal's meticulous study⁸⁸² analyses the activity of Cobalto and Cobalto 49. Both groups were founded in Barcelona: the first in 1947, as a publisher associated with art collecting; the second in 1949, with the aim of promoting modern art activities. Art critic Rafael Santos Torroella led both associations, always with the support of his future spouse, María Teresa (Maite) Bermejo.

To continue with Jaume Vidal's analysis⁸⁸³, the foundation of Cobalto 49 as a separate entity to Cobalto can be outlined as follows. When Santos dedicated one of the Cobalto publications to surrealism in July 1948, Prats and his friends, who had been close to new art since the time of ADLAN, approached Santos to establish a club that would only promote modern art. The result was the official constitution on 28 April 1949, of Cobalto 49. This name would be the title of three instalments on twentieth century art and would also be

⁸⁸¹ "Sección de Música (Joan Prats): Propone que se celebre una sesión de audición de discos de música actual popular y 'clásica', moderna, 'jazz', toda vez que el [sic] principio no resultaría posible, por los gastos tan elevados que supondría, organizar otros conciertos. Existe, sin embargo, una posibilidad que la sección tiene en estudio: la de aprovechar los conciertos que el Círculo Manuel de Falla dará próximamente en el Ateneo, para hacer una selección de las obras interpretadas y organizar con ellas un recital para Cobalto, con lo que los gastos serían mínimos, ya que no se tendrían que pagar los ensayos", VIDAL 1997A, p. 238.

⁸⁸² *Ibidem*.

⁸⁸³ *Ibidem*.

used for the group of members who promoted modern culture. The club Cobalto 49 was comprised of the couple that already constituted the publisher *Cobalto*, Santos Torroella and María Teresa Bermejo, along with Prats and his friends, Sebastià Gasch, Joaquim Gomis, Sixte Illescas and Eudald Serra, all of whom were former members of ADLAN⁸⁸⁴.

The minutes of the two meetings of Cobalto 49, and the first newsletter of the group's activities⁸⁸⁵, show the artistic vitality of the association and the deep involvement of its organisers. In the minutes of 24 October 1949, the members that led the music session were Joan Prats, Josefina Cusí and Enrique Dauner. These were the people who would form part of the music section of Club 49 some months later. The same minutes described the need for a space for the music meetings of Cobalto 49:

Another difficulty is that of finding the right premises. For modern music record-listening sessions, María Teresa Bermejo proposes asking for the premises of the Hot Club. Prats, on behalf of the selection, considers this appropriate and it is agreed that the president of this Club will be visited to arrange the aforementioned listening session. This is accepted⁸⁸⁶.

Maite Bermejo was the person who proposed that Cobalto 49 should approach the Hot Club, in the search of complicity. This is something that Prats explored immediately. Given that both associations had full official recognition, the fact that Cobalto 49 knocked on the doors of the Hot Club only reflected its lack of physical space for carrying out its activities, not the search for legal protection that would later be the case of Club 49. In fact, a few days before Bermejo recommended this option, on 20 October 1949, the Hot Club elected its new board of directors, and made Pere Casadevall the honorary president⁸⁸⁷, after he had remained in the background for some time, although he had been connected to the association⁸⁸⁸. Was Bermejo aware from the outset of the new president's good disposition and suggested the option for this reason? Prats's actions soon had results and in mid-November 1949, Casadevall was already included as a founding member of Cobalto 49 in newsletter number 1 on activities and news⁸⁸⁹.

Although Casadevall had not yet attended the meeting that Cobalto 49 held on 2 November 1949⁸⁹⁰, the ties with the Hot Club had already got tighter. This is shown by an announcement that Prats made as a representative of the music section. He stated that the first musical activity of Cobalto 49, a record-listening session, would take place on 14 November 1949 at the Hot Club, in line with the initial proposal by Bermejo:

⁸⁸⁴ GUIGON 1990.

⁸⁸⁵ VIDAL 1997A, p. 238–240.

⁸⁸⁶ "Otra dificultad es la de encontrar un local adecuado. Para la audición de discos de música moderna, María Teresa Bermejo propone que se solicite el local del Hot Club. Prats, en nombre de la selección, lo considera oportuno, y queda acordado que se visitará al presidente de dicho Club para concertar la mencionada audición. Se acepta", *ibidem*, p. 238.

⁸⁸⁷ PUJOL BAULENAS 2005, p. 254.

⁸⁸⁸ PAPO 1985, p. 47, 60.

⁸⁸⁹ VIDAL 1997A, p. 240.

⁸⁹⁰ *Ibidem*, p. 239.

(Joan Prats): Conveys that the first listening session of contemporary music organised by the group will take place on 14 and 17 of this month and has been divided into two sessions, both with an identical programme, so that everyone can attend as the Hot Club premises where they will be held has a small capacity. The programme is as follows: listening session of Quartet no. 5 by Bela Bartok, with commentary by Enrique Dauner, and a selection of jazz music by Louis Armstrong, with commentary by Alfredo Papo, president secretary of the Hot Club of Barcelona⁸⁹¹.

Earlier, we noted that the music sections of Cobalto 49 and Club 49 were formed by the same people. In addition, as we will see, there was continuity between the listening sessions proposed by both associations. Bartók was the composer selected to open the musical events of Cobalto 49, with the listening session *String Quartet no. 5* BB 110 (1934). He was also the composer of one of the works at the launch of Club 49, *Concerto for Two Pianos, Percussion and Orchestra* (1937-1940), as we saw before. In fact, the *String Quartet no. 5*, which was played for Cobalto 49, was offered in Club 49 two years later⁸⁹². In conclusion, regarding strictly musical initiatives, the start of Club 49, which historiography dates to 20 June 1950, must be brought forward several months to 14 November 1949 when the first listening session of Cobalto 49 was held. What would be the sense of keeping the numbers “forty and nine” in the name of Club 49, if the initiatives had started in 1950?

After the sessions to listen to records by Bartók and Armstrong in November 1949, Cobalto 49 got even more involved in the Hot Club, and supported it in two events. First, the two entities managed to organise a very successful jazz concert on 7 February 1950⁸⁹³, for which they brought to Barcelona from Paris the pianist Willie Smith “The Lion”. Second, the Hot Club left its premises on Calle Valencia and moved to Passatge Permanyer 6⁸⁹⁴. The Hot Club’s friends from Cobalto 49 were thus also relocated with it. It remained in this building for a long time, from 23 April 1950⁸⁹⁵ until the end of May 1953. The new premises was situated in an elegant low building, designed by Jeroni Granell Barrera in 1864. This was creative real estate from the early years of the Barcelona expansion area, which mixed 17 row houses with tenement houses of 5 storeys⁸⁹⁶. In this way, a small oasis was inserted into the urban fabric, by means of a tranquil alley that divided a typical city block into two. Alfredo Papo, one of the most dynamic members of the Hot Club who would soon collaborate with Cobalto 49 and Club 49, recalled the arrival at the new premises and its rooms as follows:

⁸⁹¹ “(Joan Prats): Comunica que la 1^a audició comentada de música contemporànea organitzada per el grup tindrà lloc els dies 14 y 17 de los corrientes, habiéndose subdividido en dos sesiones, ambas con idéntica programación, con objeto de que todos puedan asistir a ella ya que el local del Hot Club donde habrán de celebrarse es de escasa capacidad. El programa es el siguiente: audición del Cuarteto N^o. 5 de Bela Bartok, comentado por Enrique Dauner, y una selección de música de Jazz de Louis Armstrong, con comentarios de Alfredo Papo, secretario presidente del Hot Club de Barcelona”, VIDAL 1997A, p. 239.

⁸⁹² HOMS 2001, p.111–117.

⁸⁹³ PAPO 1985, p. 64, PUJOL BAULENAS 2005, p. 256–257.

⁸⁹⁴ PAPO 1985, p. 65, PUJOL BAULENAS 2005, p. 258.

⁸⁹⁵ PAPO 1985, p. 65, PUJOL BAULENAS 2005, p. 258.

⁸⁹⁶ COROMINAS 2002, p. 179–202.

Thanks to Alfred Matas we got into contact with the Penya Solera club, who, as they had moved to bigger premises, wanted to cede the building that they had previously used in Passatge Permanyer. This building had a very large room with another smaller room that could serve for record-listening sessions⁸⁹⁷.

The new premises had a British air, according to Alexandre Cirici⁸⁹⁸, who had joined Cobalto 49 at the same time as Casadevall, in November 1949⁸⁹⁹. In the same diary entry of 3 May 1950 in which he referred to the appearance of the new place, Cirici mentioned a singular event: Rafael Santos's resignation from the group. The split took place during a meeting held at the recently occupied premises in Passatge Permanyer⁹⁰⁰. Now without Santos and Bermejo, the rest of the members, with Prats at the head, adopted the name Club 49, which was kept until the disappearance of the group in 1970. We will never know what direction the group would have taken if Santos had remained in it, in the area of the visual arts. However, as mentioned previously, there is clear continuity in the position on music of Cobalto 49 and Club 49.

Supporting roles of the first musical season (1950–1951)

Record-listening sessions were the usual activity promoted by the music section of Club 49 in its initial phase. About one session a month was programmed in the premises of the Passatge Permanyer. The sessions were always accompanied by commentary by a member of the group or an invited guest, following the format of Discòfils that Prats had recovered for Cobalto 49. The works that were offered were invariably from the twentieth century, with Bartók, Hindemith and Stravinsky at the top of the list. In addition, in this early period, African-American spirituals and Blues were programmed in separate evening events, under the generic title of "Contemporary music session". After a few months this would change, and the pieces would be separated clearly into two cycles: Art Music and Jazz.

Pere Casadevall, Josefina Cusí, Enrique Dauner, Mercè Torres and Joan Prats were the five partners of Club 49 who formed the association's music section in academic year 1951–1952⁹⁰¹, continuing with the task that had begun in Cobalto 49. Except Prats, who also belonged to the section on "homages and excursions" and was secretary of the association, the other four people were only part of the music section. But who were these members and what was their connection to music? In some cases, the information is so

⁸⁹⁷ "Gràcies a Alfred Matas vam entrar en contacte amb Penys Solera, la qual, com que s'havia traslladat a un local més gran, volia cedir la torre que utilitzava al Passatge Permanyer. Aquesta torre tenia una sala molt ampla amb una altra saleta més petita que podia servir per a audicions de discos", PAPO 1985, p. 65.

⁸⁹⁸ SOLER 2014, p. 131.

⁸⁹⁹ VIDAL 1997A, p. 240.

⁹⁰⁰ On the reasons for the separation and disagreement between Santos and Cirici, see VIDAL 1997A. Cirici's diary only includes three brief references to the incidents associated with the split: SOLER 2014, p. 115, 131, 132. See also the interpretation of Cirici's diary in: SELLES 2007, p. 40–42. We publish the cover of the Cobalto 49 newsletter number 2-3, which seems to have triggered the separation of the group, with the article "Picasso encara" [Still Picasso] written by Cirici in Catalan.

⁹⁰¹ *Club 49 : Actividads 1951-1952* [Report on activities], p. [5], Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

COBALTO 49**Boletín interior de actividades y noticias****TESTIGOS**

CON este segundo Boletín interior, COBALTO quiere manifestar su papel exacto.

Queremos ser los testigos de nuestro tiempo.

Queremos ser testigos clarividentes, con las luces de la razón y de la sinrazón a la vez, de la cordura y de la locura, en una totalidad.

Queremos ser testigos tendenciosos.

Entre la verdad artística y la mentira artística no puede haber neutralidad.

No se puede ser liberal.

No se puede aceptar una indiferencia ante los hechos.

Seremos tendenciosos en nuestra posición, en nuestra antología, en nuestros homenajes, en nuestras noticias.

La información objetiva es una pretensión ridícula.

In-formación es formación interior, en la conciencia, en el molde de los conceptos válidos...

Por ello abrimos los ojos ante todo lo que nos aparece empapado de poesía, y los cerramos ante lo inerte.

Lo malo no existe. El mal es la no existencia. Allá otros con sus «pompiers», Ni tan sólo los vituperaremos.

Hay que tomar partido, ser partidistas extremistas. Con equilibrio de fuerza no se va a ninguna parte. Todo desencadenamiento de energía, en la naturaleza, viene de una indiferencia de nivel, de potencial. Es preciso poner todo el peso en un platillo.

Todo ello por exigencia de la eficacia.

Si queremos que el papel de testigo pase a ser un papel, asimismo, un papel de notar es preciso que lo comprendamos así.

Circular no. 2-3 of Cobalto 49 includes the manifesto "Testigos" [Witnesses] in which the desire of the club to be witnesses of their time and to take part in it in an extreme way is expressed [Testigos... 1950, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].



On this page, the passatge Permanyer of Barcelona in a photograph from the 1950s. Unknown photographer [TARÍN IGLESIAS 1954, p. 71]. On the next page, elevation and main floor plan of one of the row houses that form the passatge Permanyer, designed by Jeroni Granell Barrera in 1864 [*El Ensanche y Mejora de Barcelona*, 1864, AHCB4-202/C02, no. 18107 (18), 18107 (19), Arxiu Històric de la Ciutat de Barcelona, Barcelona].

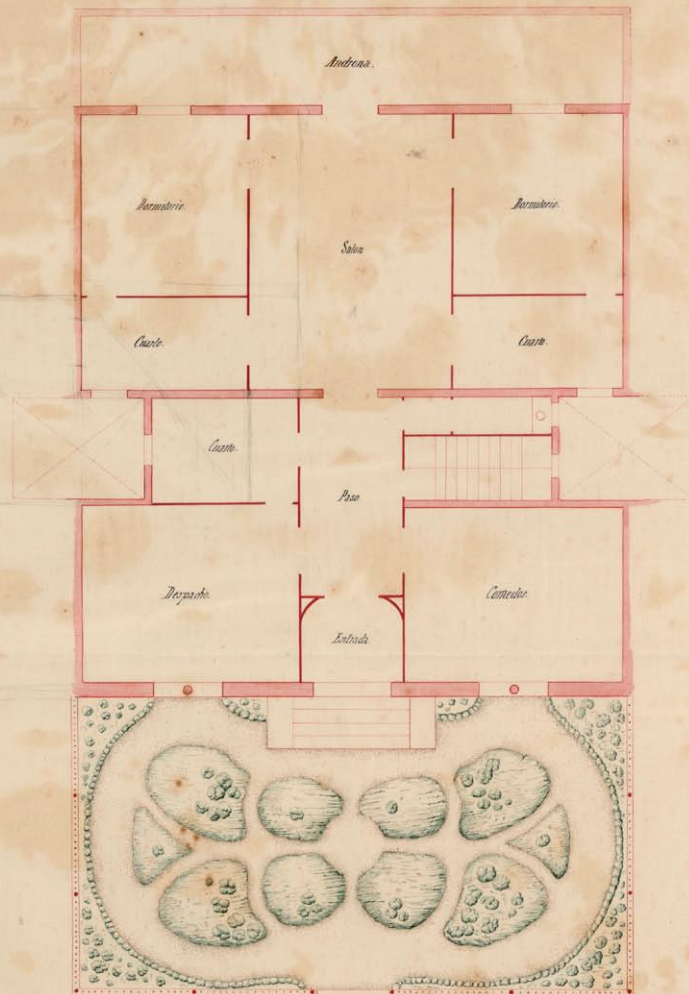
EL ENSANCHE Y MEJORA DE BARCELONA

PROYECTO DE CASAS PARA EL INTERIOR DE UNA MANZANA

Entrada para los salones de casas a la inglesa



Planta p.^a los salones a la inglesa



scarce that it is hard to outline the main figures' biographical profiles. Below, we will try to get closer to them.

Due to his influence on all the art initiatives in which he had participated for decades, the first person to highlight is Joan Prats Vallès (1891–1970). What is known about Prats is his commitment to the visual arts, whether from ADLAN, such as his support for the Pavilion of the Spanish Republic in 1937, or his efforts during the Spanish civil war to protect the Catalan heritage of the greatest value. Less is known about his facet as a music lover, even though he gave unequivocal indications of his passion for music when he led Discòfils. Prior to this, he showed his enthusiasm for music in the fact that he participated as a violinist in what was known as the ADLAN Orchestra, which played jazz in June 1933⁹⁰². The composer Josep Maria Mestres Quadreny noted the main preference of Prats: "Anybody who did not know the many facets of Joan Prats would have claimed that his main hobby was music. He attended concerts regularly. He liked music from all periods, his horizon was very broad and he did not have more limitations than those of quality"⁹⁰³.

After Prats' death, the person who investigated his love for music was his close collaborator during the 1960s, art historian Maria Lluïsa Borràs. Borràs had joined Club 49 precisely because she was attracted by the sound activities organised by the association, as she was a piano student. Various people close to Prats who were interviewed or questioned about this aspect confirmed his early links to the musical life of Barcelona. Josefina Prats, his sister, told Borràs: "we were members of the Associació de Música Da Camera and Joan never missed a concert. All the tickets were the same price and he could have gone to the stalls but he went up to the gods with the music lovers because he said that the sound was better from above"⁹⁰⁴.

Three members of Club 49 and good friends of Prats also gave information to Borràs, in the same vein. They noted that Prats attended as many musical events as he could. Mercè Torres, who was also a member of the music section of Club 49, said to Borràs: "in the 1940s, Prats never missed a concert of the Associació [de Música Da Camera] and he used to take his daughter, Anna Maria, and share the Bofill's box"⁹⁰⁵. Joaquim Homs referred to the years before the Spanish Civil War: "For many years, from 1926 to 1934, Ramon Sastre, who wrote stories and is married to a niece of mine, organised concerts

⁹⁰² MINGUET and VIDAL 1992, p. 563.

⁹⁰³ MESTRES QUADRENY 1995, p. 35.

⁹⁰⁴ "Érem socis de l'Associació de Música Da Camera i en Joan mai no es va perdre un concert. Era preu únic i hagués pogut anar a platea però ell s'enfilava al galliner com els filharmònics perquè deia que de dalt se sentia millor", *Joan Prats i Vallès (1891-1970). Itinerari biogràfic a través de mig segle d'avantguarda catalana* [Unpublished, typed text by Maria Lluïsa Borràs], p. 18–19, Arxiu Joaquim Gomis. Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

⁹⁰⁵ "[...] als anys quaranta en Prats tampoc fallava mai un concert de l'Associació [de Música Da Camera] i hi solia portar la seva filla, l'Anna Maria, i compartia la llotja dels Bofill", *Joan Prats i Vallès (1891-1970). Itinerari biogràfic a través de mig segle d'avantguarda catalana* [Unpublished typed text by Maria Lluïsa Borràs], p. 18–19, Arxiu Joaquim Gomis. Joaquim Gomis Archive (972). Arxiu Nacional de Catalunya, Sant Cugat del Vallès.

CLUB 49

DEL HOT CLUB DE BARCELONA

Presidente: Sixto Yllescas. Vice-Presidente: Pedro Casadevall. Secretario: Juan Prats. Vocales: Sebastián Gasch, Joaquín Gomis, Eudaldo Serra y Xavier Vidal de Llobatera.

SOCIOS FUNDADORES:

Josefina Cusí, Mercedes Torres, Juan Altisent, Alejandro Cirici-Pellicer, Enrique Dauner, Ricardo Gomis, José González Esplugas, José Gudiol, Víctor M.^a de Imbert, Antonio Marineño, Ramón Marineño, Jaime Mercadé, Joan Miró, Alfonso Planas, Juan Robert, Rogelio Roca, Jaime Sans y Juan Teixidor.

Local social: Pasaje Permanyer, 6, torre.

The organisational structure of Club 49 as it appeared in the summary of activities for the period 1951-1952, in which Sixte Illescas is listed as Chairperson and Pere Casadevall as Vice chairperson [*Club 49, Actividades 1951-1952*, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

CLUB 49

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Pedro Casadevall.

Secretario:

Juan Prats.

Vocales:

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José González Esplugas,
José Gudiol,
Victor M.^a de Imbert,
Antonio Marinell'lo,
Ramón Marinell'lo,
Jaime Mercadé,
Joan Miró,
Alfonso Planas,
Juan Robert,
Rogelio Roca,
Jaime Sans
Juan Teixidor.

Las sesiones cuyo lugar no se
ha citado, tuvieron efecto en
la Sala Gaspar.

JJT

The organisational structure of Club 49 as it appeared in the summary of activities for the period 1953-1954, in which Sixte Illescas and Pere Casadevall are listed as Chairperson [*Club 49 del Hot Club de Barcelona, Activitats 1953-1954*, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

in his study in Passeig de Sant Gervasi 78, fourth floor; Prats was always there”⁹⁰⁶. Finally, Borràs gathered another memory from the same decade: “Ricard Gomis stated that Prats continued to be attentive to music and in the 1930s, before the war, they used to meet at his house with Buñuel’s brother, every Wednesday to listen to music”⁹⁰⁷.

All these voices highlight in unison Prat’s deep affection for music and explain his commitment to these activities in Club 49. A graphic example of Prats’ enthusiasm about music and his attraction to experimental works is the photograph taken on 26 February 1969, where we can see him sitting in the first row and listening attentively to a concert in which the Institut Français hosted the Conjunt Català de Música Contemporània. This group was specialised in the performance of an avant-garde repertoire. It was formed due to the support of Club 49 and, as at this evening event, was conducted on numerous occasions by Konstantin Simonovitch.

Pere Casadevall Roca (1909–1985) was the person who enabled many of the musical activities of Club 49 to take place during the 1950s, thanks to his extensive record collection⁹⁰⁸. In addition to his notable role in the music section, he was also at the head of Club 49, as vice chairperson along with chairperson Sixte Illescas in the years 1951–1952 and 1952–1953⁹⁰⁹. In the programme of activities for the following year, 1953–1954, both members, that is, businessman Casadevall⁹¹⁰ and architect Illescas, were registered as chairpersons of Club 49⁹¹¹. This close collaboration even resulted in a building: Casadevall’s summer house in Begur.

Above all, Casadevall’s name was connected with jazz and the best-known Barcelona association that promoted this genre in the city: the Hot Club. Alfredo Papo, who like Casadevall was a member of both the Hot Club and Club 49, recalled the first steps of his friend, taken before the Spanish Civil War:

The Hot Club of Barcelona was created in May 1935. The main promoter was Pere Casadevall. Very fond of music from an early age, Casadevall began to be interested in jazz in 1926. Little by little, by purchasing records in England and France, he created a record collection that would be the best in Spain for many years. The emergence of the Hot Club in France inspired him and a group of friends to form the Hot Club of Barcelona. The idea of Casadevall and his friends was to form a club in the

⁹⁰⁶ “Durant molts anys, del 1926 al 1934, Ramon Sastre, que escrivia contes i es casà amb una neboda meva, feia concerts al seu estudi del passeig de Sant Gervasi 78, quart pis; en Prats no hi fallava mai”, BORRÀS 1995, p. 14.

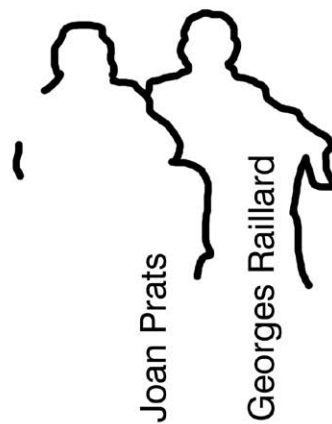
⁹⁰⁷ “Ricard Gomis va donar testimoni que Prats continuava pendent de la música i que els anys trenta, abans de la guerra, es reunien a casa d’ell, amb el germà de Buñuel, cada dimecres a sentir música”, *ibidem*, p. 17.

⁹⁰⁸ CURESES 2002, p. 170–171.

⁹⁰⁹ *Club 49: Actividadades 1951-1952* [Activities report], p. [11] and *Club 49: Actividadades 1952-1953* [Activities report], p. [11], Joan-Josep Tharrats Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

⁹¹⁰ Francesc Vicens, who coincided with Casadevall in Club 49, referred to him as a textile businessman, a detail that we have not been able to confirm in other sources, GARCIA FERRER and MARTÍ ROM 2003, p. 71.

⁹¹¹ *Club 49: Actividadades 1953-1954* [Activities report], p. [10], Joan-Josep Tharrats Archive, Centre d’Estudis i Documentació, MACBA, Barcelona. Unfortunately, the search in public and private archives did not lead to any other leaflet on activities in subsequent years to determine whether the positions in Club 49 changed.



Joan Prats, sitting beside George Raillard, director of the Institut français de Barcelone, at a concert of the Conjunt Català de Música Contemporània in the auditorium of the Institut français on 26 February 1969. Photograph: Emili Bosch [Emili Bosch Archive, Biblioteca de Catalunya, Barcelona].

English style, that is, with a pleasant social premises, a bar service, a record collection, a concert room, etc.⁹¹²

The Hot Club's activity was notable. After a standstill during the Civil War, the association reformed in the 1940s. Casadevall was one of the main driving forces, as Papo recalls⁹¹³. The year 1947 was crucial for the reactivation of the institution, as Pujol Baulenas indicated:

After years of silence, the Hot Club of Barcelona re-emerged. Its reestablishment was worked on from November 1946. In this third phase, it was called Club de Hot, a more Spanish version of the name and the only one accepted by the Civil Government, which did not authorise the first name as it was foreign. This institution, under the impetus of a person who had been one of its founding members in 1935, Pere Casadevall [...], focused his efforts on revitalising jazz in the city.⁹¹⁴

As we saw above, Casadevall was elected honorary president of the Hot Club in October 1949⁹¹⁵. In April 1950, he was responsible for opening the premises on Passatge Permanyer, which was the epicentre of the Hot Club and Club 49 activities, as Papo recalled: "from 1950 to 1953, various jam sessions, presentations of musical films, and an infinite number of record-listening sessions with commentary were organised, and almost all the activities of Club 49 were held there"⁹¹⁶.

Beyond Casadevall's love of jazz, he had other facets that were not as well-known and had a notable influence on the associations he led. The first was his work as a film producer, helping Pere Portabella at the start of his career with production company Films 59⁹¹⁷ and collaborating with the film *El Cochecito* by Marco Ferreri⁹¹⁸, one of the films that Club 49 projected in 1960. Furthermore, he was attracted to contemporary art music. According to the composer Homs, his interest in contemporary art music began after his devotion to jazz⁹¹⁹ and led him to join the board of trustees of the Ópera de Cámara de Barcelona. This group was founded in 1956 to premiere modern works with little commercial impact,

⁹¹² "El Hot Club de Barcelona es creà pel maig del 1935. El principal promotor fou Pere Casadevall. Molt afeccionat a la música des dels seus més tendres anys, Casadevall començà a interessar-se pel jazz el 1926. De mica en mica, adquirint discos a Anglaterra i a França, va anar constituint una discoteca que durant anys seria la millor d'Espanya. El naixement del Hot Club a França l'encoratjà, a ell i a un grup d'amics, a formar el Hot Club de Barcelona. La idea de Casadevall i dels seus amics era de constituir un club a l'anglesa, és a dir, tenir local social agradable, amb servei de bar, discoteca, sala per a audicions, etc.", PAGO 1985, p. 29.

⁹¹³ *Ibidem*, p. 60.

⁹¹⁴ "Tras años de silencio resurgió el Hot Club de Barcelona, cuya reconstitución se venía gestando desde noviembre del 1946. En esta tercera etapa se llamó Club de Hot, versión españolizada del original y único nombre admitido por el Gobierno Civil, que no autorizó el primitivo por ser extranjero. Esta institución, bajo el impulso del que fuera uno de sus socios fundadores de 1935, Pere Casadevall [...], orientó sus esfuerzos a la revitalización del jazz en la ciudad", PUJOL BAULENAS 2005, p. 215.

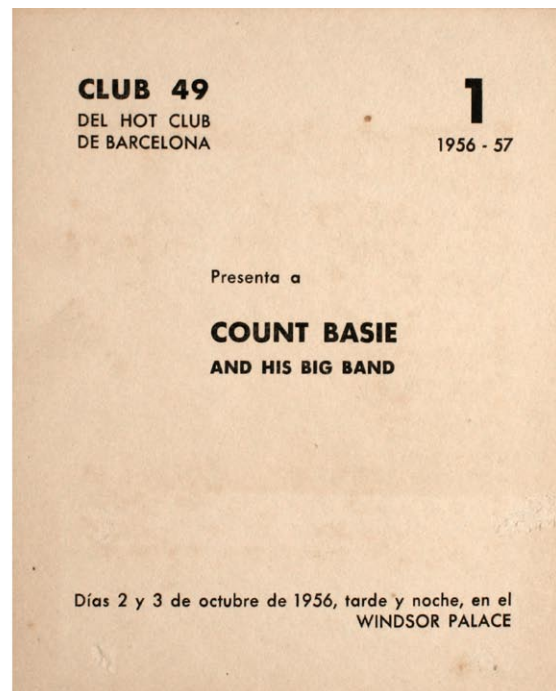
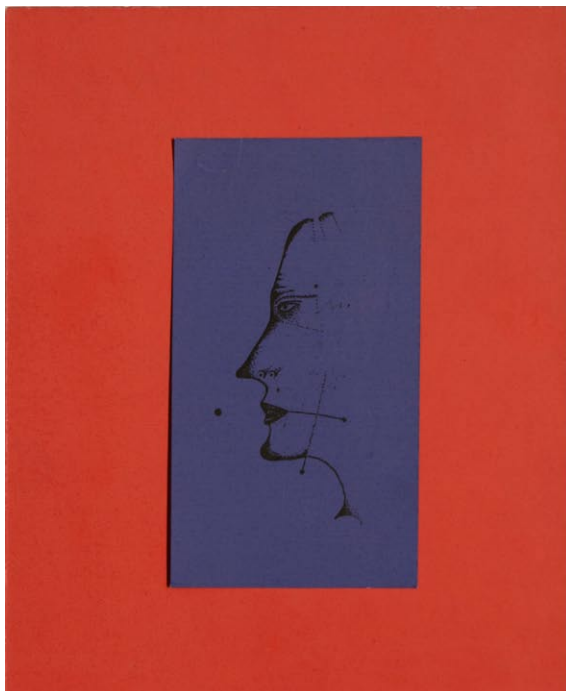
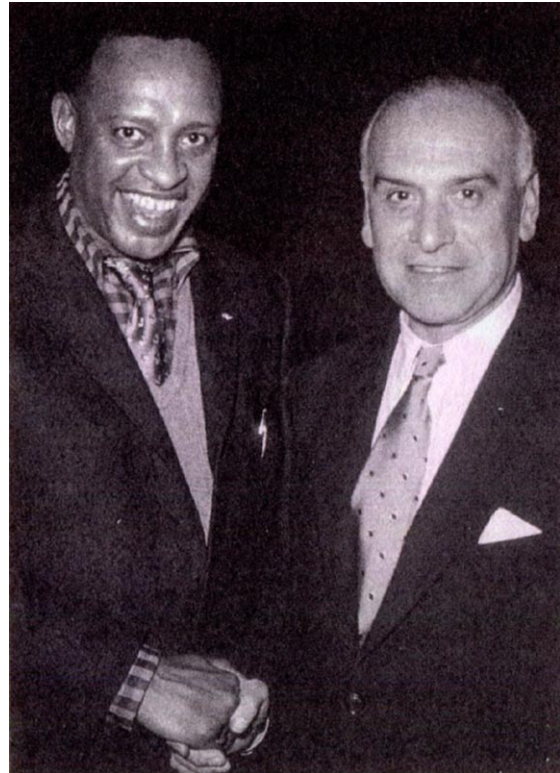
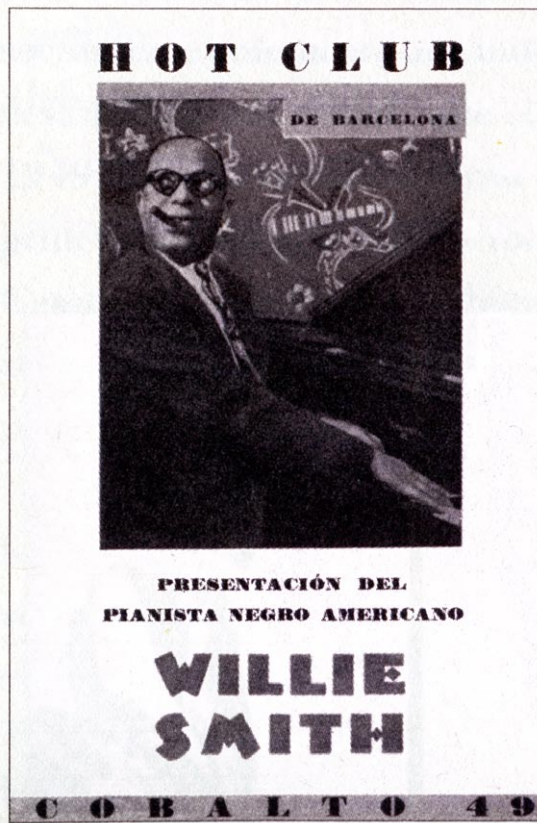
⁹¹⁵ *Ibidem*, p. 254.

⁹¹⁶ "[...] del 1950 al 1953 s'organitzaren diverses jam-sessions, presentacions de pel·lícules musicals, una infinitat de sessions de discos comentats i així mateix s'hi van fer quasi totes les manifestacions del Club 49", PAGO 1985, p. 65.

⁹¹⁷ ROMAGUERA 1985, Murió Pere Casadevall... 1985.

⁹¹⁸ Murió Pere Casadevall... 1985.

⁹¹⁹ ROMANÍ 2004, p. 21.



Top left, advertising for the concert of Willie Smith "The Lion" in 1950 [PUJOL BAULENAS 2005, p. 256], on the right, Lionel Hampton shakes hands with Pere Casadevall in 1956 [PUJOL BAULENAS 2005, p. 309]. Bottom, front and back of the invitation card of Club 49 at the concert of Count Basie in 1956 [*Presenta a Count Basie and his big band, Club 49 del Hot Club de Barcelona, Windsor Palace, 2-3 October 1956*, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona]

such as the vocal piece *Secchi e sberlecchi* (1926) by Virgilio Mortari⁹²⁰. Four years later, Casadevall expressed his opposition to continuing with the genre of opera: “Until opera is renewed, it forms part of an era that has already passed”⁹²¹.

In reference to his 15,000 records, Casadevall noted that his collection was divided into three parts: Gregorian, jazz and modern symphonies⁹²². He also supported the latest experimental trends, such as *musique concrète*:

[Question] Do you think “concrete music” is good? [Casadevall answers] It mixes a very wide range of elements: loud rings, horn, street noises, orchestral pieces; some effects make us smile. Others are well combined... But you need to keep up with the period. Know everything. It is absurd, in the midst of the twentieth century, which is transformative in so many aspects, to remain attached, invariably, to Chopin...⁹²³

In the same way that Club 49 supported young composers, its vice-president, Casadevall, the owner of one of the largest record collections in Spain, claimed that Spanish record companies should also put their trust in local composers of contemporary art music: “foreign record companies launch young composers. Here the composer Homs has had to send a tape and record some discs himself”⁹²⁴.

Casadevall’s public support of the actions of Club 49, led him to leave his jazz activities in the background. In an interview that the magazine *Discofilia* dedicated to the collector in 1957, he was asked about the Hot Club of Barcelona’s activities. He replied that they were about to hold the ceremony for the first edition of the “Grand Jazz Record Prize” and, immediately afterwards, he put into the foreground the work of Club 49:

Today, the Hot Club of Barcelona is going through a period of relative calm. Today it is really Club 49 that is carrying out more activity. This club, whose field is much broader, has been in existence for seven years and organises events of all kinds relating to the arts. Due to its activity, weekly concerts are held in Barcelona, with live performances or recordings, dedicated particularly to the dissemination of modern music—Bartók, Schönberg, Alban Berg, Hindemith are some of the usual composers—with complementary information that helps to understand them and to understand the values that they contain⁹²⁵.

⁹²⁰ [Crónica de la jornada] La Ópera... 1956.

⁹²¹ ARCO 1960.

⁹²² URBANO 1957.

⁹²³ “[Pregunta] ¿Le parece bien la “música concreta”? [Casadevall responde] Mezcla elementos muy heterogéneos: timbrazos, claxon, ruidos de la calle, piezas orquestales; algunos efectos nos hacen sonreír. Otros están bien conjuntados... Pero hay que estar con la época. Conocerlo todo. Es absurdo en pleno siglo XX, transformador de tantas cosas, permanecer apegado, invariablemente, a Chopin...”, *ibidem*.

⁹²⁴ “[...] las casas de discos extranjeros lanzan a los compositores jóvenes. Aquí el compositor Homs ha tenido que hacerse enviar una cinta y grabarse unos discos por su cuenta”, *ibidem*.

⁹²⁵ “Hoy pasa el Hot Club barcelonés por un período de relativa calma. Hoy es, en realidad, el Club 49 el que desarrolla una actividad mayor. Este club, cuyo campo es mucho más extenso, tiene ya siete años de existencia y organiza actos de todo tipo, relacionados con las artes. Por su acción, se celebran en Barcelona conciertos semanales, en interpretación directa o en grabaciones, dedicadas especialmente a la difusión de la música actual – Bartók, Schönberg, Alban Berg, Hindemith son en ellos nombres habituales – con información complementaria, que ayuda a su comprensión y al conocimiento de los valores que contiene”, MOLES 1957.

The stress on Club 49 and the “relative calm” of the Hot Club, as noted by Pujol Baulenas, has the following explanation. The concert of Count Basie and his *Big Band* that both groups organised in 1956 was a financial failure and it was decided to put on hold for a while the live jazz performances that the Hot Club usually programmed⁹²⁶. It was not until May 1960 that the Hot Club’s concerts were restarted, with Quincy Jones, a show that generated a lot of expectations and was successful⁹²⁷. That is, for three and a half years, Casadevall could not say much about jazz, and he focused his efforts on Club 49’s promotion of contemporary art music, perhaps making a virtue out of necessity.

With his continuous allusions to contemporary composers and his large collection of modern classical music records, Casadevall became a firm backer of the music of Club 49, claiming that he was also a specialist in “modern and religious music”⁹²⁸, and expanding his profile from jazz enthusiast, although he never abandoned this popular genre. Papo recalled how in 1953, when Casadevall organised jazz record-listening sessions for the club, he insisted almost obsessively on using his own record player. For this purpose, he took it from his house to the association’s premises and back every week⁹²⁹. Perhaps Casadevall was just as demanding with the contemporary art music listening sessions?

As we saw earlier, Prats supported holding record-listening sessions for mainly financial reasons; similarly, Casadevall was always in favour of recorded music, as he explained to Del Arco in 1960:

[Manuel del Arco asks] Is there much difference between listening to music live or recording?
[Casadevall answers] I prefer it recorded: it is performed by top-class musicians; I choose the programme; due to the high fidelity it can be heard perfectly and, what is more, one can sit in the best place to listen to it and there are no disturbances⁹³⁰.

When he was asked how many hours he spent listening to music, Casadevall replied: “all the hours that I am at home; as soon as I get in, I put the gramophone on”⁹³¹. His friend and the president of Club 49, architect Illescas, knew Casadevall’s habits well. Illescas created a corner especially for Casadevall in his summer house in Sa Tuna, Begur, which was designed between the years of 1955 and 1958⁹³². The living room was organised around a special seat with views of the Mediterranean, surrounded by the chimney, the shelves for records and two items of furniture: one for the gramophone and the other for drinks. It would have been hard to create such an exquisite environment for the record-listening

⁹²⁶ PUJOL BAULENAS 2005, p. 316.

⁹²⁷ *Ibidem*, p. 377.

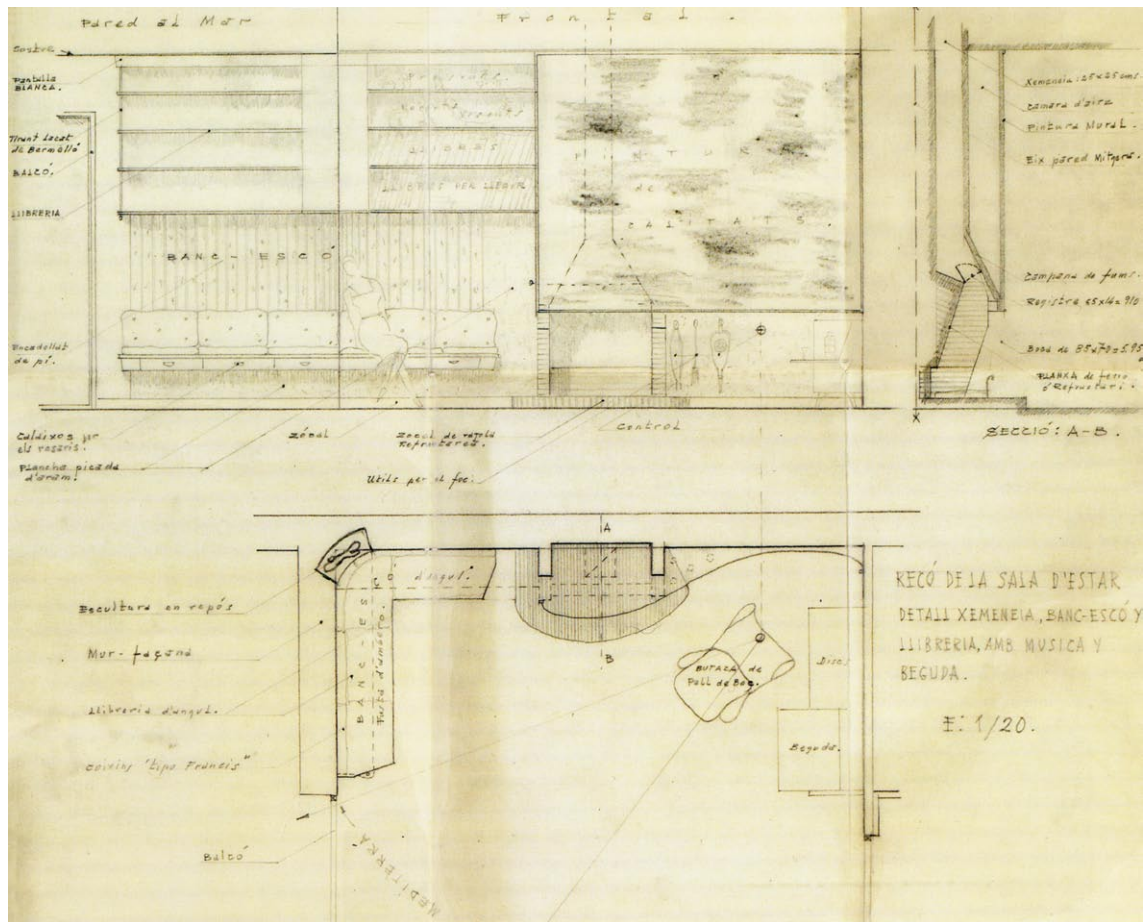
⁹²⁸ ARCO 1960.

⁹²⁹ PAPO 1985, p. 73.

⁹³⁰ “[Manuel del Arco] ¿Nota mucha diferencia entre oír música directa y en conserva? [Casadevall] La prefiero en conserva: la interpretan músicos de primera categoría, escojo el programa; gracias a la alta fidelidad, se oye perfectamente y, además, se sienta uno en el mejor sitio para escucharla y no le estorba la gente”, ARCO 1960.

⁹³¹ “[...] todas las que estoy en casa; en cuanto entro, pongo en marcha la gramola”, *ibidem*.

⁹³² BRULLET and ILLESCAS 2008, p. 396–403.



Corner of the fireplace in the living room of Casadevall House at Sa Tuna, Begur, as drawn by the architect and companion of Club 49, Sixte Illescas in 1955 [BRULLET and ILLESCAS 2008, p. 403, Arxiu Històric del Col·legi d'Arquitectes de Catalunya, Barcelona].

sessions in Passatge Permanyer, but Club 49 always had Casadevall's record collection available to them, which made it possible to carry out most of their music activities from the decade of the 1950s.

Mercè Torres Tort (1907–1988) also formed part of the group's music section from the outset, that is, from 1950. She was the widow of architect Josep Torres Clavé (1906–1939), and her friendship with Prats and Sert brought her naturally into the circle of Club 49. Considering her smiling, calm expression in the photograph that the association took in Banyoles, nothing indicates that the life of Mercè Torres had been painful and difficult, due to the traumatic events that she suffered in the Spanish Civil War⁹³³. Mercè Torres and Josep Torres Clavé got married in 1930, after three years of courtship, but they had known each other since they were children as they were cousins on their fathers' side. When Torres Clavé was only eight years old, his father, architect Raimon Torres Grau, died, and his brother, Jaume Torres Grau, who was also an architect, took charge of the education of his four nephews. He felt particularly close to Josep, which would follow in his steps professionally. Josep Torres Clavé's promising career as a modern architect, associated with Josep Lluís Sert from 1931, was dramatically cut short in January 1939, in a bombardment, while he fought to defend the Republican front in Lleida during the Spanish Civil War.

Mercè Torres came from a well-off, educated family, but her curiosity for the most audacious forms of music expression was doubtless developed with her husband, who was committed to the avant-garde and modernist architecture⁹³⁴. This was the source of the ideological affinity and collaboration of the Torres couple with Prats before the war. At that time, Torres Clavé and Prats, along with others, drew up numerous issues of *A.C.*, the GATEPAC magazine. The Torres family also had a prominent musical role model in the baritone Raimon Torres Clavé (1912–1986)⁹³⁵. This was Mercè Torres's brother-in-law, a singer who triumphed internationally. He performed the most famous operas and played modern composers such as Hindemith (Italian premiere of *Cardillac*, Venice Biennale, 1948). With this family background, Mercè Torres joined the music section of Club 49 and supported even the most ground-breaking activities. As composer Mestres Quadreny recalled, Torres never missed one of the group's music events. Her commitment to modernity was unwavering.

Josefina Cusí Furtunet (1910–2005) formed part of the music section of Club 49 from the period of Cobalto 49, that is, at least from October 1949⁹³⁶. She was the daughter of the distinguished pharmaceutical industrialist Joaquim Cusí Furtunet (1879–1968), a cousin of Salvador Dalí Cusí, father of painter Salvador Dalí⁹³⁷. Josefina Cusí had a collection of the artist's works as a result of her father's support for Dalí at the beginning of his career

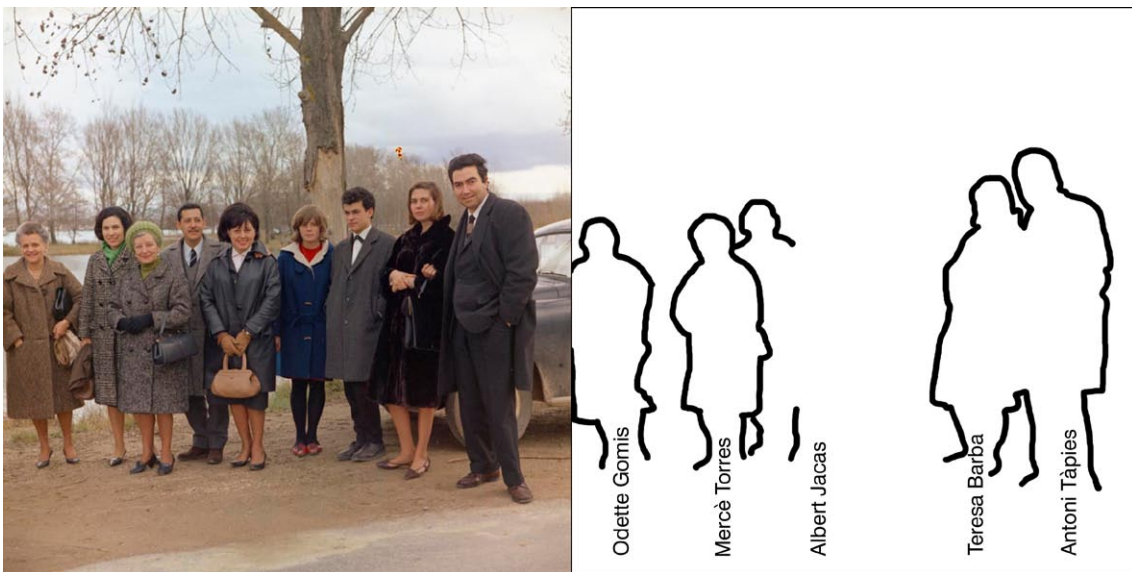
⁹³³ TORRES 1980B, p. 11.

⁹³⁴ *Ibidem*, p. 14.

⁹³⁵ VELA 2013.

⁹³⁶ VIDAL 1997A, p. 238.

⁹³⁷ NIUBÓ PRATS 2019, p. 45.



0309

DUPLICADO
SERVICIO DE MIGRACION
FORMA 5.

NUM. 193697

TARJETA DE IDENTIFICACION EXPECIDA POR AL DEPTO. DE
MIGRACION EN MEXICO, D.F.
 A JOSEFINA CUSI FORTUNET.
 CUYO RETRATO Y FIRMA CONSTAN EN SEGUIDA

MEDIA FILIACION DEL INTERESADO

ESTATURA.....	1.75 MTS.	COMPLEXION.....	DELGADA.
COLOR.....	BLANCO.	OCULOS.....	CASTAÑO.
CEJAS.....	POBLADAS.	CEJAS.....	CORTAS.
NARIZ.....	AGUILAS.	BOCA.....	RECTA.
BIGOTE.....	BARBA.....
SEÑAS PARTICULARES.....	NINGUNAS VISIBLES.		

DATOS COMPLEMENTARIOS

AÑO EN QUE NACIO.....	1910/24 AÑOS.	ESTADO CIVIL.....	SOLTERA.
PROFESION, OFICIO U OCUPACION.....	SU NOGAR.		
IDIOMA NATIVO.....	ESPAÑOL.		
OTROS IDIOMAS QUE HABLE.....	INGLES Y FRANCÉS.		
LUGAR DE NACIMIENTO.....	BARCELONA ESPAÑA.		
NACIONALIDAD ACTUAL.....	ESPAÑOLA.		
RELIGION.....	CATOLICA.		
LUGAR DE RESIDENCIA.....	MEXICO, D.F.		
NOMBRE Y DOMICILIO DE SU PARIENTE MAS CERCANO.....	ENTRO COMO TU		

LISTA (6-1544) ACEPTADA A PARTIR DEL 2-DE JUNIO DE 1945 EN CALIDAD DE INMIGRANTE FAMILIAR POR UN AÑO REFINABLE CUANDO LE PRESENTE CONSTANCIA SOBRE LEGAL INTERNACION DEDICARSE A ACTIVIDADES LABORALES O LUCRATIVAS DE CONFORMIDAD CON OFICIO 1745.-
EXP. 4/351.037/4997.-
México, D.F. Junio 7 de 1945.

Josefina Cusi
 FIRMA DEL PORTADOR
 P.O. DEL JEFE DEL DEPTO. DE MIGRACION.
 EL ENC. DE LA OFINA.

Enrique Ortiz
 FIRMA DEL CONSUL O DELEGADO DE MIGRACION Y SELLO FECHADOR RESPECTIVO
ENRIQUE ORTIZ.

Top, Mercè Torres in a portrait of the group on the Club 49 visit to Banyoles Lake (October 1963). Photographer: Joaquim Gomis [ANC1-972-N-9202]. Bottom, Josefina Cusi in a document of the Mexican migration service in 1945 [Tarjeta de identificación, Josefina Cusi Furtunet, AGA,RIEM,059,085, Archivo General de la Nación de México].

and her friendship with Anna Maria Dalí, sister of the painter. At the end of her life, in 2005, Josefina Cusí gave the paintings to the Abbey of Montserrat⁹³⁸, including the painting by Salvador Dalí *Composició amb tres figures. "Acadèmia neocubista"* (1926). Due to the powerful laboratory that her father directed, which had its headquarters in Belgium and branches in several countries, Josefina Cusí had protection to travel to France during the Spanish Civil War⁹³⁹. In 1945, she lived in Mexico D.F., as noted in the attached migration document, which shows two photographs of her taken four years before joining Cobalto 49. Josefina Cusí was a member of Club 49 until the club was disbanded. She was probably the richest and most discreet member of the group.

Enrique Dauner Mulder (1923–2012) was the commentator for the first cycle of listening sessions organised by Club 49. He had belonged to the music section since Cobalto 49, from October 1949⁹⁴⁰. Dauner was the only child of writer Elisabeth Mulder (1904–1987), who also took part in the meetings of Cobalto 49 but was never a member of Club 49. Elisabeth Mulder could speak several languages and always communicated in English with her son⁹⁴¹. This helped Enrique Dauner to get close to the British music tradition and the translation of books from English to Spanish. At the start of the 1950s, Dauner gave very diverse talks on music history in other institutions. These included the Centro Cultural Medina⁹⁴² and the Instituto de Estudios Hispánicos of Barcelona, where in 1951 he presented a talk entitled "Characteristics of contemporary English music"⁹⁴³. However, the task that most awakened the enthusiasm of Prats was Dauner's translation of the monograph *Stravinsky* (1949) by Dutch musicologist Frank Onnen. Dauner translated this work from English to Spanish for the publisher Juventud in 1953⁹⁴⁴. Everything indicates that Dauner disseminated music while he studied law, a qualification that he obtained in 1952. His role as a commentator for Club 49 began with the first Cobalto 49 listening session, on 14 November 1949, and lasted until 1 March 1951. However, Dauner remained a member of Club 49 until the disappearance of the group in 1970.

The seven record-listening sessions that Dauner introduced were for Cobalto 49 (two sessions) and Club 49 (the remaining five sessions). They were made possible by Casadevall's record collection. The programmes specified that the sessions were of "contemporary music" and the composers selected to exemplify this repertoire were: Béla Bartók, Aaron Copland, Edward Elgar, Paul Hindemith, Darius Milhaud, Sergei Prokofiev, Erik Satie, Arnold Schoenberg, Richard Strauss, Igor Stravinsky and Virgil Thomson. The only work programmed by Schoenberg was *Kammersymphonie* no. 1, 9 (1906), a piece

⁹³⁸ Dalí *inèdit: Els dibuixos...* 2007.

⁹³⁹ TARRAGONA 2002.

⁹⁴⁰ VIDAL 1997A, p. 238.

⁹⁴¹ MAÑAS MARTÍNEZ 1988, p.13.

⁹⁴² [Conferencias y cursillos] Don Enrique... 1950; Ariel Ramírez en "Medina"... 1952.

⁹⁴³ [Conferencias y cursillos] Instituto... 1951.

⁹⁴⁴ ONNEN... 1953.

that marked the transition towards his tonal rupture, in which he investigated a complex harmonic language, although tonal⁹⁴⁵. Consequently, this first cycle of listening sessions of Club 49 was an initial, timid approach to twentieth-century output. In the next year, Homs and Maristany dared to present works that were much more ground-breaking.

With Dauner, some examples of Anglo-Saxon work from the twentieth century were incorporated into the listening sessions, specifically Copland, Elgar and Thomson. Such works were not commonly played later on in Club 49. On 18 October 1950, the *Lincoln Portrait* (1942) by Copland was played. Copland was a composer who was labelled leftish at the time. His work would never have got past the dictatorship's censorship if it had been performed in Spanish. In fact, the piece was banned in 1953, during the inauguration ceremony of President Eisenhower⁹⁴⁶, who made a pact with Franco immediately afterwards. The fragments written by Abraham Lincoln that this symphonic work includes, read by a narrator in the second part, stress the value of "democracy" and speak out against any "tyrannical principle". However, the concluding words of *Lincoln Portrait* were probably what most overawed the members of Club 49, especially if they had lost loved ones in the Civil War—like one of the sons of Joan Prats or the husband of Mercè Torres—fighting on the Republican side.

From these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth⁹⁴⁷.

In addition to the listening sessions presented by Dauner, Club 49 invited other commentators during the first cycle of 1950–1951. One of them was Manuel Valls, who we saw in the Manuel de Falla Circle. Valls introduced the record-listening sessions with works by Paul Hindemith, Igor Stravinsky and Jean Sibelius. Two sessions were conceived thematically like the concerts that Bartomeu organised in his mansion. First, in March 1951, Josep Casanovas accompanied members in a programme of three contemporary works with a religious argument as the common thread. They were played in this order: *Nobilissima visione* (1938) by Hindemith; the second movement, *Adagio religioso*, of *Piano Concerto No. 3* in E major (1945) by Bartók; and *Visions de l'Amen* (1943) by Messiaen. The following session, held in April 1951, was entitled "Modern Italian music", with records with works by Goffredo Petrassi (1904–2003) and Carlo Alberto Pizzini (1905–1981) provided by the Italian Consulate in Barcelona and introduced for Club 49 by Luciano Nicolai, son of the consul. Finally, Carles F. Maristany, former collaborator in ADLAN music activities, offered a record-listening session with commentary in January 1951 of works by Bartók, Ravel and Stravinsky. This was a prelude to the essential cycle that, together with Homs, Maristany would launch for the association a year later. This cycle is analysed below.

⁹⁴⁵ SHAW and AUNER, 2010, p. 6.

⁹⁴⁶ ROSS 2009, p. 470–471.

⁹⁴⁷ Abraham Lincoln's Gettysburg Address, 19 November 1863.

CLUB 49
DEL HOT CLUB
PASAJE PERMANYER, 6, TORRE

SEGUNDA SESIÓN DE MÚSICA CONTEMPORÁNEA

1
A LINCOLN PORTRAIT
AARON COPLAND

2
FIVE PORTRAITS
VIRGIL THOMSON

3
ALEXANDER NEWSKY
SERGE PROKOFIEFF

COMENTADAS POR ENRIQUE DAUNER

MIÉRCOLES, 18 DE OCTUBRE, A LAS 10,30 NOCHE

CLUB 49
DEL HOT CLUB
PASAJE PERMANYER, 6, TORRE

TERCERA SESIÓN DE MÚSICA CONTEMPORÁNEA

1
M A C B E T H
(POEMA SINFÓNICO OP. 28)
RICARDO STRAUSS

2
KAMMERSIMPHONIE OP. 9
ARNOLD SCHOENBERG

3
METAMÓRFOSIS SINFÓNICA SOBRE
UN TEMA DE CARLOS M. VON WEBER
PAUL HINDEMITH

COMENTADAS POR ENRIQUE DAUNER
DISCOTECA PEDRO CASADEVALL

MIÉRCOLES, 15 NOVIEMBRE, A LAS 10'30 NOCHE

CLUB 49 **10**
DEL HOT CLUB
PASAJE PERMANYER, 6 TORRE

SESIÓN DE MÚSICA CONTEMPORÁNEA

1
NOBILÍSSIMA VISIÓE
HINDEMITH

2
CONCIERTO N.º 3 PARA PIANO Y ORQUESTA
(2.º movimiento - Adagio Religioso) BÉLA BARTÓK

3
VISIÓN DE L'AMÉN
OLIVIER MESSIAEN

COMENTARIOS: **JOSÉ CASANOVAS**
DISCOTECA: **PEDRO CASADEVALL**

VIERNES, 16 DE MARZO, A LAS 10,15 NOCHE

CLUB 49
DEL HOT CLUB
PASAJE PERMANYER, 6 TORRE

SESIÓN DE MÚSICA CONTEMPORÁNEA

MUSICA ITALIANA MODERNA

1. - PETRASSI - Partita Gallarda
» Ciaccona (1.º parte)
» » (2.º parte)
» Giga
PETRASSI - Sonata da Camera

2. - PIZZINI - Trítico Sinfónico al Piemonte
Insigne Glorioso (1.º parte)
» » (2.º parte)
Notturmo sulle Alpi (1.º parte)
» » (2.º parte)

PIZZINI - Macchine e Cuori

Comentarios: **LUCIANO NICOLAI**
Discoteca: **Consulado Italiano en Barcelona**

MIÉRCOLES, 18 DE ABRIL, A LAS 10,30 NOCHE

Four concert programmes of the Session of Contemporary Music with commentaries by Enrique Dauner, Josep Casanovas and Luciano Nicolai [Sesión de Música Contemporánea, Club 49 del Hot Club, 18 October 1950, 15 November 1950, 16 March 1951, 18 April 1951, Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

The usual musical activity during the first few years of Club 49 was listening to records. However, very soon, on 6 November 1950, the group organised a significant concert with pianist Alicia de Larrocha (1923–2009). At that time, Larrocha was already widely recognised as a virtuoso pianist in Spain. With this concert, the aim was to make the new association, Club 49, known in Barcelona. The event was held at the Casa del Médico instead of the club's premises in Permanyer and it was announced in the press several days beforehand⁹⁴⁸. The group's aims were clearly defined in the title of the event: "Concert of contemporary music", something that was reflected in the subsequent reviews. The programme included several premieres and works dedicated to the performer. The triad of Bartók, Hindemith and Stravinsky was abandoned. Instead, eleven different contemporary Catalan and foreign composers were presented: Arthur Bliss, Benjamin Britten, Majoie Hajary, Frederic Mompou, Xavier Montsalvatge, Herbert Murrill, Aram Khachaturian, Jaume Padrós, Francis Poulenc, Joaquín Rodrigo and Alexandre Tansman.

The results of this first Club 49 concert were very satisfactory. Whether it was because of the exoticism of some of the pieces, the contrasts between music traditions, the predominance of repetitive cells, and, without a doubt, the good work of the pianist, the comments that were published were highly favourable and mentioned the public's enthusiasm⁹⁴⁹. However, one of the published articles alluded to a disadvantage that would soon become endemic in the performance of twentieth century music: the pianist had stood out despite "tackling in one programme such a large number of new works, studied in a very short time"⁹⁵⁰. Montsalvatge, one of the composers whose work was performed that night, wrote a column for *Destino* in which he praised the event and noted the voluntarism of all performers of contemporary music, including the technically unsurpassable and coveted De Larrocha, who, without needing it, "accepted with a smile on her lips spending hours and hours preparing a programme that was enormously difficult that probably nobody will ask her to play again"⁹⁵¹. It was the only time that she collaborated with Club 49, but the history of the association was inextricably linked to the talent and self-sacrifice of some performers, such as Carles Santos and Anna Ricci, who were committed to this music of minorities.

In short, the initial course of Club 49 was firm in its objective to programme new Art Music, like no other association in Barcelona. The group's identity would quickly be marked by its curiosity about modern music. However, for some reason, the members felt the need to clearly explain their aesthetic position to the city, and to expand their knowledge of this new music. With these proposals, the second course in the life of Club 49 began.

⁹⁴⁸ Alicia de Larrocha en... 1950A, Música contemporánea: Alicia 1950, Alicia de Larrocha en... 1950B.

⁹⁴⁹ [De música] Alicia de... 1950, [Música] Casa del Médico... 1950, MONTSALVATGE 1950C.

⁹⁵⁰ "[...] abarcar en un solo programa tal número de obras nuevas, estudiadas en muy poco tiempo", [De música] Alicia de... 1950.

⁹⁵¹ "[...] acepta con la sonrisa en los labios pasarse horas y horas preparando un programa enormemente difícil que es seguro que no volverá a pedirle nadie", MONTSALVATGE 1950C.

ALICIA DE LARROCHA
 En un recital de música contemporánea. Organizado por
CLUB 49
 Mañana, lunes, 6 de noviembre.
CASA DEL MÉDICO
 a las 10.30 noche
 Invitaciones: Hot Club de Barcelona. Pasaje Permanyer, 6 (TORRE)
CASA DEL MÉDICO
 Via Layetana, 31. Teléf. 21-15-86

MUSICA CONTEMPORANEA
Alicia de Larrocha
 Organizada por CLUB 49 de
Hot Club de Barcelona
 en la
CASA DEL MEDICO
 Jueves 6 de noviembre, a las 10'30 de la noche
INVITACIONES:
 Hot Club de Barcelona. - Pasaje Permanyer, 6 (Torre)
 Casa del Médico. - Via Layetana, 31. - Teléf. 21-15-86

Alicia de Larrocha
 En un recital de música contemporánea.
 Organizado por **CLUB 49**
 Lunes, 6 de noviembre, en la
CASA DEL MÉDICO
 a las 10'30 de la noche.
 Invitaciones: Hot Club de Barcelona. Pasaje Permanyer, 6 (torre)
CASA DEL MÉDICO
 Via Layetana, 31. T. 21-15-86

CLUB 49
 DE
HOT CLUB DE BARCELONA
 PRESENTAN
 EN UN CONCIERTO DE MÚSICA CONTEMPORANEA
ALICIA DE LARROCHA
 EN UN ÚNICO RECITAL
 EN LA
CASA DEL MÉDICO
 LUNES, 6 NOVIEMBRE
 A LAS 10'30 NOCHE

PROGRAMA
ALICIA DE LARROCHA
 I
 SUITE FRANÇAISE HERBERT MURILL
 1. PRÉLUDE ET FUGHETTE
 2. AIR GAI
 3. AIR SÉRIEUX
 4. AIR CHAMPÊTRE
 5. FINAL
 PRELUDIO Y DANZA JAIME PADRÓS
 (Estreno)
 PRELUDIO N.º 7 F. MOMPOU
 (estreno) dedicado a Alicia de Larrocha
 DIVAGACIÓN XAVIER MONTSALVATGE
 SERRANA. . . . JOAQUÍN RODRIGO
 SONATE POUR ALICIA . . MAJOIE HAJARY
 (1.ª audición) dedicada a Alicia de Larrocha
 TOCCATA FRANCIS POULENC
 II
 PICTURES OF CHILDHOOD . A. KHACHATURIAN
 (1.ª audición) 12 estampas
 TOCCATA A. BLISS
 PEQUEÑA PAUSA
 HOLIDAY DIARY BENJAMÍN BRITTEN
 (1.ª audición)
 1. EARLY MORNING BATH
 2. SAILING
 3. FUN-FAIR
 4. NIGHT
 CINQ IMPROMPTUS. . . . ALEXANDRE TANSMAN
 (1.ª audición)
 1. MÉLODIE
 2. CARRILLON ET RONDE
 3. BERCEUSE
 4. HUMORESQUE
 5. ÉTUDE

Top, three advertisements in newspapers of Barcelona for the Alicia de Larrocha concert for Club 49 [Alicia de Larrocha en un recital... 1950b; Música contemporánea : Alicia... 1950; Alicia de Larrocha en un recital... 1950a]. Bottom, concert programme of the piano recital by Alicia de Larrocha for Club 49 [Club 49 de Hot Club de Barcelona presentan en un concierto de música contemporánea a Alicia de Larrocha en un único recital en la Casa del Médico, Barcelona, 6 November 1950, Maria Luïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

A Quasi-Manifesto of Club 49

Jazz also appealed to Club 49. In the group's music section, Alfredo Papo, who was a very active member of the Hot Club, organised listening sessions and with Casadevall led the organisation of concerts of artists who were venerated internationally. Some of the live jazz sessions promoted by Club 49 and the Hot Club in this first stage were those of Bill Coleman, in November 1952, and Dizzy Gillespie, in February 1953. This music genre is outside the scope of the analysis in this thesis⁹⁵². However, we should focus on one of the centrepieces with which the events of the 1951–1952 season opened: the visit on 17 December 1951 of clarinetist Mezz Mezzrow and an ensemble that included trumpeter Lee Collins and drummer Zutty Singleton.

In reality, what is of most interest to us is not that Mezzrow's concert was a tremendous success with the public⁹⁵³, but the short text in the concert programme for this session. Among pages of advertisements and others with the performers' biographies, was an essential text to understand the organisers. The title of this text was, simply and plainly: "Club 49". This 38-line document, published in 1951, used assertive language that gave it the character of the avant-garde declarations that the members of the group admired so much. It could be considered the only (known) manifesto of Club 49.

Given that no author of the text was given, we do not know if it was written by one or more members. However, the fundamental ideas are already familiar to us and coincide with the position of ADLAN supported by J. Gomis, Prats and Sert. The text defended the vision of "culture" as a plural, dynamic phenomenon that, in accordance with modern western mentality, transformed by technology, should evolve and prosper. The role of Club 49 was to satisfy its members' curiosity about the current situation of art:

What is understood by "Culture" and in our case, as people of Latin countries, Western culture, is the sum of all the activities that in the sector of the spirit are inclined towards a coordinated aim of refinement and constant improvement. These diverse, varied and many expressions encompass all of man and influence him so that they form a mode and way of being that distinguishes an era. What is distinctive, therefore, in current man is curiosity, which, in the hands of technology, is increasingly extensive and varied. This curiosity of the spirit is what has brought together around CLUB 49 a group of different individuals, whose passions and concerns cover all sectors of the arts and literature, in order to, with mutual help and concourse, "be up to date" and capture in each moment the nuances of these forms of expression, which mark in this precise moment, in any part of the civilised world, the exact vibration and real progress. In reality, what they desire is to "be ahead". To understand the subtle aspects, which are otherwise subsequently the subject of miscellaneous news sections or commentary that is not always accurate⁹⁵⁴.

⁹⁵² For an approach to the jazz activities organised by Club 49, see: BIGORRA LÓPEZ 2010, BORRELL MORENO 2020.

⁹⁵³ PUJOL BAULENAS 2005, p. 272.

⁹⁵⁴ "Se entiende por 'Cultura' y en nuestro caso, como latinos cultura occidental, la suma de todas las actividades que en el sector del espíritu tienden a un fin coordinado de perfeccionamiento y superación constante. Estas manifestaciones diversas, variadas y múltiples, abarcan al hombre total y condicionándole llegan a formar un modo y una manera de ser que singularizan una época. Distintivo, por tanto del hombre actual es su curiosidad, cada vez, en manos de la técnica, más

HOT CLUB DE BARCELONA

Y

CLUB 49

Presentan a

MEZZ MEZZROW

con

ZUTTY SINGLETON

y

LEE COLLINS

Acompañados por

ANDRE PERSIANY

GUY LAFFITE

«MOWELI» JOSPIN

*

DIAS 17 Y 18 DE DICIEMBRE DE 1951 • A LAS 10,30 DE LA NOCHE

DOS UNICOS CONCIERTOS EN ESPAÑA EN
LA CASA DEL MEDICO

VIA LAYETANA, 31

HOT CLUB DE BARCELONA. — Pasaje Permanyer, 6, Torre

First page of the concert programme for the Mezz Mezzrow performance for the Hot Club of Barcelona and Club 49 in Barcelona, 1951 [*Hot Club de Barcelona y Club 49. Presentan a Mezz Mezzrow con Zutty Singleton y Lee Collins, La Casa del Médico, 17-18 December 1951, Josep Maria Mestres Quadreny Archive*].

CLUB 49

Se entiende por «Cultura» y en nuestro caso, como latinos cultura occidental, la suma de todas las actividades que en el sector del espíritu tienden a un fin coordinado de perfeccionamiento y superación constante. Estas manifestaciones diversas, variadas y múltiples, abarcan al hombre total y condicionándole llegan a formar un modo y una manera de ser que singularizan una época. Distintivo, por tanto del hombre actual es su curiosidad, cada vez, en manos de la técnica, más extensa y más variada. Esta curiosidad del espíritu ha sido la que ha unido en torno al CLUB 49 a un grupo de individualidades distintas, cuyas aficiones y preocupaciones abarcan todos los sectores de las artes y de las letras, para con la ayuda y el concurso mutuo «estar al corriente», captar en cada momento el matiz de estas manifestaciones, que marca en este preciso instante, en cualquier parte del mundo civilizado la vibración precisa y el progreso auténtico. En realidad lo que desean es «anticiparse». Conocer lo sutil, lo que no es sino tardíamente objeto de gacetiilla periodística o de comentario no siempre exacto. Así hace pocos días, la audición íntegra y comentada de la ópera de MENOTTI, que parece marcará surco perdurable y avance secular. Al primer Salón del JAZZ, que forma parte ya de los programas internacionales en que se registra el avance auténtico del arte. Las sesiones de cine de arte documental, en la que se dieron cinitas aún no proyectadas en la península y antes de su estreno en París. Sus excursiones a VALLS, a BERGA, a ver privilegiadamente la PATUM, maravilloso cuadro de color y de sensibilidad medieval. La organización de la exposición Pons, Tapias, Cuixart, la de escultura abstracta por primera vez en España solicitada después en Madrid y Bilbao, su organización de varias sesiones de poesía dialogada, sus recepciones a personalidades como Angel Ferrant, Alberto Sartoris y F. Poulenc etc. Sus proyectos para este curso en que todo lo que signifique apoyo al espíritu nuevo tiene su eco, su comentario y su realización.

La organización del Club es simple. Unos fundadores verdadero senado amigable que confiere dignidad a la agrupación. Un presidente que siempre ha estado en primera línea de la inquietud plástica, y unos socios que de manera cordial establecen pugna para aportar ideas, para trabajar cada uno llevando al acervo común su propio saber, sus propias relaciones, y cuando no, su invariable asistencia y calor a lo que se hace.

Y así el CLUB 49 tiene la sensación de «vivir su época» y «saber» lo que sucede en el mundo, que no es siempre lo que se imprime ni lo que se publica para el gran público «municipal y espeso» que tan acertadamente decía el poeta.

Manifiesto of the presentation of Club 49 to the public of Barcelona within the pages of the concert programme of the Mezz Mezzrow performance for the Hot Club of Barcelona and Club 49 in Barcelona, 1951 [*Hot Club de Barcelona y Club 49. Presentan a Mezz Mezzrow con Zutty Singleton y Lee Collins, La Casa del Médico*, 17-18 December 1951, Josep Maria Mestres Quadreny Archive].

Then, the text provided examples of the artistic interests of the group: the music of Menotti, jazz, the first showing of documentary films, excursions to Catalan municipalities such as Berga to attend La Patum—a traditional festival that brought together dance, music and fireworks—and the painting of young artists such as those of Dau al Set. In a few words, Club 49 stated that it had an objective: to support the “new spirit”⁹⁵⁵. Naturally, they were referring to their attraction to the immediate. Paradoxically, they used an expression that Charles-Édouard Jeanneret and Amédée Ozenfant had coined years earlier, in 1920, for the magazine *L’Esprit nouveau*, which at the time aimed to be an emblem of modernity.

The manifesto of Club 49 concluded by reiterating their desire to learn about the current cultural panorama and with a conceited aspiration: to distinguish themselves from the rest of the public, who they described with the help of Rubén Darío and his *Soneto autumnal al Marqués de Bradomín*: “And thus CLUB 49 has the sensation of ‘living in its era’ and ‘knowing’ what is happening in the world, which is not always what is printed or published for the ‘municipal and dense’ general public as the poet said so aptly”⁹⁵⁶. Without delay, all of these ambitions began to be met with an educational programme that would help the group’s members to understand and assess contemporary music.

Domesticate the avant-garde through the canon?

The “Anthology of contemporary music” (1952–1953)

On 16 January 1952, a cycle of listening sessions began that was entitled “Anthology of contemporary music from the First World War onwards”. The cycle consisted of ten listening sessions that were held every two weeks, from January to June 1952, in the premises of Club 49 in passatge Permanyer. The organisers of the cycle, who opened each session with a short commentary on the pieces, were Joaquim Homs (1906–2003) and Carles F. Maristany (1913–1985). They regularly brought together around twenty⁹⁵⁷ or thirty⁹⁵⁸ members at their events. This music initiative, which was unprecedented in Barcelona due to its full dedication to the twentieth century repertoire, served as a model for other “Anthologies” organised by the group. Examples are the anthologies directed by Alexandre Cirici to explain contemporary painting and sculpture, which began in December

extensa y variada. Esta curiosidad del espíritu ha sido la que ha unido en torno al CLUB 49 a un grupo de individualidades distintas, cuyas aficiones y preocupaciones abarcan todos los sectores de las artes y de las letras, para con la ayuda y el concurso mutuo ‘estar al corriente’, captar en cada momento el matiz de estas manifestaciones, que marca en este preciso instante, en cualquier parte del mundo civilizado la vibración precisa y el progreso auténtico. En realidad lo que desean es ‘anticiparse’. Conocer lo sutil, lo que no es sino tardíamente objeto de gacetilla periodística o de comentario no siempre exacto”, *Hot club de Barcelona y Club 49 presentan a Mezz Mezzrow: Casa del Médico, 17 y 18 de diciembre de 1951*. [concert programme], p. [10], Josep Maria Mestres Quadreny Archive, Barcelona.

⁹⁵⁵ “[...] espíritu nuevo”, *ibidem*.

⁹⁵⁶ “Y así el CLUB 49 tiene la sensación de ‘vivir su época’ y ‘saber’ lo que sucede en el mundo, que no es siempre lo que se imprime ni lo que se publica para el gran público ‘municipal y espeso’ que tan acertadamente decía el poeta”, *ibidem*.

⁹⁵⁷ Joaquim Homs to Robert Gerhard, Barcelona, 28 November 1954 [RIBÉ and HOMS FORNESA 2015, p. 67].

⁹⁵⁸ SACRISTÁN 1952.

1952 and April 1954, respectively, and the anthology led by Alfredo Papo on jazz, which began in January 1953.

Once again, modern music was chosen to lead the way in Club 49, probably due to the unflagging drive of Prats from this section of the association. However, Maristany stated that he had conceived the initiative. At the first listening session, on 16 January 1952, he said: "I cannot deny that the idea of giving, through records, a panoramic and quintessential image of the music of our times came from my head, and I proposed it to my friend Joan Prats"⁹⁵⁹.

The figures of Homs and Maristany as masters of ceremonies of the listening sessions guaranteed a spirit of continuity with ADLAN and Discòfils. We already described how Maristany acted as the host of private music meetings at his home, which formed part of the proposals of these friends of modernity before the Spanish civil war. But who was Maristany? The details of his biography are scarce. However, from a profile written by Paloma Ortiz-de-Urbina⁹⁶⁰, we know that Carles F. Maristany i Mathieu (1913–1985), who was recognised for being the founder of publishing house *Zodíaco* in the 1940s, came from a family with close ties to the culture of the time. His father was editor and Spanish poet Ferran Maristany i Guasch, while his mother Matilde Mathieu y Prats, an Argentinian of French origin, was closely linked to the intelligentsia and even acted as a patron. Prats soon became friend with Carles F. Maristany, probably due to their shared preference for avant-garde music, as Ricard Gomis recalled decades later:

[Prats] became a friend of Maristany, an intellectual who lived at Rambla de Catalunya 72; he was single, from a good family, he had financial means, he read a lot and was enormously interested in music. As he had Schoenberg at his house in Sant Pere de Ribes, he became a man given over to modern music, educated by Schoenberg⁹⁶¹.

There are photographs of Maristany with the Schoenberg and Gerhard couples dated 1932, which coincided with their stay at his family house in Sant Pere de Ribes⁹⁶². However, Maristany's delicate state of health often held back his involvement in artistic activities. In 1933, he was hospitalised in a sanatorium for lung diseases⁹⁶³, probably because he had contracted tuberculosis⁹⁶⁴. Then, from 1950 onwards, there is evidence of repeated mental

⁹⁵⁹ "[...] no puc negar que la idea de donar, per mitjà del disc, una imatge panoràmica i quintaessenciada de la música del nostre temps va néixer dins del meu cap, i la vaig proposar al meu amic Joan Prats", MARISTANY 2001, p. 25.

⁹⁶⁰ ORTIZ-DE-URBINA 2020, p. 76.

⁹⁶¹ "[Prats] es va fer amic de Maristany, un intel·lectual que vivia a la rambla de Catalunya 72; era solter, de bona família, tenia mitjans, llegia molt i li interessava enormement la música. Com que va tenir Schönberg a la seva finca de Sant Pere de Ribes, va esdevenir un home lliurat a la música actual, educat per Schönberg", BORRÀS 1995, p. 13.

⁹⁶² ORTIZ-DE-URBINA 2020, p. 71.

⁹⁶³ Robert Gerhard to Arnold Schoenberg, Barcelona, 6 August 1933 [ORTIZ-DE-URBINA 2020, p. 125].

⁹⁶⁴ BORRÀS 1995, p. 15.

CLUB 49

DEL HOT CLUB DE BARCELONA



ANTOLOGÍA DE LA MÚSICA CONTEMPORÁNEA
DESDE LA PRIMERA GUERRA MUNDIAL

En dos ciclos, seleccionados por JOAQUÍN HOMS, compositor y C. F. MARISTANY

PRIMER CICLO DE DIEZ CONCIERTOS

ENERO - MAYO DE 1952

Cover of the leaflet presenting the Anthology of Contemporary Music selected by Joaquim Homs and Carles F. Maristany for Club 49 in 1952 [*Antología de la Música Contemporánea desde la Primera Guerra Mundial, Club 49 del Hot Club de Barcelona*, January-May 1952, Helena Martín-Nieva Collection].

health crises⁹⁶⁵, which greatly saddened Maristany's friend Joaquim Homs⁹⁶⁶. Maristany always stayed in touch with Homs, whose collaboration in these difficult moments led to one of the most relevant pieces in the religious repertoire of the twentieth century in Catalonia: *Via Crucis* (1956) by Homs with texts by Maristany. After the Spanish Civil War, Robert Gerhard referred to both as "my students"⁹⁶⁷. For this reason, Prats must have considered that the tandem of Homs-Maristany would be very appropriate to lead the cycle of Club 49 on contemporary music.

More information is available on the composer Joaquim Homs (1906-2003) than on Maristany⁹⁶⁸. The industrial engineer Homs was a student of Gerhard during the Spanish Republic. After the Spanish Civil War, Homs was forced to stay in Valencia for several years as a purging measure of the Franco regime. Homs was one of Gerhard's loyal connections in Barcelona during the maestro's exile. Homs's discreet, even timid character did not stop him from occupying a leading position in many of Club 49's music activities, especially during the 1950s, given his commitment to avant-garde music and his dedication as a composer. The good understanding between Prats and Homs was well established, as it had begun during Homs's youth. However, later it was Gerhard who often acted as the link between them. This is what Homs recalled, years later:

After the war, Joan Prats came to the house on many Sundays to play music, but I had known him long before. On completion of upper secondary school, I did eight years of cello and Prats had heard me play. I remember as if it were today that soon after I had come back from Vienna and Berlin, there was a concert of Gerhard at Musica de Camera. It was December 1929, and the audience was astonished by a semi-dodecaphonic quintet, but Joan Prats had a great time⁹⁶⁹.

To calm the public's reaction to modern music, Club 49 opted for education as a fundamental strategy: this was one of the aims of the explanatory presentations that preceded the contemporary music listening sessions. In turn, enjoying these records was the aim of many group members who were already committed supporters of the most modern compositions. Prats, Homs and Maristany were not alone in their passion. They had the material support of Casadevall, as indicated by Homs when he appraised the listening sessions and referred to the links between them:

I met them [Maristany and Prats] just before the Civil War, through Robert Gerhard. And, when I came back to Barcelona, I had the opportunity to become friends with them again. The former, who was very

⁹⁶⁵ For a different opinion of Maristany's behaviour at the end of the 1950s, see SOLER 2014, p. 339, 370.

⁹⁶⁶ Joaquim Homs to Robert Gerhard, Barcelona, 25 June 1950, June 1952 (draft), 12 January 1953, 12 July 1954, 18 February 1955 [RIBÉ and HOMS FORNESA 2015, p. 49, 54, 58, 64, 70].

⁹⁶⁷ Robert Gerhard to Arnold Schoenberg, Cambridge, 19 December 1949 [ORTIZ-DE-URBINA 2020, p.172].

⁹⁶⁸ BARCE 1961, ALBET 1968, BENET 1968, HOMS FORNESA 1988, HOMS 1989, CASANOVAS and LLANAS 1996, ROMANÍ 2004, TAVERNA-BECH 2006, HOMS FORNESA 2007, HOMS FORNESA 2013, GARROBÉ 2015.

⁹⁶⁹ "Després de la guerra Joan Prats venia molts diumenges a casa a fer música, però jo el coneixia de molt abans. Després d'acabar el batxillerat, vaig fer vuit anys de violoncel i en Prats encara me l'havia sentit tocar. Recordo com si fos ara que quan feia poc que jo havia tornat de Viena i Berlín, hi va haver un concert de Gerhard a Musica de Camera. Era el desembre del 1929 i el públic estava esperat per un quintet semidodecàfonic, però Joan Prats s'ho passava d'allò més bé", BORRÀS 1995, p. 23.



Top, from left to right, Matilde Mathieu (mother of Carles F. Maristany), Gertrud Schoenberg, Arnold Schoenberg, Carles F. Maristany and Poldi Gerhard, wife of Robert Gerhard, at the Maristany's house in Sant Pere de Ribes in 1932 [ORTIZ-DE-URBINA 2020, p. 71]. Bottom, from left to right, Joan Prats, Joaquim Homs, Poldi Gerhard, Joaquim Gomis and Robert Gerhard in the Casa Costa restaurant of Barceloneta, in 1948 [HOMS FORNESA 2007, p. 40].

cultured in literature and music, had founded the publishing house *Zodiaco* at that time, along with his friend Martí de Riquer and they commissioned my wife, Pietat Fornesa, to illustrate two books. Years later, Maristany was in contact with the painters of *Dau al Set* (1948) and with the founders of *Club 49*, who were initially focused on promoting the renewed visual arts. Subsequently, from 1952, due to the ability of one of the main members of the *Hot Club* (Pere Casadevall) to import microgroove records, it was decided to organise annual series of concerts dedicated to knowledge and dissemination of contemporary music⁹⁷⁰.

Homs and Maristany supported the need to find out about and disseminate contemporary music. They bemoaned the public's lack of culture and its disdain for the musical repertoire of recent decades. The first example of their discourse of dissent was contained in the printed programme that announced the general plan for the first cycle of listening sessions, dated 1952:

Our city does not know much about contemporary music. The unpopularity of the advanced art of our century is clearly an international phenomenon. However, it is exacerbated among us due to a cultural life that is quantitatively less intense than in the great capitals of Europe and the United States. Many important compositions are not known here at all, while fortuitous circumstances have sometimes meant that mediocre works can be performed that, due to the lack of concerts, could appear to be representative⁹⁷¹.

Which mediocre works were Homms and Maristany referring to? There were very few opportunities to perform modern works in Barcelona. Were they criticising the programme of the patron Bartomeu? It seems unlikely that members of the music section of *Club 49* would criticise these concerts, as they paid tribute to Bartomeu⁹⁷² and many of the club's members, including Joan Prats, regularly attended Bartomeu's music evenings. Were the premieres of the *Manuel de Falla Circle* mediocre? It would also be surprising if *Club 49* went against the *Institut Français*, with whom they had collaborated on various occasions and who they thanked publicly for the provision of records for some of their concerts. It is perhaps significant that neither Homms nor Maristany formed part of the *Manuel de Falla Circle* but this could have been due to the generational difference, particularly in the case

⁹⁷⁰ "[A Maristany i Prats] els havia conegut poc abans de la guerra civil, per mitjà de Robert Gerhard. I, en tornar a Barcelona, vaig tenir l'ocasió de reprendre l'amistat amb ells. El primer, posseïdor de gran cultura literària i musical, havia fundat en aquells temps l'Editorial del *Zodiaco*, juntament amb el seu amic Martí de Riquer i encarregaren la il·lustració de dos llibres a la meua muller, Pietat Fornesa. Anys després, Maristany es relacionà amb els pintors de *Dau al set* (1948) i amb els fundadors de *Club 49*, que es dedicà inicialment a la promoció d'arts plàstiques renovadores i, posteriorment, a partir del 1952, gràcies a les facilitats d'un dels principals membres del *Hot Club* (Pere Casadevall) per a importar discs microsols, es decidí organitzar tandes anuals de concerts dedicats al coneixement i divulgació de la música contemporània", Homms FORNESA 2007, p. 52–53.

⁹⁷¹ "Nuestra ciudad conoce mal la música contemporánea. La impopularidad del arte avanzado de nuestro siglo ha sido, sin duda, un fenómeno de carácter internacional. Pero se halla agravado entre nosotros por una vida cultural cuantitativamente menos intensa que en las grandes capitales de Europa y Norteamérica. Bastantes composiciones importantes se desconocen aquí en absoluto, mientras que circunstancias fortuitas hacen a veces posible la ejecución de obras mediocres que, en virtud de la rareza de audiciones, pueden parecer representativas", *Antología de la música contemporánea desde la Primera Guerra Mundial, Primer ciclo de diez conciertos, enero-mayo de 1952, Club 49 del Hot Club de Barcelona* [leaflet], p. [2], Helena Martín-Nieva Collection.

⁹⁷² *Club 49* organised a dinner-tribute to Josep Bartomeu on 24 March 1954 at the *Boliche* restaurant of Barcelona. *Sopar d'homenatge a Josep Bertomeu* [sic], *Club 49 del Hot Club de Barcelona, 24 March 1954* [invitation card], Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

of Homs. Would Messiaen's works that had been played in Barcelona three years earlier be considered mediocre? It is true that in the "Anthology of contemporary music" listening sessions that continued until 1962, Homs-Maristany never programmed even one work by Messiaen⁹⁷³. However, we do not have irrefutable evidence to validate this hypothesis. We could continue with our suppositions and wonder whether Homs-Maristany defined *Concierto de Aranjuez* (1939) by Rodrigo as mediocre, or the *Sinfonía mediterránea* (1949) by Montsalvatge, both of which were performed at the Palau de la Música Catalana in the same year that Messiaen was performed⁹⁷⁴. In any case, it is impossible with the evidence that we have to identify which "mediocre works" they referred to.

In contrast, we do know the "important compositions" that were supported through the "Anthology" of Homs-Maristany. All we have to do is examine the list of listening sessions that were programmed. On the one hand were works by Schoenberg and the Second Viennese School, on the other, Stravinsky. Complementing these two music paths were works by Bartók, Hindemith and Milhaud. This approach to the avant-garde was similar to that of Bartomeu-Bodmer, although with three nuances. The first difference is Homs-Maristany's predilection for Darius Milhaud (1892–1974); they defended the value of his daring polytonality⁹⁷⁵. Second, there was no sign of Britten (and even less of Menotti) in the sessions, which merited an observation by Maristany in his presentation of the Anthology. Regarding Benjamin Britten (1913–1976), Maristany stated that: "he is not in the first cycle of concerts because currently he is only thirty-eight years old, and we preferred to start with the acclaimed"⁹⁷⁶. However, ten years later, at the end of all the Anthology sessions, Homs-Maristany still had not programmed the British composer but had included younger composers such as Karlheinz Stockhausen (1928–2007)⁹⁷⁷. Third, few local composers were included. This could have been justified by the lack of recordings on vinyl, but Homs-Maristany made an effective excuse: "They have been excluded from the cycle to form a separate chapter on living Spanish composers"⁹⁷⁸. However, two record-listening sessions were programmed on Falla, *El retablo de maese Pedro* (1923) and the *Concerto para clavecín* (1926). Later, from 1955 onwards, the "Anthology" also included several listening sessions on Gerhard.

⁹⁷³ During the twenty-one years of life of Club 49 only two pieces by Messiaen were programmed: on 16 March 1951, before the start of the "Anthology of contemporary music" by Homs and Maristany, Josep Casanovas had provided commentary for a record-listening session in which *Visions de l'Amen* (1943) by Messiaen was played. Much later, in the organ concert of "Música Oberta" on 7 March 1962, Montserrat Torrent performed *Livre d'orgue* (1952).

⁹⁷⁴ MARTORELL 1995, p. 206.

⁹⁷⁵ MARISTANY 2001, p. 37.

⁹⁷⁶ "[...] no figura en el primer ciclo de concerts perquè actualment només té trenta-vuit anys, i hem preferit començar pels consagrats", *ibidem*, p. 28.

⁹⁷⁷ The specific case of the composer Benjamin Britten and the dissemination of his music by foreign culture institutes, Josep Bartomeu, Club 49 and Juventudes Musicales, is addressed later on in this study.

⁹⁷⁸ "Se han excluido del ciclo, por formar capítulo aparte, los compositores españoles vivientes", *Antología de la música contemporánea desde la Primera Guerra Mundial, Primer ciclo de diez conciertos, enero-mayo de 1952, Club 49 del Hot Club de Barcelona* [leaflet], p. [2], Helena Martín-Nieva Collection.

To recapitulate, what strategy did Homs-Maristany follow in the first cycle of the “Anthology of contemporary music”? First, they organised the content of the sessions in chronological order, starting from the 1910s, just before the outbreak of the First World War, and up until the 1940s, which was immediately after the Second World War. In his initial speech, Maristany offered a dual description of the type of music that was going to be the subject of Club 49’s listening sessions: “Needless to say, contemporary music is the music of our time. However, it is also the right music of our time, which reflects specific problems of our era”⁹⁷⁹. Fortunately, he ventured to state more clearly, in a general way, which composers he was referring to, specifically those who, “more or less radically, reacted against the aesthetic standards of the period of Debussy and Strauss”⁹⁸⁰.

This hierarchy of true values was chosen based on literature that Maristany alluded to in his opening speech, although without specifying the sources:

The literature that I could access is not particularly extensive but is, I believe, sufficient. Above all, I have been able to read or leaf through general overviews of contemporary music that are Spanish, Italian, Swiss, French, English or North American, some of which are completely up to date. In addition, I have been able to find first-class monographs on music, with a catalogue of all the works and a detailed analysis of the most important⁹⁸¹.

In addition, correspondence from two years later, when Maristany was suffering from serious health problems, shows that Homs also asked Gerhard for advice on the latest contemporary records that had been released in the United Kingdom, which could be suitable for incorporation into the listening sessions of Club 49⁹⁸². In fact, Gerhard’s early advice was evident from the first opening speech given by Maristany⁹⁸³. The second name that was mentioned explicitly in this introductory talk was that of critic and music theorist Adolfo Salazar (1890–1958)⁹⁸⁴, who had already taken part in the Discòfils listening sessions.

With a drawing by Antoni Tàpies printed on the event’s programme, on the night of 16 January 1952, Club 49 started the listening sessions of the “Anthology of contemporary

⁹⁷⁹ “La música contemporània és, no cal dir-ho, la música del nostre temps. Però és, a més, la música pròpia del nostre temps, la que respon a problemes específics de la nostra època”, MARISTANY 2001, p. 28.

⁹⁸⁰ “[...] más o menos radicalmente, reaccionan contra las normas estéticas de la época de Debussy y Strauss”, *Antología de la música contemporánea desde la Primera Guerra Mundial, Primer ciclo de diez conciertos, enero-mayo de 1952, Club 49 del Hot Club de Barcelona* [leaflet], p. [3], Helena Martín-Nieva Collection.

⁹⁸¹ “No és que hagi pogut disposar d’una bibliografia gaire extensa, però sí, em sembla, de la necessària. Sobretot, he pogut llegir o fullejar panorames generals de la música contemporanis, espanyols, italians, suïssos, francesos, anglesos i nord-americans, alguns completament al dia. També he pogut disposar de monografies sobre els músics de primer rengle, amb catàleg de totes les seves obres i anàlisi detallada de les més importants”, MARISTANY 2001, p. 27.

⁹⁸² Joaquim Homs to Robert Gerhard, Barcelona, 28 November 1954 [RIBÉ and HOMS FORNESA 2015, p. 68].

⁹⁸³ MARISTANY 2001, p. 30.

⁹⁸⁴ *Ibidem*, p. 29. We can assume that Maristany took as a basic reference work the book *La música moderna* that Adolfo Salazar published, when he was in exile, for Editorial Losada in Buenos Aires, 1944. Here we can find a coinciding interest in highlighting the figures of Milhaud and Bartók, and the importance of Hindemith’s contribution is played down, SALAZAR 1944.

music from the First World War onwards". The session was focused on the 1910s with compositions in the following order: *Parade* (1916) by Erik Satie, *Sechs kleine Klavierstücke* op. 19 (1911) and *Pierrot lunaire* op. 21 (1912) by Arnold Schoenberg, and *Le sacre du printemps* (1913) by Igor Stravinsky. The programme honoured Maristany's promise of offering the most "classic" avant-garde music, in the sense that it was recognised. Although that night the records could not visually transmit the intensity and obstinate expressive contrast of the three main works, Tàpies's illustration did manage to draw the attendees' attention to the "wolfish", wild nature of the music. Tàpies had drawn a self-portrait with his future wife, Teresa Barba; four enormous dark eyes and her hands, like delicate claws, with the capacity to suggest the gestural singularity of contemporary ballet, and the faltering voice of the *Sprechstimme* style.

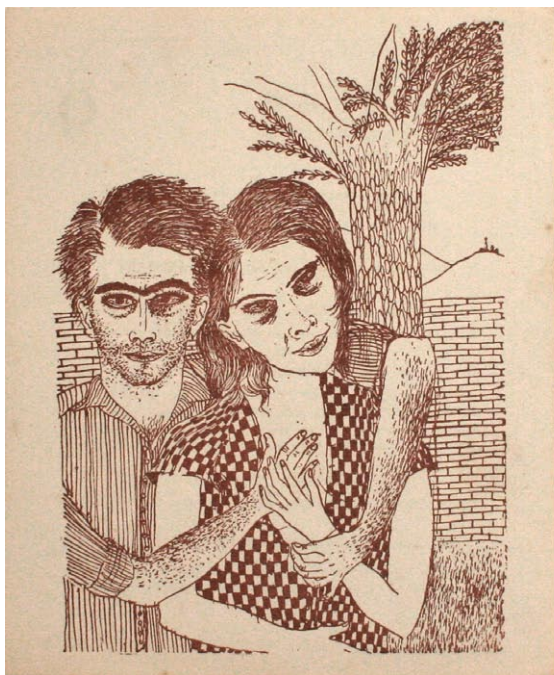
The immediate impact of the first cycle of Homs-Maristany's "Anthology" is difficult to measure, like other activities of Club 49. For one thing, its direct influence was limited to a small audience, as the listening sessions were for members only. Maristany noted this in his opening speech, when he described the audience: "an extraordinary small minority of people, as extraordinarily small as extraordinarily determined to sail—however they can, if not on an ocean liner, then on a boat—against this current of routine, indifference, narrowness or, to say it with one chosen word, artistic poverty that surrounds us"⁹⁸⁵. At that time, material limitations forced them to resort to record listening—so sailing on a boat. However, in a few months the opportunity arose for the same advanced music to catch them on an ocean liner. In the next chapters, we will suggest that the first cycle of Anthology may have had a decisive influence on Bartomeu, to the extent that it could have inspired one of his concert cycles, that of the year 1953–1954 on Schoenberg and his school.

We are fortunate to have an excellent review that recounts the atmosphere in the listening sessions of the first cycle of "Anthology". It was written by Manuel Sacristán (1925–1985), an influential philosopher and very early transmitter of Marx's works in Spain, for the journal *Laye*, a periodic publication that was accepted by the regime and aspired to an integral, rigorous and critical culture⁹⁸⁶. Normally, the events of Club 49 that were organised by and for members escaped the notice of the press, and even received less attention than Bartomeu's concerts. In this case, Sacristán described the listening sessions at an early stage, in 1952. He characterised the audience and joked about one of the sessions:

It was the moon that enjoyed the "Anthology of Contemporary Music" offered by Club 49. Although it is true that at some point—during the third concert—the sun was about to appear in the last beats.

⁹⁸⁵ "[...] una extraordinàriament petita minoria de persones, tan extraordinàriament petita com extraordinàriament decidida a navegar —com sigui, si no es pot amb transatlàntic, amb barca— contra aquest corrent de rutina, d'indiferència, d'estretor, o, per dir-ho amb una paraula escollida, de misèria artística que ens envolta", MARISTANY 2001, p. 26.

⁹⁸⁶ GRACIA 2006, p. 185–199.



CLUB 49 **9**
 DEL HOT CLUB DE BARCELONA

PRIMER CONCIERTO
 de la Antología de la Música Contemporánea desde la Primera Guerra Mundial

Introducción general al ciclo por C. F. MARISTANY

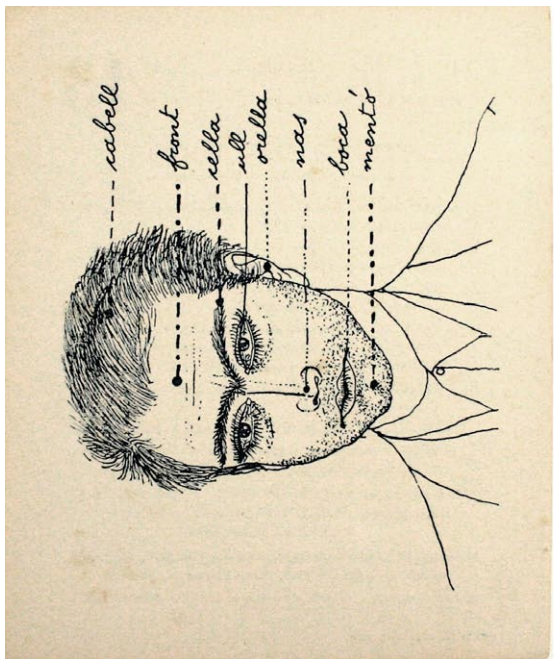
I
 ERIK SATIE (1866-1926) Última época
 PARADE, ballet realista de Jean Cocteau (1918)

II
 ARNOLD SCHOENBERG (1874-1951)
 SEIS PEQUEÑAS PIEZAS PARA PIANO, Op. 19 (1911)
 PIERROT LUNAIRE, 21 poemas de Albert Giraud, para recitante y cinco instrumentos: piano, violín o viola, violoncelo, flauta o flautín y clarinete o clarinete bajo (1912)

III
 IGOR STRAWINSKY. (1882)
 LE SACRE DU PRINTEMPS, ballet (1913)

Discotecas: JOAQUÍN GOMIS y PEDRO CASADEVALL.
 Miércoles, 16 de enero de 1952, a las diez y cuarto de la noche, en el local social del Club, Pasaje Permanyer, 6, torre

DIBUJO DE ANTONIO TAPIES



CLUB 49 **13**
 DEL HOT CLUB DE BARCELONA

TERCER CONCIERTO
 de la Antología de Música Contemporánea

1. - HINDEMITH. - "Kleine Kammermusik", op. 24, n.º 2, para quinteto de viento (1923).
2. - STRAVINSKY. - "Histoire du soldat", suite de concierto para pequeño conjunto instrumental (1918).
3. - MILHAUD. - Dos "Saudades do Brazil" (Sorocaba y Sumare) op. 67, para piano (1921).
4. - POULENC. - "Mouvements Perpétuels" para piano. POULENC. - "Le Bestiaire", 6 poemas de Guillaume Apollinaire, para canto y piano (1918).
5. - PROKOFIEFF. - "Concierto núm. 3 en do, para piano y orquesta" (1921).
6. - HONEGGER. - "Pacific 231", movimiento sinfónico (1923).
7. - BERG. - Suite de concierto de la ópera «Wozzeck», texto de Ludwig Büchner, para soprano y orquesta (1922).

Comentarios de JOAQUÍN GOMIS y C. F. MARISTANY
 Discotecas del «INSTITUT FRANÇAIS» en Barcelona y de PEDRO CASADEVALL.

Miércoles, 13 de febrero de 1952, a las diez y media de la noche, en el local social del Club, Pasaje Permanyer, 6, torre
 Se ruega puntual asistencia, debido a la duración del programa.

DIBUJO DE ANTONIO TAPIES

Two record-listening programmes of the Anthology of Contemporary Music by Joaquim Homs and Carles F. Maristany for Club 49 in 1952 [*Primer concierto de la Antología de Música Contemporánea, Club 49 del Hot Club de Barcelona*, 16 January 1952; *Tercer concierto de la Antología de Música Contemporánea, Club 49 del Hot Club de Barcelona*, 13 February 1952, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

However, they were exceptional nights in which the honourable music lovers devotedly overcame any tiredness⁹⁸⁷.

The marathon third listening session, held on Wednesday 13 February 1952, consisted of the following programme: *Kleine Kammermusik for wind quintet* op. 24 no. 2 (1922) by Hindemith; *Saudades do Brasil* op. 67 (1920) by Milhaud; *Mouvements perpétuels* (1918) and *Le Bestiaire* (1919) by Poulenc; *Histoire du soldat* (1918) by Stravinsky; third movement of the *Piano Concerto No. 3 in C* op. 26 (1921) by Prokofiev; *Pacific 231* (1923) by Honegger; and *Drei Bruchstücke aus 'Wozzeck'* (1922) by Berg. To be able to play some the works, the organisers had to knock on the doors of the Institut Français's record collection: "Finally, we must thank the Institut Français that has lent us an excellent edition of *Le Bestiaire* by Poulenc, and another satisfactory edition of the *Symphonie [no 2] pour cordes [et trompette ad libitum]* by Honegger"⁹⁸⁸. As usual, the audience was invited at ten thirty at night, as stated in the concert programme that also has an illustration by Tàpies showing another self-portrait of his, in which each feature is accompanied by the corresponding Catalan word for it: hair, forehead, ear, eye, nose, mouth and chin. It is as if the drawing were trying to recompose the head of the exhausted members of Club 49, reorient them, show them the way, after having been subjected to this prolonged shake up of modern music.

Sacristán's appraisal of the "Anthology" audience and of the general attitude of hostility towards avant-garde music, is in line with Maristany's reflections that we examined above:

The interesting concerts of Club 49 take place with an audience of thirty people, more or less. Such low attendance does not indicate, unfortunately, that the people of Barcelona are so familiar with the "Concierto para clavicémbalo" or the "Retablo de Maese Pedro" that a new listening session could be too much for them. Instead, it shows that the music of the 1920s continues to be for most of our fellow music loving citizens an "innovation" that is not very agreeable⁹⁸⁹.

Did the Anthology get the members of Club 49 to sympathise with contemporary music? It clearly did, as the listening sessions continued accompanied occasionally by concerts of modern works. Homs led the organisation of the events, while Maristany was less involved due to his medical problems, mentioned above. The best evaluation of the first cycle took place on 4 June 1952, in the tenth session, the last in the season. At this event, four works were offered from the 1940s in this order: *Petite symphonie concertante* op. 54 (1946) by Frank Martin, *Service sacré pour le samedi matin* op. 279 (1947) by Milhaud, *Piano Concerto*

⁹⁸⁷ "Ha sido la luna quien ha disfrutado de la 'Antología de la Música Contemporánea' ofrecida por el Club 49. Bien es verdad que alguna vez – durante el tercer concierto – el sol ha estado a punto de asomarse a los compases postreros. Pero han sido noches excepcionales en las que los honrados melógrafos superaron devotamente todo cansancio", SACRISTÁN 1952, p. 101.

⁹⁸⁸ "No ens queda sinó agrair a l'Institut Francès que ens hagi deixat una edició excel·lent de *Le Bestiaire*, de Poulenc, i una altra, satisfactòria, de la *Simfonia per a instruments de corda* d'Honegger", MARISTANY 2001, p. 40.

⁹⁸⁹ "Los interesantes conciertos de Club 49 se dan ante treinta personas poco más o menos. Tal floja asistencia no indica, desgraciadamente, que los barceloneses se sepan ya tan de memoria el 'Concierto para clavicémbalo' o el 'Retablo de Maese Pedro', que una nueva audición pueda resultarles pesada. Nos dice, por el contrario, que la música del año veinte sigue siendo para la mayoría de nuestros conciudadanos filarmónicos una 'novedad' poco grata", SACRISTÁN 1952, p. 184.

No. 3 in E major (1945) by Bartók, and *Orpheus* (1947) by Stravinsky. The programme for the event included a photograph of a sculpture by Ángel Ferrant, one of the artists who was most admired by Club 49, on whom various activities had been carried out in the first actions of the group⁹⁹⁰. In this session, the most famous work by Martin—a composer who was not known in Barcelona—was performed, and one of the religious works by Milhaud. According to the organisers, this showed that the contemporary language was also ideal to musically express spiritual devotion. Before the start of the listening sessions, Maristany and Homs (it is difficult to separate their voices) reflected on all the works that had been listened to in the five months of listening sessions, challenging the clichés that were usually attributed to contemporary music:

Putting aside your tastes or personal preferences, I believe you will all agree that this panorama, far from being bleak, as imagined by a considerable proportion of badly informed opinion makers, is in reality of great richness. The works that we have listened to show a wide, varied range of styles, characters and expressive intentions, which I do not hesitate to say have never coexisted in another period of time of a similar duration⁹⁹¹.

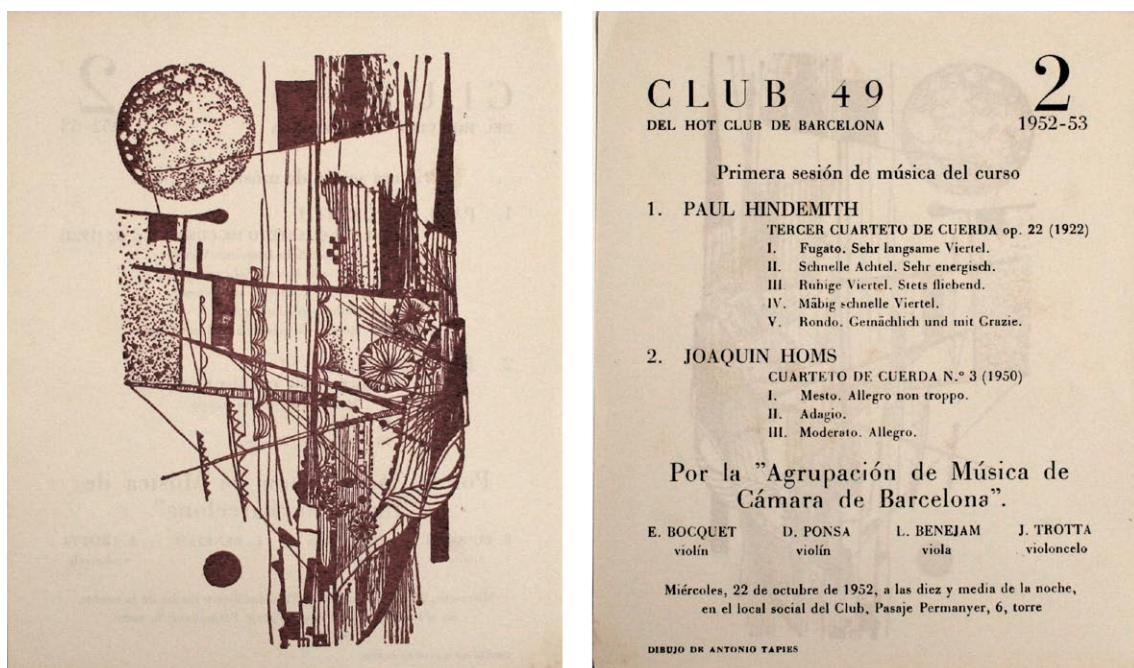
Then, in the same speech of June 1952, Maristany and Homs ventured to outline the common features of the varied contemporary music language, and argued that certain fundamental characteristics could be identified, despite the enormous diversity of creative strategies. In a masterful demonstration of synthesis and command of the modern compositional panorama, they referred, among other aspects to some of the keys to understanding this repertoire. First, they mentioned the radical change in the notion and use of consonance and dissonance, to allow all associations between sounds: “The idea that a fundamental basic sound regulates the construction and succession of chords—that is, the concept of tonality—has undergone a profound change”⁹⁹². In addition, melody had gained unprecedented freedom as it had been dissociated from the diatonic and tonal nature, become more flexible and broadened extraordinarily. Rhythm had been enriched with contributions from popular and Non-Western music, and asymmetric, complex patterns prevailed, as well as the juxtaposition of opposing rhythms. Maristany and Homs concluded the first cycle of the “Anthology” by indicating, with clarity, what they considered the Achilles’ heel of contemporary music:

The wide range of trends that can be observed in contemporary music works correspond to various potential solutions to the fundamental problem of reconciling the great freedom achieved with the

⁹⁹⁰ A reception was organised in honour of Ángel Ferrant on 6 December 1950, in the premises on passatge Permanyer. Attendees included Alexandre Cirici. A little later, on 13 January 1951, Club 49 organised a collective exhibition “Ferrant, Ferreira, Oteiza, Serra” in the Galeries Laietanes of Barcelona. *Recepció d'Àngel Ferrant, Club 49, 6 December 1950* [invitation card], Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona; Galerías Layetanas: 4 Escultores... 1951.

⁹⁹¹ “Deixant de banda els vostres gustos o preferències personals, crec que tots estareu d'acord a constatar que aquest panorama, lluny de ser desolador, com s'imagina un extens sector d'opinió, mal informat, és en realitat d'una magnífica riquesa. Les obres que hem sentit mostren una gamma extensa i variada d'estils, caràcters i intencions expressives, que no dubto a afirmar que no han coexistit mai en un altre període de temps de duració similar”, Homs 2001, p. 145.

⁹⁹² “La idea que un so bàsic fonamental reguli la construcció i la successió d'acords —és a dir, el concepte de tonalitat— ha experimentat una profunda alteració”, *ibidem*, p. 146.



Top, record-listening programme for the last concert of the Anthology of Contemporary Music by Joaquim Homs and Carles F. Maristany for Club 49 in 1952. There are several versions of the document as Joan-Josep Tharrats used various photographs of the sculptures of Ángel Ferrant for the front page of the programme [*Décimo concierto de la Antología de Música Contemporánea, Club 49 del Hot Club de Barcelona*, 4 June 1952, Fundació Tàpies Archive, Barcelona]. Bottom, concert programme with works by Paul Hindemith and Joaquim Homs performed by the Agrupació de Música da Camera de Barcelona in 1952 [*Primera sessió de música del curso, Club 49 del Hot Club de Barcelona*, 22 October 1952, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

expression of “veritable need”. In fact, when everything is possible, nothing seems necessary. This is the great problem⁹⁹³.

Given the talent, involvement and knowledge of Maristany and Homs as disseminators of a repertoire that was so thorny and reviled by the public, we wonder what would have happened if Maristany’s health had permitted him to continue with his task of dissemination? Undoubtedly, Maristany would have been, along with Prats and Homs, the prototypical presenter and instructor of the music section of Club 49. In any case, the “Anthology” continued with dynamism. It emphasised its interest in the energetic experimentation of authors such as Cage and Varèse, at the same time as it deepened knowledge of Bartók, by programming all of his string quartets, and the complete works of Anton Webern.

Although we have noted that the first cycle of “Anthology” did not enable local works to be heard, Homs’s music was present at Club 49 some months after the record-listening sessions in the initial cycle had finished. It seems that the composer waited to share his own music until the members had completed the basic training of the first cycle, which was so pedagogical and well-structured that it would presumably have prepared the audience. On 22 October 1952 and 13 May 1953, two live concerts were held in the club’s premises with the following programmes. The first was comprised of *4. Streichquartett op. 22* (1921) by Hindemith and *Quartet de corda No. 3* (1950) by Homs. The second was for voice and piano, with a performance by Homs himself at the instrument. It contained vocal pieces by Milhaud, specifically fragments of *Alissa op. 9*, song cycle for soprano and piano (1913, revised 1930), with words by André Gide and two of his *Chants populaires hébraïques for voice and piano or orchestra op. 86* (1925). The works played by Homs were *Poemes de Josep Carner* (1935) and *Cementiri de Sinera* (1952), on poems by Salvador Espriu. In both cases, Homs paired his works with those of two of the composers who had been played most in the listening sessions. Was he suggesting that the quality of his output was comparable to that of the canon that was supported in the “Anthology”? The same works were performed some months earlier at Bartomeu House⁹⁹⁴ and, in the case of the quartet by Homs, with the same performers. This again highlights the common interests of the allies in our chapters.

Finally, Tàpies’s illustration that accompanied the concert programme for the string quartets showed the predilection for the artist, as noted above. Other concert programmes included drawings by Joan Ponç, Santi Surós, Joan-Josep Tharrats, etc. However, the more marked insistence on Tàpies was associated with Club 49’s enthusiastic support in the 1950s

⁹⁹³ “La gran varietat de tendències que es poden observar en les obres musicals contemporànies correspon a les diverses solucions possibles al problema fonamental de conciliar la gran llibertat aconseguida, amb l’expressió d’una ‘veritable necessitat’. De fet, quan tot és possible, res no sembla necessari. Aquest és el gran problema”, *ibidem*, p. 147.

⁹⁹⁴ Performances at Bartomeu House took place on the following dates: on 1 March 1952, the *4. Streichquartett op. 22* (1921) by Hindemith was performed. On 24 May 1952, the *Quartet de corda No.3* (1950) by Homs was played by the same performers, the Agrupació de Música da Camera de Barcelona; during 1953-1954 songs by Milhaud were performed with the same soprano, Montserrat Sans, but we do not know the exact date. On 12 January 1952, the same songs by Homs were played, although with different performers.

of *Dau al Set*, which dated back to the origins of the group. For example, the exhibition *Tàpies, Cuixart, Ponç* at the Galerías Sapi, in Mallorca in February 1950, was organised by Cobalto 49. We could also recall the works by Tàpies in the Galerías Laietanes (Barcelona) that opened on 28 October 1950 and 3 May 1952. The members' fascination with Tàpies's Informalism would lead them to organise more activities on his work in the future. Other evidence of the connection with *Dau al Set* is the fact that Club 49 commissioned to design their invitation cards and concert programmes the *Dau al Set* artist Joan-Josep Tharrats (1918–2001), at least from the period 1951–1952. Often Tharrats illustrated the back of the invitation cards with drawings taken from the *Dau al Set* magazine.

In conclusion, in 1961, at a talk for *Juventudes Musicales*, Homs reviewed the past decade to appraise his participation in the “Anthology”. He did not hide his satisfaction with the legacy left in the city by those singular monographic listening sessions, which were unprecedented in Barcelona. These sessions opened up a path that other allies of contemporary music decided to take, replicating the same format: listening to a record with commentary by an expert. One of the institutions that kept the flame burning was precisely the recently founded *Juventudes Musicales*:

In 1951, commissioned by Club 49 and using the extensive record collection that has been gathered by one of its directors, D. Pedro Casadevall, I had the opportunity to organise with my friend Carlos F. Maristany an anthology that was quite complete and balanced on music from the first half of our century, in ten long sessions. This cycle was extended and became more specialised in successive years, and through the listening sessions with commentary on the works, effective dissemination of contemporary music was started, which in recent years has been continued in other circles, especially in *Juventudes Musicales*⁹⁹⁵.

⁹⁹⁵ “En 1951, por encargo del Club 49 y contando con la extensa discoteca que había logrado reunir uno de sus directivos, D. Pedro Casadevall, tuve la oportunidad de poder organizar con mi amigo Carlos F. Maristany una antología bastante completa y equilibrada de la música de la primera mitad de nuestro siglo, en diez nutridas sesiones. Este ciclo se fue ampliando y especializando en años sucesivos, y a través de las audiciones comentadas de las obras se inició una eficaz divulgación de la música contemporánea que durante los últimos años ha sido proseguida en otros círculos, especialmente en *Juventudes Musicales*”, HOMS FORNESA 2007, p. 27.

Allies behind the barricades (III): The first steps of Juventudes Musicales Españolas in Barcelona (1947–1954)

The Juventudes Musicales have also appeared in Spain now. They are led by young people shaped in a school of austerity, sacrifice and artistic enthusiasm.

In this editorial, we salute this immense force that moved the art world, which is the paladin in the defence of the composer and the young instrumentalist, as from Juventudes Musicales, which is like an immense nursery, future composers will emerge and a marvellous and magnificent mass of “believers” who will have a clear influence on the music training of university students and working young people.

Extract from the Editorial for *Ritmo*⁹⁹⁶.

The soft power of a new platform pervaded by the Opus Dei

Jeunesses Musicales emerged in Brussels in 1940, during the German occupation. Soon after, in 1941, it was established in France, which was under the control of Vichy France⁹⁹⁷ at the time. Jeunesses Musicales was a carefully depoliticised organisation whose aim was to introduce music to young people as an integrating element. Although it was not collaborationist, the fact that it programmed both French and German music during the occupation brought it close to the politics of Vichy France⁹⁹⁸. At the end of the war in Europe, it became the Fédération Internationale des Jeunesses Musicales, which other countries joined: Luxemburg (1945), the Netherlands (1947), Austria (1948), Portugal and Switzerland (1949), Canada (1950) or the Federal Republic of Germany (1951), a real symbol of the end of an era⁹⁹⁹. The association presented itself as “a movement open to the youth of the entire world regardless of any political or doctrinaire considerations”¹⁰⁰⁰. In addition, Jeunesses Musicales was founding member of the International Music Council of UNESCO in 1949.

⁹⁹⁶ “Ya han aparecido también en España las Juventudes Musicales. Las dirigen muchachos formados en una escuela de austeridad, de sacrificio y de entusiasmo artístico. / Desde este editorial saludamos a esta fuerza inmensa que va a mover el mundo artístico, siendo el paladín en la defensa del compositor y del instrumentista joven, ya que de las Juventudes Musicales, como inmenso vivero, saldrán los futuros compositores y una maravillosa y magnífica masa de “creyentes”, que influirán decisivamente en la formación musical de la juventud universitaria y trabajadora”, [Editorial] Juventudes Musicales... 1952.

⁹⁹⁷ CAPDEVILA I FONT, DONNET, JENNE and PIGEAUD 1975, p. 8.

⁹⁹⁸ SIMON 2001.

⁹⁹⁹ CAPDEVILA I FONT, DONNET, JENNE and PIGEAUD 1975, p. 8.

¹⁰⁰⁰ *Ibidem*, p. 6.

This successful path of Jeunesses Musicales coincided in Spain with a very special situation. Franco's government was economically exhausted and sought international financial aid and recognition of its status. Consequently, it carried out a full ministerial overhaul in 1951. Among other objectives, the aim was an apparent opening up of culture that would enable international recognition of the state. At that time, the Ministry of Information and Tourism was created, led by minister Gabriel Arias Salgado. Under an innocuous title, Salgado was responsible for propaganda, censorship and promotion outside of Spain. The Directorate-General for Propaganda, which was led by historian Florentino Pérez-Embid Tello (1918–1974), a monarchist and member of Opus Dei, reported to this ministry. In 1952, at Pérez-Embid's request, the name of the directorate-general was changed to the Directorate-General for Information. In her study on the music activity of this directorate-general, Gemma Pérez Zalduondo wisely published a letter in which the body's hidden agenda is clear:

The Directorate-General of Propaganda must ensure that nothing appears in the street that is far-removed, more or less underhandedly, from the interests of the State. As it should not always directly undertake or subsidise all the expressions of intentional propaganda, it must use all the means that can serve a task of propaganda, and skilfully handle unofficial organisations through influence and assistance distributed as equally as possible¹⁰⁰¹.

To sum up, the aim was to promote institutions that were not directly related with the Ministry but were controlled financially by it. How could Franco's government not be interested in penetrating an international music institution associated with UNESCO and with an apolitical ideology such as the Jeunesses Musicales? Due to his role in the ministry, Pérez-Embid was also president of the Ateneo de Madrid cultural association, and he pulled strings, mostly with people very close to Opus Dei, to make this possible¹⁰⁰². It is in this context that he negotiated the incorporation of Spain into Jeunesses Musicales. In March 1951, the young men José Casares and Fernando Ember Téllez (1930–2001), president and vice-president of the Asociación Musical Universitaria, participated in the Annual Congress of Jeunesses Musicales in Lisbon to sound out opportunities¹⁰⁰³. At the following Congress in 1952 in Geneva the acceptance and creation of Juventudes Musicales Españolas was confirmed, controlled very closely by the State apparatus, of course¹⁰⁰⁴. According to Igor Contreras, one of the first documents kept from a preparatory meeting held in Madrid, on 7 December 1951, listed composer Cristóbal Halffter (1930–2021) as vice-president and pianist Fernando Ember as a board member. Both were in their twenties¹⁰⁰⁵.

¹⁰⁰¹ Servicio de Extensión Cultural, n.d., citada por PÉREZ ZALDUONDO 2013b, p. 179.

¹⁰⁰² With reservations, see MARTÍNEZ ESPINA 2020.

¹⁰⁰³ SUÁREZ-PAJARES 2018.

¹⁰⁰⁴ MARTÍNEZ ESPINA 2020.

¹⁰⁰⁵ CONTRERAS ZUBILLAGA 2021, p. 108–109.

In February 1952, Juventudes Musicales Españolas had formed a Board comprised of the not so young Infante José Eugenio de Baviera y Borbón (1909–1966), Federico Sopena (1917–1991), Luis de Urquijo y Landeche, II Marquis of Bolarque (1899–1975), Antonio de las Heras, secretary of the General Commission of Music, which reported to the Ministry of National Education of the reformist Joaquín Ruiz-Giménez (1913–2009), Joaquín Rodrigo (1901–1999) and Antonio Fernández-Cid

JUVENTUDES MUSICALES • JEUNESSES MUSICALES • MUSICAL YOUTHS

Es consolador para cuantos anhelamos un mundo mejor, enlazado en el amor y en la paz universal, comprobar que aquel movimiento juvenil iniciado en la noble y espiritual Bélgica se ha extendido rápidamente por todas las naciones.

Alguien creyó que en aquel generoso y elevado sentimiento artístico se anidaba un propósito confesional o político de tendencias modernas; pero bien pronto, por los frutos maduros que se cosecharon, pudo asegurarse que la idea juvenil venía a desempeñar un papel genial en la vida de la música y en la relación fraterna universal.

Tras las Juventudes Musicales belgas surgieron las de Francia, luego las de otras naciones europeas, y más tarde aparecieron en América, todas ellas con un brío, con una pasión, con tan fogoso dinamismo, que ya hoy, en la infancia del ser espiritual artístico, las Juventudes Musicales constituyen la graciosa y firme esperanza para cuantos creíamos que el mundo no podía continuar en esa carrera materialista que nos traería un salvajismo mucho peor que todos los salvajismos padecidos por la Humanidad.

Ya han aparecido también en España las Juventudes Musicales. Las dirigen muchachos formados en una escuela de austeridad, de sacrificio y de entusiasmo artístico.

Desde este editorial saludamos a esta fuerza inmensa que va a mover el mundo artístico, siendo el paladín en la defensa del compositor y del instrumentista joven, ya que de las Juventudes Musicales, como inmenso vivero, saldrán los futuros compositores y una maravillosa y magnífica masa de «creyentes», que influirán decisivamente en la formación musical de la juventud universitaria y trabajadora.

Nuestra revista, que desde el nacimiento de las Juventudes Musicales creyó en su salvador movimiento, se ratifica en esa fe y declara que será el más ardiente y brioso órgano en la prensa musical.

RITMO ha oído la voz de marcha dada en todo el mundo, e iremos en vanguardia por la defensa de la Música y el triunfo de los ideales de las Juventudes Musicales, pleróricas de entusiasmo.



Juventudes Musicales alemanas durante el III Congreso Internacional celebrado en Bayreuth. La reunión correspondiente al presente año la celebrarán del 23 al 25 de agosto. Hoy también España se incorpora al movimiento de la juventud musical universal.

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Editorial of the music magazine *Ritmo*, welcoming the creation of Juventudes Musicales Españolas in 1952 ([Editorial] *Juventudes Musicales...* 1952).

The Spanish government used membership of Juventudes Musicales as a lever to pave the way for its incorporation into UNESCO in January 1953¹⁰⁰⁶. At the same time, young Spanish composers took advantage of the Juventudes Musicales Españolas platform to take the first steps in their careers, while the possibility emerged of opening delegations in other places.

In Barcelona, the creation of Juventudes Musicales Españolas (Barcelona) was promoted by medic Antoni Cladellas Torné (c.1929–1982), who was also a member of Opus Dei¹⁰⁰⁷, and Josep Pascual, who came from the Manuel de Falla Circle¹⁰⁰⁸. Dr. Cladellas was the first president and Pascual the first secretary of the first board of directors, with a team formed initially of translator Carlos Novi Sánchez, music entertainer Manuel Capdevila i Font (b. 1931), the subsequently renowned neuroscientist Joaquín M. Fuster (b. 1930), lawyer Màrius Falcon Carreras (b. 1933) from Opus Dei¹⁰⁰⁹, and pianist Rosa Maria Kucharski (1929–2006)¹⁰¹⁰.

The key dates that sum up the incorporation of the entity in the city are as follows. The first music activity of Juventudes Musicales Españolas in Barcelona was carried out in December 1952, ten months after the first event in Madrid¹⁰¹¹. The Barcelona premises were established in Via Laietana 139 (currently Pau Claris). They were opened in March 1953¹⁰¹², the same year that the entity started to publish a newsletter. In just a few months, the number of members of Juventudes Musicales Españolas in Barcelona rose to four hundred (by March 1953)¹⁰¹³ and had increased to six hundred by the end of the same year¹⁰¹⁴. This is not surprising given the advantages that the members enjoyed, such as a half-price tickets for musical performances and for some operas at the Gran Teatre del Liceo¹⁰¹⁵. A little later, from April 1955¹⁰¹⁶, the delegation called itself Juventudes Musicales de Barcelona, without the term “Españolas”, both in its concert programmes and in its press releases.

The official opening of Juventudes Musicales Españolas in Barcelona took place with a concert funded by Barcelona City Council on 12 December 1952, with advertisements in the press. It was held in the city’s music venue par excellence, the Palau de la Música Catalana,

(1916–1995). Likewise, it had constituted a Governing Board presided over by Enrique Cavanna de Aldama, architect and later priest of the Opus Dei, *Otras informaciones musicales...* 1952.

¹⁰⁰⁶ MARTÍNEZ ESPINA 2020, p. 666.

¹⁰⁰⁷ CERVÓS 2016. On the importance of Opus Dei in the first stage of Juventudes Musicales Españolas in Barcelona, see also FÁBREGAS 1994, p. 30.

¹⁰⁰⁸ CAPDEVILA I FONT 1998, p. 14.

¹⁰⁰⁹ SAMSÓ 1994, p. 195.

¹⁰¹⁰ AVIÑO 2002, p. 16.

¹⁰¹¹ ALFONSO 1952.

¹⁰¹² *Las Juventudes Musicales Españolas...* 1953A.

¹⁰¹³ *Ibidem*.

¹⁰¹⁴ *Las Juventudes Musicales Españolas...* 1953c.

¹⁰¹⁵ *Juventudes Musicales Españolas...* 1952.

¹⁰¹⁶ *Las Juventudes Musicales Españolas...* 1955.

CONCIERTO INAUGURAL
de las

JUVENTUDES MUSICALES ESPAÑOLAS

(FEDERACION INTERNACIONAL DE LAS J.J. MM.)
El Excmo. Ayuntamiento de Barcelona patrocina el I Concierto de las
JUVENTUDES MUSICALES ESPAÑOLAS, que tendrá efecto MAÑANA
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ORQUESTA MUNICIPAL DE BARCELONA
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Solista: ALICIA DE LARROCHA

Las JUVENTUDES MUSICALES ESPAÑOLAS ofrecen el concierto
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JUVENTUDES MUSICALES ESPAÑOLAS

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**ORQUESTA MUNICIPAL
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DIRECCIÓN:
EDUARDO TOLDRÁ

CON LA COLABORACIÓN DE LA PIANISTA
ALICIA DE LARROCHA

Palacio de la Música, viernes, 12 diciembre, 1952, a las 19^h15.

Advertising in the press [Concierto inaugural de las Juventudes... 1952] and concert programme for the opening concert of Juventudes Musicales Españolas of Barcelona, with the Orquesta Municipal de Barcelona, conducted by Eduard Toldrà with the financial support of Barcelona City Council [*Juventudes Musicales Españolas, Inauguración Oficial, Concierto extraordinario ofrecido por el Excelentísimo Ayuntamiento, Palacio de la Música, 12 December 1952*, Centre de Documentació de l'Orfeó Català, Barcelona].

with maestro Toldrà as conductor and pianist Alicia de Larrocha as the star performer. The programme consisted, in this order, of works by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Manuel de Falla, Enric Morera and Maurice Ravel. The texts that accompanied the concert programme included some messages with a clear political undertone, such as the desire to integrate Franco's Spain into the European framework, with a musical pretext:

J.M.E. comes to fill a considerable gap in the musical scene of our city. We are not just another music association. We aim and want to interest young people and focus them on music. We know that the task is difficult, and the path is long and full of obstacles. The success that has been achieved by J.M. in other nations, not only in Europe but also in Africa and Asia, encourages us to do this. We do not want to be left behind at the current time. We should stand beside the main European nations. Our history and our culture obliges us to do so¹⁰¹⁷.

On the next page of the same concert programme for the opening event, a general reference was made to various music initiatives promoted in the city in a dispersed way. Now, Juventudes Musicales Españolas would be called on to take over from these initiatives with its "virile drive". In the text, fascist rhetoric prevailed:

The success of our endeavour is now in the hands of the youth of Barcelona. It is obvious that among us lies a traditional love of music. There would not be enough fingers on four hands to count the young entities that, modestly, but with enthusiasm, have tried to make up for the absence of J.M.E. Now the time has come to come together for the common good; for the groups of selfish supporters to disappear and for the Barcelona Delegation of the JUVENTUDES MUSICALES ESPAÑOLAS to grow with virile drive¹⁰¹⁸.

The first opportunity to form a young audience that was not afraid of the New Music

Considering the composers selected for the first concert, it could appear that the entity was not too interested in promoting contemporary music. However, nothing is further from the truth. Juventudes Musicales Españolas in Barcelona soon adopted a position that was very similar to that of the foreign culture institutes and Josep Bartomeu. They included some recent pieces alternated with others from the classical repertoire, and organised some activities that were completely devoted to contemporary music, as announced in the media during the first months of the association:

¹⁰¹⁷ "Las J.M.E. vienen a llenar un hueco sensible en el ambiente musical de nuestra ciudad. No somos una asociación musical más. Pretendemos y queremos interesar a la juventud orientándola hacia la música. sabemos que la tarea es difícil, y el camino a recorrer largo y sembrado de dificultades. El éxito conseguido por las J.M. de las demás naciones, no solamente europeas sino africanas y asiáticas, nos anima a ello. No queremos quedarnos atrás en la hora actual. Debemos figurar al lado de las principales naciones europeas. A ello nos obliga nuestra Historia y nuestra Cultura", *Juventudes Musicales Españolas: Inauguración oficial: Concierto extraordinario, ofrecido por el Excelentísimo Ayuntamiento: Orquesta Municipal de Barcelona, Palacio de la Música*, 12 December 1952 [concert programme], p. [2], Centre de Documentació de l'Orfeó Català [Accessed 23 August 2022]. Available from: <https://mdc.csuc.cat/digital/collection/ProgPMC/id/33778>.

¹⁰¹⁸ "El éxito de nuestra empresa está ahora en manos de la juventud barcelonesa. Que entre nosotros anida una tradicional afición musical es una verdad obvia. No bastarían los dedos de cuatro manos para contar las entidades juveniles que, modestamente, pero con entusiasmo, han intentado hasta ahora suplir la ausencia de J.M.E. Ya llegó el momento de unirse para la empresa común; que desaparezcan las capillitas y crezca con empuje viril la Delegación Barcelonesa de las JUVENTUDES MUSICALES ESPAÑOLAS", *ibidem*, p. [3].

Fortunately, the young people of Barcelona are not just attracted to sport and cinema, but also to art. Good evidence of this can be seen in Juventudes Musicales Españolas, an international entity whose delegation in the city was founded three months ago and that already has a large number of members. As the name indicates, music guides their activities. These activities have included concerts with high artistic prominence that, given the enthusiasm and intelligence of the leading elements, will have a brilliant continuation. These concerts did not in any way have a utilitarian purpose but the more noble aim of disseminating music culture among young people who lack it and expanding the art education of those who are already familiar with music. The aspirations of Juventudes Musicales Españolas are not condensed in the organisation of concerts but have a broader frame. They have already founded a Music Club, where talks and short courses on contemporary music will take place [...] ¹⁰¹⁹.

Very soon, Juventudes Musicales Españolas in Barcelona promoted activities on the music of recent decades, which were carried out by the young disseminators who we already discussed in relation to Institut Français and Club 49. In March 1953, a cycle of five record-listening sessions with commentary began, entitled “Panorama of Contemporary Music in five record-listening sessions with commentary”. Enrique Dauner, who had experience in organising this type of sessions, started the cycle on 7 March 1953, with a monographic event on British music, including compositions by Benjamin Britten, Gustav Holst, Alan Rawsthorne, William Walton and Ralph Vaughan Williams. Three members of the Manuel de Falla Circle were in charge of the following three listening sessions. Manuel Valls, on the 31st of March of the same year, programmed contemporary Catalan music, with works by Manuel Blancafort, Frederic Mompou, Xavier Montsalvatge and Eduard Toldrà. The following month, Josep Casanovas was responsible for Soviet music, with Aram Khachaturian, Nikolai Myaskovsky, Sergei Prokofiev and Dmitri Shostakovich, a composer whose music was not usually heard in the city. On 24 April 1953, Josep Pascual Clapés selected some French music, with Henry Barraud, Jean Françaix, Olivier Messiaen and Erik Satie. Finally, the cycle concluded on 17 April 1953, with Olga Díaz de Vidal, who was close to the Casa Americana — which, in Barcelona, was the germ of the future Institute of North American Studies. She led an event on US music, with works by Samuel Barber, Aaron Copland, Charles Ives, Norman Dello Joio, Edward MacDowell and Gian-Carlo Menotti.

Indeed, the affinity between the members of the Manuel de Falla Circle and Juventudes Musicales Españolas in Barcelona was confirmed in July 1953. This is when conductor Jacques Bodmer, who advised Bartomeu about his concerts, and pianist Rosa Maria Kucharski were sent to Bayreuth to participate in the Fourth International Session of the Fédération de Jeunesses Musicales. At the event, they performed music by Joan Comellas

¹⁰¹⁹ “Felizmente la juventud barcelonesa no sólo se siente atraída por los deportes y el cine, sino también por el arte. De ello son buena prueba esas Juventudes Musicales Españolas, entidad internacional, cuya delegación en esta ciudad se fundó hace tres meses y cuenta ya con gran número de afiliados como la denominación lo indica, la música guía sus actividades. Actividades que han plasmado con conciertos de alto relieve artístico y que, dados los entusiasmos y la inteligencia de los elementos rectores, tendrán una brillante continuación. Estos conciertos no persiguen en modo alguno un fin utilitario, sino el más noble de difundir la cultura musical entre los jóvenes que carecen de ella y ampliar la formación artística de los que ya están familiarizados con la música. las aspiraciones de Juventudes Musicales Españolas no quedan condensadas en la organización de conciertos, sino que alcanzan más amplio marco. Han fundado ya un Club Musical, donde tendrán efecto conferencias y cursillos sobre música contemporánea”, [Crónica de la jornada] La juventud... 1953.

Las Juventudes Musicales Españolas

Con la inauguración de su local social, situado en la Vía Layetana, número 139, se hizo bien patente el auge que ha alcanzado la delegación barcelonesa de las Juventudes Musicales Españolas, entidad de carácter internacional.

El acto inaugural resultó brillantísimo, pues congregó a destacadas figuras de la música y a los afiliados a las Juventudes, que pasan ya de los cuatrocientos.

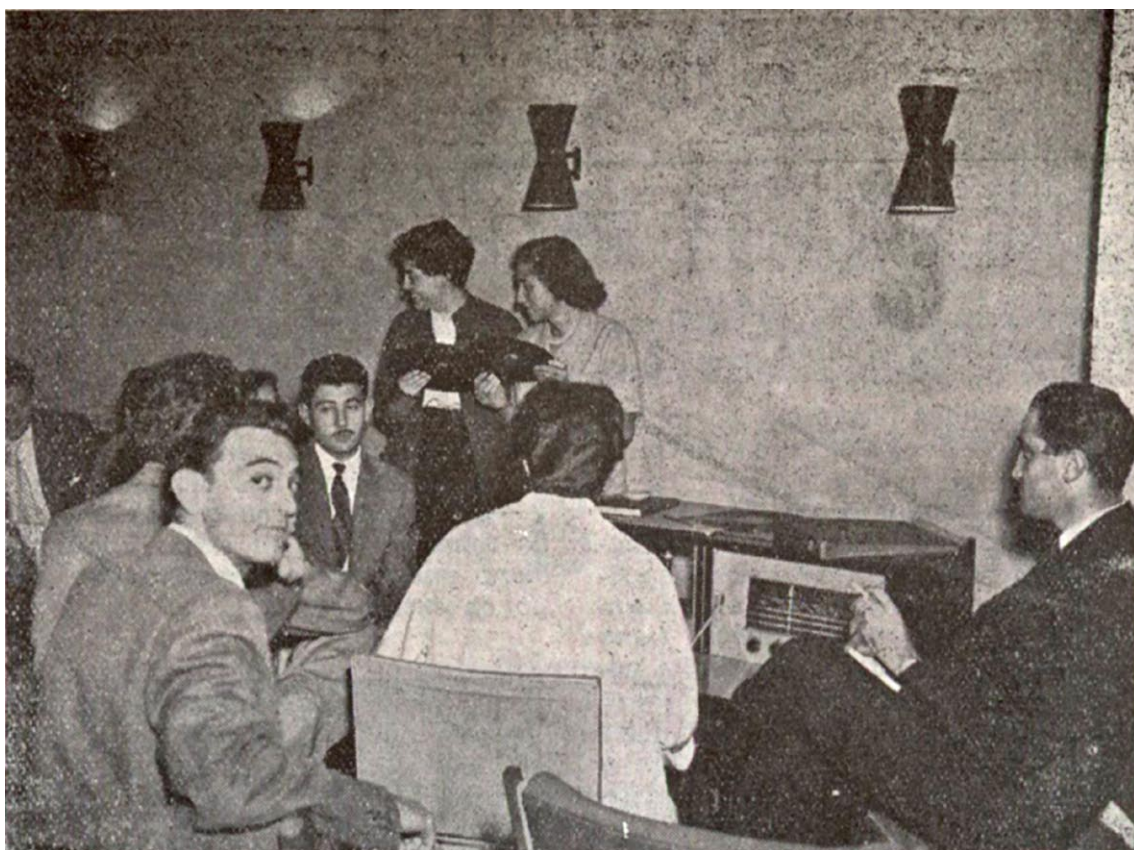
El presidente de las Juventudes Musicales, don Antonio Cladellas Torné, y demás directivos atendieron gentilmente a los invitados y les dieron cuenta de los importantísimos planes artístico-culturales que se propone desarrollar la entidad.

Las Juventudes Musicales Españolas

Con una brillante conferencia a cargo del maestro Eduardo Toldrà, que desarrolló el tema «Recuerdos de mi vida», quedó oficialmente abierto el curso 1953-54 de las Juventudes Musicales Españolas.

Para el actual trimestre, esta entidad ha organizado tres interesantes ciclos: Uno sobre «Historia de la Música desde sus orígenes hasta Bach», que se desarrollará todos los miércoles; otro de «Música Contemporánea», que tendrá efecto todos los martes, y en la que se dedicarán tres o cuatro sesiones a la obra de los más destacados compositores contemporáneos; y, por último otro ciclo dedicado a audiciones comentadas, especialmente aquellas que sean previamente solicitadas por los socios, y que se llevarán a cabo todos los sábados, por la tarde.

El primer concierto de esta temporada se celebrará el 15 de noviembre próximo, a cargo del «Cuarteto Filharmonía», con una audición de música polifónica española antigua y moderna.



Top, two short press notes, the first announcing the opening of the Via Laietana premises of Juventudes Musicales of Barcelona [Las Juventudes Musicales Españolas... 1953a] and the second announcing the opening talk of the 1953-1954 season by Eduard Toldrà [Las Juventudes Musicales Españolas... 1953b]. Bottom, the Juventudes Musicales Españolas of Barcelona premises in full activity [LLATES 1953].

and Josep Maria Mestres Quadreny, along with works by composers Salvador Bacarisse (exiled in Paris), Manuel Castillo and Joaquín Rodrigo. The gradual decline in the circle of young Catalan musicians supported by the Institut Français and their happy welcome by the Juventudes Musicales was observed by some of the leading figures themselves. These included Manuel Valls¹⁰²⁰ and the studios Lluís Gàsser¹⁰²¹, who indicated that, from 1955, collaboration with both entities became more intense.

After Bayreuth, *Revista* also discussed the debut beyond the borders of the delegation of Juventudes Musicales Españolas of Barcelona. The article, by critic Rossend Llates, justified the entity's objectives and stressed the need to train young people to ensure the robustness of the future of the music industry:

In a word, it focuses on improving the cultural level of the young people of today and, in the long term, adding value to the general public of tomorrow, which is a key factor in the future of music, as in our time there are no princes and major magnates who promote the main music trends, and everything must rely on the gradual training of the general public. We are in an era of the masses, and we should focus the cultural effort on them, based on training select minorities — which should be as large as possible — that act as the leaven within a vast group, and determine the mental trends that can save — or sink — a period¹⁰²².

This was a period in which changes could be discerned, as can clearly be seen in the article in *Revista*. The image captured an instant in 1953, in the recently opened premises of the Juventudes Musicales Españolas of Barcelona, during a listening session. Two young women were holding records in their hands, smilingly talking to the audience who were all seated around two record players. As Llates described in the text, it was a meeting place “decorated with a pleasant, happy, vital sense of modernity”¹⁰²³. The refurbishment and ornamentation of the premises, with musical motifs, had been carried out by a group of members led by ceramicist Georgina Regàs, the creator of the mural that transformed the personality of the room¹⁰²⁴. “Virile drive”, therefore, was not enough to characterise and energise the extensive activity that the entity would carry out in the following years.

¹⁰²⁰ VALLS 1962, p. 264–265.

¹⁰²¹ GÀSSER 1999, p. 499.

¹⁰²² “En una palabra, se atiende a mejorar el nivel cultural de los jóvenes de hoy en día, y, a largo plazo, a valorizar el gran público del día de mañana, factor decisivo del porvenir de la música, ya que en nuestros tiempos no existen los príncipes y grandes magnates que impusieron las grandes corrientes musicales, y todo se debe fiar a la progresiva capacitación de los grandes públicos. Estamos en la época de las masas, y hacia ellas debe tender el esfuerzo cultural, a base de formar minorías selectas —tan extensas como sea posible— que actúen de levadura dentro de un más vasto conjunto, y determinen las corrientes mentales que salvan —o pueden hundir— a una época”, LLATES 1953b.

¹⁰²³ “[...] el hogar social, decorado con un amable y alegre, vital, sentido de la modernidad”, *ibidem*.

¹⁰²⁴ CAPDEVILA I FONT 1998, p. 14.

Case study: “Menotti vs. Britten” in Barcelona (1945–1954)

The wind turned against us, blew us off our course.

We ran out of drinking water...

Peter Grimes (1945)¹⁰²⁵.

For musical and non-musical reasons, the introduction of music by Benjamin Britten (1913–1976) and Gian-Carlo Menotti (1911–2007) in Barcelona was complex. Performances of works by the two composers was even swapped over as a result of an episode of tension in the foreign policy of Franco’s regime. In contrast, four allies of contemporary music made a commitment to the works of both authors during the decades of the 1940s and 1950s. The British Institute, Josep Bartomeu, Club 49 — although to a lesser extent — and Juventudes Musicales Españolas in Barcelona organised listening sessions with commentary and concerts, to support output that was already recognised in other countries.

Britten, the banner of new British music

Several examples of the predilection for Britten emerged in the 1940s in the British Institute of Barcelona¹⁰²⁶. In January and February 1945, the press reported on the record-listening sessions with commentary that the institute had organised¹⁰²⁷, in which British contemporary music was examined, and the audience listened to *Variations on a Theme of Frank Bridge* op. 10 (1937). At the end of the same year, British pianist Denis Brass gave a talk for the same entity on music activity in England during the second World War. He argued that one of the fundamental works of this period was the opera *Peter Grimes* (1945)¹⁰²⁸. In February 1947, Brass gave the introductory talk at a packed concert at the British Institute, to listen

¹⁰²⁵ Benjamin Britten: Prologue. *Peter Grimes* (1945).

¹⁰²⁶ For the previous visit to Barcelona of Benjamin Britten during the ISCM Festival (1936), see POWELL 2013, p. 110–112.

¹⁰²⁷ Instituto Británico: Audición... 1945, Conferencia sobre la música inglesa... 1945.

¹⁰²⁸ Mr. Denis Brass, en el Instituto... 1945.

live to *A Ceremony of Carols* op. 28 (1942)¹⁰²⁹, in a performance in which soprano Montserrat Sans participated. A few years later, she became a member of Club 49, for whom she sang the same work on 16 May 1951, along with sopranos Antònia Izard and Bernardina Bofill with accompaniment on the harp by Maria Lluïsa Sànchez. The same performers repeated Britten's songs at Bartomeu House, on 9 February 1952, as part of a longer programme that included vocal English music from the middle ages until the twentieth century.

At the same time as these events, there were some opportunities to hear Britten in the city's more popular music spaces with a bigger audience. The aim here is not to provide an exhaustive account of these events. However, one example is the concert held in November 1946, when Jewish German conductor Heinz Unger —emigrated to Britain in 1933— at the Palau de la Música Catalana conducted a programme dedicated to works that were familiar to the audience by Brahms, Liszt, Weber and Wagner. He pleasantly surprised the public when he ended the concert with *Passacaglia* op. 33b from the opera *Peter Grimes*¹⁰³⁰. In turn, the British Institute collaborated with other entities to disseminate the music of its country. It incorporated works by Britten in the programmes. For example, in April 1947 and December 1949, at the Palau de la Música Catalana and the Aula Magna of the University of Barcelona — organised by S.E.U. — music events were held that were presented and had commentary by authorities from the British Institute: Walter Starkie in the first case, and Michael Kitchin in the second¹⁰³¹. In fact, on 20 March 1949, the Gran Teatro del Liceo of Barcelona held a concert entirely dedicated to British music, with conductor Stanford Robinson performing the *Four Sea Interludes from Peter Grimes* op. 33a (1945)¹⁰³².

As we saw before, the concerts at Bartomeu House also promoted Britten's music from the outset, starting in December 1948 with the first performance in Barcelona of the *Phantasy Quartet* op. 2 (1932). In addition, a monographic session was dedicated to the British composer in April 1952, when his *String Quartet no. 1 in D major* op. 25 (1941) and his *String Quartet no. 2 in C major* op. 36 (1945) were performed. However, it was the conductor Jacques Bodmer, Bartomeu's right-hand man, who incorporated the *Simple Symphony* op. 4 (1934) in his concerts inside and outside the Pedralbes mansion. Seven days after conducting this work for Bartomeu, in December 1950, Bodmer again performed it at the presentation of his Orquesta Jacques Bodmer in the Palau de la Música Catalana, along with pieces by Bach, Dvořák and Mozart¹⁰³³. In the same line, when British mezzo-soprano Hedli Anderson (1907–1990) visited Barcelona thanks to the patronage of the British Institute

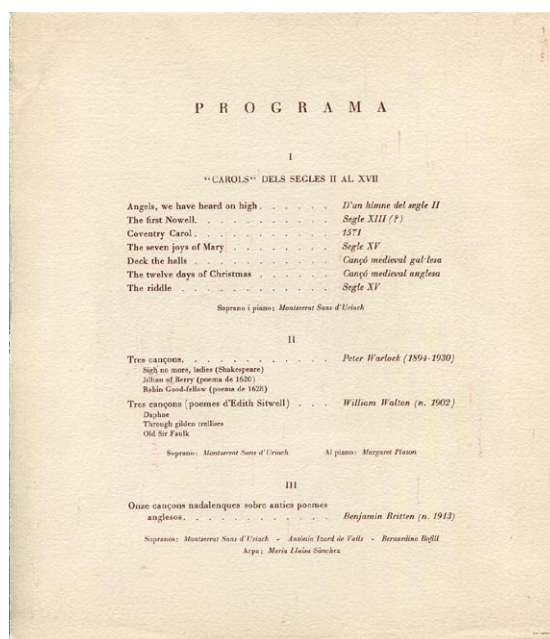
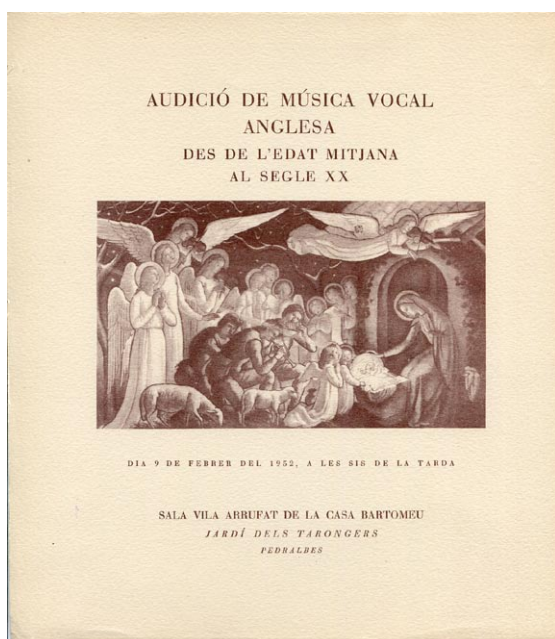
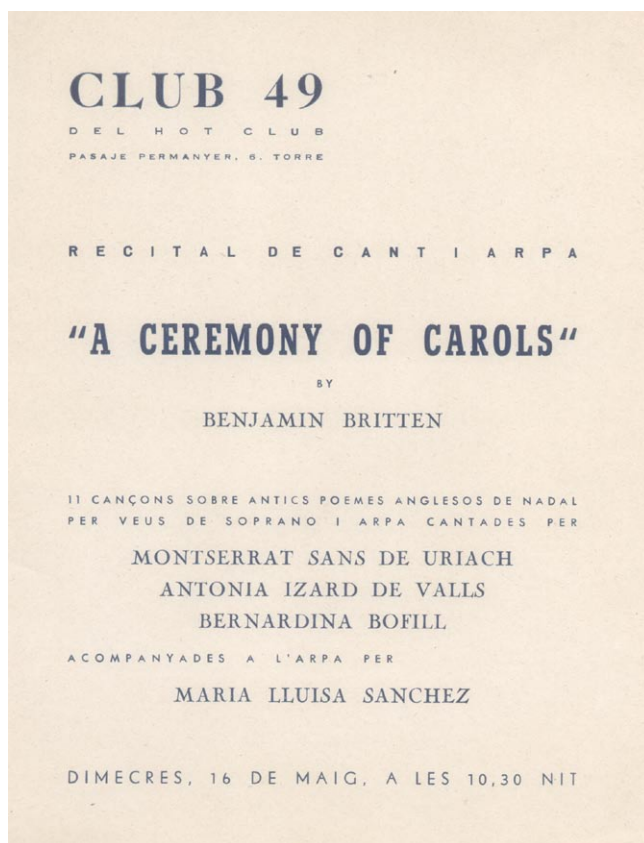
¹⁰²⁹ Instituto Británico: Una obra... 1947.

¹⁰³⁰ ZANNI 1946.

¹⁰³¹ [Música] Concierto de música... 1947, Audición de música inglesa... 1949.

¹⁰³² *Temporada de Cuaresma de: Tercer concierto de la temporada: Maestro director: Stanford Robinson : Orquesta Sinfónica del Gran Teatro del Liceo, Gran Teatro del Liceo, 20 March 1949 [concert programme] Archive of the Societat del Gran Teatre del Liceu, Humanities Library, Universitat Autònoma de Barcelona, Barcelona.*

¹⁰³³ El director suizo Jacques... 1950, *Orquesta Jacques Bodmer, Palacio de la Música, 10 December 1950 [concert programme], Centre de Documentació de l'Orfeó Català, Barcelona. [Accessed 23 August 2019]. Available from: <https://mdc.csuc.cat/digital/collection/ProgPMC/id/31707/rec/24>, CAÑELLAS I TERRADELLAS 2011.*



Top, invitation card for then concert in which *A Ceremony of Carols* by Benjamin Britten was performed for Club 49 in 1951 [*Recital de cant i arpa, Club 49 del Hot Club, 16 May 1951, Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona*]. Bottom, concert programme in which *A Ceremony of Carols* by Benjamin Britten was also performed at Bartomeu House in 1952 [*Audició de música vocal anglesa des de l'edat mitjana al segle XX, Casa Bartomeu, 9 February 1952, Helena Martín-Nieva Collection*].

to perform in the Cúpula del Coliseum on 3 February 1953, Bartomeu hastened to invite her to give a recital two days earlier in his house. In the concert programme, it was noted that the singer would include in the recital three songs that both the composer Britten and the poet W.H. Auden wrote expressly for her.

The opera *The Rape of Lucretia* op. 37 (1947) was first heard partially in March 1953 and then completely on a record on 9 May 1953, with a presentation and debate led by Enrique Dauner at the premises of Juventudes Musicales Españolas in Barcelona. At the same venue, the film *The Instruments of the Orchestra* (1946) was shown in October 1953, after a session to listen to the record of *The Young Person's Guide to the Orchestra* op. 34 (1945) in March of the same year. This was accompanied by an introduction by the same commentator. What is surprising is that during the period that Dauner directed the first cycle of listening sessions for Club 49, he did not programme any of Britten's works, while in Juventudes Musicales Españolas there was space for more events related to the works of the British composer.

Indeed, Club 49 did not give Britten as much importance as the British Institute, Bartomeu and Juventudes Musicales. Nevertheless, the first concert in the history of the association, with Alicia de Larrocha as the star performer¹⁰³⁴, on 6 November 1950, included the first performance in Barcelona of a work for piano by the British composer: *Holiday Diary, Suite for Piano* op. 5 (1934). We have already mentioned the live performance of *A Ceremony of Carols* op. 28 (1942) in May 1951. However, until April 1956 no other works by Britten were programmed. The last one that could be heard by the composer in this context was the *Phantasy Quartet* op. 2 (1932). However, what is highly significant is that none of the club's listening sessions with commentary would ever again be on Britten, at no time throughout the entity's twenty-year history. This is particularly surprising if we consider that Gerhard, who lived in the United Kingdom at the time¹⁰³⁵, advised Homs on the works of the "Anthology of Contemporary Music". As we indicated above with Messiaen, Britten did not seem to be of particular interest to the music section of Club 49. In fact, if we examine the entity's activities, we can infer that the production of another young promise of Anglo-Saxon opera sparked greater curiosity: the Italian American composer Gian-Carlo Menotti.


Menotti and the Cold War

In November 1951, two months before the Anthology by Homs-Maristany started in Club 49, Xavier Montsalvatge had led a complete listening session with commentary of *The Consul*

¹⁰³⁴ Apart from Britten, none of the other ten composers in this concert would be heard again in the Club 49 events. This indicates that the programme was drawn up by the performer rather than the members of the association's music section.

¹⁰³⁵ Britten expressed his scepticism and dislike of avant-garde music, particularly electronic and concrète music, which presumably distanced him artistically from Gerhard. An example of Britten's reflections on experimental music: "I'm more interested in people than in techniques. In any case, I'm not a mechanically minded person and I'm sure I'd break the machines! No, I don't like electronic music. I had a lot to do with it when I was young and in the *musique concrète* days. I find the frequent soft attack distasteful", McCARTHY 2013.

RECITAL
DE CANÇONS BRITÀNIQUES



Cavaller entre roses
Milton, Warton, Tate and Allan Mason

DIA I DE FEBRER DEL 1953, A LES SET DEL VESPRE

SALA VILA ARRUFAT DE LA CASA BARTOMEU
JARDI DELS TARONGERS
PEDRALBES

P R O G R A M A

I
TRADITIONAL SONGS
(Cançons tradicionals)

It once was a maid (*Una vegada hi havia una noia*) (Robert Burns) ART. FERDINAND RANTER
The Bonnie Earl of Moray (*El bonic i amorós de Moray*) (secciosa segle XVI) > BENJAMIN BRITEN (n. 1913)
O can ye sew cushions (*Saps cosir coixins?*) (R. Burns) > BENJAMIN BRITEN
I know my love (*Conec el meu amor*) (Shakespeare) > HERBERT HUGHES (1882-1957)
Johnny I hardly knew ye (*Johnny, gairebé no et conec*) (Shakespeare) > HERBERT HUGHES
I know where I'm going (*Ja sé cap on vaig*) > HERBERT HUGHES

II
SONGS OF THE XVII-XVIII CENTURIES
(Cançons dels segles XVI i XVII)

Who is it that this dark night (*Qui és que en aquesta nit fosca*) THOMAS MORLEY (1573-1601)
On a time the generous Sylvie (*En altre temps l'amorosa Sylvie*) JOHN ATTEY (1744)
The Shaking of the Sheets (*La ençgada de les fulles*) ANÒNIM segle XVI

MODERN SONGS
(Cançons modernes)

Look Stranger at this Island Now (*Ara estranger en aquesta illa*) (W. H. Auden) BENJAMIN BRITEN
Refugee Blues (*"Blues" dels refugiats*) (W. H. Auden) ELIZABETH LITVENS (n. 1906)
* Johnny (W. H. Auden) BENJAMIN BRITEN
Driver Drive Faster (*Conducidor, ves més depressa!*) (W. H. Auden) BENJAMIN BRITEN

* Lletres i mètrica especialment compostes per a Holli Anderson

Messa-opera: HELEA ANDERSEN Al piano: FERR VALLIBERA



CLUB 49
DEL HOT CLUB
DE BARCELONA

30
1955 - 56

Presentación de **TRIO REDDITI**

Martinu (Bohuslav) Trío a cordes
nac. 1890 en Policka (Checoslovaquia)
Allegro (Largo-Allegro)
Poco moderato (Vivo-Allegro ma non troppo)

Darius Milhaud Sonatine à Trois
Très modéré
Contrepoint
Animé

Benjamin Britten Phantasy-Quartet para oboe y trío de cuerda
Andante alla Marcia
Allegro
Andante
Tempo primo

Sandor Veress Trío ad archi (dedicado al Trío Redditi)
nac. 1907 en Kolozsvár (Transilvania)
Andante
Allegro molto

Miércoles, día 25 de abril de 1956, a las 10'30 de la noche, en la Sala Gaspar, Consejo de Ciento, 323

Dibujo de Fernand Léger

Top, concert programme in which several songs by Benjamin Britten were performed at Bartomeu House in 1953 [*Recital de cançons britàniques, casa Bartomeu, 1 February 1953, Helena Martín-Nieva Collection*]. Bottom, concert programme that included the *Phantasy Quartet* by Benjamin Britten, performed by Trio Redditi for Club 49 in 1956 [*Presentación de Trio Redditi, Club 49 del Hot Club de Barcelona, Sala Gaspar, 25 April 1956, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona*]

(1950) by Menotti. This opera had premiered in Philadelphia in March 1950, the same year that Menotti won the Pulitzer Prize for Music. Surprisingly, the US composer's still limited output was not unknown in Barcelona, as the Liceu had put on his ballet *Sebastian* (1944) in May 1949. However, it is likely that the inquisitive members of Club 49 were pleased to attend Montsalvatge's event because the controversy around the innovation in Menotti's works was increasing in the city due to some articles in the press. Examples are a piece entitled "Morir mejor que renovarse" (Better to die than have a revamp), by Federico Oliván published in 1951¹⁰³⁶. In this article, *The Consul* was defined as an "ultramodern" opera and was criticised as much for its realist argument as for its music: "the action takes place, in the first act, in a waiting room of the Consulate, with strident music that simulates typing on typewriters". The text concludes with a reminder that Puccini, in *Madama Butterfly* (1904), had already portrayed a "consul of our times" — that of the United States — and, unlike Menotti, had not needed to resort to "extravagances" and had managed to make the character "vibrate with human warmth".

The controversy about *The Consul* must have triggered lively discussions in the Club 49 listening session. From a music perspective, regarding the criticism that *The Consul's* modernity sparked in some critics, the commercial success with the public that the work had enjoyed in its country of origin, the United States, indicates that there was little or no stridency in the sound. The libretto stressed the tense international political situation at the time. Since its premiere, it had been considered that the plot reflected the unease of the Cold War, given that, according to the original score, the action was situated "In a large European city...". Concerning the text of the opera, John Gruen, biographer of Menotti, indicated: "The Consul takes place in an unnamed demagogic country—which has been variously interpreted as Communist or Fascist. The plot deals with Magda Sorel's desperate and hopeless efforts to join her husband, a haunted political exile"¹⁰³⁷. What if the plot was situated in a consulate of Franco's Spain? Could it be that Menotti was recalling the prevailing dehumanisation of Franco's dictatorship and its corrupt bureaucracy, which was terrifying and impenetrable? Speculation on the exact location of the story led to numerous commentaries in articles in the US press of the 1950s:

The country [the Sorels] wish to leave is never designated; you are at liberty to make your own guess. The country to which they wish to go is not designated either, but to anyone who knows Europe today and the yearning of many of its people to come to the United States, only one guess seems necessary¹⁰³⁸.

The listening-session programme for *The Consul* at Club 49 was illustrated with a drawing by Tàpies that suggested a dream-like episode of Dau al set, with geometric figures and lines suspended between eyes, feathers and other elements arranged in an unstable

¹⁰³⁶ OLIVÁN 1951.

¹⁰³⁷ GRUEN 1978, p. 87.

¹⁰³⁸ TAUBMAN 1950.

equilibrium. Dominating the scene, rising omnipotent above all the creatures that sadly inhabit the landscape, is a malicious smiling face winking an eye, the face of the consul, inaccessible and indifferent, causing the distress of the eye that is condemned to be underneath him, yielding to him, the eye of the political refugee who dies waiting to be granted a visa. Thanks to Casadevall's record collection and Montsalvatge's explanations, the members of Club 49 could judge for themselves and prepare, better than anyone in the city, for the arrival of the same opera at the Liceu the following season in winter 1952.

Montsalvatge's commentary during the listening session of November 1951 at Club 49 was sure to be positive, as the Catalan composer was a great defender and follower in his own works of the tranquil modernity of Menotti¹⁰³⁹. This is what Montsalvatge expressed in his article of August 1952, in which he tried to convince the public of the city, four months before the live performance of *The Consul* in Barcelona:

Menotti, in "The Consul" — of which he is the creator of the music, the lyrics, the theme and the staging — reflects with impressive accuracy situations and states of mind that are characteristic of current life, which to date were only interpreted in the world of painting, literature, film and theatre. The importance of "The Consul" lies in its meaning as an invaluable document that reflects the concerns and psychological problems of our time, and this evocation is of photographic accuracy, with unique clarity and precision. "The Consul" needs to be seen and understood to realise that each phrase of the work, each musical cell, each silence, is a direct expression of the text and the stage action. Thus it achieves the Wagnerian ideal adapted to a theme of real, deep applicability¹⁰⁴⁰.

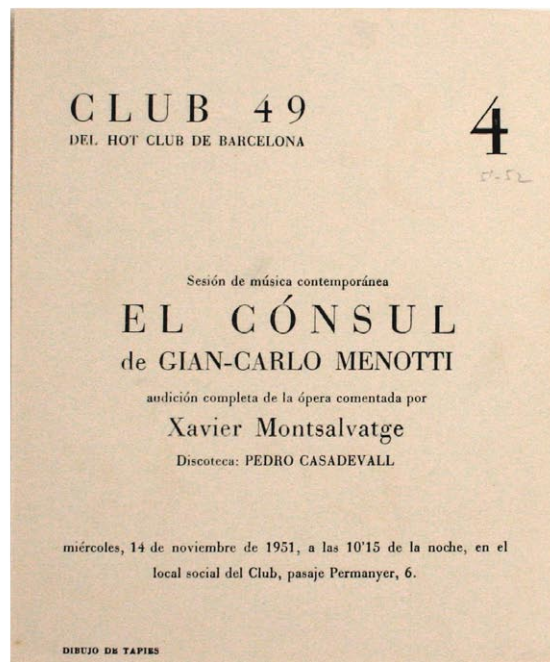
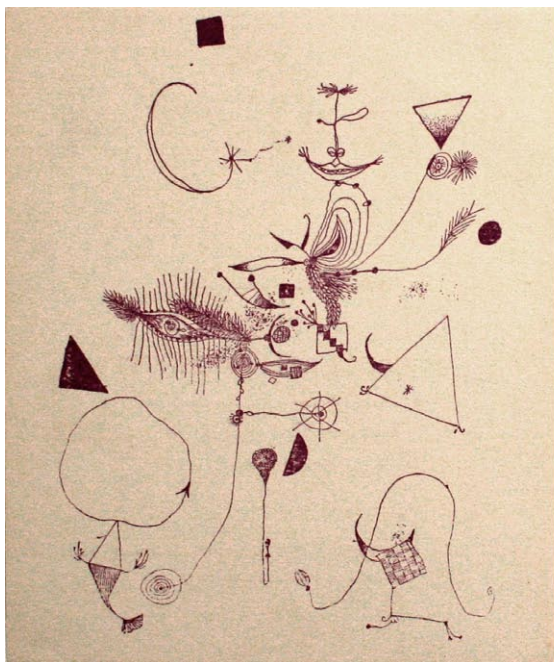
Defending the realism of *The Consul* was not enough for Montsalvatge. In a moment of perspicacity, the Catalan critic compared the operatic compositions of Britten and Menotti, and solidly supported the latter. As we have just seen, after praising the achievement of the "Wagnerian ideal" by Menotti, Montsalvatge continued with the praise by comparing Menotti to his British rival:

Benjamin Britten has tried to do something similar in his "Peter Grimes", but with less convincing intensity in the melodies, in the acuteness of the orchestral accompaniment and in the evocation of the unhealthy, anxious atmosphere that envelops the events. Britten does not manage to give us a raw image of the situations, which invariably are submerged in a poetic atmosphere. In contrast, Menotti never stops doing this, using the primary means of musical expression; a small, incisive orchestra in which the piano and the percussion have a leading role; a combination that is skilfully measured in silences, noises, recitations and sung arias full of naturalness and sincerity¹⁰⁴¹.

¹⁰³⁹ On the artistic affinity of Montsalvatge with Menotti, see: MONTSALVATGE 1991, p.103–105.

¹⁰⁴⁰ "Menotti, en "El Cónsul" —del cual es autor de la música, la letra, el tema y la puesta en escena— refleja con una fidelidad impresionante situaciones y estados anímicos característicos de la vida actual, que hasta ahora solo tenían sus intérpretes en el mundo de la pintura, la literatura, el cine y el teatro. La trascendencia de "El Cónsul" radica en su significación como documento inapreciable que refleja las inquietudes y problemas psicológicos de nuestro tiempo, y esta evocación es de una exactitud fotográfica, de una claridad y precisión singularísimas. Es necesario ver y comprender "El Cónsul" para darse cuenta de que cada frase de la obra, cada célula musical, cada silencio, es una expresión directa del texto y de la acción escénica, realizándose así el ideal wagneriano adaptado a un tema de auténtica y profunda vigencia", MONTSALVATGE 1952c.

¹⁰⁴¹ "Algo semejante ha intentado hacer Benjamin Britten en su "Peter Grimes", pero con menos intensidad convincente en las melodías, en la agudeza del acompañamiento orquestal y en la evocación del clima morboso y angustiado que envuelve los acontecimientos. Britten no llega a darnos nunca una imagen cruda de las situaciones, que invariablemente sumerge en una atmósfera poética. Menotti, en cambio, no deja nunca de hacerlo, utilizando los medios de expresión musical más



ARGUMENTO

Lugar de la acción: Un indeterminado país de la Europa oriental, tras el «telón de acero».

Época de la misma: Actual.

«El Cónsul» es la tragedia del débil, víctima de la inhumanidad del hombre hacia el hombre. Ambientada en un indeterminado país de la Europa oriental de hoy, tras el «telón de acero», evidentemente oprimido por un Gobierno dictatorial, es la historia de hombres y mujeres prisioneros del formulismo burocrático y del papeleo oficial de un Consulado extranjero que impide su fuga hacia la libertad. Escrita en tres actos, cada uno de ellos dividido en dos cuadros, trata inicialmente de John y de Magda Sorel, de su niño y de la madre de John, que perseguidos por su gobierno despótico, esperan salvarse gracias a la protección de este Consulado.

Top, invitation card for the record-listening session of the opera *The Consul* by Gian Carlo Menotti with commentary by composer Xavier Montsalvatge in Club 49, 1951 [*Sesión de música contemporánea, El cónsul de Gian-Carlo Menotti, Club 49 del Hot Club de Barcelona*, 14 November 1951, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona]. Bottom, summary of the plot of *The Consul* by Gian Carlo Menotti as published by the Liceu of Barcelona in 1952: "Plot / Place of action: An undefined country in eastern Europe, behind the 'iron curtain'. / Period of the action: Current. / 'The Consul' is the tragedy of the weak, victim of the inhumanity of humans to humans. Set in an undefined eastern European country today, behind the 'iron curtain', which is clearly oppressed by a dictatorial government, it is the story of men and women prisoners of bureaucratic red tape and the official paperwork of a foreign consulate that prevents their escape to freedom. Written in three acts, each of which is divided into two scenes, it is initially about John and Magda Sorel, their child and John's mother, who have been persecuted by their despotic government and hope to save themselves through the protection of this consulate" [*El Cónsul* : *Estreno en España, Gran Teatro del Liceu*, 6 december 1952, Archive of the Societat del Gran Teatre del Liceu, Humanities Library, Universitat Autònoma de Barcelona, Barcelona].

Would the Liceu be prepared for so much naturalness and sincerity? On the night of 6 December 1952, *The Consul* premiered with a concert programme that began by adapting the summary of the opera's plot, which in Franco's Spain began like this: "Place of action: an indeterminate country in eastern Europe, behind the 'iron curtain'"¹⁰⁴². According to the music critic Zanni, the public filled the theatre completely and the premiere was a "total success"¹⁰⁴³. However, at this time, while Barcelona continued to discuss *The Consul*, two of our allies of contemporary music, Bartomeu and Club 49, were already ahead of the rest of the city exploring other works by Menotti that were not yet known in Spain.

First, two months before the performance in the Gran Teatre del Liceu, in October 1952, Bodmer prepared and held the Spanish premiere at Bartomeu House of the comic opera *The Telephone or L'Amour à trois* (1947) by Menotti, with Montserrat Sans in the role of Lucy and Rodolfo Bozas playing Ben. Photographs of the event reveal the sensational turnout of the public, with numerous people sitting on the ground in the garden, surrounded by Bodmer and his musicians. Another image captures a scene from the opera with Lucy on the telephone, of course, while Ben waits patiently for the call to end to continue with his important conversation. The complicated situation takes place in a room with a crazy appearance, in accordance with the spirit of the characters. The atmosphere of the room is defined by wallpaper with a Baroque air, which reproduces the typical motifs of Toile de Jouy, accompanied by kitsch moulding crowning the door. In the room are three works of art: an abstract sculpture, a statue of the Good Shepherd — with the air of a worker — hanging next to a painting that parodied surrealism. The set in this staging must have delighted Club 49 members or perhaps irritated Montserrat Sans's brother, painter Jaume Sans.

Once again, Bodmer offered the first performance of the work in the Pedralbes mansion before he brought it to the commercial auditoriums. On 30 January 1953 he put on *The Telephone* at the Asociación Musical Estela. It was well-received by the audience and awakened the sympathies of the city's critics¹⁰⁴⁴. In this version of the work, the lead singer was Lolita Torrentó and the comments in the press noted that the performance was with texts in Spanish. A photograph in *Destino* captured the conductor and the singers bowing at the end of the performance, with the set that painter Ramon Rogent had created for the occasion: a gigantic telephone dominated the back of the stage, with the handset off the hook levitating gracefully above the main characters, symbolising how the new means of communication controlled the lives of this couple and the way that it ruined any

primarios; un aorquesta reducida e incisiva en la que el piano y la percusión tienen un papel protagonista; una combinación hábilmente dosificada de silencios, ruidos, recitados y arias cantadas llenas de naturalidad y sinceridad", *ibidem*.

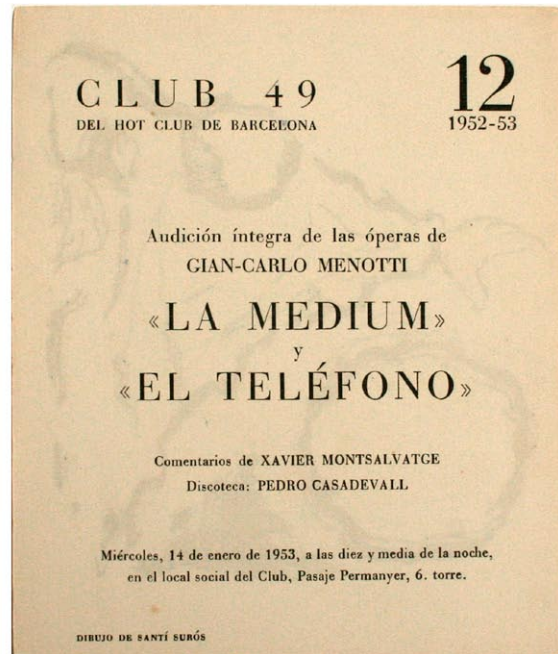
¹⁰⁴² "Lugar de la acción: Un indeterminado país de la Europa oriental, tras el 'telón de acero'", "*El Cónsul*": *Estreno en España*: Ópera en tres actos y 6 cuadros, letra y música de Gian Carlo Menotti, Gran Teatro del Liceo, 6 December 1952 [concert programme], Archive of the Societat del Gran Teatre del Liceu, Humanities Library, Universitat Autònoma de Barcelona, Barcelona.

¹⁰⁴³ ZANNI 1952B.

¹⁰⁴⁴ G.M. 1953, MENÉNDEZ ALEYXANDRE 1953, [Momento musical] Ópera... 1953, ZANNI, 1953A.



Two photographs of the performance of *The Telephone* by Gian Carlo Menotti at Bartomeu House, conducted by Jacques Bodmer, on 25 October 1952. Unknown photographer [Álbum de fotografias. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].



Top, performance of *The Telephone* by Gian Carlo Menotti in the Asociación Musical Estela, conducted by Jacques Bodmer and scenery by Ramon Rogent, on 30 January 1953 [[Momento musical] Ópera... 1953]. Bottom, record-listening session with commentary by Xavier Montsalvatge in which *The Medium* and *The Telephone* by Menotti were played in Club 49 [Audición íntegra de las óperas de Gian-Carlo Menotti, Club 49 del Hot Club de Barcelona, 14 January 1953, Joan-Josep Tharrats Archive, Centre d'Estudis i Documentació, MACBA, Barcelona]

attempt at dialogue between them. The visionary, hilarious plot of the opera — which must have seemed exaggerated in the Spain of the 1950s, when there were still few telephones installed in domestic spaces, but that would become common some decades later and inevitably every day in our digital era — was well known by Club 49 members, who, once again, were the most advanced students in the auditorium.

On the night of 14 January 1953, two weeks before the performance of *The Telephone* at Asociación Musical Estela, Montsalvatge had offered a record-listening session with commentary for Club 49 to introduce this opera to members, and another theatrical piece by Menotti, *The Medium* (1946). This piece could be heard in 1952 on the radio in Spain¹⁰⁴⁵ and was being talked about widely due to its film adaptation, which was presented at the 1952 Cannes Film Festival. Santi Surós illustrated the concert programme in line with the opera's plot. The illustration showed an esoteric human figure contorted before a crystal ball, whose efforts made an entity emerge from underground. The live performance of *The Telephone* at the Asociación Musical Estela awakened interest. Consequently, Bodmer took the same opera, although with a different cast, to the Teatro Calderón of Barcelona on 27 April 1953. However, this time it was programmed along with *The Medium* (1946), in which dancer Juan Tena collaborated. The reviews was satisfactory¹⁰⁴⁶. In less than two years, Menotti had gone from being completely unknown in the city to being the talk of all music lovers.

Gibraltar encounters *Peter Grimes*

What happened to Britten in Barcelona and to his operas in particular? In October 1953, the impresario of the Liceu, Joan Antoni Pàmias (1903–1980), published with great fanfare the programming of the opera *Peter Grimes* (1945) by Britten in the 1953-1954 season. He indicated that it would be “the first English opera that would be presented in the city's great theatre”¹⁰⁴⁷ and that Britten had been “especially invited to attend the premiere of his opera”. Notable singers from London would come especially for the performance, including Peter Pears¹⁰⁴⁸. However, in the press of December 1953, there was a short item with the following text: “The idea of the Covent Garden company premiering ‘Peter Grimes’ by Benjamin Britten has been totally rejected due to a series of difficulties that there is no reason to go into”¹⁰⁴⁹.

As mentioned by Roger Alier¹⁰⁵⁰, the foreign policy of the Franco regime and its spectres clashed with the arrival of Britten's opera in Barcelona. In 1950, the United Kingdom had

¹⁰⁴⁵ [Guía del radioescucha] Radio... 1952A, [Guía del radioescucha] Radio... 1952B.

¹⁰⁴⁶ ZANNI 1953E.

¹⁰⁴⁷ Gran Teatro del Liceo... 1953.

¹⁰⁴⁸ “[...] especialmente invitado para asistir al estreno de su ópera”, Liceo : los intérpretes de “Peter... 1953.

¹⁰⁴⁹ “Se ha descartado ya totalmente la idea de estrenar, por la compañía del Covent Garden, el ‘Peter Grimes’ de Benjamin Britten a causa de una serie de dificultades que no hay por qué recoger”, Se ha descartado ya... 1953.

¹⁰⁵⁰ ALIER 1999, p. 215–216.

created the first Gibraltar Legislative Council, which had given a certain degree of autonomy to the territory. In June 1953, the new Queen of England, Elizabeth II had been crowned. At her coronation, the opera *Gloriana* (1953) was premiered, which was composed by Britten for the royal celebrations. In November, a Royal Tour was announced in which the Queen would visit 14 Commonwealth countries¹⁰⁵¹. The trip was carried out between November 1953 and May 1954 and the last leg was to be Gibraltar.

This institutional visit strained the diplomatic relations between Spain and the United Kingdom. This was a delicate time for the international policy of the Franco dictatorship, in which the Pact of Madrid had just been signed with the United States of America, at the same time as negotiations for United Nations recognition continued, which would not be gained until 1955. The Spanish press was inflamed, the Spanish government withdrew its consul from Gibraltar¹⁰⁵² and university students controlled by SEU were suppressed by the Spanish police given the risk of an attack on the British Embassy in Madrid¹⁰⁵³. It was in this atmosphere of rampant nationalism that the Liceu had to cancel the performance of *Peter Grimes*, as the British Institute withdrew its financial support to bring the Covent Garden company to Barcelona¹⁰⁵⁴. The solution was to turn to the operas of Spain's new American ally, as Montsalvatge hastened to approve:

Instead of "Peter Grimes" by Britten that due to problems that have arisen lately cannot be premiered this year, we will see two works by Gian Carlo Menotti [...]. These two operas — 'The Medium' and 'Amelia al ballo' — internationalised Menotti's name and made him in all the theatres of the world the top opera artist at the current time¹⁰⁵⁵.

Finally, on 7 January 1954, at the Liceu, *The Medium* (1946) and *Amelia al ballo* (1937) were performed. In the performances of the following days, these two works were accompanied by a third that sparked controversy among the public and the critics. This work was *Partita a pugni* (1952), by Italian composer Vieri Tosatti (1920-1999), which faithfully imitated a boxing fight. However, the real and only main figure in the episode was Menotti, "the man of innovation"¹⁰⁵⁶, according to the Liceu concert programme. He was praised for his operatic talent and because of the political situation, as can be seen from the patriotic headline that music critic Zanni published the day after the premiere: "A theatre that honours Spain: The Liceo season: Two operas by Menotti"¹⁰⁵⁷. In a few weeks, the Italian American travelled

¹⁰⁵¹ SEPÚLVEDA MUÑOZ 1995.

¹⁰⁵² ROMERO BARTUMEUS 2009.

¹⁰⁵³ RUIZ CARNICER 1996, p. 286–289.

¹⁰⁵⁴ ALIER 1999, p. 216.

¹⁰⁵⁵ "Substituyendo el 'Peter Grimes' de Britten que por inconvenientes surgidos últimamente no podrá estrenarse este año, veremos dos obras de Gian Carlo Menotti [...]. Estas dos óperas —'La Médium' y 'Amelia al ballo'— internacionalizaron el nombre de Menotti imponiéndolo en todos los teatros del mundo como el primer operista actual", MONTSALVATGE 1954A.

¹⁰⁵⁶ "[...] el hombre de la novedad", *Temporada de Invierno de 1953–54: "Amelia al ballo" y "La Médium" de Gian Carlo Menotti, "Partita a pugni" de Vieri Tossati : Maestro director : Armando La Rosa Parodi : Orquesta Sinfónica del Gran Teatro del Liceo, Gran Teatro del Liceo, 10 January 1954 [concert programme]*, p. [35], Archive of the Societat del Gran Teatre del Liceu, Humanities Library, Universitat Autònoma de Barcelona, Barcelona.

¹⁰⁵⁷ ZANNI 1954A.

COMPAÑÍA BRITÁNICA DE ÓPERA
del
TEATRO COVENT GARDEN, de LONDRES

Para interpretar la ópera PETER GRIMES del compositor Benjamín BRITTEN, que se estrenará en España y en este Gran Teatro, en el curso de la presente temporada, viene completa de Londres la Compañía necesaria para ello, con los siguientes componentes:

Joan CROSS	Peter PEARS
Edith COATES	David TREE
Blanche TURNER	Oscar BRANIGAN
Muriel RAE	Tom WILLIAMS
Valetta IACOPI	Howell GLYNNE

Bajo la dirección artística de : Tyrone GUTHRIE
y la concertación y Dirección Orquestal del Maestro:
Reginald GOODALL

Decorados, vestuarios, atrezzo, luminotecnia y efectos especiales del Teatro COVENT GARDEN de Londres, así como asumirán las funciones de su cargo los titulares de dichos servicios en el expresado teatro.

Al acto del estreno ha sido especialmente invitado el gran compositor Benjamín BRITTEN, autor de la obra.



Escena de la ópera «PETER GRIMES», del compositor británico Benjamín Britten.

Page of the leaflet for the winter season 1953-54 in which the Liceu announced the upcoming performance in Barcelona of the opera *Peter Grimes* by Benjamin Britten performed by the Covent Garden Theatre [Temporada de invierno 1953-54, Gran Teatro del Liceu, Archive of the Societat del Gran Teatre del Liceu, Humanities Library, Universitat Autònoma de Barcelona, Barcelona].

to Barcelona where he was received with considerable media coverage, to finalise an agreement with the same theatre to put on a work that he was still writing, *The Saint of Bleecker Street* (1954). This opera was performed at the Liceu in November 1957¹⁰⁵⁸.

The British community in Barcelona does not give up: *The Little Sweep*

The British community, led by the British Institute, was not willing to give up the performance of an opera by Britten. Furthermore, Bartomeu would not accept, just like that, the cancellation of a much-anticipated performance. Consequently, they worked together so that on 6 March 1954 at the Sala Mozart the first premiere of an opera by Britten could be held in Spain. This was a work in which most of the cast are children: *The Little Sweep* (1949)¹⁰⁵⁹. The stage direction was by Margaret Platon from the British Institute, and the musical direction was by conductor Enric Ribó (1916–1996). The performance was organised by British Institute. It was well-received by the press, which highlighted the satisfaction of the audience and the fact that “the amusing opera was well-performed by children of the British colony”¹⁰⁶⁰. Although they did not refer to the incident that prevented the performance of *Peter Grimes*, the critics made clear what the event meant: “To the exceptional characteristic of being the first child opera that we know, we should add that it is also the first opera by Britten that we can judge”¹⁰⁶¹.

The photograph of the *Little Sweep* at the Sala Mozart published in *Destino*¹⁰⁶² to illustrate Montsalvatge’s report shows a moment in the performance in which the seven children that participate in this opera were on the stage, accompanied by the two singers. All seven children were girls, given that for this version all the children’s roles, including those of Sam, Johnny and Hughie, were performed by female students from the British Institute’s primary school in Barcelona, where, Marjorie Parnell, who played the role of Ms Baggott in the same performance, was a teacher. Another photograph of this performance has survived. It shows the last moment of the work, when all the singers, both adults and girls, return to the stage and arranged in a line say goodbye by waving with their hands while they sing the last song to the audience, the “Coaching Song”.

Still savouring the success of the performance at the Sala Mozart, on 7 March 1954, the day after the premiere, Ms Parnell opened the doors of her house to start a second very special performance of the same work, that which took place at Bartomeu House. *Let’s Make an Opera!* (1949) was the first part of *The Little Sweep* that could not be carried out the day before, in a conventional theatre. In this introduction written by Britten, the action took the form of an opera rehearsal, in which the performers used their real names and

¹⁰⁵⁸ MONTSALVATGE 1954B, La pequeña historia de Gian-Carlo... 1956, VALLS 1956B.

¹⁰⁵⁹ ZANNI 1954C, MONTSALVATGE 1954E, E.P. 1954.

¹⁰⁶⁰ ROMEA 1954B.

¹⁰⁶¹ “Al carácter excepcional de ser esta la primera ópera pueril que conocemos, debe sumarse el de ser también la primera de Britten que podemos juzgar”, [Crónica de la jornada] Una ópera... 1954.

¹⁰⁶² MONTSALVATGE 1954E.



Two photographs of the performance of *The Little Sweep* by Benjamin Britten in the Sala Mozart of Barcelona, on 6 March 1954 [Top. Unknown photographer. MONTSALVATGE 1954E. Bottom, Photographer: Brangulí. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].



Two photographs of the performance of *The Little Sweep* by Benjamin Britten in the Sala Vila Arrufat of Bartomeu House, on 7 March 1954. Unknown photographer [Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

the conductor taught the audience the four songs in which they would participate later on. According to the concert programme for the event, *Let's Make an Opera!* took place first in the home of Ms Parnell, and then moved to Bartomeu House, where it tied in with the full performance of *The Little Sweep*.

The three images of this evening at the Pedralbes mansion show that the work was performed in Bartomeu's music room, with the paintings by Antoni Vila Arrufat watching over the stage. The first photograph captures *Let's Make an Opera!* during the preparations for the first song that the public had to sing, with the tenor, Francesc Paulet, and the bass, Richard Prior, singing with the score in their hands and dressed in normal clothes, before the attentive gaze of the rest of the performers. The second photograph shows a moment from the first scene before Sammy, the small chimney sweep, is forced to enter the chimney. However, the image that provides most information about the nature of the event is the one that enable us to see the audience, in a room that is absolutely full. Among them we can identify the crucial member of Club 49: Joan Prats, standing and singing among the attendees.

Everything seems idyllic on this afternoon of March 1954: the involvement of the children, the resounding success of the event and, in short, the fact that they had managed to premiere an opera by Britten in Barcelona, happily. However, we should not be deluded by this moment. The allies of contemporary music, who on this day cooperated and enjoyed the performance peacefully, were still trying to heal wounds after a painful situation that had put them under the scrutiny of the entire city: in January 1954 they had organised an ambitious concert of avant-garde works that angered the audience and the critics, and deeply upset their musical prospects for the future.

You can lead a horse to Darmstadt...

Barcelona's reaction to the musical avant-garde (1953–1954)

Faced with the music of today, we ask our friends for all the respect deserved by a birth that could disappoint us, but could also lead us to true improvement, to the discovery of a hero saint like a new Parsifal.

Josep Bartomeu, 1954¹⁰⁶³

On 13 July 1951, Arnold Schoenberg died in Los Angeles. This led to the programming of his works in auditoriums around the world, to pay tribute to him¹⁰⁶⁴. Josep Bartomeu, Club 49 and Juventudes Musicales Españolas of Barcelona joined the commemorations. However, for once, the most popular auditorium in the city, the Palau de la Música Catalana, overtook the others and was the first to express its public recognition of the Viennese composer. Guest conductor Eugen Szenkar, skilled in the performance of contemporary works, stood in front of the Orquesta Municipal de Barcelona to offer *Verklärte Nacht* op. 4 in concerts on 9 and 11 November 1951. The concert programme ended the commentary on Schoenberg's work with the sentence: "This concert of *Transfigured Night* will be a humble tribute to the memory of the great Viennese musician, who was lost so recently"¹⁰⁶⁵. However, the choice of a late-romantic composition from the composer's first period meant that the audience could not approach the boldness of the "scientist of music"¹⁰⁶⁶. This is the phrase Montsalvatge used to define Schoenberg in an article published a week after the death of the creator of the twelve-tone technique, who he portrayed as below:

¹⁰⁶³ "Davant de la música d'avui, demanem als nostres amics tot el respecte que mereix un naixement que pot desenganyar-nos, però també pot dur-nos a una autèntica superació, o al descobriment d'un heroi sant com un nou Parsifal", *Curs 1953 a 1954 : Després de Schönberg : Obres per a orquestra da camera, 24 January 1954, Sala Vila Arrufat de la casa Bartomeu* [concert programme], p. [4]. Barcelona: Jardí dels Tarongers, 1954. Helena Martín-Nieva Collection.

¹⁰⁶⁴ On the reception of Schoenberg's music in post-war Spain, see GAN-QUESADA 2021.

¹⁰⁶⁵ "Esta audición de *Noche transfigurada* será un humilde homenaje a la memoria del gran músico vienés, perdido tan recientemente", *cccxxviii audición de la Orquesta Municipal de Barcelona, bajo la dirección del maestro Eugen Szenkar : Cuarto concierto de Otoño, 9 November 1951* [concert programme], p. [6]. Barcelona: Horta I.E., 1951. Centre de Documentació de l'Orfeó Català [Accessed 28 December 2022]. Available from: <https://mdc.csuc.cat/digital/collection/ProgPMC/id/32626/rec/5>.

¹⁰⁶⁶ "[...] científico de la música", MONTSALVATGE 1951D.

[...] I imagine Schoenberg sitting at the piano as if before the keys of a calculating machine, imagining combinations between sounds treated coldly like numerals, although with a mathematician's curiosity and eagerness for research. [...] His theory represents a true "atomisation" of tonality. However, just as it would seem that explosions of the atomic bomb produce in certain plant species a strange, monstrous growth, it would not be impossible for something comparable to occur with Schoenberg's system. From his destructive explosion would emerge the unexpected development of new music fertilised by the vigorous, transcendental example provided by the composer who recently passed away¹⁰⁶⁷.

Supporters of the avant-garde in Barcelona showed that they were convinced of the fertility of this music or were at least interested in Schoenberg's most radical proposals. As we described in previous sections, Bartomeu and Club 49 had programmed from 1950 onwards some non-tonal and dodecaphonic pieces of various composers who explored similar paths. After the death of Schoenberg, the first works of the maestro offered at Club 49 formed part of the opening of Homs-Maristany's Anthology, no less, on 16 January 1952. They were of a completely non-tonal nature: *Sechs kleine Klavierstücke* op. 19 (1911) and *Pierrot Lunaire* op. 21 (1912). In summer 1952, specifically on 5 July, Bodmer conducted a twelve-tone piece *Suite* op. 29 (1925) by the same composer, along with works by Hindemith and Stravinsky, for one of Bartomeu's events. The concert was entitled "The instrumental ensemble da camera: Three contemporaries" and was not initially conceived as a tribute to Schoenberg. The real tribute to the composer, by the small circles that really valued all his output, would not take place for another few months. The reason for the delay in the case of Bartomeu was the careful planning with which his seasons were prepared, always months in advance¹⁰⁶⁸. Consequently, the 1951-1952 season was already established in summer 1951 and presumably much of the 1952-1953 season as well.

Finally, in the 1953-1954 season, Bartomeu House included an extensive, ambitious series of concerts under the name: "Arnold Schoenberg and his school", which resonated amicably in Club 49 and Juventudes Musicales Españolas of Barcelona, where live music performances and record-listening sessions were held from the same repertoire. Almost ten months of programming was carried out that was extraordinarily close to the works heard at the Darmstädter Ferienkurse (Darmstadt Summer Course) from 1946¹⁰⁶⁹. At Darmstadt, avant-garde performers and composers worked against the clock to recover the time lost after the standstill of the Second World War and the Nazi persecution of the most innovative

¹⁰⁶⁷ "[...] imagino a Schoenberg sentado al piano como ante el teclado de una máquina calculadora, imaginando combinaciones entre los sonidos tratados como guarismos fríamente, aunque con la curiosidad y el afán investigador de un matemático. [...] Su teoría representa una verdadera 'atomización' de la tonalidad, pero, así como, según parece, las explosiones de la bomba atómica producen en ciertas especies vegetales un crecimiento extraño y monstruoso, no sería imposible que algo comparable sucediera con el sistema de Schoenberg y que de su explosión destructora surgiera el inesperado desarrollo de una nueva música fecundada por el ejemplo vigoroso y trascendental dado por el compositor recientemente fallecido", *ibidem*.

¹⁰⁶⁸ A reference to the strict organisation of Bartomeu's concerts, made in advance during the preceding season, can be found in conversations between Homs and Gerhard. Joaquim Homs and Pietat Fornesa to Robert Gerhard and Poldi Gerhard, Barcelona, 23 January 1953 [RIBÉ and HOMS FORNESA 2015, p. 56–57].

¹⁰⁶⁹ TRUDU 1992, BORIO and DANUSER 1997.

Curs 1953 a 1954

ARNOLD SCHÖNBERG
I LA SEVA ESCOLA



SALA VILA ARRUFAT, PLAÇA DE L'OM I PATI DE L'HERMES
DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
PEDRALBES.

Booklet self-published by Josep Bartomeu with all of the concert programmes from the season 1953–1954 dedicated to Arnold Schoenberg and his school [*Curs 1953 a 1954: Arnold Schönberg i la seva escola*. [Barcelona]: Jardí dels Tarongers, [1954], Helena Martín-Nieva collection].

forms of artistic expression. Around these meetings, the latest trends flourished, young talents developed and became known, and Darmstadt soon became the epicentre of musical modernity. But was the Barcelona of the 1950s ready for the uproar and turmoil of these scores, when they were all heard together?

Schoenberg to the point of exhaustion at Bartomeu House

Composers Brahms and Mozart were the subject of monographic cycles in the concerts at the Pedralbes mansion. However, the series on Schoenberg was given great artistic significance by Bartomeu, who welcomed the audience with a concert programme that stated: “The work of Arnold Schönberg, born in Vienna in 1874, reflects the entire evolution of modern music up to contemporary music, and, I would dare to say, up to the start of the music of the future”¹⁰⁷⁰.

Of course, Arnold Schoenberg and his students, Alban Berg and Anton Webern, could be heard, as well as Béla Bartók, Boris Blacher, Pierre Boulez, Hanns Eisler, Robert Gerhard, Josef Matthias Hauer, Pierre Henry, Paul Hindemith, Joaquim Homs, Arthur Honegger, Ernst Krenek, Elisabeth Lutyens, Darius Milhaud, Francis Poulenc, Frederic Mompou, Luigi Nono, Maurice Ravel, Pierre Schaeffer, Dmitri Shostakovich, Karlheinz Stockhausen, Igor Stravinsky, Richard Strauss... and even Xavier Montsalvatge! Who could provide more? Around thirty concerts under the title “Arnold Schoenberg and his school” were given by Bartomeu, as was his custom, to all those who wanted to go up to his house. The significance of this cycle was that contemporary works could be heard live that, in most cases, could not have been discovered in any other place in Barcelona, not even on the state radio broadcast.

Among so many and such diverse activities, some proposals were particularly appreciated and singular. First, some fundamental works of Schoenberg were performed from all his periods, including his non-tonal *15 Gedichte aus “Das Buch der hängenden Gärten”* op. 15 (1909), his twelve-tone *String Quartet No. 3* op. 30 (1927) and *String Quartet No. 4* op. 37 (1936) and the grandiloquent *Gurre-Lieder* (1901/11). We focus on this last work to gauge the enthusiasm with which the cycle’s host deployed all the resources available to him. This can be seen in the two photographs taken at the concert of 4 July 1954, with Bodmer conducting the orchestra and the choir in the house’s garden, during a packed session. In the general concert programme, which contains all the information on the cycle, Bartomeu included an introductory text — with no author given, but attributed to him — in which much of the writing describes the *Gurre-Lieder*, and notes their challenges and beauty:

¹⁰⁷⁰ “En l’obra d’Arnold Schönberg, nascut a Viena l’any 1874, es reflexa tota l’evolució de la música moderna fins a arribar a la contemporània, i, gosaria a dir, fins a la iniciació de la música del futur”, *Curs 1953 a 1954 : Arnold Schönberg i la seva escola* [booklet with concert programmes of the season]. [Barcelona]: Jardí dels Tarongers, [1954], p. [4]. Helena Martín-Nieva Collection.



Jacques Bodmer conducting the *Gurre-Lieder* by Schoenberg in the garden of Bartomeu House, on 4 July 1954. Unknown photographer [Photo album. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

And while he [Schoenberg] started on new paths in *Pelleas et Mélisande* and in his string quartets, when he wrote the *Gurre-Lieder* he still followed the Wagnerian style and transformed it to achieve greater nuances and greater serenity in the sound. The complexity of this orchestration forced the publisher Universal of Vienna to print longer paper so that more staves could fit on it. The complexity of the score and the number of performers required have not only made performances difficult for financial reasons, but also because it puts off the audience, which cannot discern without a great effort all the sounds that go together, all the rhythms that are pursued or superimposed, and the enjoyment of listening is diminished by the exhaustion of paying the required attention. To use an aeronautical term, the ceiling had been reached, it was impossible to go further. [...] Within the Schoenbergian progression, the *Gurre-Lieder* are still early music, despite the final recitation [...] it is a historical milestone for music, between the traditional world and the future. Despite everything, it has a dramatic force, an emotion, a musicality that have perhaps never been equalled¹⁰⁷¹.

The dramatic force and emotion of Berg's songs were also present, with *Sieben frühe Lieder* (1908) and *Vier Lieder* op. 2 (1910). To complement these concerts, a listening session was held in Club 49 of the entire record of *Wozzeck* (1922), with commentary by Homs and an illustration by Joan Ponç for the session's programme. In fact, this event was organised as a double session: first in the club's premises on Passatge Permanyer, six months before the start of Schoenberg's cycle at Bartomeu House; and second coinciding with the first events of the cycle in Pedralbes, on 9 December 1953, in the Sala Gaspar.

An even more intense experience, if possible, was the discovery in Barcelona of the very short vocal pieces by Webern, which in these same years were programmed at the festivals of Darmstadt and Donaueschingen. Soprano Lolita Torrentó accompanied by several instruments and the musical ensemble conducted by Bodmer performed, in January 1954, four cycles of songs by Webern, including *Drei Volkslieder* op. 17. In April 1954, soprano Emília Quer and pianist Maria Teresa Balcells offered four further cycles, including *Drei Gesänge* op. 23 (1934), which was played some months later in Darmstadt. Did the audience realise the importance and repercussions of these works? Were they capable of evaluating the impact that this music had on the young creators? Precisely at this time, centres of the musical avant-garde started to disassociate the image of Webern from that of Schoenberg. This revealed the exceptional nature of Webern's contributions, which would immediately produce supporters.

The mutual understanding between Bartomeu and Club 49 became clear again when both venues programmed the same concert of the young pianist — and future composer —

¹⁰⁷¹ "I mentre [Schoenberg] emprèn ja nous viarans en *Pelleas et Mélisande* i en els seus quartets de corda, en escriure els *Gurre-Lieder* encara segueix la temàtica wagneriana, transformant l'estil per a aconseguir una major matisació i una major serenitat sonora. La complexitat d'aquesta orquestració va obligar l'editorial Universal de Viena a fer imprimir uns papers més llargs per poder-hi fer cabre més pentagrames, però la complexitat de la partitura i el nombre d'executants no sols ha dificultat les execucions per raons econòmiques, sinó que descoratja l'auditori, que no pot destriar sense un gran esforç tots els sons que van junts, tots els ritmes que es persegueixen o se superposen, i el goig d'escoltar ve minvat pel cansament de l'atenció necessària. S'havia arribat —per valer-nos d'un terme aeronàutic— al sostre; no es podia anar més enllà. [...] Dintre de la progressió schönbergiana els *Gurre-Lieder* són encara música antiga, malgrat el recitat final [...] és una fita històrica per la música, entre el món tradicional i el futur. I malgrat tot, té una força dramàtica, una emoció, una musicalitat potser mai igualades", *ibidem*.



CLUB 49
 DEL HOT CLUB DE BARCELONA

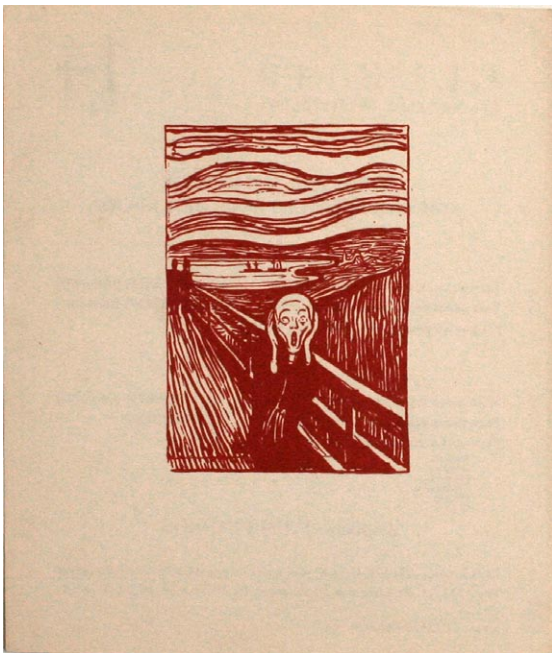
19
 1952-53

Audición íntegra de la ópera
“WOZZECK”
 de ALBAN BERG

Comentario inicial de JOAQUIN HOMS
 Discoteca: PEDRO CASADEVALL

Miércoles, 4 de marzo de 1953, a las diez y media de la noche,
 en el local social del Club, Pasaje Permanyer, 6, torre.

DIBUJO DE JOAN PONÇ



CLUB 49
 DEL HOT CLUB DE BARCELONA

14
 1953-54

OBRES PER A PIANO, DE
 SCHOENBERG I ELS SEUS DEIXEBLES

I

Sonata, op. 1, en "si menor" (1908)	ALBAN BERG (1885-1935)
Tres peces per a piano, op. 11 (1908)	SCHOENBERG (1874-1951)
Sis petites peces per a piano, op. 19 (1911)	*

II

Variacions per a piano, op. 27 (1936)	WEBERN (1883-1945)
Peça per a piano, op. 33 a (1932)	SCHOENBERG
Suite per a piano, op. 25 (1924)	*

Preludi.
 Gavota.
 Masseta.
 Intermezzo.
 Minuet.
 Giga

Al piano: JAUME PADRÓS

Per gentilesa dels Srs. Uriach, el concert es donarà a la seva llar, carrer
 Raset, 11, el dimecres dia 10 de març del 1954, a les 10:30 de la nit.

DIBUIX DE EDVARD MUNCH

Top, record-listening programme of the opera *Wozzeck* by Alban Berg, as part of the "Anthology of Contemporary Music" by Joaquim Homs and Carles F. Maristany for Club 49 in 1953, with a drawing by Joan Ponç [Audición íntegra de la ópera *Wozzeck*, Club 49 del Hot Club de Barcelona, 4 March 1953, Fundació Tàpies Archive, Barcelona]. Bottom, concert programme with works by Schoenberg, Berg and Webern performed by pianist Jaume Padrós in 1954, with a woodcut by Edvard Munch [*Obres per a piano, de Schoenberg i els seus deixebles*, Club 49 del Hot Club de Barcelona, 10 March 1954, Fundació Tàpies Archive, Barcelona].

Jaume Padrós, in February and March 1954, respectively. At these events, Padrós performed among other works *Variationen für Klavier* op. 27 (1936) by Webern, as well as non-tonal and twelve-tone pieces by Schoenberg, such as *Suite für Klavier* op. 25 (1923). Club 49 had started its record-listening sessions in the 1953-54 season with two sessions related to Bartomeu's Schoenbergian cycle. However, after these, the "Anthology of Contemporary Music" by Homs-Maristany, which was then much more in the hands of Homs than the indisposed Maristany, focused on listening in chronological order to the six string quartets by Bartók, along with other works by the same author, given that the group's desire to hear the Second Viennese School was already satiated by the parallel activities in Pedralbes. In fact, the supporters of modernity, such as Homs, celebrated the simultaneousness of the avant-garde music initiatives provided by Club 49 and Bartomeu, and complained that "in contrast, in public concerts the same routine as always prevails"¹⁰⁷².

In the cycle, there was also time for Catalan followers of the Second Viennese School, as Bartomeu was always attentive to local composers. Among other composers that were programmed, Robert Gerhard, a direct follower of Schoenberg, was played alongside his friend and student, Joaquim Homs, in a concert conducted by Bodmer. The two works that Homs premiered at this concert were written specifically for this event¹⁰⁷³, *Polifonia per a instruments d'arc* (1954) and *Trio per a flauta, oboè i clarinet baix* (1954). The work by Gerhard that was played was *Concerto for Piano and String Orchestra* (1951), with Jaume Padrós as the soloist. This work had a profound impact on the audience, which included Homs. The next day, Homs wrote to Gerhard to share his enthusiasm with him:

Your 'Concerto' is really 'éblouissant'. Apart from Schoenberg, the Sonata for two pianos and percussion, and some parts of the Concertos of Béla Bartók, I do not know any other contemporary concertante works for piano that are as original and interesting as yours. I find the slow movement comparable in quality to the best of Bartók. It has an impressive internal tension and suggestive force. The other two movements are outstanding. The first has incredible richness of sound and extraordinary dynamism. The latter is full of charm, character and vivacity. In addition, the coherence and uniformity of the entire work are perfect, the construction extremely clear and the expression, luminous. Hearing the *Concerto* truly thrilled me, and I saw that it made a great impression on the people that I think have a very in good sense of music criticism. I was very sorry that poor Maristany could not hear it, who is again markedly ill. Mompou, Blancafort, Montsalvatge and Querol were at the concert. I do not know the opinion of the first two, but the last two were very positive¹⁰⁷⁴.

¹⁰⁷² "[...] en els concerts públics, en canvi, segueix imperant la rutina de sempre", Joaquim Homs to Robert Gerhard, s. l., 30 January 1954 [Ribé and Homs Fornesa 2015, p. 63].

¹⁰⁷³ Joaquim Homs to Robert Gerhard, Barcelona, 12 July 1954 [Ribé and Homs Fornesa 2015, p. 65].

¹⁰⁷⁴ "El teu 'Concerto' és realment 'éblouissant'. Jo, a part del de Schoenberg, la Sonata a dos pianos i percussió i algunes parts dels Concertos de Béla Bartok, no conec cap més obra contemporània de piano concertant que sigui tan original i interessant com la teva. El moviment lent, el trobo comparable en qualitat al millor Bartok. Té una tensió interna i una força suggestiva impressionants. Els altres dos moviments són brillantíssims. El primer és d'una meravellosa riquesa sonora i un dinamisme extraordinari. El darrer és ple de gràcia, caràcter i vivacitat. A més la coherència i homogeneïtat de tota l'obra són perfectes, la construcció claríssima i l'expressió, lluminosa. L'audició del *Concerto* em va emocionar de veres i vaig comprovar que va produir una gran impressió a les persones que els hi reconec més bon sentit crític musical. Em va doldre moltíssim que no el pogués sentir el pobre Maristany, que torna a passar un període d'acusada anormalitat. Assistiren al concert en Mompou, en Blancafort, en Montsalvatge i en Querol. Desconec l'opinió dels dos primers, però la dels dos últims fou molt favorable", Joaquim Homs to Robert Gerhard, Barcelona, 12 July 1954 [*Ibidem*, p. 64-65].

Certainly, when Montsalvatge took stock of the Schoenberg cycle, when all the events were over, he noted as one of the main achievements the premiere of the *Concerto for Piano and String Orchestra* by Gerhard. Montsalvatge firmly defended the talent of the exiled composer, by whom so little music was offered in Barcelona:

The first concert in Spain of the Concerto for piano and string orchestra by Robert Gerhard took place. It was extremely interesting, the best that we know of the composer who is a student of Schoenberg. It is impossible to sum up in a few lines the impression of balance, assurance and clarity produced by this music, which is also penetrating, courageous and original¹⁰⁷⁵.

Beyond the influential Viennese nucleus, Bartomeu provided the opportunity to rediscover in Barcelona a composer who had enjoyed considerable fame during the period between the wars in German territory. This was Ernst Krenek (1900–1991), the composer of the well-known *neue Sachlichkeit* opera *Jonny spielt auf* (1925), who fell out of favour when Hitler rose to power and was exiled to the United States. On 8 May 1954, Bartomeu dedicated a monographic session to Krenek, at which soprano Aurèlia Basso, accompanied on piano by Francesc Figueras, recovered many of his songs of the 1920s. The programming moved from these songs of a composer with an extensive career, although cut short in Europe for political reasons, to the new values. Even more surprising, due to the difficulty of finding female composers in the programming of this decade, was the inclusion of two chamber works from the first period of Elisabeth Lutyens (1906–1983). These were included in another concert in May 1954 that promoted her as a strong representative of the twelve-tone technique in the United Kingdom.

Returning to established composers who were fully active in the 1950s, one of the main concerts that marked the demanding nature of the cycle was the *Cantata W89* (1952) by Stravinsky, which was programmed on 27 December 1953 as part of an event entitled “Christmas concert”. The second part of this concert was dedicated to national and foreign Christmas works and included compositions by Enric Gispert and Manuel Valls. The performance was given by the Coral Sant Jordi, with soprano Antònia Jordà and tenor Bartomeu Bardají as soloists. It was conducted, once again in Bartomeu House, by Bodmer. The reception of the work was very positive, with Montsalvatge remarking that the “ritornello” condensed “all the expressive power that contemporary music is capable of”¹⁰⁷⁶. This concert went beyond the Pedralbes mansion and was programmed two weeks later in the Chapel of Santa Àgata¹⁰⁷⁷, with the patronage of Juventudes Musicales Españolas and conducted by Oriol Martorell. In fact, the *Cantata*, which was heard in Barcelona just one year after its conception by Stravinsky, formed part of a more ambitious project that we will

¹⁰⁷⁵ “De Robert Gerhard se dio la primera audición en España de un Concierto para piano y orquesta de cuerda, interesantísimo, lo mejor que conocemos del compositor discípulo directo de Schönberg. Imposible resumir en unas pocas líneas la impresión de equilibrio, seguridad y claridad que produce esta música que es, además, aguda, valiente y original”, MONTSALVATGE 1954g.

¹⁰⁷⁶ “[...] toda la potencia expresiva de que es capaz la música contemporánea”, MONTSALVATGE 1954a.

¹⁰⁷⁷ [Música] Capilla de Santa Agueda... 1954.

examine later, in which Bartomeu and Juventudes collaborated to promote works that were even more innovative and shocking.

Finally, in this section we will highlight the peculiarity of the opening concert in the cycle in which, paradoxically, neither Schoenberg's music nor that of his most direct sphere was performed. On 31 October 1953, it was the music of Mozart, the paradigm of the First Viennese School, that was entrusted with starting the series of events on the Second Viennese School. *Der Schauspieldirektor*, K. 486 (1786), comic singspiel in one act and written in German was performed, with the spoken scenes translated into Catalan. Twentieth century music was the focus of the second and third parts of the event with Hindemith — portrayed in his facet of conductor on the cover of the concert programme — and Poulenc. Despite the “heterogeneity” of the programme, as Bartomeu himself admitted in his introductory text, the two first compositions of the session represented, respectively, “an old classical and a modern form of German comic opera”¹⁰⁷⁸.

Quite literally, *Hin und zurück* op. 45a (1927), Hindemith's work that was selected for the opening, was a madcap opera. Its proposal was the musical experiment of first developing a story and then straight afterwards winding it back to its start. This procedure was opportunely illustrated in the concert programme with an engraving in which two workers, situated at each side of a large clock, wound it up oscillating from left to right. With the stage in the open air in Bartomeu's garden, Bodmer conducted *Hin und zurück* in a version whose main roles were performed by soprano Montserrat Sans and tenor Francesc Paulet. The three photographs of the performance show some crucial points in the work: the moment that Robert has just fatally shot his wife, Helene, who is lying on the floor; the arrival of the medical team, who inspect the lifeless body of Helene; and the start of the retrogression, with Robert walking backwards, retracing his steps to revert the murder.


In the same opening celebration, after Hindemith, *Aubade, concerto chorégraphique* (1929) by Francis Poulenc was performed, a ballet written for piano and eighteen instruments. It was conducted by Lluís Moreno Pallí with Maria Canela on piano. The choreography was by Carmen Vinyoli (1919–2014) and eight dancers participated, with Vinyoli in the leading role as the goddess Diana. The images of the event show the dawn of Diana, accompanied by her nymphs; two moments in her imaginary meeting with the impossible but longed for male consort; and the instant when the butterfly appears. Manuel Valls wrote the only published review that explicitly referred to the choreography in this version of *Aubade*. He described it as “appropriate and intelligent”¹⁰⁷⁹. However, Valls's article also considered the way the two contemporary works in the programme were conducted, and revealed a problem that affected this concert:

¹⁰⁷⁸ “[...] una forma clàssica antiga i una forma moderna de l'òpera còmica alemanya”, *Curs 1953 a 1954: Festival d'inauguració: Tres obres de teatre “da camera”, 31 October 1953, Pati de l'Hermes de la casa Bartomeu* [concert programme], p. [2]. Barcelona: Jardí dels Tarongers, 1953. Helena Martín-Nieva Collection.

¹⁰⁷⁹ “[...] acertada e inteligente”, VALLS 1953.

Curs 1953 a 1954

FESTIVAL D'INAUGURACIÓ
TRES OBRES DE TEATRE "DA CAMERA"



DIA 31 D'OCTUBRE DEL 1953, A LES SIS DE LA TARDA

PATI DE L'HERMES DE LA CASA BARTOMEU
JARDÍ DELS TARONGERS
FEDRALBES

NOTA AL PROGRAMA

Apartant-se del nostre costum, avui donem un programa heterogeni, ja que si bé "L'Empresari" i "Hin und zurück" representen respectivament una forma clàssica mitja i una forma moderna de l'èpica còmica alemanya, l'"Aubade", tanca el també actual, que s'ha de veure com a Concerte de piano i orquestra, no té res que veure amb l'èpica. Però, sense ésser tampoc una obra còmica, és almenys, igualment que les altres dues que figuren en el nostre programa, una obra gràfica, que representa, com aquelles, un moment amable de la música, i malgrat la seva forma i el seu ritme musical, gairebé canònic, si una classe meridional que s'ha perfeccionat amb el seu nom i amb l'habilitat de Provença. Naudarem la veu sentit a Aix, durant una ocasió a través i més el cel de la Comtat, i ens va sorprendre tant que l'heu volguda fer sentir al primer concert simfònic d'aquesta curs.

"Hin und zurück", és una paraula divertida, però altra banda, considerablement gràfica — solen un tema gairebé metafísic: el desig humà de forçar la irreversibilitat del temps per a poder enmenjar les conseqüències dels nostres errors, és inevitable. Un fet divertit: un març sorprenent, per obra d'una carta, el "Zeit" de la seva malloir desapareix, la resta i es retarda després ritmes pel balló. La còmica, tanqat, de canviar els fets naturals, no pot garantir al espectador però compensar el malde, que la temer al temps errata i retrocedir les coses a l'estat primitiu, anterior als esdeveniments. Els homes — en una existència virtual — poden observar el resultat dels seus actes i no repetir-los. "Hin und zurück" per aconseguir la reditació abans d'actuar? En escena resulta, com hem dit abans, una lecció d'un efecte tècnic extraordinari.

I res de nou hem d'amentar de "L'Empresari", que donem per segona vegada, perquè amb les seves característiques que semblen d'èpica, però amb una gràcia tota modernista, ve interessat amb els nostres audients i les distingides companyies a veure i sentir.

PROGRAMA

I


L'EMPRESARI (*Der Schampfielddirektor*) MOZART

a) Obertura (orquestra). b) Escenes parlades (en traducció catalana).
c) Escenes cantades (en alemany)

REPARTIMENT

<i>Sr. Eiler, banquer</i>	<i>Sr. Ferrnosa Puigat</i>
<i>Sr. Frank, empresari</i>	<i>Sr. Ramon Sotomayor</i>
<i>Sr. Hoff, actor</i>	<i>Sr. Enric Climent</i>
<i>Sr. Herz, actor</i>	<i>Sr. Jeroni Terribil</i>
<i>Sr. Fopplmann, cantant</i>	<i>Sr. Gaietà Rovira</i>
<i>Mme. Herz, soprano lírica</i>	<i>Sra. Lúcia Torrens</i>
<i>Mme. Silberklang, soprano lírica</i>	<i>Sra. Pilar Tello</i>
<i>Mme. Kucer, actriu lírica</i>	<i>Sra. Nèria Quer de Climent</i>
<i>Mme. Pfaff, actriu solista</i>	<i>Sra. Emilia Quer de Climent</i>
<i>Mme. Fugelsang, actriu còmica</i>	<i>Sra. Montserrat Urgell de Sargatal</i>

II



ANAR I TORNAR (*Hin und zurück*) HINDEMITH

Obra de camera en un acte

REPARTIMENT

<i>Hedra, soprano</i>	<i>Sra. Montserrat Sans d'Urbach</i>
<i>Robert, tenor</i>	<i>Sr. Francesc Piquer</i>
<i>Maja, tenor</i>	<i>Sr. Jeroni Terribil</i>
<i>Dorothea, baríton</i>	<i>Sr. Enric Climent</i>
<i>Johann, baix</i>	<i>Sr. Pere Dret</i>
<i>La via, personatge que no parla</i>	<i>Sra. Nèria Quer de Climent</i>
<i>Una senyora, personatge parlant</i>	<i>Sra. Emilia Quer de Climent</i>

Direcció: *Maria Jacqves Badiner*

III

AUBADE POULENC

Concert coreografiat per a piano i divuit instruments

Pianista: *José Alvario Cavallé*

REPARTIMENT

Dirigit: *Sra. Carmen Tardell, Nuria Sireu, Antoni Rodas, Maria Cèlia Torra, Glòria Balmes, Elna Bucha, Mercè Ferrer, Maria Gonsa d'Ajques. Una papallona: Margarita Angul*

Dissol: *compositors: Sr. GERMES FORTOL*

ORQUESTRA CATALANA DA CAMERA
Direcció: *Mestre LLUIS MORENO PALLI*

Concert programme for the opening of season 1953–1954 with works by Mozart, Hindemith and Poulenc [Curs 1953 a 1954: Festival d'inauguració: Tres obres de teatre 'da camera'. [Barcelona]: Jardí dels Tarongers, [1954], Helena Martín-Nieva collection].



Three scenes from the performance of *Hin und zurück* by Paul Hindemith in the garden of Bartomeu House, 31 October 1953. Unknown photographer [Photo album. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].



Four scenes from the performance of *Aubade* by Francis Poulenc in the garden of Bartomeu House, 31 October 1953. Unknown photographer [Photo album. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

The musical direction by maestro Moreno Pallí was fitting, and achieved a good musical performance, although Hindemith's work suffered at some points from a lack of synchronisation between singers and the accompanying part, which had to rely on the piano as the orchestra score had not arrived on time¹⁰⁸⁰.

Other scores were difficult to obtain, as we will soon see. But before we analyse the complications that affected the events overall, we should examine the general programming strategy. Unquestionably, as we have summarised above, many of the concerts and works were unprecedented musical innovations in Barcelona. But how were they joined together? It must have been arduous to properly determine the structure of a set of concerts on the Second Viennese School and its legacy, aimed at an audience that, in general, was not familiar with these compositions. For those who wanted to understand the development of Schoenberg's path, an effective method would have been to present, in separate blocks and chronological order, works from the tonal, non-tonal and twelve-tone periods along with, perhaps, some examples of the late return to tonality. However, this methodical approach, which would probably have satisfied Club 49's supporters, entailed the risk of bewildering listeners of sessions dedicated entirely to non-tonal music. Another system could have consisted of combining works that were more accessible to the audience's ears with proposals that were presumably difficult. The aim of this would have been to prevent attendees from becoming too disorientated. The truth is that neither of these two approaches was followed, even though Bartomeu expressed his initial intention as follows:

Following our tradition of showing music in perspective, we have started with Schönberg's predecessors, and we have continued with his works and those of his direct and indirect followers. We finish with the works of current composers who Schönberg has influenced because they either like or oppose his works¹⁰⁸¹.

A quick glance at the chronology of the cycle clearly shows that it lacks the order that the host had explained. It began with Hindemith and Poulenc, followed by Strauss and Schoenberg and, surprisingly, in January 1954, it reached Boulez and Stockhausen, even before the monographic session dedicated to Webern. Even more untimely must have been the presentation of *musique concrète* before concerts for piano and for voice and piano of works from the Second Viennese School. In fact, two of the compositions that were most likely to captivate the audience due to their proximity to late-Romanticism were performed just at the end, in July 1954: *Gurre-Lieder* and, ending the cycle, *Verklärte Nacht*.

¹⁰⁸⁰ "La dirección musical a cargo del maestro Moreno Pallí fue correcta, lográndose una buena interpretación musical, aunque la obra de Hindemith adoleciera en algunos momentos de poca sincronización entre cantantes y la parte acompañante que tuvo que confiarse al piano por no haber llegado a tiempo la partitura de orquesta", *ibidem*.

¹⁰⁸¹ "Seguint la nostra tradició de mostrar la música en perspectiva, hem començat pels antecessors de Schönberg i hem continuat amb les obres d'aquest i dels seus deixebles directes i indirectes, per acabar amb les d'aquells compositors d'avui sobre els quals Schönberg ha influït per simpatia o, contràriament, provocant una oposició", *Curs 1953 a 1954 : Arnold Schönberg i la seva escola* [booklet with concert programmes of the season]. [Barcelona]: Jardí dels Tarongers, [1954], p. [5]. Helena Martín-Nieva Collection.

In fact, this last work was defined by Bartomeu as “sugary, almost cloying”¹⁰⁸², an appraisal that is understandable if the composition was listened to after hearing Krenek and Nono.

To understand the reason for the confused general programming of a cycle that thrilled Bartomeu and Bodmer so much, we must consider the limitations they faced, as the patron himself confessed to his audience:

[...] on many occasions the scores — that in general have had to be obtained on loan because published copies were not available — have arrived at the last minute. This has meant that we have not been able to give the season all of the breadth that we had imagined. For example, we have not found anyone who wanted to perform the “Lyric Suite” by Alban Berg [...]. Likewise, due to the delays we had to return the short scores of the “Serenata” by Schönberg without having been able to start them... However, despite everything, we have been able to listen to a lot of new music (often new from thirty years ago!)¹⁰⁸³.

Everything suggests that the plans were often abandoned or at least altered due to the difficulties of some performers who lacked the training required to undertake their task properly. This is something that Bartomeu also regretted:

The execution difficulties, which required preparation that was often long, have meant that most of the interesting works have accumulated at the end of the season [...] In addition, for the musicians it has been a disastrous business, as they have had to study many works without the expectation of being able to play them again, but still there have been many that have made an enormous effort [...]¹⁰⁸⁴.

Conceptual efforts were also required. With a cycle like this, both the organisers and the public should have had the ability to discern between the three main periods in Schoenberg's output, and to understand the revolution that the composer was responsible for in the field of tonality. In addition, as noted before, it would surely have been beneficial for the audience to be aware of the deep significance of Webern's proposals. To what extent was the music available to them understood from a theoretical and aesthetical perspective? We know that there were shortfalls and misunderstandings. An example can be seen in Bartomeu's introductory words about Schoenberg, in which he tried to describe some of the maestro's innovations and attributed them erroneously to a work from a previous period of composition:

He [Schoenberg] studied the way to create a greater number of perceptible vertical and horizontal relations, with the maximum economy of means: and this led to the use and repetition of all the intervals possible in the minimum amount of time, whether with freedom or following a preestablished

¹⁰⁸² “[...] ensucrada, gairebé empalagosa”, *ibidem*, p. [4].

¹⁰⁸³ “[...] no poques vegades les partitures —que en general s'han hagut de llogar, perquè no n'hi havia de publicades— han arribat a darrera hora. Tot això ha fet que ens quedéssim sense donar al curs tota l'amplitud que havíem imaginat. Per exemple, no hem trobat ningú que volgués executar la ‘Suite lírica’ d'Alban Berg [...]. Així mateix, a causa dels ajornaments hem hagut de tornar les partitelles de la ‘Serenata’ de Schönberg sense haver-la pogut encetar... Però, malgrat tot, ens ha estat possible de fer sentir molta música nova (sovint nova de fa trenta anys!)”, *ibidem*, p. [5].

¹⁰⁸⁴ “Les dificultats d'execució, que han exigit una preparació sovint llarga, han fet que la majoria de les obres interessants s'agombolessin a fi de temporada [...] A més, per als músics ha resultat un negoci pèssim, ja que han hagut d'estudiar moltes obres sense esperança de poder-les tornar a tocar, i encara els ha calgut fer un enorme esforç”, *ibidem*.

order. This resulted in the dodecaphonic (twelve notes of the chromatic scale) system, the suppression of the hierarchies of intervals and the use of the tonic and the dominant, and was therefore definitely outside the classical tonal system. With this focus, he composed *Pierrot Lunaire* (1911)¹⁰⁸⁵.

Despite all the difficulties, the Schoenberg cycle took place with all the determination and motivation of Bartomeu, whose inclination towards avant-garde music had continued to increase during his activities in previous seasons. However, the audience did not share their host's modern interests and, as he himself explained, the audience size dropped concert after concert:

This year, we cannot state that the Schönberg season has been a success. [...] we have reached saturation in terms of the audience's available time and nerves. This has led to various desertions, which have not been balanced out by the new audience members who have come to satisfy a laudable curiosity¹⁰⁸⁶.

Who were the curious new audience members? Above, when we discussed the *Cantata* by Stravinsky, we briefly mentioned that the Juventudes Musicales Españolas participated with Bartomeu on three occasions during Schoenberg's cycle. In the next subchapter, we will examine this collaboration. Regarding avant-garde music, the mutual understanding between Club 49, Juventudes Musicales and Bartomeu is evident in the patron's comments. However, it is expressed with the sorrow and resignation of those who know they are helpless in their partnership:

We can console ourselves by thinking that, despite everything, we have made it possible to hear crucial works in the modern music world, which have really been appreciated. Without our obstinacy, they would never have been heard or would have taken a long time to be heard in Barcelona. And this was important, because our public — and our musicians — without overlooking Bach or Mozart or the Romantics, need to be able to directly discover all the tendencies in the music of our time, which up to now could only be heard on the radio or on Mr Casadevall's records, in the magnificent Club 49 sessions¹⁰⁸⁷.

With clear honesty and a bittersweet sentiment, Bartomeu summed up the public's adverse reaction to the cycle's music:

The programme, therefore, has been bigger than it has been concentrated, and if we want to analyse its result, we could say that some of the works have been greatly appreciated and others have stirred

¹⁰⁸⁵ “[Schoenberg] estudia la forma de crear el major nombre de relacions verticals i horitzontals sonores perceptibles, amb una màxima economia de mitjans: i això el porta a l'ús i repetició de tots els intervals possibles en un mínim de temps, ja sigui amb llibertat ja un ordre preestablert, i desemboca així en el sistema dodecafònic (de dotze semitons) i en la supressió de les jerarquies d'intervals i de l'ús de la tònica i la dominant, sortint per tant definitivament del sistema tonal clàssic. Dins d'aquesta orientació compona el *Pierrot Lunaire* (1911)”, *ibidem*, p. [4].

¹⁰⁸⁶ “Enguany no podem dir que el curs Schönberg hagi estat un èxit. [...] hem arribat a la saturació de les disponibilitats de temps i dels nervis de l'auditori següent, en el qual s'han produït unes quantes desercions, no prou compensades pel nous que han vingut a satisfer una curiositat ben lloable”, *ibidem*, p. [5].

¹⁰⁸⁷ “Consolem-nos pensant que, malgrat tot, hem fet sentir obres cabdals del món musical modern, que han agradat de veres, que sense la nostra tossuderia no s'haurien sentit mai o haurien trigat molt a ésser oïdes a Barcelona. I això era important, perquè és necessari que el nostre públic —i els nostres músics—, sense oblidar-se de Bach ni de Mozart ni dels romàntics, puguin conèixer directament totes les tendències de la música del nostre temps, que fins ara només havien pogut sentir per ràdio o bé en els discos del Sr. Casadevall, a les magnífiques sessions de Club 49”, *ibidem*, p. [6].

up the public, even though in general they have really been of interest. However, in large doses such as those we have administered, we have rather created enemies of modern music¹⁰⁸⁸.

Perhaps there were enemies, but they always behaved politely at Bartomeu House. This was the safeguard that the Pedralbes mansion offered to contemporary music, as the critic Montsalvatge observed in an article written on the Schoenberg cycle, which highlighted that the main achievement had been to have listened to “all this music with an open spirit and disposition”¹⁰⁸⁹. However, Montsalvatge could not avoid publicly expressing some objections to certain proposals, at the same time that he praised the series of concerts as a whole:

The purpose was fully achieved by hearing — in many cases with the nature of an exhumation — a considerable number of works selected from the most characteristic pieces of around fifty composers. [...] For other works — those of secondary figures and the “parvenus” of magnetic tape — it is difficult to demonstrate that they are not simple, or rather turbulent speculations, playing with the surprise and disorientation of those who are interested in innovations¹⁰⁹⁰.

Could the Muse perhaps cause mere surprise and disorientation? If musical innovations required a tape recorder, perhaps an electromagnetic Muse would be needed. An electrical storm, with deafening thunder, was about to break over Barcelona.

A concert-storm at the Palau de la Música Catalana: Bartók-Boulez-Milhaud-Nono (1954)

Anger and astonishment were caused by the two concerts of the Schoenberg cycle that, thanks to the support of the Juventudes Musicales, the Institut Français and the Istituto Italiano di Cultura, were repeated outside of the patron’s mansion in commercial auditoriums of Barcelona. Thus, avant-garde music was exposed to the reality of the city’s public and critics. The first of these events, which took place at the end of January 1954, was much more controversial than the second and consisted in a concert with works by Bartók, Boulez, Milhaud and Nono, held in the Palau de la Música Catalana. The second, in mid-February of the same year, was held in the Cúpula del Coliseum. It introduced the public to *musique concrète* through the most recognised experts, the Groupe d’Expérimentation de Musique Concrète de la Radiodiffusion-Télévision Française. In this section, we will examine both activities, in both dimensions of their performances: first in the Pedralbes house and then in other venues in Barcelona. We will examine the responses to the performances.

In his auditorium, Bartomeu held a concert entitled “After Schoenberg”, on the morning of Sunday 24 January 1954, as part of his cycle dedicated to the Second Viennese School.

¹⁰⁸⁸ “El programa, doncs, ha estat més vast que concentrat, i si volem analitzar el seu resultat hem de dir que algunes obres han agradat moltíssim i d’altres han revoltat el públic, encara que en general han interessat de veres. Però a dosis massives, com les hem administrades, més aviat han creat enemics a la música moderna”, *ibidem*.

¹⁰⁸⁹ “[...] toda esa música con el espíritu abierto y propicio”, MONTSALVATGE 1954G.

¹⁰⁹⁰ *Ibidem*.

The astonishing programme conducted by Bodmer, contained, in this order: *Kreuzspiel* (1951) by Karlheinz Stockhausen; *Polyphonie X* (1951) by Pierre Boulez, a work that the composer would subsequently remove from his catalogue; *Concerto pour batterie et petit orchestre* op. 109 (1929) by Darius Milhaud; *Konzert für neun Instrumente* op. 24 (1934) by Anton Webern; *Polifonica-Monodia-Ritmica* (1951) by Luigi Nono; and *Music for Strings, Percussion and Celesta* (1936) by Béla Bartók. The concert programme did not contain many direct references to the three composers who had been programmed before in this house, Bartók, Milhaud and Webern. However, it did present a short biographic note on the three young composers who would be heard for the first time in Barcelona: Karlheinz Stockhausen (1928–2007), Pierre Boulez (1925–2016) and Luigi Nono (1924–1990).

As indicated by Germán Gan-Quesada in his commentary on this concert¹⁰⁹¹, the three compositions by the young generation were significant in the international avant-garde and this was the first time Boulez was heard on Spanish stages. His *Polyphonie X* had been premiered at the Donaueschinger Festival of 1951 with Hans Rosbaud as conductor and was performed again, by Bruno Maderna, during the Darmstadt season in July 1953. The Darmstadt courses had introduced the other two most innovative works of the concert at Bartomeu House: *Polifonica-Monodia-Ritmica*, premiered in July 1951 by Hermann Scherchen, and *Kreuzspiel*, in July 1952, conducted by the composer himself, Stockhausen¹⁰⁹². Thus, as Gan-Quesada suggested¹⁰⁹³, the most recent avant-garde backed by Darmstadt ended up in Barcelona at the start of 1954, probably due to Bodmer's direct mediation, his contacts abroad and his proximity to Scherchen.

The three works by the new generation, *Kreuzspiel*, *Polifonica-Monodia-Ritmica* and *Polyphonie X*, reflected their veneration of Webern and their adoption of serial music, although understood and applied in different ways. Not by chance, right in the middle of Bartomeu's concert, functioning like the heart for the rest of the compositions, beat Webern's composition that had been selected for the concert, *Konzert für neun Instrumente* op. 24. It lasts just six minutes and its series of twelve sounds is divided into four trichords¹⁰⁹⁴. This piece is an example of the concision that the author attained in his maturity that so fascinated the rising stars of European avant-garde music. In fact, *Konzert* by Webern would also be performed at Darmstadt the following summer, in June 1955, together with another work by Krenek. This shows the interest in his modernity in the more advanced music circles.

In the concert programme, Bartomeu did what he could to explain some keys of this music to the public. To defend these unusual sounds, he resorted to two arguments. First, even though the proposals seemed to be confused, chaotic or ludicrous, they had little in

¹⁰⁹¹ GAN-QUESADA 2017, p. 8.

¹⁰⁹² TRUDU 1992, BORIO and DANUSER 1997.

¹⁰⁹³ GAN-QUESADA 2017, p. 8.

¹⁰⁹⁴ LESTER 2005, p. 229, 231–233.

P R O G R A M A

I

"Kreuzspiel" (1951) **KARLHEINZ STOCKHAUSEN**
(Universal-Viena) (n. 1924)

Per a oboè, clarinet baix, piano, quatre tom-toms, dues
tumbes i platerets.

Polifonia per a divuit instruments solistes (1950). **PIERRE BOULEZ**
(Hengel-París) (n. 1925)

Flautí, requint, corn anglès, oboè, clarinet baix, flauta,
fagot, trompeta piccolo, saxo, trompa, trombó, dos vio-
lins, dos cel·los, dues violes i contrabaix.

a /

b / - a -

b - ß /

Concert per a bateria i orquestra (1929) **DARIUS MILHAUD**
(Universal-Viena) (n. 1892)

Rude i dramàtic.
Moderat.
Moderat.

(Sense interrupció)

Solista: **ROBERT ARMENGOL**

II

Concerto, op. 24 (1948) **ANTON VON WEBERN**
(Universal-Viena) (1883-1945)

Per a flauta, oboè, clarinet, trompa, trompeta, trombó,
violí, viola i piano.

Una mica animat.
Molt lent.
Molt ràpid.

Polifònica, monòdia, rítmica (1951) **LUIGI NONO**
(n. 1925)

Per a flauta, clarinet, clarinet baix, fagot, trompa,
piano i bateria.

Música per a cordes, percussió i celeste (1936) .. **BÉLA BARTÓK**
(1881-1945)

Andante tranquillo.
Allegro.
Adagio.
Allegro molto.

Orquestra Catalana da Camera

Direcció: **JACQUES BODMER**

Concert programme with works by Stockhausen, Boulez, Milhaud, Webern, Nono and Bartók performed by the Orquestra Catalana da Camera, conducted by Jacques Bodmer, on 24 January 1954 at Bartomeu House [Curs 1953 a 1954: *Després de Schönberg: Obres per a orquestra 'da camera'*. [Barcelona]: Jardí dels Taroners, [1954], Helena Martín-Nieva collection].

common with coarse, capricious freedom. Instead, the opposite was true: the composers had adhered to innovative but strict disciplines of composition:

Current music, although it is much newer, has or believes it has its roots in preclassical music up until Bach. In abjuring the tonal system and seeking greater liberty, the composers have not wanted to fall into an anarchic disorder. They have replaced tonal hierarchies with serial discipline, which accepts, with a group of notes, or rhythms or a combination of the two, all the combinations that can be deduced mathematically. However, to not fall into a closed circle, they prefer only variations selected within a freely chosen orientation and order. In this way, they obtain a sound field of greater amplitude than that of the closed garden of Rameau, but without obeying laws of progression that they define as surpassing *The Art of Fugue* by Bach, with its direct, inverse or mirrored canons and fugues¹⁰⁹⁵.

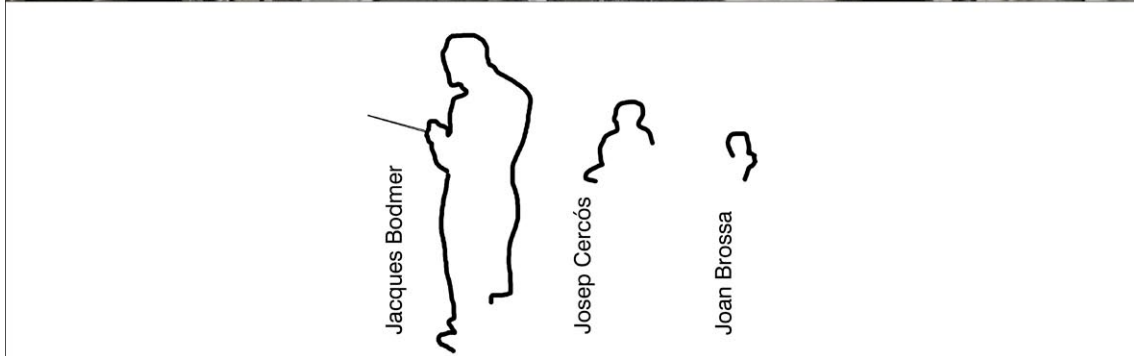
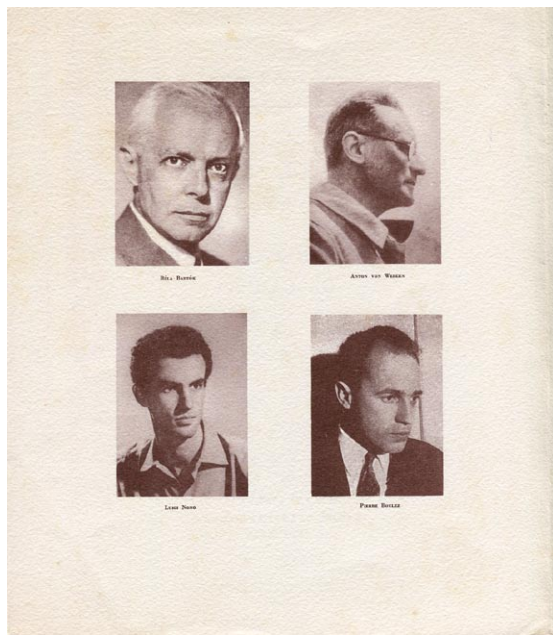
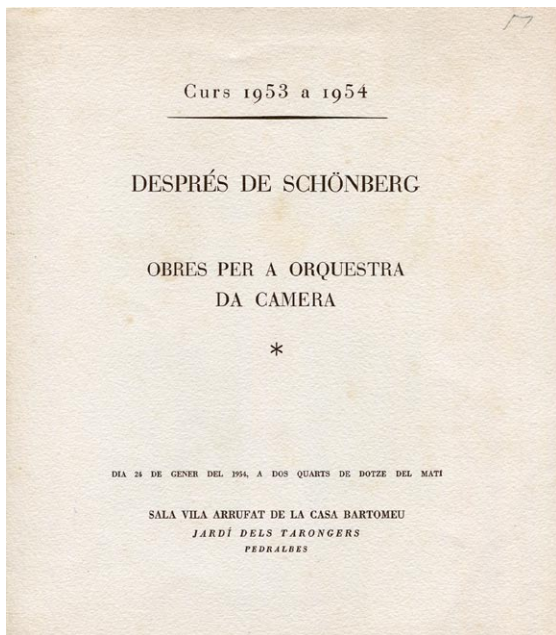
Secondly, in his concert programme, Bartomeu inserted avant-garde music within the Western cultured tradition, and related it directly with the main central-European maestros: Beethoven, Wagner, Strauss and, above all, Bach. Now, nobody would mock the output of these inspirations, despite the criticism that they received in their own time. So why should their legacy be criticised today, that is, the budding modern work of their heirs?

And who can guarantee that contemporary music, incubated between two wars and hatched after all age-old values had been shattered, would not lead to the birth of a new magic wand? And that, in addition, we would be thrilled? In his time, Bach was branded as unlistenable, as were Beethoven, Wagner and Strauss subsequently... Perhaps the right sensitivity has not been revealed to us yet; perhaps a composer has not yet been trained who has gained enough experience to handle the enormous palette of colours and shapes, and accords and rhythms, that has been discovered — and is still being discovered — by the current generation, daughter of Webern's technique and granddaughter of Schoenberg, who was brave enough to leave the romantic paradise, fly above an abyss towards new, promising lands, but without forgetting the geography learnt from Johann Sebastian Bach¹⁰⁹⁶.

We do not know the auditorium's reaction to this daring concert because, as was usual in Bartomeu's activities, no articles were published in the press about the event nor have any direct testimonies emerged. However, as we suggested above, the programming of these advanced works may have been rather hasty. The Schoenberg cycle had only started

¹⁰⁹⁵ "La música actual, tot i essent molt més nova, té o creu tenir les seves arrels en els pre-clàssics fins a Bach, i en abjurar del sistema tonal cercant una major llibertat, els compositors no han volgut caure en un anàrquic desordre i han substituït les jerarquies tonals per la disciplina serial, que admet, amb un grup de notes, o de ritmes, o mixt, totes les combinacions que matemàticament poden deduir-se, encara que, per a no caure en un cercle tancat, prefereixen sols les variacions triades dins d'una orientació i un ordre lliurement elegits. D'aquesta manera aconseguixen un camp sonor d'una més gran amplitud que la del jardí clos de Rameau, però sense obeir unes lleis de progressió que ells qualifiquen de superació de l'Art de la Fuga', de Bach, amb els seus canons i fugats directes, invertits o en mirall", *Curs 1953 a 1954: Després de Schönberg: Obres per a orquestra da camera, 24 January 1954, Sala Vila Arrufat de la casa Bartomeu* [concert programme], p. [4]. Barcelona: Jardí dels Tarongers, 1954. Helena Martín-Nieva Collection.

¹⁰⁹⁶ "I ¿qui pot assegurar que la música contemporània, covada entre dues guerres i desclosa després d'un ensorrament de tots els valors ancestrals, no farà néixer una nova vareta màgica? ¿I que, a més, ens emocionará? En el seu temps, Bach fou titllat d'inescoltable, com ho foren després Beethoven, Wagner, Strauss... Potser encara no se'ns ha desvetllat la sensibilitat adequada; potser encara no està format un compositor que hagi adquirit la pràctica suficient per a manejar l'enorme paleta de colors i de formes, i d'acords i de ritmes, que ha descobert —i encara està descobrint— la generació actual, filla de la tècnica de Webern i neta de Schoenberg, que va ésser prou valent per saltar del paradís romàntic, volant per damunt d'un abisme cap a terres noves i prometedores, sense oblidar, però, la geografia que havia après de Joan Sebastià Bach", *ibidem*.



Top, concert programme with works by Stockhausen, Boulez, Milhaud, Webern, Nono and Bartók performed by the Orquestra Catalana da Camera, conducted by Jacques Bodmer, on 24 January 1954 at Bartomeu House [Curs 1953 a 1954: *Després de Schönberg: Obres per a orquestra 'da camera'*. [Barcelona]: Jardí dels Tarongers, [1954], Helena Martín-Nieva collection]. Bottom, Jacques Bodmer conducting the same concert with a small orchestra at the Sala Arrufat of Bartomeu House. Among the audience are Josep Cercós and Joan Brossa. Unknown photographer [Photo album. Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

three months previously and there were still around twenty concerts left to go deeper into the repertoire of the Second Viennese School. Even within this daring cycle it may have been untimely for most of the public to be introduced to the panorama of Darmstadt before they became familiar with the output of Schoenberg and his direct followers. However, some attendees were sure to have been satisfied by the event. A photograph has been conserved of the concert, taken in the auditorium of Bartomeu House, full of people and with Bodmer leading the orchestra. In it, we can identify the face of the poet who was so close to Club 49, Joan Brossa, sitting with his back to the large windows, and the composer from the Manuel de Falla Circle, Josep Cercós. Probably both of them, Brossa and Cercós, who were always keen on modernity, realised the relevance of these compositions and decided to listen to them again three days later, at the Palau de la Música Catalana.

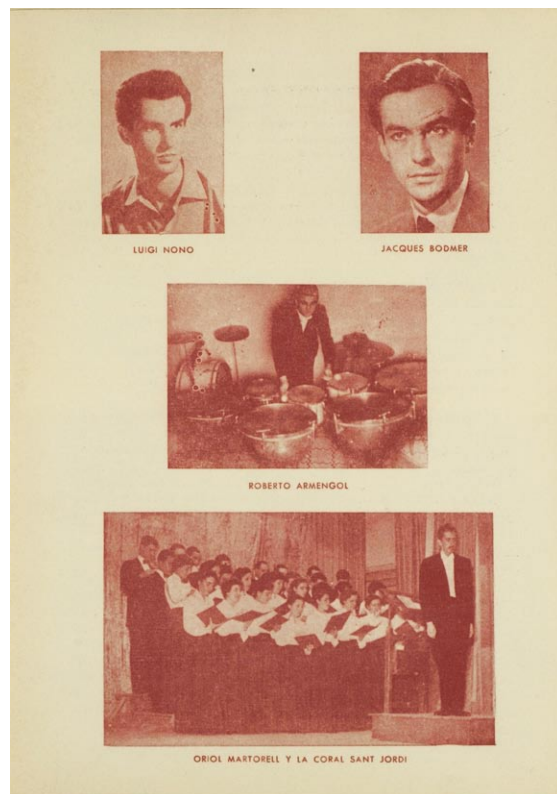
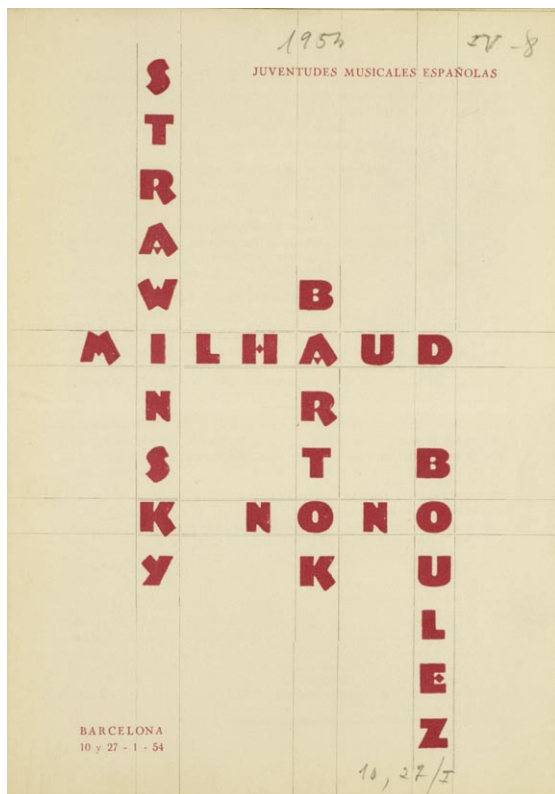
The afternoon of Wednesday 27 January 1954 was one of the most turbulent in the history of the Palau de la Música Catalana¹⁰⁹⁷. The reason for the tempestuous climate was the event “Concert of Contemporary Music”, conducted by Bodmer, which consisted in the performance of four of the six works that had recently been offered at Bartomeu House in the event “After Schoenberg”. On this occasion, to win over the Palau, which was the most illustrious, popular venue for orchestral life in Barcelona, Bodmer enjoyed the patronage of three allies who are already known to us: the Institut Français, the Istituto Italiano di Cultura and Juventudes Musicales Españolas, whose members did not have to pay for a ticket.

The programme of the concert at the Palau was, in this order: *Polyphonie X* (1951) by Boulez, *Concerto pour batterie et petit orchestre*, Op. 109 (1929) by Milhaud, *Polifonica-Monodiamétrica* (1951) by Nono and *Music for Strings, Percussion and Celesta* (1936) by Bartók. The concert programme noted that these were the first public performances of these works in Spain, apart from the work by Bartók, which had premiered for the public in Barcelona. If we compare the content of the concert at the Palau with the previous concert organised by Bartomeu, we can see that the sequence and compositions were the same, even though in the second performance it was decided to omit *Kreuzspiel* (1951) by Stockhausen and *Konzert für neun Instrumente* op. 24 (1934) by Webern. Perhaps the active presence of a Deutsches Kulturinstitut in the Barcelona of 1954 would have led to the two last works in the programme being kept, or at least the work by Stockhausen. The concert programme included the name of the publisher of each work, information that was unusual in this type of document. However, due to the comments of Bartomeu cited above, we are aware of the colossal difficulty that was faced during the Schoenberg cycle to access the scores of so many works. We can assume, although we do not have documented evidence, that the Institut Français helped to attain the scores by Boulez and Milhaud, in the same way that the Istituto Italiano di Cultura would provide those of Nono.

¹⁰⁹⁷ PÉREZ CASTILLO 2014, GAN-QUESADA 2017, p. 8.

J.M.E.
 Miércoles
 27
 enero

INSTITUTO FRANCES — INSTITUTO ITALIANO
 Cuatro primeras audiciones por la
ORQUESTA CATALANA DE CAMARA
 Director: Jacques Bodmer
BOULEZ, MILHAUD, NONO y BARTOK
 Palacio de la Música, a las 19'15



Top, publicity for the concert organised by Juventudes Musicales with works by Boulez, Milhaud, Nono and Bartók performed by the Orquesta Catalana da Camera, conducted by Jacques Bodmer, on 27 January 1954 at the Palau de la Música Catalana [Concierto de música contemporánea... 1954]. Bottom, concert programme from the same concert [Concierto de música contemporánea por la Orquesta Catalana de Cámara, bajo la dirección de Jacques Bodmer, 27 January 1954, Palacio de la Música. Barcelona: Juventudes Musicales Españolas. Centre de Documentació de l'Orfeó Català].

En colaboración con el
INSTITUTO FRANCES y el
INSTITUTO ITALIANO DE CULTURA
CONCIERTO DE MUSICA CONTEMPORANEA
POR LA ORQUESTA CATALANA DE CAMARA
bajo la dirección de
JACQUES BODMER

I

Polifonía para dieciocho instrumentos solistas (*) *Pierre Boulez*
(Heugel - Paris)

a/
b/ -x-
b -3/

Concierto para batería y orquesta (*) *Darius Milhaud*
(Universal - Viena)

Rudo y dramático.
Moderado.

Solista: **Roberto Armengol.**

II

Polifónica, monodía, rítmica (*) *Luigi Nono*
(Schott - Mainz)

Música para cuerdas, percusión y celesta ()** *Béla Bartók*
(Universal - Viena)

I. Andante tranquilo.
II. Allegro.
III. Adagio.
IV. Allegro molto.

Miércoles día 27 de enero a las 7.15 de la tarde en el Palacio de la Música.
Invitaciones en el Instituto Francés (Avenida José Antonio, 617) y en el
Instituto Italiano de Cultura (Pasaje Méndez-Vigo, 5).

Entrada libre para socios de las J. M. E.

(*) Primera audición pública en España.
(**) Primera audición pública en Barcelona.

Curso 53 - 54

Año II - Sesión 4.ª

Concert programme of the concert organised by Juventudes Musicales with works by Boulez, Milhaud, Nono and Bartók performed by the Orquesta Catalana da Camera, conducted by Jacques Bodmer [Concierto de música contemporánea por la Orquesta Catalana de Cámara, bajo la dirección de Jacques Bodmer, 27 January 1954, Palacio de la Música. Barcelona: Juventudes Musicales Españolas. Centre de Documentació de l'Orfeó Català].

In fact, the photograph of Nono, which had been included in Bartomeu's programme, was used in the concert programme for the Palau along with the image of Bodmer and the percussionist Robert Armengol. Given his political profile, it is surprising that the portrait of Nono was chosen to illustrate the concert programme rather than that of any of the other composers whose works were played at the event. Despite the youth of Nono, who was then thirty years old and starting a promising creative career, his commitment to the Communist Party had been formalised in 1952. His decision to compose music with clear resistance content was already a reality. In July 1952, November 1952 and February 1953, Nono had already premiered, respectively, numbers I (1951), II (1952) and III (1953) of his *Epitaffi per Federico García Lorca*, on texts by the poet. This work was one of his repeated public expressions of condemnation of Franco's dictatorship in Spain. In fact, in the concert programme for the Palau it was stated that the *Epitaffi* were one of Nono's "main works"¹⁰⁹⁸. Considering the close relationship between Juventudes Musicales Españolas and the officers of Franco's regime, the support of the Italian communist composer could only have two explanations. First, Juventudes was unaware of Nono's marked ideological dimension. Second, the aim was to show that Juventudes's publicity, which championed an approach to music as a phenomenon that was stripped of any doctrine, was sincere and true.

The concert was announced in the general press with advertisements that indicated, as the main incentive, that "four first concerts"¹⁰⁹⁹ would be offered and that these works were "faithful to the most advanced contemporary music trends"¹¹⁰⁰. However, it was the newsletter of Juventudes Musicales de Barcelona that enthusiastically recommended attending the event. At the start of 1954, the programming of music by Bartók, Boulez, Milhaud and Nono expressed the nature of the entity. This was a Juventudes Musicales that was still emerging in Barcelona. It was making an effort to be known publicly and to define its profile, with a focus on the audacity of the association:

Due to the essence of their aims, JUVENTUDES MUSICALES ESPAÑOLAS adopt an eclectic posture, in the music area at least, and they will declare this as many times as they are given to do so. For this reason, they are not branded — as some critics have noted — as either conservative or timid. As we are already confident of not inducing false conclusions on our tendencies and positions, we have decided to welcome the new year with young music. In doing so, we want to affirm, without fear and considering the reality, that artistic curiosity is still alive and kicking, although we should talk about the crisis that is certainly going beyond the field of art to encompass all our life¹¹⁰¹.

¹⁰⁹⁸ "[...] obras principales", *Concierto de música contemporánea por la Orquesta Catalana de Cámara, bajo la dirección de Jacques Bodmer, 27 January 1954, Palacio de la Música* [concert programme], Barcelona: Juventudes Musicales Españolas, p. [10]. Centre de Documentació de l'Orfeó Català [Accessed 28 December 2022]. Available from: <https://mdc.csuc.cat/digital/collection/ProgPMC/id/34889>.

¹⁰⁹⁹ "[...] cuatro primeras audiciones", *Concierto de música contemporánea... 1954*.

¹¹⁰⁰ "[...] fieles a las más avanzadas tendencias musicales contemporáneas", *ibidem*.

¹¹⁰¹ "Las JUVENTUDES MUSICALES ESPAÑOLAS, por la esencia de sus fines, adoptan, en el ámbito musical al menos, una postura ecléctica, y así lo declaran tantas veces cuantas les es dado hacerlo. No se las tache por ello —como algún crítico ha apuntado— ni de conservadoras ni de tímidas. Seguros ya de no inducir a falsas conclusiones sobre nuestras tendencias y orientaciones, hemos decidido dar la bienvenida al nuevo año con música joven. Al hacerlo queremos afirmar, sin temor y

What life crisis was Juventudes Musicales referring to exactly? Each member who read these words would have had to discern this, although for any young person under the yoke of the Franco dictatorship, there must have been many reasons to feel lashed by a social and personal crisis. However, we should again recall the affinity between Juventudes Musicales and the regime. Consequently, from these apparently incisive and critical words, in reality little more than a calculated ambiguity could be deduced. But let us return to the controversial concert in the Palau. The main organising entity, Juventudes Musicales, clearly recommended that the audience should attend the event with a receptive attitude. This request only made sense if the patron was aware of the peculiarity of the repertoire:

We express our wish that all members of the J.M.E. attend our concerts in January with a critical spirit, yes; but open to understanding and convinced that the works that they are going to hear come from a sincere desire to reach and transmit beauty¹¹⁰².

To train the ears of its members, Juventudes Musicales organised a record-listening session with commentary by conductor Bodmer himself, two weeks before the opening at the Palau, to listen to all the compositions that would be played live. The title of this preparatory activity, which was carried out in the entity's premises on 15 January 1954, was "Our concert". This shows Juventudes Musicales's commitment and pride in undertaking this adventure. We wonder whether the entity deliberately sought to cause an uproar in the Palau, to gain visibility in Barcelona and credibility among young people in the university environment. After all, what risk could there be in a controversy that would probably be fleeting caused by four pieces by unknown, foreign composers? The commotion could even have been a controlled escape mechanism for so many political, social and generational tensions, with Juventudes Musicales setting itself up as an agent connected to the regime, but capable of conveying and redirecting the uneasiness of young people through music. These hypotheses are mere conjectures. In contrast, the scandal at the Palau was a fact.

Unexpectedly, most of the public rejected the concert. The day after the event, it was condemned by the most popular press of the city: the *Diario de Barcelona* and *El Noticiero Universal*, which were joined by the newspaper with the highest circulation, *La Vanguardia Española*, a day later. These three articles were written by Antoni Català, Alfred Romea i Catalina (1884–1955) and U.F. Zanni, respectively. The only defence of the concert was made by Montsalvatge in the *Destino*, in a long article published a week after the event. The terms used by the music critics in the hostile newspapers were so extreme that a reader of *Destino* send a reply supporting the music activity, which was included in the letters to the editor section a month after the concert in the Palau de la Música¹¹⁰³.

con realidades, que la inquietud artística sigue viva y palpitante, aunque quepa hablar de una crisis que, ciertamente rebasa el campo del Arte para englobar nuestra vida toda", Año nuevo, música... 1954.

¹¹⁰² "Hacemos votos para que todos los miembros de J.M.E. asistan a nuestras audiciones de enero con espíritu crítico, sí; pero dispuestos a la comprensión y convencidos de que las obras que van a oír son nacidas de un sincero afán de alcanzar y transmitir belleza", *ibidem*.

¹¹⁰³ CATALÀ I VIDAL 1954, ROMEA 1954A, ZANNI 1954B, MONTSALVATGE 1954D, FEMENIA 1954.

The most hurtful of the critics was Antoni Català, who mocked the concert, basing his position on very few arguments. From the start of his text, Català questioned the musical value of the pieces, given that they were not based on the traditional criteria of composition:

Absolutely deplorable was the performance that, with the adjectival use of... "Concert of Contemporary Music" was given yesterday in the Palacio de la Música by the Orquesta Catalana de Cámara, conducted by Jacques Bodmer. The reason for this performance was to present for the consideration of the audience the supposed brilliance of four contemporary composers (!), who have come to renew, or if you like, shake up, the technical and expressive foundations that have held up the art par excellence's lyrical expressions up to now¹¹⁰⁴.

In a moment of lucidity, Català continued his text by declaring that as a critic he was incapable of carrying out his task and appraising the meaning of the pieces. Naturally, his tone was sarcastic: nobody would dare to skip the basic laws of good work in music and try to gain the sympathy of the guarantor of creative rules. The brazenness of these four young composers seemed to irritate Català even more than their bad taste. However, it is true that the newly born avant-garde of the 1950s still lacked an indispensable theoretical framework so that critics, performers and the public could contemplate it. This was expressed ironically by Català:

How does the kind reader want us to define the new... musical productions that our hearing had to withstand due to our assignment as a critic? It was extremely difficult to carry out this informative task, as such sound outlets cannot be classified as good or as bad. They are... Nothing!¹¹⁰⁵

Nothing surpassed the concluding paragraph of Català's article, in which he literally asked the authorities to prevent other concerts of this type, a request that was disturbing, to say the least, in the midst of the Franco dictatorship during the 1950s. Later on, we will read responses to these uncompromising words of the music critic:

Support for these subversions of the musical essence should receive serious objections. We could say that our artistic authorities should intervene so that such mocking performances are not repeated. What a way to guide our studious young people!¹¹⁰⁶

Zanni's article for the *La Vanguardia Española* was in line with that of Català but transmitted an unfavourable opinion by adopting a jocular tone. First, the author also questioned the musicality of the works in the concert, in their content and in their form:

¹¹⁰⁴ "Intensamente lamentable el espectáculo que, con la adjetivación de... 'Concierto de música contemporánea' fue dado ayer en el Palacio de la Música por la Orquesta Catalana de Cámara, conducida por Jacques Bodmer. El motivo de este espectáculo fue presentar a la consideración del auditorio las pretendidas genialidades de cuatro compositores (!) contemporáneos, quienes vienen a renovar, o si se desea, remover, los cimientos técnicoexpresivos en que, hasta la fecha, apoyaba sus líricas manifestaciones el arte por antonomasia", CATALÀ I VIDAL 1954.

¹¹⁰⁵ "¿Cómo quiere el amable lector que definamos las flamantes... producciones musicales que nuestro oído tuvo que soportar en razón de nuestro encargo crítico? Sumamente difícil realizar tal acción informativa, ya que tales desahogos sonoros no pueden calificarse de buenos ni de malos. Son... ¡Nada!", *ibidem*.

¹¹⁰⁶ "Apoyar estas subversiones de las esencias musicales merece serios reparos. Diremos todavía que sería por demás conveniente que fuera hecha efectiva la intervención de nuestras autoridades artísticas a fin de que no se repitan tan burlescos espectáculos. ¡Vaya manera de orientar a nuestras estudiosas juventudes!", *ibidem*.

Well, calling it music is just a figure of speech, as we do not think that a series of sounds without any connection and absolutely removed from any proposal of emotion or sentimentality can be considered music¹¹⁰⁷.

As in the article by Català, Zanni recognised that it was impossible to assess the quality of the performance. However, the critic was not concerned by the lack of reference points as, according to him, it was not a performance that was worthy of too much reflection:

We would like to believe that the execution of the aforementioned works by the Orquesta Catalana de Cámara, conducted by maestro Jacques Bodmer, was perfect. And if it was not, it was of no importance, as the idea was to pass the time¹¹⁰⁸.

It was certainly not a boring time. If it was not entertaining due to the music itself, then it was for the considerable intervention of the audience, as described below. A time in which many more people came together than would be usual in the avant-garde music events that would be held in Barcelona in the following years. Zanni, with astonishment and a certain amount of envy, indicated that the Palau de la Música Catalana was attended by: “an audience that was so large that concerts focused on other aesthetics would want the same”¹¹⁰⁹.

Our first approach to the articles in the press has shown how the concert was reviled by most of the critics. However, a more attentive reading of the same texts reveals that the indignation was exacerbated due to two works specifically, as indicated by Romea in the *El Noticiero Universal*:

Worthy of applause is the endeavour of maestro Bodmer to offer the most recent output in his concerts, as long as the new works are worthy of being made known because they contain some appreciable value. And we could not notice any appreciable value in two of the works that were performed at the concert that we are referring to. These were entitled “Polyphonie for eighteen instruments” and “Polifonica-Monodia-Ritmica”¹¹¹⁰

Boulez and Nono became an easy target for all the critics. The same author, Romea, only saw ugliness and eccentricity in these works, and the composers' tactical aim of causing a commotion and thus getting people talking:

¹¹⁰⁷ “Bueno, eso de música es un decir, porque no creemos que pueda considerarse como tal una serie de sonidos sin ilación alguna y ajenos en absoluto a todo propósito de emoción o sentimentalismo”, ZANNI 1954B.

¹¹⁰⁸ “La ejecución de las citadas obras por la Orquesta Catalana de Cámara, dirigida por el maestro Jacques Bodmer, queremos creer que fue perfecta. Y si no lo fue, lo mismo daba, pues la cuestión era pasar el rato”, *ibidem*.

¹¹⁰⁹ “[...] un público tan numeroso que para sí lo quisieran los conciertos presididos por otras estéticas”, *ibidem*.

¹¹¹⁰ “Digna de aplauso es la empresa del maestro Bodmer de ofrecer en sus conciertos las producciones de último cuño, siempre que las novedades sean dignas de conocerse por contener algún valor apreciable. Y nada de esto pudimos advertir en dos de las obras que se ejecutaron en el concierto a que nos referimos. Se titulan ‘Polifonia para dieciocho instrumentos solistas’ y ‘Polifonica-Monodia-Ritmica’”, ROMEA 1954A.

Both compositions, or rather decompositions, are really nonsense, of extraordinary tediousness, and they give the impression that they have been written without rhyme or reason to spark protests and thus attract the attention that they would not otherwise have been given¹¹¹¹.

In this case, the composers achieved their objective, judging from the article by Alfred Romea, who described the noise made by the public in response: “there was a deafening stamping of feet that was accentuated as the applause of a few also increased”¹¹¹². The author concluded his piece by justifying the audience’s displeasure before the degradation of the essence of music and called for resistance against this modernity:

If the misguided path that quite a few young composers have taken out of a desire for innovation is continued, music will no longer be the beautiful art of sounds and will become a disagreeable noise. To prevent this from happening and stop the desecration of music — one of the most beautiful arts that creates noble sentiments and that, as a thinker said, serves to express what human language cannot — the only solution is to ‘stamp’ on musical outrages¹¹¹³.

Neither did critic Català hide his contempt when he discussed the music of Boulez and Nono. He stated that the plan of both works consisted of “each instrument randomly letting loose sounds, and all kinds of uncontrolled arabesques, which, when they run into each other, cause the most repulsive dissonances. That is everything”¹¹¹⁴. Although it is true that the presence of dissonance was a characteristic shared between the two works, today it is surprising that the critics insisted on describing both works together, given the lack of similarity and the divergence between their composition strategies. While the “smooth and pleasant”¹¹¹⁵ works of Bartók and Milhaud were “worthy of musical consideration”¹¹¹⁶, with their “curious rhythms”¹¹¹⁷ and “attractive sounds”¹¹¹⁸; Boulez and Nono were not forgiven for exceeding the avant-garde search for sound in the inter-war period and the limits of almost all musical conventions.

In contrast, Montsalvatge distanced himself from the opinion of the majority to defend the concert. In his courageous article for *Destino* he discussed all the works one by one and gave a positive assessment of the initiative overall. In addition, the critic decided to include

¹¹¹¹ “Ambas composiciones, o descomposiciones, mejor dicho, son verdaderos desatinos, de una pesadez extraordinaria, y dan la impresión de haber sido escritas sin pies ni cabeza para que produzcan protestas y llamar con ellas la atención que de otra manera no podrían lograr”, *ibidem*.

¹¹¹² “[...] hubo un pateo ensordecedor que se fue acentuando a medida que los aplausos de unos pocos se acrecentaban también”, *ibidem*.

¹¹¹³ “De continuar por el camino desatinado que han emprendido por el afán de novedad no pocos compositores jóvenes, la música dejará de ser el arte bello de los sonidos y se convertirá en ruido desagradable. Para impedir que eso llegue y que se profane la música, una de las artes más bellas, creadora de nobles sentimientos y que como dijo un pensador sirve para expresar lo que no cabe en el lenguaje humano, no hay más remedio que ‘patear’ los desafueros musicales”, *ibidem*.

¹¹¹⁴ “[...] ir soltando al azar cada instrumento sonidos, y toda suerte de incontrolados arabescos, que, al tropezar entre ellos, producen las más repulsivas disonancias. Ello es todo”, CATALÀ I VIDAL 1954.

¹¹¹⁵ “[...] suaves y amables”, ZANNI 1954B.

¹¹¹⁶ “[...] dignas de consideración musical”, ROMEA 1954A.

¹¹¹⁷ “[...] curiosos ritmos”, *ibidem*.

¹¹¹⁸ “[...] atractivas sonoridades”, *ibidem*.

two photographs of the event: an image of Bodmer during a rehearsal of Boulez's work with his arms up and another of the performers before the conductor, during the premiere of Milhaud's work at the Palau. Clearly, Montsalvatge was convinced of the event's importance and celebrated the programming of such recent, unusual music in Barcelona:

Bravo to those who organised this concert of contemporary music at the Palacio de la Música that was performed two days previously in the house of don José Bartomeu. Bravo to Jacques Bodmer, who was committed to conducting this concert at the front of a self-sacrificing group of good musicians. If it was not for all of them, we would never have heard the works — at least most of them that were performed. Was this lucky or unlucky? This is where the problem lies, about which it would be difficult to agree. Bravo to those who applauded even if it was systematically. Bravo to those who stamped their feet, whistled and shouted with a passion that we assumed had been extinguished in the sensitivity of the public of Barcelona¹¹¹⁹.

At the end of his text, Montsalvatge expressed his satisfaction that the monotonous musical life of Barcelona had finally been shaken up. He was convinced that this was beneficial:

These are the concerts that the Juventudes Musicales Españolas should hold (the one referred to was organised in collaboration with the French and Italian Institutes). There are other impresarios for ordinary concerts, and we already have people who organise educational concerts as well. A concert of this type should take place once a year, at the end of the season. This would be a useful detoxification, even if the purgative were bitter and difficult to swallow¹¹²⁰.

Another defence of the concert was published in *Destino*, written by R. Femenia in the "letters to the editor" section. This writer categorically opposed the bitter reaction of Català in *Diario de Barcelona*. The title of this text was "More constructive criticism", and its author lamented that Català had asked the artistic authorities to prevent concerts such as that of Juventudes Musicales at the Palau. In fact, Femenia proposed, the authorities should do the opposite: promote the dissemination of the latest musical proposals in the same way as in the field of painting:

I believe that we should try to adapt and understand the artistic outputs of the current period; this was understood by an Official Body that exhibited for the public colour copies of paintings ranging from Impressionism to Abstract Art [...]. We should be grateful and praise the fact that some Entities make an effort to offer all types of artistic interests, which opens up the horizons of students and art lovers, especially considering that entry to the concert was free¹¹²¹.

¹¹¹⁹ "Bravo por los que organizaron el concierto de música contemporánea en el Palacio de la Música y que se dio dos días antes en casa de don José Bartomeu. Bravo por Jacques Bodmer, que se comprometió a dirigir esta audición al frente de un grupo abnegado de buenos músicos. A no ser por todos ellos las obras -al menos la mayoría que se interpretaron no las habríamos oído nunca. ¿Por fortuna o por desgracia? Ahí está el problema sobre el que difícilmente nos pondremos de acuerdo. Bravo por los que aplaudieron aunque fuera sistemáticamente. Bravo por los que patearon, silbaron y vociferaron con una pasión suponíamos extinguida en la sensibilidad del público de Barcelona", MONTSALVATGE 1954D.

¹¹²⁰ "Son estos conciertos los que deben organizar las Juventudes Musicales Españolas (el de referencia se celebró en colaboración con los Institutos Francés e Italiano), que para recitales corrientes ya hay otros empresarios y para audiciones escolásticas ya tenemos también quién las prepara. Un concierto de este tipo debería tener lugar una vez al año, al final de la temporada. Sería una desintoxicación útil, aunque la purga fuera agria y costara engullirla", *ibidem*.

¹¹²¹ "Creo es conveniente ir renovándose tratando de comprender las producciones de los artistas que viven la época actual; así lo ha entendido un Organismo Oficial exponiendo al público reproducciones de color de cuadros que abarca desde el Impresionismo al Arte Abstracto [...]. Es de agradecer y encomiar que haya Entidades que se preocupen de ofrecer toda

PANORAMA de ARTE y LETRAS

MUSICA

FINAL DE TEMPORADA EN EL LICEO

CON Wagner el Liceo habrá cerrado sus puertas hasta la segunda quincena que recibirá para los conciertos de Caserua.

Con este motivo vendrán de los Estados Unidos el compositor y director norteamericano Virgil Thomson y nuestro compatriota Carlos Surinach. De Londres acudirán John Burditt, uno de las primeras voces británicas. Tendremos a Gaspar Casado y a Nicoraz Zabala, el violoncelista americano, Bernard Greenhouse y la pianista inglesa Ellen Joyce como solistas.

Con «Tristán e Isolda» completase el tríplice hungariano de la temporada. El «Tristán» de este año se ha caracterizado por el empuje dramático de su interpretación, quedando desde el punto de vista lírico algo más desdibujado. Gertrude Grob-Frenzel ha hecho la leyenda que en otras ocasiones le hemos admirado acentuando el perfil patético del personaje. El tenor August Seider convenció menos porque da la sensación de cantar un poco formulariamente. La Brannings (Georgine Milutinovic) ha resultado ser muy apreciable, igual que el Kimmensid (Sigurd Bjorling). El rey Mark (Kurt Blum), excelente. Los papeles secundarios no se han descuidado. La orquesta, la gran protagonista de la obra, sin llegar a apoderarse totalmente de la sensibilidad del oyente, bajo la dirección de Rudolf Kempe, ha ayudado a seguir la atmósfera turbulenta que envuelve la acción, combuyendo a acentuar la dulzura morbida de algunos episodios, a exacerbar otros, a dar intensidad suficiente a la gradación crispada del día central y al crescendo parabólico de la muerte de Isolda.

GAMBA - KATCHEN

El lleno del domingo pasado en el Palacio de la Música no podía fallar. Reunido la gente que enloquece con las progresiones armónicas de Debussy, que se entusiasma con la primera aparición del tema clave del último trío del «Concierto» de Rachmaninoff, deja escapar un suspiro de satisfacción que se le pone la carne de gallina cuando reaparece aquella melodía simplificada y entra en auténtico tránsito en la exposición final ejotizmas. Reunido esta gente con los curiosos del fenómeno Pierino y los sinceros admiradores de Katchen, podría llenarse seguramente una plaza de toros. Lo celebramos. Si tiene que haber una música para mayores y unos intérpretes populares, podemos desear algo mejor que la convergencia de gustos recogida en unas obras dignas y en unos concertistas de primera fila?

Katchen es un perfecto pianista para tocar con orquesta. Brillante, de una fuerza irrazonable, establece una especie de pugilato entre el piano y la masa instrumental que en ciertas obras es necesario mantener a ser literalmente engullido por el conjunto.

Pierino Gamba es madurando, afirmando su personalidad. Actualmente es ya un buen técnico. Visto en los ensayos intermite visiblemente no por su habilidad en localizar alguna nota falsa que se haya perdido en el laboratorio de la orquesta, sino por la situación rápida, clara y segura que demuestra tener de las obras. Pierino sabe lo que quiere y actúa a imponerse rotundamente a los músicos, esperando base para un director a su cual no sirve de nada lo demás. Aunque los directores las juzguemos por sío demás, las facultades actuales de Pierino Gamba ya merecen sobradamente los éxitos que obtiene el joven artista. No olvidemos que el cincuenta por ciento del valor de un director de orquesta radica en el sólo hecho de saber imprimir carácter a la interpretación, cosa enormemente difícil que Pierino ya ha conseguido. Que este carácter nos llegue verdaderamente al corazón ya es otra cosa. Es sólo a partir de ahora cuando será lícito pedir esta segunda facultad a Pierino. Hasta sus diecisiete años ya ha hecho bastante.



Julius Katchen. (Foto S. Quer)

EN EL CONSERVATORIO MUNICIPAL

Maria Rosa Barbany dió en el Conservatorio Municipal un magnífico recital de lieder. Cuando hace poco esta joven soprano ganó el premio extraordinario de canto del mencionado centro docente, ya le superáramos éxitos seguros que empezaban a producirse.

La artista — que todo por excelente colaborador al piano a Marine Alonso, también primer premio del Conservatorio Municipal — cantó un largo programa, iniciado con arias de los primitivos italianos, seguidas de algunas difíciles páginas de Wolf y Strauss, y completado con canciones de Zúbaro, Pich Sotomayor y Toldrà. En cada partitura fue patente la musicalidad, la pureza, extensión y coloración de la voz y la intensidad en la expresión de Maria Rosa Barbany, cantante que empieza su carrera y que ya debemos situar entre las primeras herederas españolas de la actualidad.



Durante la interpretación del Concerto de Darius Milhaud

MUSICA DE ENSAYO

Bravo por los que organizaron el concierto de música contemporánea en el Palacio de la Música y que se dió dos días antes en casa de don José Bartomeu. Bravo por Jacques Bodmer, que se comprometió a dirigir esta audición al frente



Jacques Bodmer dirigiendo la obra de Pierre Boulez

Los conciertos sinfónicos de la Orquesta Filarmónica

VUELVE a estar entre nosotros César de Mendoza Lasalle, después de una ausencia de diez o doce años. Ha venido para galvanizar la Orquesta Filarmónica organizando cuatro conciertos con buenos solistas y escogiendo para los programas sugestivos, entre los que hemos fijado la atención la obra de Arthur Honegger «Jeanne Boucher».

Cuando se viene diciendo los conciertos de orquesta repiten para el organizador unos o tres arregalados, César de Mendoza Lasalle, volientemente, reúne la Orquesta Filarmónica, elevando plantilla a cien profesores, procura la colaboración de los más Uninsky y Roger Mochal del violinista Christian Ferras, que en los festivales no falta obras con solistas. Su actitud simpática porque favorece la unión del clima musical de Barcelona, necesitado de inyecciones vitalizadoras como es lo que mencionan los cuatro festivales fónicos anunciados para los días 20 y 27 de este mes, y 6 de marzo.

Al margen de cualquier consideración crítica, los conciertos dirigidos por Mendota Lasalle merecen estímulo de todos, que, estamos seguros, no faltará.

nte, con un solo defecto: le da tercer tiempo evidente que en su gracia arquitectónica. Música para cuerdas, percusión, celestas, de Bela Bartok, es ya más diáfana. Mucho me sorprende que la mayoría de las obras del compositor, forzoso reconocer que sólo fragmentariamente refleja la concavidad y la tensión que son propias del autor heterocosmos.

Son estos conciertos los que deben organizar las Juventudes Musicales Españolas (el de referencia se celebró en colaboración con los Institutos Francés e Italiano), que para recitales corrientes ya a y otros empresarios y para audiencias escolásticas ya tenemos también quién las prepara. Un concierto de este tipo debería tener lugar una vez al año, al final de la temporada. Sería una desafortunada idea, aunque la purga fuera agria y costara engulliría.

Montsalvatge

MONTSALVATGE

Commemoración del X aniversario de la Orquesta Municipal

CUATRO CONCIERTOS DE INVIERNO:

«LA SINFONIA»

los días 12, 19 y 26 de febrero y 5 de marzo, noche a las 22'30 h.

OBRAS DE:

MAYDN
MOZART
BEETHOVEN
MEYNDLSOHN
BRAHMS
DVORAK
STRAUSS
C. FRANCK
TURINA
PROKOFIEFF
STRAWINSKY

Con la colaboración de:

BEERS (soprano), S. PLATE (contralto), H. MELCHERT (tenor) y R. WATZKE (bajo)
ORFEO DE SANS y
CAPILLA CLASICA POLIFONICA del F.A.D.

PALACIO DE LA MUSICA

El X Aniversario de su fundación la Orquesta Municipal de Barcelona dedica íntegramente los programas de sus conciertos de invierno a la más genuina expresión de la música orquestal: la SINFONIA. En este ciclo — visión panorámica sobre el proceso evolutivo de la forma sinfónica — figuran las obras más representativas de los diversos estilos y épocas.

CONTINUA ABIERTO EL ABONO

MES DE FEBRERO

GRAN VENTA DE GENEROS BLANCOS

La abundancia cantidad y extraordinario mérito en toda clase de artículos blancos y colorados puestos a la venta, son exponente de la importancia excepcional de esta anual oferta.

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Precios especialmente rebajados durante el mes de febrero.

JORBÁ

Valles de Don. (Hacia de los sales)

Music review by Xavier Montsalvatge of the concert organised by Juventudes Musicales with works by Boulez, Milhaud, Nono and Bartók performed by the Orquesta Catalana da Camera, conducted by Jacques Bodmer at the Palau de la Música Catalana, on 27 January 1954 [MONTSALVATGE 1954D].

Indeed, the concert opened the horizons for some rising stars, such as Josep Maria Mestres Quadreny, who, decades later, recalled the strong impact of this event:

We should mention the importance of a concert in 1954 in which, for the first time, avant-garde works from the post-war period were presented “in public”. The *Orquestra Catalana de Camera* conducted by Jaume Bodmer performed at the *Palau de la Música* with the following programme: Pierre Boulez: *Polyphonie X*; Darius Milhaud: *Concert pour batterie et orchestre*; Luigi Nono: *Polifónica, monodia, rítmica*; Bela Bartok: *Música para cuerdas, percusión y celesta*. Clearly, in that period the concert was very explosive and caused a lot of controversy in the miserable Barcelona music community¹¹²².

The music world of Barcelona was barely recovering from the lashing of the most avant-garde music when, two weeks later, a second event of special meaning took place, promoted by Juventudes Musicales and Bartomeu. This was the first concert in Spain of *musique concrète* by the pioneering Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion de la Télévision Française. First, Juventudes Musicales organised a session in the Cúpula del Coliseum, on 11 February 1954. The next day, Bartomeu repeated exactly the same activity at his house. In both cases, Philippe Arthuys and François Delannoy presented the events that included, naturally, works by Pierre Henry and Pierre Schaeffer, but also the second of the *Deux études* (1952) by Boulez and *Timbres-durées* (1952) by Messiaen.

The Juventudes Musicales event was preceded by a talk that Bodmer gave in the premises of the entity on 23 January 1954, during which “records brought specially from Paris”¹¹²³ could be heard for an initial introduction to *musique concrète*. The newsletter that the association published periodically highlighted the value of what was about to take place in the Cúpula del Coliseum:

And it is in this point in which much of our interest in this concert lies: the possibility of discovering, almost from its outset, a new vision of music whose evolution is still unknown. Juventudes Musicales would like its members to attend the concert driven by sincere curiosity and the desire to understand, if not assimilate, the criteria of those who have not economised on effort or knowledge to try to find a new language for music¹¹²⁴.

clase de inquietudes artísticas abriendo horizontes a los estudiantes y amantes del Arte y más siendo como era gratuita la entrada al concierto”, FEMENIA 1954.

¹¹²² “[...] hemos de mencionar por su importancia un concierto del año 1954 en el que por primera vez se presentaron “en público” obras de la vanguardia de la postguerra: la Orquestra Catalana de Camera dirigida por Jaume Bodmer en el Palau de la Música con el siguiente programa: Pierre Boulez: *Polyphonie X*; Darius Milhaud: *Concert pour batterie et orchestre*; Luigi Nono: *Polifónica, monodia, rítmica*; Bela Bartok: *Música para cuerdas, percusión y celesta*. Evidentemente, en aquella época el concierto va a resultar muy detonante y provocaría muchas polémicas en el mezzquino mundillo musical barcelonés”, MESTRES QUADRENY 1982, p. 378–379.

¹¹²³ “[...] discos especialmente traídos de París”, Más música nueva... 1954.

¹¹²⁴ “Y es en este punto en el que también radica gran parte del interés que ha despertado en nosotros este concierto: la posibilidad de familiarizarnos, casi en sus comienzos, con una nueva visión de la música, cuya evolución es todavía una incógnita. Las Juventudes Musicales desearían que sus socios asistieran a la audición animados de sincera curiosidad y deseo de comprender, si no asimilar, los criterios de quienes, no escatimando esfuerzos ni conocimientos, intentan encontrar un nuevo lenguaje para la Música”, *ibidem*.

This new music language was not available to all the public of Barcelona. The attendees of the event had to be “Exclusively members”¹¹²⁵, as indicated in the advertisement in the press. Did they group restrict access as a result of the altercation that had happened in the Palau two weeks previously? We do not have any data to answer this question, but the radicalness of the French proposals that were going to be offered, including classics of the genre such as *Étude aux chemins de fer* (1948) by Schaeffer and extracts from *Orphée 53* (1953) by Henry and Schaeffer, went far beyond the harshness and violence of the sound of the works by Boulez and Nono that were revealed in the city. This might have concerned the organisers.

Unfortunately, the absence of public from outside Juventudes Musicales must also have affected invitations for music critics from the main newspapers. Only *Destino* sent journalist Jaime Arias to interview Arthuys and Delannoy. He included a photograph in his article that showed both musicians during the talk, sitting beside Bodmer, which reveals that Bodmer played a fundamental role in the event. In their conversation, Arias asked the French experts how long it took them “to construct a composition like those presented in Barcelona”¹¹²⁶ and the response must have appeased those who feared that the use of tape recorders could accelerate or directly eliminate the composer’s creative process by automating it:

Just in the editing, mixing and manipulation we take a month in some works. In other works up to six months. If we wanted to make a comparison with classical music, we could state that concrete music requires six times more work¹¹²⁷.

Montsalvatge needed two months to publish his analysis of the meaning and future of *musique concrète* in *La Vanguardia Española*. He was the only analyst who had praised the usefulness of purgative sound and who did attend the concert. He took his time to give a calm assessment. Once again, his text exuded a level of culture and open-mindedness that was not seen in the rest of the music critics in the sombre Barcelona of the time. Montsalvatge highlighted the extraordinary possibilities that opened up when noise was incorporated into the sound firmament, due to the artistic use of the tape recorder:

Fans of *musique concrète* come to say that the sound resources that invention puts within reach of the composer are so enormous that with it a new era begins. Indeed, with the help of tape recorders, which are more or less perfected, they have in their grasp a new instrument, the most unusual and with the greatest possibilities of output of all those known to date. Using it represents passing the muse of sound to enter the domain of noises, still accepting the primitive concept that music is just organised

¹¹²⁵ “Exclusivamente socios”, J.M.E.: 1er Concierto... 1954.

¹¹²⁶ “[...] en construir una composición de las presentadas en Barcelona”, ARIAS 1954.

¹¹²⁷ “Solamente en el montaje, mixtura, manipulación, en algunas obras tardamos un mes. En otras hasta seis. Si quisiéramos buscar una relación con la música clásica, puede afirmarse que la música concreta requiere seis veces más trabajo”, *ibidem*.



PHILIPPE ARTHUYS Y FRANÇOIS DELANNOY
PRESENTARÁN LAS OBRAS

I	
Los "primitivos"	
Estudio de ferrocarriles	Pierre Schaeffer
Estudio patético	Pierre Schaeffer
El "micrófono bien temperado"	
Bidule en do	Pierre Henry y Pierre Schaeffer
Batería fugaz	Pierre Henry
Tam - Tam IV	Pierre Henry
Los dodecafonistas	
Estudio II	Pierre Boulez
"Timbres - durées"	Olivier Messiaen
Antifonías	Pierre Henry
II	
Estudios instrumentales	
Jazz y jazz	André Hodeir
Vocalisas	Pierre Henry
Flauta mejicana	Pierre Schaeffer
Orfeo 53	
Extractos	Pierre Schaeffer y Pierre Henry



Philippe Arthuys y François Delannoy, con Jacques Bodmer, «manipulando» la música concreta

CINCO MINUTOS por Jaime Arias

con Philippe Arthuys y François Delannoy

A Montsalvatge todo el honor y responsabilidad de la crítica. El periodista a secas no hizo más que estar a la escucha. Se trataba del primer concierto público en España de música concreta.

—¿Música? —preguntarán muchos.

—Música, igual a organización de sonidos, les advertirá al instante Philippe Arthuys.

—¿Música... concreta?

—Música concreta, igual a transformación electro-acústica de sonidos.

nuevo cuyos elementos, en muchos casos, se nos escapan. ¡Vedemos, por lo tanto, ir demasiado deprisa. Solamente en el montaje, riktura, manipulación, en algunas obras tardamos un mes. En otras, hasta seis.

Si quisiéramos buscar una relación con la música clásica, puede afirmarse que la música concreta requiere seis veces más trabajo.

—¿Trabajan con guión, con una pauta prefijada, o sin idea fija, con libre inspiración?

—Eso depende. En algunos casos, como son encargos para films u obras teatrales, nos atenemos a una pauta. En otros se trata de otra experimentación.

—¿Y a la inversa, esta música ha inspirado creaciones plásticas?

—Hasta ahora, un ballet. En el futuro es posible que tenga otras aplicaciones.

—Pero lo de ustedes ¿es un arte o una técnica?

—Un arte que contiene una técnica, comparable al montaje de imágenes en la cinematografía.

—¿Cuántos instrumentos nuevos han creado o introducido?

—Son incontables y continuas las innovaciones. Pero el instrumento base es el «fonógeno», acelerador y amortiguador de sonidos. Una «A» puede transformarse en una «I»...

—Y con todas estas transformaciones ¿a dónde pretenden llegar?

—De momento sólo sabemos que se ha creado un nuevo objeto sonoro, con la convicción formal de que se trata de una expresión tan valiosa como puedan ser las demás...

Y como hacemos el gesto de dar por terminada la entrevista, el propio Arthuys es quien pregunta: «¿Y con lo dicho ya tiene para la entrevista?»

Sin otra manipulación, tal como suena.

Y en este caso sonidos grabados en cintas magnetofónicas que con el auxilio de François Delannoy, y previa presentación de Jacques Bodmer, fueron llenando el ámbito de la cúpula del Coliseum de una amalgama de sonoridades, inaudita hasta la fecha.

A primera vista Arthuys y Delannoy pueden dar la impresión de un par de jóvenes «zazous» pasados de moda. Luego, a medida que se explican, parecen ser dos muchachos preocupados, a conciencia, de esa nueva materia musical que manipulan como parte integrante del estudio experimental de la radiodifusión y televisión francesa de París.

Delannoy, hijo de un compositor ilustre, tiene innato oído musical y desde muy pequeño se interesó por la radiotecnía. Arthuys es él mismo un joven compositor. Ambos se han prestado a secundar la escuela de Pierre Schaeffer, a las órdenes de Jacques Poullain.

—¿Schaeffer es realmente el creador de la música concreta?

—Desde luego.

—¿No hubo precedentes en Norteamérica?

—No. Allí trabajan, con retraso sobre nosotros, en la «Tape-Music».

—¿Qué tardan en construir una composición de las presentadas en Barcelona?

—Imposible determinar una duración exacta. Nos hallamos ante un tipo de sonoro

Left, concert programme on *musique concrète* of Juventudes Musicales at the Cúpula del Coliseum [Primer concierto público en España de música concreta, Juventudes Musicales Españolas, 11 February 1954, Joan Brossa Archive, Centre d'Estudis i Documentació, MACBA, Barcelona]. Right, the only published photograph of the concert, the first on the left is Jacques Bodmer, who presented the event [ARIAS 1954].

Curs 1953 a 1954

ELEMENTS PER AL FUTUR?

PROGRAMA DE MÚSICA CONCRETA

presentat per

PHILIPPE ARTHUYS i FRANÇOIS DELANNOY

Enviats del "Groupe d'Expérimentation de Musique Concrète
de la Radiodiffusion - Télévision Française"

Els "primitius"

Estudi de ferrocarrils PIERRE SCHAEFFER
Estudi patètic »

El "micròfon ben temperat"

Bidule en do P. HENRY i P. SCHAEFFER
Bateria fugaç PIERRE HENRY
Tam-Tam IV »

Els dodecafonistes

Estudi II PIERRE BOULEZ
"Timbres-durées" OLIVIER MESSIAEN
Antifonies PIERRE HENRY

Estudis instrumentals

Jazz i jazz ANDRÉ HODEIR
Vocalises PIERRE HENRY
Flauta mexicana PIERRE SCHAEFFER

Orfeus 53

Extractes P. HENRY i P. SCHAEFFER

DIA 12 DE FEBRER DEL 1954, A LES SET DEL VESPRE

SALA VILA ARRUFAT DE LA CASA BARTOMEU

JARDÍ DELS TARONGERS

PEDRALBES

Concert programme on *musique concrète* at Bartomeu House [*Elements per al futur? Programa de música concreta, Casa Bartomeu, 12 February 1954, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona*].

noise and that the new discovery was made precisely to project in the most direct, precise way the sensitivity of the artist to the systematisation of these noises. Is it not daring to suppose that the art of sounds needs a potential “art of noises”?¹¹²⁸

These same noises also resounded at Bartomeu’s mansion on the following afternoon. The host, despite his liking of machines used in all industrial engineering, was uncomfortable with the possibility that machines would start to dehumanise music. To avoid this, he invoked the new Muse of tape recording. Despite his doubts, he resisted condemning *musique concrète* conclusively:

Despite the resources derived from its freedoms, the new music has a certain automatic content. In reality, it seems more like the expression of itself than the expression of its composer. For this reason, the result is dehumanising. Even the Muse through the medium that communicates her superhuman word through her *chosen one* among men has lost its appeal; indeed, in the experiments the Muse is electromagnetic, and does not seem to be driven by the creative will of a person. However, is the lack of human warmth enough to condemn a system? Why does music have to express ideas, deliver sentiments, promote actions?¹¹²⁹

Musique concrète sparked questions among the two small circles that had the opportunity to hear it in Barcelona, thanks to the Juventudes Musicales and the patron Bartomeu. Two months later, in April 1954, the Institut Français continued to explore this type of music, with a talk-concert in which Jean-Étienne Marie and pianist Beatrice Berg participated¹¹³⁰. Although some critics considered that these proposals were not more than “the classic hare pie without hares”¹¹³¹, for Andrés Lewin-Richter (b. 1937) this was an essential discovery that encouraged his vocation as a composer¹¹³² before he left for the United States to complete his training as a sound engineer and composer of electroacoustic music. However, as the adage runs, “You can lead a horse to water but you can’t make it drink”. Most of the music world of Barcelona of the 1950s seemed to resist the most relevant, avant-garde European proposals of the time, even those that came from Darmstadt.

¹¹²⁸ “Los adictos a la música concreta vienen a decir que los recursos sonoros que el invento pone al alcance del compositor son tan enormes que empieza para él una nueva era. Efectivamente, con la ayuda de los magnetófonos, más o menos perfeccionados, se pone en sus manos un nuevo instrumento, el más curioso y de mayores posibilidades de rendimiento entre los conocidos hasta ahora. Utilizarlo representa traspasar el muso del sonido para entrar en el dominio de los ruidos, aun aceptando el concepto primitivo de que la música es sólo ruido organizado y que el nuevo descubrimiento se hizo precisamente para proyectar de la manera más directa y precisa la sensibilidad del artista en la sistematización de esos ruidos, ¿no es aventurado suponer que el arte de los sonidos necesita del posible ‘arte de los ruidos’?”, MONTSALVATGE 1954F.

¹¹²⁹ “Aquesta música nova, malgrat els recursos que deriven de les seves llibertats, té un cert fons automàtic; en realitat sembla més l’expressió d’ella mateixa que l’expressió del seu autor, i per això resulta deshumanitzada. Ha perdut fins i tot la gràcia de la Musa mediúmnic que comunica la seva paraula superhumana a través del seu *escollit* entre els homes; en efecte, en els experiments la Musa és electro-magnètica, i no sembla empesa per la voluntat creadora d’un home. Però ¿és suficient la manca de calor humà per a condemnar un sistema? ¿Per què la música ha d’expressar idees, encomanar sentiments, empènyer accions?”, *Curs 1953 a 1954 : Després de Schönberg : Obres per a orquestra da camera, 24 January 1954, Sala Vila Arrufat de la casa Bartomeu* [concert programme], p. [4]. Barcelona: Jardí dels Tarongers, 1954. Helena Martín-Nieva Collection.

¹¹³⁰ Instituto Francés: Mañana..., 1954. Jean-Étienne Marie also presented his talk at the institutes of Madrid and Valencia. On the presentation in Madrid see: FERNÁNDEZ-CID 1954. On the presentation in Valencia see: HERNÁNDEZ FARINÓS 2005.

¹¹³¹ “[...] el clásico pastel de liebre sin liebre”, [Música] Instituto Francés... 1954.

¹¹³² GARCÍA KARMAN 2014.

Live to play another day:

Avant-garde music in late 1950s Barcelona (1955–1960)

Work: Epitaphs on texts by J. R. Jiménez

Author: J. M. Mestres Quadreny (1929)

Description: Abominably modern

Observations: Does he know what

harmony is?¹¹³³

The turbulent concert at the Palau de la Música Catalana with works by Boulez and Nono in January 1954 seriously wounded the already fragile reputation of the most experimental music works in Barcelona. Juventudes Musicales considerably moderated their proposals, although without abandoning the young avant-garde composers. The entity got closer to Bartomeu's strategy: drawing up programmes that combined pieces of various styles and periods, with the incorporation of some recent, more or less modern contributions. Bartomeu himself had recognised his own bewilderment and the displeasure of most of his audience during the Schoenberg cycle, so he continued with his concerts of mixed content, until he concluded his activities in 1959. Only Club 49 remained unshakeable in its enthusiasm, backing and patronage of the most advanced expressions of art music. In fact, these were the only compositions that the association programmed apart from jazz, whether in their record-listening sessions or through their few live concerts. Indeed, it would be due to Club 49 that this avant-garde music that was so mistreated at the end of the 1950s, as we will study in this section, managed to flourish from 1960 onwards in Barcelona.

Some of Bartomeu's concerts after the Schoenberg cycle deserve to be remembered as they took stock of the difficult situation of contemporary music in the city during those years. For example, in the cycle entitled "Interesting moments in the history of music", one session was held with the name "Our last musical promotion". This took place on

¹¹³³ "Obra: Epitafios sobre textos de J.R. Jiménez / Autor: J.M. Mestres Quadreny (1929) / Calificación: Detestablemente moderno / Observaciones: ¿Sabe lo que es armonía?", Ballot paper to vote for the Concepció Alemany i Vall prize, 25 October 1959. Josep Maria Mestres Quadreny Archive, Barcelona.

13 April 1957, and included chamber works of some young Catalan composers who were associated with the Manuel de Falla Circle and Juventudes Musicales: Benguerel, Casanovas, Cerdà and Comellas. Also in April 1957 and in the same cycle, there was time for an event that was entirely dedicated to Joaquim Homs, in which some of his most recent chamber works were performed. In addition, this cycle included a concert on “sonatas and works for piano by avant-garde composers”. The Catalans Robert Gerhard and Jaume Padrós were programmed in this concert, along with music of the Second Viennese School and Boris Blacher.

Finally, Bartomeu’s clearest support for avant-garde music took place on 8 June 1957, in the session “The contemporary composers and the Pointillist School”, conducted by José Luis de Delás (1928–2018), with works by Luciano Berio, Boris Blacher, Hans Werner Henze, Luigi Nono and, as a local representative of this composition technique, Josep Cercós, a member of the Manuel de Falla Circle. Cercós premiered a piece that has disappeared called the *Concert per a tretze instruments* (1957)¹¹³⁴. The concert programme was illustrated with a photograph of a nebula, which suggested a visual similarity between the sound events, each with its singular acoustic beauty, and the distinctive radiance of each star, as well as their relations of spatial and temporal proximity. With the data available on the musical life of Barcelona at the time, we dare to state that this concert of European avant-garde music was the most relevant of those held in the city during the second half of the 1950s.

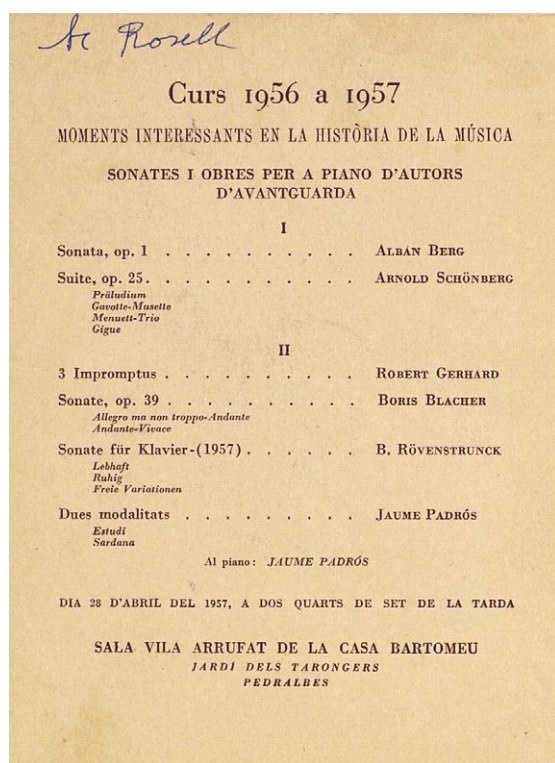
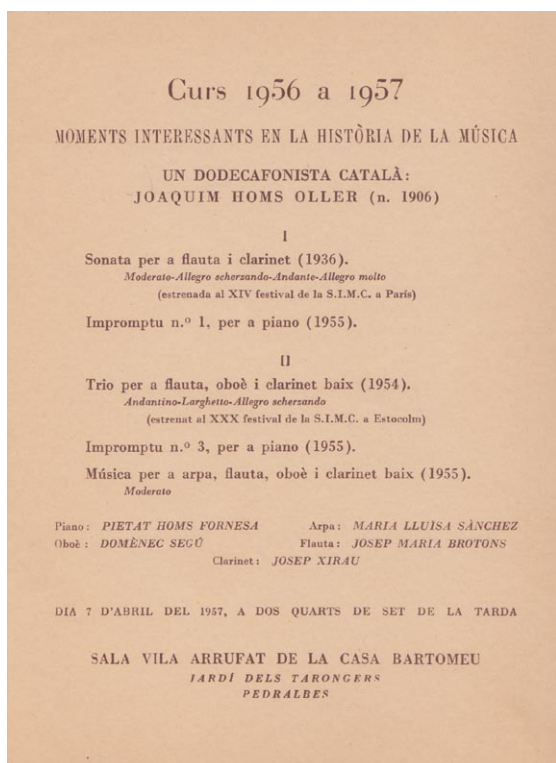
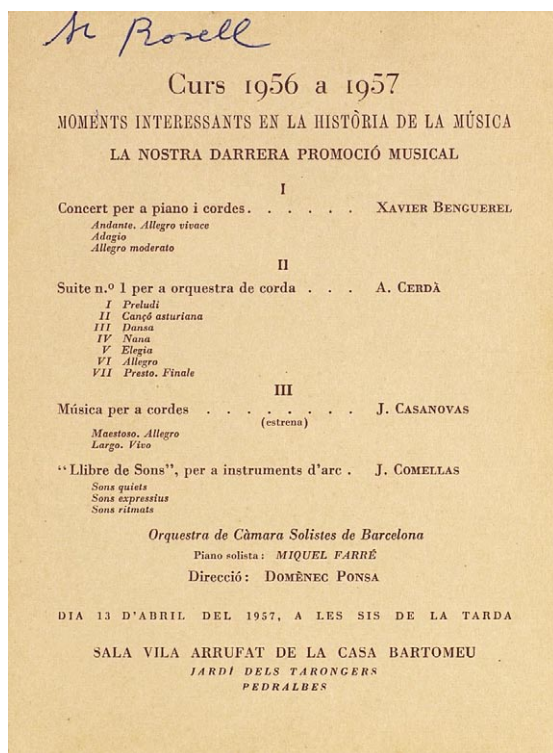
Surprisingly, Bartomeu’s music mission reached its conclusion in the summer of 1959. The last year of activities at the Pedralbes mansion was frenetic and characterised by some bittersweet episodes. The moment that should have made the generous patron extremely happy, the brilliant celebration that he organised to mark ten years of concerts, in 1958¹¹³⁵, was marred when Bartomeu became the subject of mockery and animosity by the reactionary press close to Falangism. Bartomeu contracted the Orquesta Municipal de Barcelona that, with maestro Eduard Toldrà, played Beethoven and Wagner in the garden of the Pedralbes mansion. This was the culmination of festivities that included the gift of an organ to the host from his friends, many of whom were closely linked to the music world. Gibes were made in various falangist newspapers in Barcelona, calling the patron exhibitionist¹¹³⁶. Bartomeu tried to resolve this incident by giving an interview to *Pueblo*, the evening newspaper of the Falangist syndicates in Madrid, in which his discomfort was explained as follows: “few things have upset him as much seeing his name associated with a gesture of ostentation, printed in almost all the newspapers of Spain”¹¹³⁷.

¹¹³⁴ CALVET, DELGADO and LIZANO 1992, p. 121.

¹¹³⁵ Due to the commemoration of ten years of concerts at Bartomeu House, several articles were published on the celebrations that summed up the activity carried out by the host during this decade: GRAU 1958, MILHAUD 1958, MONTSALVATGE 1958B, ROCHA 1958, SEMPRONIO 1958, MORENO 1959, FERNÁNDEZ-CID 1959, VALLS 1958B.

¹¹³⁶ Nuestra nota ampliatoria... 1958, Nuestro querido colega... 1958.

¹¹³⁷ “[...] pocas cosas le han desagradado tanto como ver su nombre unido a un gesto de ostentación, impreso en casi todos los periódicos de España”, GRAU 1958.



Three concert programmes with twentieth-century music at Bartomeu House during the 1950s with works by Xavier Benguerel, Joaquim Homs, Alban Berg, Arnold Schoenberg and Robert Gerhard, among others [*Moments interessants en la història de la música, La nostra darrera promoció musical, Casa Bartomeu*, 14 April 1957, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona; *Moments interessants en la història de la música, Un dodecafonista català: Joaquim Homs Oller, Casa Bartomeu*, 7 April 1957, Josep Maria Mesres Quadreny Archive, Barcelona; *Moments interessants en la història de la música, Sonates i obres per a piano d’autors d’avantguarda, Casa Bartomeu*, 28 April 1957, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

Curs 1956 a 1957

MOMENTS INTERESSANTS EN LA HISTÒRIA DE LA MÚSICA

ELS COMPOSITORS CONTEMPORANIS I L'ESCOLA PUNTILLISTA
CONCERT PER A PETITA ORQUESTRA



DIA 8 DE JUNY DEL 1957, A LES SIS DE LA TARDA

SALA VILA ARRUFAT DE LA CASA BARTOMEU

JARDÍ DELS TARONGERS

PEDRALBES

On this page and the next one, front and back of the concert programme with avant-garde music at Bartomeu House with works by Luigi Nono, Hans Werner Henze, Luciano Berio, Josep Cercós and Boris Blacher performed by an instrumental ensemble conducted by José Luis de Delás [*Moments interessants en la història de la música, Els compositors contemporanis i l'escola puntillista, Concert per a petita orquestra, Casa Bartomeu, 8 June 1957, Helena Martín-Nieva Collection, Barcelona*].

P R O G R A M A

I

- Canti per tredici LUIGI NONO
Concerto per il Marigny H. WERNER HENZE
(per a piano i set instruments)
Strings in the earth and air LUCIANO DERIO
(per a veu femenina, clarinet en *si bemoll*, cel·lo i arpa)

II

- Concert per a tretze instruments JOSEP CERCÓS
Adagio-Allegro-Coda (Adagio)
Moderato
Quasi presto
(estrena)
Diàleg (1951) BORIS BLACHER
(per a flauta, violí, piano i cordes)
Lento-Allegro-Lento
Tema i variacions

Grup d'orquestra da camera sota la direcció del mestre
JOSÉ LUIS DE DELÁS

Solistes: CÈLIA ESAIN contralt
 MARIA LLUISA SÁNCHEZ arpa
 JOSEP GONZÁLEZ clarinet
 ALBERT MORELL cel·lo



Joan Prats, hat in hand and dressed impeccably in white, among the attendees of the open-air festivities of Sant Joan in the gardens of Bartomeu House, on 23 June 1959 [Photo album, Josep Bartomeu Archive, Biblioteca de Catalunya, Barcelona].

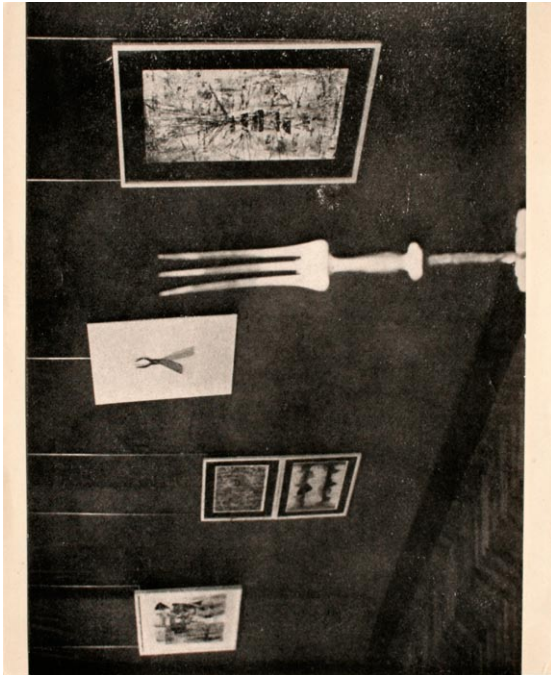
During the celebrations of ten years of Bartomeu's concerts, few people from Barcelona could imagine that this domestic venue's activities were about to end. A decade of frequent, regular musical meetings had taken place. Just one year later, on 6 August 1959, the last concert of the season was held — in other words, the last activity at the Pedralbes house — with a programme entitled "Works for the piano by contemporary composers". In this concert, works were heard by Gerhard, Homs and Padrós, among others. Thus, up to the last moment, Bartomeu was faithful to active Catalan composers. This involvement with current art always delighted Club 49. Recall that at the end of the controversial Schoenberg cycle, on 24 March 1954, a tribute had been made to Bartomeu with an evening meal sponsored by Club 49. Other evidence of the mutual admiration between Bartomeu and Club 49, with which we end this review of the support given to avant-garde music by the engineer of Pedralbes, is the photograph of an elegant Joan Prats in the mansion's gardens, taken on the evening before his saint's day. The event was a concert of Viennese waltzes conducted by Domènec Ponsa, during the popular open-air party of Sant Joan on the night of 23 June 1959.

The music of Club 49 often resounded with the most modern works that were programmed by Bartomeu in the same years, supporting Gerhard and Homs. The club also focused on composers of the historical avant-garde such as Bartók or Hindemith, who never seemed to tire Prats's friends. Notable was the monographic concert that Club 49 dedicated to Homs to celebrate that his *Trio per flauta, oboè i clarinet baix* (1955) had just premiered at the ISCM Festival, with more chamber pieces in addition to the aforementioned. This event was held on 10 June 1956 at Sala Gaspar¹¹³⁸, with the same performers who would perform in Bartomeu House in April 1957: flautist Josep M. Brotons, oboist Domènec Segú, clarinetist Josep Xirau and harpist Maria Lluïsa Sánchez. Travelling the same path, but in the opposite direction, conductor Delás who had conducted a work by Berio for Bartomeu went on to perform *Nonet* (1957) by Gerhard excellently, according to Valls's article, a year later on 16 April 1958¹¹³⁹. As described in the tables in the annex, Club 49 promoted many activities to disseminate contemporary music. In the introduction, we referred to the timely record-listening session on Varèse on 25 May 1955, to prepare members for the imminent projection of the documentary *Around and about Joan Miró* (1955) by Bouchard, which contained music by the composer. Below we will focus on the new strategies that the group introduced, either alone or with Juventudes Musicales, with the more ambitious aim of integrating into the cultural life of Barcelona the output of young local composers, beyond the close circle of Club 49 members.

In short, we can see how during the second half of the 1950s, which was a difficult period for avant-garde creation in the city, a few cracks emerged through which new proposals made an effort to perforate the solid wall of the public and the critics of Barcelona.

¹¹³⁸ VALLS 1956B.

¹¹³⁹ VALLS 1958A.



CLUB 49
DEL HOT CLUB
DE BARCELONA

40
1955 - 56

**Audició d'obres de
JOAQUIM HOMS**

amb motiu de la recent estrena d'una composició seva
al Festival Mundial de Música Contemporània
d'Estocolm.

DUO per flauta i clarinet. 1936.
Estrenat en el XV Festival de la S. I. M. C.
Moderato (I) i Allegro molto (IV).

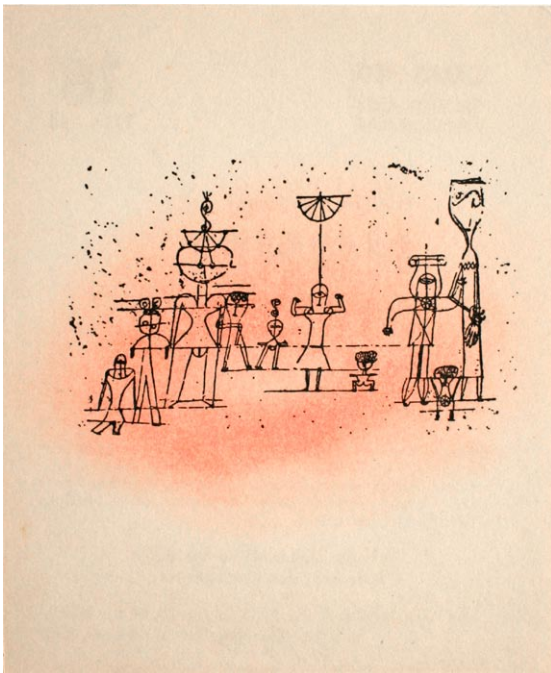
DUO per oboè i clarinet baix. 1942.
Andante (II) i Allegro (III).

TRIO per flauta, oboè i clarinet baix. 1954.
Estrenat el 8 del corrent en el XXX Festival de la
S. I. M. C.
Moderato-Larghetto-Allegro scherzando.

MÚSICA per flauta, oboè, clarinet baix i arpa.
1955.

Arpa: **M.ª Lluïsa Sánchez** Oboè: **Domènec Segú**
Flauta: **Josep M.ª Brotons** Clarinet: **Josep Xirau**

Dimecres, dia 20 de juny de 1956, a las 10,30 de la
nit, a la Sala Gaspar, Consell de Cent, 323



CLUB 49
DEL HOT CLUB
DE BARCELONA

18
1957 - 58

Primera audició del

NONET

de **ROBERT GERHARD**

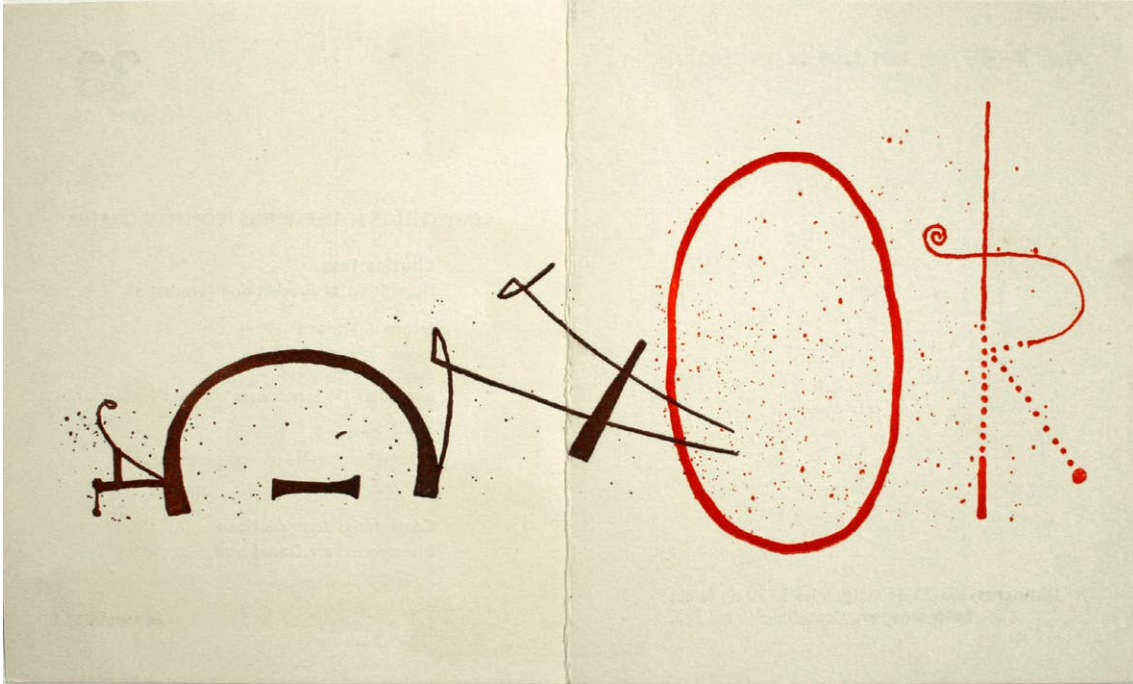
1. **Allegro moderato**
2. **Allegro**
3. **Andante**
4. **Allegro assai**

Piano i acordeó, Josefina Sellés. Flauta, Francesc Casanovas. Oboe, Domènec Segú. Clarinet, Josep Gonzalez. Fagot, Ramon Isbert. Trompeta, Amadeu Rovira. Trompa, Antoni Melis. Trombó, Josep Nadal. Tuba, Angel Barcelona.

Direcció: **Josep-Lluís de Delás**
Comentarís: **Joaquim Homs**

Dimecres, 16 d'abril de 1958, a les 10,30 de la nit,
a la Sala Gaspar, Consell de Cent, 323

Top, concert programme dedicated exclusively to works by Joaquim Homs to celebrate his participation in the ISCM Festival [Audició d'obres de Joaquim Homs, Club 49 del Hot Club de Barcelona, 20 June 1956, Fundació Tàpies Archive, Barcelona]. Bottom, concert programme for the premiere of Nonet by Robert Gerhard by an instrumental ensemble conducted by José Luis de Delás with previous commentary by Joaquim Homs [Primera audició del NONET de Robert Gerhard, Club 49 del Hot Club de Barcelona, 16 April 1958, Fundació Tàpies Archive, Barcelona].



CLUB 49 DEL HOT CLUB DE BARCELONA

33
1954 - 55

COMPOSITORS AMERICANS CONTEMPORANIS

Charles Ives
Housatonic at Stackbridge (orquestra)

Edgard Varèse
Ionisations (percussió)
Densitat 21.5 (flauta)
Integrales (11 instruments de vent i percussió)

John Cage
Quatre Sonates per piano preparat

Comentaris: Joaquim Homs
Discoteca: Pere Casadevall

**Dimecres, dia 25 de maig, a les 10'30 de la nit,
Sala Gaspar, Consell de Cent, 323.**

Dibuix de Cuixart

Front and back of the record-listening programme dedicated to contemporary US composers with works by Charles Ives, Edgard Varèse and John Cage, and commentary by Joaquim Homs. The front is illustrated with a composition based on two drawings by Modest Cuixart for issue 51 from spring 1955 of the journal *Dau al Set* [*Compositors americans contemporanis, Club 49 del Hot Club de Barcelona, 25 May 1955, Fundació Tàpies Archive, Barcelona*].

Conciertos Matinales (1956–1960)

Juventudes Musicales had no other option but to face reality after the Palau de la Música concert of 1954: the entity realised that it was going too fast. The format of an “all twentieth-century music” concert was too risky and it seemed more sensible to resort to homeopathic doses of the new music. They continued to hold record-listening sessions of avant-garde music, such as the Twelve-Note Music cycle during the 1955-1956 season, with commentaries on the works by Antoni Nicolàs Soler and the young composer Josep Soler (1935–2022). However, Juventudes Musicales decided to change the type of live concert in its programmes. They combined famous composers from all times, such as Beethoven, Brahms and Haydn, with the modernity of Debussy, Bartók, Schoenberg and other composers of the first avant-garde movement, and then incorporated works by “Spanish contemporaries”, including Cerdà, Comellas and Valls. In this way, the diverse format of the Conciertos Matinales (Morning concerts) emerged.

For this reason, with the aim of preparing the 1956–1957 season, Juventudes Musicales approached violinist Domènec Ponsa (1908–1978), the soul of the experienced Agrupació de Música da Camera de Barcelona¹¹⁴⁰, formed at that time by Eduard Bocquet (first violin), Domènec Ponsa (second violin), Mateo Valero (viola) and Josep Trotta (violoncello). Ponsa was organising a new group based on musicians from the Orquesta Municipal de Barcelona who could play a string orchestra repertoire, the Orquesta da Camera Solistes de Barcelona. The ensemble was conducted by Domènec Ponsa and was initially comprised of: Eduard Bocquet, Jaume Llecha, Josep Solsona, Pablo Dini, Adrià Sardó and Ramon Vergés, violins; Mateo Valero and Joan Oliveras, violas; Josep Trotta and Esteve Clot, violoncellos; Josep Rodríguez, double bass; Domènec Segú, oboe, and Josep González, clarinet.

With this musical ensemble, the Conciertos matinales were organised. This was a cycle of concerts held monthly on Sundays at 11 a.m. in the Palau de la Música Catalana. The event was open to everyone, with tickets that could be purchased a week before the concert at the Palau itself. However, the members of Juventudes Musicales had priority and free entry. In a publicity leaflet for the first season, the three entities, Juventudes Musicales, Agrupació de Música da Camera de Barcelona and Orquesta da Camera Solistes de Barcelona made a kind of declaration in which they stated their objectives:

With these concerts [...] the aim is to guide and promote public interest in music, and encourage the work of young composers and performers, giving the composers the opportunity to hear and disseminate their music, and the performers the chance to demonstrate their art¹¹⁴¹.

¹¹⁴⁰ MONTSALVATGE 1978.

¹¹⁴¹ “Con estos conciertos [...] se proponen orientar y fomentar el interés público hacia la música, y estimular en su trabajo a los jóvenes compositores e intérpretes, brindando a aquellos ocasión para oír y difundir su música, y a éstos facilidades para mostrar su arte”, *Ciclo de Conciertos Matinales 1956-57, Juventudes Musicales Españolas* [leaflet], Barcelona, s. a., Centre de Documentació de l'Orfeó Català, Barcelona.

Then, the leaflet described how each session would function:

For this purpose, each concert will contain works by our young composers. Listening to the works will be preceded by a public interview with the composer, the young performers will be presented, and all the works will be discussed verbally before they are performed, in order to facilitate their understanding¹¹⁴².

One year later, in November 1957¹¹⁴³, doctor and music lover Jordi Roch i Bosch (b. 1931), became president of Juventudes Musicales of Barcelona, taking over from composer Narcís Bonet. The cycle was consolidated. Between 1956 and 1960 the following composers, listed by number of works performed, were included in the cycle among the composers of the classical repertoire: Igor Stravinsky (5), Paul Hindemith (4), Maurice Ravel (3), Silvestre Revueltas (2), Béla Bartók (1), Arnold Schoenberg (1) and Alban Berg (1). This list was not very or not at all avant-garde if we base expectations on the controversial cycle of 1954 at the Palau de la Música Catalana. Certainly, the cycle enabled the premiere of local composers, most of whom were very close to the Juventudes Musicales: Xavier Benguerel (3), Narcís Bonet (2), Xavier Montsalvatge (2) and Josep Maria Mestres Quadreny (2).

The opening concert, which included a commentary on the works that was given by Roch, was held on Sunday 25 November 1956. The programme, in order of performance, was: *concerti* op. 8/1 in E major and op. 8/2 in G minor, from *The Four Seasons* by Antonio Vivaldi; the premiere of the *Concert per a piano i orquestra de corda* (1954) by Xavier Benguerel; and, to conclude, *Suite no. 2* in B minor, BWV 1067 by Johann Sebastian Bach. Bartomeu's custom had been to put recent works at the end of his programmes when concerts contained output from different historical periods. In contrast, Juventudes Musicales ordered the compositions so that the premieres of Spanish composers were always placed in the middle of the programme and were preceded and followed by popular authors from all periods. Was this to prevent members of the audience from leaving?

In February 1957, Cercós had the opportunity to premiere another of his works that has now disappeared, *Suite per a piano*, that he performed himself as part of a programme that also included Bach and Telemann. One year later, now in the second cycle of the *Conciertos Matinales*, in February 1958, Mestres Quadreny premiered *Variacions sobre un tema de Joan Comellas* (1957), a work that he subsequently removed from his catalogue. The concert programme indicated that it had been "written expressly for these morning concerts"¹¹⁴⁴. Surprisingly, this was an exceptional session, as the other pieces performed along with Mestres were all works composed in the twentieth century: *Tocatta per a oboè*,

¹¹⁴² "A este fin se incluirán en cada concierto obras de nuestros jóvenes compositores, cuya audición será precedida de una entrevista pública con el autor, se presentará a jóvenes intérpretes, y se comentarán verbalmente todas las obras antes de su audición, a fin de facilitar su comprensión", *ibidem*.

¹¹⁴³ Nueva Junta de las Juventudes... 1957.

¹¹⁴⁴ "[...] escrita exprofeso para estos conciertos matinales", *V Concierto del II Ciclo de Matinales, curso 1957-58, Festival de Música Contemporánea, Orquesta de Cámara Solistas de Barcelona, Palacio de la Música, 9 February 1958* [concert programme], p. [2], Centre de Documentació de l'Orfeó Català, Barcelona.

PALACIO DE LA MUSICA

CICLO DE OCHO CONCIERTOS MATINALES

SESION INAUGURAL

Domingo, 25 de Noviembre de 1956

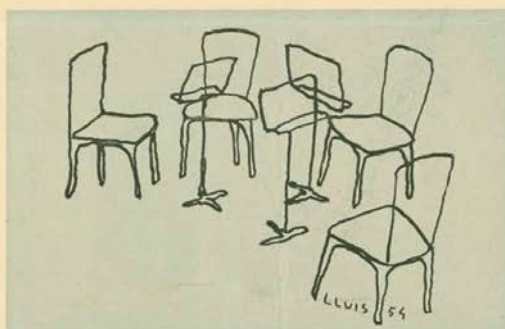
ORQUESTA DE CAMARA SOLISTAS DE BARCELONA

SOLISTAS

Miguel Farré Eduardo Bocquet José Brotons
PIANO VIOLIN FLAUTA

Dirección: Mtro. DOMINGO PONSÁ

COMENTARISTAS: José Pascual y Jorge Roch



JUVENTUDES MUSICALES DE BARCELONA

PROGRAMA

CONCIERTO DE LAS ESTACIONES PRIMAVERA - VERANO.....	VIVALDI
CONCIERTO PARA PIANO Y ORQUESTA DE CUERDA.....	X. BENGUEREL
SUITE N.º 2 en si menor PARA FLAUTA Y ORQUESTA.....	J. S. BACH

Poster for the opening concert of the cycle of Conciertos Matinales organised by Juventudes Musicales de Barcelona with the participation of the Orquesta da Camera Solistes de Barcelona conducted by Domènec Ponsa [Juventudes Musicales Españolas, Ciclo de ocho conciertos matinales, Orquesta de Camara Solistas de Barcelona, Palacio de la Música, 25 November 1956, Centre de Documentació de l'Orfeó Català, Barcelona].

PALACIO DE LA MUSICA

DOMINGO 24 DE FEBRERO DE 1957 - A LAS 11 DE LA MAÑANA

IV Concierto Matinal del Ciclo 1956-57

Orquesta de Camara Solistas de Barcelona

JOSE CERCOS

pianista

MARIA CANELA
piano

EDUARDO BOCQUET
violín

FRANCISCO REIXACH
flauta

Dirección: DOMINGO PONSA



Juventudes Musicales Españolas de Barcelona

Patronato Orquesta de Camara Solistas - Agrupación de Camara
de Barcelona

Concert programme, with an illustration by Ramon Rogent, of the session of the Conciertos Matinales cycle organised by Juventudes Musicales de Barcelona and with the participation of Orquesta da Camera Solistes de Barcelona conducted by Domènec Ponsa. *Suite* by Josep Cercós was premiered with the participation of the composer himself on the piano [Juventudes Musicales Españolas, IV concierto matinal del ciclo 1956-57, Orquesta de Camara Solistas de Barcelona, Palacio de la Música, 24 February 1957, Centre de Documentació de l'Orfeó Català, Barcelona].

clarinet i corda by Ricard Lamote de Grignon (1899–1962) was premiered and there were two first performances, one of *Concerto for flute and strings* (1937) by the British Rutland Boughton (1878–1960) and the other of *Apollon musagète* (1928) by Igor Stravinsky. Both Cercós and Mestres would soon decide to follow the most advanced music trends of Europe.

Mestres Quadreny discovers Webern and meets Luis de Pablo

The avant-garde concert of 1954 in the Palau had shaken up some young musicians of the now sleepy Manuel de Falla Circle and had sparked in them the curiosity and desire to find out about the European avant-garde music debate of that time. We have already indicated that Josep Cercós¹¹⁴⁵ was present in the Sala Vila Arrufat of Bartomeu House during the concert of Nono-Boulez. The composer Josep Maria Mestres Quadreny¹¹⁴⁶ recalls that:

I had never heard anyone talk about Luigi Nono until January 1954 when Jacques Bodmer, at the head of the Orquestra Catalana de Cambra, conducted *Polifonica, monodia, ritmica* during a concert at the Palau de la Música Catalana. I attended along with Josep Cercós. At that time, there was very little knowledge about the twelve-tone technique and opportunities to obtain information about the subject were almost non-existent. The young people gathered in the context of the Manuel de Falla Circle all moved in the neoclassical orbit, Cercós in a style close to Hindemith and I, still studying, opted for the line marked by Bartók. The work by Nono had a strong impression on us, and from then, for many months, we investigated and discussed the twelve-tone technique, and analysed various works by its main representatives, that is, Schoenberg, Berg and Webern¹¹⁴⁷.

An immediate consequence of this interest could be the organisation during the 1955–1956 season of the *Ciclo de Conciertos de Primeras Audiciones* (Cycle of First Performance Concerts) at the Colegio Mayor San Jorge of the Sindicato Español Universitario (SEU, the only university student union in Spain at the time, which was associated with the Falange). The cycle, which had the pompous title of Centro de Primeras Audiciones (First Performances Centre), was promoted by the youngest members of the Manuel de Falla Circle — Josep Maria Mestres Quadreny and Josep Cercós — and supported by exchanging scores with the Centre des Premières Auditions of Geneva¹¹⁴⁸, directed by cellist Elisa-Isolde Clerc¹¹⁴⁹. Could this interrelationship have been the result of Jacques Bodmer's Swiss contacts?

¹¹⁴⁵ On the life and work of Josep Cercós see CALVET, DELGADO and LIZANO 1992, MESTRES QUADRENY 1992, ALSINA 1999, MESTRES QUADRENY 2007, p. 79–85, CALVET 2010, p. 75–78, ALSINA and DELGADO 2013.

¹¹⁴⁶ On the life and work of Josep Maria Mestres Quadreny see GÄSSER 1983, FEBRÉS 1988, FÀBREGAS 1994, PÉREZ TREVIÑO 2002, GARCÍA FERRER and MARTÍ ROM 2010, GUERRERO and PÉREZ TREVIÑO 2010.

¹¹⁴⁷ “No havia sentit mai a parlar de Luigi Nono fins al gener del 1954 quan Jacques Bodmer, al capdavant de l'Orquestra Catalana de Cambra, va dirigir *Polifonica, monodia, ritmica* en un concert al Palau de la Música Catalana. Vaig assistir-hi juntament amb Josep Cercós. En aquella època era molt escàs el coneixement que hi havia aquí sobre el dodecatonisme i les possibilitats per obtenir informació sobre la matèria eren gairebé inexistent. Els joves reunits a l'entorn del Cercle Manuel de Falla ens movíem tots en l'òrbita neoclàssica, Cercós en un estil proper a Hindemith i jo, encara estudiant, em decantava per la línia marcada per Bartók. L'obra de Nono ens produí una forta impressió, i a partir de llavors, durant molts mesos, vam indagar i discutir sobre el dodecatonisme i vam analitzar diverses obres dels seus principals representants, és a dir: Schoenberg, Berg i Webern”, MESTRES QUADRENY 2007, p. 175.

¹¹⁴⁸ PÉREZ TREVIÑO 2002, p. 29, 163–164.

¹¹⁴⁹ CLERC 1955.

In any case, the cycle provided the opportunity to listen to the music of twentieth-century composers — Schoenberg, Webern, Hindemith — along with works by members of the Manuel de Falla Circle. For example, in the fifth concert of the cycle, the *Suite* op. 25 by Schoenberg could be heard live, performed on the piano by Josep Cercós, along with pieces by local composers such as Mercè Torrents Turmo (1930–2018), Àngel Cerdà, Josep Soler and Josep Cercós¹¹⁵⁰. However, the initiative did not continue.

As already mentioned, during the decade of the 1950s, local composers could premiere their works and test their innovations in composition under the protection of the *Conciertos Matinales* of the *Juventudes Musicales*. This was the case of the *Concepció Alemany i Vall*¹¹⁵¹ prize given by the *Juventudes Musicales* of Barcelona, as developed in its edition in the 1959–1960 season. The contest rules indicated that “The published scores are the arithmetic mean of the scores given by the Technical Jury¹¹⁵², the Public and the members of *Juventudes Musicales*”¹¹⁵³. Consequently, the six works that were considered had the right to be performed at the *Palau de la Música Catalana*, one in each of the morning concerts of that season. This was explained by the organisers of the prize: “In this way, *Juventudes Musicales* aims to provide the public with active participation and restore to the concert the nature of living expression, which is so often absent in musical activities”¹¹⁵⁴.

The works presented for the *Concepció Alemany i Vall* award were given scores in the following order (from highest to lowest final score): *Elegía a Platero* by Àngel Cerdà (the winning work), *Contrasts* by Xavier Benguerel, *Invincions* by Manuel Valls, *Poema de Taüll* by Josep Casanovas, *Tres Invenciones* by Carlota Garriga and *Epitafios* by Josep Maria Mestres Quadreny. This last work was the first to be presented to the public. The innovative cycle that included the compositions to be judged by the audience started on 25 October 1959 with *Epitafios*, along with music by Brahms, Corelli and Debussy. According to Montsalvatge, asking the public to give its opinion on the premieres would help to “create a climate of expectation”¹¹⁵⁵ around the creations of young Catalan composers.

Mestres Quadreny, composer of *Epitafios* after poems of Juan Ramon Jiménez (1958), recalled that the *Juventudes Musicales* contest “[...] was very important for me at that time, because with this work I had made the leap of abandoning the serial technique and started to use geometric procedures, and there was nothing better than being able to

¹¹⁵⁰ VALLS 1956A, *Primeras audiciones...* 1956.

¹¹⁵¹ A great music lover, *Concepció Alemany i Vall* (1900–1958) died relatively young. Her husband, psychiatrist Salvador Vives i Casajoana (1886–1965), established the composition award that bore her name. It was managed by *Juventudes Musicales* of Barcelona. The first edition had a single prize of 10,000 pesetas.

¹¹⁵² Formed by Cristòfor Taltabull, chairperson, Ferran Ardèvol, Joan Gibert Camins, Joaquim Homs, Ricard Lamote de Grignon, Oriol Martorell, Lluís Maria Millet, Frederic Mompou, Xavier Montsalvatge, Antoni Nicolàs Soler, Enric Ribó and Jordi Roch.

¹¹⁵³ “Las puntuaciones publicadas son la media aritmética entre las puntuaciones del Jurado Técnico, del Público y de los socios de *Juventudes Musicales*”, *El concurso de composición premio...* 1960.

¹¹⁵⁴ *Concierto de las Juventudes Musicales...* 1959.

¹¹⁵⁵ “[...] crear un clima de expectación”, MONTSALVATGE 1959.

3-111-1956

COLEGIO MAYOR
SAN JORGE

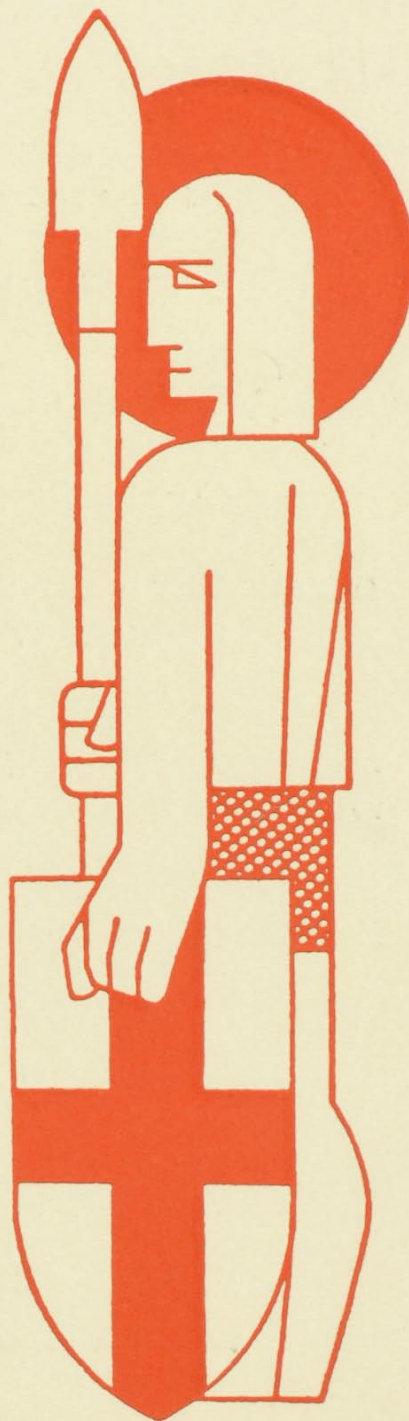
S. E. U.



CURSO 1955 - 56

IV

CONCIERTO
DE
PRIMERAS
AUDICIONES



Cover of the invitation card for the concert of the Primeras Audiciones cycle, held on 3 March 1956 at the Colegio Mayor San Jorge, where works were performed by Mestres Quadreny, Àngel Cerdà, Joan Comellas, Ottorino Respighi, Alfredo Casella and Ildebrando Pizzetti, among others [IV Concierto de Primeras Audiciones, Colegio Mayor San Jorge, S.E.U., 3 March 1956, Biblioteca de Catalunya, Barcelona].

hear the piece to evaluate the validity of the new direction of my music”¹¹⁵⁶. The critics and the public also listened to and assessed the work. An examination of the reviews¹¹⁵⁷ shows that the abandonment of serialism went unnoticed, as illustrated by Montsalvatge’s words to describe *Epitafios*: “twelve-tone nomenclature is essentially the material used in the music”¹¹⁵⁸. Valls also wrote one of the most sensible observations, as he recognised that the interest and quality of the composition were: “difficult to capture if they were only heard once”¹¹⁵⁹.

The main enthusiast of *Epitafios* among the city’s music critics was Joan Arnau of *El Mundo Deportivo*, who praised the work as follows:

[...] a score that could in the appearance of its construction remind us of Webern, but that, in general, shows personality and good taste. [...] the work has ten short fragments that at first are disconcerting due to the concision and intensity with which they have been treated orchestrally, but that at the same time have a direct, penetrating impact that is difficult to avoid. Because the best thing about the work of Mestres Quadreny is, precisely, that it initially provokes a lot of reservations but ends up overcoming our objections and not only interests us but even receives our satisfaction and dedication¹¹⁶⁰.

However, the person who managed to gain all the satisfaction of the critics, due to her dedication and unequalled talent, was singer Anna Ricci. Her magnetism and stage presence managed to give meaning to the disorientation that listeners felt when faced with the new sound universe of *Epitafios*:

The vocal part of the work (text by Juan Ramón Jiménez) had the ideal performer in Anna Ricci, in as much as she not only transmitted the new intention that this page represents but also surpassed with total efficacy the innumerable difficulties that its singing represents, as the work does not have a specific centre of attention as in tonal music¹¹⁶¹.

Moving away from tonality had its cost. It was still too risky if the composer aspired to seduce the public to win the prize. Although Zanni stated that after the performance of *Epitafios*, Mestres “was very greatly honoured”¹¹⁶², we have evidence that shows the opposite. An

¹¹⁵⁶ “[...] era molt important per a mi, en aquell moment, perquè amb aquesta obra havia fet el salt d’abandonar la tècnica serial per iniciar l’ús de procediments geomètrics, i res millor que poder-la escoltar per poder avaluar la validesa del nou gir de la meva música”, MESTRES QUADRENY 2007, p. 72.

¹¹⁵⁷ ARNAU 1959, MONTSALVATGE 1959, VALLS 1959, 1960A, ZANNI 1959.

¹¹⁵⁸ “[...] la nomenclatura dodecafónica es esencialmente la materia de la que se vale el músico”, MONTSALVATGE 1959.

¹¹⁵⁹ “[...] difícilmente captables en una sola audición”, VALLS 1960c.

¹¹⁶⁰ “[...] una partitura que puede en su aspecto constructivo hacernos recordar a Webern, pero que, en general, demuestra personalidad y buen gusto. [...] la obra consta de diez breves fragmentos que en un principio desconciertan por la concisión y agudeza con que han sido tratados orquestalmente, pero que al mismo tiempo producen un impacto directo y penetrante del que resulta difícil evadirse. Porque lo mejor de la obra de Mestres Quadreny es, precisamente, que despertando muchas reservas al principio, acaba por vencer nuestros reparos y no solo nos interesa, sino que, incluso, la hacemos beneficiaria de nuestra complacencia y entrega”, ARNAU 1959.

¹¹⁶¹ “La parte vocal de la obra (texto de Juan Ramón Jiménez), tuvo en Anna Ricci la intérprete ideal, por cuanto no solo dio traslado de la nueva intención que dicha página representa, sino porque además superó con total eficacia las innumerables dificultades que su entonación representa, ya que la obra carece de un centro de atención concreto como en la música tonal”, VALLS 1959.

¹¹⁶² “[...] fue muy festejado”, ZANNI 1959.

JUVENTUDES MUSICALES BARCELONA
 PATRONATO ORQUESTA DE CÁMARA SOLISTAS DE BARCELONA



I CONCIERTO DEL IV CICLO DE MATINALES - CURSO 1959-60

DOMINGO, 25 OCTUBRE 1959
 A LAS 11 DE LA MAÑANA
 PALACIO DE LA MÚSICA

PROGRAMA

I
CONCERTO GROSSO N.º 9 ARCANGELO CORELLI
 (1643-1713)
Préludio
Allemande
Courante
Gavota
Adagio
Menuetto


EPITAFIOS, sobre textos de J. R. Jiménez J. M. MESTRES QUADRENY
 (1929)
Mezzo-soprano: Anna Ricci
 Obra inscrita en el Concurso de Composición
 Orquesta de Cámara Solistas de Barcelona
 Dirección: Domingo Ponsa

II
SONATA-TRIO para flauta, viola y arpa CLAUDE DEBUSSY
 (1862-1918)
Pastorale
Interlude
Finale

Flauta: Salvador Ortascós
Viola: Mateo Valero
Arpa: Rosa Balcells

III
SEXTETO en Si bemol Mayor Op. 18 JOHANNES BRAHMS
 (1833-1897)
Allargo ma non troppo
Andante ma moderato
Scherzo-Allegro molto
Rondó-Poco allegro e grazioso

Agrupación de Cámara de Barcelona
 con la colaboración de
 Juan Oliveras, viola
 Estebán Clot, violoncello



JUVENTUDES MUSICALES DE BARCELONA

CONCURSO DE COMPOSICION
 IV Ciclo de Conciertos Matinales

Obra "Epitafios" - J. M. Mestres Quadreny

Autor

Calificación - 10 -

Observaciones Obra muy original

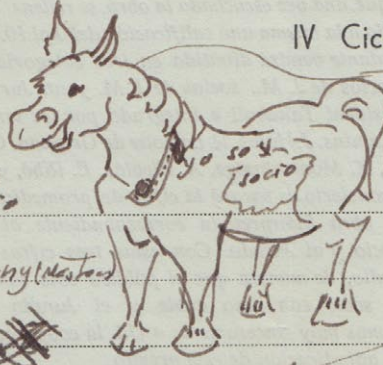
Top, concert programme for the *Epitafios* by Mestres Quadreny [I *Concierto del IV Ciclo de Matinales*, *Juventudes Musicales Españolas*, Patronato Orquesta de Cámara Solistas de Barcelona, Palacio de la Música, 25 October 1959, Centre de Documentació de l'Orfeó Català, Barcelona]. Bottom and on the next page, three ballot papers for the contest, used by the public to rate *Epitafios* [*Juventudes Musicales de Barcelona, Concurso de Composición, IV Ciclo de Conciertos Matinales*, Josep Maria Mestres Quadreny Archive, Barcelona].



JUVENTUDES MUSICALES DE BARCELONA

CONCURSO DE COMPOSICION

IV Ciclo de Conciertos Matinales



Obra *Epitafio*

Autor *Eudromy (1939)*

Calificación ~~###~~

Observaciones

yo soy socio
y robo por Debussy
! Ese si que ha ganado el premio
O! y va que chuta!
Al burro muerto,
la cebada al robo
EPITAFIO



JUVENTUDES MUSICALES DE BARCELONA

CONCURSO DE COMPOSICION

IV Ciclo de Conciertos Matinales

Obra *Epitafios sobre textos de J. R. Guimenez*

Autor *J. M. Mestre Guadreny (1939)*

Calificación *Detestablemente moderno*

Observaciones *¿Sabe lo que es armonia?*

example that illustrates how the popular voting system encouraged public participation and caused lively debates can be found in the ballot papers kept by composer Josep Maria Mestres Quadreny on which his *Epitafios* were rated. Some votes gave the work a mark of ten out of ten and mentioned that they appreciated its originality. However, others illustrated the ballot paper with a donkey that brayed “I am a member”. As we can see, there was no middle ground: or people supported the innovation, or they loathed and parodied it as non-music.

In fact, it is vital to highlight some steps in the creative process that Josep Maria Mestres Quadreny started at the end of the decade of the 1950s. A student of composition of Cristòfor Taltabull between ca. 1952 and 1957, he moved towards the language of serialism¹¹⁶³ in his *Sonata per a piano* (1957) and then used geometric procedures in *Epitafios* (1958). Some years before, from 1951, through the mediation of his first wife, ballet dancer Maria Teresa Emilió (Terri Mestres), he had met the members of Dau al Set and had become friendly with the poet of the group, Joan Brossa (1919–1998)¹¹⁶⁴. In turn, it was through the mediation of Brossa that Mestres came into contact with Joan Prats and Club 49. Sources do not agree on the date of their first meeting¹¹⁶⁵, which was probably held at some point in 1958. However, as we will see, it was not until the start of 1960 when Mestres Quadreny became an essential piece for Club 49.

At the same time, probably at some point in 1959, Josep Maria Mestres Quadreny personally met composer Luis de Pablo (1930–2021)¹¹⁶⁶, who lived in Madrid¹¹⁶⁷:

Outside of Barcelona, I met Luis de Pablo on a trip that I made to Madrid. He was introduced to me as an oddball, and I suppose that people talked about me in similar terms. One day, we arranged to

¹¹⁶³ On the reception of the Second Viennese School in Barcelona see CASABLANCAS 1984, 2007, MORO VALLINA 2021.

¹¹⁶⁴ On Joan Brossa and his relationship with music and the arts, see COCA 1992, VALLÈS ROVIRA 1996, PERMANYER 1999, GUERRERO 2001, PLANAS 2002, ALTAIÓ, BORDONS, GUERRERO, MARÍ and MINGUET 2003, GONZÁLEZ 2012.

¹¹⁶⁵ In his biography of 2002, he states “Although in 1958, through Joan Brossa, I had met the cultural driver Joan Prats, his influence on Mestres did not come about until 1960, due to the premiere of *Sonata per a piano*” = “Si bé el 1958, a través de Joan Brossa havia conegut el dinamitzador cultural Joan Prats, la influència d’aquest sobre Mestres no va materialitzar-se fins al 1960, arran de l’estrena de *Sonata per a piano*”, PÉREZ TREVIÑO 2002, p. 36. However, Mestres Quadreny in a book of memories did not indicate any date: “Joan Brossa was introduced to us and, from then on, we meet often, either with Brossa himself or at the Club 49 sessions. His interest in my music was revealed when he heard my *Sonata per a piano*, premiered at the Windsor Theatre by Jordi Giró” = “Joan Brossa ens va presentar i a partir de llavors ens vèiem sovint, ja sigui amb el mateix Brossa, ja sigui a les sessions del Club 49. El seu interès per la meua música es desvetllà quan va sentir la meua *Sonata per a piano*, estrenada al Teatre Windsor per Jordi Giró”, MESTRES QUADRENY 2007, p. 99; and the same composer in a relaxed interview “If I’m going to be honest, I don’t remember how I met Joan Prats, it was probably through Brossa. The *Sonata per a piano*, my opus 1, was premiered at Windsor (1960), and it was there where those of Club 49 got closer. I already knew them” = “Si he de ser sincer; no recordo com vaig conèixer Joan Prats, segurament va ser per en Brossa. La *Sonata per a piano*, el meu opus 1, es va estrenar al Windsor (1960), i va ser allà on els del Club 49 es van apropar. Jo ja els coneixia”, GARCÍA FERRER and MARTÍ ROM 2010, p. 24–25.

¹¹⁶⁶ On the life and work of Luis de Pablo, see MARCO 1971, GARCÍA DEL BUSTO 1979, DE VOLDER 1998, GARCÍA DEL BUSTO 2009, RENDUELES 2009.

¹¹⁶⁷ See CÁMARA IZAGIRRE, LARRINAGA CUADRA and MORO VALLINA 2011, MEDINA ÁLVAREZ 1996, 2001, MORO VALLINA 2016, 2019.

meet, and we both went with our respective sonatas under our arms. We saw that we were on similar tracks and that we were not so alone¹¹⁶⁸.

A mutual appreciation formed between them, and they began to collaborate so that their works would be performed reciprocally in Madrid and Barcelona. In October 1959, de Pablo sent the list of his musical compositions to Mestres: “I hope that this list I am sending you will be matched by another similar one of yours to see if we can do something for better understanding between Barcelona and Madrid. Would it be possible for exchange to become normal one day?”¹¹⁶⁹.

The space that both artists shared were the delegations of Juventudes Musicales in Barcelona and Madrid. Thus, Luis de Pablo had come into contact with Jordi Roch, the president of Juventudes Musicales of Barcelona, to collaborate: “I was talking to Roch when he came to Madrid, and he was interested in my works and wanted me to send them to him. I can see that there are some pieces — for piano, usual chamber pieces — in which an exchange would be very fruitful”¹¹⁷⁰. In turn, de Pablo made arrangements so that pianist Pedro Espinosa (1934–2007) could perform *Sonata per a piano* by Mestres in the Ateneo of Madrid: “Your ‘Sonata’ will be played, as I told you, in the Ateneo. Pedro is preparing it and, of course, he will keep you fully informed”¹¹⁷¹. We will see in the next chapter how the connection between Mestres and Pablo, that is, between Barcelona and Madrid, would be fruitful.

Juventudes Musicales of Barcelona and Club 49 collaborate in a cycle of chamber music concerts (1960)

For the 1959-1960 season, Juventudes Musicales of Barcelona and Club 49 started a special collaboration that made clear their aim to bring twentieth-century music closer to a public that was resistant to it. The first gesture was very clear: to change the venue for the concerts. They gave up the Palau de la Música Catalana, the temple of music with a consolidated public that expected a repertoire without surprises. Instead, they opted for the small Windsor Palace theatre, a space that was generally used by Club 49 for its jazz concerts — Dizzy Gillespie (1953), Lionel Hampton (1955 and 1956), Louis Armstrong

¹¹⁶⁸ “Fuera de Barcelona, conocí a Luis de Pablo en un viaje que hice a Madrid. Me lo presentaron como a un bicho raro y supongo que de mí le hablarían en términos similares. Un día nos citamos, y los dos fuimos con nuestras respectivas sonatas debajo del brazo. Vimos que íbamos por vías próximas y que no estábamos tan solos”, GÄSSER 1983, p. 238. See also FEBRÉS 1988, p. 23.

¹¹⁶⁹ “Espero que esta lista que os mando se vea correspondida por otra análoga vuestra para ver de hacer algo por el mejor conocimiento entre Barcelona y Madrid. ¿Será posible que alguna vez sea normal el intercambio?”, Luis de Pablo to Josep Maria Mestres Quadreny, Madrid, 14 October 1959, Josep Maria Mestres Quadreny Archives, Barcelona.

¹¹⁷⁰ “Estuve hablando con Roch cuando vino a Madrid, y se interesó por mis obras para ver de mandárselas. Yo veo que hay un tipo de producciones —de piano, de cámara usuales—, en las que sería muy fructífero un intercambio”, Luis de Pablo to Josep Maria Mestres Quadreny, Madrid, 14 October 1959, Josep Maria Mestres Quadreny Archives, Barcelona.

¹¹⁷¹ “De tu ‘Sonata’, se dará, como te dije, en el Ateneo. Pedro la está montando y, como es natural, te tendré perfectamente al corriente”, Luis de Pablo to Josep Maria Mestres Quadreny, Madrid, 23 November 1959, Josep Maria Mestres Quadreny Archives, Barcelona.

(1955), Count Basie (1956) or Cootie Williams (1959). The aim was therefore to create a new audience, an audience that would get closer to the new music in the milieu of the hundred members of Club 49, who had already spent years in cultivated listening of the anthologies directed by Joaquim Homs.

The concert programme followed the same pattern of programming as the morning concerts of *Juventudes Musicales*. One or two twentieth-century works were put between two or three more of the great classical tradition: Schoenberg between two works of Mozart; Berg and Webern next to Bach; or Hindemith between Haydn and Ravel. Every 15 days, on Mondays at 10:30 p.m., six concerts of chamber music were held. In the organisation of the cycle, there was a certain degree of improvisation or surprises, as the works announced in the cycle programmes did not coincide exactly with those that were eventually performed, according to the few reviews published in the press.

Juventudes Musicales publicised the cycle with a loose page inserted in their monthly information sheet. In contrast, Club 49 prepared for the occasion a concert programme with indisputable quality in its graphic design, as would be expected of an elitist group. The advertising company Pan was contracted to create the programme. This company had been founded by one of the members of Club 49, Alexandre Cirici¹⁷². In the best tradition of the club, the concert programme opened with the detail of one of the preparatory studies for *Composition IV* (1911) by painter Wassily Kandinsky, printed in just one purple tint using enlarged halftones. In the programme notes, three further paintings were published that stressed the correspondence between music and painting: the cover of *Der Blaue Reiter almanac* (ca. 1912) by Kandinsky, a self-portrait of Arnold Schoenberg from 1910 and the portrait of Anton Webern (1914) done by Oskar Kokoschka. Antoni Nicolàs Soler (ca. 1931–2013), a regular music critic for the events of *Juventudes Musicales*, wrote three short introductions: "... algo sobre dodecafonía..." [... something about the twelve-tone technique...], "a propósito de Webern" [concerning Webern] and "el atematismo en la obra de Webern" [the athematism in Webern's work]. In the selection of texts and images, the focus on properly explaining the Second Viennese School is clear. Such knowledge is key to understanding the musical output of the second half of the twentieth century.

Three works by local composers were selected for the cycle with at least two works close to serialism. These were the *Sonata per a piano* (1957) by Josep Maria Mestres Quadreny and the *Segona sonata per a violí i piano* (1958) by Xavier Benguerel (1931–2017). Benguerel was another composer who was trained by Cristòfor Taltabull and he was on the board of *Juventudes Musicales* from 1959¹⁷³. The third piece was closer to the investigations of the Manuel de Falla Circle and entitled *Tres petites peces per a flauta i viola* (1959) by Josep Casanovas.

¹⁷² MARTÍNEZ FIGUEROLA 2010, p. 217–242.

¹⁷³ ESTER-SALA 1991, p. 111.



Cover of the concert programme of the Ciclo de Música de Cámara organised by Club 49 and Juventudes Musicales of Barcelona, with a detail of one of the preparatory studies for *Composition IV* (1911) by the painter Wassily Kandinsky [*Club 49, Juventudes Musicales Españolas, Programa general del Ciclo de Conciertos de Música de Cámara, Teatro Windsor de Barcelona, 1 February 1960 to 11 April 1960, Josep Maria Mestres Quadreny Archive, Barcelona*].

Club 49
Juventudes Musicales de Barcelona

Programa general del
ciclo de conciertos de música de cámara

Teatro Windsor
de Barcelona

Actos del Generalísimo Franco, 179

los lunes
1 de febrero
15 de febrero
29 de febrero
11 de marzo
25 de marzo
11 de abril, de 1960
a las 10,30 de la noche

En la portada, Wasily Kandinsky Composición n.º 4 (1911)

"Cuando compongo, decido solamente a través del sentimiento, a través del sentimiento en la forma. Este me dicta aquello que debo escribir, todo lo restante queda excluido. Cada acorde que concibo corresponde a una construcción: a una construcción de mi existencia en el espacio, aunque incluso también a una lógica inexorable, pero inconsciente, de la construcción armónica."

ARNOLD SCHOENBERG

"El artista queda frente a la obra como algo indiferente, casi como un proceso que se entienda a sí mismo en la creación para que pueda surgir la obra."

MARTIN HEIDEGGER

... algo sobre *Dodecafonía*...
A. N. S.

"La técnica dodecafonía exige al compositor que intente servirse de ella un cambio absoluto en el propio acto de componer. La concepción de una pieza modal o tonal consistía habitualmente en un proceso, en el transcurso del cual el músico iba dando forma casi definitiva a la obra, a medida que se desarrollaban los acontecimientos sonoros. Aparte de un esquema muy amplio, destinado a servir de esqueleto, el compositor tonal concebía la obra en breves periodos, casi independientes entre sí, que, a través de una síntesis basada en diversas constantes (armónicas y armónicas, se integraban en un conjunto coherente. El compositor serial, en cambio, concibe la obra como un todo orgánico, cu-


DER BLAUE REITER
REITER

Portada de la Revista del Expresionismo DER BLAUE REITER 1912

Los acontecimientos generales se hallan estrechamente relacionados entre sí y están previstos de un modo global y, a la vez, preciso, antes de abordar la realización definitiva. Podría decirse, en términos muy generales, que, mientras la composición de música tonal sigue un proceso "temporal", es decir, un orden análogo al de su ejecución, la concepción de una obra serial constituye un acto instantáneo, "atemporal" —en el sentido de que se halla al margen de toda ordenación temporal—, acto por el cual el compositor traza sobre la partitura, extendida ante él en su totalidad, el plano general de los sucesos musicales que van a acontecer, posteriormente, en el transcurso de la pieza."

"Es preciso señalar la inexactitud del término "atonal" que, de manera tan convencional como inadecuada, suele emplearse para aludir a la música que Schoenberg compuso durante el período que abarca desde el último movimiento del Cuarteto en fa sostenido menor, op. 10, hasta la formulación de la técnica serial dodecafonía. La que se ha dado en llamar "atonalidad" no representa, en modo alguno, la negación sistemática de la tonalidad, sino, por el contrario, una prolongación tan vasta del ámbito tonal que, en su misma amplitud, llega hasta a abolir el antiguo privilegio que confería el predominio tonal a un acorde determinado. Si bien el resultado final es, en rigor, el mismo: la renuncia a la tonalidad como principio unificador, las razones que conducen a él son de orden radicalmente distintos. Schoenberg propone para catalogar este tipo de música el término, sin duda, más preciso de "pan-tonalidad", puesto que "atonalidad" presuponía la negación de la tonalidad y negar la tonalidad, en su sentido más amplio, sería tan absurdo como negar la evidencia física del sonido."

A. N. S.




Arnold Schoenberg. Autorretrato. Óleo, 1910

a propósito de Schoenberg...

"Parece en efecto que hasta el advenimiento de Webern, la música haya sido esencialmente considerada como una sucesión de hechos auditivos, en los cuales las pausas indispensables no desempeñasen más que el papel de respiraciones. Con las obras (de Webern) se impone otra concepción del todo distinto. La nota, apareciendo en su desnudez como digna del interés del músico, como susceptible, por sí sola, de despertar una emoción estética, si no tolerar musical, no puede ser disociada del fenómeno de su producción ni del de su desaparición. La música deja de ser una simple sucesión de sonidos, para convertirse en contrapunto perpetuo de sonidos y silencios."

MARCEL PHILIPPOT

a propósito de Webern...



Oskar Kokoschka: Anton Webern, 1914

"La instrumentación constituye una de las características más extraordinarias del arte weberniano. La "Klangfarbenmelodie" que Schoenberg instauró en sus piezas para orquesta op. 16, halla en las obras de Webern su aplicación más integral. Las figuras melódicas no aparecen ya desarrolladas, en su totalidad, por un mismo instrumento. Los diversos componentes del conjunto instrumental van relevándose ininterrumpidamente, a fin de proporcionar a la melodía un cambio constante de color y textura sonora. Los diferentes timbres —añalados, descartados— se suceden sin perder su individualidad y su color específico, flotando en una atmósfera difusa. Nos sentimos transportados a un universo musical que no tiene, en apariencia, nada en común con el que nos era familiar. Todo en él tiende hacia una prodigiosa concentración sonora. Esta, sin embargo, no trata de lograrse por medio de sonoridades exuberantes, sino a través de un tejido polifónico ralo, en el que los silencios desempeñan un papel preponderante."

A. N. S.

Four pages of the concert programme of the Ciclo de Música de Cámara organised by Club 49 and Juventudes Musicales of Barcelona [Club 49, Juventudes Musicales Españolas, Programa general del Ciclo de Conciertos de Música de Cámara, Teatro Windsor de Barcelona, 1 February 1960 to 11 April 1960, Josep Maria Mestres Quadreny Archive, Barcelona].

The presence of one or two twentieth-century works raised the hackles of the most conservative music critics. Jorge de Persia recalls a text by journalist Sempronio, who was always humorous:

[...] some critics were seated for the premiere of *Segunda sonata para violín y piano* in a box of the Windsor Theatre right next to a door with an "Emergency exit" sign. "Is this an atonal music joke?", asked Sempronio, stating that he did not know "whether anybody had used the exit"¹¹⁷⁴.

The articles by the city's music critics do not show if there were any panic attacks or even just catcalls in these concerts¹¹⁷⁵. However, it is certain that the works of the youngest composers continued to arouse suspicions. Taking the opening of the cycle as an example, we can examine the comments that two premieres received: the *Segona sonata per a violí i piano* by Benguerel and the *Sonata per a piano* by Mestres Quadreny. In both cases, some critics, such as Llauder, were bothered by the preference for twelve-note composition "whose technique seems to obsess our young composers who are more focused on considering music as a science than as an art"¹¹⁷⁶. In contrast, Montsalvatge showed respect for the unstoppable new direction of many composers:

Both works are in any case interesting experiments that we cannot reject under any circumstances, as they contribute to approaching in some way the style of music that, right or wrong, is practiced by hundreds of composers¹¹⁷⁷.

Despite the shared affinity of Benguerel and Mestres for the new music languages, critics differentiated between the two premieres and gave very specific appraisals of each work. In general, the reviews were not very favourable on the *Segona sonata per a violí i piano* by Benguerel, a work that the composer withdrew from his catalogue. The composition was branded as being "more cerebral than emotional"¹¹⁷⁸. This was a recurring criticism of twelve-note compositions that, in this case, some critics attributed to the composer's obsession with avoiding any tonal sense:

[...] when at some points it seems that there will be continuity in the melodic line, persistence of a theme, it is abruptly cut to follow the principle of "perpetual variation" with which the modern Viennese school aims to toss out sequential figures and direct repetitions¹¹⁷⁹.

¹¹⁷⁴ PERSIA 2006, p. 61.

¹¹⁷⁵ [Música] Teatro Windsor... 1960, AMESTOY 1960, ARNAU 1960A, 1960B, BENET 1960A, 1960B, LLAUDER 1960A, 1960B, 1960C, MONTSALVATGE 1960A, 1960B, 1960C, VALLS 1960A, 1960B.

¹¹⁷⁶ "[...] cuya técnica parece obsesionar a nuestros jóvenes compositores, más atentos a considerar la música como ciencia que como arte", LLAUDER 1960A.

¹¹⁷⁷ "Ambas obras son en todo caso interesantes experimentos que en ningún caso podemos rechazar, pues contribuyen a aproximarse de alguna manera al estilo musical que, certero o equivocado, es el que practican centenares de compositores," MONTSALVATGE 1960B.

¹¹⁷⁸ "[...] más cerebral que emotiva", [Música] Teatro Windsor... 1960.

¹¹⁷⁹ "[...] cuando en algunos momentos parece que va a haber continuidad en la línea melódica, persistencia de un tema, lo corta bruscamente para seguir el principio de 'variación perpetua' con el que la moderna escuela vienesa pretende dar al traste con las figuras secuenciales y las repeticiones directas", LLAUDER 1960A.

NOCHES DE LA CIUDAD

Doña Lola Membrives: «No he jugado con ventaja en el teatro. Balañá, un hombre de palabra. — Vicki Lagos, especialista del corazón. Un romántico que no es bohemio. — Disco verde para la juventud.

Doña Lola Membrives emprende en Barcelona su «tournee sentimental»

21 h. A las cuatro de la tarde depositaba un ramo de flores en la tumba de su padre. Poco después era la hora del maestro Vives la que se sentaba a escribir por unas rosas rojas. Había dado comienzo la gran «tormenta» de una insignie actriz de nuestra escena, que ha querido que su corazón sea el único protagonista de su vida por unas semanas. Hoy habrá subido a Montserrat y mañana decidirá el día exclusivamente a dar a conocer en su hilo las bellezas de esa costa que tanto ha admirado siempre, la Brava.

Son las nueve de la noche y estamos en el «hall» del Avenido Sevilla en una mesa de al lado hablan de negocios; en otra, una pareja de enamorados discute ocular que su luna es de miel. Con tanto alhico como doña Lola el motivo de su viaje. «Hablenos de teatro» — nos dice. Y es que Lola Membrives no quiere la publicidad barata. Podría decirnos que dentro de unos días irá a Roma, que después saltará a París para «aterrizar» en Lisboa. Pero entre nosotros como el mes de marzo lo dedicará en Madrid a preparar su campaña teatral en España, que piensa comenzar en el otoño, después de cumplir unos contratos firmados en Buenos Aires.

De pronto, le decimos que ella ha «jugado con ventaja» en el teatro. Que no le hemos sino interior o una clara expresión escrita para su juicio personal. No se enfada. Tal vez porque puede responder. —Eso no es cierto. Se me podría achacar, si hubiera sido yo misma la que hubiese solicitado esas obras. Manuel y Antonio Machado, el mismo Benavente, me las ofrecieron y era de pedirles y de saber aprovechar la ocasión que ellos me brindaban. El aceptar.

Don Pedro Balañá, lo que prometió, lo ha cumplido

22²⁰ h. SI. Hace algún tiempo que don Pedro lo prometió. Barcelona tenía que ser la plaza que más corridas tuviese por temporada. Hoy ya es una realidad. El ha sido el artífice de tamaño milagro que parecía imposible de suceder. Y esta va a ser su treinta y cuatro temporada como «impresa».

—Puedo sentirme orgulloso, —nos dice— de haber dado salida a tantos valores que en sus comienzos necesitan de un apoyo.

Don Pedro es rotundo en sus manifestaciones. No las piensa. Le salen, y «le salen» porque son sinceras. —Antes sólo se consagraban la pareja; Bombita y Machaquito, Jossellito y Belmonte... Hoy abundan grandes figuras que son capaces de llenar una plaza hasta la bandera ellas solas.

La hemos visitado en su precioso domicilio y parece ser que el encontrarse entre cosas conocidas le ha hecho abrir el par en par las puertas de la franquicia hasta desmoronarse en la confianza. «La primera novillada que va a tener lugar este año será de sensación; será novillo de Pablo Romero, para «El Vici» —que tanto éxito obtuvo en la fiesta ofrecida a los marinos americanos de la escuadra—, seguramente también, para Antonio de León y otro espada aún no decidido». Perfidia está, igualmente, la primera corrida que tradicionalmente viene celebrándose en marzo. Se habla de Manolo González, Diego Puerta y el madrileño Aparicio.

Buen principio: si señor. Y como dicen que «para muestra».

La Liga le sonríe, pero el Barcelona vive dos grandes problemas

24 h. Aún estaba en el aire la victoria lograda en Sevilla contra el equipo titular cuando quisimos respirar al ambiente que reinaba en la «Peña Soccer», y es curioso, frente al optimismo lógico que siempre proporciona ganar a domicilio, se dejaba notar un rictus de intranquilidad. Es el señor Cassas, su presidente, quien nos lo explica. El problema es doble. Por una parte, acudir a muchos frentes con poca guarnición. Veinticinco hombres son muy pocos para rendir el máximo y estar a punto en los numerosos encuentros que el Barcelona ha de disputar en los campeonatos actuales. Sería justo que la Federación, teniendo en cuenta esto y la contribución del club a la formación de la selección nacional en más de un ochenta por ciento, permitiera aumentar el número de los jugadores, al menos en tantos como aporta a la selección. Por otra parte, el problema económico al que el club ha de hacer frente, tras los fabulosos gastos que supuso la construcción de un Estadio como el Gempers.

—Todo pensamos vencer con corazón.

Naturalmente, ¿qué es el deporte si no?

Juventudes musicales, ¡adelante!

21¹⁰ h. El teatro Windsor es como un salón de Versalles. Nada más indicado para una buena música. Por ejemplo, esta de Brahms, de Mussorgsky, Debussy, y M. Mestres, X. Benguerel. La hora brujía hacia muy poco que había hecho mutis, cuando Manuel Villuendas, Pedro Goz y Jordi Giró guardaban sus instrumentos, mientras Ana Ricci, una muchacha a la que se advierte un magno no va futuro, sino inmediato presente, hacían lo mismo con su voz.

Había sido una cita de la juventud y para la juventud. Club 49 y Juventudes Musicales de Barcelona, unieron sus armas, la del jazz y la de la música clásica, en busca de la celebración de un ciclo de conciertos de música de cámara. La verdad es que han ganado la batalla. Hubo público, joven y no tanto. Hubo aplausos, y hubo felicitaciones para los intérpretes. Como siempre, pero no por lo de siempre.

A la salida los asistentes se mezclaron con los que habían acudido a la proyección de «La fidel infantil» en el local contiguo. Ambos, estoy seguro, tuvieron la impresión de haber presenciado algo que no se ve todos los días: una juventud que lucha y que triunfa.

De «Black, el payaso», a inspector de policía

23³⁰ h. Así podía titular sus días las escribe. Todos ustedes, lo conocen. Se llama Manuel Gas. Extrañó casi todo las obras de Sorozabal, triunfó en la zarzuela, triunfó en la ópera y se hizo famoso como siempre suele suceder, en el cine. Ha interpretado 23 películas, desempeñando en dieciséis el papel de inspector de policía. Su «trato» se ha llevado a relacionar de tal forma con el de los personajes que en la ficción interpretado 22 películas, desempeñando que en el mundo del hampa jamás para inadvertido.

—Rodando «Prisión», en la cárcel de Barcelona, un preso creyó ver en mí un inspector de la Policía de Barcelona.

—Un día en el tranvía el cobrador se negaba a cobrarme el billete alegando que yo pertenecía a la Policía. Me han sucedido un sinnúmero de casos de este tipo. A veces, créanme, resulta violentísimo.

Cosas del cine. Le culpa la televisión los hermanos Lumière, el café de La Luna, el Parruso de la fama, se va quedando solo poco a poco.

Vicki Lagos, o lo que va de curar corazones a destrozarlos

35 h. En este instante acabó la improvisada actuación de Vicki ante el micrófono. Durante más de veinte minutos cantó inintermitentemente. Nadie se lo pidió. Empezó por «Plove», fue melancólico en situación y al fin acabó con unas rancheras que no las mejoría Rosita Quintana. Había cantado en «Gleasia», pero por un juego de la Naturaleza tuvo suficientes calorías para infundir calor a toda la concurrencia del «Embudo de Medicina».

—No sabéis que estuve a punto de matricularme en Salamanca para curar Medicina?

Desde luego que no lo subíamos. Está visto que esta noche se ha especulado en sorpresas.

El alma de este hombre tiene ciento veinte años

5²⁰ h. Al pie de la estatua de Colón, sobre el embarcadero que resque los pequeños aventureros del mar que se lanzan al rompelas, allí hay un hombre tocando el acordeón. Estamos junto a él y juraría que no nos ve. Vuelve una y mil veces sobre la misma melodía. De vez en cuando levanta los ojos y mira al mar. Nos saluta con un buena noche cordial. Al fin nos mira y nos saluta con un buena noche jovial. Sigue sacándole vida al viejo acordeón mil veces soldado y repicado. Nos sentimos junto a él y comenzamos a hablar. Una, dos horas... Hasta que este hombre ha destrozado su alma ante nosotros. El lo quiso. No era un loco, no. Era un hombre que debía de haber nacido hace más de un siglo. Dentro de unos meses va a París. Cree que allí se hará famoso, como creyó a su maestro Esteban Pascual cuando le dijo que el Bugaria a algo... No nos quiso dar su nombre, se contentó con decirnos que le llamamos Enrique, que vivía en la calle Martí, 22 y que estaba casado. Que tenía dos hijos que eran dos ángeles, que... Y todo eso mientras seguía tocando y a veces acompañándose con su voz (éi mismo. Recordamos un estró de la voz, «...stave oír a leña quemada, y a retama, la noche tendrá, y tu cuerpo de mujer mirada sentirá el indio de un «aligo» festival...».

No era un loco, no. Era un hombre al que el tiempo no le había situado en su época.



Vieja música sentida por coros jóvenes. Manuel Villuendas, Pedro Goz, Jorge Giró y la mezzosoprano Anna Ricci en el concierto celebrado ayer noche. (Foto Vidal del Valle.)

La noche en golpes de «atasca»

21 horas. Se produce un tropiezo en la concurrencia de las calles Castor-Calvet. Resultado: dos heridos. Nota triste de la noche.

23¹⁰ h. El cantante-chansonier Parilla, se toma un combinado de los de «antes de la guerra» en una céntrica cafetería.

15 h. Manolo Alexandre toma su primer café de Barcelona en «La Luna». Ha llegado hoy de Madrid para tomar parte en la película «Amor bajo cero». Trae consigo cinco jerseys deportivos.

2⁵⁰ h. Tomás Blanco, al contrario, es después de Barcelona y da su último paseo por las Ramblas.

4³⁰ h. En un quiosco de las Ramblas unos extranjeros preguntan cuándo se va a celebrar la corrida que una reproducción del cartel de la corrida de Linars en la que perdió la vida Manolito, anuncia con carácter conmemorativo.

6¹⁰ h. Se hacen a la mar las embarcaciones de pesca, «Reina del Mar», «María Soledad» y «Villa Génova». Poco más tarde cobraba ya fisonomía Barcelona. En los quioscos aparecen periódicos nuevos con otras noticias. Su vida había de ser muy corta. Cuando usted esté leyendo esta crónica, ellos ya habrán muerto.

Alfredo AMESTOY
(Un servicio realizado por EL NOTICIERO UNIVERSAL en exclusiva por la Agencia Hispania Press Service)

SERVICIO METEOROLOGICO

SITUACION GENERAL. — En Cataluña el cielo aparece despejado, registrándose nieblas en las comarcas más occidentales. No hubo precipitaciones.

Los espesores de la capa de niebla son: Zona de la Molina, 125 metros en Puig d'Alp; 70 centímetros en Torroella Negra; 65 en Costa Rica y 30 en el observatorio y Supermolina. Zona de Nuria, 60 en el bosque y 40 en el valle.

TEMPERATURAS MINIMAS. — Bajo cero: 6 grados en Nuria; 6 en la Bonanica; 4 en Estamentós; 2 en Manresa y Viella; uno en Ribas, Cero grados en Sabadell, Lérida y Gerona. Sobre cero: 3 grados en Besos; 4 en San Adrián y Tortosa; 8 en Barcelona, y 9 en Bagur.

PREVISION PARA ESTA TARDE Y NOCHE. — Buen tiempo. OBSERVACIONES A LAS DIEZ HORAS. — Presión, 773 mm., subiendo; temperatura, 9,8 grados; humedad, 71 por ciento; estado del cielo, siete octavas con cirrus y altostratus; dirección del viento, N.; velocidad, 7 kilómetros por hora.

DATOS EN BARCELONA EN 24 HORAS. — Temperatura máxima de ayer, 14,2 grados a 16 horas; temperatura mínima de hoy, 3 grados a 8 horas; horas de insolación, 7 horas; cantidad del viento, 2,87 kilómetros; intensidad má-

xima del mismo, 35 kilómetros por hora del NO., a las 16,35 horas.

TEMPERATURAS EXTREMAS EN EL RESTO DE ESPAÑA. — Máxima de 31 grados en Alicante y mínima de cinco grados bajo en Avila y Teruel.

EISENHOWER PIDE AUMENTO DE GASTOS PARA EL PROGRAMA DEL ESPACIO

Denver (Colorado, EE. UU.), 2. — El presidente Eisenhower ha anunciado que va a pedir al Congreso que se aumenten los gastos de presupuesto del espacio a 113.000.000 de dólares, principalmente para el proyecto Saturn.

Eisenhower se encuentra en esta población de paso en su viaje de regreso a Washington. El secretario de Frensa de la Casa Blanca, Hagerty, manifestó que estos nuevos fondos serán utilizados por el Jefe Ejecutivo para acelerar el progreso del proyecto Saturn y otros elementos del programa espacial. El presidente también autorizó ya a pedir un crédito extraordinario de 23 millones de dólares para el programa de este año de la NASA.—Etc.

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PRENDAS PARA TODOS PASEO DE GRACIA, 36

Article in *El Noticiero Universal* on the first concert of the Ciclo de Música de Cámara organised by Club 49 and Juventudes Musicales de Barcelona, on 1 February 1960. In the photo, from left to right, Manuel Villuendas, Pere Goz, Jordi Giró and Anna Ricci [AMESTOY 1960].

However, there may have been other reasons for Benguerel's *Sonata* being a flop that were not related to his composition. As Valls noted: "an unfortunate violin performance masked the opportunity to grasp the values that could be discerned in its texture"¹¹⁸⁰. However, the critics agreed that the performance of one figure stood out during the concert: Anna Ricci, who sang works by Debussy and Mussorgsky, and who we can see taking a bow along with the other musicians in a photograph taken at the event that was published in *El Noticiero Universal* the next day.

Now we will turn to the fate of Mestres with the premiere of his *Sonata per a piano*. The unanimous observation was that the work had been "very short"¹¹⁸¹. This perception conformed to reality¹¹⁸², perhaps because of the influence of Webern's miniscule creations. However, the fact that the work was short did not mean that it escaped criticism. In fact, the critics abandoned the composer's concision and wrote long descriptions, in which they sometimes trivialised the music. Llauder wrote the following:

Odd notes launched at a great distance from each other, with abrupt bursts of dissonant chords and very short arpeggiated phrases, all with the aim of offering the greatest sound contrasts in the shortest time¹¹⁸³.

Montsalvatge agreed that Mestres was inclined to surprise the audience with his *Sonata*. His opinion was: "It is a work that is constructed coldly with the desire to create curious arabesques of resonances, speculating with harmonic surprise and the solution that is unexpected and certainly original"¹¹⁸⁴. Not everybody appreciated these virtues. Sebastià Benet, the music critic of *Correo de las artes*, pronounced: "The *Sonata para piano* by Mestres was totally unintelligible for most of the audience"¹¹⁸⁵.

In his diary, Cirici wrote his impressions after attending the concert of 1 February 1960. He described briefly and accurately the premieres of Benguerel and Mestres. Cirici, who was responsible for many of Club 49's visual arts activities such as the "Anthology of contemporary painting", associated the sound imagination of Mestres with the painting universe of Miró:

Monday 1-II-60 – Chamber concert of Club 49. Brahms. Mussorgsky (the chamber of children), songs by Anna Ricci, poetic. Ballads by Villon, Debussy, also sung by Anna Ricci. Premieres: concert [sic] for

¹¹⁸⁰ "[...] una desafortunada interpretación violinística veló la posibilidad de captar los valores que se adivinan en su textura", VALLS 1960B.

¹¹⁸¹ "[...] brevísima" [Música] Teatro Windsor... 1960.

¹¹⁸² The version that pianist Jean Pierre Dupuy recorded for Ars Harmonica in 2006 lasts one minute and thirty seconds [AH 172, 2007].

¹¹⁸³ "Notas sueltas disparadas a gran distancia unas de otras, con bruscos estallidos de acordes disonantes y frases arpegiadas muy cortas, todo ello con el propósito de ofrecer los máximos contrastes sonoros en el más breve tiempo", LLAUDER 1960A.

¹¹⁸⁴ "Es una obra construida en frío con el deseo de suscitar curiosos arabescos de resonancias, especulando con la sorpresa armónica y la solución siempre imprevista y ciertamente original", MONTSALVATGE 1960B.

¹¹⁸⁵ "La Sonata para piano de Mestres resultó totalmente ininteligible para la mayoría del público", BENET 1960A.

piano by Mestres Quadreny, like a Miró, one sound calls others separated by pauses. X. Benguerel, violin, piano; expressionist destruction of forms, emotive¹¹⁸⁶.

Was Cirici's interest in Mestres's music sincere? We wonder if Juventudes Musicales and Club 49 were capable of achieving their objective of carving out an audience for this new repertoire. Was Barcelona of the 1960s ready to accept the music that it had rejected in 1954? The critics that attended the concerts in the cycle emphasised that "The public did not skimp on its applause"¹¹⁸⁷. However, in a devastating text on the opening concert, Arnau criticised the "musical snobbery"¹¹⁸⁸ of the audience. According to him, the works by Benguerel and Mestres "were applauded even by those who slept during the performance"¹¹⁸⁹, despite the fact that "personally everyone agreed that the Sonatas produced no pleasure"¹¹⁹⁰. Arnau set aside considerations of what happened on the stage to lash out at "an audience that applauds some artistic ideas of today only because they are not those of yesterday"¹¹⁹¹. In Arnau's opinion, this is how those who applauded the young composers behaved:

[...] with this attitude of our audience that is more inhibiting than it is cultured and polite, we do a disservice to the music scene of Barcelona, which is so monotonous and sad, the poor thing. Scandal is not necessary. An educated public finds many ways to express its disagreement. Anything other than applauding something that personally they are condemning, as noted in comments overheard after the performance. To sum up: I believe that if the audience did not like the premiered works — and I think there is nothing in the works for the opposite to be true — then they should not applaud. Unless, of course, the audience is beginning to become less sincere with itself¹¹⁹².

Faced with the difficulty of discerning between the sincerity and the hypocrisy of the audience, we can try to check something simpler: the number of people who attended the cycle of Juventudes Musicales and Club 49 at the Windsor. In several articles we can read that "a large audience attended"¹¹⁹³. However, writing about the same event, the opening concert of 1 February 1960, the critic Benet laments: "The small Windsor theatre ended up being too big to house Barcelona's music lovers. And I am sorry"¹¹⁹⁴. The activities were

¹¹⁸⁶ "Dilluns 1-II-60 – Concert de càmera Club 49. Brahms. Mussorgski (la cambra dels infants), cançons per Anna Ricci, poètiques. Balades de Villon, de Debussy, també per Anna Ricci. Estrenes: concert [sic] per a piano de Mestres Quadreny, com un Miró, un so crida altres separats per pauses. X. Benguerel, violí, piano; destrucció expressionista de les formes, emotiva", SOLER 2014, p. 412. The underlining is ours.

¹¹⁸⁷ "El público no escatimó sus aplausos", LLAUDER 1960A.

¹¹⁸⁸ "[...] esnobismo musical", ARNAU 1960A.

¹¹⁸⁹ "[...] las aplaudieron incluso los que durmieron durante la interpretación", *ibidem*.

¹¹⁹⁰ "[...] íntimamente todos estábamos de acuerdo en reconocer el nulo placer proporcionado por las Sonatas", *ibidem*.

¹¹⁹¹ "[...] un público que aplaude unas concepciones artísticas de hoy solo porque no son de ayer", *ibidem*.

¹¹⁹² "[...] con esa actitud más que culta y cortés, inhibitoria, de nuestro público, hacemos un flaco servicio al panorama musical de Barcelona, tan monótono y triste, el pobre. No es necesario el escándalo. Un público educado encuentra muchas maneras de expresar su disconformidad. Cualquiera menos la de aplaudir una cosa que íntimamente se está repudiando, como pude comprobar en los comentarios cazados al vuelo luego de la ejecución. En resumen: considero que si las obras estrenadas no gustaron -y creo que nada hay en ellas para que suceda lo contrario- no debieron aplaudirse. Salvo, claro está que el público empiece a perder la sinceridad consigo mismo", *ibidem*.

¹¹⁹³ "[...] asistió un público numeroso", [Música] Teatro Windsor... 1960.

¹¹⁹⁴ "El pequeño teatro Windsor ha resultado grande para albergar la afición musical de Barcelona. Y lo siento", BENET 1960A.

probably attended by the faithful circle of members of the two organising entities, but they did not manage to bring along many more curious people who wanted to enliven their Monday nights with contemporary music.

The evaluation of the cycle was bittersweet, as the always incisive critic Benet expressed:

I prefer to give an impression of the whole. Above all, it is necessary to congratulate those who managed to give shape to an idea that could have seemed utopic to many. The collaboration of Juventudes Musicales with Club 49 has had optimal results. [...] however, they did not count on the collaboration of the public. The small Windsor Theatre was always half empty. Could a second cycle be organised on another occasion with this precedent? It would be a pity if it could not, because it is difficult to hear works of musicians as important as Schoenberg, Webern and Berg, the fathers of the twelve-tone technique, as well as Bartok, Hindemith and Strawinsky¹¹⁹⁵.

Despite Benet's scepticism, Juventudes Musicales did organise a second cycle of concerts the next season, and kept the same approach in the programming. However, this time Club 49 did not participate. This is when an unexpected change occurred in the heart of Club 49 and a brilliant, ambitious stage began for experimental music in the city.

¹¹⁹⁵ "Prefiero dar una impresión de conjunto. Por encima de todo se impone felicitar a los que lograron dar forma a una idea que hubiera parecido utópica a muchos. La colaboración de Juventudes Musicales con el Club 49 ha dado un resultado óptimo. [...] por otra parte, no contaron con la colaboración del público. El pequeño Teatro Windsor permaneció siempre medio vacío. ¿Podrá organizarse en otra ocasión un II Ciclo con este precedente? Sería una lástima porque de lo contrario es difícil oír obras de músicos tan importantes como Schoenberg, Webern y Berg, padres del dodecafonismo, así como de Bartok, Hindemith y Strawinsky", BENET 1960B.

The explosion of “Música oberta” (1960)

At Club 49, the aim was simply an idea of musical collaboration. The result solidified here, defined in this inaugural programme of “open music”.

“Open music”, active music, from the near past, today and tomorrow.

Juan Hidalgo, 1960¹¹⁹⁶.

While Club 49 strengthened its ties with Juventudes Musicales of Barcelona and organised the chamber music cycle that we mentioned in the previous chapter, the unexpected arrival of two composers in Barcelona, Juan Hidalgo and Walter Marchetti, transformed the programming of its musical activities. They had turned up at some point in 1959, with a letter of recommendation from abstract painter Manolo Millares addressed to one of the artists of Club 49, poet Joan Brossa. What did these composers bring in their suitcase?

Juan Hidalgo and the encounter with “open work” (1958)

Juan Hidalgo Codorniu (1927–2018)¹¹⁹⁷, who was born in the Canary Islands, had started his piano studies at 15 or 16 years old with Luis Prieto García¹¹⁹⁸ in Las Palmas de Gran Canaria. Soon afterwards, he would start out on a journey that would take him around half of Europe:

Before I immersed myself in music, I wanted to be a chemist, a chemical analyst and a bacteriologist, but becoming a pianist, a soloist, won me over passionately. My father decided to take me to Barcelona

¹¹⁹⁶ “Al Club 49 se le apuntó simplemente una idea de colaboración musical. El resultado helo aquí, concretado en este programa inaugural de ‘música abierta’. / ‘Música abierta’, música activa, del ayer próximo, del hoy y de mañana”, *Presentación de “música abierta”, Real Capilla de Santa Agueda, Club 49, 21, 1959-1960*, 11 de May 1960 [concert programme], Josep Maria Mestres Quadreny Archive, Barcelona.

¹¹⁹⁷ On the life and work of Juan Hidalgo see SARMIENTO 1996, MARTÍN DE ARGILA and ASTIÁRRAGA 1997, PÉREZ MANZANARES 2018, BARBER 2019, CASTRO FLÓREZ 2021. On his music see MARCO 1970, p. 38–39, 138–141, MARCO 1998, p. 214–215, SIEMENS 1997, GAN-QUESADA 2012A, p. 181–183

¹¹⁹⁸ HIDALGO 1993, p. 109.

and there, advised by some music-loving friends of his, they enrolled me at the Academia Frank Marshall, which was very fashionable in Spain at the time¹¹⁹⁹.

There, at the Academia Marshall, he met Xavier Montsalvatge, who was professor of harmony, fugue and counterpoint, and helped him to discover himself as a composer:

One day in his class, Montsalvatge asked me if I had ever composed anything. I blushed and stammered that no, I did not know anything about composition, but I had written some very bad nonsense [...] Montsalvatge found that if I had a talent for the piano, I had even more for composition¹²⁰⁰.

Some pieces that are a result of Montsalvatge's influence are conserved from this period, for example the *Trío en Si Bemol* for strings and piano (1948). The musicologist Lothar Siemens has carried out the most rigorous work to recover the compositions of this period, which Hidalgo subsequently unlisted¹²⁰¹. Hidalgo's travels for study continued, combined with periods in Las Palmas de Gran Canaria:

After Barcelona, Madrid, where I studied piano with Gabriel Abreu and composition with Chilean composer Pablo Garrido. After Madrid, Paris, where I took piano with Pierre Lucas and composition with Nadia Boulanger. Then, Geneva, where I continued piano with the great Louis Hiltbrand and composition with Marescotti¹²⁰².

After hearing a recording of *Serenade* op. 24 by Arnold Schoenberg¹²⁰³ that he was impressed by, Hidalgo tended towards the Second Viennese School. He moved at the end of 1955¹²⁰⁴ to Milan to improve in the music composition courses by Bruno Maderna (1920–1973). There he met another composer, Walter Marchetti (1931–2015), who recalls this meeting as follows:

I met Juan Hidalgo when he arrived in Milan from Geneva, where he had been studying composition with Marescotti. It seems that he found the conservatory a little stifling, which is why he moved to Milan to study with Bruno Maderna. There he met the shop assistant of a music shop, who introduced us. That is how Hidalgo's adventure with avant-garde music started¹²⁰⁵.

¹¹⁹⁹ "Yo antes de sumergirme en la música quería ser químico, analista químico y bacteriológico, pero el llegar a ser pianista, concertista, se me imponía apasionadamente. Mi padre decidió llevarme a Barcelona y allí, aconsejado por unos melómanos amigos suyos, me introdujeron en la Academia Frank Marshall, muy en boga por entonces en España", *ibidem*, p. 110.

¹²⁰⁰ "Un día en su clase, Montsalvatge me preguntó si yo había compuesto algo. Me quedé rojo y balbucí que no, que yo no sabía nada de composición, pero que había escrito unas tonterías muy malas [...] Montsalvatge encontró que si estaba dotado para el piano aún lo estaba más para la composición", *ibidem*, p. 110.

¹²⁰¹ SIEMENS 1997.

¹²⁰² "Después de Barcelona, Madrid, donde estudié piano con Gabriel Abreu y composición con el compositor chileno Pablo Garrido. Después de Madrid, París, donde seguí el piano con Pierre Lucas y la composición con Nadia Boulanger. Luego, Ginebra, en donde el piano lo continué con el gran Louis Hiltbrand y la composición con Marescotti", HIDALGO 1993, p. 110.

¹²⁰³ JIMÉNEZ DE CISNEROS 2010, 19'00"–19'14".

¹²⁰⁴ SIEMENS 1997, p. 358.

¹²⁰⁵ "A Juan Hidalgo lo conocí cuando llegó a Milán procedente de Ginebra, donde estaba estudiando composición con Marescotti. Parece que el conservatorio le resultaba un tanto asfixiante, por eso se trasladó a Milán a estudiar con Bruno Maderna. Allí conoció a la dependienta de una tienda de música, que fue la que nos presentó. Así comenzó la aventura de Hidalgo con la música de vanguardia", MARCHETTI 2009, p. 71.

In Milan, he approached integral serialism, of which *Ukanga* (1957) was the first example, which was premiered immediately at the Internationale Ferienkurse für Neue Musik of Darmstadt in 1957:

Bruno Maderna said to me one day, look this year I am going to conduct a little a musical ensemble for Darmstadt, so you are already at an age, you were writing a piece that I find very interesting that is *Ukanga*, which was still only half finished, you have a few months to finish it, because of your age you either finish this piece, present it at Darmstadt, which is a door to the future, once you go through it you are guaranteed an important status for yourself, or you give up, because it is going to be too late, so you can devote yourself to street sweeping or any other thing, right? And so I said, fine, I'll do it. And indeed *Ukanga* was finished and presented in 57 at the Festival of Darmstadt and it worked¹²⁰⁶.

Hidalgo and Marchetti went back to Darmstadt the next year. On this occasion, Bruno Maderna premiered another of Hidalgo's serialist works, *Caurga* (1957), and *Spazi II* (1958) by Marchetti. However, the crucial event of that summer was the meeting with US composer John Cage (1912–1992):

And then I went, it was in 58. John Cage and David Tudor also arrived at Darmstadt as an American group. Both of them played contemporary American music for two pianos. At that time, David Tudor introduced us, Walter Marchetti and I, he introduced us to Cage. That is when the relationship with Cage began and at that time we heard the music that David Tudor and Cage were playing¹²⁰⁷.

At Darmstadt they could hear the talk by John Cage "Composition as process: I. Changes, II. Indeterminacy, III. Communication"¹²⁰⁸ and the works *Music for Two Pianos* (a composite of pieces from the *Music for Piano Series* of 1952–56), *Variations I* (1958), *Winter Music* (1957) and *Music of Changes* (1951) performed by David Tudor and by Cage, in the duos. What had been learnt in the last two years suddenly began to totter:

[Hidalgo says that] I have always been precious and a perfectionist; thus, with Walter I studied and wrote infinite, extremely complete tables of harmonics for each and every one of the instruments. We bought all the books under the sun. So when we met John Cage and saw his score for "Concert for piano", when we observed his use without resolution of the harmonics I mentioned to Walter that no, that Cage did not know much. Later, when we had lived together for several months in Milan, we discovered that Cage did know, and he knew about everything¹²⁰⁹.

¹²⁰⁶ "Bruno Maderna me dice un día, mira yo este año voy a dirigir un poco un ensemble musical para Darmstadt, entonces tú ya tienes una edad, estaba haciendo una pieza que a mí me parece muy interesante que es *Ukanga*, que estaba todavía a mitad, tienes unos cuantos meses para terminarla, por la edad tuya o terminas esta pieza, te presentas en Darmstadt, que es una puerta abierta al futuro, que una vez pasada ya te garantiza un status importante para ti o, si no, lo dejas, porque ya va a ser demasiado tarde, entonces te dedicas a barrendero o a cualquier otra cosa, ¿no? Y entonces, dije, bueno, pues lo hago y efectivamente se terminó *Ukanga*, se presentó en el 57 en el Festival de Darmstadt y funcionó", JIMÉNEZ DE CISNEROS 2010, 20'44"–21'47".

¹²⁰⁷ "Y entonces fui, que era el 58. Llegaba también a Darmstadt como grupo americano John Cage y David Tudor, que los dos tocaban música americana contemporánea para dos pianos. Y en ese momento, David Tudor nos presenta, a Walter Marchetti y a mí, nos presenta Cage. Entonces empezó la relación con Cage y en ese momento oímos las músicas que David Tudor y Cage estaban tocando", *ibidem*, 24'25"–24'56'.

¹²⁰⁸ CAGE 2013, p. 18–56.

¹²⁰⁹ "Siempre he sido, dice Hidalgo, un preciosista y un perfeccionista; así, con Walter estudiaba y escribía infinitas y completísimas tablas de armónicos de todos y cada uno de los instrumentos. Nos comprábamos todos los libros habidos y por haber. Por eso cuando encontramos a John Cage y vimos su partitura del "Concierto de piano", al observar su uso tan sin

Between November 1958 and March 1959, John Cage moved to Milan at the invitation of Luciano Berio to work in the Studio di Fonologia Musicale of the RAI¹²¹⁰, which Berio had founded with Maderna in 1955. Cage composed *Fontana Mix* (1958) in the laboratory. There the three coincided again and Marchetti recalled:

Then he [Cage] came to Milan to present a work of electronic music and we were in contact almost daily. He did not have any money to get back to the USA and we suggested that he enter a television competition of questions and answers. And I entered too: they asked me about music, and they asked him about mushrooms. During the programme, Cage did short performances that made the presenter and the audience laugh a lot; they were pieces that he invented on the spot: the sound of Venice, the music of water, things like that. In the end, we won six million liras, which was a lot of money at the time¹²¹¹.

Cage's participation in the television programme *Lascia o Raddoppia* [Double or quits] for five weeks¹²¹², showed Marchetti and Hidalgo more about Cage's performative side, which would be so important for them. In a performance dedicated to "*Rumori quotidiani*" [Everyday noises], Cage stunned presenter Mike Buongiorno with a series of sounds produced by household appliances. Hidalgo recalled:

I had worked on strict and non-strict twelve-tone compositions for many years and then, at this time, I found that there was total opening to something else, I wanted a different story, and when I met the free American musicians, with the silences, with randomness, with all this series of things, that well I used in another way, well Walter Marchetti and I, we decided ultimately: we have found what we wanted. Everything had always been out-dated, old, more than rotten and finally we found a light¹²¹³.

Walter Marchetti and Peruvian organist Leopoldo La Rosa (1931–2012) organised a concert, which is now legendary, at the Club Internazionale Universitario in the Rotonda del Pellegrini of Milan, on 21 January 1959, in which Juan Hidalgo and John Cage also participated¹²¹⁴. Music by all four of them was performed, as well as works by Morton Feldman (1926–1987) in the circular room of the old stable building. Juan Hidalgo had the opportunity to prepare for the occasion *CIU Music Quartet* (1959) for viola, mute tenor

resolver de los armónicos le comenté a Walter que no, que Cage no sabía mucho. Más tarde, cuando convivimos varios meses en Milán, descubrimos que Cage sí sabía, y sabía de todo", BARBER 2019, p. 32–33.

¹²¹⁰ NICHOLLS 2007, p. 75.

¹²¹¹ "Después vino a Milán para presentar una obra de música electrónica y tuvimos contacto casi a diario. Él no tenía dinero para volver a EE UU y le sugerimos que se presentara a un concurso televisivo de preguntas y respuestas. Yo me presenté también: a mí me preguntaron sobre música y a él sobre setas. En el transcurso del programa, Cage realizaba pequeñas actuaciones que hacían reír mucho al presentador y al público; eran piezas que iba inventando sobre la marcha: el sonido de Venecia, la música del agua, cosas así. Al final, ganamos seis millones de liras, que entonces era mucho dinero", MARCHETTI 2009, p. 71.

¹²¹² NICHOLLS 2007, p. 76.

¹²¹³ "Yo había trabajado música dodecafónica estricta o no estricta durante muchísimos años y entonces, en ese momento, me encontré en que había una abertura total a otra cosa, yo quería otra historia, y al encontrarme con las músicas norteamericanas libres, con los silencios, con el azar, con toda esta serie de cosas, que bueno yo utilizaba de otra forma, pues a Walter Marchetti y a mí, decidimos finalmente: hemos encontrado lo que queríamos. Todo había sido siempre antiguo, viejo, más que podrido y finalmente encontramos una luz", JIMÉNEZ DE CISNEROS 2010, 24'57"–25'53".

¹²¹⁴ A recording of the concert is available on CD: *Rumori alla Rotonda: Cage, Feldman, Hidalgo, La Rosa, Marchetti*. Alga Marghen – VA 11NMN.031.

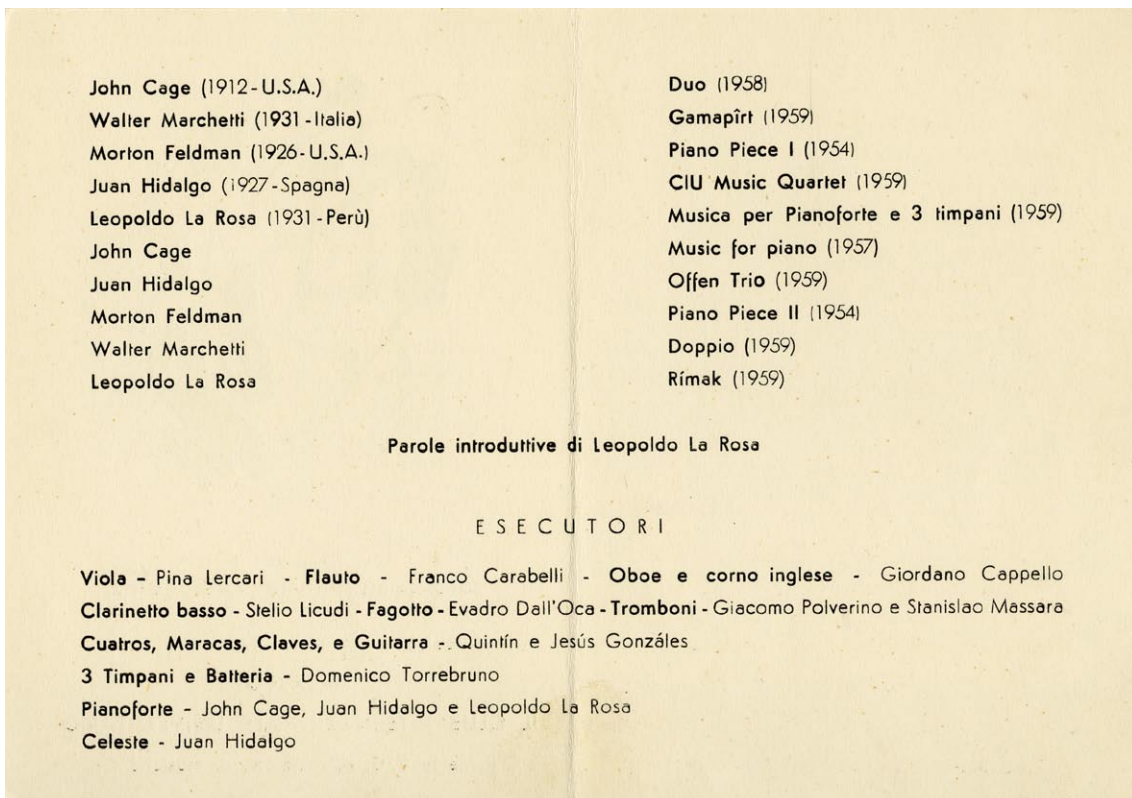
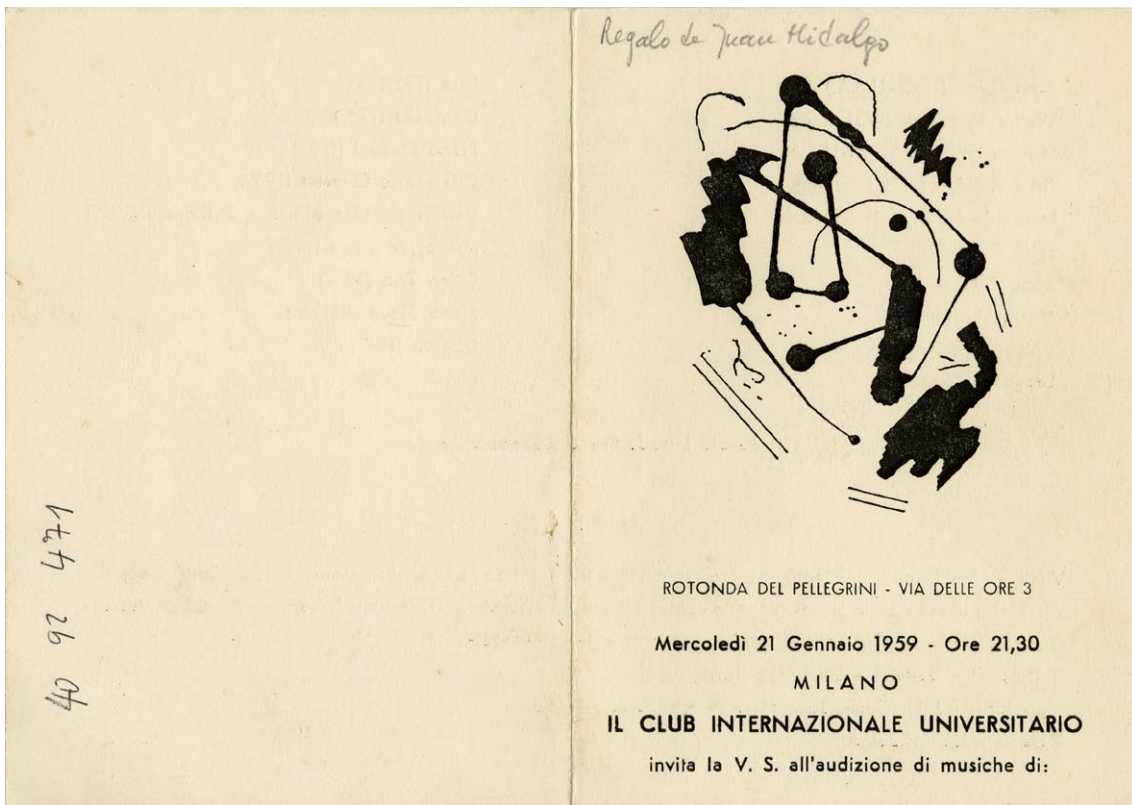
“LASCIA O RADDOPPIA,,



Di John Cage, più che la micologia, è nota la passione per la musica «concreta», quella che dal passaggio di un treno o da un volo di compagne trae una sinfonia. Per la rubrica «*Rumori quotidiani*» John Cage ha messo su un complesso formato da un pianoforte, due radio, un frullatore, un innaffiatore, un fischio, un gong, un bollitore



Top, John Cage before Mike Bongiorno carrying out the televised performance “Everyday noises” on the programme *Lascia o Raddoppia?* on Italian television at the start of 1959 [“*Lascia o Raddoppia*” 1959]. Bottom, from left to right, Juan Hidalgo, Leopoldo La Rosa, Walter Marchetti and John Cage in their concert at the Ronda del Pellegrini of Milan, on 21 January 1959. Unknown photographer [SARMIENTO 1996, p. 29].



Concert programme with works by Cage, Marchetti, Feldman, Hidalgo and La Rosa at the Rotonda del Pellegrini of Milan, on 21 January 1959 [*Il Club Internazionale Universitario invita la V.S. all'audizione di musica di: Milano, Rotonda del Pellegrini, 21 January 1959, Colección TEA Tenerife Espacio de las Artes, Cabildo Insular de Tenerife, Santa Cruz de Tenerife*].

trombone, bassoon and piano (CIU is the acronym for Club Internazionale Universitario) and *Offenes Trio* (1959) for flute, English horn and bassoon. Much later, in 1967, Italian artist Gianni-Emilio Simonetti who was close to the Fluxus movement, described this event in the countercultural magazine *b^ot arte oggi in Italia* as “The most important contemporary music concert carried out in Italy during this last decade”¹²¹⁵. Carmen Pardo also defined it as such in her fundamental study on the impact of John Cage on Spanish experimental music¹²¹⁶. As Juan Hidalgo himself noted¹²¹⁷, the title of the work *Offenes Trio*, written in German¹²¹⁸, can be translated as “Open Trio” and refers to the total transformation in his way of composing. According to Hidalgo, both *CIU Music Quartet* and *Offenes Trio* “are all designed as ‘open music’ and ‘action music’; versions of these can be created using only sounds (sonorous objects) or combining sounds with other kinds of non-musical ‘objects’ such as visual actions, gestures, etc.”¹²¹⁹.

In June 1959, thanks again to Maderna, Hidalgo had the opportunity to present *Caurga* (1957) a second time, now in one of the six Concerti di Musica Contemporanea presented in Naples that were jointly organised by RAI, Incontri Musicali and the ISCM (International Society for Contemporary Music), in parallel with the Festival of the ISCM in Rome, 1959¹²²⁰. However, at that point, *Caurga* was already a piece from Hidalgo’s past.

From the account that we are sketching, it would seem that Hidalgo’s interest in open music came only from the Cage-Hidalgo meeting. However, we should note that in Milan at that time, the idea of open work floated in the atmosphere, as expressed by philosopher and essayist Umberto Eco (1932–2016) in the introductory text to the fifth edition of *Opera aperta*:

Between 1958 and 1959, I worked in the RAI of Milan. Two floors up from my office was the studio of musical phonology, which was directed then by Luciano Berio. Maderna, Boulez, Pousseur, Stockhausen were often there: you could hear frequencies hissing, noises of square waves and white sounds. [...] Well, I realised in that environment that the experiences of the electronic musicians and of *Neue Musik* in general represented the most complete model of a trend that was common to several arts... and I discovered similarities with contemporary science procedures¹²²¹...

¹²¹⁵ “Il più importante concerto di musica contemporanea tenuto in Italia in questo ultimo decennio”, cited by ZANCHETTI 2018, p. 94.

¹²¹⁶ PARDO 2019, p. 51.

¹²¹⁷ HIDALGO 1997, p. 362.

¹²¹⁸ According to Tomás Marco, the title is credited to the German critic Heinz-Klaus Metzger, MARCO 1970, p. 140–141.

¹²¹⁹ HIDALGO 1997, p. 362.

¹²²⁰ Orchestra da camera “Alessandro Scarlatti” di Napoli della RAI conducted by Franco Caracciolo, <https://iscm.org/wnmd/1959-rome-naples/> [Accessed 14 August 2022].

¹²²¹ “Tra il 1958 e il 1959 io lavoravo alla Rai di Milano. Due piani sopra al mio ufficio c’era lo studio di fonologia musicale, allora diretto da Luciano Berio. Ci passavano Maderna, Baoulez, Pousseur, Stockhausen, era tutto un sibillare di frequenze, un rumore di onde quadre e di suoni bianchi. [...] Bene, in questa atmosfera io mi accorgevo che le esperienze dei musicisti elettronici, e della *Neue Musik* in genere, rappresentavano il modello più compiuto di una tendenza comune alle varie arti — e scoprivo affinità con procedimenti delle scienze...”, Eco 2000, p. V.

Opera aperta by Eco was published in June 1962 and is outside of our chronology. However, the first essay in which Eco refers to open work is indispensable. It was presented with the title “I problemi dell’opera aperta”¹²²² at the XII Congresso Internazionale di Filosofia di 1958 in Venice and published in 1959 in the magazine *Incontri musicali* directed by Luciano Berio¹²²³. Eco was interested in the relation created between the artist’s output and the public’s reception. He wrote:

The development of contemporary sensitivity has, in contrast, gradually accentuated the aspiration to a type of work of art that, with increasing awareness of the possibility of various “interpretations”, is created as a stimulus for free interpretation, focused only on its essential characteristics¹²²⁴.

In Eco’s review of the various levels of openness of a work, he used in a very thought-provoking way the work of Alexander Calder:

An easy example, though not for this reason rejectable, is that constituted by certain objects that oscillate between sculpture and decorative object, such as Calder’s *mobiles*, visual objects that metamorphose continually, offering at each moment new visual angles¹²²⁵.

Moving to the field of music, Eco used the example of *Klavierstück XI* (1956) by Karlheinz Stockhausen (1928–2007) to describe what would be the poetry of open work:

In this work, the author expects a different result in each execution of the fragment, leaving the choice to the performer. The score is presented in quite an unusual way, as an immense sheet held up by a suitable music stand, on which groups of notes appear, like so many other musical phrases cleanly separated from each other. “The performer — says the author — looks at random at the sheet of music and begins with any group, the first that catches his eye; this he plays, choosing for himself tempo, dynamic level and type of attack. At the end of the first group he reads the tempo, dynamic and attack indications that follow, and looks at random to any other group, which he then plays in accordance with the three indications ...”¹²²⁶.

Eco concluded:

In this context, even phenomena such as musical ones, associated for some time with the relationship between presentation-contemplation that is typical of an auditorium, now require active interpretation,

¹²²² We use the version in Eco 2002, p. 161–168.

¹²²³ Eco 1959.

¹²²⁴ “El desarrollo de la sensibilidad contemporánea ha ido, en cambio, acentuando poco a poco la aspiración a un tipo de obra de arte que, cada vez más consciente de la posibilidad de diversas ‘lecturas’, se plantea como estímulo para una libre interpretación orientada sólo en sus rasgos esenciales”, Eco 2002, p. 162.

¹²²⁵ “Un ejemplo fácil, pero no por esto rechazable, es el constituido por ciertos objetos que oscilan entre la escultura y el objeto decorativo, como los *móviles* de Calder, objetos plásticos que se metamorfosean continuamente, ofreciendo en cada momento nuevos ángulos visuales”, *ibidem*, p. 163.

¹²²⁶ “En esta obra el autor prevé un resultado distinto de cada ejecución del fragmento, dejándolo a elección del ejecutor. La partitura se presenta de una forma bastante inusitada, como una inmensa hoja sostenida por un atril adecuado, sobre la que aparecen grupos de notas; como otras tantas frases musicales netamente separadas unas de otras. ‘El intérprete —dice el autor— contemplará la hoja sin una intención preconcebida, al azar, y empezará a interpretar el fragmento del primer grupo con que tropiece su mirada: él mismo decidirá la velocidad, el nivel dramático [sic, dinámico] y el tipo de entrada que convienen a este grupo. Terminado el primer grupo el intérprete leerá las indicaciones de velocidad, dinámica y entrada que aparecen al final de él, se fijará al azar en otro grupo y lo interpretará de acuerdo con estas tres interpretaciones...’”, *ibidem*, p. 165–166.

co-formation, which at the same time becomes an education of taste, a renovation of perceptive sensitivity. If one of the reasons for the aesthetic miseducation of the public (and, therefore, the rupture between militant art and normal taste) comes from the sense of stylistic inertia, from the fact that the reader or spectator tends to only enjoy those stimuli that satisfy their sense of formal probabilities (so they only appreciate melodies that are the same as those they have already heard, the most obvious lines and relationships, stories that generally have a “happy” ending), then we must accept that the newly coined open work could even represent, in sociologically favourable circumstances, a contribution to the aesthetic education of the general public¹²²⁷.

Finally, we should return to the *Opera aperta* of 1962 to rebalance this play of contrasts that Juan Hidalgo was faced with. Eco also devoted some pages to describing the musical impact of John Cage, in a chapter that was not coincidentally entitled “Lo Zen e l’Occidente” [Zen and the West]. This had initially been published as the introduction to *Lo Zen* (Bompiani, 1959) by Alan Watts. Eco wrote in 1959:

Cage is the prophet of musical disruption, the high priest of chance: the disintegration of the traditional structures that the new serial music pursues with almost scientific resolution finds in Cage a destroyer who lacks all inhibition. [...]

In addition, whoever has been able to follow Cage in the assembly of a magnetic tape with concrete noises and electronic sounds for his *Fontana Mix* (for soprano and magnetic tape), would have seen that he assigned to different pre-recorded tapes a line of a different colour; that then he took these lines to a graphic module so that they intertwined by chance on a sheet of paper; and, finally, when the points at which the lines separated had been established, he selected and assembled the parts of the tape that corresponded to the points selected by *hasard*, to obtain a sound sequence governed by the logic of the imponderable. In the consoling unity of Tao, each sound is worth all the sounds, each sound encounter will be more fortunate and richer in revelations; the person who hears it will have no option but to give up their own culture and lose themselves in the exactitude of a reencountered musical infinity¹²²⁸.

¹²²⁷ “En este contexto incluso fenómenos como los musicales, ligados desde hace tiempo a la relación *presentación-contemplación* típica de una sala de conciertos, exigen ahora una interpretación activa, una co-formación, que al mismo tiempo se resuelve en una educación del gusto, una renovación de la sensibilidad perceptiva. Si uno de los motivos de la deseducación estética del público (y, por lo tanto, de la ruptura entre arte militante y gusto normal) proviene del sentido de inercia estilística, del hecho de que el lector o espectador tiende a gozar sólo de aquellos estímulos que satisfacen su sentido de las probabilidades formales (de modo que sólo aprecia melodías iguales a las que ya ha oído, líneas y relaciones de las más obvias, historias de final generalmente ‘feliz’), habremos de admitir que la obra abierta de nuevo cuño puede incluso suponer, en circunstancias sociológicamente favorables, una contribución a la educación estética del público común”, *ibidem*, p. 167–168.

¹²²⁸ “Cage è il profeta della disorganizzazione musicale, il gran sacerdote del caso: la disgregazione delle strutture tradizionali che la nuova musica seriale persegue con una decisione quasi scientifica, trova in Cage un eversore privo del minimo ritegno. [...] Chi poi ha potuto seguire Cage nel montaggio della banda magnetica con rumori concreti e sonorità elettroniche per il suo *Fontana Mix* (per soprano e banda magnetica), ha visto come egli abbia assegnato a diversi nastri già registrati una linea di diverso colore; come poi abbia condotto su di un modulo grafico queste linee ad interallacciarsi casualmente su di un foglio di carta; e come infine, fissati i punti in cui le linee si intersecavano, abbia scelto e montato le parti del nastro che corrispondevano ai punti prescelti dallo *hasard*, ottenendone una sequenza sonora retta dalla logica dell’imponderabile. Nella consolante unità del Tao ogni suono vale tutti i suoni, ogni incontro sonoro sarà il più felice e il più ricco di rivelazioni: all’ascoltatore non rimarrà che abdicare alla propria cultura e perdersi nella puntualità di un infinito musicale ritrovato”, Eco 2000, p. 219, 221–222.

Interlude in the Canary Islands (1959)

In the suitcase that Hidalgo and Marchetti had with them when they arrived in Las Palmas de Gran Canaria were all these ideas and several records and magnetic tapes. There, they promoted several initiatives to make known the modernity of their proposals.

First, Hidalgo participated actively in the Cycle of Contemporary Art that was held in the Gabinete Literario of Las Palmas from 20 May 1959. This was a cycle of talks and a joint exhibition of artists promoted by the cultural magazine *Mujeres en la Isla*. The opening talk was given by painter Felo Monzón (1910–1989) and was on “New art and reality”¹²²⁹. On 22 May, Hidalgo gave a second talk on experimental music with the self-referential “De Schoenberg a nosotros” [From Schoenberg to us]¹²³⁰. A columnist summed up the last part of Hidalgo’s speech with these words:

After giving a lesson on music history that ranged from Arnold Schoenberg to our time, a topic that he knows in depth, Mr Hidalgo said that, going further forward, “now” has been reached. Along with serial or structural, concrete and electronic music, a music that we could call biologically alive is forging a path and gaining ground. “It is the latest known expression of music”¹²³¹.

For Hidalgo, “The twelve-tone technique was never the end in itself, it was just a door that when it opened revealed the immeasurable space of the sound world”¹²³². In this frame of ideas, Hidalgo avoided the expression “avant-garde” and preferred the adjectives “open” or “experimental” to refer to the latest music:

Talking about music with J. Hidalgo is “living” music inside out. Everything about him is music. It is as if, from within a marvellous world of sound he tries, through explanation, to draw us into it, where, as he hopes, someday everyone will have free access. Perhaps that is why this music of “now” is called “open” or “experimental”¹²³³.

The article on Hidalgo’s talk that appeared in *Mujeres en la Isla* contained the first manifesto that we know by Hidalgo on his music. This is transcribed below.

Words of Juan Hidalgo that define experimental music:

She is freedom itself.

She is in the space.

She resolves the problem of rhythm.

¹²²⁹ Inauguración del ciclo... 1959.

¹²³⁰ Segunda conferencia del ciclo... 1959A, Segunda conferencia del ciclo... 1959B, DORESTE SILVA 1959A.

¹²³¹ “El señor Hidalgo, tras dar una lección sobre la historia musical que va desde Arnold Schoenberg hasta nuestro tiempo, tema que conoce ampliamente, dice que siguiendo adelante se ha llegado al “ahora”. Junto a la música serial o estructural, concreta y electrónica, una música que podríamos llamar biológicamente viva, va abriéndose paso y ganando terreno. ‘Es la última expresión musical conocida’”, *ibidem*.

¹²³² “El dodecafonismo nunca fue fin en sí, fue sólo una puerta que al abrirse descubrió el incommensurable espacio del mundo sonoro”, RESCHKO 1959, p. 6.

¹²³³ “Hablar de música con J. Hidalgo es ‘vivir’ música de dentro a fuera. Todo en él es música. Es como si, situado en el interior de un maravilloso mundo sonoro, tratase, al explicar, de atraernos a ese interior, donde, como él espera, algún día tendrán entrada libre todos. Por eso, tal vez esa música de ‘ahora’ se llama ‘abierta’ o ‘experimental’”, *ibidem*.

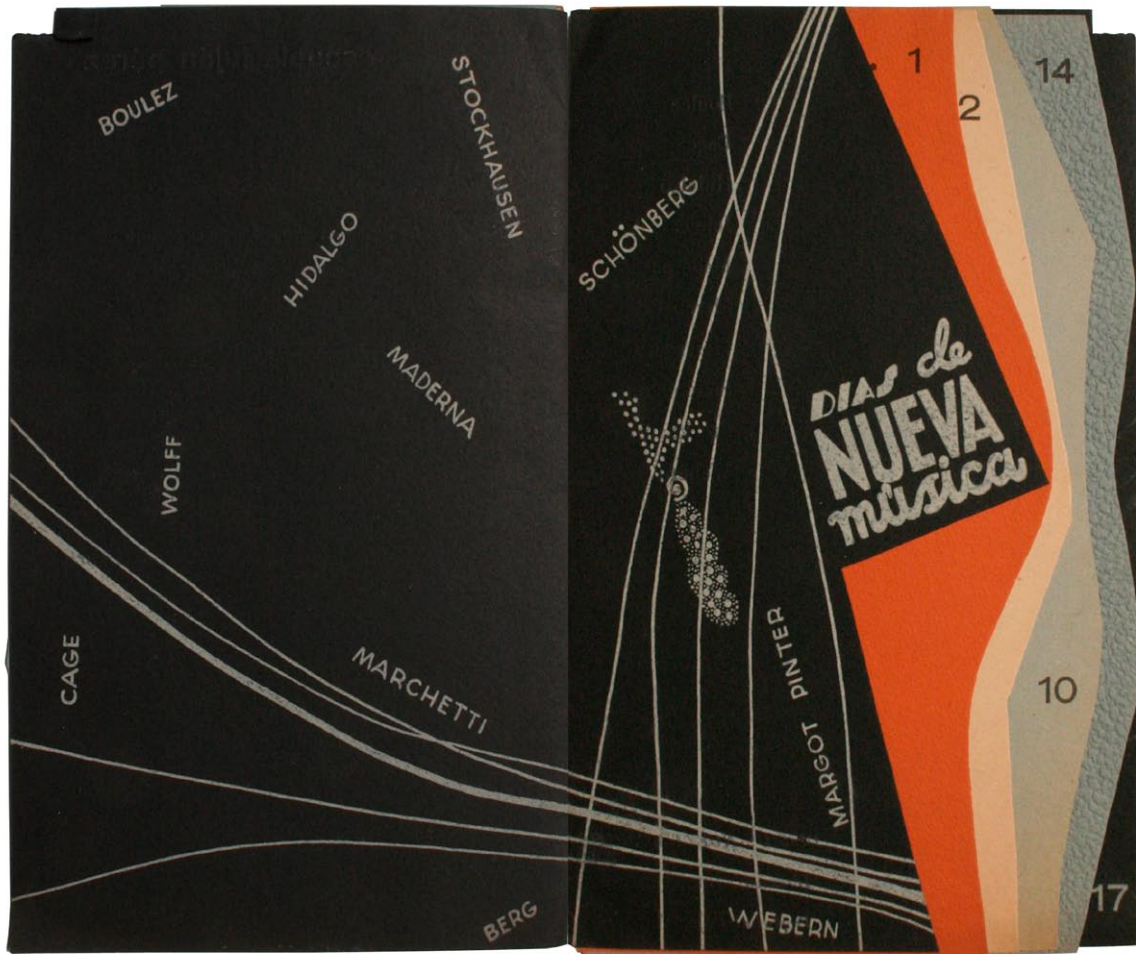
It will only respond to the rhythm. The personal rhythm of each performer.
 The rhythm was contrived. The rhythm is natural.
 In short, we are returning to Nature.
 We will use the infinite range from pure noise to pure sound.
 Everything that enters through our ears is music.
 Everything we hear is naturally beautiful.
 In everything that it "is" there is tension and distention and nothing more; Chinese wisdom teaches us a lot in this respect.
 We turn to the East and the East turns to us.
 Absolute silence does not exist. It has been confirmed.
 Man, like the Universe, has his music. Stone too.
 Within us, everything beats and makes a sound.
 The music of the atom has already been heard.
 Everything is action.
 Everything changes constantly, without pause, without end. At this time, we are not what we were in the preceding instant. Our music will not be what it was in the previous instant. Christian Wolff and John Cage, Margot Pinter and David Tudor, Walter Marchetti and Cornelius Cardew and Metzger know it. And I do and now you do too¹²³⁴.

Naturally, Hidalgo's words echoed those of Cage. What was this experimental, biologically alive music? Soon it was going to be demonstrated. Between 1 and 17 July 1959 the "Días de Nueva Música" [Days of New Music] was organised. Collaborators in this contemporary music festival included Canary Island artists Felo Monzón, who designed the concert programme, and Manolo Millares (1926–1972). The festival was comprised of two live piano concerts at the Teatro Pérez Galdós, under the patronage of the Sociedad Filarmónica de Las Palmas, and three record-listening sessions, two in the Museo Canario and one in the Luján Pérez School of Visual Arts, which had been created by the "Amigos de la Nueva Música" [Friends of New Music] association.

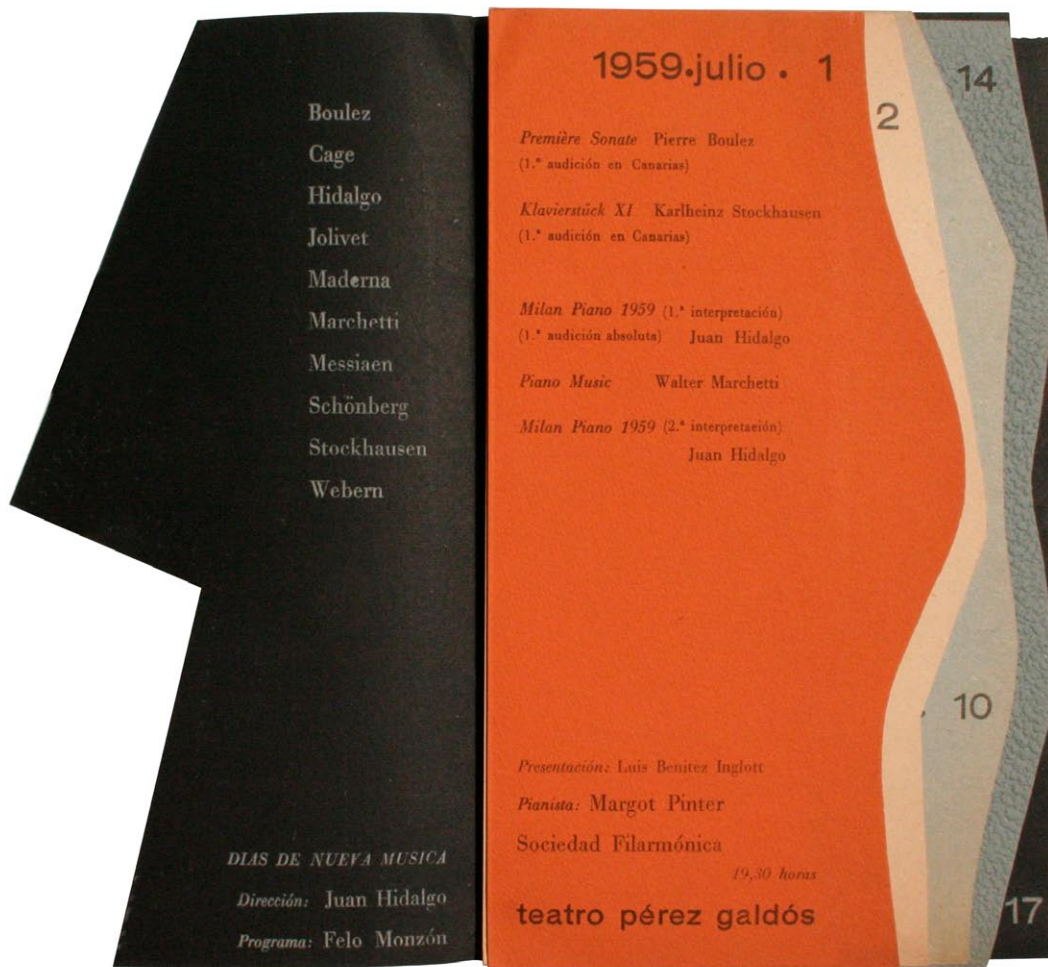
The poet and journalist from the Canary Islands Luis Benítez Inglott (1896–1966) opened the festival with a grandiloquent speech on the emergence of "experimental music" in the periphery of Las Palmas:

Today will go down in the annals of Music. For the first time in Spain, this brand-new music, to which all public entry had been closed, reaches the public. [...] This has not taken place in the tumult and multitudinous activity of a large peninsular capital but in a city anchored in the middle of the sea,

¹²³⁴ "Palabras de Juan Hidalgo que definen la música experimental: / Ella es la libertad misma. / Ella está en el espacio. / Ella resuelve el problema de la rítmica. / No obedecerá más que al ritmo. Al ritmo personal de cada ejecutor. / La rítmica era artificiosa. El ritmo es natural. / Nos volvemos en definitiva hacia la Naturaleza. / Utilizaremos la gama infinita que va del ruido puro al sonido puro. / Todo lo que entra por nuestros oídos es música. / Todo lo que oímos es naturalmente bello. / En todo lo que 'es' hay tensión y distensión y nada más; la sabiduría china nos enseña mucho a ese respecto. / Nos volvemos hacia Oriente y Oriente se vuelve hacia nosotros. / El silencio absoluto no existe. Comprobado. / El hombre, como el Universo, tiene su música. La piedra también. / Dentro de nosotros todo palpita y suena. / Se ha oído ya la música del átomo. / Todo es acción. / Todo muta constantemente, sin respiro, sin fin. En este momento no somos ya lo que fuimos en el instante precedente. Nuestra música no será tampoco lo que fue en el instante antes. Christian Wolf [sic] y John Cage, Margot Pinter y David Tudor, Walter Marchetti y Cornelius Cardew y Metzger [sic] lo saben. Y yo y ahora Vds.", *ibidem*, p. 7. The reference is to the German music critic Heinz-Klaus Metzger.



Cover designed by Felo Monzón for the concert programme of the cycle "Días de Nueva Música" organised by Juan Hidalgo in Las Palmas de Gran Canaria in July 1959 [*"Días de Nueva Música", Las Palmas de Gran Canaria, 1-17 July 1959, Joan Brossa Archive, Centre d'Estudis i Documentació, MACBA, Barcelona*].



Concert programme for the first concert in the cycle "Días de Nueva Música" at the Teatro Pérez Galdós of Las Palmas de Gran Canaria, with works by Boulez, Stockhausen, Hidalgo and Marchetti performed on the piano by Margot Pinter, on 1 July 1959 ["Días de Nueva Música", Las Palmas de Gran Canaria, 1-17 July 1959, Joan Brossa Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

but Spanish. [...] We have picked up the echo of the Music Festivals of Darmstadt to retransmit and project it, from our central geographic position at the crossroads of three continents [...] ¹²³⁵.

Benítez Inglott explained what the revolution of this new music consisted of:

You are going to listen to music that you will not like but it will worry you. If you ask me what this music is, I will have to reply that it is, at the same time, a construction and a catastrophe. A construction because it aspires to constant, ceaseless renewal, seeking for and always finding new solutions; and a catastrophe because its destructive impetus destroys even the foundations of the music that was bound, until new music appeared, in the narrow limits of the bar on the staff, strictly subjected to the classical formula ¹²³⁶.

Now far from the classical formula, the new experimental music promised the following, according to Benítez Inglott:

You are going to attend the liberation of the “sound”, no less; you are going to contemplate the dramatic flight of sound that escapes from the prison of the classical rules to develop without obstacles in the space, which is both very small and infinite, of the creative brain ¹²³⁷.

Margot Pinter (1915–1982) performed on the two concert days of the festival. She was a US pianist with a Hungarian father. At the end of the Second World War, she had formed part of the Music Branch of the ISB (Information Services Branch of the United States Army) ¹²³⁸. Therefore, she had participated in the processes of denazification of musicians in Austria. Later, although she was always a great performer of Romantic music, she was very interested in the performance of twentieth-century music. We can find her playing the piano at the Internationale Ferienkurse für Neue Musik of Darmstadt in 1949, in the Club 49 of Barcelona performing *Microkosmos* (1926–1939) by Béla Bartók in 1955, or organising a piano course in “Cantar y Tañer” of Madrid in 1956, organised by the Spanish Section of the ISCM. In an interview, also in *Mujeres en la Isla*, Pinter explained how she had met Hidalgo:

Since last September when I went to the music festival of Darmstadt, as part of the Jury — at this festival where it seems that all the rebelliousness of current youth comes together. There I had the

¹²³⁵ “La fecha de hoy cuenta en los anales de la Música. Por primera vez en España llega al público esta música novísima para la que han estado cerradas todas las entradas públicas. [...] No ha sido en el tumulto y la actividad multitudinaria de una gran capital peninsular, sino en una ciudad anclada en medio del mar, pero española. [...] Hemos recogido el eco de los Festivales de música de Darmstadt para retransmitirlo y proyectarlo, desde nuestra posición geográfica central en la encrucijada de tres continentes”, BENÍTEZ INGLOTT 1959.

¹²³⁶ “Vais a escuchar una música que no os gustará, pero que os preocupará. Si me preguntáis que cosa es esta música, he de contestaros que es, al mismo tiempo, una construcción y una catástrofe. Construcción porque aspira a la renovación constante e incesable, buscando y encontrando siempre soluciones nuevas; y catástrofe, porque su ímpetu demoledor arrasa hasta los cimientos la música que estaba encerrada, hasta que aparecieron los nuevos, en los estrechos límites del compás pentagramado y férreamente sometido a la fórmula clásica”, *ibidem*.

¹²³⁷ “Vais a asistir a la liberación de eso que es nada menos que el ‘sonido’; vais a contemplar la dramática evasión del sonido que se escapa de la cárcel de las reglas clásicas para evolucionar sin trabas en el espacio, a la vez pequeñísimo e infinito, del cerebro creador”, *ibidem*.

¹²³⁸ MONOD 2016, p. 83–89, 160.

LA ISLA Y LA CIUDAD

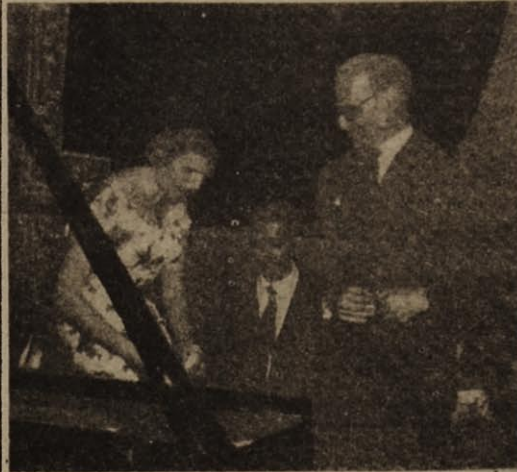
POR VEZ PRIMERA EN ESPAÑA NUESTRA SOCIEDAD FILARMÓNICA PATROCINA UN RECITAL DE MUSICA EXPERIMENTAL

Un gran acontecimiento ayer, en Las Palmas. Por vez primera en España se ha presentado al público un programa de música experimental. A la Sociedad Filarmónica, que ha patrocinado ese recital, al igual que el de hoy, corresponde en buena parte la gloria del éxito.

Completamente lleno el amplio escenario, pues los Amigos de la Nueva Música prefirieron, por esta vez, no utilizar la sala de espectáculos a fin de que no se perdieran ni se desvalorizaran los efectos sonoros. Público entendido y expectante, que iba a iniciarse en estos nuevos misterios con los cuales se enfrentaba bruscamente. Contra el parecer de algunos pesimistas, el auditorio reaccionó favorablemente, aunque como es natural sin excesivo calor. Al fin y al cabo, era esto lo lógico, pues ante procedimientos desconocidos aquí, no cabía más actitud que la de la reserva. Sin embargo, los aplausos fueron largos y nutridos, especialmente en honor de Juan Hidalgo, que estrenó "Milán Piano 1959", y de Walter Marchetti, que presentó el estreno absoluto de "Piano Music". Esta acogida tan cordial a lo que puede llamarse "la última palabra de la música de hoy" tiene que llenar de satisfacción a los Amigos de la Nueva Música.

Claro está que para que todo tuviera la altura y el empaque necesarios allí estaba al piano la eminente Margot Pinter, una de las personalidades con categoría realmente mundial en el piano. Ella se encargó de preparar suficientemente al público con la sola gramática de su arte insigne. Cada uno de los números recibió su copiosa secuela de aplausos y unas hermosas flores al final de la audición.

El coronel-jefe del 12 Tercio de la Guardia Civil, en visita de inspección a esta



Margot Pinter, Juan Hidalgo y Luis Benítez Inglott, participantes en el primer recital de música experimental celebrado en España.

Primero, el ilustre escritor Luis Benítez Inglott leyó unas cuartillas, a modo de mensaje de los Amigos de la Nueva Música. Expresó claramente las características de la música experimental e hizo resaltar el valor del acto musical que se celebraba, pues además de ser absolutamente el primero que se presentaba en España, su efectividad en un gran puesto internacional confería categoría también internacional a esa presentación.

El recital comenzó con la "Primera Sonata" de Pierre Boulez, música serial estructural, construida con un procedimiento estricto de permutaciones sonoras. Dificilísima y de complicado y brillante andamiaje sonoro, esta "Sonata" de Boulez es, a nuestro modo de ver, una pieza maestra y ejemplar en el sistema experimental.

Siguió el "Klarierstück XI" de Stockhausen. En ella, Stockhausen no está aún del todo entrado en la música experi-

mental, sino que adopta una posición intermedia entre ésta y la serial.

"Piano Music", de Marchetti, y "Milán Piano 1959" eran las grandes atracciones del programa. En esas dos obras no se contempla otra cosa que música pura, sonido puro. Si Hidalgo revela su magnífica maestría en la obtención de sonidos siempre diferentes, utilizando todos los procedimientos utilizables, Marchetti hace una brillante demostración de acordes de una fantástica vibración. Ya he dicho que ambos autores fueron largamente y calurosamente aplaudidos.

Fue, en suma, un gran éxito del que podemos, con justicia, enorgullecarnos.

D. L. B.

Nuestras Corporaciones

ESTA TARDE SE REUNE LA

El papel

vale más

El sueño de una noche de verano

El verano es propicio a la somnolencia. Además, en cuanto el tiempo calienta un poco, el descanso nocturno suele verse asaltado por pesadillas en las que el durmiente cree salir, pasear, conversar y todas esas cosas que se hacen corrientemente. Juega en tales sueños gran papel el hábito adquirido: el pintor soñará con sus pinturas, el cocinero con sus cocinas, el abogado con sus pleitos y el periodista con sus informaciones. Pero, claro está: ya dijo Calderón, por boca de Segismundo, que "los sueños, sueños son".

Seguramente es uno de esos sueños veraniegos el que ha tenido un amigo mío, a quien aprecio mucho. El hombre, que descansaba placidamente, soñó que se levantaba a las tres de la mañana y se iba al Puerto. Había allí un barco inglés y ¡cosa rara! a esas horas bien altas de la madrugada se topó con un grupo de mujeres que, en lugar de hablar inglés, hablaban andaluz. ¿Qué pasaba allí? Mi amigo supo, vaya usted a saber como, que aquello era la tropa coreográfica de Antonio. ¿Y Antonio, donde estaba? La Ciudad se había acostado desde hacía largo rato: todo dormía y los establecimientos, en cumplimiento, de órdenes vigentes, estaban cerrados, por lo menos desde las dos. Sin embargo, la estrella, o "el estrellito", como usted quiera, se había ido a cenar a un restaurante fantasma, que por lo visto solamente se abría para los fantasmas. Yo sé de alguien que daría una de sus orejas por poder cenar en algún sitio después de las tres de la mañana.

Entre las particularidades de la pesadilla figura la del feroz egoísmo del artista, que se fue a cenar una paella al fantasmal restaurante y no se llevó con él a las ham-

Margot Pinter, Juan Hidalgo and Luis Benítez Inglott in a photograph published in the Canary Island press after their concert at the Teatro Pérez Galdós of Las Palmas de Gran Canaria, on 1 July 1959 [D.L.B. 1959A, Centro de Documentación, El Museo Canario, Las Palmas de Gran Canaria].

occasion to discover the new music, and I met those who are today my admired friends, Juan Hidalgo and Walter Marquetti [sic]¹²³⁹.

Table XVI shows the works performed on piano by Margot Pinter in the two concerts. The first day, only the most topical works were played: *Première sonate* (1946) by Pierre Boulez and *Klavierstück XI* (1956) by Karlheinz Stockhausen led to *Milan Piano 1959* (1959), for prepared piano, by Juan Hidalgo and *Piano-Music* (1959) by Walter Marchetti. As discussed, according to Umberto Eco, if *Klavierstück XI* was an open work then so was *Milan Piano 1959*. Juan Hidalgo defined it as follows:

The total number of sounds that during seven minutes any listener will perceive while any pianist is performing in a unique way one of the many possibilities of this open music form for piano, other objects of any kind, etcetera, conceived in Milan in 1959¹²⁴⁰.

After Pinter's concerts, the critics wrote effusive words full of high regard¹²⁴¹, in a tone that was diametrically opposite to that found in Barcelona in the same years. In first place, Hidalgo and Marchetti, both present at the events, were particularly admired by the audience and the critics:

[...] the applause was long and enthusiastic, especially in honour of Juan Hidalgo, who premiered "Milan Piano 1959", and Walter Marchetti, who presented the world premiere of "Piano Music". [...] "Piano Music", by Marchetti and "Milan Piano 1959" were the great attractions of the programme. These two works contemplate nothing other than pure music, pure sound. Hidalgo revealed his magnificent mastery in obtaining sounds that were always different, using all the procedures that could be used, while Marchetti brilliantly demonstrated chords with a fantastic vibration¹²⁴².

In general, the response to the concerts was very positive, as noted in the press: "In contrast to the opinions of some pessimists, the audience reacted favourably"¹²⁴³. Even Luis Doreste, writing for the daily newspaper *Falange: Diario de la tarde* gave his warm support to the festival's new music, and denied that this support reflected pretentious or snobby positions:

For this music, we not only have to be respectful [...] but also "learners" even if we are inept, attentive to the lesson, dreaming of a possible future of convicts, without becoming perjurers of our dominant,

¹²³⁹ "Desde Septiembre pasado en que fui al festival de música de Darmstadt, formando parte del Jurado —a ese festival donde parece darse cita toda la rebeldía de la juventud actual. Allí tuve ocasión de conocer la nueva música, así como también conocí entonces a los que hoy son mis admirados amigos, Juan Hidalgo y Walter Marquetti [sic]", PRATS DE LAPLACE 1959A.

¹²⁴⁰ "Número total de sonidos que durante siete minutos un oyente cualquiera percibirá mientras un pianista cualquiera esté realizando de forma única una de las múltiples posibilidades de esta forma musical abierta para piano, otros objetos cualesquiera, etcétera [que] concebí en Milán en 1959", MARTÍN DE ARGILA and ASTIÁRRAGA 1997, p. 28.

¹²⁴¹ D.L.B., 1959A, 1959B, DORESTE SILVA 1959A, 1959B, 1959C, CAZORLA PALENZUELA 1959.

¹²⁴² "[...] los aplausos fueron largos y nutridos, especialmente en honor de Juan Hidalgo, que estrenó 'Milán Piano 1959' y de Walter Marchetti, que presentó el estreno absoluto de 'Piano Music'. [...] 'Piano Music', de Marchetti, y 'Milan Piano 1959' eran las grandes atracciones del programa. En esas dos obras no se contempla otra cosa que música pura, sonido puro. Si Hidalgo revela su magnífica maestría en la obtención de sonidos siempre diferentes, utilizando todos los procedimientos utilizables, Marchetti hace una brillante demostración de acordes de una fantástica vibración", D.L.B. 1959B.

¹²⁴³ "Contra el parecer de algunos pesimistas, el auditorio reaccionó favorablemente". D.L.B. 1959A.

clear position and feeling; with our old and modern “gods” intact. [...] an audience that was retained and with no impatience nor “snobbishness” nor “philistinism”, nonconformist, not understanding everything entirely, but respectful even in the generous applause¹²⁴⁴.

The closest support for Hidalgo’s pieces came, of course, from the circle of Canary Island artists and *Mujeres en la Isla*, who had organised their first talk. Not without a certain degree of perplexity, they opened up to the experimental music of Hidalgo and Marchetti.

A separate paragraph is needed for what is known as experimental music, of which Margot Pinter introduced us to “Milan Piano 1959”, by Juan Hidalgo, and “Piano Music”, by Walter Marquetti [sic]. These two works constituted perhaps the most interesting part of the programme, due to their absolute originality. The quality of the sounds, unprecedented on the piano, and the long pauses whose tension grew enveloped us in a mysterious world of sound, with memories of eastern rituals. This “experimental music”, which is very well thought out, nevertheless gives us the impression of something primitive, and almost without realising it, we find ourselves listening eagerly to these strange sounds that give us the impression of discovering something unexplored that arises for the first time under Margot’s [Pinter] hands. The incorporation of the “noises” into the sound combination accentuated this primitivism even more, a trend that we can also find in other artistic forms of expression today¹²⁴⁵.

The three record-listening sessions enabled people to discover — along with works by Schoenberg, Webern, Maderna or Cage — Hidalgo’s and Marchetti’s output up to that point, on their journey from serialism to experimental music. As shown in Table XVII, the public of the Canary Islands were able to listen on magnetic tape to the Darmstadt premieres of Hidalgo (*Ukanga* and *Caurga*) and Marchetti (*Spazi II*) and all the material premiered in the concert at the Rotonda del Pellegrini of Milan in January 1959, including the pieces by Hidalgo (*Offenes Trio* and *CIU music quartet*) and those of Marchetti (*Doppio* and *Gamaçît*)¹²⁴⁶. Naturally, the performative nature of the works was lost in the recordings. However, they enabled greater attention to be paid to listening to the liberated sounds that were proposed.

¹²⁴⁴ “Para con esta música no únicamente hemos de ser respetuosos [...] sino también ‘aprendices’ aunque torpes, atentos a la lección, soñando en un posible porvenir de convictos, sin convertirnos en perjuros de nuestra posición y sentimiento dominante y rotundo; intactos nuestros ‘dioses’ antiguos y modernos. [...] público retenido y sin impaciencia, ni ‘esnobismo’ ni ‘filisteísmo’, inconforme, no captado a toda verdad, pero respetuoso hasta el aplauso generoso”, DORESTE SILVA 1959B.

¹²⁴⁵ “Párrafo aparte merece la llamada música experimental, de la que Margot Pinter nos dió a conocer ‘Milán Piano 1959’, de Juan Hidalgo, y ‘Piano Music’, de Walter Marquetti [sic]. Estas dos obras constituían quizá lo más interesante del programa, debido a su absoluta originalidad. La calidad de los sonidos, inéditos en el piano, y las largas pausas cuya tensión iba en crescendo nos envolvían en un mundo sonoro misterioso, con reminiscencias de ritos orientales. Esta ‘música experimental’, elaboradísima, nos da, sin embargo, la impresión de algo primitivo, y sin casi darnos cuenta, nos encontramos escuchando anhelantes esos extraños sonidos que nos dan la ilusión de estar descubriendo algo recóndito que surge por vez primera bajo los dedos de Margot [Pinter]. La incorporación de los ‘ruidos’ al conjunto sonoro acentúa más aún este primitivismo, tendencia que encontramos también en otras manifestaciones artísticas de nuestros días”, PRATS DE LAPLACE 1959B.

¹²⁴⁶ [Visto y oído] Quinta... 1959.

New projects in Barcelona... and in Madrid (and perhaps in Darmstadt)

In the 1960s, for various reasons, I returned to Barcelona. I had a letter of recommendation from the Canary Islands painter Manolo Millares for Joan Brossa. Walter Marchetti and I went to see Brossa, who welcomed us marvellously well, read the letter and said: "Right now I will introduce you to Joan Prats. He is the secretary of Club 49 and is the person who could help you." And we met Joan Prats, and thanks to him the first concert came about that Walter Marchetti and I gave, for two pianos, in the studio of Radio Barcelona. And from this first concert — which had a good impact among certain people, such as Casadevall [sic], Gomis and others — they proposed that the two of us organise a small festival of contemporary music and we decided to do "Música oberta"¹²⁴⁷.

This is how Juan Hidalgo explained his arrival in Barcelona at the end of 1959 and his contact with Club 49. However, there are several slightly different versions of this event¹²⁴⁸. We will try to present the existing material to form a slightly more detailed and therefore more complex explanation of the genesis of the cycle of experimental music concerts called "Música oberta" (Open Music). Manolo Millares and Joan Brossa had probably met at the private opening of the exhibition "El Paso: Canogar, Feito, Millares, Saura" under Club 49's patronage at the Sala Gaspar of Barcelona, held on 12 January 1959. We could not find the letter of introduction that Hidalgo and Marchetti mentioned. However, in the Joan Brossa Archive is an envelope from "Amigos de la Nueva Música" of the Escuela Luján Pérez that Joan Brossa postmarked Las Palmas de Gran Canaria on 21 July 1959¹²⁴⁹. In this envelope, Brossa received the concert programme for the cycle of concerts in Las Palmas, which had just ended at that time. The letter of introduction was probably written after this, but the move to Barcelona was already being prepared.

¹²⁴⁷ "Els anys seixanta, per diverses raons, vaig tornar a Barcelona. Portava una carta de recomanació del pintor canari Manolo Millares per a en Joan Brossa. En Walter Marchetti i jo vam anar a veure en Brossa, que ens va rebre meravellosament bé, va llegir la carta i va dir: 'Ara mateix us presentaré en Joan Prats. És el secretari del Club 49 i és la persona que us pot donar un cop de mà'. I vam conèixer en Joan Prats, i gràcies a ell va sorgir el primer concert que vam fer en Walter Marchetti i jo, a dos pianos, a l'estudi de Ràdio Barcelona. I a partir d'aquest primer concert —que va tenir un bon ressò entre certa gent, com ara en Casadevall [sic], en Gomis i d'altres— ens van proposar a tots dos d'organitzar un petit festival de música contemporània, i se'ns va ocorre de fer 'Música oberta'", HAC MOR and XARGAY 2004.

¹²⁴⁸ A similar text had been written previously by Walter Marchetti and Juan Hidalgo for the programme notes of their concert "Un homenatge al Club 49 de ZAJ" on 11 November 1987:

"At the end of 1958 [clearly there is a mistake with the year, which should be 1959], Walter Marchetti and Juan Hidalgo arrived in Barcelona, from Las Palmas de Gran Canaria, with a letter from Manolo Millares addressed to Joan Brossa. Joan Brossa read it, all three of us spoke and he took us immediately to meet Joan Prats in his hat shop. From this meeting, our fraternal relationship formed with all the members of Club 49. Our concert with two grand pianos and other objects signalled a collaboration that a little later became established as *Música oberta*. Today, with emotion and gratitude, we can give a small tribute to these friends who welcomed us so generously" = "A la darrera del 1958 [sic], Walter Marchetti i Juan Hidalgo arribaren, procedents de Les Palmes de Gran Canaria, a Barcelona, amb una lletra de Manolo Millares adreçada a Joan Brossa. Joan Brossa la va llegir, vam parlar tots tres i ens dugué immediatament a conèixer, a la seva capelleria, en Joan Prats. D'aquesta trobada sorgí la nostra relació fraternal amb tots els components del Club 49. Un concert nostre amb dos pianos de cua i altres objectes assenyala una col·laboració que un xic més endavant es concretà en *Música oberta*. Avui, amb emoció i agraïment, podem retre un petit homenatge a aquests amics que tan generosament ens acolliren", III Mostra Catalana... 1987, p. [17].

Other partial news in BARBER 1980, p. 204–205, CURESES 2002, p. 172–176, BARBER and PALACIOS 2009, p. 94, CURESES 2013, p. 223–225.

¹²⁴⁹ *Días de Nueva Música*, 1959. Joan Brossa Archive, Centre d'Estudis i Documentació, MACBA, Barcelona.

The contact with Brossa not only enabled Hidalgo to access Prats, but also to immediately meet composer Josep Maria Mestres Quadreny. Brossa and Mestres first began to collaborate during 1959, one with lyrics and scripts and the other with the music. This first collaboration led to the chamber opera *El ganxo* (1959) and the collection of lullabies *Tres Cançons de Bressol* (1959). In several texts, Mestres recalled the meeting with Hidalgo:

At that time, the Canary Islands composer Juan Hidalgo settled in Barcelona from Milan, where he had been a student and collaborator of John Cage, and he brought new perspectives on the music of the moment. Hidalgo and I went to see Joan Prats and proposed organising some cycles of concerts to demonstrate the new music that was emerging in Europe, without any kind of limitations while new ideas were being contributed. Joan Prats only replied: "Let's get to work!"¹²⁵⁰

Hidalgo's name began to appear in the correspondence between Josep Maria Mestres Quadreny and Luis de Pablo at the end of December 1959. We do not have all the letters, but from reading those that are available it seems that the presence of Juan Hidalgo in Barcelona was interpreted by Mestres and De Pablo as an opportunity to be able to participate in the next Internationale Ferienkurse für Neue Musik of Darmstadt in 1960, thanks to his mediation. The idea was to form a double Spanish representation: in Madrid, Luis de Pablo with pianists Pedro Espinosa and Manolo Carra, and in Barcelona, Juan Hidalgo and Josep Maria Mestres Quadreny with a musical ensemble *ad hoc* conducted by Jacques Bodmer:

How is the Darmstadt idea going? I already have my "Heterofonía" op. 9 very well advanced, although if there is not time to present it, I could take my "Progressus" op. 8 for two pianos, performed by Pedro Espinosa and Manolo Carra, both pianists who are very alike. You know that Carra has been to Darmstadt many times and knows many people there.

In this way, if you like the idea, Madrid could present as performers Pedro and Manolo — and possibly the famous tuba for my "Heterofonía" — with me as the composer, and Barcelona, Hidalgo and you, as well as Bodmer and all the other performers. Let me know if this is possible and how to do it.

Incidentally, can you give me Hidalgo's address?¹²⁵¹

¹²⁵⁰ "En aquell moment s'establí a Barcelona el compositor canari Juan Hidalgo procedent de Milà, on havia estat deixeble i col·laborador de John Cage, i aportava nous punts de vista sobre la música del moment. Hidalgo i jo vam anar a veure Joan Prats i li vam proposar de fer cicles de concerts on es mostressin les noves músiques que estaven sorgint a Europa, sense cap mena de limitació mentre aportessin idees noves. Joan Prats únicament contestà: 'Posem fil a l'agulla!'", MESTRES QUADRENY 2000, p. 54.

See also similar versions in MESTRES QUADRENY 1982, p. 380, GÄSSER 1983, p. 239, FEBRÉS 1988, p. 23, FÀBREGAS 1994, p. 32–33, PARCERISAS 2007, p. 50, CONTRERAS ZUBILLAGA 2021, p. 279–281.

¹²⁵¹ "¿Qué tal lo de Darmstadt? Yo llevo muy cuajada mi 'Heterofonía' op. 9, por más que si no diera tiempo a presentarla, podría llevarme mi 'Progressus' op. 8 para dos pianos, a cargo de Pedro Espinosa y Manolo Carra, ambos pianistas tal para cual. Ya sabes que Carra ha ido muchas veces a Darmstadt y conoce a mucha gente allí. / De esta forma, si te parece la idea, Madrid podría presentar como intérpretes a Pedro y Manolo —y eventualmente la famosa tuba para mi 'Heterofonía'— y como compositor a mí, y Barcelona, Hidalgo y tú, más Bodmer y todos los demás intérpretes. Tú me dirás si es posible esto y la forma de hacerlo. / A propósito, ¿me podrías dar las señas de Hidalgo?", Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 30 December 1959, Josep Maria Mestres Quadreny Archive, Barcelona.

As early as the start of January 1960¹²⁵², the idea had been put to Joan Prats. Prats had sought a group close to Club 49 to provide financial backing to form the ensemble of Barcelona, which would perform a concert in Barcelona with the same programme as that proposed for Darmstadt. From Barcelona, the piece chosen for the ensemble to perform was the *Comentarios a dos textos de Gerardo Diego* (1959), for soprano (or tenor), piccolo, vibraphone and double bass by Luis de Pablo, which the composer had started to adapt for the mezzo-soprano voice of Anna Ricci (1930–2001):

I think it is ideal that you have chosen the “Commentaries” op. 6. I will do an adaptation for mezzo-soprano immediately. Could you tell me, as soon as possible, what is the most comfortable range for Anna? In addition, I hope to have the material ready for the end of January [...] I think that this demanding criterion based on the patrons of the group is wonderful. That is the only way to do things¹²⁵³.

Immediately, they began to discuss the name of the group and of the cycle of concerts in Barcelona. The first name that was proposed was “Música viva” [Living music]. Luis de Pablo mentioned to Mestres: “The name ‘Música viva’ seems good to me, with the only objection that there is another centre with the same name in Munich. I do not mind the coincidence if you do not mind, but I wanted to let you know”¹²⁵⁴. Of course, he was referring to the concert series “Musica Viva” that Karl Amadeus Hartmann (1905– 1963) had organised from 1945 to introduce contemporary music to the public of Munich¹²⁵⁵. At the end of January, it had been decided that the first concert of the ensemble conducted by Bodmer should be held in April, which was closely linked to the possibility of taking it to Darmstadt: “And our Darmstadtian matter? How is the April concert going?”¹²⁵⁶.

At the same time as these conversations, Juan Hidalgo had negotiated another concert that was separate from the ensemble project and its concert in April. Joan Prats used Club 49 to organise a concert in the Sala de Audiciones auditorium of Radio Barcelona on 3 February 1960, only with music for piano by Juan Hidalgo and Walter Marchetti. This event

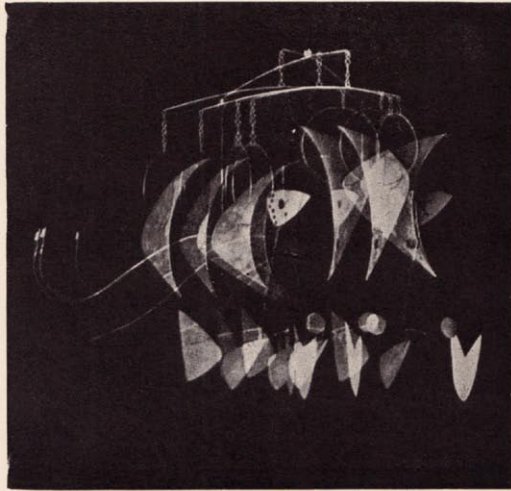
¹²⁵² This date contradicts the date of March that Josep Maria Mestres Quadreny had mentioned in some of his texts: “[...] towards the month of March, Juan Hidalgo and I went to see Joan Prats and proposed organising some cycles of concerts to demonstrate the new music that was emerging in Europe, without any kind of limitations while new ideas were being contributed. Joan Prats only replied: ‘Let’s get to work!’ [...]” = “[...] cap el mes de març Juan Hidalgo i jo va anar a veure Joan Prats i li vam proposar de fer cicles de concerts en què es mostressin les noves músiques que anaven sorgint per Europa, sense cap mena de limitació mentre aportessin idees noves. Joan Prats únicament contestà: ‘Posem fil a l’agulla!’ [...]”, MESTRES QUADRENY 1995, p. 38.

¹²⁵³ “Me parece ideal que hayáis escogido los ‘Comentarios’ op. 6. Haré una refundición para mezzo-soprano inmediatamente. ¿Podrías decirme, lo antes que te fuera posible, la extensión más cómoda para Anna? Por otra parte, confío en tener el material listo para fin de Enero [...] / Me parece de maravilla este criterio exigente sustentado en los patrocinadores de este grupo. Así es la única manera de hacer las cosas”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 5 January 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹²⁵⁴ “El nombre de ‘Música viva’ me parece bien, con el único reparo de que ya existe en Munich otro centro con igual nombre. A mí la coincidencia no me importa, si no os importa a vosotros, pero quiero advertiroslo”, Luis de Pablo to Josep Maria Mestres Quadreny, Madrid, 8 January 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹²⁵⁵ ROTHE 2008.

¹²⁵⁶ “¿Y nuestro asunto darmstadtiano? ¿Qué tal va el concierto de Abril?”, Luis de Pablo to Josep Maria Mestres Quadreny, Madrid, 22 January 1960, Josep Maria Mestres Quadreny Archive, Barcelona.



CLUB 49
DEL HOT CLUB
DE BARCELONA

8
1959-60

**AUDICION DE MUSICA
EXPERIMENTAL**

MIÉRCOLES, 3 DE FEBRERO
A LAS 10'30 NOCHE

EN

SALA AUDICIONES DE RADIO BARCELONA
CASPE, 6

Silencio como fuerza positiva

¿Sonidos? ¿Ruidos?

¿Sabemos oír?

Piano Music 1959 (1.ª versión*)	Walter Marchetti
Milan-Piano 1959	Juan Hidalgo
Piano Music 1959 (2.ª versión)	Walter Marchetti
Wuppertal Two Pianos 1959 (1.ª versión)	Juan Hidalgo
Jable 1959	Walter Marchetti
Wuppertal Two Pianos 1959 (2.ª versión)	Juan Hidalgo

Intérpretes: **HIDALGO - MARCHETTI**

* para piano preparado.

*¿Solamente técnica?..... Y ¿No
algo más?..... ¿Más allá
de toda racionalidad?*

Concert programme of the performance by Juan Hidalgo and Walter Marchetti in a special session for Club 49 on 3 February 1960 [Audición de música experimental, Sala Audiciones de Radio Barcelona, Club 49, 1959-60, 3 February 1960 [Invitation card], Josep Maria Mestres Quadreny Archive, Barcelona].

was not advertised in the press; it was just for Club 49 members. Notably, the concert programme was stark, as it broke with the graphic tradition of Club 49's invitation cards for Club 49 that had been established by Joan-Josep Tharrats since 1951. A folded piece of card had on the cover the texts about the event in sans-serif typeface. The title was clear "Audición de música experimental" [Concert of experimental music], just as Hidalgo had defended this music in his festival in Las Palmas de Gran Canaria and just as it would have been discussed with John Cage during his stay in Milan¹²⁵⁷. The two inside pages contained the programme and the following manifesto:

Silence as a positive force
 Sounds? Noises?
 Do we know how to listen?

Only technique? And nothing
 more? Beyond
 all rationality?¹²⁵⁸

On the back was a black and white photograph of a mobile by Alexander Calder. This was a double exposure photograph that showed the movement of the various parts of the *mobile*. This was not a frivolous choice: we are aware of Club 49 members' affection for Calder — Prats had one of Calder's *mobiles* in his hat shop — and it is clear that the photograph takes us back to the metaphor of Calder's *mobile* that Umberto Eco had used when he tried to define an open work¹²⁵⁹.

Indeed, what was performed in the Radio Barcelona auditorium was a concert of "open music"¹²⁶⁰. First, two pieces were performed that had been heard in Las Palmas de Gran Canaria: two versions of *Piano-Music* (1959), one of which was for prepared piano, by Walter Marchetti, and a version of *Milan Piano 1959* (1959), by Juan Hidalgo. In addition, two further pieces were premiered: *Jable* (1959) by Walter Marchetti and two versions of *Wuppertal dos Pianos* (1959)¹²⁶¹, by Juan Hidalgo, with the following indication: "for two grand pianos and sounds produced by electronic devices or any kind of sonorous objects, whereby the pianos can be situated either in front of and behind the public, or at either

¹²⁵⁷ See for example the essays by Cage "Experimental Music: Doctrine" (1955) and "Experimental Music" (1957) in CAGE 2013, p. 7–17. For a reasoned explanation from the Anglo-Saxon world of the 1960s, on the separation between Avant-garde music (Boulez, Stockhausen, Berio, Ligeti, Xenakis...) and Experimental music (Cage, Cardew, Wolff, Reich, Riley...) see the first chapter of NYMAN 1999, p. 1–30. For a reflection on this same topic from the perspective of the scene in Milan in the 1960s, see "Sperimentalismo e avanguardia" (1962) in Eco 2002, p. 239–259.

¹²⁵⁸ "Silencio como fuerza positiva / ¿Sonidos? ¿Ruidos? / ¿Sabemos oír? // ¿Solamente técnica? Y ¿No / algo más? ¿Más allá / de toda racionalidad?", *Audición de música experimental, Sala Audiciones de Radio Barcelona, 3 February 1960, Club 49, 1959-60* [Invitation card], Josep Maria Mestres Quadreny Archive, Barcelona.

¹²⁵⁹ Eco 2002, p. 163.

¹²⁶⁰ On the interest in "open music" in Spain, see MEDINA ÁLVAREZ 1996; MORO VALLINA 2012.

¹²⁶¹ At Wuppertal, Margot Pinter gave piano classes. She was married at that time to Hans Weisbach, conductor of the orchestra in that German town; this must have had some relation to the name that Hidalgo gave to the opera.

side”¹²⁶². According to Hidalgo, *Wuppertal dos Pianos* was designed “as ‘open music’ and ‘action music’; versions of these can be created using only sound (sonorous objects) or combining sounds with other kinds of non-musical ‘objects’ such as visual actions, gestures, etc.”¹²⁶³.

In short, this was a monographic concert of “open music” with no reviews published in the printed media of the city. We have only found the vague memory of composer Andrés Lewin-Richter: “I remember one in particular that was held at Radio Barcelona with Hidalgo and Marchetti. And, for example, this was a shocking concert because there were no instruments, obviously, it was all objects and with this the music was made”¹²⁶⁴. If we consider that the first concert of the Ciclo de Música de Cámara [Chamber Music Cycle] organised by Club 49 and Juventudes Musicales had taken place on 1 February, only two days earlier, the clash of musical sensibilities must have been enormous for Club 49 members. The open music concert was recorded by Ricard Gomis. As we will see later on, Ricard Gomis was one of the people who were most involved in the development of “Música oberta”, and this recording is kept in the Biblioteca de Catalunya¹²⁶⁵.

On 23 March 1960, Juan Hidalgo was invited by Club 49 to provide commentary for a record-listening session on the music of Italian composer Luigi Nono (1924–1990). Hidalgo selected three works: *Incontri* (1955) and two of Nono’s anti-fascist works, *Il canto sospeso* (1956) and *Composizione per orchestra n. 2: Diario polacco ’58* (1959). Nono wrote about *Il canto sospeso* that:

The message of those letters of people condemned to death is carved in my heart as it is in the hearts of all those who see in these letters documents of love, of conscious choice and responsibility toward life, and as an example of the spirit of sacrifice and resistance against Nazism, that monster of irrationalism, which attempted to destroy reason¹²⁶⁶.

Composizione per orchestra n. 2: Diario polacco ’58 is an instrumental piece that was inspired by Nono’s first visit to communist Poland in 1958. The music evokes three successive factors that had an impact on the spirit of the composer: the rebellion in the Warsaw ghetto, his visit to Auschwitz-Birkenau, the beauty of the city of Kraków, and enthusiasm for the new Poland reconstructed after the war.

¹²⁶² HIDALGO 1997, p. 362.

¹²⁶³ *Ibidem*, p. 362.

¹²⁶⁴ “Yo recuerdo uno en particular que se hizo en Radio Barcelona con Hidalgo y Marchetti. Y, por ejemplo, éste fue un concierto escandaloso porque no había instrumentos, evidentemente, todo eran objetos y con esto se hacía música”, MARTÍN-NIEVA 2012, p. 5.

¹²⁶⁵ 1er Concierto música actual Radio Barcelona, BOG-240, 05_DG Hospitalet, Ricard Gomis-Inés Bertrand Archives, Biblioteca de Catalunya, Barcelona, https://explora.bnc.cat/permalink/34CSUC_BC/4cjk8/alma991013511089706717. Concierto en la sala Radio Barcelona calle Caspe, BOG-222, BOG-435, 05_DG Hospitalet, Ricard Gomis-Inés Bertrand Archives, Biblioteca de Catalunya, Barcelona, https://explora.bnc.cat/permalink/34CSUC_BC/4cjk8/alma991013318769706717

¹²⁶⁶ NONO 2018, p. 177.

NONO

CLUB 49
DEL HOT CLUB
DE BARCELONA

15
1959-60

AUDICIO DE **INCONTRI**

Canto Sospeso

DIARIO POLACCO Composició n° 2 per
orquestra de
LUIGI NONO

Presentat per **Juan Hidalgo**

Dimecres, 23 de març de 1960, a les 10'30 nit.
Sala Aixelà, Rambla Catalunya 13.

Record-listening session with works by Luigi Nono and commentary by Juan Hidalgo, for Club 49 [*Nono, audició de Incontri...*, Sala Aixelà, Club 49 del Hot Club de Barcelona, 23 March 1960, Fundació Tàpies Archive, Barcelona].

In the discreet atmosphere of the basement of the Sala Aixelà of Barcelona where Club 49 met on Wednesdays at 10.30 p.m., Juan Hidalgo, presenting the most politicised Nono, stirred up the memories of more than one member, whether it was regarding the imprisonment of Joan Prats at the end of the Spanish Civil War or remembering the absence of writer Francesc Vicens (1927–2018), another regular of Club 49, who was detained and tortured for belonging to a communist cell, and at that time lived clandestinely in Paris with a false passport¹²⁶⁷.

We do not know what conversations took place between Juan Hidalgo and Josep Maria Mestres Quadreny. As we have explained, Hidalgo had arrived with his suitcase full of tapes and we imagine that Mestres was eager to discover the latest innovations that Hidalgo had brought with him. We can also assume that Cage was talked about by both of them¹²⁶⁸. In one of the texts from his memoirs Mestres Quadreny recalled:

When, Cage returned to the USA at the end of 1959, Hidalgo returned to Barcelona, and it was then that I met him and heard him talk for the first time about John Cage. His ideas were quite stimulating because they represented a real flow of liberation. Musical composition in the past had accumulated many principles that were considered unmovable which Cage questioned systematically, one by one, in each of his works, and finally he had introduced chance as a principle of construction in the conception and composition of music. He had become interested in Zen Buddhism [...] Cage's scores were striking for their visual appearance, which was often so far from the traditional system of notation that it was difficult to recognise them as such. Cage's proposals hit me hard and it is very possible that, one way or another, perhaps unconsciously, they influenced my own thinking, but I have never given up control of the work, rather in contrast I have written it with precision [...]¹²⁶⁹

It was no coincidence that, on 21 February 1960, Josep Maria Mestres Quadreny presented and gave the commentary for a record-listening session in the premises of Juventudes Musicales of Barcelona entitled "Sesión de Música experimental" [Session of Experimental Music]. This was a session to listen to none other than the entire concert of the Rotonda del Pellegrini in Milan from the previous year. We do not know why the session was not presented by Hidalgo himself, perhaps because he was not a member of Juventudes Musicales (see Table XIII). In any case, the audience listened to Cage, Feldman, Rosa, Hidalgo and Marchetti in their already legendary concert¹²⁷⁰.

¹²⁶⁷ GARCÍA FERRER and MARTÍ ROM 2003, p. 48–120.

¹²⁶⁸ On the impact of John Cage's music in Spain, see BARBER 2008, PARDO 2019, MARTÍN-NIEVA 2019b.

¹²⁶⁹ "Quan, a finals del 1959, Cage retornà als EUA, Hidalgo ho va fer a Barcelona, i fou llavors que el vaig conèixer i vaig sentir a parlar per primer cop de John Cage. Les seves idees eren força estimulants perquè significaven un autèntic flux d'alliberament. La composició musical del passat havia acumulat un munt de principis considerats inamovibles que Cage qüestionava sistemàticament, un a un, en cada una de les seves obres, i finalment havia introduït l'atzar com a principi constructiu en la concepció i la composició de la música. S'havia interessat pel budisme zen [...] Les partitures de Cage cridaven l'atenció pel seu aspecte visual, que sovint s'allunyava tant del sistema tradicional de notació que difícilment es podien identificar com a tals. Els plantejaments de Cage em van colpir força i és molt possible que d'una manera o altra, potser de manera inconscient, influïssin en el meu propi pensament, però no he renunciat mai al control de l'obra, sinó que ben al contrari la deixo escrita amb precisió [...]", MESTRES QUADRENY 2007, p. 165.

¹²⁷⁰ Calendario de actividades... 1960, p. [7].

Meanwhile, the name of the group/cycle was taking shape. At the start of February, the name “Música oberta” (Open Music) was mentioned in a letter from Luis de Pablo:

Regarding the name of the group, personally I prefer that of “Música abierta”. I think it is more enigmatic and stimulating, don't you think? Moreover, the “Présence de la Musique Contemporaine” already exists. [...] I have written to Hidalgo to get in contact with him and ask him for works¹²⁷¹.

Some other names were still being considered that did not catch on, as this comment by Luis de Pablo shows: “Regarding the name, I think ‘Grupo OC’ is very good. I will go when the first concert is held, as I am greatly interested in being there. [...] Hidalgo still has not come, although I am expecting him soon”¹²⁷².

On another level, we should question why Luis de Pablo insisted on welcoming Juan Hidalgo to Madrid? Finally, the meeting was held between the end of March and the start of April 1960:

I was with Hidalgo, as you know, and we were making plans without running any numbers on the cost. Concerts, magazines, equipment, courses, contacts abroad and everything else imaginable was outlined to be completed one by one. We will keep you updated. [...]

I am really looking forward to seeing you again. I am very excited to meet and talk about everything under the sun, to focus our activities on a specific objective — or series of objectives¹²⁷³.

We do not have all the data, but it is clear that an alliance between Juan Hidalgo, Josep Maria Mestres Quadreny and Luis de Pablo was being planned to promote new music together in Barcelona and Madrid.

There was also hope of winning over Darmstadt. In February, Juan Hidalgo had written two consecutive letters to Wolfgang Steinecke (1910–1961), the director of the Ferienkurse. In the first, he offered the participation of the musical ensemble conducted by Jacques Bodmer in the 1960 summer courses at Darmstadt:

[...] I would like to propose to you for the next Ferienkurse the presentation in Germany of a “group” of young avant-garde Spanish composers that I have created here with the financial support of notable figures.

We will play our first concert in this city at the end of April. Our conductor will be Jaime Bodmer; he

¹²⁷¹ “Respecto al nombre del grupo, yo, personalmente, prefiero el de ‘Música abierta’. Me parece más enigmático y estimulante, ¿no crees? Además, por otra parte, ya está la ‘Présence de la Musique Contemporaine’ [...] Le he escrito a Hidalgo para ponerme en contacto con él y pedirle obras”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 6 February 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

Luis de Pablo is referring to the collection of records dedicated to contemporary music of the French record label Véga.

¹²⁷² “Respecto al nombre, me parece muy bien el “Grupo OC”. Iré cuando se celebre el 1er concierto, ya que me interesa sobremedida estar presente. [...] Hidalgo aún no ha venido, aunque le espero pronto”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 17 March 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹²⁷³ “Estuve con Hidalgo, como también sabes y estuvimos haciendo planes sin números. Conciertos, revistas, equipo, cursos, contactos con el extranjero y todo lo imaginable, quedó esbozado para ir siendo cumplimentados uno a uno. Te tendremos al corriente. [...] Tengo unas enormes ganas de saludaros de nuevo. Me hace mucha ilusión volvernos a ver y charlar de todo lo habido y por haber, para centrar nuestras actividades en torno a un objetivo —o una serie de objetivos— concretos”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 9 April 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

is an excellent conductor who was a student of Scherchen. [...] We have already created a good chamber orchestra and for this first concert there will be nine performers (all very fine) along with the conductor.

If you are interested in our concert, please let me know the financial conditions for the conductor and the musicians¹²⁷⁴.

From the second letter that Hidalgo sent to Steinecke, we know that the aim was to repeat the Barcelona concert in Madrid: “[...] as promised, I am sending the programme that our Spanish group will present in April in Barcelona and afterwards in Madrid, which would be the same as that which could be given in Darmstadt”¹²⁷⁵. The programme sent by Hidalgo was filed in Darmstadt as the *Programm der “Gruppo Spagnolo” (1960)*¹²⁷⁶.

However, the proposal was not successful, as Steinecke replied soon afterwards to Hidalgo:

Thank you very much for your letter from Barcelona and for the news about your new activities. When I received your letter, the planning for the summer courses this year, which will be held from 6 to 17 July, had already been completed so, unfortunately, I do not have the financial opportunity to invite the group you mentioned for a special programme in Darmstadt. Please keep me informed of your work so that we can explore the opportunity to work together when the time comes. Can you return to Darmstadt this year?¹²⁷⁷

However, Steinecke was curious about the Spanish Group and in a subsequent letter wrote to Hidalgo: “Please remember to send me the recordings on tape of the concert of your Spanish group. I would be very interested to consider the possibility of working together next year”¹²⁷⁸.

¹²⁷⁴ “[...] volevo proporle per il prossimo Ferienkurse la presentazione in Germania di un “gruppo” di giovani compositori spagnoli d’avanguardia che ho formato qui con l’appoggio economico di parecchie persone importanti. / Tenemmo il nostro primo concerto in questa stessa città verso la fine d’aprile. Il nostro direttore sarà Jaime Bodmer; si tratta di un ottimo direttore che fu allievo di Scherchen. [...] Abbiamo già formato una buona orchestra da camera e per questo primo concerto gli esecutori (tutti molto bravi) saranno nove ed il direttore. / Se per caso le interessasse il nostro concerto la prego mi faccia sapere le condizioni economiche per il direttore ed i musicisti”, Juan Hidalgo to [Wolfgang Steinecke], [Barcelona], 15 February 1960, IMD-A100022-200462-18, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹²⁷⁵ “[...] come le promessi le invio il programma che il nostro gruppo spagnolo presenterà il mese di aprile a Barcellona e dopo a Madrid, e che sarebbe lo stesso che si potrebbe fare a Darmstadt”, Juan Hidalgo to [Wolfgang Steinecke], [Barcelona], 28 February 1960, IMD-A100022-200462-15, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹²⁷⁶ Programm der „Gruppo Spagnolo“, 1960, IMD-A100022-200462-17, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹²⁷⁷ “Vielen Dank für Ihren Brief aus Barcelona und für die Nachrichten über Ihre neuen Aktivitäten. Als ich Ihren Brief erhielt, waren die Dispositionen für die diesjährigen Ferienkurse, die vom 6. – 17. Juli stattfinden, schon abgeschlossen, und so habe ich schon rein finanziell leider nicht mehr die Möglichkeit, die von Ihnen erwähnte Gruppe zu einem speziellen Programm nach Darmstadt einzuladen. Bitte informieren Sie mich doch weiterhin über Ihre Arbeit, damit man zu gegebener Zeit die Möglichkeiten einer Zusammenarbeit untersuchen kann. Werden Sie dieses Jahr wieder nach Darmstadt kommen können?”, Wolfgang Steinecke to Juan Hidalgo, Darmstadt, 1 March 1960, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹²⁷⁸ “Bitte denken Sie daran, dass Sie mir Tonbandaufnahmen von dem Konzert mit Ihrer Spanischen Gruppe senden. Das würde mich sehr interessieren, um die Möglichkeit für eine Zusammenarbeit in nächstes Jahr zu überlegen”, Wolfgang Steinecke to Juan Hidalgo, Darmstadt, 14 April 1960, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

The concert to present “Música oberta” (1960)

Finally, the concert was set for Wednesday 11 May 1960 in the Chapel of Santa Àgata. Club 49 had taken an unprecedented step in its way of organising events. During the entire decade of the 1950s, whenever the club had wanted to organise a public concert, they had resorted to the auditoriums of foreign culture institutes or professional associations. Now, they turned directly to the pro-Franco City Council of Barcelona to request the use of the royal gothic chapel, right in the centre of the city, which was part of the monumental complex of the Museo de Historia de la Ciudad. Given that Joan Prats had participated in the Gaudí Exhibition of 1956 in the Saló del Tinell and that the chapel was in the same palace complex, the contacts to access it had already been made.

However, these were rather complicated days in Barcelona, as they coincided with what was known as “Operación Cataluña” [Operation Catalonia]. Some months before, the director of the newspaper of the Catalan bourgeois, *La Vanguardia Española*, had seriously insulted the Catalans and unease in the city had led to a boycott of the newspaper that led to the resignation of the director¹²⁷⁹. Between 30 April and 24 May 1960, Franco and almost all the ministers of his government went to Catalonia for a busy schedule of openings and sessions that ended abruptly with the *Fets del Palau* (Events of the Palau). For the 19 May, singing of the prohibited hymn of Orfeó Català, *El Cant de la Senyera*, was being prepared to be carried out during a concert at the Palau de la Música Catalana. Several of Franco’s ministers were at the concert, including the Minister of National Education, Jesús Rubio García-Mina, from the Falangist sector.

The concert in the Chapel de Santa Àgata started badly, as at the last moment and without prior warning, the organisers found the “presence of the Minister of National Education, who appeared alongside Luis de Pablo, which irritated the people of Club 49 extremely”¹²⁸⁰. The press, which was always controlled by Franco’s regime, praised his presence: “The Minister of National Education, don Jesús Rubio, honoured the concert with his presence during the first work that was performed. It was warmly applauded by the audience”¹²⁸¹. Even though the relationship between Luis de Pablo and Josep Maria Mestres Quadreny remained cordial during the entire decade, this incident is not insignificant, as we will see later.

The concert programme started with an upbeat slogan prepared by Juan Hidalgo: “‘Open music’, active music, from the near past, today and tomorrow”¹²⁸². Jacques Bodmer

¹²⁷⁹ POBLET 2006.

¹²⁸⁰ “[...] la presència del ministre d’Educació, que aparegué de la mà de Luis de Pablo, cosa que irrità en extrem la gent del Club 49”, MESTRES 2000, p. 55.

¹²⁸¹ LLAUDER 1960d. See also GARRUT 1960, p. 149.

¹²⁸² “‘Música abierta’, música activa, del ayer próximo, del hoy y de mañana”, *Presentación de “música abierta”, Real Capilla de Santa Agueda, Club 49, 21, 1959-1960*, 11 May 1960 [concert programme], Josep Maria Mestres Quadreny Archive, Barcelona.

CONCIERTO ORGANIZADO POR
CLUB 49

21
1959 - 60

PRESENTACION
DE
"música abierta"

REAL CAPILLA DE SANTA AGUEDA: MIERCOLES 11 DE MAYO 1960 A LAS 22'30
CEDIDA POR EL EXCMO. AYUNTAMIENTO DE BARCELONA

(El acceso se efectuará por la calle de los Condes de Barcelona a través del Tinell)

Full reproduction of the eight pages of the concert programme for the opening of "Música oberta" at the Santa Àgata Chapel, organised by Club 49 on 11 May 1960 [*Presentación de "música abierta", Real Capilla de Santa Agueda, Club 49, 11 May 1960, Josep Maria Mestres Quadreny Archive, Barcelona*].

Música para siete instrumentos (1960)
flauta, piano, dos violines, viola, violoncelo y
contrabajo.

I. Larghetto - Animato
II. Moderato
III. Vivace

Joaquín Homs

Continuidades (1960)
para percusión, piano de cola, viola, violoncelo
y contrabajo.

José Cercós

Comentarios a dos textos de Gerardo Diego (1959)
para mezzo-soprano, flautín, vibráfono y
contrabajo.

I. Panorama.
II. Alegoría
(de "Manuel de Espumas")

Luis de Pablo

Cuarteto 1958
para cuarteto de cuerdas.

Juan Hidalgo

Música de Cámara n.º 1 (1960)
para flauta, percusión, piano de cola, violín y
contrabajo.

I. Metafonía
II. Monodía
III. Coral

J. M.ª Mestres Quadreny

Anna Ricci, mezzo-soprano. Salvador Gratacós, flauta y flautín. Roberto Armengol, percusión. Pedro Espinosa, piano. Manuel Calsina y Pablo Dini, violines. Mateo Valero, viola. Mario Vergé, violoncelo. Fernando Sala, contrabajo.

DIRECCION: JAIME BODMER

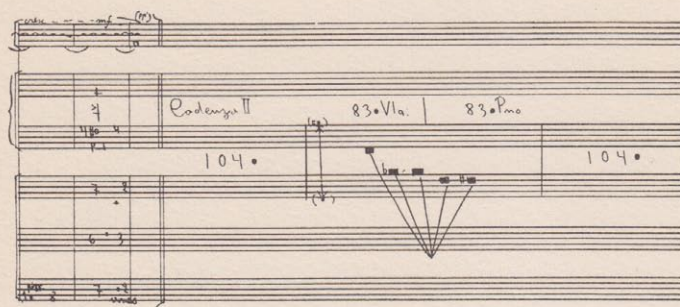
JOAQUIN HOMS nació en Barcelona en 1906. Desde el año 1922, en que terminó sus estudios de violoncelo, hasta el 1929, en que terminó la carrera de ingeniero que ejerce, practicó el piano y la composición de forma autodidacta. Desde 1931 a 1937, amplió sus estudios musicales con el compositor Roberto Gerhard, discípulo de Pedrell y de Schoenberg.

Entre sus obras figuran 20 composiciones de música de cámara, para uno a siete instrumentos, varias colecciones de piezas para piano, cinco ciclos de canciones, doce motetes, tres poemas y una Misa para coro mixto, cuatro salmos para barítono y orquesta, un concierto para piano y orquesta, Polifonía para cuerdas, Variaciones sobre un tema popular, y tres Invenciones para orquesta.

Han sido estrenadas composiciones suyas en los Festivales de la S. I. M. C. celebrados en París, Varsovia y Estocolmo.



JOSE CERCOS nació en Barcelona en 1924. Fue discípulo de piano de Juan Molinari, y estudió composición con Cristóbal Taltabull. Vivamente interesado por todas las nuevas técnicas de composición, su inquietud, en busca de un lenguaje apropiado a su temperamento, le hace recorrer sucesivamente las distintas tendencias reinantes en la actualidad, y completa su formación con estudios autodidácticos. Han sido ejecutadas obras suyas en Barcelona y en Ginebra. Tomó parte en los cursos de Gravesano, con Hermann Scherchen y Luigi Nono.



LUIS DE PABLO nació en Bilbao el 28 de enero de 1930. Empieza a estudiar música en 1938. Sus primeras composiciones datan de 1945. En 1956, logra la Mención Honorífica del premio Samuel Ros de Música de Cámara y, en 1959, el Premio Acento de composición. Sus obras principales son las Invenções para flauta y piano, el Coral Eucarístico, la Sonata para piano, el Divertimento para piano y orquesta de metal, las Invenções para Orquesta, la Pieza en forma de móvil, para piano, y "Progresus" y "Heterofonía I", para dos pianos.

Sus Invenções para flauta están grabadas por Hispavox. Han sido ejecutadas obras suyas en España, Italia, Portugal, Méjico, Alemania, Holanda, y la BBC de Londres. Figura a la cabeza de la vanguardia musical madrileña.

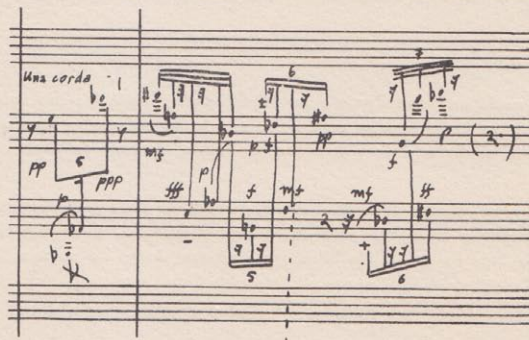


JUAN HIDALGO nació en las Palmas de Gran Canaria en 1927, cursó estudios tradicionales en Barcelona, París y Ginebra. Su definitiva formación la debe a Bruno Maderna, con quien trabaja dos años en Milán, y al compositor norteamericano John Cage.

Obras suyas han sido ejecutadas en los Festivales de Darmstadt 1957 y 58; "Ukanga" y "Caurga" respectivamente. Asimismo en los conciertos de la S. I. M. C. italiana, "Incontri Musicali" de Milán y "R. A. I." en el "Festival de Música Contemporánea" que tuvo lugar en Nápoles en 1958, en Milán (1959), en Canarias (1959), —donde organizó el festival "Días de Nueva Música"— y, últimamente, en Barcelona (1960), obras para uno y dos pianos con la colaboración del compositor italiano Walter Marchetti. Además de la "R. A. I." Radio Colonia, Radio Hamburgo y Radio Frankfurt le han acogido en sus emisiones.



JOSE MARIA MESTRES QUADRENY nació en Manresa en 1929. Hizo sus estudios musicales tradicionales en Barcelona con Cristóbal Taltabull, siendo autodidacta en cuanto a su formación actual se refiere. Entre sus obras principales podemos citar su ópera "El Ganxo", sobre texto de Joan Brossa, y los "Epitafios" para mezzo-soprano y orquesta de cámara. Sus obras han sido ejecutadas en España y en el extranjero, habiendo sido oídos recientemente en Barcelona su Sonata n.º 1 para piano, en la ejecución de Jorge Giró, y sus "Epitafios", por Anna Ricci y la Orquesta de Cámara "Solistas de Barcelona", bajo la dirección del maestro Domingo Ponsa.



JAIME BODMER ha nacido en Barcelona en 1924. Estudios musicales en Barcelona y de dirección en Suiza, con Hermann Scherchen. En 1950 funda la Orquesta de Cámara Catalana, con la cual emprende una gira por Suiza en 1952. Del 56 al 58 es asistente del director musical en Radio Zurich. Actualmente es director de la Orquesta Filarmónica de Barcelona. Ha estrenado en España numerosas obras contemporáneas, españolas y extranjeras, y dado a conocer en el extranjero españoles como Benejam, Benguerel, Gerhard, Gols, Homs, Ohana...

ANNA RICCI nació en Barcelona en 1932. Estudios vocales con la contralto Concepción Callao. Frecuentes actuaciones en el campo del Oratorio. Cultiva intensamente el Lied. Merece destacarse el éxito de su reciente presentación en el Gran Teatro del Liceo. Su gran interés por la música contemporánea le ha valido el que la mayor parte de la producción vocal de nuestros jóvenes compositores le haya sido dedicada.

SALVADOR GRATACOS nació en Barcelona en 1929. Estudios de flauta con el Maestro Juan Carceller en el Conservatorio Superior del Liceo. Una beca del Gobierno francés le permite estudiar en París con Jean-Pierre Rampal. Ganó el premio Juan Altisent en 1952 y entra a formar parte de las principales orquestas barcelonesas. Da recitales en España y en el extranjero. Recientemente, le ha sido concedida la beca Juan March, para estudiar en el extranjero.

ROBERTO ARMENGOL nació en 1934 en Barcelona. Cursó con sobresalientes los estudios de batería y timbales en el Conservatorio, al mismo tiempo que absolvía la carrera de piano, junto con la armonía y el contrapunto. Es solista de la Orquesta Municipal, de la Filarmónica y de la Sinfónica. Llamaron la atención sus actuaciones en la "Historia del Soldado", de Strawinsky, en el concierto de batería y orquesta, de Darius Milhaud, y en la Sonata para dos pianos y percusión, de Bela Bartok.

PEDRO ESPINOSA nació en Gran Canaria en 1934. Estudios musicales con Luis Prieto y presentación en Las Palmas en 1949. Estudios en Madrid con Javier Alfonso, y Premio Extraordinario en 1951. En 1952 obtiene el diploma de virtuosismo de l'Ecole Normale de París.

Ha estrenado en España numerosas obras contemporáneas: la obra pianística íntegra de Schoenberg, el primer concierto y la sonata para dos pianos y percusión de Bartok, la segunda sonata de Boulez, obras de Luis de Pablo, de Webern, Skalkotas, Berg, Dallapiccola, Fortner... En 1958 obtiene el Premio Kranichstein del Concurso Internacional de Darmstadt.

MANUEL CALSINA nació en Barcelona en 1901. Empieza sus estudios de violín en Gijón a los ocho años, y los prosigue en Madrid y Barcelona, donde fue discípulo de Munner y, para el contrapunto y la armonía, de Morera. Niño prodigio, a los doce años daba ya recitales por toda España. A los catorce era primer violín en la Orquesta Sinfónica de Barcelona. Es concertino de la Filarmónica y de la Orquesta del Conservatorio del Liceo, y profesor del Conservatorio. En 1952 actuó de solista con la Orquesta de Cámara Catalana en Suiza.

PABLO DINI nació en Pasajes en 1903. Estudios de piano, violín y composición en San Sebastián y, más tarde, en Barcelona, con Enrique Casals y Lamote de Grignon. Fundador del cuarteto Dini, con el cual actúa por toda España. Forma parte de las principales orquestas de Barcelona. Ha actuado como solista en Suiza. Ha sido siempre muy vivo su interés por la música contemporánea y se le debe, entre otras ejecuciones importantes, el estreno en España de la "Música en cuartos de tono, para violín solo" de Alois Haba.

MATEO VALERO nació en Barcelona en 1898. Estudia violín en la Escuela con Eduardo Toldrá y armonía, contrapunto y composición con Morera. Se dedica pronto e intensamente a la música de cámara y forma parte del trío Balcells, del Cuarteto Barcelona, del Cuarteto Labor Artís y de la Agrupación de Cámara de Barcelona, con la cual gana el Premio Nacional de Música de Cámara. En 1959, toma parte en los festivales de Prades. Es solista de la Orquesta Municipal, la Filarmónica y la Sinfónica.

MARIO VERGE nació en 1892. Estudia el violoncelo con Dionisio March y con Mireski en el Conservatorio de Madrid. Niño prodigio, hacía jiras por España a los trece años. Fue solista de la Orchestre de la Jetée-Promenade, en Niza, y ha actuado en los EE. UU., en Suiza, en Portugal y diversos países europeos. Forma parte del Trío Marcalver y es primer violoncelo de la Orquesta Filarmónica de Barcelona.

FERNANDO SALA ha cursado todos sus estudios en la Escuela Municipal de Barcelona. Sus maestros fueron Bassas, para el contrabajo, y Blai-Net, para el piano. Es solista de la Orquesta Municipal, de la Banda, de la Filarmónica, la Sinfónica y la Orquesta Solistas de Barcelona. Ostenta el cargo de profesor de contrabajo del Conservatorio Superior Municipal de Barcelona y es maestro del Monasterio de Montserrat.

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conducted a musical ensemble comprised of musicians from Barcelona, except Canary Island pianist Pedro Espinosa who came from Madrid on the recommendation of Luis de Pablo. The programme was as follows¹²⁸³:

Joaquim Homs, *Música per a 7 instruments* (1960) (fl, pf, 2 vn, va, vc, db)

Josep Cercós, *Continuitats* (1960) (pf, va, vc, db, perc)

Luis de Pablo, *Comentarios a dos textos de Gerardo Diego* (1959) (mez, picc, vib, db)

Juan Hidalgo, *Cuarteto 1958* (1958) (2 vn, va, vc)

Josep Maria Mestres Quadreny, *Música de cambra núm. 1* (1960) (fl, perc, pf, vn, db)

We should not consider that the works selected for the concert were those that Juan Hidalgo would have wanted to present to the public of Barcelona to demonstrate “open music”. Rather, we should recall that the programme had been designed to present the new Spanish music in Darmstadt, which is why it only included Spanish composers. In addition, the composition of the programme was chosen out of duty. The three composers who were most involved in the creation of “Música oberta” — De Pablo, Hidalgo and Mestres Quadreny — were included. However, before them and separated by a significant blank space — which could mean an interval but also the definition of a group — were the composers Joaquim Homs and Josep Cercós.

Joaquim Homs was the trusted composer throughout the entire decade of life of Club 49 and was the right-hand man of Prats, who had led the anthology of contemporary music that we have discussed, so why not programme his works? However, in truth, Homs himself was a little surprised given the group that was formed. He mentioned this to his close friend Robert Gerhard:

I'm sending you the programme of the concert to present a very dissimilar music group created by Prats, among which I have been included, despite the notable difference in age and tendency. I find that the most interesting of the young people is Pablo (from Madrid). The latest works of Mestres Quadreny are also interesting [...]¹²⁸⁴

To understand the nature of the opening concert of “Música oberta”, we briefly introduce each of the works in the programme. Although the five composers made an effort to show one of their most recent creations, not all the works reflected the concept of “open music” that Hidalgo had supported so clearly in the festival of Las Palmas. Neither was the programme representative of the type of concerts that were organised in the following years under the patronage of Club 49. In short, the event was more a crystallisation of the *Gruppo Spagnolo* than the start of what would truly be “Música oberta”.

¹²⁸³ Jacques Bodmer (cond), Anna Ricci (mez), Salvador Gratacós (fl), Pedro Espinosa (pf), Manuel Calsina (vn), Pablo Dini (vn), Mateu Valero (va), Mario Vergé (vc), Ferran Sala (db) and Robert Armengol (perc), *ibidem*.

¹²⁸⁴ “T'envio un programa del concert de presentació d'un grup de música molt dispars [sic] creat per en Prats, entre els quals m'han inclòit malgrat la diferència notable d'edat i de tendència. El més interessant dels joves trobo que és en de Pablo (madrileny). També són interessants les darreres obres d'en Mestres Quadreny [...]”, Joaquim Homs to Robert Gerhard, Barcelona, 29 July 1960, [Ribé and Homs Fornesa 2015, p. 114]

Música per a 7 instruments (1960) by Homs¹²⁸⁵ had three basic movements based on a series, which was a common structure for this composer. However, this is one of the few works in the composer's catalogue in which he tried out, in some bars, a system of allocating rhythmic values that was close to the formal interests of integral serialism, although only partially¹²⁸⁶. It would seem that the speculative effort of the mature Homs was a concession to adapt to his young, avant-garde travel companions for Darmstadt.

Second, the concert of "Música oberta" included a work by Josep Cercós, who had arrived with new ideas from a study period with orchestra conductor Hermann Scherchen (1891–1966) in Gravesano. Precisely in that period, now back in Barcelona, Cercós was very close to Mestres Quadreny. It is interesting to reread here a text remembering Cercós that was written by Mestres Quadreny in which it was shown how the two composers prepared for this concert their pieces *Continuïtats* and *Música de Cambra núm. 1*, using very similar composition methods:

When he [Cercós] returned [from Gravesano] he had new ideas to develop, centred mainly on construction based on geometric systems and proportionality. We set to work immediately on looking for a work method. In reality, Cercós and I were very different and so we soon went on separate paths, which was good for both of us. He worked following the criterion that the same law of proportionality governed from one sound the development of the entire work, in all of its levels — parts, fragments, etc. — and even the relationship of interval-duration. It was like a crystalline system that developed from a nucleus by growing, the entire crystal following some unique, defined geometric laws. In contrast, I started from a single rhythmic cell and a combination of groups of three or four sounds: the union of the cell with each one of the groups of sounds, interpreted with different degrees of proportionality, led to a kind of constellation of sounds, which were situated in the general score at points preestablished by me, as an act of composition, and they constituted the sound firmament of the work. [...] [At the concert to present "Música oberta"] Josep Cercós premiered his work *Continuïtats*, for percussion, piano, viola, violoncello and double bass. This was the first work that he presented as a result of the aforementioned research. I also premiered the *Música de Cambra núm. 1*, for flute, piano, percussion, violin and double bass. I had written some works during the study period, but it was in this one that the work methodology was perfectly defined. Both pieces were the result of an entire process of research based on some principles that we had drawn up together. It seemed very positive that, despite starting from the same theoretical base, having related instrumentation and similar dimensions, the two works were absolutely different and the personality of each one was not distorted by the rationalism of the conception of the work or the automatism of the execution¹²⁸⁷.

¹²⁸⁵ HOMS 2007, p. 238–240.

¹²⁸⁶ GARROBÉ 2015, p. 203–204, 209–211.

¹²⁸⁷ "Quan [Cercós] va tornar [de Gravesano] portava idees noves per desenvolupar, basades principalment en la construcció a partir de sistemes geomètrics i proporcionalitats. Ens vam posar a treballar immediatament en la recerca d'un mètode de treball. En realitat Cercós i jo érem molt diferents i per tant aviat ens vam desviar, la qual cosa era bona per a tots dos. Ell treballava seguint el criteri que una mateixa llei de proporcionalitat regulava a partir d'un so el desenvolupament de tota l'obra, en tots els seus nivells —parts, fragments, etc.—, fins i tot la relació interval-durada. Era com un sistema cristal·lí que a partir d'un nucli desenvolupa, per creixement, tot el cristall seguint unes lleis geomètriques úniques i definides. Jo en canvi partia d'una cèl·lula rítmica única i d'una combinatòria de grups de tres o quatre sons: la unió de la cèl·lula amb cada un dels grups de sons, llegida amb diferents graus de proporcionalitat, originava una mena de constel·lacions de sons, les quals situava a la partitura general en punts preestablerts per mi, com a acte compositiu, i constituïen el firmament sonor de l'obra. [...] [Al concert de presentació de "Música oberta"] Josep Cercós va estrenar la seva obra *Continuïtats*, per a percussió, piano, viola, violoncel i contrabaix. Aquesta era la primera obra que presentava com a resultat de la recerca abans esmentada. Jo hi vaig estrenar també la *Música de Cambra núm. 1*, per a flauta, piano, percussió, violí i contrabaix. Jo ja havia fet algunes

Mestres Quadreny had already used this method of composition with geometric, proportioned systems for *Epitafios* (1958), *Tres Cançons de Bressol* (1959) and *Música de cambra núm. 1* (1960)¹²⁸⁸, the work with which the opening concert of “Música oberta” ended.

Comentarios a dos textos de Gerardo Diego (1959) by Luis de Pablo was the third work played at the opening concert of “Música oberta”. As José Luis García del Busto explained, randomness and flexibility were some of its characteristics:

To start with, let us focus on the originality of the instrumental formation: only vocal surrounded by two instruments that are as distant physically and in timbre as the *piccolo* and the double bass, with a vibraphone (for the first time in Spanish music?) that has an important individual role as a binding sound. The voice sings, recites, expresses with a certain margin of freedom, and the reference to Schoenbergian *Sprechgesang* is inevitable: the instruments — solo, by part or together — comment, underline, nuance, in a process of exquisite sound and admirable cohesion with the verses that the voice spells out. Notably, with these *Comentarios*, Luis de Pablo started on a path in the slippery world of randomness: the notes of each part were organised flexibly within the established metric units, which represents a form of relaxation for the performers that, inevitably, has an impact that benefits the expressiveness of each performance. This nature of a “flexible” and, at the same time, controlled work, makes the presence of a conductor advisable, despite the small size of the group¹²⁸⁹.

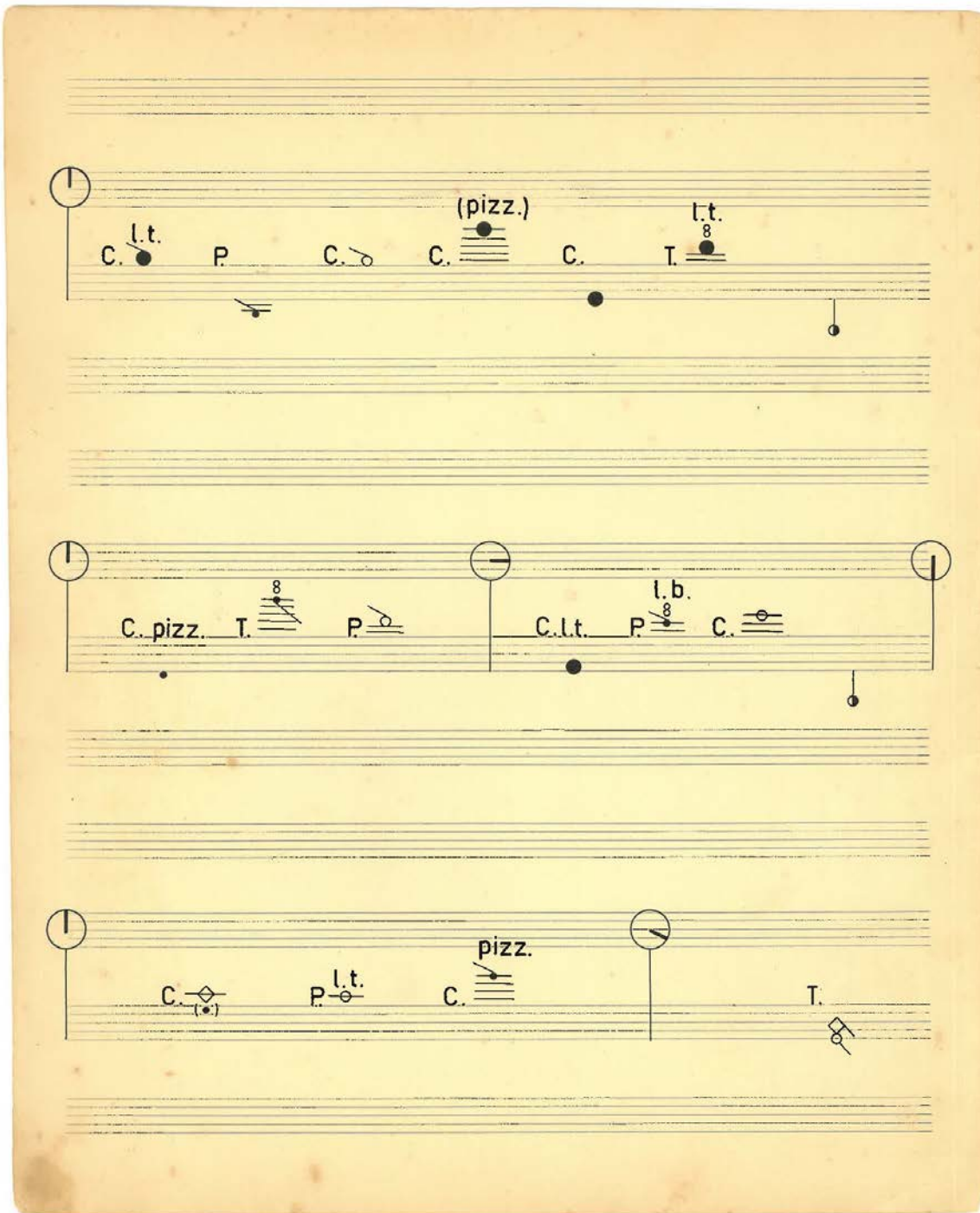
Finally, the fourth work of the opening concert of “Música oberta”, *Cuarteto 1958*, was written by Hidalgo in Milan in 1958. As we have seen, Milan at this time was full of excitement about the works of Berio, Cage and Tudor. On the quartet, Tomás Marco noted: “[...] the time is determined in seconds and on them the musical occurrences, considered as independent cells, develop graphically in a way that is quite free, without overlooking the instrumental action”¹²⁹⁰. In fact, the performers had to play with the help of a clock with a second hand or a stopwatch to be able to follow the indicated durations. In addition, Hidalgo included in the score a sign that appeared frequently and meant “noise of any value”, which gave each musician the ability to choose which type of sound to play. And when Hidalgo specified

obres durant el període de recerca, però era en aquesta que la metodologia de treball es trobava perfectament definida. Ambdues peces eren el resultat de tot un procés de recerca basat en uns principis que havíem elaborat conjuntament. Ens va semblar molt positiu que, malgrat partir d'una mateixa base teòrica, tenir una instrumentació pròxima i unes dimensions semblants, les dues obres fossin absolutament diferents i que la personalitat de cada un no quedés distorsionada pel racionalisme de la concepció de l'obra ni per l'automatisme de la realització”, MESTRES QUADRENY 1992, p. 20–21.

¹²⁸⁸ A detailed explanation of the proportional method can be found in GÄSSER 1995, p. 49–50, MESTRES QUADRENY 2000, p. 30–35.

¹²⁸⁹ “Hagamos hincapié, para empezar, en la originalidad de la formación instrumental: solo vocal arropado por dos instrumentos tan distanciados física y tímbricamente como el piccolo y el contrabajo, con un vibráfono (¿por vez primera en la música española?) con importante papel individual y como aglutinante sonoro. La voz canta, recita, expresa, con cierto margen de libertad, siendo inevitable la referencia al *sprechgesang* schönbergiano: los instrumentos —a solo, por partes o en conjunto— comentan, subrayan, matizan, en un curso de exquisita sonoridad y de admirable cohesión con los versos que la voz desgrana. Es de subrayar que, con estos *Comentarios*, Luis de Pablo inició la andadura en el resbaladizo mundo de la aleatoriedad: las notas de cada parte se organizan flexiblemente dentro de unidades métricas fijas, lo que supone una relajación para los ejecutantes que, invariablemente, repercutirá en beneficio de la expresividad de cada realización. Este carácter de obra “flexible” y, a la vez, controlada, aconseja la presencia de un director, a pesar de lo reducido del grupo”, GARCÍA DEL BUSTO 1979, p. 30–31.

¹²⁹⁰ “[...] el tiempo está determinado en segundos y sobre ellos los acontecimientos musicales, entendidos como células autónomas, se desarrollan gráficamente de manera bastante libre y sin olvidar la acción instrumental”, MARCO 1970, p. 141.



First page of sheet music for *Cuarteto 1958* (Violin Part) by Juan Hidalgo in which the instructions on duration are visible with a circle representing a seconds timer [Juan Hidalgo, *Cuarteto 1958*, Carlos Astiárraga Archive, Ayacata, Las Palmas de Gran Canaria].

which notes to play, he often required that they were struck *col legno battuto* and *col legno tratto*, to explore percussive or unusual timbres in a classical quartet. From start to finish, *Cuarteto 1958* embodied the “open work” that Eco had referred to¹²⁹¹.

How did the opening concert of “Música oberta” go? According to Mestres Quadreny, “the concert at that time was very difficult, both for the musicians and for the audience, but everyone handled it with grace, better even than could have been expected”¹²⁹². However, Mestres noted another incident: “the fit of hysteria of a critic who had to leave the room at the request of the audience”¹²⁹³. In addition, the concert¹²⁹⁴ was not reported widely in the daily newspapers. Only one review was published by Manuel R. Llauder, a music critic for the evening paper *El Noticiero Universal*, who left half-way through the concert. After listening to Josep Cercós, Llauder wrote “We could not listen to the rest of the programme, as we had to go to another event that was held at the time”¹²⁹⁵. Perhaps it was Llauder who suffered this fit of hysteria? His article, entitled, “Surprising appearance of the twelve-tone technique in the Real Capilla de Santa Agueda”, revealed his lack of understanding of the content and objectives of the concert:

The out-and-out twelve-tone technique, which seems to have become outmoded in all countries and is only maintained in minority circles that some call “select”, seeks industriously in our city to find a place to settle. From the Palau de la Música — a frame too big for the supporters of the sound movement — it moved to a much more restricted setting, the small theatre of Windsor Palace. And as this has closed, it now aims, it seems, to establish itself in the formally sacred site of the Real Capilla de Santa Agueda, no less, in our old Gothic neighbourhood. “*Audaces fortuna juvat*”... [Fortune favours the bold]¹²⁹⁶.

Other commentators transmitted a more accurate idea of the aim of “Música oberta” but did not communicate the conceptual meaning behind the expression “open music”. For example, in *Serra d’Or*, a new publication in Catalan that had emerged some months previously, Francesc Miracle referred to the event:

The founder of this music movement is Canary Island composer Juan Hidalgo, a student of Bruno Maderna and John Cage. His intention in organising this system of concerts is to offer our current

¹²⁹¹ A new performance of this work by Quartet Calders in *Barcelona ressona. Homenatge a Música oberta (1960-1970)*, <https://youtu.be/HPJ2EeXAdAQ?t=2090>.

¹²⁹² “El concert en aquell moment era molt difícil, tant per als músics com per al públic, però tothom ho encaixà molt bé, millor fins i tot del que calia esperar”, MESTRES QUADRENY 2000, p. 55.

¹²⁹³ “[...] l’atac d’histeria d’un crític que hagué d’abandonar la sala per invitació del públic”, *ibidem*, p. 55.

¹²⁹⁴ BAYO 1960A, BENET 1960C, LLAUDER 1960D, MIRACLE 1960, VALLS 1960D.

¹²⁹⁵ “No pudimos oír el resto del programa, por tener que atender a otro acto que se celebraba a la misma hora”, LLAUDER 1960D.

¹²⁹⁶ “El dodecafonismo a ultranza, que parece haber periclitado en todos los países, manteniéndose solamente en círculos minoritarios que algunos llaman ‘selectos’, busca afanosamente en nuestra ciudad un lugar donde asentarse. Del Palau de la Música —marco demasiado amplio para los incondicionales de tal movimiento sonoro— pasó a un marco mucho más restringido, el teatro de bolsillo del Windsor Palace. Y cerrado éste, pretende ahora, por lo visto, sentar sus reales nada menos que en el exsagrado recinto de la Real Capilla de Santa Agueda, en nuestro viejo barrio gótico. ‘Audaces fortuna juvat’”, *ibidem*.



The opening concert of "Música oberta" at the Santa Àgata Chapel, organised by Club 49, on 11 May 1960. Photographer: Francesc Codorniu. Always from left to right: top, Ferran Sala, Jacques Bodmer and Anna Ricci [GARCÍA DEL BUSTO 1979, p. 30], centre, Joaquim Homs, Manuel Calsina, Pablo Dini, Salvador Gratacós, Mateu Valero, Jacques Bodmer, Mario Vergé and Ferran Sala [HOMS FORNESA 2007, p. 67], bottom left, Luis de Pablo, Pedro Espinosa, Josep Maria Mestres Quadreny, Robert Armengol, Anna Ricci, Juan Hidalgo, Josep Cercós, Jacques Bodmer and Joaquim Homs [HOMS FORNESA 2007, p. 55], bottom right, Luis de Pablo, Josep Maria Mestres Quadreny, Juan Hidalgo, Josep Cercós and Joaquim Homs [MIRACLE 1960].

composers the possibility of publicly performing their works, and thus offer to the public of Barcelona the opportunity to listen to them and understand them. It is an initiative that we approve¹²⁹⁷.

On the night of the concert, the reporter from *El Noticiero Universal* asked each one of the five composers who formed part of the opening for their definition of 'music'. Hidalgo's answer was: "The performer can participate creatively in the performance of the work. There are no bars. I measure the time with a watch in hand"¹²⁹⁸. In other words, he summed up some of the characteristics of the work that he presented at the event, his *Cuarteto 1958*. However, these sound innovations from the "Música oberta" ideology did not please all the listeners. The critic Benet illustrated his article with fragments of Hidalgo's score but registered his unease: "It is impossible to comment seriously on this work. The persistent use of the string quartet exclusively as a percussion instrument seems to me more like a circus caper than a sincere contribution to the current musical moment"¹²⁹⁹. Likewise, Valls noted: "the premises on which Hidalgo's 'quartet' are based do not seem to have passed the test stage"¹³⁰⁰.

The comments published about other works in the opening programme of "Música oberta" were brief and vague. Some complained about the length of Homs's work¹³⁰¹ and other found that of Cercós too long¹³⁰². As if by magic, De Pablo came through unscathed, perhaps thanks to the magnetism of Ricci? Meanwhile, Valls tried to defend the "maturity" of the compositions of his two former companions from the Manuel de Falla Circle, Cercós and Mestres. At that time, there was no indication that the same Valls would attack "Música oberta" harshly two years later, in his book *La música española después de Manuel de Falla* (1962)¹³⁰³, probably after having attended enough concerts to convince himself that his own compositions would never fit into this "extremist"¹³⁰⁴ platform.

We will conclude this summary of the press reactions to the opening concert with the portrait of the audience sketched by Miracle:

A very diverse audience both celebrated and battled against the works premiered that evening, and the complaints had various targets: the nature of the music, the venerable setting in which it had been

¹²⁹⁷ "L'iniciador d'aquest moviment musical és el compositor canari Juan Hidalgo, deixeble de Bruno Maderna i de John Cage. La seva intenció en organitzar aquest sistema de concerts és d'oferir als nostres compositors d'ara la possibilitat d'executar públicament llurs obres, i d'oferir així mateix al públic barceloní la possibilitat d'escoltar-les i de conèixer-les. És una iniciativa que aplaudim", MIRACLE 1960.

¹²⁹⁸ "El ejecutante puede participar creativamente en la realización de la obra. No hay barras de compases. Mido el tiempo reloj en mano", BAYO 1960A.

¹²⁹⁹ "El uso persistente del cuarteto de cuerda exclusivamente como instrumento de percusión, me parece más una pirueta circense que una sincera aportación al actual momento musical", BENET 1960C.

¹³⁰⁰ "[...] las premisas en que se funda el 'Cuarteto' de Hidalgo no parecen haber pasado de estado de ensayo", VALLS 1960D.

¹³⁰¹ LLAUDER 1960D.

¹³⁰² BENET 1960C.

¹³⁰³ VALLS 1962, p. 276–287.

¹³⁰⁴ "[...] extremista", *ibidem*, p. 276.

MÚSICA OBERTA I ESPERITS TANCATS

El darrer dia 11 de maig el Club 49 va organitzar una vetllada a la Capella de Santa Agata que ha aixecat moltes discussions. Es tractava de la presentació de *Música Oberta*, amb un programa format de cinc estrenes de compositors contemporanis. *Música Oberta* és el nom que un grup de joves músics ha donat a un moviment que té per objecte la difusió



Els cinc compositors que integraven el primer programa de «Música Oberta». D'esquerra a dreta: Luis de Pablo, Josep Maria Mestres Quadreny, Juan Hidalgo, Josep Cercós i Joaquim Homs.

a Barcelona de les composicions d'avantguarda; és el moviment que correspon al *Demain Musical* de París, o als *Incontri Musicali* milanesos, i que a Barcelona encara no existia.

L'iniciador d'aquest moviment musical és el compositor canari Juan Hidalgo, deixeble de Bruno Maderna i de John Cage. La seva intenció en organitzar aquest sistema de concerts és d'oferir als nostres compositors d'ara la possibilitat d'executar públicament llurs obres, i d'oferir així mateix al públic barceloní la possibilitat d'escoltar-les i de conèixer-les. És una iniciativa que aplaudim.

En la primera sessió de *Música Oberta* foren presentades obres d'Homs, Cercós, de Pablo, Hidalgo i Mestres Quadreny. Les interpretà un petit conjunt instrumental que dirigia Jaume Bodmer, i hi intervingué també la mezzosoprano Anna Ricci. Un públic molt heterogeni va celebrar i va combatre alhora les obres estrenades aquell vespre, i les protestes van cobrir diferents objectius: el caràcter de la música, el marc venerable on havia estat executada, la poca serietat dels compositors... en contraposició amb els convençuts i els snobs que exaltaven a ultrança tots i cada un dels moments del concert.

En aquests casos la posició que sembla més adequada és la de l'espectador encuriós. És prematur de judicar obres i interpretacions com les que omplien el programa que comentem, i és exagerat d'aprovar o de censurar per sistema un estil musical que encara no hem pogut assimilar. La sola cosa important és que semblants experiments sonors es manifestin també en el nostre ambient i no solament a Colònia, a Quebec o a Copenhaguen. Per això, si res és veritablement censurable en el concert que va organitzar el Club 49 és precisament la nostra indiferència, la nostra manca d'interès, l'absència del nostre públic musical i dels nostres crítics.

F. M.

One of the few articles in defence of "Música oberta" published by Francesc Miracle in *Serra d'Or* in 1960 and entitled "Open music and closed spirits" [MIRACLE 1960].

performed, the lack of seriousness of the composers... in contrast to the supporters and the snobs who praised wholeheartedly each and every moment of the concert¹³⁰⁵.

However, Andrés Lewin, who would come into contact with “Música oberta” immediately after his return from a study period in the United States, described the regular audience of “Música oberta” as one that was exquisitely well-mannered:

We could say that, precisely, the audience was very cultivated and therefore was not surprised by anything because, after all, first as these concerts were only known about through word of mouth, the people who attended knew that anything could happen. Therefore, the surprise factor did not intervene as a negative influence, but rather as an adult person and, we could say, interested in any movement that is taking place again, listen with care, whether they like it or not, but there is no reason to boo. In sum, perhaps with some gesture the audience will laugh, but nothing more. It is merely a well-mannered movement¹³⁰⁶.

Although Lewin was not in Barcelona during the opening event of “Música oberta”, his impressions of this concert were cutting. He did not reproach the audience at all, but did berate the performers:

[...] if we go back to the first concert of Música Abierta, I do not know it from being there, but I do know it from the recording. Then the problem was not the audience but the musicians. [...] That is, they were paid but mocked the works, and therefore did whatever they wanted. So, for me there is a professional ethic that failed completely¹³⁰⁷.

The opening event of “Música oberta” was recorded with the objective explained in the concert programme: “A recording on record will follow this concert, as the main means of international dissemination”¹³⁰⁸. However, we do not have any evidence that a record was finally released¹³⁰⁹.

In addition to the few reviews published in the Barcelona press, we have a valuable testimony written by Gudrun-Marta Pilgram who had attended the concert and sent a long letter to Wolfgang Steinecke to describe it. We do not know much about Pilgram: she attended the

¹³⁰⁵ “Un públic molt heterogeni va celebrar i va combatre alhora les obres estrenades aquell vespre, i les protestes van cobrir diferents objectius: el caràcter de la música, el marc venerable on havia estat executada, la poca serietat dels compositors... en contraposició amb els convençuts i els snobs que exaltaven a ultrança tots i cada un dels moments del concert”, MIRACLE 1960.

¹³⁰⁶ MARTÍN-NIEVA 2012, p. 6.

¹³⁰⁷ *Ibidem*.

¹³⁰⁸ “Una grabación en disco seguirá a este concierto, como medio principal de divulgación internacional”, *Presentación de “música abierta”, Real Capilla de Santa Agueda, Club 49, 21, 1959-1960*, 11 May 1960 [concert programme], Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁰⁹ Fortunately, the recordings of the concert are kept in the Biblioteca de Catalunya:

Josep Maria Mestres Quadreny, *Música de Cámara #1 Mayo 1960*, 05_DG Hospitalet, BOG-232, Ricard Gomis-Inés Bertrand Archives, Biblioteca de Catalunya, Barcelona, https://explora.bnc.cat/permalink/34CSUC_BC/4cjka8/alma991013472579706717

De Pablo Hidalgo, 05_DG Hospitalet, BOP-173, Ricard Gomis-Inés Bertrand Archives, Biblioteca de Catalunya, Barcelona, https://explora.bnc.cat/permalink/34CSUC_BC/4cjka8/alma991013586419706717

Darmstadt courses in 1959 and 1960¹³¹⁰ and gave various talks at Juventudes Musicales of Barcelona. Indeed, on her return from Darmstadt in 1959 she had given two talks on the course¹³¹¹ and between 1960 and 1961 she gave four talks to read the Spanish translation that she had produced of the seminal text by Anton Webern *Der Weg zur neuen Musik* [The Path to the New Music] (1933–1934)¹³¹².

Gudrun-Marta Pilgram, who was in contact with the circle of composers of Barcelona, presumably wrote to Wolfgang Steinecke to maintain the pressure of the Spanish Group in Darmstadt. This may have been, in first place, to intervene and obtain some grants to attend the summer courses for Josep Cercós and Luis de Pablo or, in second place, to obtain an invitation in the medium term for the musical ensemble conducted by Jacques Bodmer. In any case, Pilgram started her letter with a general comment about the concert:

Meanwhile, although with a certain delay, the concert of the new group of Spanish composers has taken place. I am sending in a separate letter a programme and the translation of the only review that has been written about the concert, although other critics attended the event.

The concert as a whole was a great success, both in terms of the performance and the organisation. The place was well attended, and the audience perhaps represented the best that Barcelona has to offer. All the intellectual and artistic elite got together and showed their great interest¹³¹³.

Then, Pilgram went on to briefly describe the five works that were performed at the concert. According to her, *Música per a 7 instruments* by Joaquim Homs:

[...] is a very sensitive work, that stands out above all the others due to its maturity. The composition is clearly in the style of Schoenberg, which is in no way a negative criticism of the 54-year-old composer and student of Robert Gerhard¹³¹⁴.

In contrast, Pilgram considered that *Continuitats* by Josep Cercós:

[...] represents an inconsistent and unsuccessful composition, whose excessive length is not justified in any way by the musical occurrence, and in which the percussion parts are dealt with in quite an inappropriate way. The extremely bland tonal passages completely confuse the listener. I reproached

¹³¹⁰ Anmeldung von Gudrun-Marta Pilgram zu den Ferienkursen, 25 June 1959, IMD-A100397-201539-03; Anmeldung von Gudrun-Marta Pilgram zu den Ferienkursen, 28 May 1960, IMD-A100397-201539-02, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹³¹¹ Lectures: "Darmstadt, 1959" (The work of the Kranichstein Musical Institute in favor of the new music), Juventudes Musicales de Barcelona, 30 November 1959, 29 December 1959.

¹³¹² Lectures: "The Path to the New Music", 1933-34 (Translation and reading), Juventudes Musicales de Barcelona, 10 November 1960, 15 December 1960, 9 February 1961, 9 March 1961.

¹³¹³ "Inzwischen hat nun das Konzert der neuen Gruppe spanischer Komponisten, wenn auch mit einiger Verzögerung, stattgefunden. Ich sende Ihnen mit separater Post ein Programm und die Übersetzung der einzigen Kritik, welche über das Konzert geschrieben worden ist, obgleich auch andere Kritiker der Veranstaltung beigewohnt hatten. / Das Konzert war im Ganzen sehr gelungen, sowohl in Bezug auf Interpretation als auch auf die Organisation. Das Lokal war gut besetzt, und das Publikum stellte wohl das Beste dar, was Barcelona zu bieten hat. Die ganze geistige und künstlerische Elite gab sich ein Stelldichein und bewies sein reges Interesse", Gudrun-Marta Pilgram to Wolfgang Steinecke, Barcelona, 23 May 1960, IMD-A100041-200841-04, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹³¹⁴ "Die „Musik für Sieben Instrumente“ von Joaquín Homs (Flöte, Piano, 2 Violinen, Viola, Cello und Bass) ist ein sehr feingefühletes Werk, welches durch seine Reife unter allen anderen hervortrat. Die Komposition liegt eindeutig innerhalb Schoenberg Stil, was bei dem 54-jährigen Komponisten und Schüler Robert Gerhards durchaus keine negative Kritik sein soll", *ibidem*.

Cercós himself, who replied that he had developed his own tonality and that the bland tonality in some passages was due to the ignorance of the performers, as improvised passages had been allowed¹³¹⁵.

The *Comentarios sobre dos textos de Gerardo Diego* by Luis de Pablo was more successful, judging by Pilgram's words: "it was very successful among the public, probably due to the interaction between the vibraphone and voice. It is a very interesting and attractive composition, of an honest effort and determination"¹³¹⁶.

Paradoxically, Pilgram had more doubts about the *Cuarteto 1958* by Juan Hidalgo:

It is very difficult for me to say anything about the *Cuarteto* by Hidalgo. My very personal opinion is that technically he uses procedures without needing to do so for what he wants to express. For me there is a large gap between the poverty of the message and the complexity of the procedure. I am happy that you already know Hidalgo well, so I do not need to write anything about him at this time¹³¹⁷.

Finally, *Música de Cambra núm. 1* by Josep María Mestres Quadreny, a composer who Pilgram knew well from Juventudes Musicales, was praised above the rest of the compositions before Steinecke:

By far best of the pieces offered was the *Música de Cambra núm. 1* by José María Mestres Quadreny for flute, percussion, grand piano, violin and double bass. The path of Mestres as a composer has been slow, silent and full of obstacles and this is clearly expressed in his work. The composition is excellent crafted, very serious and self-critical. Without any doubt, *Música de Cambra núm. 1* by Mestres is the worthiest example of current Spanish music output¹³¹⁸.

Pilgram ended the letter by mentioning the atmosphere created in Barcelona by the concert: "In general, I would like to say that the music event of this first concert of 'música abierta' caused a sensation. Serial music is being discussed everywhere, even among the interested parties who could not attend the concert"¹³¹⁹.

¹³¹⁵ "Die „Continuidades“ jedoch stellen eine wenig gelungene, ungleiche Komposition dar, deren exzessive Länge durch musikalische Ereignisse durchaus nicht gerechtfertigt ist, und bei der auch die Schlagzeug-Parts ziemlich unsachgemäß behandelt sind. Überaus banale tonale Passagen bringen den Hörer völlig durcheinander. Ich machte Cercós selbst diese Vorwürfe, worauf er mir erwiderte, er habe seine eingehe Art von Tonalität entwickelt, und die banale Tonalität an einigen Stellen seien auf die Unwissenheit der Interpreten zurückzuführen, denn er habe Improvisations-Stellen eingeräumt", *ibidem*.

¹³¹⁶ "Das von Luis de Pablo präsentierte Werk „Comentarios a dos textos de Gerardo Diego“ für Mezzo-Sopran, Vibraphon, Kleine Flöte und Bass hatte beim Publikum sehr großen Erfolg, sicherlich aufgrund der Zusammenwirkung von Vibraphon und Singstimme. Es handelt sich um eine sehr interessante und attraktive Komposition, einen ehrlichen Bemühen und Streben", *ibidem*.

¹³¹⁷ "Es fällt mir sehr schwer, etwas über das *Quartett* von Hidalgo auszusagen. Meine ganz persönliche Meinung ist es, dass er technisch Verfahren adaptiert, ohne dazu durch das gezwungen zu sein, was er ausdrücken will. Für mich besteht eine weite Kluft zwischen der Dürftigkeit der Aussage und der Kompliziertheit seiner Verfahrensweise. Ich freue mich, dass Sie Hidalgo bereits gut kennen, so dass ich gerade über ihn nichts zu schreiben brauche", *ibidem*. The underlining is by Pilgram.

¹³¹⁸ "Das beste unter den gebotenen Stücken war weitaus die Kammermusik Nr. 1 von José María Mestres Quadreny für Flöte, Schlagzeug, Piano (Flügel), Violine und Bass. Der Weg Mestres als Komponist war langsam, still und voll von Hindernissen, und gerade das drückt sich in seinem Werk klar aus. Die Komposition ist ausgezeichnet durchgearbeitet, sehr ernst und selbstkritisch. Ohne Zweifel handelt es sich bei Mestres Kammermusik Nr. 1 um den würdigsten Exponenten der aktuellen musikalischen Produktion Spaniens", *ibidem*.

¹³¹⁹ "Im Allgemeinen möchte ich noch sagen, dass das musikalische Ereignis dieses ersten Konzertes der „música abierta“ große Wellen geschlagen hat. Allerorten – sogar unter Interessierten, die nicht dem Konzert beiwohnen konnten – wird über

“Música oberta” as a section of Club 49 with its own budget

Club 49 had taken on the initiative, but “Música oberta” assumed a certain degree of independence to maintain that it could have its own board that would finance a permanent musical ensemble conducted by Jacques Bodmer and a programme of annual concerts. During the previous months, Joan Prats had brought together a core group, which would continue to grow, formed of Ricard Gomis, Albert Jacas, Joan Obiols and Pere Casadevall.

Ricard Gomis Serdañons (1910–1993) was trained as an industrial engineer and directed the family’s textile companies. We briefly mentioned his friendship with Joan Prats in the first chapter of the first part of this thesis. If the passion of his brother Joaquim Gomis was photography, Ricard Gomis’s passion was music, and everything related with sound equipment. In addition, Ricard Gomis and his wife Inés Bertrand Mata, who he had married in 1944, were close friends of composer Robert Gerhard, who was in exile in the United Kingdom¹³²⁰. Ricard Gomis was a member of Club 49 from its foundation, but took a very active role in the club from the moment that “Música oberta” was created. Mestres Quadreny recalled that “I met him when I joined Club 49 to start the activities of Música oberta. Gomis support Prats strongly to carry it forward”¹³²¹.

Albert Jacas Guerra (d. 2016) was a lawyer, a close friend of painter Antoni Tàpies from the period of his studies¹³²², a collector and a member of Club 49.

Joan Obiols Vié (1918–1980) was a doctor-psychiatrist and a great lover of theatre and music. He introduced music and art into the treatment of his patients¹³²³. According to Mestres Quadreny, Obiols “came to form part of the group that organised the Música oberta cycle, of which he was a dynamic promoter. Most of the board meetings took place at his house and he also hosted the presentation of some concerts at his house [...]”¹³²⁴. Years later, he referred to his interest in “open music”: “Music has also interested me enormously and I have taken these studies for many years, figuring among those who appreciate open music, and all the artistic expressions of this branch of art”¹³²⁵.

We have already talked about Pere Casadevall in previous chapters. Although he was

serielle Musik diskutiert”, *ibidem*.

¹³²⁰ SÁNCHEZ DE ANDRÉS 2010.

¹³²¹ “Jo el vaig conèixer quan em vaig incorporar al Club 49 per iniciar les activitats de Música oberta. Gomis donà un fort suport a Prats per tirar-ho endavant”, MESTRES QUADRENY 2007, p. 125.

¹³²² TÀPIES 2003 (1977).

¹³²³ OBIOLS LLANDRICH 2019.

¹³²⁴ “[...] entrà a formar part del grup organitzador del cicle Música oberta, del qual fou un dinàmic impulsor. A casa seva es feien la majoria de reunions de la junta i també assumí la presentació d’alguns concerts a casa seva [...]”, MESTRES QUADRENY 2007, p. 122.

¹³²⁵ “También la música me ha interesado enormemente y he cursado varios años estos estudios, figurando entre los que aprecian la música abierta, así como todas las manifestaciones artísticas de esta rama del arte”, N. 1970.

better known for his passion for jazz, he was also interested in contemporary music and his participation on the board of “Música oberta” was the best evidence of his love for it.

The first “Música oberta” concert was funded privately by members of this incipient board, who were responsible for the number of invitations they wanted to make. In the settlement made in August, the total cost was estimated at 21,395 pesetas. Casadevall had promised to take charge of 44 invitations (at 75 pesetas per invitation), Jacas 9, Gomis 9 and Prats 23. However, from the incomplete information that we have¹³²⁶, we can determine that the concert had a deficit of 15,020 pesetas and that Gomis provided a further 5,000 pesetas. Added in red are the names of Joan Obiols and businessman Lluís Portabella Ràfols (1924–1994), who was also a member of Club 49.

To prepare the 1960–1961 season, which was really the first full season of “Música oberta”, Joaquim Homs was included on the governing board. Homs contacted a young industrial engineer who already knew from Bartomeu House, composer Andrés Lewin-Richter (b. 1937), so that he could handle the Civil Government permits that were required for public concerts. Lewin-Richter recalled:

[...] it was Joaquim Homs who asked me if I could take care of the administrative part of this entity, and that is how I took responsibility for all the necessary procedures to obtain the permits required to organise future concerts. At that time, I came into personal contact with Mestres, who was the artistic director of the entity. I held this position until 1962¹³²⁷.

In another interview, he recalled that “In fact, it was a real comedy, because for example, in the years that I ran *Música Abierta* — which was 1960, 61 and 62 — a lot of permits had to be requested left and right to be able to hold a concert. They stamped them and they were ready”¹³²⁸. Lewin-Richter was also responsible for collecting the fees in the early years:

Yes, there were donations, and I was in charge of collecting them, because in some way, going from house to house and person to person to get them to pay me the money, which at that time was a thousand pesetas, which was a lot, and, but they were all individuals, because they were also members of Club 49. Club 49 functioned as an entity almost without any financial support and I think that the events of Club 49 did not have any money involved, because a board was not even created. A board was needed to be able to pay the musicians of *Música oberta* because, for the first time, concerts were held with real musicians.

The creation of *Música oberta* did force us in some way to gather some money to be able to pay the musicians and, well, certain expenses that existed, but we obtained, for example, the use of the rooms for free. The first concert, which I did not attend, was in the Tinell [sic], for example, ceded by the City Council, but at that time the City Council was generous in this and ceded the rooms. The only

¹³²⁶ Concert “Música oberta” [settlement of expenses and bills], 12 August 1960, Marita Gomis Archive, Barcelona.

¹³²⁷ “[...] fue Joaquim Homs quien me pidió si podía ocuparme de la parte administrativa de esta entidad, y es así como me ocupé de todas las diligencias necesarias para obtener los permisos requeridos para hacer los futuros conciertos. Es en ese momento que entro en contacto personal con Mestres, que era el director artístico de esta entidad. Esta posición la ocupé hasta 1962”, GARCÍA FERRER and MARTÍ ROM 1997, p. 62.

¹³²⁸ “De hecho, era todo una comedia, porque por ejemplo, en los años que llevé *Música Abierta*—que fue el 1960, 61 y 62—había que pedir montones de permisos a derecha e izquierda para poder hacer un concierto. Te ponían el sello y listo”, GARCÍA KARMAN 2014, p. 23.

Sección de _____
 Orden de _____
 Capítulo mayor *Gastos Ricardo*
 Pesetas *5.675*

Concert (Musica Oberta)
9. instalaciones 675
+ 5.000
Pagat a Sr. Joan Prats 5.675

CONTABILIDAD, 12 de *Agosto* de 1960
[Signature]

inv.	3.300'00
"	675'00
"	675'00
"	<u>1.725'00</u>
	6.375'00

Dr. Obiols
Intaballa

José Ricardo *Mandas a Prats Joan*
P. 675 -
P. 5000
5675

CONCERT " MUSICA OBERTA "

D.		H.	
Musicos	15.600'00	Liquidacions:	
Piano	1.500'00	Sr. Casadevall 44 inv.	3.300'00
Copista	210'00	Sr. Jacas 9 "	675'00
Vibrafon	450'00	Sr. Gomis 9 "	675'00
Programes	2.000'00	Sr. Prats 23 "	<u>1.725'00</u>
Sobres	335'00		6.375'00
Cadires	850'00		
Transports Bodmer	75'00		
Taxis Hidalgo	150'00		
Porters	225'00		
	<u>21.395'00</u>		
	<u>6.375</u>		
	15.020		

Dr. Obiols
Intaballa

José Ricardo *Mandas a Prats Joan*
P. 675 -
P. 5000
5675

Notes on expenses by Ricardo Gomis and liquidation of the costs of the opening concert of "Música oberta", 12 August 1960 [Marita Gomis Archive, Barcelona].

thing that had to be done was the paperwork and I did the paperwork, not for this concert, but for the following concerts and afterwards the person who took over from me for the following concerts, when I left in September 1962, was Piedad Homs¹³²⁹.

Table XX shows the incomplete information that we have on the accounts of Club 49 and “Música oberta”. We can see that some Club 49 members did not participate in the double effort that “Música oberta” represented. Música oberta attracted new members who were only interested in the most current music, up to a maximum of 56 members¹³³⁰. Most of the membership base was formed of self-employed people, artists and collectors.

One of the members of Club 49, Francesc Vicens, recalled the structural change brought about in the club as a result of the arrival of “Música oberta”:

Club 49 no longer carried out art activities and with the creation of “Música oberta” it had been transformed into a group that organised musical activities. Cirici wrote that this change was caused by Prats’s rejection of the pressure that Cirici put on him to accept pop-art (Jordi Galí, Sílvia Gubern, Equipo Crónica) and, clearly, his many years as a lover of music. I cannot confirm this, but in 1967 some friends had vanished (Cuixart had settled in Palafrugell, Pomés had been absorbed by advertising and television) and two people that I did not know had appeared and were trusted friends of Prats to help him with the music activities: Josep M. Mestres Quadreny and Maria Lluïsa Borràs¹³³¹.

Towards the new 1960–1961 season of “Música oberta” in Barcelona... and in Madrid

A little before the presentation of “Música oberta”, Luis de Pablo, who had been the new president of Juventudes Musicales Españolas of Madrid since 1960, told Josep Maria Mestres Quadreny that he was negotiating with the Minister of National Education to include Mestres’s *Epitafios* in a concert in Madrid:

Finally, “Epitafios” is going to be in May in a concert of the Festival of Spanish Music, for which we are working hard on the Minister of Education so that a record is created. The fact is that this will take place at the Español, if the Minister does not backtrack, which I do not think he will¹³³².

¹³²⁹ “Sí, hubo donaciones y, precisamente, yo fui el encargado de cobrarlas, porque de alguna manera, ir de casa en casa o de personas en personas para conseguir que me dieran el dinero, en aquel entonces mil pesetas, que eran muchas, y, pero eran todos particulares, porque eran también los miembros del Club 49. El Club 49 funcionó como una entidad prácticamente sin ningún apoyo financiero y me parece que en los actos del Club 49 no había ningún dinero por en medio, porque ni siquiera se creó un patronato. Se necesitó patronato para poder pagar a los músicos de Música oberta porque por primera vez se hacían conciertos con músicos reales. / Fue el hecho de crear Música oberta que sí que obligó a que de alguna manera reuniéramos algún dinero para poder pagar a los músicos y, bueno, ciertos gastos que había, pero se consiguió, por ejemplo, las salas se conseguían gratuitamente. El primer concierto, al cual no asistí, fue en el Tinell [sic], por ejemplo, cedido por el Ayuntamiento, pero en aquel entonces el Ayuntamiento era en esto generoso y cedía las salas. Lo único que había que hacer era el papeleo y el papeleo lo hice yo, no para ese concierto pero sí para los conciertos posteriores y, después, quien me relevó para los conciertos siguientes, cuando yo me fui en septiembre del 62 fue Piedad Homs”, MARTÍN-NIEVA 2012, p. 4

¹³³⁰ Financial documents of Club 49, “Música oberta” and Conjunt Català de Música Contemporània managed by Josep Maria Guàrdia [Donation Josep Maria Mestres Quadreny], Archive, Fundació Joan Miró, Barcelona.

¹³³¹ VICENS 1995, p. 28.

¹³³² “Los ‘Epitafios’, por fin, van en Mayo, en un concierto Festival de Música Española, para el que estamos trabajando el hígado al Ministro de Educación, para que se haga disco. El hecho es que se dará en el Español, si el Ministro no se vuelve

The presence of Minister Jesús Rubio at the concert in Barcelona was not a coincidence. At the beginning of June, Luis de Pablo confirmed to Mestres the date of 14 June at the Teatro Español, with a programme comprised initially of *Epitafios* (1958) by Mestres, a still untitled piece by Albert Blancafort, *Concierto para piano y orquesta n. 1* (1958) by Manuel Castillo, *Ukanga* (1957) by Juan Hidalgo, *Invenções* (1955, rev. 1960) by Luis de Pablo and *Microformas* (1960) by Cristóbal Halffter¹³³³. Finally, the concert of the Orquesta Filarmónica de Madrid conducted by Odón Alonso was proposed, with the name of Primer Festival de Música Española Joven [First Festival of Young Spanish Music]¹³³⁴, organised by the Juventudes Musicales of Madrid with the financial support of the Ministry of National Education¹³³⁵. *Ukanga*, the first Spanish work premiered at Darmstadt, was taken off the programme for reasons that we do not know. This action did not facilitate an extensive entente, as proposed by “Música oberta”. Hidalgo himself was expecting the performance of his work. He had mentioned it in a letter to Steinecke: “At the end of the current month, ‘Ukanga’ will be performed for the first time in Spain at a concert of ‘Spanish young music’ that the Juventudes Musicales are organising in Madrid. I will send the programme as soon as possible”¹³³⁶.

Immediately afterwards was the event at Darmstadt. The Internationale Ferienkurse für Neue Musik was held from 6 to 16 July 1960. Luis de Pablo¹³³⁷ had registered in March for two courses: that of Pierre Boulez on “Die Harfe in der neuen Musik” [The harp in the new music] and that of the brothers Alfons and Aloys Kontarsky on “Klavier und Klavierduo” [Piano and piano duos]¹³³⁸. Juan Hidalgo had registered for two other courses: that of György Ligeti on “Entwicklung der elektronischen Musik” [The development of electronic music] and that of Henri Pousseur on “Formprobleme der heutigen Musik” [Problems in the current form of music]¹³³⁹.

In August, Luis de Pablo, overjoyed, told Mestres: “Darmstadt was splendid. I will send to Steinecke a copy of our tapes and he expects to receive our scores, so I will write to you

atrás, lo que no creo”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 9 April 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³³³ Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 4 June 1960, Josep Maria Mestres Quadreny Archive, Barcelona

¹³³⁴ On the Festival and its consequences, see CONTRERAS ZUBILLAGA 2021, p. 110–123.

¹³³⁵ FRANCO 1960A.

¹³³⁶ “Alla fine del mese in corso si eseguirà ‘Ukanga’ per la prima volta in Spagna in un concerto di ‘giovane musica spagnola’ che a Madrid organizzano le ‘Gioventù Musicali’. Le invierò il programma al più presto”, Juan Hidalgo to Wolfgang Steinecke. Barcelona, 15 May 1960, IMD-A100022-200462-07, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹³³⁷ From the information available in the digitalised registrations in the Archiv des Internationales Musikinstitut Darmstadt, it seems that 1960 was the first year that Luis de Pablo visited Darmstadt. See also PABLO 1960. However, MARCO 1971, p. 15, 57, GARCÍA DEL BUSTO 1979, p. 42, DE VOLDER 1998, p. 17 and GARCÍA DEL BUSTO 2009, p. 17 stated that it was 1959, and RENDUELES 2009, p. 18 indicated 1957.

¹³³⁸ Anmeldung von Luis de Pablo Costales zu den Ferienkursen, 31 March 1960, IMD-A100397-201537-13, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹³³⁹ Anmeldung von Juan Hidalgo Codormin zu den Ferienkursen, 5 June 1960, IMD-A100396-201519-15, Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

to do this all together”¹³⁴⁰. Indeed, the director of the courses Wolfgang Steinecke received the tape and the Archiv des Internationales Musikinstitut Darmstadt has the recording of the presentation concert of “Música oberta”, except for the work by Josep Cercós¹³⁴¹.

Back in Madrid, at the end of July, Juan Hidalgo started to prepare the programming of the new season. Initially, three concerts were envisioned¹³⁴²: a solo piano recital, a concert with a small group and another one with a larger musical ensemble. Hidalgo showed his enormous social capital in this letter to Mestres Quadreny. The proposed composers were highly topical, and many of them were chosen for the future contacts they could generate.

In a detailed and thorough “Who’s Who”, Hidalgo described them like this: Antonino “Nino” Titone (1934–2013) and Franco Evangelisti (1926–1980) are the “organisers of the Festival of Palermo¹³⁴³. They are therefore of utmost importance”. Gilles Tremblay (1932– 2017), “this good friend will leave next year for Canada where he will in responsible for managing a society of contemporary concerts in which he will take us into account”¹³⁴⁴. André Boucourechliev (1925–1997), the “French composer (and important critic) of Bulgarian origin [...] André is also a good friend and excellent composer and could do a lot for us in UNESCO and in other places in which he is very well established”. Jim Grimm (1928–2006) and Jacques Guyonnet (1933–2018), “Grimm as you know is the Swiss composer who along with Guyonnet directs the matter of the concerts in Geneva”¹³⁴⁵. Renato de Grandis (1927–2008) “is a critic for a magazine of Venetian art and an organiser of contemporary music concerts in Trentino”. Paolo Emilio Carapezza (b. 1937) is “a very interesting Italian composer who I already played with great success in Hofheim”. Edgardo N. Cantón (b. 1934) “this Argentinian composer is who is working at French Radiotélévision in the ‘Recherche’ group and has great influence there along with François Bayle”. Finally, he mentioned that François Bayle (b. 1932) “is writing a work for us and will give it to us in Paris when we go. Until then, patience”¹³⁴⁶.

¹³⁴⁰ “Darmstadt estuvo espléndido. Le enviaré a Steinecke copia de nuestras cintas y espera un envío de partituras nuestro, para el que ya te escribiré para hacerlo juntos todos”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 17 August 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁴¹ Joaquim Homs, Musik für 7 Instrumente, Barcelona, Spanien (Iglesia de Santa Águeda), 11 May 1960, IMD-M-16636. Luis de Pablo, *Comentarios* (für Sopran, Oktavflöte, Vibraphon und Kontrabaß), Barcelona, Spanien (Iglesia de Santa Águeda), 11 May 1960, IMD-M-16326.

Juan Hidalgo, *Quartett* für 2 Violinen, Viola und Violoncello, Barcelona, Spanien (Iglesia de Santa Águeda), 11 May 1960, IMD-M-16644.

Josep Maria Mestres Quadreny, *Kammermusik Nr.1* (für Klavier, Flöte, Schlagzeug, Violine und Kontrabaß), Barcelona, Spanien (Iglesia de Santa Águeda), 11 May 1960, IMD-M-16640.

Archiv des Internationales Musikinstitut Darmstadt, Darmstadt.

¹³⁴² Juan Hidalgo to Josep Maria Mestres Quadreny, Madrid, 29 July 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁴³ Settimane internazionali di nuova musica (1960-1968), Palermo.

¹³⁴⁴ Centre d’arts Orford, Québec.

¹³⁴⁵ Studio de Musique Contemporaine de Genève (SMC), Geneva.

¹³⁴⁶ “[...] organizadores del Festival de Palermo. Son pues de máxima importancia”; “[...] este buen amigo marchará el próximo año para el Canadá en donde quedará encargado de la dirección de una sociedad de conciertos contemporáneos en los cuales nos tendrá en cuenta”; “[...] compositor francés (e importante crítico) de origen búlgaro [...] André es también

If we look carefully at the list, we can see that it does not contain established names like Boulez, Nono, Stockhausen and Cage. Instead, the names are of the younger generation, of the same age as Hidalgo, who he had met at Darmstadt. They were young people who led initiatives to promote the dissemination of the new music. In short, taking advantage of the “Música oberta” platform, Hidalgo counted on establishing rich transnational networks in favour of the new music, which were unthinkable in the Spain of that time.

However, fifteen days later, Hidalgo wrote to Mestres again with bad news from Madrid. Juan Hidalgo, who wanted to replicate the idea of “Música oberta” in Madrid with a concert cycle that bore the same name of “Música Abierta”, was realising how hard it was to move in an environment, that of Madrid, that he did not know well enough. Given the gravity of the events that Hidalgo described to Mestres, we have preferred to transcribe without interruptions the section of the letter of 12 August 1960 that addressed this subject:

“This here is a ‘nest of vipers’ but very interesting”. When he arrived from Darmstadt, Luis de Pablo went on holiday and when he came through here, he did not even deign to ring the house. As Cercós told me that he was back and in order to organise so many things I rang him the other day and he arranged to meet me at his house the day before yesterday, Wednesday.

The first thing I gathered when I arrived in Madrid was the following. I was invited to Saura’s house¹³⁴⁷ in Cuenca and he told me that Helga Drewsen¹³⁴⁸ had said to him, very pleased, that the concerts of “música abierta” in Madrid had gone to ruin, as there had been a fight. (I suppose that the fight would be my refusal to accept “fetid” music in programmes that are called “música abierta” and my irrevocable intention to be the director of the concerts.)

When I spoke with Luis de Pablo by telephone, I told him immediately what they had told me, and I asked him if he or they were angry with me about something. Naturally, with the most well-mannered words he told me that not at all, but that there were serious problems regarding us and the concerts and that he wanted to speak to me. The meeting was arranged, and we spoke. The situation is as follows: Sr. Borrás¹³⁴⁹ who is from the Ministry of Cultural Relations¹³⁵⁰ and the lover of Helga Drewsen seems to have said to Helga that “this business of contemporary music and the musicians that

un buen amigo y excelente compositor y podrá hacer mucho por nosotros en la UNESCO y en otros sitios en los cuales él se encuentra muy bien radicado”; “Grimm como ya sabes es el compositor suizo que junto con Guyonnet dirige la cuestión de los conciertos en Ginebra”; “[...] es crítico de una revista de arte veneciana y organizador de los conciertos de música contemporánea en el Trentino”; “[...] un interesantísimo compositor italiano que toqué ya con gran éxito en Hofheim”; “[...] este compositor que es argentino es el que está trabajando en la Radio Televisión Francesa en el grupo de ‘Recherche’ y que allí dentro tiene grandes influencias junto con François Bayle”; “[...] está escribiendo una obra para nosotros y ya nos la dará en París cuando vayamos. Hasta entonces paciencia”, Juan Hidalgo to Josep Maria Mestres Quadreny. Madrid, 29 July 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁴⁷ This refers to the Spanish painter Antonio Saura (1930–1998).

¹³⁴⁸ Enrique Franco described her as follows: “Helga Drewsen, friend of music and musicians, a German lady settled in Madrid during the World War II who began by loaning her ‘spinnet’ (a rare ‘specimen’ at that time in our setting) and ended up contracting soloists, groups, orchestras and choirs to cultivate absent and at the same time necessary staves, from *The Art of Fugue* to *Ludus tonalis*, by Hindemith; from *Mikrokosmos* by Bartók to *St John Passion*, by Bach; from Telemann to the intimacy of Federico Mompou” = “Helga Drewsen, amiga de la música y los músicos, una alemana instalada en Madrid durante la guerra mundial que empezó prestando su ‘espineta’ (raro ‘espécimen’ entonces en nuestro medio) y acabó contratando solistas, agrupaciones, orquestas y coros para cultivar pentagramas ausentes, y a la vez necesarios, desde *El arte de la fuga* a *Ludus tonalis*, de Hindemith; desde el ‘microcosmos’ de Bartok a la *Pasión según san Juan*, de Bach; desde Telemann a la intimidad de Federico Mompou”, FRANCO 1979.

¹³⁴⁹ This refers to the Catalan violinist and musicologist Ramon Borràs Prim (1902–1976).

¹³⁵⁰ This refers to the Dirección General de Relaciones Culturales of the Ministerio de Asuntos Exteriores of Spain.

perform is all a thing of sexual degeneration". Naturally, he did not pardon "música abierta", so the result is that all of us would be sexual degenerates. Helga Drewsen spilled the beans to Luis de Pablo in a meeting that he had with her and gave him such a shock that I do not think he has recovered yet. The same procedure was followed with the painters in the "El Paso" group. Saura and Millares told me everything in detail.

To sum up: Luis de Pablo told me that he hoped that we were very united to defend ourselves no matter what if we were attacked from this side (to date there have only been vague rumours). I should add that Sr. Borrás is who organised "Música en Compostela" [Music in Compostela], of which you will already have news, and that Sra. Drewsen, who also with Sr. Borrás has "Cantar y Tañer" [Sing and Play]¹³⁵¹, is not very happy with the concerts of real contemporary music that we are going to do here. The ISCM¹³⁵² and its president Oscar Esplá are also involved in this. As you know from the letters that he has written to Bodmer, Esplá works in collaboration with Helga Drewsen/Borrás in "Cantar y Tañer".

As you can understand, none of this is of any importance as long as you have the money to organise the concerts and the venue. What is serious in the case of Madrid music (in my opinion, it is not serious at all), is that Luis de Pablo categorically does not want to give up the official support that naturally he could be firmly denied (?) by alleging that the Ministries and the Government of the nation cannot help sexual degenerates. Luis de Pablo kept repeating to me, "the thing is they can close all the doors to us for ever". This sounded very strange to me. What doors have been open for me (or for you) officially? What we have done, we have done exclusively with the financial and moral support of CLUB 49 and we only owe gratitude to them. So I have decided that this matter can be resolved by the Madrid composers on their own. It is a matter that is far from my ideas and does not interest me at all¹³⁵³.

¹³⁵¹ "Cantar y Tañer" (Sing and Play) was a private society in Madrid that organised concerts of early and contemporary Spanish chamber music with a large number of high-level foreign performers. Its first concert was held on 15 November 1954 with works by Johann Sebastian Bach performed by the Kölner Kammermusikvereinigung (LÓPEZ-CHAVARRI AND ANDÚJAR 1954). Its emergence coincided with the normalisation of diplomatic relations between Spain and the Federal German Republic (1952) that led to the slow gestation of the Deutsches Kulturinstitut of Madrid, opened in October 1957 (SANZ DÍAZ 2008, p. 173). According to Robles Tardío: "Werner Brüggemann, director of the IAM from its foundation until 1967, promoted the dissemination of music through the creation of an internal organ: *Cantar y tañer*, which was led by Helga Drewsen, programming director for the Iberian Peninsula, which supported and disseminated traditional, classical and contemporary music" = "Werner Brüggemann, director del IAM desde su fundación y hasta 1967, fomentó la divulgación de la música mediante la creación de un órgano interno: *Cantar y tañer*, que dirigido por Helga Drewsen, directora de programación para la Península Ibérica, apoyaba y difundía tanto la música tradicional, como la clásica y la contemporánea" (ROBLES TARDÍO 2014, p. 49). Given this context, it is not surprising to find a man like Ramon Borrás, who was trusted by the Minister of Foreign Affairs, involved in the foundation and management of the society.

¹³⁵² International Society for Contemporary Music. On the Spanish section, see CONTRERAS ZUBILLAGA 2021, p. 225–257.

¹³⁵³ "Esto aquí es un "nido de víboras", pero muy interesante". Luis de Pablo al llegar de Darmstadt se fue de vacaciones y al pasar por aquí ni se dignó telefonar a casa. Como supe por Cercós que ya estaba de vuelta y en plan de organizar tantas cosas le telefoné el otro día y me citó en su casa antes de ayer miércoles. / La primera cosa de que me entero a mi llegada a Madrid fue la siguiente. Estuve invitado en casa de Saura en Cuenca y él me dijo que Helga Drewsen le había dicho, muy contenta, que los conciertos de "música abierta" en Madrid se habían ido al carajo, pues había habido una pelea. (Supongo que la pelea sería mi negativa a aceptar músicas "fétidas" en los programas que digan "música abierta" y mi intención irrevocable de ser yo el director de los conciertos.) / Al hablar con Luis de Pablo por el teléfono le dije inmediatamente lo que me habían dicho y le pregunté si es que él o ellos estaban enfadados conmigo por algo. Naturalmente con las más amables palabras me dijo que nada en absoluto, pero que habían graves problemas respecto a nosotros y los conciertos y que quería hablarme. Se fijó la entrevista y hablamos. La cosa está como sigue: El Sr. Borrás que es del Ministerio de Relaciones Culturales y que es el amante de Helga Drewsen parece dijo a la misma Helga que "eso de la música contemporánea y los músicos que la hacían era todo una cosa de degeneración sexual [sic]". Naturalmente no perdonó a "música abierta" de donde todos nosotros resulta que seríamos degenerados sexuales. Helga Drewsen se lo largó a Luis de Pablo en una entrevista que éste tuvo con ella y le produjo un susto tan grande que creo que aún no se ha repuesto. El mismo procedimiento se siguió con los pintores del grupo "El Paso". Saura y Millares me lo contaron con todo detalle. / Resumen: Luis de Pablo me dijo que esperaba estuviésemos muy unidos para defendernos como sea si nos llegasen a atacar por este lado (hasta ahora no son sino vagos rumores). Hay que añadir que el Sr. Borrás es el que organiza "Música en Compostela", de la que ya tendrás noticias y que la Sra. Drewsen que también con el Sr. Borrás tiene "Cantar y Tañer" no se sentían muy a

We consider that several aspects can be deduced from the letter. Luis de Pablo and Juan Hidalgo did not agree on how to activate “Música Abierta” in Madrid. There were problems with the leadership and with the choice of which music to perform. Luis de Pablo, who was initially interested in the project, seemed to pull back out of caution in the mists of a campaign of rumours originating from people with positions in the Franco government and associated structures. We could classify this as homophobia, whether it was direct — Juan Hidalgo and Walter Marchetti had never hidden their sentimental attachment or their sexuality — or indirect based on the general use of the expression “sexual degenerate” that was so well known for its use during Nazism and Francoism. We do not have Josep Maria Mestres Quadreny’s answer; there is no copy of the letter in his archive. In any case, he stayed in touch with Juan Hidalgo and Luis de Pablo but prudently avoided making any references to one in front of the other.

In the same letter, Hidalgo suggested inviting Edgardo N. Cantón, from the Groupe de Recherches Musicales de l’Office de la Radiotélévision Française, to give a talk in Barcelona and in Madrid on the latest output of *musique concrète*. As was so often the case in the programming of the concerts, the idea was to take advantage of the opportunity provided by contacts. Hidalgo wrote to Mestres:

What do you think? Both in Barcelona and here and presented by “música abierta” we could give this enlightened concert and this matter would serve as a wonderful calling card for French radio. I think that the costs of the stay would be 500 pesetas in Barcelona and 500 pesetas here. Regarding Madrid, Club Ars, which funds the “música abierta” concerts, have agreed with pleasure¹³⁵⁴.

Therefore, not all the paths for presenting “Música Abierta” in Madrid were entirely closed. Who were Club Ars? We have little information. Club Ars had formed around the Galería Biosca, the contemporary art gallery founded in Madrid by Aureli Biosca (1908–1995) that was directed at that time by Juana Mordó (1899–1984), an excellent art dealer who was very interested in avant-garde music¹³⁵⁵. For example, in March 1960, Club Ars had organised

gusto con los conciertos de música contemporánea de verdad que vamos a hacer nosotros aquí. Está también en ello la SIMC y su presidente Don Oscar Esplá que como ya tú sabes por las mismas cartas que él le ha escrito a Bodmer trabaja en colaboración con Helga Drewsen/Borras en “Cantar y Tañer”. / Como tú puedes comprender todo esto no tiene ninguna importancia siempre que tú tengas el dinero para organizar los conciertos y el local. Lo grave en el caso de la música madrileña, (para mí nada lo es), es que Luis de Pablo no quiere por nada de este mundo renunciar a los apoyos oficiales que naturalmente le y les podrían ser negados rotundamente (?) alegando que los Ministerios y el Gobierno de la nación no pueden ayudar a degenerados sexuales. Luis de Pablo no cesaba de repetirme, “es que se nos pueden cerrar todas las puertas para siempre”. Esto a mí me sonaba muy raro. ¿Qué puertas han estado abiertas para mí (o para ti) oficialmente? Lo que hemos hecho lo hemos hecho exclusivamente con el apoyo económico y moral del CLUB 49 y solo a ellos debemos agradecimiento. Así que he decidido que este asunto se lo resuelvan los compositores madrileños por su cuenta. Es una cosa ajena a mis ideas y que no me interesa en absoluto”, Juan Hidalgo to Josep M. Mestres Quadreny. Madrid, 12 August 1960, Josep Maria Mestres Quadreny Archive, Barcelona. The underlining is by Hidalgo.

¹³⁵⁴ “¿Qué te parece? Tanto en Barna como aquí y presentado por “música abierta” podemos dar este concierto ilustrado y nos servirá este asunto como estupenda carta de visita para la radio francesa. He pensado que los gastos de estancia sean de 500 pts. en Barna y 500 pts., aquí. Por lo que respecta a Madrid el Club Ars que es el que financiará los conciertos de “música abierta” han aceptado ya encantados”, *ibidem*.

¹³⁵⁵ PAREJA CARNEROS 2017, p. 202.

a concert of the Cuarteto Clásico de Madrid with works for strings by Anton Webern and a presentation by Luis de Pablo¹³⁵⁶. Was Club Ars a double of Club 49?

In turn, Luis de Pablo wrote to Mestres with news in October 1960:

[...] my appointment as Music Head of Cultural Activities of s.e.u. in Madrid is now certain. [...] I am considering offering a concert to Odón, another to Bodmer, and then bringing a conductor from abroad. I will see. This also means — if it has the continuity that we hope for — that every year, works of young Spanish composers will be heard in Madrid. “Caurga” by Hidalgo, the “Sonata” for solo flute by Halffter, and some of his latest works by Cercós, etc.

The audience of this body is the best: students of all kinds, both from student residents and those resident in Madrid¹³⁵⁷.

This appointment of Luis de Pablo led to the “Tiempo y Música” [Time and Music] cycle, which offered a programme of new music concerts between 1960 and 1964¹³⁵⁸. “Tiempo y Música” was a great opportunity for new music but it was also the end of a possible “Música Abierta” in Madrid. We should consider that entering the structure of the SEU — the Francoist Sindicato Español Universitario [Spanish University Syndicate], directed at this time by Jesús Aparicio Bernal¹³⁵⁹ — was a double-edged sword. Luis de Pablo took on the position at a time when he was no longer a university student — he had finished his law degree in 1952¹³⁶⁰ — and the everyday reality had shown that SEU was unable to control the university students. At the same time, Luis de Pablo’s music could be seen to be too close to Franco’s regime just when he was beginning to be recognised internationally. Years later, he justified this decision as follows:

At that time, the University was organised through SEU (Spanish University Syndicate) [...] Part of SEU programmed cultural activities: a magazine called *Acento*, exhibitions and some concerts. At a certain point, the Communist Party — the only left-wing that existed then — began to infiltrate the cultural structures of SEU in Madrid. The ringleader of all of this was a great person and a friend, the critic José María Moreno Galván. [...] He suggested that I should enter the magazine of SEU. The head of my concert activities — who gave me the money or not — was also an infiltrator (I don’t think he was a communist), a man who is now talked about a lot: José Antonio Marina.

The fact is that we raised funds to organise some concerts in the Teatro María Guerrero of Madrid under the general name of “Tiempo y Música”. [...] These concerts took place over three or four

¹³⁵⁶ The following works by Webern were performed: *Fünf Sätze für Streichquartett* op. 5 (1909), *Sechs Bagatellen für Streichquartett* op. 9 (1911), *Streichtrio* op. 20 (1926–1927) and *Streichquartett* op. 28 (1936–1938), IGLÉSÍAS 1960.

¹³⁵⁷ “[...] es cosa segura mi nombramiento de Jefe Musical de Actividades Culturales del s.e.u. de Madrid. [...] Pienso ofrecer un concierto a Odón, otro a Bodmer y luego hacer venir a algún director extranjero. Ya veré. Esto además supone —si es que tiene la continuidad que deseamos— que todos los años se van a oír en Madrid obras de jóvenes compositores españoles. De Hidalgo va “Caurga”, de Halffter la “Sonata” de flauta sola, de Cercós alguna de sus últimas obras, etc. / El público de este organismo es el mejor: los estudiantes de todo tipo, tanto de Colegios Mayores como residentes en Madrid”, Luis de Pablo to Josep Maria Mestres Quadreny, [Madrid], 18 October 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁵⁸ A compilation of the works performed in the concerts in ÅSTRAND 2000, p. 194.

¹³⁵⁹ RUIZ CARNICER 1996, p. 327– 331.

¹³⁶⁰ MARCO 1971, p. 57.

years, until the infiltrators were discovered and [...] the cultural programming of SEU in Madrid was cancelled¹³⁶¹.

In any case, Hidalgo was aware of all the opportunities. In the same letter of August 1960 he confided in Mestres: "In addition, something will be organised with "Casa Americana", but this is just between ourselves"¹³⁶². His idea was to bring to Spain the US pianist David Tudor (1926–1996), who was on tour with the Merce Cunningham Dance Company¹³⁶³, as communicated in his letter of October:

Dear José-María: I could not write to you earlier as I had to wait until they confirmed the date in the Casa Americana of Tudor's concert.

Tudor will play here on 10 (ten) of November, which is a Thursday. In Barcelona, he will have to play the same week, that is, from Sunday 6 up to Saturday 12. Naturally, to give him a little break, it would be better to leave the 9 and the 11 free as, even if he gets the plane between Barcelona and Madrid, it is a little tiring to arrive and play.

[...] The programme will probably be dedicated to American experimental or contemporary music and he is sure to play works by Cage, Wolff, Feldman, Brown, etc.

[...] you already know that the fee cannot be less than 5 thousand and I think it would be best to give him 6,000. Where will he play? It must have a good piano¹³⁶⁴.

Finally, it was decided that Tudor would play in Barcelona on 8 November 1960 in the auditorium of the Colegio de Abogados and on 10 November in the Instituto Internacional on Calle Miguel Ángel, 8 Madrid. This was a long-established private institution that had been founded from Boston to promote US culture in Madrid. We will dedicate the last subchapter of this dissertation to describing this significant concert.

The season of "Música oberta" continued immediately with the talk by Edgardo N. Cantón on *musique concrète*. Hidalgo finalised the dates with Mestres:

¹³⁶¹ "En aquella época, la Universidad estaba estructurada a través del SEU (Sindicato Español Universitario) [...] Una parte del SEU programaba actividades culturales: una revista llamada *Acento*, exposiciones y algún concierto que otro. En cierto momento, el Partido Comunista —la única izquierda que había entonces— comenzó a infiltrarse en las estructuras culturales del SEU de Madrid. El cabecilla de todo esto era una gran persona y amigo, el crítico José María Moreno Galván. [...] Me propuso que entrase en la revista del SEU. El jefe de mis actividades concertísticas —el que me daba o no el dinero— era también un infiltrado (no creo que comunista), un hombre del que ahora se oye hablar mucho: José Antonio Marina. / El caso es que conseguimos financiación para organizar algunos conciertos en el Teatro María Guerrero de Madrid bajo la denominación genérica de "Tiempo y Música". [...] Estos conciertos se desarrollaron durante tres o cuatro años, hasta que los infiltrados fueron descubiertos y [...] se cancelaba la programación cultural del SEU en Madrid", RENDUELES 2009, p. 23–24.

¹³⁶² Juan Hidalgo to Josep M. Mestres Quadreny. Madrid, 12 August 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁶³ On the European tour of 1960, they performed on 24 September in La Fenice for the Venice Biennale, from 28-30 September in the Hebbel Theater for the Berliner Festwochen, from 2-3 October in Kammerspiele for Munich's Week of Modern Dance, on 5 October in Friedrich Wilhelm Gymnasium of Cologne and on 11 October in Brussels for Belgian Television. BEAL 2006, p. 119.

¹³⁶⁴ "Querido José-María: no he podido escribirte antes pues tenía que esperar que me confirmaran la fecha en la Casa Americana del concierto de Tudor. / Tudor tocará aquí el 10 (diez) de noviembre que es un jueves. En Barcelona tendría que tocar en esa misma semana o sea del domingo 6 en adelante hasta el sábado 12. Naturalmente para dejarle un poco de respiro es conveniente dejarle el 9 y el 11 libres pues, aunque coja el avión entre Barcelona y Madrid es un poco cansado llegar y tocar. / [...] Sin duda el programa estará dedicado a la música experimental o contemporánea americana y es seguro que tocará obras de Cage, Wolff, Feldman, Brown, etc. / [...] ya sabes que el cachet no puede ser menos de 5 mil y creo que sería conveniente darle 6.000 ¿Dónde tocará? Tiene que tener un buen piano", Juan Hidalgo to Josep Maria Mestres Quadreny, Madrid, 21 October 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

The concert in Madrid will take place on Saturday 19 November in the Galería Biosca, under the patronage of the Ars Club and of course presented by “*Música abierta*”. Cantón, who is responsible for the tapes, presentation and talk will be given 1,000 pts here. I think that we should give him the same there, as I don’t want there to be differences between this and Barcelona and above all for money. [...] The date has to be Monday 21 November. The radio has set the dates and gives Cantón no more than 5 days to carry out the listening sessions. They are paying for the travel as planned. The programme in Barcelona will also be of Club 49 – *Música abierta* like that of Tudor¹³⁶⁵.

We have not found any information to confirm whether the talk and the record-listening session by Cantón were carried out in the Club Ars of Madrid. In Barcelona, it took place in the auditorium of Radio Barcelona, the same room that had housed the first Hidalgo-Marchetti concert on 21 November 1960¹³⁶⁶.

At the start of January 1961, Juan Hidalgo signed a two-year contract with the Groupe de Recherches Musicales de l’Office de la Radiotélévision Française and settled in Paris. The “*Música Abierta*” project in Madrid ceased to exist.

In Barcelona, Mestres Quadreny prepared a concert of chamber music that was held on 5 April in the auditorium of the Colegio de Abogados with the participation of various performers¹³⁶⁷. The programme was organised into a first part of very varied music and a second part that was only of Catalan composers, as shown in Table XVIII¹³⁶⁸.

Finally, the last activity of “*Música abierta*” of the season was based on taking advantage of another unexpected opportunity. György Ligeti (1923–2006), who Luis de Pablo had met the previous summer in Darmstadt¹³⁶⁹, was invited by Fernando Ruiz Coca to carry out a cycle of six talks on electronic music in the Aula de Música of the Ateneo de Madrid that Ruiz directed, during the first fortnight of May 1961¹³⁷⁰. While Ligeti was in Madrid, Mestres Quadreny asked de Pablo for the contact and was given the address of the hotel where Ligeti was staying¹³⁷¹. Mestres got in touch with him and invited him to give the talk “*Electronic music and its problems*” in Barcelona, on the 17 May 1961, in the auditorium of Radio Barcelona.

¹³⁶⁵ “El concierto de Madrid tendrá lugar el sábado 19 de noviembre en la Galería Biosca, patrocinado por el Ars Club y naturalmente presentado por “*Música abierta*”. A Cantón que se encargará de las cintas, presentación y conferencia le darán aquí 1.000 pts. Yo creo que ahí tendremos que darle lo mismo pues no quiero que hayan diferencias entre esto y Barcelona sobre todo por dinero. [...] La fecha tiene que ser el lunes 21 de noviembre. La radio ha fijado las fechas y no da más que 5 días a Cantón para realizar las audiciones. Ellos le pagan los viajes como previsto. El programa de Barcelona también será Club 49 – *Música abierta* así mismo como el de Tudor”, Juan Hidalgo to Josep Maria Mestres Quadreny, Madrid, 21 October 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁶⁶ Only *El Noticiero Universal* printed a derisive report on the talk, *ROGLÁ* 1960.

¹³⁶⁷ Anna Ricci (mezz), Xavier Turull (vn), Salvador Gratacós (fl), Juli Panyella (cl), Joan Artal (ob), Josep Cercós (pf, only in his work), Philip Resier (pf).

¹³⁶⁸ The recording of the concert is conserved in the Biblioteca de Catalunya: [Música de Varese, Renato de Grandis, Luis de Pablo...et al], BOG-182, 05_DG Hospitalet, Ricard Gomis-Inés Bertrand Archives, Biblioteca de Catalunya, Barcelona, https://explora.bnc.cat/permalink/34CSUC_BC/4cjka8/alma991013547019706717.

¹³⁶⁹ PABLO 1987, p. 10.

¹³⁷⁰ SOPEÑA 1961.

¹³⁷¹ Luis de Pablo to Josep Maria Mestres Quadreny, Paris, 5 May 1961, Josep Maria Mestres Quadreny Archive, Barcelona.

Avant-garde in Spanje

MODERNE MUZIEK IN BARCELONA

Eerste concert van «Musica Abierta»



Jacques Bodmer, de jonge chef-dirigent van het Filharmonisch Orkest te Barcelona, dirigeerde een eerste concert van de Spaanse avant-garde-groep «Musica abierta» en schreef speciaal voor ons blad bijgaande beschouwing.



Joaquín Homs, de in 1906 in Barcelona geboren Spaanse componist en lid van de «Musica abierta».

Op initiatief van de 33-jarige componist Juan Hidalgo heeft de Spaanse avant-garde op muziekgebied zich tot een groep verenigd, die — net als de «Domaine musical» in Parijs en de «Incontri» in Milaan de nieuwste tendensen van de muziek wil propageren. De groep heet «Musica abierta» en dezer dagen heeft de groep het eerste officiële concert gegeven met vijf premières. De «Muziek voor zeven instrumenten» (fluit, piano en strijkkwintet) van Joaquín Homs (geb. 1906) was als het ware een trait d'union tussen de jongere componisten en de vaders van de nieuwe muziek: Arnold Schönberg, Alban Berg en Anton von Webern.

Joaquín Homs, wiens werken al tijdens de muziekfeesten van het Internationale Genootschap voor Moderne Muziek in Parijs, Warschau en Stockholm werden uitgevoerd, is door de invloed van Roberto Gerhard een indirecte leerling van Schönberg. Zijn stuk is in een consequente twaalftoon-techniek geschreven en in de mysterieuze blankenwereld van de «Wozzek» vond hij zijn inspiratie.

José Cereós (geb. 1925) schreef voor deze gelegenheid «Continuïtaten», een uitvoerig, kleurrijk, melodieus werk, dat rijk voorzien is van slagwerk daar waar de klanken slechts als kleuren dienen en de duur ervan als een relatieve lengte ervaren wordt. Het eigenlijke ritmische wordt daardoor haast uitgeschakeld en het geheel lijkt op een statisch, decoratief beeld, levend gemaakt

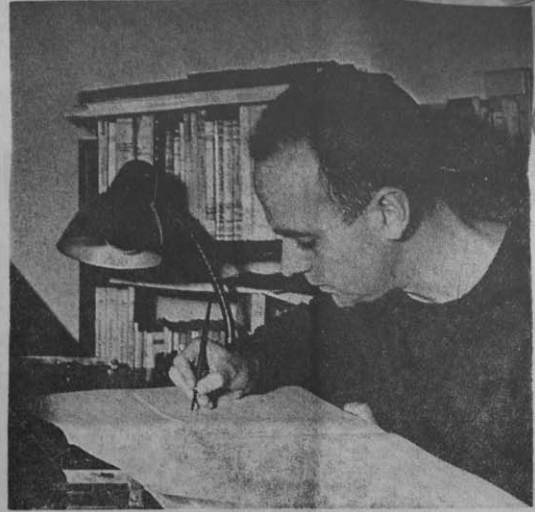
door de hier en daar optredende improvisaties van een enkele musicus of van een kleine groep musicus, improvisaties over vooraf bepaalde noten.

Luis de Pablo (geb. 1930 in Bilbao) schreef «Comentarios a dos textos de Gerardo Diego». Met slechts heel beperkte middelen (mezzosopraan, piccolo, vibrafoon en contrabas) verkreeg hij een grote veelheid aan klankrijke, agogische en vormvaste verbeeldingen, die zowel smaak als fantasie bij de componist verraden. De 30-jarige De Pablo (leider van de avant-garde uit Madrid) is — zoals de meeste jonge Spaanse componisten die geen mogelijkheid hebben in het buitenland de geheimen van de nieuwe toonaal te leren — een autodidact. Zijn composities tonen echter een zeer goede kennis van de techniek van Schönberg en Von Webern, alsook van de nieuwe verworvenheden van zijn Europese leeftijdsgenoten Boules, Stockhausen, Nono, e.a.

HEEL anders weer is het met de leider van de «Musica abierta» Juan Hidalgo, die in het buitenland gevormd is. In 1927 werd hij op de Canarische Eilanden geboren. De traditionele muziekstudies in Madrid en Barcelona bevielen hem niet en — onrustig als hij is — ging hij eerst naar de school van Nadia Boulanger te Parijs, daarna naar Bruno Maderna in Milaan en ten slotte naar John Cage uit Amerika, bij wie hij het juiste voertuig voor eigen muzikale gedachten vond. Nadat hij, onder invloed van Milaan, de ook in Darmstadt uitgevoerde «Ukanga» en «Caura» schreef, componeerde hij het «Cuarteto 53» voor strijkkwartet, waarin hij de enkele klanken een volledige zelfstandigheid heeft gegeven, om ze te bevrijden uit de band van de melodische betrekkingen. Het is een zeer verrukkelijk, rijkgekleurd en fantasievol stuk muziek geworden, waarbij de stopwatch de traditionele maat vangt. Daardoor krijgt ook iedere uitvoering een volledig nieuw gezicht.

José-María Mestres Quadreny (in 1929 in Barcelona geboren) is ook, wat de moderne compositietechniek betreft, een autodidact. Zijn «Kamerstuk no. 1» voor fluit, viool, contrabas, slagwerk en piano, is een elegant, goedklinkend, knap geschreven stuk. De titels van de afzonderlijke delen (Metafonia, Monodia, Coral) geven voldoende idee van het totaalwerk.

Voor de uitvoering bij dat eerste concert van de groep «Musica abierta» had ik de beste leden



De 30-jarige componist uit Bilbao, Luis de Pablo, leider van de avant-garde uit Madrid.

van het Filharmonisch Orkest uit Barcelona gekozen en als soliste werkte mee de mezzosopraan Anna Ricci. Het concert had plaats in de romaanse kapel Santa Agueda in Barcelona en werd door een talrijk en gedachtig publiek beluisterd. Dat publiek gaf na elk stuk welsprekend blijk van zijn interesse in de verrichtingen van deze jonge groep.

Niet alzo de kritiek die óf adviseerde zulke avonden maar niet te bezoeken óf over een «ontwikking van de kunst» schreef en betreurde dat de «serielle» muziek, die «in alle landen van de wereld aan het uitsterven is» haar laatste toevlucht in Barcelona heeft gevonden.

JACQUES BODMER
(Chef-dirigent van het Filh. Orkest van Barcelona).

One of the articles promoting «Música oberta» abroad, in this case written by Jacques Bodmer for the *Nieuwe Leidsche Courant* (Leiden, The Netherlands) on 28 May 1960. Includes photographs by Jacques Bodmer, Joaquim Homs and Luis de Pablo [Club 49, Maria Lluïsa Borràs Archive, Centre d'Estudis i Documentació, MACBA, Barcelona].

Although the possibility of participating in Darmstadt in the group “Música oberta” conducted by Jacques Bodmer had vanished, in Barcelona they had not given up. Bodmer used his contacts in Switzerland, Germany (including in the *Darmstaedter Echo*) and the Netherlands so that the main newspapers in these countries would publish a review of the opening of “Música oberta”¹³⁷² and a summary of the end of the first season¹³⁷³. Many of the columns repeated what must have been a press release, which explained that the “Música oberta” of Barcelona wanted to draw inspiration from the concerts of “Domaine Musical” of Paris and the “Incontri Musicali” of Milan.

This is the type of transnational networks that were generated over the last two years, based on the Hidalgo-Mestres-Pablo-Bodmer connections.

Tudor shows what “open music” is in Barcelona and Madrid

Let us return to David Tudor’s concert on 8 November 1960 in the auditorium of Colegio de Abogados of Barcelona, as part of the “Música oberta” programme. Naturally, Juan Hidalgo travelled from Madrid to Barcelona to accompany Tudor to his concert. There is a photograph of Josep Maria Mestres Quadreny and Juan Hidalgo welcoming or saying goodbye to David Tudor, with his case and briefcase, on the platform of the Estació de França of Barcelona.

The proposed concert was an immersion into the sounds, actions and gestures of a part of the avant-garde that would be discussed in Darmstadt. In the first part of the programme, David Tudor performed *Schlagfiguren* (1956) by Swedish composer Bo Nilsson (1937–2018), *...per una cerimonia...* (1960)¹³⁷⁴ by Walter Marchetti, *Music for Piano #2* (1959) by Toshi Ichiyanagi (1933–2022), *Aulaga* (1959) by Juan Hidalgo and, in the second part, *Five Piano Pieces for David Tudor* (1959) by Sylvano Bussotti (1931–2021), *Winter Music* (1957) and *Variations I* (1958) by John Cage. Outside of the programme, Tudor performed a work by Christian Wolff (b. 1934) whose title we do not know¹³⁷⁵.

Attendance of the concert continued to be through the invitation system. A note in *La Vanguardia Española* indicated: “The invitations can only be requested in Club 49, the entity that is the patron of this important recital”¹³⁷⁶. Club 49 tried to learn from its mistakes. Given the lack of media coverage of the introductory concert of “Música oberta”, this time they invited journalists to interview Tudor on the days prior to the concert and they hired a

¹³⁷² In chronological order: M. 1960, J-R, 1960, F.A.Z. 1960, -ER 1960, R. 1960, BODMER 1960. Maria Lluïsa Borràs Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

¹³⁷³ In chronological order: Offene Musik : Neue... 1961, MESTRES QUADRENY 1961, NY 1961, WAZ, 1961. Maria Lluïsa Borràs Archive, Centre d’Estudis i Documentació, MACBA, Barcelona.

¹³⁷⁴ Musical and choreographical action for any number of dancers and instruments (graphic score), DIAZ-BERTRANA 2004, p. 178, 192.

¹³⁷⁵ Juan Hidalgo to Josep Maria Mestres Quadreny, Madrid, 26 October 1960, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁷⁶ Recital de “música abierta”... 1960.



Top, Josep Maria Mestres Quadreny, David Tudor and Juan Hidalgo in the Estació de França of Barcelona in November 1960. Unknow photographer [MARTÍN DE ARGILA and ASTIÁRRAGA 1997, p. 308]. Bottom, Juan Hidalgo and David Tudor at a restaurant in Barcelona, November 1960, Photographer: Francesc Codorniu [Marita Gomis Archive, Barcelona].

photographer, Francesc Codorniu, to cover the event. Here we transcribe the news item that the journalist for *El Noticiero Universal* published before the event, in which the main core of “Música oberta” and Tudor were the main focus:

I met in a restaurant in Barceloneta with the pianist David Tudor, recently arrived from New York, who was accompanied by don Ricardo Gomis, the composers Mestres Quadreny, Juan Hidalgo and Francisco Codorniu.

Don Ricardo Gomis, speaking about Club 49, said that four concerts would be held, which would be like another attempt to introduce the current guidelines of music, and to cooperate in the task of ensuring that Spain is not left behind with respect to the European movement. Mestres Quadreny and Juan Hidalgo said that the music of today should be like this, or like that which comes afterwards.

David Tudor, a pianist of recognised fame, was wearing a simple black suit and a purple tie. He wears glasses and has very fine manners. His music training was very extensive and thorough in Philadelphia and in New York. Nobody would have said that someone who started performing Gregorian chants and choral works on the organ could end up being one of the best performers of “open music” [...] ¹³⁷⁷.

Later in the same interview, Tudor was interviewed and took advantage of all the opportunities to generate expectations about the concert that was about to be held:

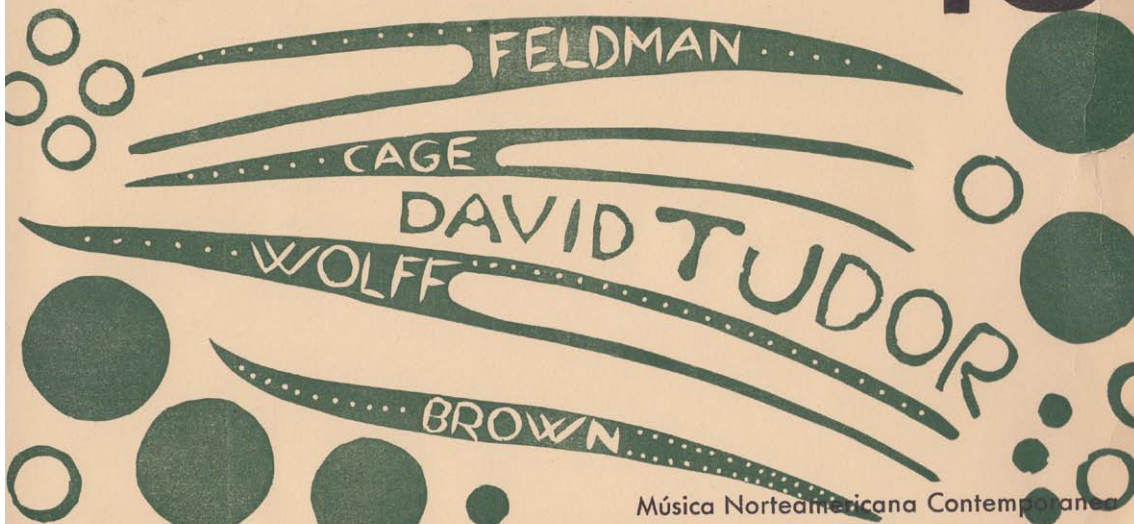
- Has music suffered from a delay in expression compared to other arts?
- Yes. This change did not take place until 1950.
- Why has music trailed behind?
- Because its meaning is more difficult to understand. The other arts can be seen, they can almost be touched. Music has a more difficult path to reach new means of expression.
- Do you think that a purely mathematical concept of music can be reached?
- No. Never that.
- What is music?
- What you will hear on Tuesday.
- Only that?
- Everything is music. Music is above all a perception that is susceptible to modifications depending on the environmental circumstances. Technique is something that comes later.
- We will see on Tuesday ¹³⁷⁸.

However, prior to the Tuesday night, a rehearsal of the concert took place in the auditorium of the Colegio de Abogados of Barcelona. This was attended by Sempronio, sent by

¹³⁷⁷ “Me encuentro en un restaurante de la Barceloneta con el pianista David Tudor, recién llegado de Nueva York, a quien acompañan don Ricardo Gomis, los compositores Mestres Quadreny, Juan Hidalgo y Francisco Codorniu. Don Ricardo Gomis, hablando del Club 49, dice que se darán cuatro recitales, que serán como un ensayo más para dar a conocer las directrices actuales de la música, y para cooperar en la tarea de que España no se quede rezagada respecto al movimiento europeo. Mestres Quadreny y Juan Hidalgo dicen que la música de hoy debe ser como ésta, o como la que venga detrás. David Tudor, pianista de reconocida fama, viste con sencillez traje negro y corbata morada. Usa gafas y sus modales son muy finos. Su preparación musical fue muy extensa y concienzuda en Filadelfia y en Nueva York. Nadie hubiera dicho que quien empezó interpretando gregoriano y obras corales al órgano, pudiera llegar a ser uno de los mejores expositores de la ‘música abierta’ [...]”, BAYO 1960b.

¹³⁷⁸ “—¿La música ha sufrido un retraso expresivo comparado con otras artes? / —Sí. No se realizó este cambio hasta 1950. / —¿Por qué la música ha ido a la zaga? / —Porque su sentido es más difícil de entender. Las otras artes se ven, se tocan casi. La música encuentra un camino más difícil para llegar a nuevos medios de expresión. / —¿Cree usted que se puede llegar a un concepto de la música puramente matemático? / —No. Eso, nunca. / —¿Qué es música? / —Lo que ustedes oirán el martes. / —¿Sólo eso? / —Todo es música. La música es ante todo percepción susceptible de modificaciones según las circunstancias ambientales. La técnica es algo posterior. / —Lo veremos el martes”, *ibidem*.

MUSICA ABIERTA CLUB 49



Música Norteamericana Contemporánea

ILMO. COLEGIO DE ABOGADOS; DIA 8, 10³⁰

Música concreta presentada por

EDGARDO CANTON

« Service de la Recherche
de la RTF de Paris »

DIA 21; 10.45

SALA AUDICIONES RADIO BARCELONA

Poster that announces the activities of "Música abierta": the David Tudor concert with a programme of US contemporary music and a record-listening session of *musique concrète* by Edgardo Cantón of the Service de Recherche de la RTF of Paris [*Música Abierta, Club 49*, Josep Maria Mestres Quadreny Archive, Barcelona].

Destino. His enjoyable article, entitled “By blows, I am made to understand what open music is, in a concert against the clock”, published some days after the concert, explained the misunderstandings that the strangeness of this music caused:

— If you wait around five minutes, you will hear David Tudor who is coming to rehearse — I was told in the Colegio de Abogados. I sat down on a seat in the empty auditorium. After a while, a young, shy gentleman came in with a large briefcase. He went up to the piano, opened it, opened the briefcase that he had left on the floor and took out several tools and a stopwatch. He began to pull on the strings, to test timidly what some of the keys sounded like and to sometime thump the casing of the piano, on top and underneath, “it must be the tuner”, I said to myself. And David Tudor has still not arrived...! Until the door opened and another gentleman no younger and no less timid appeared who, overwhelmed by enthusiasm, went up to the other man — Fantastic! — he said, embracing him — How wonderfully you have played! What a marvellous work! — It seems that I, without realising, had heard David Tudor playing a piano work by Japanese composer Toshi Ichiyanagi. And I thought he was the piano tuner! The last to arrive was the Canary Island composer living in Barcelona, Juan Hidalgo. He is also involved in open music, like the American David Tudor, whose performance I had just savoured without knowing it¹³⁷⁹.

Sempronio concluded his article with a direct question, “And what about the audience?”¹³⁸⁰, to which Tudor replied, “Well some like it a lot, others not at all”¹³⁸¹. Indeed, let us examine the reviews published after the concert¹³⁸², focusing on two aspects: their assessment of “open music” and the welcome given to pianist Tudor. On this occasion, we will not focus on one or other composition specifically, because the articles barely provide this type of information. This is perhaps because, as the critic Benet confessed, “For the inexperienced listener, as most of us were, it was very difficult to differentiate one work from another”¹³⁸³.

Most of the critics agreed on the discovery of “open music”: all of them expressed their rejection with more or less well-prepared arguments. We start with Llauder, who we already know for his persecutory obstinacy regarding the supposed “twelve-tone technique” in all the pieces. One of his main objections was the absence of melodic content and the abuse of silences:

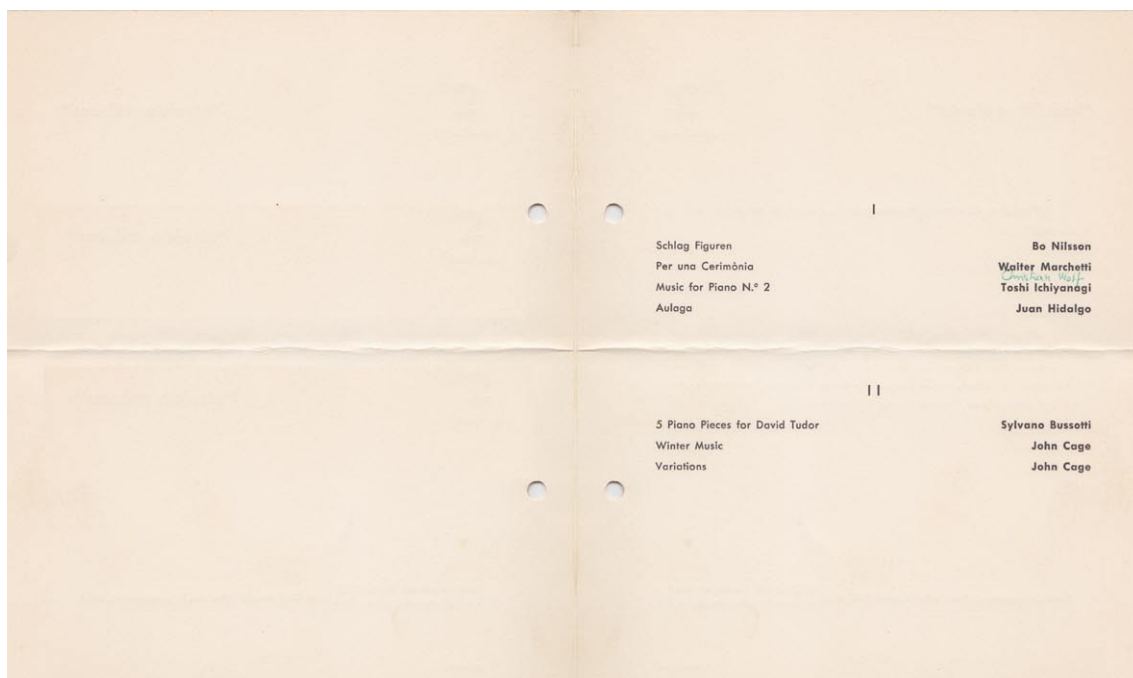
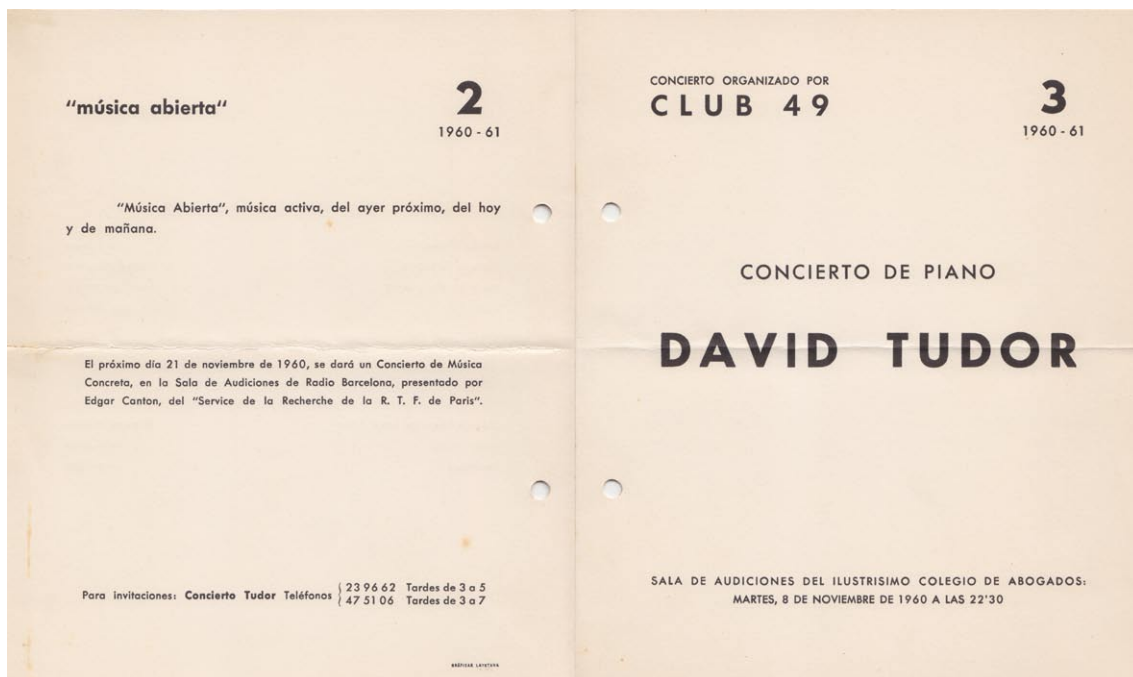
¹³⁷⁹ —Si espera usted unos cinco minutos, escuchará a David Tudor que viene a ensayar— me advirtieron en el Colegio de Abogados. Me senté en una butaca de la desierta sala. Al cabo de un rato entró un caballero joven y apocado, con una gran cartera de mano. Fue al piano, lo destapó, abrió la cartera que había dejado en el suelo y extrajo varias herramientas y un cronómetro. Empezó a tivar [sic] las cuerdas, a probar tímidamente como sonaba alguna tecla, a propinar de vez en cuando un puñetazo a la caja del piano, por encima y por debajo, “será el afinador”, me dije. ¡Y David Tudor sin presentarse...! Hasta que se abrió la puerta y apareció otro caballero no menos joven y no menos apocado, que invadido por el entusiasmo fue hacia el otro —¡Fantástico!— le dijo, abrazándolo —¡Qué maravillosamente has tocado! ¡Que obra más estupenda!— Resultó que yo, sin darme cuenta, había escuchado a David Tudor en una obra pianística del compositor japonés Toshi Ichiyanagi. ¡Y yo que creía que era el afinador! El últimamente llegado era el compositor canario vecindado en Barcelona, Juan Hidalgo. Comulga en la música abierta, como el americano David Tudor, cuya ejecución acababa de saborear yo sin saberlo”, *SEMPRONIO* 1960.

¹³⁸⁰ “¿Y el público, qué?”, *ibidem*.

¹³⁸¹ “Pues a unos les gusta mucho, y a otros nada”, *ibidem*.

¹³⁸² BENET 1961, FRANCO 1960B, LLAUDER 1960E, MONTSALVATGE 1960D, VALLS 1960E.

¹³⁸³ “Para el oyente inexperto, como éramos la mayoría, era muy difícil diferenciar una obra de otra”, BENET 1961.



Concert programme for David Tudor's performance in Barcelona for "Música abierta" on 8 November 1960 [Música Abierta, Club 49, Concierto de piano David Tudor, 8 November 1960, Josep Maria Mestres Quadreny Archive, Barcelona]. Handwriting indicates the off-programme piece by Christian Wolff that Tudor played.

A puñetazos se me hace entender lo que es la música abierta, en una audición contra el reloj.

—Si espera usted unos cinco minutos, escuchará a David Tudor que viene a ensayar —me advirtieron en el Colegio de Abogados.

Me senté en una butaca de la desierta sala. Al cabo de un rato entró un caballero joven y apocado, con una gran cartera de mano. Fue al piano, lo destapó, abrió la cartera que había dejado en el suelo y extrajo varias herramientas y un cronómetro. Empezó a tivar las cuerdas, a probar tímidamente como sonaba alguna tecla, a propinar de vez en cuando un puñetazo a la caja del piano, por encima y por debajo. «Será el afinador», me dije.

¡Y David Tudor sin presentarse...!

Hasta que se abrió la puerta y apareció otro caballero no menos joven y no menos apocado, que invadido por el entusiasmo fue hacia el otro.

—¡Fantástico! —le dijo, abrazándolo— ¡Qué maravillosamente has tocado! ¡Que obra más estupenda!

Resultó que yo, sin darme



David Tudor y Juan Hidalgo, con el piano abierto, me obsequian con un dúo de música no menos abierta...

cuenta, había escuchado a David Tudor en una obra pianística del compositor japonés Toshi Ichihyanagi. ¡Yo que creía que era el afinador!

El últimamente llegado era el compositor canario, avecinado en Barcelona, Juan Hidalgo. Comulga en la música abierta, como el americano David Tudor, cuya ejecución acababa de saborear yo sin saberlo.

Hidalgo me cuenta lo que es la música abierta:

—Empezaron los atonalistas, siguieron los dodecafonistas, Webern llevó el serialismo hasta las postreras consecuencias. Luego hemos venido nosotros con la música abierta.

La música abierta se apoya sobre todo en el cronómetro.

—¿Y el público, qué?

—pregunto.
—Pues a unos les gusta mucho, y a otros nada —me explica Tudor.

Y deja de hacerme caso, pues el cronómetro le ordena dar un urgente puñetazo a la tapa del piano.



David Tudor and Juan Hidalgo manipulating the prepared piano in a rehearsal for the concert in Barcelona. Unknown photographer [SEMPRONIO 1960]. Two photographs of David Tudor's piano concert at the Colegio de Abogados of Barcelona organised by "Música oberta" on 8 November 1960. Photographer: Francesc Codorniu. In the photograph on the left, behind the pianist, is the radio apparatus used in some of the works [Marita Gomis Archive, Barcelona]. On the right, David Tudor bowing to the public [BENET 1961].



The main promoters of "Música oberta", Ricard Gomis, Juan Hidalgo and Josep Maria Mestres Quadreny at a meal with pianist David Tudor in November 1960 in Barcelona. Photographer: Francesc Codorniu [Marita Gomis Archive, Barcelona].

[...] in these experimental concerts, the performer uses his hands within the piano casing for longer than on the keyboard itself; given that he has to prepare to pass from one note to the next, the pause takes too long; and the few, very short musical phrases that can be heard follow the twelve-tone system. All of this ends up tiring the audience much more than the performer¹³⁸⁴.

Montsalvatge also tired of the concert, but he related “open music” to *musique concrète* and proposed that they should reinforce each other:

Mr Tudor, consulting some strange scores [...], presented his experiments by striking the keys, hitting the piano casing with a small drumstick, picking and strumming the strings or rubbing them to make them resonate, blowing some small whistles and accompanying himself with a commercial guide played from a radio device set out “ad hoc”. At first, the concert was clearly surprising. For a few minutes, it was even interesting to see how a piano could produce so many effects (what would be really interesting would be to multiply them with the current resources of tape recording and electronic devices). After the first quarter of an hour, it turned out to be rather naïve and boring. However, it would seem that the audience, which was very large, did not share this opinion. They showed that they enjoyed it greatly. Mr Tudor was much applauded and congratulated by the audience¹³⁸⁵.

Far from applauding and congratulating Tudor, Valls wrote a bitter review of the concert in which he positioned himself in defence of the rights of the piano and its dignity, as a sophisticated and ingenious mechanism and perhaps also the embodiment of the quintessence of music: “We should not forget that the piano has the ideal mechanism to be pressed with the fingers and not to be lashed with blows on its wooden or iron parts, for which other furniture can be used”¹³⁸⁶.

However, this time, we cannot accuse the Catalan press of provincialism due to its discomfort with Tudor’s experimentation. The most frenzied attack of the concert came from Madrid, when the same programme, with the same performer, was offered two days later, on 10 November 1960. Enrique Franco tore apart the phenomenon of “open music” through some questions that he himself replied to forcefully. We will look at two of them. The first question: was it reasonable to talk about musical creation by the composer?

Composers? Something that is extremely debatable, as many experimentalists have reached such a level of “imagination” that in cases such as that of some pages by Bussotti, their work is reduced to a strange graphic that “will incite” the performer to play a certain succession of sounds and sound

¹³⁸⁴ “[...] en estas audiciones experimentales, el intérprete emplea sus manos dentro de la caja del piano durante más tiempo que en el propio teclado; para pasar de una nota a la siguiente, debido a que tiene que preparar ésta, dura demasiado la pausa; y las pocas frases musicales, brevísimas, que se dejan oír, siguen el sistema dodecafónico. Todo ello llega a fatigar al auditorio bastante más que el propio ejecutante”, LLAUDER 1960E.

¹³⁸⁵ “El señor Tudor, consultando unas extrañas partituras [...], presentó sus experimentos percutiendo las teclas, golpeando la caja del piano con una pequeña maza, pizcando y rasgando las cuerdas o frotándolas para darles resonancia, soplando unos pequeños pitos y acompañándose con la guía comercial emitida por un aparato de radio dispuesto ‘ad hoc’. La audición, al principio, no hay duda que sorprendió. Durante unos minutos, incluso interesó al comprobar cómo de un piano pueden sacarse tantos efectos (lo realmente interesante sería multiplicarlos con los actuales recursos de los aparatos magnetofónicos y electrónicos). Pasado el primer cuarto de hora, la cosa resultó más bien inocentona y aburrida. Sin embargo, el público, muy numeroso, no lo creyó así, por lo visto, y demostró pasarlo muy bien. El señor Tudor fue muy aplaudido y felicitado por la concurrencia”, MONTSALVATGE 1960D.

¹³⁸⁶ “[...] no olvidemos que el piano tiene el mecanismo idóneo para ser pulsado con los dedos y no para ser atizado a porrazos en sus partes de madera o hierro, para lo cual pueden servir otros muebles”, VALLS 1960E.

effects. Naturally, the same performer could feel tomorrow that the same graphic suggests different things to him. And if it is a different performer, then the possibilities are infinite. Where is the composer then? What has he created? In reality, everything is the work of the performer, who could just as well have used a copy of “Las Meninas” or a map of the province of Guadalajara¹³⁸⁷.

The second question of Enrique Franco was: who can materially support the foolishness of “open music” and why?

Why does this kind of sham have the opportunity to exist through concerts and publications? I think one of the reasons is what we could call the “industrialisation of the ‘bluff’”. There is a number, X, which is quite high, of places where the “experimentalists” can appear with their repertoire. Enough so that the publication — which is generally inexpensive — of these works represents a publishing business. The industrialising elements of “snobbery” and “bluff” that have their own organs of propaganda — and among these, not least the petit bourgeois with intellectual trimming who is himself a “bluff”— have to supply absurdity after absurdity, as the first impact is enough to support their business. In short, there is the problem of those who practice the musical “bluff” with “authenticity” — or, what amounts to the same thing, with some kind of error. I see these attempts not as a hoax or as the product of a cynical creative attitude, but as something that is truly dramatic, no less so than some apparently stupid “films” in the style of Vadim, in which something worse than the destruction of all value is seen, something worse than a stupid accumulation of immoralities: the very tragic attempt of impotence to supplant creative fertility with its “nothing”. The spectacle — in which more than a few naïve people may be taken in — is sad and worrying¹³⁸⁸.

In contrast, the public did not seem concerned. Returning to Barcelona, even Llauder referred to Tudor with recognition and accepted the audience’s enthusiasm about him: “It is fair to confirm that David Tudor showed, throughout all the works that he performed, an exceptional mastery, the result of sound, meticulous preparation, for which he was worthy of the courteous, prolonged applause of the select audience”¹³⁸⁹. Benet was the critic who spent longest describing the atmosphere in the auditorium during the concert:

¹³⁸⁷ “¿Compositores? Cosa harto discutible, pues muchos experimentalistas han llegado a tal clase de ‘imaginación’ que en casos como el de algunas páginas de Bussotti, su obra se reduce a un extraño gráfico que ‘incitará’ al intérprete a una determinada sucesión de sonidos y efectos sonoros. Naturalmente, el mismo intérprete puede sentir pasado mañana que el mismo gráfico le sugiere cosas distintas. Y si se trata de otro intérprete, entonces las posibilidades son infinitas. ¿Dónde queda, pues, el compositor? ¿Qué ha creado? Todo, en realidad, fue obra del intérprete, que muy bien podía haber utilizado una reproducción de ‘Las Meninas’ o el plano de la provincia de Guadalajara”, FRANCO 1960B.

¹³⁸⁸ “[...] ¿por qué esta suerte de engaño tiene posibilidad de existencia a través de audiciones y ediciones? Me parece que una de las razones es la que podríamos denominar “industrialización del ‘bluff’”. Existen un número, X, bastante elevado, de lugares donde los ‘experimentalistas’ pueden aparecer con su repertorio. Los suficientes como para que la edición —en general poco costosa— de estas obras suponga negocio editorial. Los elementos industrializadores del ‘snobismo’ y del ‘bluff’, que cuentan con sus órganos de propaganda —y entre ellos no es menor el pequeño burgués con ribetes intelectuales, ya él mismo de por sí ‘bluff’—, han de suministrar absurdo tras absurdo, pues el primer impacto es suficiente para defender su negocio. En fin, queda el problema de los que practican el ‘bluff’ musical con ‘autenticidad’ —o, lo que es lo mismo, desde alguna especie de error—. A mí se me antojan estos intentos no como una broma pesada o como el producto de una actitud creadora cínica, sino como un hecho verdaderamente dramático, no menos que algunos ‘films’ aparentemente estúpidos a lo Vadim, en los que se exhibe algo peor que la destrucción de todo valor, algo peor que un tonto amontonamiento de immoralidades: el intento bien trágico de una impotencia que pretende suplantar con su ‘nada’ la fecundidad creadora. El espectáculo —en el que pueden caer no pocos ingenuos— es triste y como para preocuparse”, *ibidem*.

¹³⁸⁹ “Es justo consignar que David Tudor mostró, a lo largo de todas las obras ejecutadas, una excepcional maestría, fruto de una sólida y minuciosa preparación, lo que le valió corteses y prolongados aplausos del selecto auditorio”, LLAUDER 1960E.

A notable characteristic of the concert was the climate of “suspense” that it created in the auditorium. A dense tension, in which the silences were listened to consciously, alternated with moments in which most of the audience stifled laughter. There is no doubt that the reaction would have been different if the performer had been invisible to the public, removing the suggestion of the image, and just presenting to the listener the acoustic phenomenon¹³⁹⁰.

According to Benet, the creation of such a special sound environment was due to the merit of just one person, pianist David Tudor:

The composers of “open music” have put their works in good hands. David Tudor is a serious and responsible artist, with the appearance of an applied Physics professor from the University of Harvard [sic], and he never fell into tomfoolery, which would have been very easy to do, nor any exaggeration in bad taste. He gave the impression at all times of being in the middle of carefully solving a problem whose resolution was a life-or-death matter¹³⁹¹.

Indeed, the composers of “open music”, like Cage, were the main promoters and admirers of Tudor. Considering Enrique Franco’s arguments, we should ask to what extent the composers were in debt to Tudor’s creativity and skill. Mestres always highlighted the pianist’s exceptional performing skills:

In the international arena, the US pianist David Tudor is considered of the best performers of current music. His exceptional performance skills have been demonstrated to us twice in Barcelona. Those of us who have been lucky enough to hear him realise the enormous importance of this new concept of “performer-musician” compared to the “performer-machine” that many diva stars have become or have been made into; the piano is transformed in his hands into a fabulous instrument. The piano-playing technique that seemed close to exhaustion has been revitalised. From it emerge a number of unprecedented sounds, percussion and resonances¹³⁹².

The unprecedented sounds became familiar in the context of the “Música oberta” cycle. At Tudor’s concert even more so. From his stay in Paris, Juan Hidalgo continued to recommend music and musicians, but this was also the first moment in which he began to withdraw from the direct management of the “Música oberta” concerts, which were entrusted to Josep Maria Mestres Quadreny, who took the reins the following seasons with the support of Joan Prats:

¹³⁹⁰ “Una característica notable de la audición fue el clima de ‘suspense’ que creó en la sala. Una tensión densa, en la que los silencios se escuchaban conscientemente, alternándose con los momentos en que se sucedían las risas ahogadas de la mayor parte del auditorio. No hay duda que la reacción sería otra si el intérprete fuera invisible para el público, eliminándose la sugestión de la imagen, y presentando solamente al oyente el fenómeno acústico”, BENET 1961.

¹³⁹¹ “Los compositores de ‘música abierta’ han puesto en buenas manos sus obras. David Tudor, es un artista serio y consciente, con aspecto de catedrático de Física aplicada de la Universidad de Harvard [sic], y nunca cae en la payasada, cosa que sería muy fácil, ni en ninguna exageración de mal gusto. Da la impresión, en todo momento, de estar resolviendo meticolosamente un problema de cuya resolución dependa la vida o la muerte”, *Ibidem*.

¹³⁹² “En la esfera internacional es considerarlo como uno de los mejores intérpretes de música actual el pianista norteamericano David Tudor. Sus dotes de intérprete excepcional nos han sido demostradas por dos veces en Barcelona. Los que hemos tenido la fortuna de oírle nos damos cuenta de la formidable trascendencia que alcanza el nuevo concepto de «intérprete-músico» frente al «intérprete-máquina» en que se han convertido, o les han convertido, muchos divos; el piano se transforma en sus manos en un instrumento fabuloso. La técnica pianística que parecía próxima a agotarse se ha revitalizado, de él surgen una cantidad de sonoridades, percusiones y resonancias inauditas”, MESTRES QUADRENY 1962.

On the concerts, you already know that what you do is good and we all know that you will do the best in every case. If Pedro [Espinosa] cannot play for now there is no problem, he will play when he can. The programme for the instrumental concert is marvellous. Congratulations on your new work¹³⁹³.

In the same letter, considering another concert with a musical ensemble that could not be programmed, Hidalgo wrote: “For this concert, you will have to do without me because I do not have time at the moment to finish the “Música para el 49” [Music for 49]. Now I have many things to do, and I do not want to burden myself with work. It will have to be for another time”¹³⁹⁴. We do not have any more news about this work dedicated to Club 49, but Hidalgo kept the memory of the club alive, and showed this in the closing lines of many of his letters to Mestres: “Greetings to all of the Srs. of Club 49 and particularly to Don Joan Prats and Sr. Gomis. Greetings for Brossa, Tàpies, etc. Without forgetting Bodmer who I will write to as soon as possible. Give my greetings to Cercós too”¹³⁹⁵.

The first season of “Música oberta” (1960–1961) established the model to follow until the death of Joan Prats in October 1970. Prats’s encouragement drove many more “things” than those that anybody would initially have suspected: over forty concerts of Avant-garde music were organised, Josep Maria Mestres Quadreny and Joan Brossa explored with ingenuity the universe of musical actions¹³⁹⁶, Juan Hidalgo and Walter Marchetti followed different paths that took them to ZAJ (1964)¹³⁹⁷, there was enough power of attraction to bring to Sitges the Merce Cunningham Dance Company with John Cage and David Tudor (1966)¹³⁹⁸, excellent musicians such as Anna Ricci or Carles Santos discovered their facet as performers¹³⁹⁹, Club 49 organised the extensive cycle “Música d’Avui al Tinell” [Music of today in the Tinell] that had great success among the critics and the public (1968)¹⁴⁰⁰ and, due to the mutual support between Club 49, Juventudes Musicales of Barcelona and

¹³⁹³ “De los conciertos, ya sabes que lo que hagas está bien y todos sabemos que harás siempre lo mejor en cada caso. Si Pedro [Espinosa] no puede tocar por ahora no pasa nada; ya tocará cuando pueda. / El programa del concierto instrumental está estupendo. Felicidades por tu nueva obra”, Juan Hidalgo to Josep Maria Mestres Quadreny, Paris, 18 January 1961, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁹⁴ “Para este concierto os vais a tener que pasar sin mí pues no tengo tiempo por el momento de acabar la ‘Música para el 49’. Ahora tengo bastantes cosas que hacer y no me quiero cargar de trabajo. Será por otra vez”, *ibidem*.

¹³⁹⁵ “Saludos a todos los Srs. del Club 49 y en especial a Don Joan Prats y al Sr. Gomis. Saludos para Brossa, Tàpies, etc. Sin olvidar a Bodmer al que escribiré tan pronto como me sea posible. Salúdame también a Cercós”, Juan Hidalgo to Josep Maria Mestres Quadreny, Paris, 21 February 1961, Josep Maria Mestres Quadreny Archive, Barcelona.

¹³⁹⁶ GAN-QUESADA and MARTÍN-NIEVA 2015.

¹³⁹⁷ SARMIENTO 1996, BARBER 2019.

¹³⁹⁸ PIZÀ 2016A, 2016B, 2018.

¹³⁹⁹ MARTÍN-NIEVA 2019B, p. 346–352.

¹⁴⁰⁰ MONTSALVATGE 1968.

the Institut Français de Barcelone, the Conjunt Català de Música Contemporània (1969-1974) was formed, a permanent musical ensemble conducted by Konstantin Simonovic and specialised in Avant-garde music¹⁴⁰¹.

At the end of the decade, Joan Prats could be proud of having formed an audience that was loyal to avant-garde music — between two and three hundred people who filled the “Música oberta” events. In short, these supporting roles (Pierre Deffontaines, Josep Bartomeu, Joan Prats, Ricard Gomis, Pere Casadevall, Joan Obiols), select circles (Institut français de Barcelone and its Manuel de Falla Circle, Club 49 and its “Música oberta”) and small venues (Bartomeu House, Radio Barcelona, Casal del Metge, Sala Gaspar, Sala Aixelà, Galería Biosca, the auditoriums of professional associations) that we have described in these pages assumed leadership of the cultural policy of Francoist Barcelona in the face of non-existent, or at least insufficient, institutions.

When Joan Prats was asked “Why do you focus so much on ‘open music’?” he answered “Because we believe that it is what is least known. That is why we have created a group with the sole mission of organising and supporting all the concerts of this type”¹⁴⁰².

¹⁴⁰¹ MARTÍN-NIEVA 2019A, p. 190–195.

¹⁴⁰² FIGUERUELO 1962.

Beyond foregone conclusions

— Was snobbery not accepted?

— Unfortunately, in our country there is an excess of anti-snobbery; because people are too clever by half and say: “I already know this” or “This is outdated or will be”. Snobbery is listening, seeing it from the outside and, if one is intelligent, ending up being knowledgeable. But not rejecting it systematically.

Joan Prats interviewed by del Arco, 1970¹⁴⁰³.

We are interested in the beginnings. In both the first and the second part of this dissertation, we have prioritised the study of the origins of the *fotoscop* or of “Música oberta” over the study of each one of the almost thirty photobooks or the commentary on the close to forty concerts in the musical cycle par excellence of Club 49. In both cases, this was due to a historiographic need, as we have been able to transform established accounts using unpublished material that surfaced from the archives and from press articles that have not been studied extensively to date.

It was necessary to retrace the beginnings because we did not consider that we could establish foregone conclusions. When we partially moved the frame from the artist to the supporting roles, the result of the research was not evident. The end of the Spanish Second Republic under Fascism implied a new beginning under the worst conditions. It was necessary to return to accounts from 1939 to establish the positions from the beginning. We have followed the steps in Barcelona of Joan Prats and Pierre Defontaine to start to indicate the transnational networks that they knew how to weave. Both knew how to listen, to recognise people with talent and to trust in them. In our study, we meet here and there local actors such as Josep Bartomeu, Jacques Bodmer, Carles F. Maristany, the Gomis brothers Joaquim and Ricard (each with their own personality and hobbies), Joaquim Homs, Josep Maria Mestres Quadreny (both composers but with notable cultural activities) and Juan Hidalgo (previously part of ZAJ), and transnational actors such as Christian Zervos, Pierre

¹⁴⁰³ “—¿No fue aceptado el snobismo? / —Desgraciadamente, en nuestro país sobra el antisnobismo; por aquello que pasarse de listo y decir: “Eso ya lo conozco yo” o “Eso ha pasado, o pasará”. El snobismo es escuchar, ver lo de fuera y, si se es inteligente, llegar a ser un conocedor. Pero no rechazarlo por sistema”, Arco 1970.

Matisse, Aimé Maeght, Josep Lluís Sert, James J. Sweeney, Alfred H. Barr and MoMA or Margot Pinter.

The two objects of study, the *fotoscop* and “Música oberta”, continued until the death of Joan Prats in 1970. However, we think that we have been able to demonstrate that, in 1960, they were already sufficiently defined as concept and a form. Also, around 1960, new paths opened that we have had to leave aside: Club 49 shifted in its cultural programming and centred on music, Deffontaines was replaced at the Institut Français in 1964, and the Juventudes Musicales of Barcelona set out on the pompous adventure of the Festival Internacional de Música de Barcelona in 1963.

Among the questions that remain to be answered here is, clearly, to what extent the actions of the supporting roles that have been studied resisted Franco’s dictatorship. According to Hollander and Einwohner¹⁴⁰⁴, it is difficult to find acts of “overt resistance”. Perhaps we could classify some actions as “covert resistance”, that is, when the act is not recognised by the target¹⁴⁰⁵. Only the sociological and political changes of the 1960s enabled more explicit resistance actions to be carried out.

An approach such as that proposed, which focuses on the supporting roles, the select circles and the small venues, which shows the hidden details of the “management” more than the “creation”, also has some limitations. When Joan Miró met Pierre Boulez in the *salon* of Suzanne Tézenas of Paris and drew a cover for one of the records of *Les concerts du Domaine Musical* of 1956, when he drew in 1957 the cover for the record of *Le bal masqué* by Max Jacob and Francis Poulenc, or when he drew the poster for “Música viva” of Munich in 1960¹⁴⁰⁶, Miró, we could say, did not use the networks that we have studied but independently wove his own connections in Paris. That Prats acted as a supporting role for Miró in Barcelona does not mean that it was necessarily a relationship of dependence. It could also be interpreted, as we have tried to show in our dissertation, as a multiplying factor. Something similar occurs when we focus on the small venues programming art music, without considering the seasons at the Palau de la Música Catalana or the Gran Teatre del Liceu, which had their own life — and audience. One thing does not negate the other.

Precisely, this last question enables us to comment on one of the core themes that we have tried to outline in the dissertation: the desire to create an audience for the new art in Barcelona, whether for Miró, Gaudí, Homs or Mestres Quadreny. In this aspect, indisputably, we consider that the dissertation could contribute to a broader understanding of the system of art and its institutionalization in the Barcelona of the period.

¹⁴⁰⁴ HOLLANDER and EINWOHNER 2004.

¹⁴⁰⁵ GAN-QUESADA and MARTÍN-NIEVA 2022.

¹⁴⁰⁶ PUNYET 2017, p. 82, 88, 102.

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Table I. Twentieth-century music performed at Bartomeu House in the 1948-1949, 1949-1950, 1950-1951 and 1952-1953 seasons (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19481016	Casa Bartomeu	Igor Stravinsky	<i>Histoire du soldat</i> W41 (1918)	Jacques Bodmer	P. Gassier, A. Xirau, A. de Cea, A. Monllor, Carme Vinyoli (pf), Eduard Bocquet (vn), Salvador Escofet (db), Josep González (cl), Antoni Goxens (bn), Amadeu Rovira (tpt), J.Nadal (tbn), Miquel Armegol (perc)	Representació de la " <i>Histoire du soldat</i> " commemorant els seus 30 anys encara en plena joventut
19481219	Casa Bartomeu	Sergei Prokofiev	<i>String Quartet n.1 in B minor</i> op.50 (1931)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	Concert da camera
19481219	Casa Bartomeu	Benjamin Britten	<i>Phantasy Quartet</i> op.2, for oboe, violin, viola, and cello (1932)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va), Josep Trotta (vc) & Domènec Segú (ob)	Concert da camera
19481219	Casa Bartomeu	Alan Rawsthorne	<i>Theme and Variations</i> for Two Violins (1937)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn) & Domènec Ponsa (vn)	Concert da camera
19481219	Casa Bartomeu	Darius Milhaud	<i>Quatuor à cordes n.7</i> op.87 (1925)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	Concert da camera
19490505	Casa Bartomeu	Manuel Blancafort	<i>Primer quartet en Do M</i> (1948)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	Concert da camera
19500422	Casa Bartomeu	Max Reger	"Glück" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)
19500422	Casa Bartomeu	Max Reger	"Herzenstausch" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)
19500422	Casa Bartomeu	Max Reger	"Am Brunnelle" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)
19500422	Casa Bartomeu	Max Reger	"Waldeinsamkeit" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)
19500422	Casa Bartomeu	Max Reger	"Maiennacht" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)
19500422	Casa Bartomeu	Max Reger	"Einen Brief soll Ich schreiben" from <i>Schlichte Weisen</i> op.76 (1903-1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873-1916)

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of three sources: CAÑELLAS I TERRADELLAS 2011, Josep Bartomeu i Granell Archive (Biblioteca de Catalunya, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19500422	Casa Bartomeu	Max Reger	"Wenn die Linde blüht" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Wenn alle Welt so einig wäre" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Mittag" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Daz tuwer min Engel walte" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Beim Schneewetter" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Mit Rosen bestreut" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Hans und Grete" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Maria Wiegenlied" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500422	Casa Bartomeu	Max Reger	"Schelmenliedchen" from <i>Schlichte Weisen</i> op.76 (1903–1912)		Emília Quer de Baucis (sop) & Ernest Cervera (pf)	El "Lied" a través del temps: Max Reger (1873–1916)
19500506	Casa Bartomeu	Richard Strauss	"Der Stern" from <i>Fünf Kleine Lieder</i> op.69 (1918–1919)		Montserrat Turullols (mez) & Mercè Llates (pf)	El "Lied" a través del temps: Richard Strauss (1864–1949)
19500507	Casa Bartomeu	Richard Strauss	"Freundliche Vision" from <i>Fünf Lieder</i> op.48 (1900)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: Richard Strauss (1864–1949)
19500507	Casa Bartomeu	Richard Strauss	"Gefunden" from <i>Sechs Lieder</i> op.56 (1903–1906)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: Richard Strauss (1864–1949)
19500520	Casa Bartomeu	Anton Webern	<i>Fünf Lieder aus Der Siebente Ring</i> op.3 (1908–1909)		Conxita Badia (sop) & Maria Teresa Balcells (pf)	El "Lied" a través del temps: Anton Webern (1883), Ernst Krenek (1900) i Alban Berg (1885–1935)
19500520	Casa Bartomeu	Ernst Krenek	<i>Reisebuch aus den österreichischen Alpen</i> op. 62 (1929)		Conxita Badia (sop) & Maria Teresa Balcells (pf)	El "Lied" a través del temps: Anton Webern (1883), Ernst Krenek (1900) i Alban Berg (1885–1935)
19500520	Casa Bartomeu	Ernst Krenek	<i>Vier Gesänge nach alten Gedichten</i> op.53 (1927)		Conxita Badia (sop) & Maria Teresa Balcells (pf)	El "Lied" a través del temps: Anton Webern (1883), Ernst Krenek (1900) i Alban Berg (1885–1935)
19500520	Casa Bartomeu	Alban Berg	<i>Sieben frühe Lieder</i> (1905–1908)		Conxita Badia (sop) & Maria Teresa Balcells (pf)	El "Lied" a través del temps: Anton Webern (1883), Ernst Krenek (1900) i Alban Berg (1885–1935)
19500602	Casa Bartomeu	Anton Webern	<i>Drei Lieder</i> op.18 (1925)		Lolita Torrentó (sop), León Sampedro (Eb clar) & Renata Tarragó (gtr)	El "Lied" a través del temps: Hans Eisler (1898), Anton Webern (1883–1945) i Heinrich Kaminski (1886)

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19500602	Casa Bartomeu	Hanns Eisler	<i>Palmström</i> op.5 (1923–1924)		Carme Goller (sop), Francesc Reixach (fl), Josep González (cl), Eduard Bocquet (vn) & Josep Trotta (vc)	El "Lied" a través del temps: Hans Eisler (1898), Anton Webern (1883–1945) i Heinrich Kaminski (1886)
19500602	Casa Bartomeu	Heinrich Kaminski	<i>Drei geistliche Lieder</i> (1925)		Lolita Torrentó (sop), Eduard Bocquet (vn) & (pf)	El "Lied" a través del temps: Hans Eisler (1898), Anton Webern (1883–1945) i Heinrich Kaminski (1886)
19500607	Casa Bartomeu	Zoltán Kodály	"Sappho, szerelmes éneke" from <i>Öt dal</i> op.9 (1915–1918)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500607	Casa Bartomeu	Zoltán Kodály	"Éjjel" from <i>Öt dal</i> op.9 (1915–1918)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500607	Casa Bartomeu	Béla Bartók	"Asszonyok, asszonyok, had' legyenek társatok" from <i>Nyolc magyar népdal énekhangra és zongorára</i> BB 47 (1907–1917)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500607	Casa Bartomeu	Béla Bartók	"Annyi bánat a szívemen" from <i>Nyolc magyar népdal énekhangra és zongorára</i> BB 47 (1907–1917)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500607	Casa Bartomeu	Béla Bartók	"Töltik a nagyerdő útját" from <i>Nyolc magyar népdal énekhangra és zongorára</i> BB 47 (1907–17)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500607	Casa Bartomeu	Béla Bartók	"Olvad a hó, csárdás kis angyalom" from <i>Nyolc magyar népdal énekhangra és zongorára</i> BB 47 (1907–1917)		Aurèlia Basso de Balaguer (sop) & Conxita Badia (pf)	El "Lied" a través del temps: El Lied a Noruega, Hongria i Letònia
19500610	Casa Bartomeu	Arnold Schönberg	<i>Pierrot Lunaire</i> op.21 (1912)	Jacques Bodmer	Margarita Goller (mez), Pablo Dini (pf), Francesc Reixach (fl), Josep González (cl), Josep Xirau (bcl), Eduard Bocquet (vn), Lluís Benejam (va) & Josep Trotta (vc)	El "Lied" a través del temps: Arnold Schoenberg (1874) i Paul Hindemith (1895)
19500610	Casa Bartomeu	Paul Hindemith	<i>Die junge Magd</i> op.23 n.2 (1922)	Jacques Bodmer	Margarita Goller (alt), Francesc Reixach (fl), Josep González (cl), Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	El "Lied" a través del temps: Arnold Schoenberg (1874) i Paul Hindemith (1895)
19500617	Casa Bartomeu	Egon Wellesz	<i>Sonette der Elizabeth Barrett-Browning</i> für Sopran und Streichquartett oder Streichorchester op.52 (1934)	Jacques Bodmer	Aurèlia Basso de Balaguer (sop), Agrupació "da Camera" de Barcelona & musical ensemble	El "Lied" a través del temps: Obres de cant i orquestra
19501118	Casa Bartomeu	Manuel Blancafort	<i>Primer quartet en Do M</i> (1948)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	Concert de música da camera: estrena del "Quartet de Pedralbes"
19501118	Casa Bartomeu	Manuel Blancafort	<i>Quartet de Pedralbes</i> (1949)		Agrupació de música da camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	Concert de música da camera: estrena del "Quartet de Pedralbes"

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19501203	Casa Bartomeu	Benjamin Britten	<i>Simple Symphony</i> for strings op.4 (1934)	Jacques Bodmer	Orquestra da camera Jacques Bodmer	Tres mestres de la simfonia da camera: Bach, Tchaikowsky i Britten
19501216	Casa Bartomeu	Claude Debussy	<i>Fêtes galantes</i> (1912–1915)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	La música vocal francesa: Claude Debussy (1862–1918)
19501120	Casa Bartomeu	Maurice Ravel	<i>Histoires naturelles</i> (1906)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La música vocal francesa: Maurice Ravel (1875–1937)
19501120	Casa Bartomeu	Maurice Ravel	"Kaddich : Que ta gloire, ô Roi des rois" from <i>Deux mélodies hébraïques</i> (1914)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La música vocal francesa: Maurice Ravel (1875–1937)
19501120	Casa Bartomeu	Maurice Ravel	"L'énigme éternelle: Monde, tu nous interrogés" from <i>Deux mélodies hébraïques</i> (1914)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La música vocal francesa: Maurice Ravel (1875–1937)
19501120	Casa Bartomeu	Maurice Ravel	<i>Cinq mélodies populaires grecques</i> (1904–1906)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La música vocal francesa: Maurice Ravel (1875–1937)
19501127	Casa Bartomeu	Georges Hüe	<i>L'âne blanc</i> (1904)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Déodat de Séverac	<i>Ma poupée chérie</i> (1914)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Déodat de Séverac	<i>Chanson pour le petit cheval</i> (1910)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Rhené Baton	"Le claquement bref des sabots" from <i>Chansons pour Marycinthe</i> (1929)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Rhené Baton	"Douceur du soir dans le village" from <i>Chansons pour Marycinthe</i> (1929)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Paul Paray	<i>Adieux</i> (1921–1944)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Paul Paray	<i>Après le bal</i> (1921–1944)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Georges Auric	"Hommage à Eric Satie" from <i>Huit poèmes de Jean Cocteau</i> (1917–1918)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Georges Auric	"Réveil" from <i>Huit poèmes de Jean Cocteau</i> (1917–1918)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
19501127	Casa Bartomeu	Georges Auric	"École de Guerre" from <i>Huit poèmes de Jean Cocteau</i> (1918)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Quatre segles de cançons
1950203	Casa Bartomeu	Richard Strauss	"Freundliche Vision" from <i>Fünf Lieder</i> op.48 (1900)		Gerda Lammers (sop) & Gustav Beck (pf)	El "Lied" a través del temps: Sessió extraordinària: De Beethoven a R. Strauss
1950527	Casa Bartomeu	André Messager	"Fortunio" (1907)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
1950527	Casa Bartomeu	Yvette Guilbert	"Quand on vous aime comme ça" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX

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19510527	Casa Bartomeu	Yvette Guilbert	"J'm'embrouille" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Yvette Guilbert	"Madame Arthur" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Yvette Guilbert	"La priseuse" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Yvette Guilbert	"Vous fâchez-vous ?" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Yvette Guilbert	"La crinoline" from <i>Dix Chansons de Paul de Kock</i> (1927)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Henri Christiné	"La Baya" from <i>Le Bonheur, mesdames !</i> (1934)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Henri Christiné	"Je sais que vous êtes jolie" (1912)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Georges Krier	"La valse brune" (1909)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Vincent Scotto, Henri Christiné	"La Petite Tonkinoise" (1906)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Jean Lenoir	"Parlez-moi d'amour" (1924)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Gaston Claret	"Si petite" (1932)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Jean Delettre	"Parle-moi d'autre chose" (1933)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Jean Lenoir	"Attends..." (1929)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510527	Casa Bartomeu	Charles Trenet, Albert Lasry	"Retour à Paris" (1947)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX

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19510527	Casa Bartomeu	Charles Trenet, Michel Emer	"Y'a d'la joie" (1937)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	La música vocal francesa: El "couplet" de café-concert a darreries del segle XIX i començos del XX
19510606	Casa Bartomeu	Gabriel Dupont	"Ophélia" from <i>Poèmes d'Automne</i> (1904)		Montserrat Urgell (sop) & Josep Roma (pf)	La música vocal francesa: Àries i cançons dels segles XIX i XX
19510606	Casa Bartomeu	Gabriel Dupont	"La fontaine de pitié" from <i>Poèmes d'Automne</i> (1904)		Montserrat Urgell (sop) & Josep Roma (pf)	La música vocal francesa: Àries i cançons dels segles XIX i XX
19510606	Casa Bartomeu	Jacques Ibert	"Après minuit" from <i>Trois chansons de Charles Vildrac</i> (1921)		Montserrat Urgell (sop) & Josep Roma (pf)	La música vocal francesa: Àries i cançons dels segles XIX i XX
19510606	Casa Bartomeu	Vincent d'Indy	"Invocation à la mer" from <i>L'Étranger</i> (1901)		Montserrat Urgell (sop) & Josep Roma (pf)	La música vocal francesa: Àries i cançons dels segles XIX i XX
19510606	Casa Bartomeu	Paul Dukas	<i>Ariane et Barbe-Bleue</i> (excerpts) (1907)		Montserrat Urgell (sop) & Josep Roma (pf)	La música vocal francesa: Àries i cançons dels segles XIX i XX
19510609	Casa Bartomeu	Erik Satie	"Deux petites mélodies" from <i>Quatre petites mélodies</i> (1920)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Compositors moderns
19510609	Casa Bartomeu	Francis Poulenc	<i>Banalités</i> FP:107 (1940)		Montserrat Sagué d'Almirall (sop & pf)	La música vocal francesa: Compositors moderns
19510611	Casa Bartomeu	Francis Poulenc	<i>Calligrammes</i> FP:140 (1948)		Mercè Busquets de Fa (mez) & Carme Vinyoli (pf)	La música vocal francesa: Poulenc, Roussel i Delannoy
19510611	Casa Bartomeu	Albert Roussel	"Des fleurs font une broderie" from <i>Deux poèmes chinois</i> op.35 (1927)		Mercè Busquets de Fa (mez) & Carme Vinyoli (pf)	La música vocal francesa: Poulenc, Roussel i Delannoy
19510611	Casa Bartomeu	Albert Roussel	"Réponse d'une épouse sage" from <i>Deux poèmes chinois</i> op.35 (1927)		Mercè Busquets de Fa (mez) & Carme Vinyoli (pf)	La música vocal francesa: Poulenc, Roussel i Delannoy
19510611	Casa Bartomeu	Albert Roussel	<i>Jazz dans la nuit</i> op.38 (1928)		Mercè Busquets de Fa (mez) & Carme Vinyoli (pf)	La música vocal francesa: Poulenc, Roussel i Delannoy
19510611	Casa Bartomeu	Marcel Delannoy	<i>Quatre regrets de Joachim du Bellay</i> (1931)		Mercè Busquets de Fa (mez) & Carme Vinyoli (pf)	La música vocal francesa: Poulenc, Roussel i Delannoy
19510707	Casa Bartomeu	Henri Sauguet	Prélude / <i>Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Darius Milhaud	Mazurka / <i>Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Georges Auric	Valse / <i>Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Jean Françaix	Scherzo impromptu / <i>Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis

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19510707	Casa Bartomeu	Léo Preger	<i>Étude / Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Darius Milhaud	<i>Ballade nocturne / Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Henri Sauguet	<i>Postlude: Polonaise / Mouvements du cœur : un hommage à la mémoire de Frédéric Chopin, 1849-1949</i> (1949)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	<i>Chanson du tombeau de Ronsard</i> H 54 (1924)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	"A la santé" from <i>Six poèmes</i> H 12 (1915-1917)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	"Automme" from <i>Six poèmes</i> H 12 (1915-1917)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	"Saltimbanques" from <i>Six poèmes</i> H 12 (1915-1917)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	"L'Adieu" from <i>Six poèmes</i> H 12 (1915-1917)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa : Els contemporanis
19510707	Casa Bartomeu	Arthur Honegger	"Les cloches" from <i>Six poèmes</i> H 12 (1915-1917)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Francis Poulenc	<i>Le Bestiaire ou Cortège d'Orphée</i> FP015a (1919)		Enric Climent (bar) & Maria Teresa Balcells (pf)	La música vocal francesa: Els contemporanis
19510707	Casa Bartomeu	Lili Boulanger	<i>Psaume CXXIX</i> : "Ils m'ont assez opprimé dès ma jeunesse" (1910-1916)		Bartomeu Bardagi (ten)	La música vocal francesa: Lili Boulanger, Erik Satie
19510707	Casa Bartomeu	Erik Satie	<i>Socrate</i> (1918)		Bartomeu Bardagi (ten), Jeroni Teruel (ten) & Josep Rius (pf)	La música vocal francesa: Lili Boulanger, Erik Satie
19510711	Casa Bartomeu	Darius Milhaud	<i>Machines agricoles</i> op.56 (1919)	Jacques Bodmer	Carmen Goller (sop) Josep Maria Brotons (fl), Rodolf Giménez (cl), Antoni Goxens (bn), Eduard Boquet (vn), Mateu Valero (va), Josep Trotta (vc) & Salvador Escofet (db)	La música vocal francesa: Pastorals per a cant i petita orquestra
19510718	Casa Bartomeu	Olivier Messiaen	<i>La mort du nombre</i> (1929)		Aurèlia Basso de Balaguer (sop), Gaietà Renom (ten), Eduard Bocquet (vn) & Maria Canela (pf)	La música vocal francesa: Obres de cant amb acompanyament de diversos instruments
19510718	Casa Bartomeu	Albert Roussel	"Le rossignol" from <i>Deux poèmes de Ronsard</i> op.26 (1924)		Lolita Torrentó (sop) & Josep Maria Brotons (fl)	La música vocal francesa: Obres de cant amb acompanyament de diversos instruments

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19510718	Casa Bartomeu	Daniel-Lesur	<i>Quatre Lieder</i> (1932-1939)	Jacques Bodmer	Aurèlia Basso de Balaguer (sop), Maria Lluisa Sánchez (hp), Maria Canela (pf), Josep Maria Brotons (fl), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	La música vocal francesa: Obres de cant amb acompanyament de diversos instruments
19520000	Casa Bartomeu	Manolis Kalomiris	<i>L'Oblío</i>		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Conjunts de quartet, piano i cant
19520000	Casa Bartomeu	Ottorino Respighi	<i>Il tramonto</i> , poemetto lirico per mezzosoprano e quartetto d'archi P101 (1914)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Conjunts de quartet, piano i cant
19520000	Casa Bartomeu	Ildebrando Pizzetti	<i>Tre canzoni per soprano e quartetto d'archi</i> (1926)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Conjunts de quartet, piano i cant
19520000	Casa Bartomeu	Manuel Blancafort	<i>Primer quartet en Do M</i> (1948)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Dos catalans
19520000	Casa Bartomeu	Lluís Benejam	<i>Trio n.1 en sol op.3</i>		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Dos catalans
19520000	Casa Bartomeu	Manuel Blancafort	<i>Quartet de Pedralbes</i> (1949)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Dos catalans
19520000	Casa Bartomeu	Sergei Prokofiev	<i>String Quartet n.1 in B minor op.50</i> (1931)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Quatre contemporanis
19520000	Casa Bartomeu	Benjamin Britten	<i>Phantasy Quartet op.2</i> , for oboe, violin, viola, and cello (1932)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Quatre contemporanis
19520000	Casa Bartomeu	Alan Rawsthorne	<i>Theme and Variations for Two Violins</i> (1937)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Quatre contemporanis
19520000	Casa Bartomeu	Darius Milhaud	<i>Quatuor à cordes n. 7 op.87</i> (1925)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Quatre contemporanis
19520000	Casa Bartomeu	Lluís Benejam	<i>Sonata "Moments musicals"</i> per a viola i piano (1952)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: El solista instrumental
19520000	Casa Bartomeu	Josef Matthias Hauer	<i>Zweite Tanzsuite für neun Soloinstrumente op.71</i> (1936)	Jacques Bodmer	Chamber orchestra	El conjunt instrumental da camera: Conjunts de corda i vent
19520000	Casa Bartomeu	Ernst Krenek	<i>Symphonische Musik für neun Soloinstrumente op.11</i> (1922)	Jacques Bodmer	Chamber orchestra	El conjunt instrumental da camera: Conjunts de corda i vent
19520000	Casa Bartomeu	Bohuslav Martinu	<i>Kuchynská revue H.161</i> (1927)	Jacques Bodmer	Chamber orchestra	El conjunt instrumental da camera: Conjunts de corda i vent
19520112	Casa Bartomeu	Òscar Esplà	"Rutas" from <i>Canciones playeras</i> (1929)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Òscar Esplà	"El pescador sin dinero" from <i>Canciones playeras</i> (1929)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Joaquim Homs	"El viatge" from <i>Nou poemes de Josep Carner</i> (1936)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Joaquim Homs	"L'elegia d'una rosa" from <i>Nou poemes de Josep Carner</i> (1936)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Robert Gerhard	"La mort i la donzella" from <i>Sis cançons populars catalanes</i> (1931)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians

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19520112	Casa Bartomeu	Robert Gerhard	"Enemic de les dones" from <i>Sis cançons populars catalanes</i> (1931)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Francesc Alió	"Si tu fossis aquí" from <i>Sis melodies</i> (1905)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Enric Morera	<i>Melangia per a veu i piano</i> (ca 1919)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Enric Morera	"Abril" from <i>Cançons de carrer</i> (1926)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Amadeu Vives	"Madre, la mi madre" from <i>Canciones epigramáticas</i> (1916)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Amadeu Vives	"Vida de muchacho" from <i>Canciones epigramáticas</i> (1916)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Amadeu Vives	"El amor y los ojos" from <i>Canciones epigramáticas</i> (1916)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Enric Granados	"Llorad corazón" from <i>Canciones amorias</i> (1915)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520112	Casa Bartomeu	Enric Granados	"Mañana era" from <i>Canciones amorias</i> (1915)		Concepció Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	Audició de cançons d'autors catalans i valencians
19520209	Casa Bartomeu	Peter Warlock	"Sigh no more, ladies" (1927)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	Peter Warlock	"Jillian of Berry" (1926)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	Peter Warlock	"Robin Goodfellow" (1926)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	William Walton	"Daphne", from <i>3 Songs to Poems by Edith Sitwell</i> (1932)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	William Walton	"Through Gilded Trellises", from <i>3 Songs to Poems by Edith Sitwell</i> (1932)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	William Walton	"Old Sir Faulk", from <i>3 Songs to Poems by Edith Sitwell</i> (1932)		Montserrat Sans d'Uriach (sop) & Margaret Platon (pf)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520209	Casa Bartomeu	Benjamin Britten	<i>A Ceremony of Carols</i> op.28 (1942)		Montserrat Sans d'Uriach (sop), Antònia Izard de Valls (sop), Bernardina Bofill (sop) & Maria Lluïsa Sánchez (hp)	Audició de música vocal anglesa des de l'edat mitjana al s.XX
19520223	Casa Bartomeu	Maurice Ravel	<i>Quatuor à cordes en fa majeur</i> op.35 (1903)		Agrupació "Da camera": Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	El conjunt instrumental da camera: Tres francesos
19520223	Casa Bartomeu	Gabriel Fauré	<i>Quatuor à cordes en mi mineur</i> op.121 (1924)		Agrupació "Da camera": Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va) & Josep Trotta (vc)	El conjunt instrumental da camera: Tres francesos
19520301	Casa Bartomeu	Max Reger	<i>Trio</i> op.141 (1915)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: El camí dels moderns

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19520301	Casa Bartomeu	Paul Hindemith	<i>4. Streichquartett</i> op.22 (1922)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: El camí dels moderns
19520308	Casa Bartomeu	Francis Poulenc	<i>Trio pour hautbois, basson et piano</i> FP043 (1926)		Joan Artal (ob), J. Carbonell (bn) & Maria Canela (pf)	El conjunt instrumental da camera: El conjunt reduït de vent
19520308	Casa Bartomeu	Jacques Ibert	<i>Trois pièces brèves pour flûte, hautbois, clarinette, cor et basson</i> (1930)		Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn) & Antoni Melis (hn)	El conjunt instrumental da camera: El conjunt reduït de vent
19520308	Casa Bartomeu	Paul Pierné	<i>Suite Pittoresque</i> (1936)		Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn), Antoni Melis (hn) & Maria Canela (pf)	El conjunt instrumental da camera: El conjunt reduït de vent
19520308	Casa Bartomeu	Paul Hindemith	<i>Kleine Kammermusik für fünf Bläser</i> op.24 n.2 (1922)		Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn) & Antoni Melis (hn)	El conjunt instrumental da camera: El conjunt reduït de vent
19520315	Casa Bartomeu	Gian Francesco Malipiero	<i>Sonata a cinque</i> (1934)		Quintet Instrumental de Barcelona: R. Balcells (hp), Mateu Valero (va & vn), M. Calsina (vn), Joan Carceller (fl) & M. Vergés(vc)	El conjunt instrumental da camera: Conjunts d'arpa, flauta i instruments d'arc
19520315	Casa Bartomeu	Eugene Goossens	<i>Suite</i> op.6 (1914)		Quintet Instrumental de Barcelona: R. Balcells (hp), Mateu Valero (va & vn), M. Calsina (vn), Joan Carceller (fl) & M. Vergés(vc)	El conjunt instrumental da camera: Conjunts d'arpa, flauta i instruments d'arc
19520315	Casa Bartomeu	Jacques Ibert	<i>Deux Interludes</i> (1946)		Quintet Instrumental de Barcelona: R. Balcells (hp), Mateu Valero (va & vn), M. Calsina (vn), Joan Carceller (fl) & M. Vergés(vc)	El conjunt instrumental da camera: Conjunts d'arpa, flauta i instruments d'arc
19520315	Casa Bartomeu	Albert Roussel	<i>Sérénade</i> op.30 (1925)		Quintet Instrumental de Barcelona: R. Balcells (hp), Mateu Valero (va & vn), M. Calsina (vn), Joan Carceller (fl) & M. Vergés(vc)	El conjunt instrumental da camera: Conjunts d'arpa, flauta i instruments d'arc
19520318	Casa Bartomeu	Miquel Querol Gavalrà	"Plany de David a la mort de Jonatàs" (1932)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavalrà
19520318	Casa Bartomeu	Miquel Querol Gavalrà	"Cançó de la rosa" (1933)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavalrà
19520318	Casa Bartomeu	Miquel Querol Gavalrà	"No desvetlleu l'Amat" (1934)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavalrà
19520318	Casa Bartomeu	Miquel Querol Gavalrà	"Començ de l'hivern a Montserrat" (1935)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar), Oriol Martorell (bass) & Choral Antics Escolans de Montserrat	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavalrà
19520318	Casa Bartomeu	Miquel Querol Gavalrà	"Invitació primaveral" (1936)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavalrà

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19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Els papallons" (1936)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"O vos omnes" (1939)	Leopold Massó	Francesc Paulet (ten), Enric Climent (bar), Josep Aleu (bar) & Oriol Martorell (bass)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Amors a sol i ombra" (1937)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Cançó de les quatre estacions" (1941)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Sabeu què penso de vós" (1947)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Intermezzo" (1949)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Pels vells camins" (1951)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Nit de Primavera"	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Cementiri d'apestats" (1951)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"La vaca cega" (1951)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520318	Casa Bartomeu	Miquel Querol Gavaldà	"Cant espiritual" (1951)	Leopold Massó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Primera audició de cançons, madrigals i poemes vocals del mestre Miquel Querol Gavaldà
19520322	Casa Bartomeu	Jean Françaix	<i>Sonatine</i> pour violon et piano (1934)		Pablo Dini (vn) & C. Pérez (pf)	El conjunt instrumental da camera: Obres per a un fins a quatre instruments de corda
19520322	Casa Bartomeu	Jean Françaix	<i>Trio</i> à cordes (1933)		Pablo Dini (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Obres per a un fins a quatre instruments de corda

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19520322	Casa Bartomeu	Alois Hába	<i>Music in quarter-tones for violin solo op.9b</i> (1922)		Pablo Dini (vn)	El conjunt instrumental da camera: Obres per a un fins a quatre instruments de corda
19520322	Casa Bartomeu	Joseph Marx	<i>Quartetto Chromatico</i> (1948)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Obres per a un fins a quatre instruments de corda
19520405	Casa Bartomeu	Ildebrando Pizzetti	"La madre al figlio lontano" (1910)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Ildebrando Pizzetti	"I pastori" (1908)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Ottorino Respighi	"E se un giorno tornasse..." P96 (1911)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Ottorino Respighi	"Stornellatrice" P69 (1906)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Mario Castelnuovo-Tedesco	"Más le valiera dormir" from <i>Dos Romances Viejos, Poesie medioevali spagnole op.75/1</i> (1933)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Mario Castelnuovo-Tedesco	"Ninna Nanna" (1905)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Mario Castelnuovo-Tedesco	<i>Ninna Nanna per l'album di una bimba op.4</i> (1914)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Gianluca Tocchi	"Serenata", from <i>Canti di strapaese</i> (1934)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520405	Casa Bartomeu	Gianluca Tocchi	"In riva al fiume, veridica istoria d'un amante infelice", from <i>Canti di strapaese</i> (1934)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons i àries italianes
19520419	Casa Bartomeu	Benjamin Britten	<i>String Quartet No.1 in D major op.25</i> (1941)		Quartet de corda de Barcelona: Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Santos Sagrera (vc)	El conjunt instrumental da camera: Tres anglesos
19520419	Casa Bartomeu	Benjamin Britten	<i>String Quartet No.2 in C major op.36</i> (1945)		Quartet de corda de Barcelona: Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Santos Sagrera (vc)	El conjunt instrumental da camera: Tres anglesos
19520518	Casa Bartomeu	Karol Szymanowski	"Tajemnica" from <i>Dwanascie piesni op.17</i> (1907)		Anna Ma. Rodón-Klemensiewicz (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons poloneses
19520518	Casa Bartomeu	Karol Szymanowski	"Wczesnym rankiem" from <i>Dwanascie piesni op.17</i> (1907)		Anna Ma. Rodón-Klemensiewicz (sop) & Concepció Badia d'Agustí (pf)	Recital de cançons poloneses
19520524	Casa Bartomeu	Joaquín Turina	<i>Cuarteto n.º1 op.4</i> (1910)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Un andalús i dos barcelonesos
19520524	Casa Bartomeu	Joaquim Homs	<i>Quartet de corda n.3</i> (1950)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Un andalús i dos barcelonesos
19520524	Casa Bartomeu	Lluís Benejam	<i>Tres peces per a oboè i quartet de corda op. 7</i> (1951)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Un andalús i dos barcelonesos

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19520600	Casa Bartomeu	Alberto Ginastera	<i>Impresiones de la Puna</i> , para flauta y cuarteto de cuerda (1934)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Ibèrics i iberoamericans
19520600	Casa Bartomeu	Josep Ardèvol	<i>Sonata a tres</i> , para dos flautas y viola (1937)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Ibèrics i iberoamericans
19520600	Casa Bartomeu	César Guerra-Peixe	<i>Quarteto n.1</i> (1947)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Ibèrics i iberoamericans
19520600	Casa Bartomeu	César Guerra-Peixe	<i>Pequeno duo</i> , para violino e violoncelo (1946)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Ibèrics i iberoamericans
19520600	Casa Bartomeu	Xavier Montsalvatge	<i>Cuarteto indiano</i> (1951)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & A. Muntaner (vc)	El conjunt instrumental da camera: Ibèrics i iberoamericans
19520608	Casa Bartomeu	Manolis Kalomiris	<i>5 Preludes</i> for piano (1939)		Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Manolis Kalomiris	<i>Ballade</i> for piano (1905)		Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Manolis Kalomiris	"The Curse" (1909)		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Manolis Kalomiris	"Old Mother Life" from <i>Magic Herbs</i> (1908)		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"La chanson que je ne vais vous dire"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Tristesse"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Petite chanson"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Printemps"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Ode pour un amour perdu"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Anastassia"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Theodoros Karyotakis	"Danse argienne"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Georges Poniridy	"Notre Dame de Sparte"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Georges Poniridy	"Berceuse"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano
19520608	Casa Bartomeu	Georges Poniridy	"Crépuscule"		Maria Carme Espona (sop) & Enriqueta Garreta (pf)	Recital de música grega moderna per a cant i piano

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19520614	Casa Bartomeu	Zoltán Kodály	<i>II. vonósnégyes</i> op.10 (1916–1918)		Quartet de corda de Barcelona: Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Santos Sagrera (vc)	El conjunt instrumental da camera: Eslaus i magiars
19520614	Casa Bartomeu	Igor Stravinsky	<i>Trois pièces pour quatuor à cordes</i> W25 (1914)		Quartet de corda de Barcelona: Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Santos Sagrera (vc)	El conjunt instrumental da camera: Eslaus i magiars
19520624	Casa Bartomeu	Alfred Uhl	<i>Trio für Violine, Viola und Gitarre</i> (1928)		Pablo Dini (vn), Mateu Valero (va) & Gracià Tarragó (gtr)	El conjunt instrumental da camera: Música per a guitarra, corda d'arc i vent
19520624	Casa Bartomeu	Gracià Tarragó	<i>Tempora memorare splendida</i> , suite per a quatre guitarres		Gracià Tarragó (gtr), Renata Tarragó (gtr), Mercè Crehuet (gtr) & Paquita Bernal (gtr)	El conjunt instrumental da camera: Música per a guitarra, corda d'arc i vent
19520700	Casa Bartomeu	Eduard Toldrà	<i>Danses de Vilanova</i> (1921)		Cobla Barcelona	El conjunt instrumental da camera: La cobla
19520705	Casa Bartomeu	Arnold Schönberg	<i>Suite</i> op. 29 (1925)	Jacques Bodmer	Musical ensemble	El conjunt instrumental da camera: Tres contemporanis
19520705	Casa Bartomeu	Paul Hindemith	<i>Blasseptett</i> (1948)	Jacques Bodmer	Musical ensemble	El conjunt instrumental da camera: Tres contemporanis
19520705	Casa Bartomeu	Igor Stravinsky	<i>Octuor pour instruments à vent</i> W51 (1923)	Jacques Bodmer	Musical ensemble	El conjunt instrumental da camera: Tres contemporanis
19520705	Casa Bartomeu	Igor Stravinsky	<i>Ebony Concerto</i> W83 (1945)	Jacques Bodmer	Musical ensemble	El conjunt instrumental da camera: Tres contemporanis
19520712	Casa Bartomeu	Francesco Malipiero	<i>Quartetto per archi n.2 "Stornelli e ballate"</i> (1923)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Italians i centreeuropeus
19520712	Casa Bartomeu	Béla Bartók	<i>44 duó két hegedűre</i> BB 104 (1931)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Italians i centreeuropeus
19520712	Casa Bartomeu	Alban Berg	Andante from <i>Lyrische Suite für Streichquartett</i> (1925–26)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Italians i centreeuropeus
19520712	Casa Bartomeu	Karl Schiske	<i>1. Streichquartett</i> op.4 (1936–37)		"Agrupació de música da camera" de Barcelona	El conjunt instrumental da camera: Italians i centreeuropeus
19520720	Casa Bartomeu	Sergei Prokofiev	<i>Snowdrops</i>		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Segon recital de cançons russes
19520720	Casa Bartomeu	Igor Stravinsky	<i>Pastorale</i> (1907)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Segon recital de cançons russes
19520720	Casa Bartomeu	Igor Stravinsky	"La petite pie" from <i>Trois petites chansons (Souvenirs de mon enfance)</i> , W23 (1913)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Segon recital de cançons russes
19520720	Casa Bartomeu	Igor Stravinsky	"Le corbeau" from <i>Trois petites chansons (Souvenirs de mon enfance)</i> , W23 (1913)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Segon recital de cançons russes
19520720	Casa Bartomeu	Igor Stravinsky	"Le choucas" from <i>Trois petites chansons (Souvenirs de mon enfance)</i> , W23 (1913)		Aurèlia Basso de Balaguer (sop) & Concepció Badia d'Agustí (pf)	Segon recital de cançons russes

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19520723	Casa Bartomeu	George Gershwin	"The man I love" (1924)		Conjunt Josep Puertas	El conjunt instrumental da camera: La música de jazz en diferents èpoques i estils
19521025	Casa Bartomeu	Gian Carlo Menotti	<i>The Telephone, or L'Amour à trois</i> (1947)	Jacques Bodmer	Montserrat Sans d'Uriach (sop), Rodolfo Bozas Urrutia (ten) & Musical ensemble	Sessió de música italiana
19521102	Casa Bartomeu	Xavier Gols	<i>Tres preludis rurals</i> (1937)	Jacques Bodmer	Orquestra Catalana da Camera	Concert inaugural: Obres espanyoles i franceses per a orquestra da camera
19521102	Casa Bartomeu	Joaquín Turina	<i>Serenata</i> op.87 (1935)	Jacques Bodmer	Orquestra Catalana da Camera	Concert inaugural: Obres espanyoles i franceses per a orquestra da camera
19521102	Casa Bartomeu	Joaquim Homs	<i>Música per a cordes</i> (1950)	Jacques Bodmer	Orquestra Catalana da Camera	Concert inaugural: Obres espanyoles i franceses per a orquestra da camera
19521102	Casa Bartomeu	Lluís Benejam	<i>Suite per a cordes</i> (1952)	Jacques Bodmer	Orquestra Catalana da Camera	Concert inaugural: Obres espanyoles i franceses per a orquestra da camera
19521122	Casa Bartomeu	Aïta Donostia (José Gonzalo Zulaika)	<i>Cuarteto en mi</i> (1905)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & Antoni Morell (vc)	El conjunt instrumental da camera: Obres de joventut de tres autors bascos
19521122	Casa Bartomeu	José María Usandizaga	<i>Cuarteto en Sol sobre temas populares vascos</i> op. 31 (1904)		Quartet Dini: Pablo Dini (vn), Gracià Tarragó (vn), Mateu Valero (va) & Antoni Morell (vc)	El conjunt instrumental da camera: Obres de joventut de tres autors bascos
19530117	Casa Bartomeu	Alberto Nepomuceno	<i>Trovas</i> op.29 (1901)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Mário de Andrade	"Róseas flores d'alvorada" from <i>Modinhas Imperiais</i> (1930)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Paurilo Barroso	"Para ninar" (1952)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Barrozo Neto	"Canção da felicidade"		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	José de Araújo Viana	"Maria" (1957)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Jayme Ovalle	"Estrela do mar" from <i>Três pontos de Santo</i> op.10 (1945)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Jayme Ovalle	"Chariô" from <i>Três pontos de Santo</i> op.10 (1945)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Jayme Ovalle	<i>Azulão</i> op.21 (1945)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons brasilenyes i espirituals negres
19530117	Casa Bartomeu	Marcel Samuel-Rousseau	<i>Variations pastorales sur un vieux Noël</i> (1917)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Ottorino Respighi	"Siciliana" from <i>Antiche arie e danze per liuto</i> (terza suite) P172 (1931)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Louise Charpentier	<i>Pièce en ut mineur dans le style ancien</i>		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier

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19530117	Casa Bartomeu	Louise Charpentier	<i>Printemps</i>		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Louise Charpentier	<i>La Boîte à Musique</i> (1941)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Marcel Tournier	<i>Étude de concert (Au matin)</i> (1910)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Claude Debussy	"Clair de lune" from <i>Suite bergamasque</i> CD 082a (1890–1905)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Sergei Prokofiev	"Prélude" from <i>10 pièces pour piano op.12/7</i> (1906-1913)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530117	Casa Bartomeu	Gabriel Pierné	<i>Impromptu-caprice</i> op.9 (ca. 1901)		Louise Charpentier (hp)	Recital de harpe par Louise Charpentier
19530201	Casa Bartomeu	Benjamin Britten	"Look, Stranger, at this Island Now" (1938)		Hedli Anderson (mez) & Pere Vallribera (pf)	Recital de cançons britàniques
19530201	Casa Bartomeu	Elisabeth Lutyens	"Refugee Blues" (1942)		Hedli Anderson (mez) & Pere Vallribera (pf)	Recital de cançons britàniques
19530201	Casa Bartomeu	Benjamin Britten	"Johnny" from <i>Cabaret Songs</i> (1940)		Hedli Anderson (mez) & Pere Vallribera (pf)	Recital de cançons britàniques
19530201	Casa Bartomeu	Benjamin Britten	"Calypso (Driver, drive faster)" from <i>Cabaret Songs</i> (1940)		Hedli Anderson (mez) & Pere Vallribera (pf)	Recital de cançons britàniques
19530322	Casa Bartomeu	Miquel Querol Gavaldà	<i>Salm CXIV</i> "In exitu Israel de Aegypto" (1952)	Jacques Bodmer	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + Orquestra catalana da Camera	Primera audició del <i>Salm CXIV</i> , "In exitu Israel de Aegypto"
19530504	Institut Français de Barcelone	Paul Pierné			Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn) & Antoni Melis (hn)	
19530504	Institut Français de Barcelone	Jacques Ibert			Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn) & Antoni Melis (hn)	
19530504	Institut Français de Barcelone	Francis Poulenc			Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn), Antoni Melis (hn) & Maria Canela (pf)	
19530509	Casa Bartomeu	Aita Donostia (José Gonzalo Zulaika)	"Levantéis vos" from <i>Canciones sefardies</i> (1941)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Aita Donostia (José Gonzalo Zulaika)	"Descanso de mi vida" from <i>Canciones sefardies</i> (1941)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Aita Donostia (José Gonzalo Zulaika)	"Pájaro de hermosura" from <i>Canciones sefardies</i> (1941)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Aita Donostia (José Gonzalo Zulaika)	"Entendiendo mancebico" from <i>Canciones sefardies</i> (1941)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)

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19530509	Casa Bartomeu	Léon Algazi	"Noches buenas" from <i>Quatre mélodies judéo-espagnoles</i> pour chant et piano (1951)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Alberto Hemsí	"Una hija tiene el Rey" from <i>Coplas sefardies</i> op.13/1 (1934)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Alberto Hemsí	"¡Ya salió de la mar la galana!" from <i>Coplas sefardies</i> op.13/3 (1934)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Alberto Hemsí	"Aquel Rey de Francia" from <i>Coplas sefardies</i> op.13/4 (1934)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Alberto Hemsí	"Yo me levantí un lunes" from <i>Coplas sefardies</i> op.13/5 (1934)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Alberto Hemsí	"Ya abaja la novia" from <i>Coplas sefardies</i> op.13/6 (1934)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530509	Casa Bartomeu	Manuel de Falla	<i>Siete canciones populares españolas</i> (1914)		Anita Reull (mez) & Enriqueta Garreta (pf)	Recital de cançons populars espanyoles i de les cançons espanyoles a Orient (sefardies)
19530607	Casa Bartomeu	Francis George Scott	"Ay waukin o" from <i>Scottish Lyrics</i> , Book 1 (1922)		John Tainsh (ten) & Maria Canela (pf)	Recital de cançons escoceses
19530607	Casa Bartomeu	Francis George Scott	"Phillis" from <i>Scottish Lyrics</i> , Book 4 (1936)		John Tainsh (ten) & Maria Canela (pf)	Recital de cançons escoceses
19530607	Casa Bartomeu	Francis George Scott	"O were my Love yon lilac fair" from <i>Scottish Lyrics</i> , Book 2 (1922)		John Tainsh (ten) & Maria Canela (pf)	Recital de cançons escoceses
19530607	Casa Bartomeu	Francis George Scott	"The Tryst" from <i>35 Scottish Lyrics and other Poems</i> (1949)		John Tainsh (ten) & Maria Canela (pf)	Recital de cançons escoceses
19530607	Casa Bartomeu	Francis George Scott	"The Sauchs in the Reuch Heuch Hauch" from <i>35 Scottish Lyrics and other Poems</i> (1940)		John Tainsh (ten) & Maria Canela (pf)	Recital de cançons escoceses
19530707	Casa Bartomeu	Joan Manén	<i>Camprodon</i> (1922)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Joaquim Serra	<i>Ball del ciri de Castellterçol</i> (orchestration, ca. 1950)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Francesc Pujol	<i>Els estudiants de Tolosa</i> (1922)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Antoni Català	<i>Moixinganga de Sitges</i> (orchestration, 1927)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Narcís Paulís	<i>Pregant a la Verge</i> (1929)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Joaquim Serra	<i>Moixaranga d'Algemesí</i> (orchestration)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Joan Manén	<i>El cavaller enamorat</i> (1918)	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer
19530707	Casa Bartomeu	Joaquim Serra	<i>La gala de Campdevànol</i>	Lluís Moreno Pallí	Cobla Barcelona	Festival de dansa per l'Esbart Verdaguer

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19530708	Casa Bartomeu	Sigfrid Karg-Elert	<i>Trio</i> für Oboe, Klarinette und Englischhorn op. 49/1 (1905)		Domènec Segú (ob), Josep González (cl) & Joan Artal (eh)	Recital d'obres per a conjunt reduït de vent
19530720	Casa Bartomeu	Max Reger	<i>Serenade</i> für Flöte, Violine und Viola D-Dur op.77a (1904)		Agrupació de Música da Camera de Barcelona: Eduard Bocquet (vn), Lluís Benejam (va) & Francesc Reixach (fl)	L'obra de Johannes Brahms: Tres continuadors
19530720	Casa Bartomeu	Erno Dohnányi	<i>Klavierquintette n. 2</i> op.26 (1914)		Agrupació de Música da Camera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Lluís Benejam (va), Josep Trotta (vc) & Maria Canela (pf)	L'obra de Johannes Brahms: Tres continuadors

Table II. Twentieth-century music performed at A.D.L.A.N. in the 1932-1933 season (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19330324	Barcelona Lawn Tennis Club	Claude Debussy	"Golliwogg's Cakewalk" from <i>Children's corner</i> FL 119 no. 6 (1906-1908)		Joan Magrinyà (dancer) & Carme Bracons (pf)	Sessió de dansa "Instint i tècnica"
19330324	Barcelona Lawn Tennis Club	Manuel Blancafort	"Polka de l'equilibrista" from <i>El parc d'atraccions</i> (1924)		Joan Magrinyà (dancer) & Carme Bracons (pf)	Sessió de dansa "Instint i tècnica"
19330324	Barcelona Lawn Tennis Club	Erik Satie			Joan Magrinyà (dancer) & Carme Bracons (pf)	Sessió de dansa "Instint i tècnica"
19330324	Barcelona Lawn Tennis Club	Mario Labroca			Joan Magrinyà (dancer) & Carme Bracons (pf)	Sessió de dansa "Instint i tècnica"
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	<i>Quintet per instruments de vent</i> (1928)		Esteve Gratacós (fl), Cassià Carles (ob), Josep González (cl), Ramon Bonell (hn) & Antoni Goxens (bn)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"La calàndria" from <i>Sis Cançons Populares Catalanes</i> (1928-1931)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"La mort i la donzella" from <i>Sis Cançons Populares Catalanes</i> (1928-1931)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"El petit vailet" from <i>Sis Cançons Populares Catalanes</i> (1928-1931)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"Enemic de les dones" from <i>Sis Cançons Populares Catalanes</i> (1928-1931)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"El repòs del teu null damunt del front" from <i>L'infantament meravellós de Schahrazada</i> (1917)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"Crit de mercat" from <i>L'infantament meravellós de Schahrazada</i> (1917)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"Melodiós com entremig d'arbredes" from <i>L'infantament meravellós de Schahrazada</i> (1917)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard
19330712	Institut Agrícola Català de Sant Isidre	Robert Gerhard	"Enamorat incaut" from <i>L'infantament meravellós de Schahrazada</i> (1917)		Carme Gombau (sop) & Pere Vallibera (pf)	Homenatge Robert Gerhard

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of two sources: GÓMEZ PRADAS, MENDELSON and MINGUET 2021 and Àlbum Gran Bazar... 2021.

Table III. Record-listening sessions of twentieth-century music at A.D.L.A.N. in the 1932-1933 season (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19330117	Carles Maristany's home			Carles Maristany	Audición de "Música nueva"
19330304	Carles Maristany's home	George Gershwin		Carles Maristany	Audición de "Música nueva"
19330408	Carles Maristany's home	Igor Stravinsky	<i>Octuor pour instruments à vent</i> W51 (1923)	Carles Maristany	Audición de "Música nueva"

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of two sources: GÓMEZ PRADAS, MENDELSON and MINGUET 2021 and Àlbum Gran Bazar... 2021.

Table IV. Record-listening sessions of twentieth-century music at Discòfils: Associació Pro-Música in the 1934-1935 and 1935-1936 seasons (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19350311	Hotel Majestic, Passeig de Gràcia, 68	Jean Sibelius	<i>Sinfonia nro 5</i> in E-flat major op.82 (1919)	Robert Gerhard	1a audició de discos
19350412	Hotel Majestic	Paul Hindemith	<i>Symphonie „Mathis der Maler“</i> (1934)	Robert Gerhard	3a audició de discos
19350412	Hotel Majestic	Igor Stravinsky	<i>Histoire du soldat, suite de concert</i> (1918, 1920)	Robert Gerhard	3a audició de discos
19350619	Casa Llibre, Gran Via de les Corts Catalanes, 605-607	Béla Bartók	<i>I. vonósnégyesét</i> (a-moll) op.7 Sz.40 BB 52 (1909) [String Quartet No. 1]	Robert Gerhard	6a audició de discos
19350619	Casa Llibre	Arnold Schönberg	<i>Verklärte Nacht</i> op.4 (1899)	Robert Gerhard	6a audició de discos
19350700	Not performed	Arnold Schönberg	<i>Gurre-Lieder</i> , Oratorium für fünf Gesangssolisten, Sprecher, Chor und großes Orchester (1901-1911)	Robert Gerhard	Record-listening scheduled but not performed
19351114	Llibreria Catalònia, Ronda de Sant Pere, 3	Claude Debussy	<i>Children's corner</i> FL 119 (1906-1908)	Josep Palau	8a audició de discos
19351114	Llibreria Catalònia	Maurice Ravel	<i>Valses nobles et sentimentales</i> M.61 (1911, orchestration 1912)	Josep Palau	8a audició de discos
19351114	Llibreria Catalònia	Maurice Ravel	<i>Alborada del gracioso</i> M.43b (1904-1905, orchestration 1918)	Josep Palau	8a audició de discos
19351114	Llibreria Catalònia	Igor Stravinsky	<i>Suite n.º 2</i> pour petit orchestre (1921)	Josep Palau	8a audició de discos
19351230	Llibreria Catalònia	Igor Stravinsky	<i>Duo concertant</i> pour violon et piano (1932)	Adolfo Salazar	12a audició de discos : Els últims aspectes de la música russa
19351230	Llibreria Catalònia	Igor Stravinsky	<i>Apollon musagète</i> (1927)	Adolfo Salazar	12a audició de discos
19351230	Llibreria Catalònia	Yuliy Meitus	<i>Dnieprostroï</i> [Dnieper Water Power Station] (ca.1930)	Adolfo Salazar	12a audició de discos
19351230	Llibreria Catalònia	Alexander Mosolov	<i>Iron Foundry</i> op.19 (1926-1927)	Adolfo Salazar	12a audició de discos
19351230	Llibreria Catalònia	Sergei Prokofiev	<i>Le pas d'acier</i> op.41 (1926)	Adolfo Salazar	12a audició de discos
19360129	Llibreria Catalònia	Gustavo Pittaluga	<i>La romería de los cornudos</i> (1927-1930)	Josep Palau	14a audició de discos
19360129	Llibreria Catalònia	Anatoly Lyadov	<i>Eight Russian Folksongs</i> for orchestra op.58 (1906)	Josep Palau	14a audició de discos
19360228	Llibreria Catalònia	Alois Hába	<i>Fantasy</i> in quarter-tones for violin solo (1921)	Robert Gerhard	15a audició de discos
19360228	Llibreria Catalònia	Alois Hába	<i>Allegro scherzando</i> from <i>String Quartet</i> no. 3 op.12 (1922)	Robert Gerhard	15a audició de discos
19360228	Llibreria Catalònia	Alois Hába	<i>Matka</i> op. 35 (excerpts) (1929)	Robert Gerhard	15a audició de discos
19360228	Llibreria Catalònia	Claude Debussy	"Ibèria" from <i>Images</i> pour orchestre (1905-1912)	Robert Gerhard	15a audició de discos

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of two sources: GOMIS and ULLATE 2010 and MESTRES QUADRENY 2011, p. 291-293.

Table V. Record-listening sessions of twentieth-century music at Cobalto 49 in the 1949-1950 season (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19491114	Hot Club de Barcelona, València, 168	Béla Bartók	<i>String Quartet</i> No. 5 Sz.102 BB 110 (1934)	Enrique Dauner	Sección de Música, Cobalto 49
19491117	Hot Club de Barcelona, València, 168	Béla Bartók	<i>String Quartet</i> No. 5 Sz.102 BB 110 (1934)	Enrique Dauner	Sección de Música, Cobalto 49
19491207	British Institute	Benjamin Britten	<i>The Rape of Lucretia</i> op.37 (1946)	Enrique Dauner	Sección de Música, Cobalto 49
19500222	Pere Casadevall's home	Igor Stravinsky		Enrique Dauner	Sección de Música, Cobalto 49

(*) As a selection criterion, all the pieces listened to have been included. The list was drawn up from an analysis of two sources: VIDAL 1997 and Resumen de actividades... 1950.

Table VI. Record-listening sessions of twentieth-century music at Club 49 in the 1949-1950, 1950-1951 and 1952-1953 seasons (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19500620	Passatge Permanyer, 6	Béla Bartók	<i>Concerto for 2 Pianos, Percussion and Orchestra</i> BB 121 (1940)	Enrique Dauner	Sesión de música contemporánea (I)
19500620	Passatge Permanyer, 6	Igor Stravinsky	<i>Jeu de cartes</i> (1936)	Enrique Dauner	Sesión de música contemporánea (I)
19500620	Passatge Permanyer, 6	Paul Hindemith	<i>Mathis der Maler</i> (1935)	Enrique Dauner	Sesión de música contemporánea (I)
19501018	Passatge Permanyer, 6	Aaron Copland	<i>Lincoln portrait</i> (1942)	Enrique Dauner	Sesión de música contemporánea (II)
19501018	Passatge Permanyer, 6	Sergei Prokofiev	<i>Alexander Nevsky</i> (1939)	Enrique Dauner	Sesión de música contemporánea (II)
19501018	Passatge Permanyer, 6	Virgil Thomson	<i>Five Portraits for Four Clarinets</i> (1929)	Enrique Dauner	Sesión de música contemporánea (II)
19501115	Passatge Permanyer, 6	Paul Hindemith	<i>Symphonic Metamorphosis of Themes by C.M. von Weber</i> (1943)	Enrique Dauner	Sesión de música contemporánea (III)
19501115	Passatge Permanyer, 6	Arnold Schönberg	<i>Kammersymphonie</i> op.9 (1906)	Enrique Dauner	Sesión de música contemporánea (III)
19501115	Passatge Permanyer, 6	Richard Strauss	<i>Macbeth</i> op.23 (1888)	Enrique Dauner	Sesión de música contemporánea (III)
19501200	Passatge Permanyer, 6	Béla Bartók		Enrique Dauner	Sesión de música contemporánea (IV)
19501200	Passatge Permanyer, 6	Darius Milhaud		Enrique Dauner	Sesión de música contemporánea (IV)
19501200	Passatge Permanyer, 6	Erik Satie		Enrique Dauner	Sesión de música contemporánea (IV)
19501200	Passatge Permanyer, 6	Igor Stravinsky		Enrique Dauner	Sesión de música contemporánea (IV)
19501213	Passatge Permanyer, 6		"Negro Spirituals"	Alfredo Papo	Sesión de música contemporánea (V)
19510117	Passatge Permanyer, 6	Béla Bartók	<i>Sonata</i>	Carles F. Maristany	Sesión de música contemporánea (VI)
19510117	Passatge Permanyer, 6	Igor Stravinsky	<i>Orpheus</i> (1947)	Carles F. Maristany	Sesión de música contemporánea (VI)
19510117	Passatge Permanyer, 6	Maurice Ravel	<i>Concerto en ré majeur pour la main gauche</i> (1930)	Carles F. Maristany	Sesión de música contemporánea (VI)
19510131	Passatge Permanyer, 6	Igor Stravinsky	<i>Symphony in Three Movements</i> (1945)	Manuel Valls	Sesión de música contemporánea (VII)
19510131	Passatge Permanyer, 6	Jean Sibelius	<i>Symfonia nro 7 in C major</i> op.105 (1924)	Manuel Valls	Sesión de música contemporánea (VII)
19510131	Passatge Permanyer, 6	Paul Hindemith	<i>Symphonic Metamorphosis of Themes by C.M. von Weber</i> (1943)	Manuel Valls	Sesión de música contemporánea (VII)
19510215	Passatge Permanyer, 6		"Blues"	Paul Gotch	Sesión de música contemporánea (VIII)
19510301	Passatge Permanyer, 6	Edward Elgar	<i>The Dream of Gerontius</i> (1900)	Enrique Dauner	Sesión de música contemporánea (IX)
19510316	Passatge Permanyer, 6	Béla Bartók	<i>Piano Concerto No. 3 in E major</i> BB 127 (1945) (Adagio religioso)	Josep Casanovas	Sesión de música contemporánea (X)
19510316	Passatge Permanyer, 6	Olivier Messiaen	<i>Visions de l'Amen</i> (1943)	Josep Casanovas	Sesión de música contemporánea (X)

(*) As a selection criterion, all the pieces that were listened to have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Collection, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19510316	Passatge Permanyer, 6	Paul Hindemith	<i>Nobilissima Visione</i> (1938)	Josep Casanovas	Sesión de música contemporánea (X)
19510418	Passatge Permanyer, 6	Carlo Alberto Pizzini	<i>Al Piemonte : Trittico sinfonico</i> (1940)	Luciano Nicolai	Sesión de música contemporánea : Música italiana moderna
19510418	Passatge Permanyer, 6	Goffredo Petrassi	<i>Partita</i> (1932)	Luciano Nicolai	Sesión de música contemporánea : Música italiana moderna
19510418	Passatge Permanyer, 6	Goffredo Petrassi	<i>Sonata da camera</i> (1948)	Luciano Nicolai	Sesión de música contemporánea : Música italiana moderna
19511024	Passatge Permanyer, 6	Claude Debussy	<i>Jeux</i> (1913)	Enric Roig	Sesión de música contemporánea
19511024	Passatge Permanyer, 6	Claude Debussy	<i>Syrinx</i> (1913)	Enric Roig	Sesión de música contemporánea
19511024	Passatge Permanyer, 6	Claude Debussy	<i>Le Martyre de saint Sébastien</i> (1911)	Enric Roig	Sesión de música contemporánea
19511114	Passatge Permanyer, 6	Gian Carlo Menotti	<i>The Consul</i> (1950)	Xavier Montsalvatge	Sesión de música contemporánea
19520116	Passatge Permanyer, 6	Arnold Schönberg	<i>Sechs kleine Klavierstücke</i> op.19 (1911)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520116	Passatge Permanyer, 6	Arnold Schönberg	<i>Pierrot Lunaire</i> (1912)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520116	Passatge Permanyer, 6	Erik Satie	<i>Parade</i> (1916)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520116	Passatge Permanyer, 6	Igor Stravinsky	<i>Le sacre du printemps</i> (1913)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Alban Berg	<i>Vier Stücke für Klarinette und Klavier</i> op.5 (1913)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Alfredo Casella	<i>Cinque pezzi per quartetto d'archi</i> op.34 (1920) (Preludio)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Darius Milhaud	<i>Symphonie de chambre n.2 "Pastorale"</i> (1918)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Darius Milhaud	<i>Symphonie de chambre n.3 "Sérénade"</i> (1921)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Gian Francesco Malipiero	<i>Quartetto per archi n.1 "Rispetti e strambotti"</i> (1920)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Igor Stravinsky	<i>Les Noces</i> (1923)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520130	Passatge Permanyer, 6	Paul Hindemith	<i>4. Streichquartett</i> op.22 (1922)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Alban Berg	<i>Wozzeck</i> (suite) (1922)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Arthur Honegger	<i>Pacific 231</i> (1923)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Darius Milhaud	<i>Saudades do Brasil</i> (1921) (Sorocaba, Sumaré)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Francis Poulenc	<i>Mouvements perpétuels</i> FP014a (1918)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19520213	Passatge Permanyer, 6	Francis Poulenc	<i>Le Bestiaire ou Cortège d'Orphée</i> (1918)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Igor Stravinsky	<i>Histoire du soldat</i> (suite) (1918)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Paul Hindemith	<i>Kleine Kammermusik für fünf Bläser</i> op.24 n.2 (1923)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520213	Passatge Permanyer, 6	Sergei Prokofiev	<i>Piano Concerto n.3 in C major</i> op.26 (1921)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520228	Passatge Permanyer, 6	Albert Roussel	<i>Suite en fa dièse</i> op.14 (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520228	Passatge Permanyer, 6	Arnold Schönberg	<i>Serenade</i> op.24 (1923)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520228	Passatge Permanyer, 6	Heitor Villa-Lobos	<i>Choros</i> 10 (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520228	Passatge Permanyer, 6	Manuel de Falla	<i>El retablo de Maese Pedro</i> (1922)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520228	Passatge Permanyer, 6	Maurice Ravel	<i>Sonate pour violon et piano</i> M.77 (1929)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520312	Passatge Permanyer, 6	Alban Berg	<i>Lyrische Suite</i> für Streichquartett (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520312	Passatge Permanyer, 6	Béla Bartók	<i>Piano Sonata</i> BB 88 (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520312	Passatge Permanyer, 6	Igor Stravinsky	<i>Concerto pour piano et instruments à vent</i> (1924)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520312	Passatge Permanyer, 6	Manuel de Falla	<i>Concerto per clavicembalo, flauto, oboe, clarinet, violino e violoncello</i> (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520312	Passatge Permanyer, 6	Maurice Ravel	<i>Chansons madécasses</i> (1926)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Alois Hába	<i>2nd Suite for quarter-tone piano</i> op.11b (1922)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Alois Hába	<i>3rd String Quartet</i> (quarter-tone) op.12 (1920) (Andante)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Anton Webern	<i>Sechs Bagatellen</i> für Streichquartett op.9 (1913)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Anton Webern	<i>Symphonie</i> op. 21 (1928)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Béla Bartók	<i>String Quartet n.5</i> BB 110 (1934)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Igor Stravinsky	<i>Symphony of Psalms</i> (1930)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520326	Passatge Permanyer, 6	Paul Hindemith	<i>Konzertmusik</i> für Klavier, Blechbläser und Harfen op. 49 (1930)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520402	Passatge Permanyer, 6	Béla Bartók	<i>Music for Strings, Percussion and Celesta</i> BB 114 (1936)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19520402	Passatge Permanyer, 6	Darius Milhaud	<i>Concertino de printemps</i> op.135 (1934)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520402	Passatge Permanyer, 6	Igor Stravinsky	<i>Concerto per due pianoforti soli</i> (1935)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520402	Passatge Permanyer, 6	Maurice Ravel	<i>Concerto en ré majeur pour la main gauche</i> (1930)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520514	Passatge Permanyer, 6	Béla Bartók	<i>Sonata for Two Pianos and Percussion</i> BB 115 (1937)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520514	Passatge Permanyer, 6	Darius Milhaud	<i>Cantate de l'enfant et la mère</i> (1938)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520514	Passatge Permanyer, 6	Igor Stravinsky	<i>Danses concertantes</i> (1942)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520514	Passatge Permanyer, 6	Paul Hindemith	<i>Symphonie "Mathis der Maler"</i> (1934)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520521	Passatge Permanyer, 6	Arnold Schönberg	<i>Ode to Napoleon Buonaparte</i> op.41 (1942)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520521	Passatge Permanyer, 6	Arthur Honegger	<i>Symphonie n.2 pour cordes et trompette ad libitum</i> (1941)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520521	Passatge Permanyer, 6	Béla Bartók	<i>Violin Solo Sonata</i> BB 124 (1943)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520521	Passatge Permanyer, 6	Igor Stravinsky	<i>Symphony in Three Movements</i> W82 (1945)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520604	Passatge Permanyer, 6	Béla Bartók	<i>Piano Concerto n.3 in E major</i> BB 127 (1946)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520604	Passatge Permanyer, 6	Darius Milhaud	<i>Service pour la veille du Sabbat</i> op.345 (1947)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520604	Passatge Permanyer, 6	Frank Martin	<i>Petite symphonie concertante</i> op.54 (1946)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19520604	Passatge Permanyer, 6	Igor Stravinsky	<i>Orpheus</i> (1947)	Joaquim Homs, Carles F. Maristany	Antología de la música contemporánea desde la Primera Guerra Mundial
19521112	Passatge Permanyer, 6	Igor Stravinsky	<i>Mass</i> (1948)	Pere Casadevall	Música contemporánea comentada sin voz
19521112	Passatge Permanyer, 6	Zoltán Kodály	<i>Psalmus Hungaricus</i> op.13 (1923)	Pere Casadevall	Música contemporánea comentada sin voz
19530114	Passatge Permanyer, 6	Gian Carlo Menotti	<i>The Medium</i> (1946)	Xavier Montsalvatge	Audición íntegra
19530114	Passatge Permanyer, 6	Gian Carlo Menotti	<i>The Telephone</i> (1947)	Xavier Montsalvatge	Audición íntegra
19530128	Passatge Permanyer, 6	Claude Debussy	<i>Pélleas et Mélisande</i> (1902)	Manuel Valls	Audición íntegra
19530304	Passatge Permanyer, 6	Alban Berg	<i>Wozzeck</i> (1922)	Joaquim Homs	Audición íntegra

Table VII. Twentieth-century music performed at Club 49 in the 1949-1950, 1950-1951 and 1952-1953 seasons (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19501106	Casal del Metge	Alexandre Tansman	<i>Cinq Impromptus</i> (1925)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Aram Khachaturian	<i>Pictures of childhood</i> (1947)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Arthur Bliss	<i>Toccata</i> (1925)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Benjamin Britten	<i>Holiday diary</i> (1934)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Francis Poulenc	<i>Toccata</i> (1928)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Frederic Mompou	<i>Preludi n.7</i> (1950)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Herbert Murrill	<i>Suite française</i> (1938)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Jaume Padrós	<i>Preludi i dansa</i> (1950)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Joaquín Rodrigo	"Serrana" from <i>Tres danzas de España</i> (1941)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Majoie Hajary	<i>Sonate pour Alicia</i> (1950)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19501106	Casal del Metge	Xavier Montsalvatge	<i>Divagación</i> (1950)		Alicia de Larrocha (pf)	Concierto de música contemporánea
19510516	Passatge Permanyer, 6	Benjamin Britten	<i>A Ceremony of Carols</i> (1942)		Montserrat Sans d'Uriach (sop), Antònia Izard de Valls (sop), Bernardina Bofill (sop) & Maria Lluïsa Sánchez (hp)	
19521022	Passatge Permanyer, 6	Joaquim Homs	<i>Quartet de corda n.3</i> (1950)		Agrupació de Música de Càmera de Barcelona	
19521022	Passatge Permanyer, 6	Paul Hindemith	<i>4. Streichquartett</i> op.22 (1921)		Agrupació de Música de Càmera de Barcelona	
19530513	Passatge Permanyer, 6	Darius Milhaud	<i>Alissa</i> (1913)		Montserrat Sans d'Uriach (sop), Joaquim Homs (pf)	
19530513	Passatge Permanyer, 6	Darius Milhaud	<i>Chants populaires hébraïques</i> (1925)		Montserrat Sans d'Uriach (sop), Joaquim Homs (pf)	
19530513	Passatge Permanyer, 6	Joaquim Homs	<i>Poemes de Josep Carner</i> (1936)		Montserrat Sans d'Uriach (sop), Joaquim Homs (pf)	
19530513	Passatge Permanyer, 6	Joaquim Homs	<i>Cementiri de Sinera</i> (1952)		Montserrat Sans d'Uriach (sop), Joaquim Homs (pf)	

(*) As a selection criterion, all the pieces that were listened to have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Collection, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

Table VIII. Record-listening sessions of twentieth-century music at Juventudes Musicales of Barcelona in the 1952-1953 season (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19530307	Via Laietana, 139 4 th floor	Alan Rawsthorne	<i>Symphonic Studies</i> (1938) (Lento)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530307	Via Laietana, 139 4 th floor	Benjamin Britten	<i>The Rape of Lucrecia</i> op.37 (excerpt) (1946)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530307	Via Laietana, 139 4 th floor	Benjamin Britten	<i>The Young Person's Guide to the Orchestra</i> op.34 (1945)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530307	Via Laietana, 139 4 th floor	Gustav Holst	"III. Mercury, the Winged Messenger" from <i>The Planets</i> op.32 (1916)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530307	Via Laietana, 139 4 th floor	Ralph Vaughan Williams	<i>Fantasia on a Theme by Thomas Tallis</i> (1910)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530307	Via Laietana, 139 4 th floor	William Walton	"Funeral March" from <i>Hamlet</i> (1947)	Enrique Dauner	Panorama de la música contemporánea: sesión I: La música inglesa
19530321	Via Laietana, 139 4 th floor	Eduard Toldrà		Manuel Valls	Panorama de la música contemporánea: sesión II: La música catalana
19530321	Via Laietana, 139 4 th floor	Frederic Mompou		Manuel Valls	Panorama de la música contemporánea: sesión II: La música catalana
19530321	Via Laietana, 139 4 th floor	Manuel Blancafort		Manuel Valls	Panorama de la música contemporánea: sesión II: La música catalana
19530321	Via Laietana, 139 4 th floor	Xavier Montsalvatge		Manuel Valls	Panorama de la música contemporánea: sesión II: La música catalana
19530400	Via Laietana, 139 4 th floor	Aram Khachaturian		Josep Casanovas	Panorama de la música contemporánea: sesión III: La música rusa
19530400	Via Laietana, 139 4 th floor	Dmitri Shostakovich		Josep Casanovas	Panorama de la música contemporánea: sesión III: La música rusa
19530400	Via Laietana, 139 4 th floor	Nikolai Myaskovsky		Josep Casanovas	Panorama de la música contemporánea: sesión III: La música rusa
19530400	Via Laietana, 139 4 th floor	Sergei Prokofiev		Josep Casanovas	Panorama de la música contemporánea: sesión III: La música rusa
19530424	Via Laietana, 139 4 th floor	Erik Satie		Josep Maria Pascual Clapés	Panorama de la música contemporánea: sesión IV: La música francesa
19530424	Via Laietana, 139 4 th floor	Henry Barraud		Josep Maria Pascual Clapés	Panorama de la música contemporánea: sesión IV: La música francesa
19530424	Via Laietana, 139 4 th floor	Jean Françaix		Josep Maria Pascual Clapés	Panorama de la música contemporánea: sesión IV: La música francesa
19530424	Via Laietana, 139 4 th floor	Olivier Messiaen		Josep Maria Pascual Clapés	Panorama de la música contemporánea: sesión IV: La música francesa
19530509	Via Laietana, 139 4 th floor	Benjamin Britten	<i>The Rape of Lucrecia</i> op.37 (1946)	Enrique Dauner	Audición y coloquio

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of two sources: bulletin of *Juventudes Musicales de Barcelona* (Arxiu Històric de la Ciutat de Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19530517	Via Laietana, 139 4 th floor	Aaron Copland		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana
19530517	Via Laietana, 139 4 th floor	Charles Ives		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana
19530517	Via Laietana, 139 4 th floor	Norman Dello Joio		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana
19530517	Via Laietana, 139 4 th floor	Edward MacDowell		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana
19530517	Via Laietana, 139 4 th floor	Gian Carlo Menotti		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana
19530517	Via Laietana, 139 4 th floor	Samuel Barber		Olga Díaz de Vidal	Panorama de la música contemporánea: sesión V: La música norteamericana

Table IX. Twentieth-century music performed at Juventudes Musicales of Barcelona in the 1952-1953 season
(*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19521212	Palau de la Música Catalana	Enric Morera	<i>Davant la Verge</i> (1908)	Eduard Toldrà	Orquesta Municipal de Barcelona	Opening concert
19521212	Palau de la Música Catalana	Manuel de Falla	<i>El sombrero de tres picos</i> (1919)	Eduard Toldrà	Orquesta Municipal de Barcelona	Opening concert
19521212	Palau de la Música Catalana	Maurice Ravel	<i>La Valse</i> (1920)	Eduard Toldrà	Orquesta Municipal de Barcelona	Opening concert
19530128	Cúpula del Coliseum	Henri Duparc			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Ralph Vaughan Williams			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Benjamin Britten			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Richard Strauss			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Joan Manén			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Jesús Guridi			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Joaquim Nin i Castellanos			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530128	Cúpula del Coliseum	Manuel de Falla			Anita Reull (mez) & Enriqueta Garreta (pf)	
19530803	Bayreuth	Salvador Bacarisse			Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert
19530803	Bayreuth	Joan Comellas			Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert
19530803	Bayreuth	Joaquín Rodrigo			Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert
19530803	Bayreuth	Manuel Castillo			Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert
19530803	Bayreuth	Frederic Mompou	<i>Canción y danza</i> (1918-1952)		Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert
19530803	Bayreuth	Josep Maria Mestres Quadreny	<i>Tema amb variacions</i> (1953)		Rosa Maria Kucharski (pf)	IV. Internationales Treffen der Musikalischen Jugend, Jugend Europas musiziert

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of three sources: bulletin of *Juventudes Musicales de Barcelona* (Arxiu Històric de la Ciutat de Barcelona), Hemeroteca *La Vanguardia* and Helena Martín-Nieva Collection.

Table X. Twentieth-century music performed at Bartomeu House in the 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958 and 1958-1959 seasons (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19531031	Casa Bartomeu	Paul Hindemith	<i>Hin und zurück</i> op.45a (1927)	Jacques Bodmer ¿?	Orquestra Catalana da Camera, Montserrat Sans d'Uriach (sop), Francesc Paulet (ten), Jeroni Teruel (ten), Enric Climent (bar), Pere Prat (bass), Núria Quer de Climent (alt) & Emília Quer de Baucis (sop). Perhaps the piece was only accompanied by piano.	Festival d'inauguració : Tres obres de teatre "da camera"
19531031	Casa Bartomeu	Francis Poulenc	<i>Aubade</i> , concerto chorégraphique pour piano et 18 instruments, FP051a (1929)	Lluís Moreno Pallí	Orquestra Catalana da Camera	Festival d'inauguració : Tres obres de teatre "da camera"
19531114	Casa Bartomeu	Richard Strauss	<i>Duett-Contertino für Klarinette, Fagott und Orchester</i> , TrV 293 (1947)	Jacques Bodmer	Orquestra Catalana da Camera, Rodolf Giménez (cl) & Ramon Isbert (bn)	Arnold Schoenberg i la seva escola : El camí cap a Schoenberg
19531114	Casa Bartomeu	Arnold Schoenberg	<i>Kammersymphonie für 15 Soloinstrumente n. 1</i> , op.9 (1906)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : El camí cap a Schoenberg
19531206	Casa Bartomeu	Alban Berg	<i>Sieben frühe Lieder</i> (1905–1908)		Concepció Badia (sop) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Recital de Lieder d'Alban Berg (1885–1935)
19531206	Casa Bartomeu	Alban Berg	<i>Vier Lieder für eine Singstimme mit Klavier aus "Dem Schmerz sein Recht" und aus "Der Glühende"</i> op.2 (1908–1909)		Concepció Badia (sop) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Recital de Lieder d'Alban Berg (1885–1935)
19531206	Casa Bartomeu	Alban Berg	"Aria von Marie" (Act.1, Sc.3) from <i>Wozzeck</i> op.7 (1924)		Concepció Badia (sop) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Recital de Lieder d'Alban Berg (1885–1935)
19531227	Casa Bartomeu	Igor Stravinsky	<i>Cantata W89</i> (1952)	Jacques Bodmer	Musical ensemble: Antònia Jordà (sop), Bartomeu Bardagí (ten), Josep Maria Brotons (fl), Salvador Brotons (fl), Domènec Segú (ob), Joan Artal (eh), Josep Trotta (vc) & Coral Sant Jordi's treble choir	Concert nadalenc
19531227	Casa Bartomeu	Enric Gispert	<i>Nadal que sembla que riu i plora</i> (1953)	Oriol Martorell	Coral Sant Jordi	Concert nadalenc
19531227	Casa Bartomeu	Manuel Valls	<i>Tríptic d'Advent</i> (1953)	Oriol Martorell	Coral Sant Jordi	Concert nadalenc
19540000	Casa Bartomeu	Josef Matthias Hauer	<i>Zweite Tanzsuite für neun Soloinstrumente</i> op.71 (1936)	Jacques Bodmer	Chamber orchestra	Arnold Schoenberg i la seva escola : Conjunts instrumentals da camera: Conjunts de corda i vent
19540000	Casa Bartomeu	Ernst Krenek	<i>Sinfonische Musik für neun Soloinstrumente</i> op.11 (1922)	Jacques Bodmer	Chamber orchestra	Arnold Schoenberg i la seva escola : Conjunts instrumentals da camera: Conjunts de corda i vent

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of three sources: CAÑELLAS I TERRADELLAS 2011, Josep Bartomeu i Granell Archive (Biblioteca de Catalunya, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19540000	Casa Bartomeu	Bohuslav Martinů	<i>Kuchyňská revue</i> H.161 (1927)	Jacques Bodmer	Chamber orchestra	Arnold Schoenberg i la seva escola : Conjunts instrumentals da camera: Conjunts de corda i vent
19540000	Casa Bartomeu	Arnold Schoenberg	<i>Suite op.29</i> (1924–1926)	Jacques Bodmer	Chamber orchestra	Arnold Schoenberg i la seva escola : Conjunts instrumentals da camera: Conjunts de corda i vent
19540000	Casa Bartomeu	Darius Milhaud	<i>Machines agricoles</i> op.56 (1919)	Jacques Bodmer	Carmen Goller (sop) & Chamber orchestra	Arnold Schoenberg i la seva escola : Obres per a cant i petita orquestra
19540000	Casa Bartomeu	Hanns Eisler	<i>Palmström</i> op.5 (1923–1924)	Jacques Bodmer	Carmen Goller (sop) & Chamber orchestra	Arnold Schoenberg i la seva escola : Obres per a cant i petita orquestra
19540000	Casa Bartomeu	Arthur Honegger	<i>Deuxième Quatuor à cordes</i> H103 (1934–36)		Cuarteto Clásico de Madrid: José Fernández (vn), Emilio Moreno de Haro (vn), Antonio Arias (va) & Carlos Baena (vc)	Arnold Schoenberg i la seva escola : Tres contemporanis
19540000	Casa Bartomeu	Béla Bartók	<i>String Quartet No.6</i> BB 119 (1939)		Cuarteto Clásico de Madrid: José Fernández (vn), Emilio Moreno de Haro (vn), Antonio Arias (va) & Carlos Baena (vc)	Arnold Schoenberg i la seva escola : Tres contemporanis
19540000	Casa Bartomeu	Jesús García Leoz	<i>Primer cuarteto en Fa sostenido menor</i> (ca 1952)		Cuarteto Clásico de Madrid: José Fernández (vn), Emilio Moreno de Haro (vn), Antonio Arias (va) & Carlos Baena (vc)	Arnold Schoenberg i la seva escola : Tres contemporanis
19540000	Casa Bartomeu	Darius Milhaud	<i>Chants populaires hébraïques</i> op.86 (1925)		Montserrat Sans d'Uriach (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital d'obres per a cant i piano de Darius Milhaud
19540000	Casa Bartomeu	Darius Milhaud	<i>Alissa</i> op.9 (1913)		Montserrat Sans d'Uriach (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital d'obres per a cant i piano de Darius Milhaud
19540000	Casa Bartomeu	Xavier Montsalvatge	<i>Canciones para niños</i> (1950)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Frederic Mompou	<i>Comptines</i> (1926–1943)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Frederic Mompou	<i>L'hora grisa</i> (1916)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Frederic Mompou	<i>Cançó de la fira</i> (1949)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Frederic Mompou	"Damunt de tu nomes les flors" from <i>Combat del somni</i> No.1 (1942)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Frederic Mompou	"Jo et presentia com la mar" from <i>Combat del somni</i> No.1 (1948)		Carme Espona (sop) & Enriqueta Garreta (pf)	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540000	Casa Bartomeu	Manuel Valls	<i>Triptic d'Advent</i> (1953)	Oriol Martorell	Coral Sant Jordi	Arnold Schoenberg i la seva escola : Tres contemporanis catalans
19540124	Casa Bartomeu	Karlheinz Stockhausen	<i>Kreuzspiel</i> (1951)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera
19540124	Casa Bartomeu	Pierre Boulez	<i>Polyphonie X, pour dix-huit instruments</i> (1951)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera
19540124	Casa Bartomeu	Darius Milhaud	<i>Concerto pour batterie</i> op.109 (1929)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera

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19540124	Casa Bartomeu	Anton Webern	<i>Konzert op.24</i> (1934)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera
19540124	Casa Bartomeu	Luigi Nono	<i>Polifonica-Monodia-Ritmica</i> (1951)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera
19540124	Casa Bartomeu	Béla Bartók	<i>Music for Strings, Percussion and Celesta</i> BB 114 (1936)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Després de Schoenberg, obres per a orquestra da camera
19540130	Casa Bartomeu	Arnold Schoenberg	<i>Herzgewäsche</i> op.20 (1911)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540130	Casa Bartomeu	Anton Webern	<i>Sechs Lieder</i> op.14 (1917-1921)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540130	Casa Bartomeu	Anton Webern	<i>Fünf geistliche Lieder</i> op.15 (1917-1922)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540130	Casa Bartomeu	Anton Webern	<i>Fünf Canons nach lateinischen Texten</i> op.16 (1924)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540130	Casa Bartomeu	Anton Webern	<i>Drei Volkstexte</i> op.17 (1924)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540130	Casa Bartomeu	Anton Webern	<i>Drei Lieder</i> op.18 (1925)	Jacques Bodmer	Lolita Torrentó (sop) & musical ensemble	Arnold Schoenberg i la seva escola : Obres per a cant amb acompanyament de conjunts "da camera"
19540206	Casa Bartomeu	Paul Hindemith	<i>Sonate</i>		Eduard Bocquet (vn) & Maria Canela (pf)	Arnold Schoenberg i la seva escola : Un alemany, dos francesos i un francès-suís
19540206	Casa Bartomeu	Francis Poulenc	<i>Mouvements perpétuels</i> FP014a (1918)		Maria Canela (pf)	Arnold Schoenberg i la seva escola : Un alemany, dos francesos i un francès-suís
19540206	Casa Bartomeu	Francis Poulenc	<i>Pastourelle</i> FP045b (1927)		Maria Canela (pf)	Arnold Schoenberg i la seva escola : Un alemany, dos francesos i un francès-suís
19540206	Casa Bartomeu	Arthur Honegger	<i>Première sonate pour violon et piano</i> H 17 (1918)		Eduard Bocquet (vn) & Maria Canela (pf)	Arnold Schoenberg i la seva escola : Un alemany, dos francesos i un francès-suís
19540206	Casa Bartomeu	Maurice Ravel	<i>Sonatine pour piano</i> (1903-05)		Maria Canela (pf)	Arnold Schoenberg i la seva escola : Un alemany, dos francesos i un francès-suís
19540212	Casa Bartomeu	Pierre Schaeffer	Étude no 2 Imposée ou Étude aux chemins de fer, from <i>Cinq études de bruits</i> (1948)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta

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19540212	Casa Bartomeu	Pierre Schaeffer	Étude no 5 Pathétique ou Étude aux casseroles, from <i>Cinq études de bruits</i> (1948)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry, Pierre Schaeffer	<i>Bidule en ut</i> (1950)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry	"Batterie fugace", from <i>Le microphone bien tempéré</i> (1950–1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry	"Tam–Tam IV", from <i>Le microphone bien tempéré</i> (1950–1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Boulez	<i>Étude II</i> ("Etude sur sept sons") (1951)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Olivier Messiaen, Pierre Henry	<i>Timbres-durées</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry	<i>Antiphonies</i> (1951)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	André Hodeir	<i>Jazz et Jazz</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry	"Vocalises", from <i>Le microphone bien tempéré</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Schaeffer	<i>Variation sur une flûte mexicaine</i> (1949)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540212	Casa Bartomeu	Pierre Henry, Pierre Schaeffer	<i>Orphée 53</i> (excerpts) (1953)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Arnold Schoenberg i la seva escola : Elements per al futur? : Programa de música concreta
19540220	Casa Bartomeu	Alban Berg	<i>Klaversonate</i> op. 1 (1907–1908)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano

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19540220	Casa Bartomeu	Arnold Schoenberg	<i>Drei Klavierstücke</i> op.11 (1909–1910)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano
19540220	Casa Bartomeu	Arnold Schoenberg	<i>Sechs kleine Klavierstücke</i> op.19 (1911)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano
19540220	Casa Bartomeu	Anton Webern	<i>Variationen für Klavier</i> op.27 (1935–1936)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano
19540220	Casa Bartomeu	Arnold Schoenberg	<i>Klavierstück</i> op. 33a (1928–1929)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano
19540220	Casa Bartomeu	Arnold Schoenberg	<i>Suite für Klavier</i> op.25 (1921–1923)		Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Schoenberg i els seus deixebles : Obres per a piano
19540221	Casa Bartomeu	Arnold Schoenberg	<i>Das Buch der hängenden Gärten</i> op.15 (1909)		Margarita Goller (mez) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"Ich darf nicht dankend" from <i>Zwei Lieder</i> op.14 (1908)		Margarita Goller (mez) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"In diesen Wintertagen" from <i>Zwei Lieder</i> op. 14 (1908)		Margarita Goller (mez) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"Natur" from <i>Sechs Orchesterlieder</i> op.8 (1903–5)		Margarita Goller (mez) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"Das Wappenschild" from <i>Sechs Orchesterlieder</i> op.8 (1903–5)		Carmen Goller (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"Sehnsucht" from <i>Sechs Orchesterlieder</i> , op.8 (1903–5)		Carmen Goller (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540221	Casa Bartomeu	Arnold Schoenberg	"Jane Grey" from <i>Zwei Balladen</i> op.12 (1907)		Carmen Goller (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a cant i piano
19540227	Casa Bartomeu	Enrico Mainardi	<i>Trio</i> (1954)		Trio Ebert: Lotte Ebert (vn), Wolfgang Ebert (vc), Georg Ebert (pf)	Arnold Schoenberg i la seva escola : Després de Schoenberg : Tres contemporanis
19540227	Casa Bartomeu	Kurt Hessenberg	<i>Trio</i> op.53 (1950)		Trio Ebert: Lotte Ebert (vn), Wolfgang Ebert (vc), Georg Ebert (pf)	Arnold Schoenberg i la seva escola : Després de Schoenberg : Tres contemporanis
19540227	Casa Bartomeu	Dmitri Shostakovich	<i>Piano Trio No. 2</i> op.67 (1944)		Trio Ebert: Lotte Ebert (vn), Wolfgang Ebert (vc), Georg Ebert (pf)	Arnold Schoenberg i la seva escola : Després de Schoenberg : Tres contemporanis

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19540307	Casa Bartomeu	Benjamin Britten	<i>The Little Sweep</i> op. 45 (1949)	Enric Ribó	Quartet de Barcelona, Montserrat Piquer (pf), Maria Rosa Alonso (pf), Miquel Armengol (per) & singers (Richard Prior, Francesc Paulet, Dinah Templar, Majorie Parnell, Celia Horan, Ma. Àngels Serra, Jennifer Parnell, Victòria de Salas, Diana Penkman, Wendy Templar i Katia Colubret). Production by Margaret Platon & Keith Patterson	Representació de "The Little Sweep" (El petit escura-xemeneis) : Òpera infantil
19540327	Casa Bartomeu	Aleksander Tansman	<i>Sérénade pour violon, violoncelle et piano</i> (1928)		Pablo Dini (vn), Albert Morell (vc) & C. Pérez (pf)	Arnold Schoenberg i la seva escola : Schoenberg i després
19540327	Casa Bartomeu	Arnold Schoenberg	<i>Drittes Streichquartett</i> op.30 (1927)		Pablo Dini (vn), Rafael Vergés (vn), Mateu Valero (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Schoenberg i després
19540327	Casa Bartomeu	Arnold Schoenberg	<i>Fourth String Quartet</i> op.37 (1936)		Pablo Dini (vn), Rafael Vergés (vn), Mateu Valero (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Schoenberg i després
19540401	Casa Bartomeu	Anton Webern	<i>Vier Lieder für Gesang und Klavier</i> op.12 (1915–1917)		Emília Quer de Baucis (sop) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Els deixebles de Schoenberg : Anton Webern (1883–1945)
19540401	Casa Bartomeu	Anton Webern	<i>Drei Lieder aus "viae inviae"</i> op.23 (1934)		Emília Quer de Baucis (sop) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Els deixebles de Schoenberg : Anton Webern (1883–1945)
19540401	Casa Bartomeu	Anton Webern	<i>Fünf Lieder aus Der Siebente Ring</i> op.3 (1908–1909)		Núria Quer de Climent (alt) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Els deixebles de Schoenberg : Anton Webern (1883–1945)
19540401	Casa Bartomeu	Anton Webern	<i>Fünf Lieder zu Gedichten von Stefan George</i> op.4 (1908–1909) (songs: 3, 4, 5, 1)		Núria Quer de Climent (alt) & Maria Teresa Balcells (pf)	Arnold Schoenberg i la seva escola : Els deixebles de Schoenberg : Anton Webern (1883–1945)
19540410	Casa Bartomeu	Arnold Schoenberg	<i>Pierrot Lunaire</i> op.21 (1912)	Jesús García Pérez	Margarita Goller (mez), Jaume Padrós (pf), Manuel Calsina (vn) & musical ensemble	Arnold Schoenberg i la seva escola : Schoenberg i Alban Berg
19540410	Casa Bartomeu	Alban Berg	<i>Kammerkonzert für Klavier, Geige mit dreizehn Bläsern</i> (1923–1925)	Jesús García Pérez	Jaume Padrós (pf), Manuel Calsina (vn) & wind ensemble	Arnold Schoenberg i la seva escola : Schoenberg i Alban Berg
19540501	Casa Bartomeu	Alban Berg	<i>Vier Stücke für Klarinette und Klavier</i> op.5 (1913)		Rodolf Giménez (cl) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Obres per a instruments de vent
19540501	Casa Bartomeu	Arnold Schoenberg	<i>Quintett</i> op.26 (1923–1924)		Quintet de Vent de Barcelona: Joan Carceller (fl), Joan Artal (ob), Rodolf Giménez (cl), Joan Carbonell (bn) & Antoni Melis (hn)	Arnold Schoenberg i la seva escola : Obres per a instruments de vent
19540508	Casa Bartomeu	Ernst Krenek	"Im Spiegel" from <i>Frühe Lieder</i> op.9/1 (1921–1922)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Räume" from <i>Frühe Lieder</i> op.9/2 (1921–1922)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Erinnerungen" from <i>Frühe Lieder</i> op.9/4 (1921–1922)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek

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19540508	Casa Bartomeu	Ernst Krenek	"Rätselspiel" from <i>Frühe Lieder</i> op.9/6 (1921–1922)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Elevation" from <i>Frühe Lieder</i> op.15/3 (1922)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Erinnerung" from <i>Frühe Lieder</i> op.19/1 (1923)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Der Individualist" from <i>Frühe Lieder</i> op.19/2 (1923)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Die frühen Gräber" from <i>Frühe Lieder</i> op.19/5 (1923)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	<i>Stella's monologue</i> op. 57 (1928)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	<i>Durch die Nacht</i> op. 67 (1930–1931)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540508	Casa Bartomeu	Ernst Krenek	"Wechsellied zum Tanz" from <i>Suite "Triumph der Empfindsamkeit"</i> op.43a (1926)		Aurèlia Basso de Balaguer (sop) & Francesc Figueras (pf)	Arnold Schoenberg i la seva escola : Lieder d'Ernst Krenek
19540509	Casa Bartomeu	Paul Hindemith	<i>Das Marienleben</i> op.27 (1922–1923)		Gerda Lammers (sop) & Gustav Beck (pf)	Arnold Schoenberg i la seva escola : Audició del cicle de cançons per a una veu i piano
19540515	Casa Bartomeu	Jean Absil	<i>Sonatine n.1</i> op.27 (1937)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Boris Blacher	<i>Sonatine</i> op.14 (1940)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Béla Bartók	<i>Sonatina</i> BB 69 (1915)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Béla Bartók	<i>Román népi táncok</i> BB 68 (1915)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Arnold Schoenberg	<i>Sechs kleine Klavierstücke</i> op.19 (1911)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Hanns Jelinek	<i>Vier zweistimmige Inventionen</i> op.15/1 (1949)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Paul Hindemith	<i>Leichte Fünftonstücke für Klavier</i> op.45 n.4 (1929)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano
19540515	Casa Bartomeu	Paul Hindemith	<i>Suite für Klavier</i> op.26 (1922) (1. Marsch. Vorspiel! - 3. Nachtstück - 5. Ragtime)		Gerd Kaemper (pf)	Arnold Schoenberg i la seva escola : Schoenberg i autors posteriors : Obres per a piano

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19540523	Casa Bartomeu	Joaquim Homs	<i>Ocells perduts</i> (1940)		Montserrat Sagué d'Almirall (sop & pf)	Arnold Schoenberg i la seva escola : Abans i després de Schoenberg
19540530	Casa Bartomeu	Elisabeth Lutyens	<i>String Quartet II</i> op.5 no.5 (1938)		Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Els dodecafonistes britànics
19540530	Casa Bartomeu	Elisabeth Lutyens	<i>String Trio</i> op.5 no.6 (1939)		Jaume Llecha (vn), Josep Rodríguez de la Fuente (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Els dodecafonistes britànics
19540530	Casa Bartomeu	Humphrey Searle	<i>Passacaglietta in nomine Arnold Schoenberg</i> op.16 (1949)		Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Els dodecafonistes britànics
19540530	Casa Bartomeu	Priault Rainier	<i>String Quartet No. 1</i> (1939)		Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Els dodecafonistes britànics
19540626	Casa Bartomeu	Darius Milhaud	<i>Le voyage d'été</i> op.216 (1940)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	Darius Milhaud	<i>Chants de misère</i> op.265 (1946)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	François Paliard	<i>Trois mélodies</i> (1954)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	Georges Auric	"Fête galante" from <i>Trois caprices</i> (1927)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	Pierre Vellones	<i>Le petit village</i> (morceau humoristique) op.78 (1938)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	Olivier Messiaen	<i>Trois mélodies</i> (1930)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540626	Casa Bartomeu	François Poulenc	<i>Airs chantés</i> FP046 (1927–1928)		Renée Douay-Dupuy (sop) & Jaume Padrós (pf)	Arnold Schoenberg i la seva escola : Recital de cançons franceses
19540704	Casa Bartomeu	Arnold Schoenberg	<i>Gurre-Lieder</i> (1910)	Jacques Bodmer	Bartomeu Bardagí (ten), Maria Abronia (sop), Rosario Gómez (alt), Eskild Rask Nielsen (bass), Francesc Paulet (ten), Núria Quer de Climent (nar), Orchestra & choir	Arnold Schoenberg i la seva escola : Gurre-Lieder
19540711	Casa Bartomeu	Jaume Padrós	<i>Variacions per a cordes</i> (ca 1954)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540711	Casa Bartomeu	Joaquim Homs	<i>Polifonia per a instruments d'arc</i> (1954)	Jacques Bodmer	Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540711	Casa Bartomeu	Joaquim Homs	<i>Trio per a flauta, oboè i clarinet baix</i> (1954)		Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540711	Casa Bartomeu	Manuel Valls	<i>Cançons de la roda del temps</i> (1954)	Jacques Bodmer	Concepció Badia (sop) & Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540711	Casa Bartomeu	Robert Gerhard	<i>Concerto for Piano and String Orchestra</i> (1951)	Jacques Bodmer	Jaume Padrós (pf) & Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540711	Casa Bartomeu	Arnold Schoenberg	<i>Ode to Napoleon Buonaparte</i> op.41 (1942)	Jacques Bodmer	Núria Quer de Climent (alt) & Orquestra Catalana da Camera	Arnold Schoenberg i la seva escola : Schoenberg i després
19540717	Casa Bartomeu	Arnold Schoenberg	<i>Zweites Quartett</i> op.10 (1907–1908)		Lolita Torrentó (sop) & Agrupació de Música da Camera de Barcelona	Arnold Schoenberg i la seva escola : Schoenberg i després : Dos mexicans contemporanis

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19540717	Casa Bartomeu	Manuel Ponce	<i>Quatre miniatures pour quatuor à cordes</i> (1927)		Agrupació de Música da Camera de Barcelona	Arnold Schoenberg i la seva escola : Schoenberg i després : Dos mexicans contemporanis
19540717	Casa Bartomeu	Silvestre Revueltas	<i>Cuarteto n.º 4 "Música de feria"</i> (1932)		Agrupació de Música da Camera de Barcelona	Arnold Schoenberg i la seva escola : Schoenberg i després : Dos mexicans contemporanis
19540724	Casa Bartomeu	Heinrich Kaminski	<i>Streichquintett fis-Moll</i> (1916)		Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va), Mateu Valero (va) & Albert Morell (vc)	Arnold Schoenberg i la seva escola : Schoenberg i després : Obres de música da camera
19540724	Casa Bartomeu	Arnold Schoenberg	<i>Verklärte Nacht</i> op.4 (1899–1902)		Jaume Llecha (vn), Joan Farrarons (vn), Josep Rodríguez de la Fuente (va), Mateu Valero (va), Albert Morell (vc) & Esteve Clot (vc)	Arnold Schoenberg i la seva escola : Schoenberg i després : Obres de música da camera
19541128	Casa Bartomeu	Mario Castelnuovo-Tedesco	<i>Ninna Nanna</i> (1905)		Concepció Badia d'Agustí (sop) & Narcís Bonet (pf)	La virtut de la música i el mite d'Orfeu : La música i els infants (la cançó de bressol)
19541128	Casa Bartomeu	Max Reger	"Mariä Wiegenlied" (n.52) from <i>Schlichte Weisen</i> op.76 (1903–1912)		Concepció Badia d'Agustí (sop) & Narcís Bonet (pf)	La virtut de la música i el mite d'Orfeu : La música i els infants (la cançó de bressol)
19541128	Casa Bartomeu	Narcís Bonet	"Silenci poblat" from <i>Sis cançons</i> (1950)		Concepció Badia d'Agustí (sop) & Narcís Bonet (pf)	La virtut de la música i el mite d'Orfeu : La música i els infants (la cançó de bressol)
19541128	Casa Bartomeu	Xavier Montsalvatge	"Canción de cuna para dormir un negrito" from <i>Cinco Canciones Negras</i> (1945)		Concepció Badia d'Agustí (sop) & Narcís Bonet (pf)	La virtut de la música i el mite d'Orfeu : La música i els infants (la cançó de bressol)
19541128	Casa Bartomeu	Darius Milhaud	"Dors, dors, dors" from <i>Chants populaires hébraïques</i> op.86 (1925)		Concepció Badia d'Agustí (sop) & Narcís Bonet (pf)	La virtut de la música i el mite d'Orfeu : La música i els infants (la cançó de bressol)
19541208	Casa Bartomeu	Zoltán Kodály	"Sappho, szerelmes éneke" from <i>Öt dal</i> op.9 (1915–1918)		Aurèlia Basso de Balaguer (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541208	Casa Bartomeu	Enric Granados	<i>Amatoria</i> (1915)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541208	Casa Bartomeu	Francesc Alió	"Si tu fossis aquí" from <i>Sis melodies</i> (1905)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541208	Casa Bartomeu	Alban Berg	"Liebesode" from <i>Sieben frühe Lieder</i> (1905–8)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541208	Casa Bartomeu	Alberto Ginastera	"Canción al árbol del olvido" from <i>Dos canciones</i> op.3 (1938)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541208	Casa Bartomeu	Jean Lenoir	<i>Parlez-moi d'amour</i> (1924)		Aurèlia Basso de Balaguer (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps

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19541208	Casa Bartomeu	Richard A. Whiting	"Louise" from the film <i>Innocents of Paris</i> (1929)		Núria Quer de Climent (alt) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor : La cançó amorosa a través del temps
19541218	Casa Bartomeu	Miquel Querol Gavalrà	<i>Missa de Rèquiem</i> (Ofertori, Sanctus, Benedictus & Agnus Dei) (1939)		Quartet Filharmonia: Emilia Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + Francis Torres (sop)	La virtut de la música i el mite d'Orfeu : La música i la divinitat
19550108	Casa Bartomeu	Arthur Honegger	<i>Trois Psaumes</i> (1940-1941)		Lydia Romanova (mez) & Marcel By de Marthe (pf)	La virtut de la música i el mite d'Orfeu : L'amor, la mort i els cants espirituals
19550108	Casa Bartomeu	Sergei Prokofiev	<i>Five Poems after Akhmatova</i> op.27 (1916)		Lydia Romanova (mez) & Marcel By de Marthe (pf)	La virtut de la música i el mite d'Orfeu : L'amor, la mort i els cants espirituals
19550123	Casa Bartomeu	Joan Longueras	<i>Els soldats vénen de França</i> (1919)	Jordi Roch	Students from Institució Escolar "Sibiuda". Montserrat Longueras (production)	La virtut de la música i el mite d'Orfeu : Cançons, rondes i jocs
19550123	Casa Bartomeu	Joan Longueras	<i>Quan jo m'en poso la cotilleta</i> (1917)	Jordi Roch	Students from Institució Escolar "Sibiuda". Montserrat Longueras (production)	La virtut de la música i el mite d'Orfeu : Cançons, rondes i jocs
19550123	Casa Bartomeu	Émile Jaques-Dalcroze	"Nous voulons danser" from <i>Chansons populaires romandes</i> op.33 (1904-5)	Jordi Roch	Students from Institució Escolar "Sibiuda". Montserrat Longueras (production)	La virtut de la música i el mite d'Orfeu : Cançons, rondes i jocs
19550205	Casa Bartomeu	Ottorino Respighi	"Siciliana" from <i>Antiche arie e danze per liuto</i> (terza suite) P 172 (1931)		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Louise Charpentier	<i>Pièce en ut mineur dans le style ancien</i>		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Louise Charpentier	<i>Pavane</i>		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Louise Charpentier	<i>Printemps</i>		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Louise Charpentier	<i>La Boîte à Musique</i> (1941)		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Marcel Tournier	<i>Étude de concert (Au matin)</i> (1910)		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550205	Casa Bartomeu	Claude Debussy	"La Fille aux cheveux de lin" from <i>Préludes</i> , 1er livre (1909-1910)		Louise Charpentier (hp)	Concert extraordinari sota l'alt patronatge de l'Institut Français de Barcelona : Música d'arpa
19550206	Casa Bartomeu	Ferde Grofé	"Cloudburst" from <i>Grand Canyon Suite</i> (1931)		Record-listening session	La virtut de la música i el mite d'Orfeu : Les impressions i les estilitzacions musicals dels sons de la natura

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19550206	Casa Bartomeu	Richard Strauss	"Gewitter und Sturm, Abstieg" from <i>Eine Alpensinfonie</i> op.64 TrV 233 (1911–1915)		Record-listening session	La virtut de la música i el mite d'Orfeu : Les impressions i les estilitzacions musicals dels sons de la natura
19550213	Casa Bartomeu	Joan Altisent	<i>Cançó del Mestre Jan</i>	Àngel Colomer del Romero	Orfeo Laudate & Montserrat Colomer del Romero (pf)	La virtut de la música i el mite d'Orfeu : Les marxes i les cançons de treball en la música coral
19550624	Casa Bartomeu	Ralph Vaughan Williams	<i>Orpheus with his lute</i> (1901–1903)		Emília Quer de Baucis (sop) & Jaume Padrós (pf)	La virtut de la música i el mite d'Orfeu : Recital d'àries sobre la figura d'Orfeu
19550624	Casa Bartomeu	Henk Badings	Orpheus' aria, from <i>Orpheus en Eurydice</i> (1941)		Josep Maria Bertran (bar) & Jaume Padrós (pf)	La virtut de la música i el mite d'Orfeu : Recital d'àries sobre la figura d'Orfeu
19550624	Casa Bartomeu	Fritz Büchtger	Four sonnets from <i>Orpheus</i> op. 41 (1950)		Núria Quer de Climent (alt) & Jaume Padrós (pf)	La virtut de la música i el mite d'Orfeu : Recital d'àries sobre la figura d'Orfeu
19550624	Casa Bartomeu	Ernst Krenek	<i>Orpheus und Euridike</i> op.21 (excerpts) (1923)		Bartomeu Bardagí (ten), Emília Quer de Baucis (sop) & Jaume Padrós (pf)	La virtut de la música i el mite d'Orfeu : Recital d'àries sobre la figura d'Orfeu
19550629	Casa Bartomeu	Alfredo Casella	<i>La favola d'Orfeo</i> op.51 (1932)	Alain Milhaud	Núria Quer de Climent (alt), Bartomeu Bardagí (ten), Enriqueta Tarrés (pf), Guillem Arrònziz (bass), Pilar Tello (sop), Cor Madrigal (Manuel Cabero, conductor) & Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : Dues visions de la figura d'Orfeu
19550629	Casa Bartomeu	Darius Milhaud	<i>Les malheurs d'Orphée</i> op.85 (1924)	Alain Milhaud	Bartomeu Bardagí (ten), Concepció Badia d'Agustí (sop), Francesc Paulet (ten), Jeroni Teruel (ten), Enric Climent (bar), Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Antònia Jordà (sop) & Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : Dues visions de la figura d'Orfeu
19550703	Casa Bartomeu	Edgar Varèse	<i>Octandre</i> (1923)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : La música contemporània i la sensibilitat actual
19550703	Casa Bartomeu	Giselher Klebe	<i>Divertissements joyeux</i> op.5 (1949)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : La música contemporània i la sensibilitat actual
19550703	Casa Bartomeu	Pierre Schaeffer, Pierre Henry	<i>Orphée 53</i> (1953)		Record-listening session	La virtut de la música i el mite d'Orfeu : La música contemporània i la sensibilitat actual
19550703	Casa Bartomeu	Rudolf Kelterborn	Introitus, from <i>Suite für Blechbläser, Schlagzeug und Streicher</i> (1954)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : La música contemporània i la sensibilitat actual
19550703	Casa Bartomeu	Darius Milhaud	<i>Symphonie de chambre n.4</i> op.74 (Dixtuor à cordes) (1921)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : La música contemporània i la sensibilitat actual
19550705	Casa Bartomeu	Henri Saugué	<i>Concerto d'Orphée</i> (1953)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : Un romàntic i dos moderns
19550705	Casa Bartomeu	Igor Stravinsky	<i>Orpheus</i> W86 (1947)	Jacques Bodmer	Orquestra Catalana da Camera	La virtut de la música i el mite d'Orfeu : Un romàntic i dos moderns
19550710	Casa Bartomeu	Henk Badings	Orpheus' aria, from <i>Orpheus und Eurydike</i> (1941)		Montserrat Caballé (sop) & Manuel Oltra (pf)	La virtut de la música i el mite d'Orfeu : Concert de fi de curs

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19551208	Casa Bartomeu	Alban Berg	"Liebesode" from <i>Sieben frühe Lieder</i> (1905–8)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor
19551208	Casa Bartomeu	Alberto Ginastera	"Canción al árbol del olvido" from <i>Dos canciones</i> op.3 (1938)		Conxita Badia d'Agustí (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor
19551208	Casa Bartomeu	Jean Lenoir	<i>Parlez-moi d'amour</i> (1924)		Aurèlia Basso de Balaguer (sop) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor
19551208	Casa Bartomeu	Richard A. Whiting	"Louise" from the film <i>Innocents of Paris</i> (1929)		Núria Quer de Climent (alt) & Maria Teresa Balcells (pf)	La virtut de la música i el mite d'Orfeu : La música i l'amor
19560330	Casa Bartomeu	Ernest Cervera	<i>L'oració de l'Hort</i>	Adrià Sardó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + string orchestra	Concert de música religiosa d'autors contemporanis catalans
19560330	Casa Bartomeu	Narcís Bonet	<i>Agnus Dei</i> (1956)	Adrià Sardó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + string orchestra	Concert de música religiosa d'autors contemporanis catalans
19560330	Casa Bartomeu	Joaquim Homs	"Popule meus", from <i>Quatre responsoris per a cor mixt</i> (1951)		Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Concert de música religiosa d'autors contemporanis catalans
19560330	Casa Bartomeu	Joaquim Homs	"Jerusalem surge", from <i>Quatre responsoris per a veus blanques</i> (1941)		Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar)	Concert de música religiosa d'autors contemporanis catalans
19560330	Casa Bartomeu	Manuel Valls	<i>Primer salm penitencial</i> (1953)	Adrià Sardó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + string orchestra	Concert de música religiosa d'autors contemporanis catalans
19560330	Casa Bartomeu	Miquel Querol Gavaldá	<i>Salm CXIV "In exitu Israel de Aegypto"</i> (1952)	Adrià Sardó	Quartet Filharmonia: Emília Quer de Baucis (sop), Núria Quer de Climent (alt), Francesc Paulet (ten) & Enric Climent (bar) + string orchestra	Concert de música religiosa d'autors contemporanis catalans
19560415	Casa Bartomeu	Joaquín Rodrigo	<i>Cuatro danzas de España</i> (1941)		Joaquín Rodrigo (pf)	Concierto de obras para piano de Joaquín Rodrigo interpretadas por el autor
19560415	Casa Bartomeu	Joaquín Rodrigo	<i>Pastoral</i> (1926)		Joaquín Rodrigo (pf)	Concierto de obras para piano de Joaquín Rodrigo interpretadas por el autor
19560415	Casa Bartomeu	Joaquín Rodrigo	<i>Sonatas de Castilla</i> (1950–1951)		Joaquín Rodrigo (pf)	Concierto de obras para piano de Joaquín Rodrigo interpretadas por el autor
19560415	Casa Bartomeu	Joaquín Rodrigo	<i>A l'ombre de Torre Bermeja</i> (1945)		Joaquín Rodrigo (pf)	Concierto de obras para piano de Joaquín Rodrigo interpretadas por el autor
19560415	Casa Bartomeu	Joaquín Rodrigo	<i>Preludio al gallo mañanero</i> (1926)		Joaquín Rodrigo (pf)	Concierto de obras para piano de Joaquín Rodrigo interpretadas por el autor

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19561117	Casa Bartomeu	Hanns Jelinek	<i>Suite für Streichorchester</i> op.11 (1931)	???	Orquestra catalana da Camera	Moments interessants en la història de la música: Concert d'obres per a orquestra de corda d'autors contemporanis
19561117	Casa Bartomeu	Mario Peragallo	<i>Musica per doppio quartetto d'archi</i> (1948)	???	Orquestra catalana da Camera	Moments interessants en la història de la música: Concert d'obres per a orquestra de corda d'autors contemporanis
19561117	Casa Bartomeu	Michel Ciry	<i>Ecce homo</i>	???	Orquestra catalana da Camera	Moments interessants en la història de la música: Concert d'obres per a orquestra de corda d'autors contemporanis
19561117	Casa Bartomeu	Gerhard Wimberger	<i>Divertimento für Streichorchester</i> (1954)	???	Orquestra catalana da Camera	Moments interessants en la història de la música: Concert d'obres per a orquestra de corda d'autors contemporanis
19561117	Casa Bartomeu	Maurice Ohana	<i>Suite pour un mimodrame</i> (1951)	???	Orquestra catalana da Camera	Moments interessants en la història de la música: Concert d'obres per a orquestra de corda d'autors contemporanis
19570000	Casa Bartomeu	Peter Warlock	<i>Capriol Suite</i> (1926)	Joan Palet i Ibars	Orquestra de Càmara Amics dels Clàssics	Moments interessants en la història de la música: Concert de música per a orquestra de corda de cinc autors anglesos
19570000	Casa Bartomeu	Gustav Holst	<i>St Paul's Suite</i> op.29 no.2 (1912)	Joan Palet i Ibars	Orquestra de Càmara Amics dels Clàssics	Moments interessants en la història de la música: Concert de música per a orquestra de corda de cinc autors anglesos
19570000	Casa Bartomeu	Nikos Skalkottas	<i>Little Suite for strings</i> (1942)	Adrià Sardó	Musical ensemble	Moments interessants en la història de la música : Concert d'obres modernes per a orquestra
19570000	Casa Bartomeu	Frank Martin	<i>Ballade pour violoncelle et petit orchestre</i> (1949)	Adrià Sardó	Musical ensemble	Moments interessants en la història de la música : Concert d'obres modernes per a orquestra
19570000	Casa Bartomeu	Yoritsune Matsudaira	<i>Pastorale</i> (1935)	Adrià Sardó	Musical ensemble	Moments interessants en la història de la música : Concert d'obres modernes per a orquestra
19570000	Casa Bartomeu	Hisatada Otaka	<i>Japanese Suite</i> , op.12 (1936)	Adrià Sardó	Musical ensemble	Moments interessants en la història de la música : Concert d'obres modernes per a orquestra
19570119	Casa Bartomeu	Paul Hindemith	<i>Sonate für Violine allein</i> op.31 n.2 (1924)		Xavier Turull (vn)	Moments interessants en la història de la música : La música per a violí sol
19570119	Casa Bartomeu	Sergei Prokofiev	<i>Piano Sonata No. 5</i> in C major (revised version) op.135 (1952-53)		Xavier Turull (vn)	Moments interessants en la història de la música : La música per a violí sol
19570203	Casa Bartomeu	Claude Debussy	<i>Suite bergamasque</i> CD 082a (1890-1905)		Josep Maria Roma (pf)	Moments interessants en la història de la música: Concert d'obres per a piano : El primer impressionista : Claude Debussy (1862-1918)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19570203	Casa Bartomeu	Claude Debussy	<i>La Boîte à bijoux</i> CD 136a (1913)		Josep Maria Roma (pf)	Moments interessants en la història de la música: Concert d'obres per a piano : El primer impressionista : Claude Debussy (1862–1918)
19570203	Casa Bartomeu	Claude Debussy	<i>Préludes</i> , 1er livre, CD 125 (1909–1910) (3/ Le vent dans la plaine; 8/ La Fille aux cheveux de lin; 9/ La sérénade interrompue; 10/ La cathédrale engloutie; 12/ Minstrels)		Josep Maria Roma (pf)	Moments interessants en la història de la música: Concert d'obres per a piano : El primer impressionista : Claude Debussy (1862–1918)
19570203	Casa Bartomeu	Claude Debussy	<i>Préludes</i> , 2e livre, CD 131 (1911–12) (5/ Bruyères; 8/ Ondine; 10/ Canope)		Josep Maria Roma (pf)	Moments interessants en la història de la música: Concert d'obres per a piano : El primer impressionista : Claude Debussy (1862–1918)
19570203	Casa Bartomeu	Claude Debussy	<i>Images</i> , 1re série, CD 105 (1901–5)		Josep Maria Roma (pf)	Moments interessants en la història de la música: Concert d'obres per a piano : El primer impressionista : Claude Debussy (1862–1918)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Tres sonates del Pare Antoni Soler</i> (1925)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Minué cantado</i> (1929)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Corazón que en prisión</i> (ca 1930)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Aria de Acis y Galatea</i> (1923)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Alma, sintamos</i> (1923)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>El jilguero con pico de oro</i> (1938)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	"El amor es como un niño" from <i>Canciones picarescas</i> (1923)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	"Tirana" from <i>Canciones picarescas</i> (1930)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	"Por colación seis abades" from <i>Canciones picarescas</i>		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	"Las majas de París" from <i>Canciones picarescas</i> (1938)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	"Las majas madrileñas" from <i>Canciones picarescas</i>		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)

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19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Danse ibérienne</i> (1926)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570209	Casa Bartomeu	Joaquim Nin i Castellanos	<i>Noéls espagnols</i> (1934)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música: L'obra de Joaquín Nin (1879–1949)
19570224	Casa Bartomeu	Miquel Llobet	<i>El testament de n'Amèlia</i> (arrangement, 1900)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Federico Moreno Torroba	<i>Fandango castellano</i> (salmantina)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Gracià Tarragó	<i>Canción de cuna al estilo asturiano</i> (1953)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Gracià Tarragó	<i>Murciana</i>		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Joaquín Rodrigo	<i>En los trigales</i> (1938)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Joaquín Rodrigo	<i>Zarabanda lejana</i> (1926)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Joaquín Turina	<i>Fandanguillo</i> op.36 (1925)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570224	Casa Bartomeu	Joaquín Turina	<i>Ráfaga</i> op.53 (1929)		Renata Tarragó (gtr)	Moments interessants en la història de la música : La música per a guitarra en els segles XIX i XX
19570323	Casa Bartomeu	Benjamin Britten	<i>Simple Symphony for strings</i> op.4 (1934)	Domènec Ponsa	Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música: Obres per a petita orquestra, de tres autors contemporanis
19570323	Casa Bartomeu	Arthur Honegger	<i>Concerto da Camera pour flûte, cor anglais et orchestre à cordes</i> H.196 (1948)	Domènec Ponsa	Francesc Casanoves (fl), Joan Artal (eh) & Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música: Obres per a petita orquestra, de tres autors contemporanis
19570323	Casa Bartomeu	Paul Hindemith	<i>Fünf Stücke für Streichorchester</i> op.44 n.4 (1927)	Domènec Ponsa	Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música: Obres per a petita orquestra, de tres autors contemporanis
19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Doce Tonadas</i> (1956–1957)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell
19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Tres poemas de Gil Vicente</i>		Concepció Badia d'Agustí (sop) & Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell
19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Doce canciones populares de Cataluña</i> (1957)		Concepció Badia d'Agustí (sop) & Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell
19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Sonata breve</i> (1932)		Joaquim Nin-Culmell (pf)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell

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19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Dos canciones de Jorge Manrique</i>		Concepció Badia d'Agustí (sop) & Agrupació de Càmera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Mateu Valero (va) & Josep Trotta (vc)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell
19570330	Casa Bartomeu	Joaquim Nin-Culmell	<i>Quinteto para piano y cuarteto de cuerda</i> (1936)		Joaquim Nin-Culmell (pf) & Agrupació de Càmera de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Mateu Valero (va) & Josep Trotta (vc)	Moments interessants en la història de la música : Obres de Joaquín Nin-Culmell
19570407	Casa Bartomeu	Joaquim Homs	<i>Sonata per a flauta i clarinet</i> (1936)		Josep Maria Brotons (fl) & Josep Xirau (cl)	Moments interessants en la història de la música : Un dodecafonista català: Joaquim Homs Oller (n. 1906)
19570407	Casa Bartomeu	Joaquim Homs	<i>Impromptu n.1 per a piano</i> (1955)		Pietat Homs Fornesa (pf)	Moments interessants en la història de la música : Un dodecafonista català: Joaquim Homs Oller (n. 1906)
19570407	Casa Bartomeu	Joaquim Homs	<i>Trio per a flauta, oboè i clarinet baix</i> (1954)		Josep Maria Brotons (fl), Domènec Segú (ob) & Josep Xirau (bcl)	Moments interessants en la història de la música : Un dodecafonista català: Joaquim Homs Oller (n. 1906)
19570407	Casa Bartomeu	Joaquim Homs	<i>Impromptu n.3 per a piano</i> (1955)		Pietat Homs Fornesa (pf)	Moments interessants en la història de la música : Un dodecafonista català: Joaquim Homs Oller (n. 1906)
19570407	Casa Bartomeu	Joaquim Homs	<i>Música per a arpa, flauta, oboè i clarinet baix</i> (1955)		Maria Lluïsa Sánchez (hp), Josep Maria Brotons (fl), Domènec Segú (ob) & Josep Xirau (bcl)	Moments interessants en la història de la música : Un dodecafonista català: Joaquim Homs Oller (n. 1906)
19570413	Casa Bartomeu	Xavier Benguerel	<i>Concert per a piano i cordes</i> (1954)	Domènec Ponsa	Miquel Farré (pf) & Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música : La nostra darrera promoció musical
19570413	Casa Bartomeu	Àngel Cerdà	<i>Suite n.1 per a orquestra de corda</i> (1955)	Domènec Ponsa	Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música : La nostra darrera promoció musical
19570413	Casa Bartomeu	Josep Casanovas	<i>Música per a cordes</i> (1957)	Domènec Ponsa	Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música : La nostra darrera promoció musical
19570413	Casa Bartomeu	Joan Comellas	<i>"Llibre dels sons", per a instruments d'arc</i> (1956)	Domènec Ponsa	Orquestra de Càmera "Solistes de Barcelona"	Moments interessants en la història de la música : La nostra darrera promoció musical
19570427	Casa Bartomeu	Arthur Honegger	<i>Première sonate pour violon et piano</i> H.17 (1916–1918)		Montserrat Cervera (vn) & Rita Wolfensberger	Moments interessants en la història de la música : Tres sonates modernes per a violí i piano
19570427	Casa Bartomeu	Ferruccio Busoni	<i>Sonata No.2 per violino e pianoforte</i> op.36a (1905)		Montserrat Cervera (vn) & Rita Wolfensberger	Moments interessants en la història de la música : Tres sonates modernes per a violí i piano
19570427	Casa Bartomeu	Sergei Prokofiev	<i>Piano Sonata No.2 in D minor</i> op.14 (1912)		Montserrat Cervera (vn) & Rita Wolfensberger	Moments interessants en la història de la música : Tres sonates modernes per a violí i piano
19570428	Casa Bartomeu	Alban Berg	<i>Klaviersonate</i> op.1 (1907–1908)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda

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19570428	Casa Bartomeu	Arnold Schoenberg	<i>Suite für Klavier</i> op.25 (1921–1923)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda
19570428	Casa Bartomeu	Robert Gerhard	<i>3 Impromptus</i> (1950)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda
19570428	Casa Bartomeu	Boris Blacher	<i>Sonate für Klavier</i> op.39 (1951)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda
19570428	Casa Bartomeu	Bernhard Rövenstrunck	<i>Sonate für Klavier</i> (1957)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda
19570428	Casa Bartomeu	Jaume Padrós	<i>Dues modalitats</i> (1957)		Jaume Padrós (pf)	Moments interessants en la història de la música : Sonates i obres per a piano d'autors d'avantguarda
19570504	Casa Bartomeu	Isaac Albéniz	"Evocación" from <i>Suite Iberia</i> (1905–1908)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Isaac Albéniz	"El Puerto" from <i>Suite Iberia</i> (1905–1908)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Isaac Albéniz	"Albaicín" from <i>Suite Iberia</i> (1905–1908)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"Preludio" from <i>Cuentos de la juventud</i> (ca 1913)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"La mendiga" from <i>Cuentos de la juventud</i> (ca 1913)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"Canción de Mayo" from <i>Cuentos de la juventud</i> (ca 1913)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"Los requiebros" from <i>Goyescas</i> (1911)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"Quejas o la maja y el ruiseñor" from <i>Goyescas</i> (1911)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570504	Casa Bartomeu	Enric Granados	"El pelele" from <i>Goyescas</i> (1911)		Rosa Sabater (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors espanyols
19570511	Casa Bartomeu	Paul Hindemith	<i>Dritte Sonate für Klavier</i> (1936)		Maria Canela (pf)	Moments interessants en la història de la música: Obres per a piano, de tres autors alemanys
19570512	Casa Bartomeu	Salvador Moreno	"No nantzin" from <i>Cuatro canciones en azteca</i> (1949)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música: La música nacional mexicana precolombina i moderna

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19570512	Casa Bartomeu	Salvador Moreno	"Ihuicac tlaneçi" from <i>Cuatro canciones en azteca</i> (1949)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"To ilhuicac tlahtzin" from <i>Cuatro canciones en azteca</i> (1950)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"To huey tlahtzin Cuauhtémoc" from <i>Cuatro canciones en azteca</i> (1950)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"Verlaine" from <i>Canciones con poemas de García Lorca</i> (1954)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"Canción de jinete" from <i>Canciones con poemas de García Lorca</i> (1954)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"Canción del naranjo seco" from <i>Canciones con poemas de García Lorca</i> (1954)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Salvador Moreno	"Alba" from <i>Canciones con poemas de García Lorca</i> (1954)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Silvestre Revueltas	"Canción tonta" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Silvestre Revueltas	"Caballito" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Silvestre Revueltas	"Canción de cuna" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570512	Casa Bartomeu	Silvestre Revueltas	"Es verdad" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Margarita González (sop) & Salvador Moreno (pf)	Moments interessants en la història de la música : La música nacional mexicana precolombina i moderna
19570518	Casa Bartomeu	Frederick Delius	<i>Three piano preludes</i> (1923)		Josep Maria Roma (pf)	Moments interessants en la història de la música : La música britànica per a piano
19570518	Casa Bartomeu	John Ireland	<i>Sonata in E</i> (1920)		Josep Maria Roma (pf)	Moments interessants en la història de la música : La música britànica per a piano
19570530	Casa Bartomeu	Aaron Copland	<i>Two Pieces for String Orchestra</i> (1928)	Josep Maria Roma	Orquestra de Càmara del Reial Círcol Artístic de Barcelona	Moments interessants en la història de la música : Tres compositors contemporanis nord-americans

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19570530	Casa Bartomeu	Walter Piston	<i>String Quartet No. 2</i> (1935)		Manuel Calsina (vn), Josep Doncel (vn), Joan Oliveras (va) & Mario Vergé (vc)	Moments interessants en la història de la música : Tres compositors contemporanis nord-americans
19570530	Casa Bartomeu	William Schuman	<i>Symphony for Strings</i> (Symphony no. 5) (1943)	Josep Maria Roma	Orquestra de Càmara del Reial Círcol Artístic de Barcelona	Moments interessants en la història de la música : Tres compositors contemporanis nord-americans
19570601	Casa Bartomeu	Joaquín Rodrigo	<i>Sonatas de Castilla</i> (1950–1951)		Josep Maria Roma (pf)	Moments interessants en la història de la música : Un compositor espanyol contemporani : Joaquín Rodrigo (n. 1902)
19570601	Casa Bartomeu	Joaquín Rodrigo	<i>Cuatro madrigales amatorios</i> (1948)		Adelina Espí (sop) & Josep Maria Roma (pf)	Moments interessants en la història de la música : Un compositor espanyol contemporani : Joaquín Rodrigo (n. 1902)
19570608	Casa Bartomeu	Luigi Nono	<i>Canti per 13</i> (1955)	José Luis Delás	Musical ensemble	Moments interessants en la història de la música : Els compositors contemporanis i l'escola puntillista
19570608	Casa Bartomeu	Hans Werner Henze	<i>Concerto per il Marigny</i> (1956)	José Luis Delás	Musical ensemble	Moments interessants en la història de la música : Els compositors contemporanis i l'escola puntillista
19570608	Casa Bartomeu	Luciano Berio	"Strings in the earth and air" from <i>Chamber Music</i> (1953)	José Luis Delás	Cèlia Esain (alt), Maria Lluisa Sánchez (hp), Josep González (cl) & Albert Morell (vc)	Moments interessants en la història de la música : Els compositors contemporanis i l'escola puntillista
19570608	Casa Bartomeu	Josep Cercós	<i>Concert per a tretze instruments</i> (ca 1957)	José Luis Delás	Musical ensemble	Moments interessants en la història de la música : Els compositors contemporanis i l'escola puntillista
19570608	Casa Bartomeu	Boris Blacher	<i>Dialog</i> (1950)	José Luis Delás	Musical ensemble	Moments interessants en la història de la música : Els compositors contemporanis i l'escola puntillista
19570615	Casa Bartomeu	Arnold Schoenberg	<i>Verklärte Nacht für Streichorchester</i> op.4 (1899–1902/1917)	Domènec Ponsa	Musical ensemble	Moments interessants en la història de la música: Els darrers romàntics: Concert per a petita orquestra
19570622	Casa Bartomeu	Francis Poulenc	<i>Humoresque</i> FP072 (1934)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : La música per a piano : Tres autors francesos del XIX i el XX
19570622	Casa Bartomeu	Francis Poulenc	"Bal de jeunes filles" from <i>Huit Nocturnes</i> FP.056 (1929–38)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : La música per a piano : Tres autors francesos del XIX i el XX
19570622	Casa Bartomeu	Francis Poulenc	"Bal fantôme" from <i>Huit Nocturnes</i> FP.056 (1929–38)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : La música per a piano : Tres autors francesos del XIX i el XX
19570622	Casa Bartomeu	Francis Poulenc	<i>Villageoises</i> (6 petites pièces enfantines) FP.065 (1933)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : La música per a piano : Tres autors francesos del XIX i el XX
19570623	Casa Bartomeu	Samuel Gardner	<i>A stately procession</i> (1952)	Domènec Ponsa	Orquestra de Càmara "Solistes de Barcelona"	Moments interessants en la història de la música : Cinc autors moderns

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19570623	Casa Bartomeu	Rutland Boughton	<i>Concerto for flute and strings</i> (1937)	Domènec Ponsa	Francesc Casanoves (fl) & Orquestra de Càmara "Solistes de Barcelona"	Moments interessants en la història de la música : Cinc autors moderns
19570623	Casa Bartomeu	William Walton	2 Pieces from the Film Music <i>Henry V</i> (1944)	Domènec Ponsa	Orquestra de Càmara "Solistes de Barcelona"	Moments interessants en la història de la música : Cinc autors moderns
19570623	Casa Bartomeu	Silvestre Revueltas	8 × <i>radio</i> (1933)	Domènec Ponsa	Orquestra de Càmara "Solistes de Barcelona"	Moments interessants en la història de la música : Cinc autors moderns
19570623	Casa Bartomeu	Othmar Schoeck	<i>Hornkonzert</i> op.65 (1951)	Domènec Ponsa	Antoni Domingo (hn) & Orquestra de Càmara "Solistes de Barcelona"	Moments interessants en la història de la música : Cinc autors moderns
19570713	Casa Bartomeu	Narcís Bonet	<i>Suite per a orquestra de corda</i> (1952)	Alain Milhaud	Musical ensemble	Moments interessants en la història de la música: Concert per a veus i orquestra
19570729	Casa Bartomeu	Olivier Messiaen	<i>La mort du nombre</i> (1929)		Francesca Callao (sop), Gaietà Renom (ten), Manuel Calsina (vn) & Maria Teresa Balcells (pf)	Moments interessants en la història de la música : Tres obres modernes per a cant, violí i piano
19570729	Casa Bartomeu	Silvestre Revueltas	<i>Tres piezas para violin y piano</i> (1932)		Manuel Calsina (vn) & Maria Teresa Balcells (pf)	Moments interessants en la història de la música : Tres obres modernes per a cant, violí i piano
19570729	Casa Bartomeu	Kurt Weill	<i>Der neue Orpheus, Kantate</i> op.16 (1927)		Francesca Callao (sop), Manuel Calsina (vn) & Maria Teresa Balcells (pf)	Moments interessants en la història de la música : Tres obres modernes per a cant, violí i piano
19570730	Casa Bartomeu	Maurice Ravel	<i>Gaspard de la nuit</i> M.55 (1908)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : Tres obres per a piano, de Maurice Ravel (1875–1937)
19570730	Casa Bartomeu	Maurice Ravel	<i>Sonatine</i> M.40 (1903–1905)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : Tres obres per a piano, de Maurice Ravel (1875–1937)
19570730	Casa Bartomeu	Maurice Ravel	<i>Le tombeau de Couperin</i> M.68 (1914–1917)		Renée Douay-Dupuy (pf)	Moments interessants en la història de la música : Tres obres per a piano, de Maurice Ravel (1875–1937)
19570731	Casa Bartomeu	Manuel Valls	<i>Psalm penitencial</i> (1953)	Enric Ribó	Capella Clàssica Politònica del FAD	Moments interessants en la història de la música : Tres obres corals religioses
19570731	Casa Bartomeu	Heinrich Kaminski	<i>O Herre Gott</i> (1918/1936)	Enric Ribó	Capella Clàssica Politònica del FAD & musical ensemble	Moments interessants en la història de la música : Tres obres corals religioses
19570801	Casa Bartomeu	Jean Sibelius	"Iris" from <i>Kukkasarja</i> op.85 (1916)		Ernest Cervera (pf)	Moments interessants en la història de la música : Obres per a piano de compositors escandinaus i finlandesos
19570801	Casa Bartomeu	Gunnar de Frumerie	<i>Sonatina, n.1</i> (1950)		Ernest Cervera (pf)	Moments interessants en la història de la música : Obres per a piano de compositors escandinaus i finlandesos
19570801	Casa Bartomeu	John Väinö Forsman	<i>Five Improvisations</i> op.6 n.3 (1948)		Ernest Cervera (pf)	Moments interessants en la història de la música : Obres per a piano de compositors escandinaus i finlandesos
19570801	Casa Bartomeu	Jørgen Jersild	<i>Trois Pieces en concert</i> (1945)		Ernest Cervera (pf)	Moments interessants en la història de la música : Obres per a piano de compositors escandinaus i finlandesos

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19570802	Casa Bartomeu	Alexander Scriabin	<i>Piano Sonata No. 5 op.53 (1907)</i>		Maria Canela (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors russos
19570802	Casa Bartomeu	Alexander Scriabin	<i>Piano Sonata No. 6 op.62 (1911–1912)</i>		Maria Canela (pf)	Moments interessants en la història de la música: Obres per a piano, de dos autors russos
19571208	Casa Bartomeu	Antoni Pérez i Moya	<i>El rossinyol</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Enric Morera	<i>Sota de l'om</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Josep Sancho i Marraco	<i>Muntanyes regalades</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Lluís Millet	<i>La dama d'Aragó</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Josep Cumellas i Ribó	<i>L'hereu Riera</i> (arrangement, 1915)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Pere Jordà i Valls	<i>Sant Josep i la Mare de Déu</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Joan Casulleras	<i>El desembre congelat</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Enric Ribó	<i>El cant dels ocells</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Oriol Martorell	<i>Cobles en lloaça de Jesús</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Pere Puig i Adam	<i>Els Sants Reis</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Markos Dragoumis	<i>Els tres tambors</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Ernest Cervera	<i>Diumenge de Rams</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Eduard Toldrà	<i>Sota el pont d'or</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Narcís Bonet	<i>En aquell temps</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Josep Maria Martí	<i>El pardal</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes
19571208	Casa Bartomeu	Josep Massot	<i>Lo galant</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars catalanes

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19571208	Casa Bartomeu	Jacques Leduc	<i>La meua xiqueta</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions : Concert de cançons populars catalanes
19571208	Casa Bartomeu	Oscar Esplá	<i>Cant de batre</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions : Concert de cançons populars catalanes
19571208	Casa Bartomeu	Clemens Kremer	<i>Te voli duona</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions : Concert de cançons populars catalanes
19571208	Casa Bartomeu	Joseph Poueigh	<i>Lou petit auserou</i> (arrangement)	Oriol Martorell	Coral Sant Jordi	La música popular i les seves estilitzacions : Concert de cançons populars catalanes
19580104	Casa Bartomeu	Carlos López Buchardo	"Vidalita" from <i>Seis canciones argentinas al estilo popular</i> (1924)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Carlos López Buchardo	"Canción del carretero" from <i>Seis canciones argentinas al estilo popular</i> (1924)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Carlos Guastavino	"Se equivocó la paloma" (1941)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Alberto Ginastera	"Canción al árbol del olvido" from <i>Dos canciones</i> op.3 (1938)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Blas Galindo	"Jicarita" from <i>Tres canciones</i> (1947)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Blas Galindo	"Arrullo" from <i>Tres canciones</i> (1947)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Blas Galindo	"Madre mía cuando muera" from <i>Tres canciones</i> (1947)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Silvestre Revueltas	"Canción tonta" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Silvestre Revueltas	"Caballito" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Silvestre Revueltas	"Canción de cuna" from <i>Cinco canciones para niños y dos canciones profanas</i> (1938)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Salvador Moreno	"Alba" from <i>Canciones con poemas de García Lorca</i> (1954)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Salvador Moreno	"Vergilaine" from <i>Canciones con poemas de García Lorca</i> (1954)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons
19580104	Casa Bartomeu	Salvador Moreno	"Canción de jinete" from <i>Canciones con poemas de García Lorca</i> (1954)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música : Recital de cants i cançons

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19580104	Casa Bartomeu	Salvador Moreno	"No nantzin" from <i>Cuatro canciones en azteca</i> (1949)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música: Recital de cants i cançons
19580104	Casa Bartomeu	Salvador Moreno	"Ihcuac tlaneçi" from <i>Cuatro canciones en azteca</i> (1949)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música: Recital de cants i cançons
19580104	Casa Bartomeu	Salvador Moreno	"To huey tlahtzin Cuauhtémoc" from <i>Cuatro canciones en azteca</i> (1950)		Carlos Puig (ten) & Luz Medina (pf)	Moments interessants en la història de la música: Recital de cants i cançons
19580315	Casa Bartomeu	Joaquim Nin-Culmell	<i>Dotze cançons populars de Catalunya</i> , per a veu i piano (1957)		Conxita Badia d'Agustí (sop) & Joaquim Nin-Culmell (pf)	La música popular i les seves estilitzacions: Concert de cançons populars harmonitzades per Joaquín Nin-Culmell
19580315	Casa Bartomeu	Joaquim Nin-Culmell	<i>Doce Tonadas</i> (1956–1957)		Joaquim Nin-Culmell (pf)	La música popular i les seves estilitzacions: Concert de cançons populars harmonitzades per Joaquín Nin-Culmell
19580315	Casa Bartomeu	Joaquim Nin-Culmell	<i>Tres canciones tradicionales de Cuba</i> (1952)		Coral Sant Jordi	La música popular i les seves estilitzacions: Concert de cançons populars harmonitzades per Joaquín Nin-Culmell
19580517	Casa Bartomeu	Igor Stravinsky	<i>Mass W87</i> (1948)	Oriol Martorell	Maria Rosa Barbany (sop), Montserrat Martorell de Cornudella (alt), Bartomeu Bardagí (ten), Guillem Arròiz (bass), Coral Sant Jordi & double wind quintet	Moments interessants en la història de la música: Tres aspectes de la polifonia religiosa
19580705	Casa Bartomeu	Narcís Bonet	<i>Himne en acció de gràcies</i> (1958)		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19580705	Casa Bartomeu	Joaquim Serra	<i>Impressions campèroles</i> (1926)		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19580705	Casa Bartomeu	Lluís Albert i Rivas	<i>Marinada</i>		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19580705	Casa Bartomeu	Lluís Albert i Rivas	<i>Veles i gavines</i> (1954)		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19580705	Casa Bartomeu	Eduard Toldrà	<i>La Ciseta</i> (1924)		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19580705	Casa Bartomeu	Enric Morera	<i>La sardana de les monges</i> (1919)		Cobla "La Principal de Bages"	Festa de celebració dels deu anys de música al Jardí dels Tarongers
19581018	Casa Bartomeu	Rudolf Kelterborn	<i>Sonata für 16 Solo-Streicher</i> (1955)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Concert d'obres d'autors suïssos i francesos
19581018	Casa Bartomeu	Julien-François Zbinden	<i>Symphonie n.1 op.18 pour orchestre de chambre</i> (1953)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Concert d'obres d'autors suïssos i francesos
19581018	Casa Bartomeu	Henry Barraud	<i>Images pour un poète maudit</i> (1954)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Concert d'obres d'autors suïssos i francesos
19581018	Casa Bartomeu	Roger Vuataz	<i>Petit concert op.39</i> (1932)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Concert d'obres d'autors suïssos i francesos

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19581018	Casa Bartomeu	Klaus Huber	<i>Terzen-Studie für Orchester</i> (Variationen über die Thematik des letzten Satzes von Brahms' Violinkonzert) (1958)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Concert d'obres d'autors suïssos i francesos
19590110	Casa Bartomeu	Alexander Scriabin	<i>Préludes op.67</i> (1913)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590110	Casa Bartomeu	Alexander Scriabin	<i>Étude op.65 n.2</i> (1911-1912)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590110	Casa Bartomeu	Alexander Scriabin	"Guirlandes" from <i>Deux danses op.73</i> (1914)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590110	Casa Bartomeu	Alexander Scriabin	<i>Piano Sonata No. 9 op.68</i> (Black Mass Sonata) (1912-1913)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590110	Casa Bartomeu	Anatoly Alexandrov	<i>Sonata No. 5 in G-sharp minor op.22</i> (1923, rev. 1938)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590110	Casa Bartomeu	Alexander Scriabin	<i>Préludes op.74</i> (1914)		Jaume Padrós (pf)	Els romàntics de tots els temps : Obres per a piano de dos romàntics russos moderns
19590117	Casa Bartomeu	Ernest Bloch	<i>Suite</i> (1919)		Ernst Wallfish (va) & Lary Wallfish (pf)	Els romàntics de tots els temps : Concert d'obres per a viola i piano de compositors contemporanis
19590117	Casa Bartomeu	Paul Hindemith	<i>Sonate für Bratsche und Klavier op.11 n.4</i> (1919)		Ernst Wallfish (va) & Lary Wallfish (pf)	Els romàntics de tots els temps : Concert d'obres per a viola i piano de compositors contemporanis
19590117	Casa Bartomeu	Paul Hindemith	<i>Sonate für Bratsche allein op.11 n.5</i> (1919)		Ernst Wallfish (va)	Els romàntics de tots els temps : Concert d'obres per a viola i piano de compositors contemporanis
19590117	Casa Bartomeu	Jacques de Menasce	<i>Sonata for Viola and Piano</i> (1955)		Ernst Wallfish (va) & Lary Wallfish (pf)	Els romàntics de tots els temps : Concert d'obres per a viola i piano de compositors contemporanis
19590117	Casa Bartomeu	Darius Milhaud	<i>Quatre visages op.238</i> (1943)		Ernst Wallfish (va) & Lary Wallfish (pf)	Els romàntics de tots els temps : Concert d'obres per a viola i piano de compositors contemporanis
19590126	Casa Bartomeu	Rolf Maedel	<i>Trio für Flöte, Violine und Klavier in D</i> (1951)		Trio Klemm: Conrad Klemm (fl), Montserrat Cervera (vn) & Rita Wolfensberger (pf)	Els romàntics de tots els temps : Trios per a flauta, violí i piano
19590126	Casa Bartomeu	Jacques Ibert	<i>Deux Interludes</i> (1946)		Trio Klemm: Conrad Klemm (fl), Montserrat Cervera (vn) & Rita Wolfensberger (pf)	Els romàntics de tots els temps : Trios per a flauta, violí i piano
19590126	Casa Bartomeu	Bohuslav Martinů	<i>Madrigal-Sonata H.291</i> (1942)		Trio Klemm: Conrad Klemm (fl), Montserrat Cervera (vn) & Rita Wolfensberger (pf)	Els romàntics de tots els temps : Trios per a flauta, violí i piano
19590126	Casa Bartomeu	Jean Françaix	<i>Musique de cour</i> (1937)		Trio Klemm: Conrad Klemm (fl), Montserrat Cervera (vn) & Rita Wolfensberger (pf)	Els romàntics de tots els temps : Trios per a flauta, violí i piano

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19590131	Casa Bartomeu	Jaume Pahissa	<i>Simfonia n.1</i> (1908)	Domènec Ponsa	Orquestra de Càmara Solistes de Barcelona	Els romàntics de tots els temps : Concert d'obres per a petita orquestra
19590207	Casa Bartomeu	Michael Tippett	<i>Little Music for Strings</i> (1946)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Música per a instruments i soprano
19590207	Casa Bartomeu	Alexander Tcherepnin	<i>Concerto da Camera</i> for flute, violin and chamber orchestra op.33 (1924)	Jacques Bodmer	Francesc Reixach (fl), Jaume Llecha (vn) & Musical ensemble	Els romàntics de tots els temps : Música per a instruments i soprano
19590207	Casa Bartomeu	Manuel de Falla	<i>Psyché</i> (1924)	Jacques Bodmer	Concepció Badia d'Agustí & Musical ensemble	Els romàntics de tots els temps : Música per a instruments i soprano
19590207	Casa Bartomeu	Alberto Ginastera	<i>Cantos del Tucumán</i> op.4 (1938)	Jacques Bodmer	Concepció Badia d'Agustí & Musical ensemble	Els romàntics de tots els temps : Música per a instruments i soprano
19590207	Casa Bartomeu	Franz Tischhauser	<i>Landpartie für zwei Hörner und Streichorchester</i> (Divertimento) (1948)	Jacques Bodmer	Musical ensemble	Els romàntics de tots els temps : Música per a instruments i soprano
19590502	Casa Bartomeu	Xavier Montsalvatge	<i>Concertino</i> (1946)		Agrupació de Càmara de Barcelona: Maria Canela (pf), Eduard Bocquet (vn), Mateu Valero (va) & Josep Trotta (vc)	Els romàntics de tots els temps : Tres obres de càmara de compositors catalans
19590502	Casa Bartomeu	Francesc Civil	<i>Quartet II</i> en Re major		Agrupació de Càmara de Barcelona: Eduard Bocquet (vn), Domènec Ponsa (vn), Mateu Valero (va) & Josep Trotta (vc)	Els romàntics de tots els temps : Tres obres de càmara de compositors catalans
19590502	Casa Bartomeu	Xavier Gols	<i>Quintet en re menor "La Fille du Roi de France"</i> (1936)		Agrupació de Càmara de Barcelona: Maria Canela (pf), Eduard Bocquet (vn), Domènec Ponsa (vn), Mateu Valero (va) & Josep Trotta (vc)	Els romàntics de tots els temps : Tres obres de càmara de compositors catalans
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"Old folks at home" (Stephen C. Foster) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"Oh, Susanna" (Stephen C. Foster) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"My old Kentucky home" (Stephen C. Foster) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"Dixie" (Daniel Decatur Emmett) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"Carry me back the old Virginny" (James A. Bland) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Joaquim Nin-Culmell	"Battle hymn of the Republic" (Julia Ward Howe) from <i>Sis cançons tradicionals del segle XIX</i> (arrangement)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	John Alden Carpenter	"I am like a remnant of a cloud of Autumn" (1914)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19590606	Casa Bartomeu	Richard Hageman	"Do not go, my love" (1917)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Frederic Knight Logan	<i>Pale Moon</i> (1920)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Amy Beach	"The year's at the spring" from <i>Three Browning Songs</i> , op.44 (1899-1900)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Gian Carlo Menotti	Lullaby from <i>The Consul</i> (1950)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590606	Casa Bartomeu	Samuel Barber	"I hear an army" from <i>Three Songs</i> op.10/3 (1936)		Leslie Frick (mez), Joaquim Nin-Culmell (pf) & Carme Bracons de Colomer (pf)	Els romàntics de tots els temps : Recital de música nordamericana
19590623	Casa Bartomeu	Oscar Straus	Vals from <i>Ein Walzertraum</i> (1907)	Domènec Ponsa	Lolita Torrentó (sop), Concepció Badia d'Agustí (sop), Guillem Arròiz (bass) & Musical ensemble	Els romàntics de tots els temps : El vals romàntic de la música vienesa
19590623	Casa Bartomeu	Richard Strauss	Vals from <i>Der Rosenkavalier</i> op.59 (1911)	Domènec Ponsa	Lolita Torrentó (sop), Concepció Badia d'Agustí (sop), Guillem Arròiz (bass) & Musical ensemble	Els romàntics de tots els temps : El vals romàntic de la música vienesa
19590627	Casa Bartomeu	Gian Carlo Menotti	<i>Il ladro e la zitella</i> (The Old Maid and the Thief) (1939)	Josep Sabater	Lolita Torrentó (sop), Carme Lluch (sop), Anna Ricci (mez), Agustín Morales (bar) & orchestra. Production by Josep Maria Caffarel	Representació de quatre òperes còmiques italianes
19590704	Casa Bartomeu	Béla Bartók	<i>A Gyermekeknek</i> BB 53 (1908-9)		Bela Eiser (pf)	Els romàntics de tots els temps : Dos hongaresos i un alemany
19590704	Casa Bartomeu	Béla Bartók	<i>Sonatina</i> BB 69 (1915)		Bela Eiser (pf)	Els romàntics de tots els temps : Dos hongaresos i un alemany
19590704	Casa Bartomeu	Béla Bartók	<i>Román népi táncok</i> BB 68 (1915)		Bela Eiser (pf)	Els romàntics de tots els temps : Dos hongaresos i un alemany
19590704	Casa Bartomeu	Béla Bartók	<i>Allegro barbaro</i> BB 63 (1911)		Bela Eiser (pf)	Els romàntics de tots els temps : Dos hongaresos i un alemany
19590806	Casa Bartomeu	Joaquín Rodrigo	"Rústica" from <i>Tres danzas de España</i> (1941)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Joaquín Rodrigo	"Danza de las tres doncellas" from <i>Tres danzas de España</i> (1941)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Joaquim Homs	<i>Impromptu IV - V</i> (1958-1959)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Bernhard Rövenstrunck	<i>Sonate</i> (1957)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Robert Gerhard	<i>3 Impromptus</i> (1950)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Jaume Padrós	<i>Zapateado</i>		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis
19590806	Casa Bartomeu	Jaume Padrós	<i>Sonata</i> (1954)		Jaume Padrós (pf)	Programa de fi de curs: Obres per a piano d'autors contemporanis

Table XI. Record-listening sessions of twentieth-century music at Club 49 for the 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959 and 1959-1960 seasons (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19540203	Sala Gaspar	Igor Stravinsky	<i>The Rake's Progress</i> W88 (1951)	Jacques Bodmer	Audición íntegra
19540217	Sala Gaspar	Béla Bartók	<i>String Quartet No.1 in A minor</i> BB52 (1909)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540217	Sala Gaspar	Béla Bartók	<i>String Quartet No.2</i> BB75 (1917)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540224	Sala Gaspar	Béla Bartók	<i>String Quartet No.3</i> BB93 (1927)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540224	Sala Gaspar	Béla Bartók	<i>String Quartet No.4</i> BB95 (1928)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540331	Sala Gaspar	Béla Bartók	<i>String Quartet No.5</i> BB110 (1934)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540331	Sala Gaspar	Béla Bartók	<i>String Quartet No.6</i> BB119 (1940)	Joaquim Homs	Audición íntegra de los cuartetos de cuerda de Bartók
19540428	Sala Gaspar	George Gershwin	<i>Porgy and Bess</i> (1935)	Xavier Montsalvatge	Audición íntegra
19541110	Sala Gaspar	Béla Bartók	<i>The Miraculous Mandarin, Suite</i> (1919)	Joaquim Homs	Sesión Bartók
19541110	Sala Gaspar	Béla Bartók	<i>Divertimento for String Orchestra</i> BB118 (1939)	Joaquim Homs	Sesión Bartók
19541110	Sala Gaspar	Béla Bartók	<i>Viola Concerto</i> , BB 128 (1945)	Joaquim Homs	Sesión Bartók
19541208	Sala Gaspar	Arthur Honegger	<i>Jeanne d'Arc au bûcher</i> (1938)		Sesión Honegger
19550128	Sala Gaspar	Joaquim Homs	<i>Trio per flauta, violí i clarinet baix</i> (1952)	Joaquim Homs	Emisiones de la BBC
19550128	Sala Gaspar	Robert Gerhard	<i>Quintet per a instruments de vent</i> (1928)	Joaquim Homs	Emisiones de la BBC
19550128	Sala Gaspar	Robert Gerhard	<i>Concerto for Piano and String Orchestra</i> (1951)	Joaquim Homs	Emisiones de la BBC
19550309	Sala Gaspar	Arnold Schoenberg	<i>Concerto for Piano and Orchestra</i> op.42 (1942)	Joaquim Homs	Sesión Schoenberg
19550309	Sala Gaspar	Arnold Schoenberg	<i>String Trio</i> op.45 (1946)	Joaquim Homs	Sesión Schoenberg
19550309	Sala Gaspar	Arnold Schoenberg	<i>Ode to Napoleon Buonaparte</i> op.41 (1942)	Joaquim Homs	Sesión Schoenberg
19550421	Sala Gaspar	Igor Stravinsky	<i>Octet for wind instruments</i> W51 (1923)	Joaquim Homs	Sesión Stravinsky
19550421	Sala Gaspar	Igor Stravinsky	<i>Symphony in C</i> W71 (1940)	Joaquim Homs	Sesión Stravinsky
19550421	Sala Gaspar	Igor Stravinsky	<i>Cantata</i> W89 (1952)	Joaquim Homs	Sesión Stravinsky
19550525	Sala Gaspar	Charles Ives	<i>The Housatonic at Stockbridge</i> (1922)	Joaquim Homs	Compositores americanos contemporáneos
19550525	Sala Gaspar	Edgar Varèse	<i>Ionisation</i> (1931)	Joaquim Homs	Compositores americanos contemporáneos
19550525	Sala Gaspar	Edgar Varèse	<i>Density 21.5</i> (1936)	Joaquim Homs	Compositores americanos contemporáneos
19550525	Sala Gaspar	Edgar Varèse	<i>Intégrales</i> (1924)	Joaquim Homs	Compositores americanos contemporáneos

(*) As a selection criterion, all the pieces that were listened to have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Collection, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19550525	Sala Gaspar	John Cage	<i>Sonatas and interludes</i> (1948) (4 Sonatas)	Joaquim Homs	Compositores americanos contemporàneos
19550608	Sala Gaspar	Alban Berg	<i>Violinkonzert "Dem Andenken eines Engels"</i> (1935)	Joaquim Homs	Sesi3n Berg-Webern
19550608	Sala Gaspar	Anton Webern	<i>Quartett f3r Geige, Klarinette, Tenorsaxophon, Klavier, in zwei Sätzen</i> op.22 (1930)	Joaquim Homs	Sesi3n Berg-Webern
19550608	Sala Gaspar	Anton Webern	<i>Konzert f3r Kammerensemble</i> op.24 (1934)	Joaquim Homs	Sesi3n Berg-Webern
19550608	Sala Gaspar	Anton Webern	<i>Variationen f3r Klavier</i> op.27 (1936)	Joaquim Homs	Sesi3n Berg-Webern
19551019	Sala Gaspar	Alban Berg	<i>Lulu</i> (1935)	Josep Maria Sol3	
19551130	Sala Gaspar	B3la Bart3k	<i>A f3b3l faragott kir3lyfi</i> (The Wooden Prince) BB 74 (1916)	Joaquim Homs	Sesi3n B3la Bart3k
19551130	Sala Gaspar	B3la Bart3k	<i>Duos for Two Violins</i> BB 104 (1931)	Joaquim Homs	Sesi3n B3la Bart3k
19551130	Sala Gaspar	B3la Bart3k	<i>Piano Concerto No. 2</i> in G major BB101 (1931)	Joaquim Homs	Sesi3n B3la Bart3k
19560111	Sala Gaspar	Arnold Schoenberg	<i>Moses und Aron</i> (1923-1937)		Sesi3n Schoenberg
19560215	Sala Gaspar	Igor Stravinsky	<i>Renard</i> (1916)	Joaquim Homs	Sesi3n Stravinsky
19560215	Sala Gaspar	Igor Stravinsky	<i>Pers3phone</i> (1933)	Joaquim Homs	Sesi3n Stravinsky
19560418	Sala Gaspar	Chinese Opera (1955)	<i>The Court of the Phoenix</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>The White Serpent</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>Moonlight on the Springtime River</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>The Farewell to the Favorite</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>The Return of the Fisherman</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>The Three Scourges</i>	Joaquim Homs	
19560418	Sala Gaspar	Chinese Opera (1955)	<i>Song of the Yunnan Province</i>	Joaquim Homs	
19560418	Sala Gaspar		Music of Bali	Joaquim Homs	
19560418	Sala Gaspar		Music of Java	Joaquim Homs	
19561107	Sala Gaspar	Pierre Boulez	<i>Le Marteau sans ma3tre</i> (1954)	Josep Cerc3s	Audici3n de m3sica contempor3nea
19570123	Sala Gaspar	Arnold Schoenberg	<i>F3nf Orchesterst3cke</i> op.16 (1909)	Antoni Nicol3s	Sesi3n Schoenberg
19570123	Sala Gaspar	Arnold Schoenberg	<i>Herzgew3chse</i> op.20 (1911)	Antoni Nicol3s	Sesi3n Schoenberg
19570123	Sala Gaspar	Arnold Schoenberg	<i>Fourth String Quartet</i> op. 37 (1936)	Antoni Nicol3s	Sesi3n Schoenberg
19570313	Sala Gaspar	Pierre Henry	<i>Batterie fugace</i> (1950)	Joaquim Homs	Premier panorama de musique concr3te (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Henry	<i>Concerto des ambiguit3s</i> (Final) (1950)	Joaquim Homs	Premier panorama de musique concr3te (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Henry	<i>Tam Tam III</i> (1950)	Joaquim Homs	Premier panorama de musique concr3te (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Henry	<i>Musique sans titre</i> (53me et 63me mouvements) (1951)	Joaquim Homs	Premier panorama de musique concr3te (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Schaeffer	<i>Variation sur une fl3te mexicaine</i> (1949)	Joaquim Homs	Premier panorama de musique concr3te (Ducretet Thomson, 320 C 100) (1957)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19570313	Sala Gaspar	Pierre Schaeffer	<i>Étude no 4 Composée</i> ou <i>Étude au piano</i> (1948)	Joaquim Homs	Premier panorama de musique concrète (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Schaeffer	<i>L'oiseau Rai</i> (1950)	Joaquim Homs	Second panorama de musique concrète (Ducretet Thomson, 320 C 102) (1957)
19570313	Sala Gaspar	Pierre Schaeffer, Pierre Henry	<i>Bidule en Ut</i> (1950)	Joaquim Homs	Premier panorama de musique concrète (Ducretet Thomson, 320 C 100) (1957)
19570313	Sala Gaspar	Pierre Schaeffer, Pierre Henry	<i>Symphonie pour un homme seul</i> (1950)	Joaquim Homs	Second panorama de musique concrète (Ducretet Thomson, 320 C 102) (1957)
19570403	Sala Gaspar	Ernst Krenek	<i>Lamentatio Jeremiae prophetae</i> (1942)	Joaquim Homs	Audición de música contemporánea
19570403	Sala Gaspar	Hans Werner Henze	<i>Concerto per il Marigny</i> (1956)	Joaquim Homs	Audición de música contemporánea
19570403	Sala Gaspar	Karlheinz Stockhausen	<i>Kontra-Punkte</i> (1953)	Joaquim Homs	Audición de música contemporánea
19570403	Sala Gaspar	Luigi Dallapiccola	<i>Canti di prigionia</i> (1941)	Joaquim Homs	Audición de música contemporánea
19570403	Sala Gaspar	Luigi Nono	<i>Incontri</i> (1955)	Joaquim Homs	Audición de música contemporánea
19571120	Sala Gaspar	Anton Webern	<i>Passacaglia für Orchester</i> op.1 (1908)	Joaquim Homs	Audición de obras de Anton Webern
19571120	Sala Gaspar	Anton Webern	<i>Zwei Lieder für gemischter Chor und Kammerensemble</i> op.19 (1926)	Joaquim Homs	Audición de obras de Anton Webern
19571120	Sala Gaspar	Anton Webern	<i>Das Augenlicht</i> op.26 (1935)	Joaquim Homs	Audición de obras de Anton Webern
19571120	Sala Gaspar	Anton Webern	<i>Erste Kantate</i> op.29 (1940)	Joaquim Homs	Audición de obras de Anton Webern
19571120	Sala Gaspar	Anton Webern	<i>Variationen für Orchester</i> op.30 (1940)	Joaquim Homs	Audición de obras de Anton Webern
19571120	Sala Gaspar	Anton Webern	<i>Zweite Kantate</i> op.31 (1943)	Joaquim Homs	Audición de obras de Anton Webern
19580122	Sala Gaspar	Herbert Eimert	<i>Étude über Tongemische</i> (1954)	Joaquim Homs	Audición de música electrónica
19580122	Sala Gaspar	Herbert Eimert	<i>Fünf Stücke</i> (1956)	Joaquim Homs	Audición de música electrónica
19580122	Sala Gaspar	Herbert Eimert	<i>Glockenspiel</i> (1953)	Joaquim Homs	Audición de música electrónica
19580122	Sala Gaspar	Karlheinz Stockhausen	<i>Elektronische Studien I und II</i> (1952-1953)	Joaquim Homs	Audición de música electrónica
19580122	Sala Gaspar	Karlheinz Stockhausen	<i>Gesang der Jünglinge</i> (1956)	Joaquim Homs	Audición de música electrónica
19580326	Sala Gaspar		"El proceso de disolución tonal y el dodecafonismo" (lecture)	Antoni Nicolàs	
19581105	Sala Aixelà	Robert Gerhard	<i>Symphony n. 1</i> (1952-53)	Joaquim Homs	Audición de obras de Robert Gerhard
19581105	Sala Aixelà	Robert Gerhard	<i>String Quartet No.1</i> (1955)	Joaquim Homs	Audición de obras de Robert Gerhard
19581203	Sala Aixelà	Igor Stravinsky	<i>Canticum Sacrum</i> (1955)	Joaquim Homs	Sesión Stravinsky
19581203	Sala Aixelà	Igor Stravinsky	<i>Agon</i> (1957)	Joaquim Homs	Sesión Stravinsky
19590311	Sala Aixelà	Anton Webern	<i>Fünf geistliche Lieder</i> op.15 (1922)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Fünf Canons nach lateinischen Texten</i> op.16 (1924)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Drei Volkstexte</i> op.17 (1924)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Drei Lieder</i> op.18 (1925)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Zwei Lieder</i> op.19 (1926)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Drei Lieder aus „viae inviae“</i> op.23 (1934)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Drei Lieder nach Gedichten von Hildegard Jone</i> op. 25 (1934)	Joaquim Homs	Obra lírica de Webern
19590311	Sala Aixelà	Anton Webern	<i>Das Augenlicht</i> op. 26 (1935)	Joaquim Homs	Obra lírica de Webern

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19590415	Sala Aixelà	Arnold Schoenberg	<i>Moses und Aron</i> (1923–1937)	Joaquim Homs	Segunda audició
19591125	Sala Aixelà	Bo Nilsson	<i>Frequensen</i> (1957)	Jacques Bodmer	Audició de música contemporánea
19591125	Sala Aixelà	Frank Martin	<i>Études pour orchestre à cordes</i> (1956)	Jacques Bodmer	Audició de música contemporánea
19591125	Sala Aixelà	Hans Werner Henze	<i>Fünf Neapolitanische Lieder</i> (1956)	Jacques Bodmer	Audició de música contemporánea
19591125	Sala Aixelà	Maurice Jarre	<i>Passacaille à la mémoire d'Arthur Honegger pour orchestre</i> (1956)	Jacques Bodmer	Audició de música contemporánea
19591125	Sala Aixelà	Roman Haubenstock-Ramati	Recitativo ed aria (<i>Konzert für Cembalo und Orchester</i>) (1954)	Jacques Bodmer	Audició de música contemporánea

Table XII. Twentieth-century music performed at Club 49 in the 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959 and 1959-1960 seasons (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19540310	Casa Uriach-Sans	Alban Berg	<i>Klaviersonate</i> op.1 (1908)		Jaume Padrós (pf)	
19540310	Casa Uriach-Sans	Anton Webern	<i>Variationen für Klavier</i> op.27 (1936)		Jaume Padrós (pf)	
19540310	Casa Uriach-Sans	Arnold Schoenberg	<i>Drei Klavierstücke</i> op.11 (1909)		Jaume Padrós (pf)	
19540310	Casa Uriach-Sans	Arnold Schoenberg	<i>Sechs Kleine Klavierstücke</i> op.19 (1911)		Jaume Padrós (pf)	
19540310	Casa Uriach-Sans	Arnold Schoenberg	<i>Klavierstück</i> op.33a (1928)		Jaume Padrós (pf)	
19540310	Casa Uriach-Sans	Arnold Schoenberg	<i>Suite für Klavier</i> op.25 (1925)		Jaume Padrós (pf)	
19550226	Sala Gaspar	Béla Bartók	<i>String Quartet No.6 BB119</i> (1939)		Schäffer-Quartett	
19550226	Sala Gaspar	Paul Hindemith	<i>3. Streichquartett</i> op.16 (1920)		Schäffer-Quartett	
19550226	Sala Gaspar	Wolfgang Fortner	<i>2. Streichquartett</i> (1938)		Schäffer-Quartett	
19550328	Casa Uriach-Sans	Béla Bartók	<i>Suite</i> op.14 BB 70 (1916)		Armin Janssen (pf)	
19550328	Casa Uriach-Sans	Béla Bartók	<i>Sonatina</i> BB 69 (1915)		Armin Janssen (pf)	
19550328	Casa Uriach-Sans	Béla Bartók	<i>A Gyermeknek</i> BB 53 (For Children) (1909)		Armin Janssen (pf)	
19550328	Casa Uriach-Sans	Frank Martin	<i>Préludes pour le piano</i> (1948)		Armin Janssen (pf)	
19550328	Casa Uriach-Sans	Harald Genzmer	<i>Sonate</i> (1942)		Armin Janssen (pf)	
19550328	Casa Uriach-Sans	Igor Stravinsky	<i>Serenade en La</i> (1925)		Armin Janssen (pf)	
19551214	Sala Gaspar	Béla Bartók	<i>Mikrokosmos</i> BB 105 (selection) (1939)		Margot Pinter (pf)	
19560121	Sala Gaspar	Harald Genzmer	<i>Trio F-Dur für Violine, Violoncello und Klavier</i> (1944)		Wiesbadener Kammertrio	
19560121	Sala Gaspar	Maurice Ravel	<i>Trio en la mineur</i> M.67 (1914)		Wiesbadener Kammertrio	
19560121	Sala Gaspar	Walter Piston	<i>Trio in E</i> (1935)		Wiesbadener Kammertrio	
19560425	Sala Gaspar	Benjamin Britten	<i>Phantasy Quartet</i> op.2 (1932)		Trio Reditti	
19560425	Sala Gaspar	Bohuslav Martinu	<i>Trio à cordes n.2</i> (1934)		Trio Reditti	
19560425	Sala Gaspar	Darius Milhaud	<i>Sonatine à trois</i> op.221b (1940)		Trio Reditti	
19560425	Sala Gaspar	Sándor Veress	<i>Trio ad archi</i> (1954)		Trio Reditti	

(*) As a selection criterion, all the pieces that were performed have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Collection, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19560525	Casa Uriach-Sans	Jaume Padrós	<i>Sonata</i> (1954)		Jaume Padrós	
19560525	Casa Uriach-Sans	Joaquim Homs	<i>Sonata</i> (1942)		Jaume Padrós	
19560525	Casa Uriach-Sans	Joaquim Homs	<i>3 Impromptus</i> (1955)		Jaume Padrós	
19560525	Casa Uriach-Sans	Robert Gerhard	<i>3 Impromptus</i> (1950)		Jaume Padrós	
19560620	Sala Gaspar	Joaquim Homs	<i>Duo per a flauta i clarinet</i> (1936)		Josep M. Brotons, Josep Xirau	
19560620	Sala Gaspar	Joaquim Homs	<i>Sonata per a oboè i clarinet baix</i> (1942)		Domènec Segú, Josep Xirau	
19560620	Sala Gaspar	Joaquim Homs	<i>Trio per a flauta, oboè i clarinet baix</i> (1954)		Josep M. Brotons, Domènec Segú, Josep Xirau	
19560620	Sala Gaspar	Joaquim Homs	<i>Música per a arpa, flauta, oboè i clarinet baix</i> (1955)		Josep M. Brotons, Domènec Segú, Josep Xirau, Maria Lluïsa Sánchez	
19570109	Sala Gaspar	Béla Bartók	<i>Violin Solo Sonata, BB 124</i> (1944)		Denes Zsigmony	
19570109	Sala Gaspar	Igor Stravinsky	Ballade (from <i>Le baiser de la fée</i>) (1928)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Igor Stravinsky	Scherzo (from <i>L'Oiseau de Feu</i>) (1910)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Igor Stravinsky	Danse ruse (from <i>Petrouchka</i>) (1911)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Maurice Ravel	<i>Tzigane</i> (1924)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Miklós Rózsa	<i>Little Suite</i> (North Hungarian Peasant Songs and Dances) op.5 (1929)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Paul Hindemith	8. Meditation (from <i>Nobilissima Visione</i>) (1938)		Denes Zsigmony, A. Nissen	
19570109	Sala Gaspar	Paul Hindemith	<i>Sonate in D für Klavier und Violine</i> op.11 n. 2 (1918)		Denes Zsigmony, A. Nissen	
19570228	Sala Gaspar	Darius Milhaud	<i>Quatuor à cordes n.6</i> (1922)		Schäffer-Quartett	
19570228	Sala Gaspar	Igor Stravinsky	<i>Trois pièces W25</i> (1914, rev.1918)		Schäffer-Quartett	
19570228	Sala Gaspar	Jürg Baur	3. <i>Streichquartett</i> (1952)		Schäffer-Quartett	
19570228	Sala Gaspar	Karol Szymanowski	<i>I Kwartet smyczkowy C-dur op.37</i> (1917)		Schäffer-Quartett	
19570515	Sala Gaspar	Joaquim Homs	<i>Sonata 1941</i>		Xavier Turull	
19570515	Sala Gaspar	Johann Sebastian Bach	<i>Sonate I g-Moll BWV 1001</i>		Xavier Turull	
19570515	Sala Gaspar	Paul Hindemith	<i>Sonate für Violine allein</i> op. 31 Nr. 2 "... Es ist so schönes Wetter draußen..." (1924)		Xavier Turull	
19580416	Sala Gaspar	Robert Gerhard	<i>Nonet</i> (1957)	José Luis de Delás	Josefina Sellés, Francesc Casanovas, Domènec Segú, Josep González, Ramon Isbert, Amadeu Rovira, Antoni Melis, Josep Nadal, Àngel Barcelona	

Table XIII. Record-listening sessions of twentieth-century music at Juventudes Musicales of Barcelona in the 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959 and 1959-1960 seasons (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19531016	Via Laietana, 139 4	Manuel de Falla	<i>Fantasia baetica</i> (1919)	Josep Maria Pascual Clapés	Ciclo de música contemporánea (Manuel de Falla)
19531027	Via Laietana, 139 4	Benjamin Britten	Film "Instruments of the Orchestra" (1946)		La música contemporánea
19531107	Via Laietana, 139 4	Arthur Honegger	<i>Jeanne d'Arc au bûcher</i> (1944)	Francesc Nel·lo	
19531110	Via Laietana, 139 4	Manuel de Falla	<i>El sombrero de tres picos</i> (1919)	Josep Maria Pascual Clapés	Ciclo de música contemporánea (Manuel de Falla)
19531117	Via Laietana, 139 4	Manuel de Falla	<i>El retablo de maese Pedro</i> (1923)	Manuel Valls	Ciclo de música contemporánea (Manuel de Falla)
19531124	Via Laietana, 139 4	Manuel de Falla	<i>Concerto per clavicembalo</i> (o pianoforte), flauto, oboe, clarineto, violino e violoncello (1926)	Josep Casanovas	Ciclo de música contemporánea (Manuel de Falla)
19531124	Via Laietana, 139 4	Manuel de Falla	<i>Siete canciones populares españolas</i> (1914)	Josep Casanovas	Ciclo de música contemporánea (Manuel de Falla)
19531215	Via Laietana, 139 4	Maurice Ravel	<i>Concerto en sol majeur</i> (1931)	Manuel Capdevila	Ciclo de música contemporánea (Maurice Ravel)
19531215	Via Laietana, 139 4	Maurice Ravel	<i>Concerto pour la main gauche en ré majeur</i> (1930)	Manuel Capdevila	Ciclo de música contemporánea (Maurice Ravel)
19531222	Via Laietana, 139 4	Maurice Ravel	<i>Gaspard de la nuit</i> (1908)	Antoni Nicolàs Soler	Ciclo de música contemporánea (Maurice Ravel)
19531222	Via Laietana, 139 4	Maurice Ravel	<i>Ma mère l'Oye</i> (1910)	Antoni Nicolàs Soler	Ciclo de música contemporánea (Maurice Ravel)
19540112	Via Laietana, 139 4	Maurice Ravel	<i>L'heure espagnole</i> (1907)	Manuel Blancafort	Ciclo de música contemporánea (Maurice Ravel)
19540115	Via Laietana, 139 4	Béla Bartók	<i>Music for Strings, Percussion and Celesta</i> , BB 114 (1936)	Jacques Bodmer	Nuestro concierto
19540115	Via Laietana, 139 4	Darius Milhaud	<i>Concerto pour batterie et petit orchestre</i> op.109 (1929)	Jacques Bodmer	Nuestro concierto
19540115	Via Laietana, 139 4	Luigi Nono	<i>Polifonica – Monodia – Ritmica</i> (1951)	Jacques Bodmer	Nuestro concierto
19540115	Via Laietana, 139 4	Pierre Boulez	<i>Polyphonie X</i> pour ensemble (1951)	Jacques Bodmer	Nuestro concierto
19540119	Via Laietana, 139 4	Maurice Ravel	<i>Boléro</i> (1928)	Josep Maria Pascual Clapés	Ciclo de música contemporánea (Maurice Ravel)
19540119	Via Laietana, 139 4	Maurice Ravel	<i>Quatuor à cordes en fa majeur</i> (1903)	Josep Maria Pascual Clapés	Ciclo de música contemporánea (Maurice Ravel)
19540123	Via Laietana, 139 4		Introducción a la "música concreta" (lecture)	Jacques Bodmer	
19540129	Via Laietana, 139 4		Discusión pública sobre el tema "El hermetismo en la música contemporánea"	Juan Petit, Ricard Lamote de Grignon, Xavier Montsalvatge, Joan Vinyoli, Ramon Rogent	
19540200	Via Laietana, 139 4	John Cage	Piano works	Jacques Bodmer	Música contemporánea
19540315	Via Laietana, 139 4	Dmitri Shostakovich	<i>The Song of the Forests</i> op.81 (1949)	Paul Eilenberger	Música contemporánea

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of two sources: bulletin of *Juventudes Musicales de Barcelona* (Arxiu Històric de la Ciutat de Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19540322	Via Laietana, 139 4	Josep Carol		Josep Carol	Música contemporánea
19540329	Via Laietana, 139 4			Mary Ramírez	El arpa en la música contemporánea
19540405	Via Laietana, 139 4	Béla Bartók	<i>String Quartet No.5</i> BB110 (1934)	Joaquim Homs	Música contemporánea
19540426	Via Laietana, 139 4			Francisco Masuet	Música contemporánea : La música de Jazz
19540510	Via Laietana, 139 4			Francisco Masuet	Música contemporánea : La música de Jazz
19540524	Via Laietana, 139 4			Francisco Masuet	Música contemporánea : La música de Jazz
19540619	Via Laietana, 139 4	Igor Stravinsky		Juan Manuel Rossy	Historia de la Música : sesión XXIV : Sesión extraordinaria, última del ciclo
19540806	Via Laietana, 139 4	Béla Bartók	<i>String Quartet No.5</i> BB110 (1934)		
19541013	Via Laietana, 139 4	Igor Stravinsky	<i>Orpheus</i> (1947)	Antoni Nicolàs Soler	
19541027	Via Laietana, 139 4	Olivier Messiaen	<i>Visions de l'Amen</i> (1943)	Josep Soler	
19541117	Via Laietana, 139 4	Alexander Scriabin		Antoni Nicolàs Soler	Ciclo de música dodecafónica : I sesión : La crisis cromática heredada por Arnold Schoenberg
19541117	Via Laietana, 139 4	Anton Bruckner		Antoni Nicolàs Soler	Ciclo de música dodecafónica : I sesión : La crisis cromática heredada por Arnold Schoenberg
19541117	Via Laietana, 139 4	Gustav Mahler		Antoni Nicolàs Soler	Ciclo de música dodecafónica : I sesión : La crisis cromática heredada por Arnold Schoenberg
19541215	Via Laietana, 139 4	Arnold Schoenberg		Antoni Nicolàs Soler	Ciclo de música dodecafónica : II sesión : La influencia expresionista en el proceso de disolución tonal de Schoenberg
19550127	Via Laietana, 139 4	Joan Comellas		Joan Comellas	El compositor y su obra
19550209	Via Laietana, 139 4	Paul Hindemith	<i>Symphonic Metamorphosis of Themes by C.M. von Weber</i> (1943)	Josep Soler	
19550212	Via Laietana, 139 4	André Jolivet	<i>Concerto pour piano et orchestre</i> (1951)	Robert Xalabarder	
19550212	Via Laietana, 139 4	André Jolivet	<i>Andante pour cordes</i> (1935)	Robert Xalabarder	
19550216	Via Laietana, 139 4	Arnold Schoenberg		Antoni Nicolàs Soler	Ciclo de música dodecafónica : III sesión : La culminación del periodo atonal de Arnold Schoenberg
19550219	Via Laietana, 139 4	Manuel Valls		Manuel Valls	El compositor y su obra
19550402	Via Laietana, 139 4	Joaquim Homs		Joaquim Homs	El compositor y su obra
19550411	Via Laietana, 139 4	George Gershwin	<i>Porgy and Bess</i> (1935)		
19550413	Via Laietana, 139 4	Arnold Schoenberg		Josep Soler	Ciclo de música dodecafónica : IV sesión : Teoría del dodecafonismo : Concierto para piano y orquesta
19550422	Via Laietana, 139 4	Benjamin Britten	<i>Seven Sonnets of Michelangelo</i> op. 22 (1940)	Margaret Platon (Institut britànic)	

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19550512	Via Laietana, 139 4	George Gershwin	<i>Porgy and Bess</i> (1935)		
19550514	Via Laietana, 139 4	Josep Cercós		Josep Cercós	El compositor y su obra
19550518	Via Laietana, 139 4	Arnold Schoenberg	<i>Piano Concerto</i> op.42 (1942)	Josep Soler	Ciclo de música dodecafónica : IV sesión : Teoría del dodecafonismo
19550601	Via Laietana, 139 4	Ernst Krenek	<i>Symphonic Elegy "in memoriam Anton Webern"</i> op.105 (1946)	Jaume Padrós	
19550611	Via Laietana, 139 4	Paul Hindemith		Josep Cercós	Novena y última sesión del ciclo Historia de la Sonata para piano
19550616	Via Laietana, 139 4	Igor Stravinsky	<i>Renard</i> (1916)	Antonio Ros	
19550622	Via Laietana, 139 4	Arnold Schoenberg		Josep Soler	Ciclo de música dodecafónica : V sesión : La consolidación del dodecafonismo en las últimas obras de Schoenberg
19550625	Via Laietana, 139 4	Béla Bartók	<i>String Quartet No.4</i> (1928)	Xavier Benguerel	
19550699	Via Laietana, 139 4	Alban Berg		Josep Soler	Ciclo de música dodecafónica : VI sesión : La etapa pantonal de Alban Berg
19550810	Via Laietana, 139 4	Paul Hindemith	<i>Mathis der Mahler</i> (1935)	Josep Soler	
19550831	Via Laietana, 139 4	Alban Berg	<i>Lyrische Suite für Streichquartett</i> (1926)	Enric Gispert	Ciclo de música dodecafónica : VII sesión : Alban Berg : compromiso con la tradición musical,
19550907	Via Laietana, 139 4	Béla Bartók	<i>Violin Concerto No.2</i> BB 117 (1938)	Xavier Benguerel	
19550921	Via Laietana, 139 4	Alban Berg	<i>Violinkonzert „Dem Andenken eines Engels“</i> (1935)	Josep Soler	Ciclo de música dodecafónica : VIII sesión : El dodecafonismo de Alban Berg o el concepto tradicional de la música a través del nuevo lenguaje
19551015	Via Laietana, 139 4	Josep Casanovas		Josep Casanovas	El compositor y su obra
19551026	Via Laietana, 139 4	Alban Berg	<i>Lyrische Suite für Streichquartett</i> (1926)	Enric Gispert	Ciclo de música dodecafónica : VII sesión : Alban Berg : compromiso con la tradición musical
19551114	Via Laietana, 139 4	Angel Cerdà		Angel Cerdà	El compositor y su obra
19551116	Via Laietana, 139 4	Anton Webern		Antoni Nicolàs Soler	Ciclo de música dodecafónica : VIII sesión
19551130	Via Laietana, 139 4	Igor Stravinsky	<i>Œdipus rex</i> (1927)	Xavier Benguerel	
19551220	Via Laietana, 139 4	Josep Maria Mestres Quadreny		Josep Maria Mestres Quadreny	El compositor y su obra
19551221	Via Laietana, 139 4	Béla Bartók	<i>Violin Concerto No.2</i> BB 117 (1938)	Xavier Benguerel	
19560104	Via Laietana, 139 4	Alban Berg	<i>Violinkonzert „Dem Andenken eines Engels“</i> (1935)	Josep Soler	Ciclo de música dodecafónica : IX sesión
19560214	Via Laietana, 139 4	Igor Stravinsky	<i>Apollo</i> (Apollon musagète) (1928)	Roberto Xalabarder	
19560215	Via Laietana, 139 4	Rosend Llates		Rosend Llates	El compositor y su obra
19560222	Via Laietana, 139 4	Arnold Schoenberg	<i>String Trio</i> op.45 (1946)	Antoni Nicolàs Soler	Ciclo de música dodecafónica : X sesión
19560314	Via Laietana, 139 4			Xavier Benguerel	Sesión de música contemporánea
19560321	Via Laietana, 139 4	Narcís Bonet		Narcís Bonet	El compositor y su obra

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19560411	Via Laietana, 139 4			Xavier Benguerel	Audición de música contemporánea
19560606	Via Laietana, 139 4			Xavier Benguerel	Audición de música contemporánea
19561017	Via Laietana, 139 4	Olivier Messiaen	<i>Trois petites liturgies de la présence divine</i> (1944)	Jordi Torra	
19561114	Via Laietana, 139 4	Alban Berg	<i>Violinkonzert „Dem Andenken eines Engels“</i> (1935)	Jordi Torra	
19561219	Via Laietana, 139 4	Claude Debussy	<i>Le Martyre de saint Sébastien</i> (1911)	Jordi Torra	
19570103	Via Laietana, 139 4	Gian Carlo Menotti	<i>Amahl and the Night Visitors</i> (1951)		
19570123	Via Laietana, 139 4	Josep Maria Llorens		Josep Maria Llorens	El compositor y su obra
19570215	Via Laietana, 139 4			Rosend Llates	Coloquio sobre los jóvenes compositores
19570306	Via Laietana, 139 4	Josep Soler	<i>La Nativitat de l'Infant Jesús</i>		presentat per l'autor
19570307	Via Laietana, 139 4			M. Junyent	Sesión de música concreta
19570309	Via Laietana, 139 4	Anton Webern		Jordi Torra	VI Sesión de Historia del Lied
19570309	Via Laietana, 139 4	Arnold Schoenberg		Jordi Torra	VI Sesión de Historia del Lied
19570309	Via Laietana, 139 4	Paul Hindemith		Jordi Torra	VI Sesión de Historia del Lied
19570313	Via Laietana, 139 4	Béla Bartók	<i>Music for Strings, Percussion and Celesta</i> BB 114 (1936)	Jordi Torra	Sesión de música contemporánea
19570313	Via Laietana, 139 4	Béla Bartók	<i>Rhapsody Folk Dances for Violin and Orchestra No. 1</i> BB 94 (1929), <i>Rhapsody Folk Dances for Violin and Orchestra No. 2</i> BB 96 (1935)	Jordi Torra	Sesión de música contemporánea
19570511	Via Laietana, 139 4	Béla Bartók			Historia del lied: franceses, Stravinsky, Bartok
19570511	Via Laietana, 139 4	Igor Stravinsky			Historia del lied: franceses, Stravinsky, Bartok
19571105	Via Laietana, 139 4			Josep Casanovas	I Sesión de música contemporánea
19571116	Via Laietana, 139 4			Manuel Valls	I Sesión pública de Crítica de conciertos
19571210	Via Laietana, 139 4			Josep Casanovas	II Sesión de música contemporánea
19571217	Via Laietana, 139 4			Oriol Martorell	II Sesión pública de Crítica de conciertos
19580118	Via Laietana, 139 4			Xavier Montsalvatge	III Sesión pública de Crítica de conciertos
19580121	Via Laietana, 139 4			Josep Casanovas	III Sesión de música contemporánea
19580218	Via Laietana, 139 4			Josep Casanovas	IV Sesión de música contemporánea
19580222	Via Laietana, 139 4			Xavier Montsalvatge	IV Sesión pública de Crítica de conciertos
19581021	Capella francesa			Oriol Bohigas	Variaciones sobre arquitectura moderna
19581022	Via Laietana, 139 4	Karl Amadeus Hartmann	<i>6. Symphonie</i> (1953)		
19581115	Via Laietana, 139 4			Alfredo Papo	El blues
19581119	Via Laietana, 139 4	Igor Stravinsky	<i>Histoire du soldat</i> (1918)		
19581202	Via Laietana, 139 4	Anton Webern	<i>Symphonie</i> op. 21 (1928)		
19590110	Via Laietana, 139 4			Xavier Montsalvatge, Joaquim Homs, Ferrer	Los concursos de composición de Juventudes Musicales

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19590114	Via Laietana, 139 4	Arnold Schoenberg	<i>Zweites Quartett (fis-Moll) für zwei Violinen, Viola, Violoncello und eine Sopranstimme op.10 (1908)</i>		
19590127	Institut Français	Francis Poulenc			Conversation sur la musique d'aujourd'hui
19591028	Via Laietana, 139 4	Béla Bartók	<i>Music for Strings, Percussion and Celesta BB 114 (1936)</i>		
19591113	Via Laietana, 139 4	Mauricio Ohana	<i>Llanto por Ignacio Sánchez Mejías (1950)</i>	Jacques Bodmer	
19591119	Via Laietana, 139 4	Olivier Messiaen	<i>Trois petites liturgies de la présence divine (1944)</i>		
19591124	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: I sesión del ciclo: Ontología de la música de Occidente - Crisis de la tonalidad (ilustrada con discos)
19591125	Via Laietana, 139 4	Arnold Schoenberg	<i>Moses und Aron (I) (1932)</i>		
19591126	Via Laietana, 139 4	Arnold Schoenberg	<i>Moses und Aron (II) (1932)</i>		
19591130	Via Laietana, 139 4		Darmstadt, 1959 (La labor del I.M. de Kranichstein en pro de la música nueva) (lecture)	Gudrun-Marta Pilgram	
19591207	Via Laietana, 139 4	Bo Nilsson	<i>Frequensen (1957)</i>	Jacques Bodmer	See also Club 49, 25 November 1959
19591207	Via Laietana, 139 4	Frank Martin	<i>Études pour orchestre à cordes (1956)</i>	Jacques Bodmer	See also Club 49, 25 November 1959
19591207	Via Laietana, 139 4	Hans Werner Henze	<i>Fünf Neapolitanische Lieder (1956)</i>	Jacques Bodmer	See also Club 49, 25 November 1959
19591207	Via Laietana, 139 4	Maurice Jarre	<i>Passacaille à la mémoire d'Arthur Honegger pour orchestre (1956)</i>	Jacques Bodmer	See also Club 49, 25 November 1959
19591207	Via Laietana, 139 4	Roman Haubenstock- Ramati	<i>Recitative and Aria for harpsichord and orchestra (1954)</i>	Jacques Bodmer	See also Club 49, 25 November 1959
19591211	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: II Sesión del Ciclo: La vertiente objetivista: el Impresionismo y el retorno a la tonalidad
19591218	Via Laietana, 139 4	Igor Stravinsky	<i>Le rossignol (1914)</i>		
19591219	Ateneu Barcelonès			Antoni Nicolàs Soler	Concierto-conferencia "La escuela de Viena"
19591223	Via Laietana, 139 4	Olivier Messiaen	<i>La nativité du Seigneur (1935)</i>		
19591229	Via Laietana, 139 4		"Darmstadt, 1959" (La labor del Instituto Musical de Kranichstein en pro de la música nueva) (IIa parte) (lecture)	Gudrun-Marta Pilgram	
19591230	Via Laietana, 139 4	Alban Berg	<i>Lyrische Suite für Streichquartett (1926)</i>		
19600102	Via Laietana, 139 4	Alexander Scriabin	<i>The Poem of Fire op.60 (1910)</i>		
19600112	Via Laietana, 139 4	Bo Nilsson		Jacques Bodmer	
19600112	Via Laietana, 139 4	Frank Martin		Jacques Bodmer	
19600112	Via Laietana, 139 4	Hans Werner Henze		Jacques Bodmer	
19600112	Via Laietana, 139 4	Maurice Jarre		Jacques Bodmer	
19600112	Via Laietana, 139 4	Roman Haubenstock- Ramati		Jacques Bodmer	
19600113	Via Laietana, 139 4	Arnold Schoenberg	<i>Kammersymphonie n.2 op.38 (1906)</i>		

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19600113	Via Laietana, 139 4	Arnold Schoenberg	<i>Kol Nidre</i> op.39 (1938)		
19600113	Via Laietana, 139 4	Arnold Schoenberg	<i>A Survivor from Warsaw</i> op.46 (1947)		
19600122	Via Laietana, 139 4			Andrés Lewin-Richter	"Música electrónica"
19600126	Via Laietana, 139 4	Igor Stravinsky		Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: III Sesión del Ciclo: La vertiente objetivista: Igor Stravinsky
19600127	Via Laietana, 139 4	Anton Webern	<i>Variationen für Orchester</i> op.30 (1940)		
19600127	Via Laietana, 139 4	Karlheinz Stockhausen	<i>Kontra-Punkte</i> (1953)		
19600127	Via Laietana, 139 4	Luigi Nono	<i>Incontri</i> (1955)		
19600206	Via Laietana, 139 4	Pierre Boulez	<i>Le Marteau sans maître</i> (1954)	Jordi Roch, Xavier Benguerel, Antoni Nicolàs	Audición integral del "Marteau sans maître" seguida de un coloquio sobre el tema "Mito y realidad del dodecafonismo"
19600212	Via Laietana, 139 4	Alban Berg	<i>Violinkonzert „Dem Andenken eines Engels“</i> (1935)		
19600221	Via Laietana, 139 4	John Cage	Duo (1958) for flute and viola (from the <i>Concert for Piano and Orchestra</i>)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	John Cage	<i>Music for Piano 69-84</i> (1956)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Juan Hidalgo	<i>CIU Music Quartet</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Juan Hidalgo	<i>Offenes Trio</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Leopoldo la Rosa	<i>Musica per pianoforte e 3 timpani</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Leopoldo la Rosa	<i>Rímak</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Morton Feldman	<i>Piano Piece I</i> (1954)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Morton Feldman	<i>Piano Piece II</i> (1954)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Walter Marchetti	<i>Gamapîrt</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600221	Via Laietana, 139 4	Walter Marchetti	<i>Doppio</i> (1959)	Josep Maria Mestres Quadreny	Sesión de Música experimental
19600226	Via Laietana, 139 4	Igor Stravinsky	<i>Orpheus</i> (1947)		
19600301	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: La influencia del expresionismo en el proceso de disolución tonal (Ia parte)
19600311	Via Laietana, 139 4	Anton Webern	<i>Das Augenlicht</i> op.26 (1935)		
19600324	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: La influencia del expresionismo en el proceso de disolución tonal (IIa parte)
19600329	Via Laietana, 139 4		Música tonal y dodecafonismo frente a frente	P. José M. Llorens	
19600428	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo: IV Sesión del Ciclo: El dodecafonismo, síntesis del tiempo y del espacio musical

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19600510	Via Laietana, 139 4			Montserrat Albet	"Aspectos cristianos en cinco compositores de nuestro tiempo (Honegger, Stravinsky, Falla, Messiaen y Webern)
19600513	Via Laietana, 139 4	Arnold Schoenberg	<i>Variationen für Orchester</i> op.31 (1928)		
19600519	Via Laietana, 139 4	Robert Gerhard	<i>Symphony No. 2</i> (1959)	Joaquim Homs	
19600526	Via Laietana, 139 4			Josep Casanovas	Nueva estética para la música de siempre
19600603	Via Laietana, 139 4	Béla Bartók	<i>Piano Concerto No. 2</i> BB 101 (1930-1931)		
19600608	Via Laietana, 139 4	Alban Berg	<i>Wozzeck</i> (I) (1922)		
19600609	Via Laietana, 139 4			Antoni Nicolàs Soler	Introducción a la música de nuestro tiempo : VII sesión : El dodecafonismo, síntesis del tiempo y del espacio musical (II parte)
19600610	Via Laietana, 139 4	Alban Berg	<i>Wozzeck</i> (II) (1922)		

Table XIV. Twentieth-century music performed at Juventudes Musicales of Barcelona in the 1953-1954, 1954-1955, 1955-1956, 1956-1957, 1957-1958, 1958-1959 and 1959-1960 seasons (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19531201	Ateneu Barcelonès	Antonio Ruiz Pipó			Anna Ricci (mez), Jordi Giró (pf), Antonio Ruiz Pipó (pf)	I Ciclo de conciertos : Sesión I
19531201	Ateneu Barcelonès	Eduard Toldrà			Anna Ricci (mez), Jordi Giró (pf), Antonio Ruiz Pipó (pf)	I Ciclo de conciertos : Sesión I
19531201	Ateneu Barcelonès	Frederic Mompou			Anna Ricci (mez), Jordi Giró (pf), Antonio Ruiz Pipó (pf)	I Ciclo de conciertos : Sesión I
19531201	Ateneu Barcelonès	Robert Gerhard			Anna Ricci (mez), Jordi Giró (pf), Antonio Ruiz Pipó (pf)	I Ciclo de conciertos : Sesión I
19540110	Capella de Santa Àgata	Enric Gispert	<i>Nadal que sembla que riu i plora</i> (1953)	Oriol Martorell	Antonia Jordà, Bartomeu Bardagí (ten), Coral Sant Jordi	Concierto navideño
19540110	Capella de Santa Àgata	Manuel Valls	<i>Triptic d'Advent</i> (1953)	Oriol Martorell	Antònia Jordà (sop), Bartomeu Bardagí (ten), Coral Sant Jordi	Concierto navideño
19540110	Capella de Santa Àgata	Igor Stravinsky	<i>Cantata W89</i> (1952)	Oriol Martorell	Musical ensemble: Antònia Jordà (sop), Bartomeu Bardagí (ten), Josep Maria Brotons (fl), Salvador Brotons (fl), Domènec Segú (ob), Joan Artal (eh), Josep Trotta (vc) & Coral Sant Jordi's treble choir	Concierto navideño
19540127	Palau de la Música Catalana	Béla Bartók	<i>Music for Strings, Percussion and Celesta</i> BB 114 (1936)	Jacques Bodmer	Orquestra Catalana da Camera	Concierto de música contemporànea
19540127	Palau de la Música Catalana	Darius Milhaud	<i>Concerto pour batterie et petit orchestre</i> op.109 (1929)	Jacques Bodmer	Orquestra Catalana da Camera	Concierto de música contemporànea
19540127	Palau de la Música Catalana	Luigi Nono	<i>Pollifonica – Monodia – Ritmica</i> (1951)	Jacques Bodmer	Orquestra Catalana da Camera	Concierto de música contemporànea
19540127	Palau de la Música Catalana	Pierre Boulez	<i>Polyphonie X</i> pour ensemble (1951)	Jacques Bodmer	Orquestra Catalana da Camera	Concierto de música contemporànea
19540211	Cúpula del Coliseum	Pierre Schaeffer	Étude no 2 Imposée ou Étude aux chemins de fer, from <i>Cinq études de bruits</i> (1948)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Schaeffer	Étude no 5 Pathétique ou Étude aux casseroles, from <i>Cinq études de bruits</i> (1948)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Henry, Pierre Schaeffer	<i>Bidule en ut</i> (1950)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"

(*) As a selection criterion, all pieces written from 1900 have been included. The list was drawn up from an analysis of three sources: bulletin of *Juventudes Musicales de Barcelona* (Arxiu Històric de la Ciutat de Barcelona), Hemeroteca *La Vanguardia* and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19540211	Cúpula del Coliseum	Pierre Henry	"Batterie fugace", from <i>Le microphone bien tempéré</i> (1950-52)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Henry	"Tam-Tam IV", from <i>Le microphone bien tempéré</i> (1950-52)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Boulez	<i>Étude II</i> ("Etude sur sept sons") (1951)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Olivier Messiaen, Pierre Henry	<i>Timbres-durées</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Henry	<i>Antiphonies</i> (1951)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	André Hodeir	<i>Jazz et Jazz</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Henry	"Vocalises", from <i>Le microphone bien tempéré</i> (1952)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Schaeffer	<i>Variation sur une flûte mexicaine</i> (1949)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540211	Cúpula del Coliseum	Pierre Henry, Pierre Schaeffer	<i>Orphée 53</i> (excerpts) (1953)		Record-listening session, Groupe d'Expérimentation de Musique Concrète de la Radiodiffusion - Télévision Française	Primer concierto público en España de "Música concreta"
19540314	Institut Français	Manuel Blancafort			María Nieves Miró (pf)	
19540314	Institut Français	Rodolfo Halffter	<i>Homenaje a Antonio Machado</i> op.13 (1944)		María Nieves Miró (pf)	
19540328	Cúpula del Coliseum	Louis Gruenberg	<i>2 Jazzettes</i> (1924)		Hermann (Ermanno) Silzer (vn), Luis Molins (pf)	I Ciclo de conciertos : Sesión VII
19540328	Cúpula del Coliseum	Marcel Delannoy	<i>Sérénade</i> (1938)		Hermann (Ermanno) Silzer (vn), Luis Molins (pf)	I Ciclo de conciertos : Sesión VII
19540328	Cúpula del Coliseum	Willy Burkhard	<i>Sonatina</i> op.45 (1936)		Hermann (Ermanno) Silzer (vn), Luis Molins (pf)	I Ciclo de conciertos : Sesión VII
19540328	Cúpula del Coliseum	Erich Wolfgang Korngold	<i>Hornpipe</i> (1920)		Hermann (Ermanno) Silzer (vn), Luis Molins (pf)	I Ciclo de conciertos : Sesión VII

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19540425	Església de Pompeia				P. Roberto de la Riba (org)	Concierto de órgano: Los contemporáneos
19540429	Cúpula del Coliseum	Igor Stravinsky			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	Joaquín Rodrigo			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	Joan Comellas			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	Manuel Castillo			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	P. Donostia			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	P. Larrañaga			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	P. Sostoa			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540429	Cúpula del Coliseum	Rodolfo Halffter			Rosa Maria Kucharski (pf)	I Ciclo de conciertos : Sesión IX
19540514	Cúpula del Coliseum	Alban Berg			Gerd Kaemper (pf)	
19540514	Cúpula del Coliseum	Arnold Schoenberg			Gerd Kaemper (pf)	
19540514	Cúpula del Coliseum	Béla Bartók			Gerd Kaemper (pf)	
19541030	Casal del Metge	Xavier Benguerel	<i>Quartet I (1954)</i>		Agrupació de música da camera de Barcelona	
19541114	Casal del Metge	Lluís Benejam			Quinteto de viento de Barcelona	
19541114	Casal del Metge	Narcís Bonet			Quinteto de viento de Barcelona	
19541114	Casal del Metge	Paul Hindemith			Quinteto de viento de Barcelona	
19541200	Casal del Metge	Paul Hindemith	<i>3 Motetten (1958-1959)</i>		Margarita Sabartés (sop), Jordi Albareda (pf)	
19550300	Institut Français	Angel Cerdà	<i>Sonata n.2 per a piano (1953)</i>		Francesc Burrull (pf), Benet Escat (pf)	
19550300	Institut Français	Francis Poulenc			Francesc Burrull (pf), Benet Escat (pf)	
19550300	Institut Français	Manuel Infante			Francesc Burrull (pf), Benet Escat (pf)	
19550305	Institut Français	Benjamin Britten	<i>String Quartet No.1 in D major op.25 (1941)</i>		Cuarteto de instrumentos de arco de Barcelona	
19550428	Reial Cercle Artístic	Angel Cerdà			Mané Bonet (pf)	Cercle Manuel de Falla
19550428	Reial Cercle Artístic	Joan Comellas			Mané Bonet (pf)	Cercle Manuel de Falla
19550428	Reial Cercle Artístic	Josep Casanovas			Mané Bonet (pf)	Cercle Manuel de Falla
19550428	Reial Cercle Artístic	Josep Maria Mestres Quadreny			Mané Bonet (pf)	Cercle Manuel de Falla
19550428	Reial Cercle Artístic	Manuel Valls			Mané Bonet (pf)	Cercle Manuel de Falla
19550430	Reial Cercle Artístic	Angel Cerdà	<i>Divertimento</i>		Anna Ricci (mez), Jordi Giró (pf)	Cercle Manuel de Falla
19550430	Reial Cercle Artístic	Josep Maria Mestres Quadreny	<i>Mio Cid (1955)</i>		Anna Ricci (mez), Jordi Giró (pf)	Cercle Manuel de Falla
19550430	Reial Cercle Artístic	Manuel Valls	<i>Trio</i>		Anna Ricci (mez), Jordi Giró (pf)	Cercle Manuel de Falla

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19550618	Col·legi d'Advocats	Albert Blancafort	<i>Sonata per a piano</i> (1955)		Jaume Padrós (pf)	I Concurs de Composició
19550618	Col·legi d'Advocats	Angel Cerdà	<i>Sextet</i> (1955)		Josep Andreu (fl), Rodolf Giménez (cl), Josep González (cl), Ramon Isbert (bn), Mateu Valero (va) & Josep Trotta (vc)	I Concurs de Composició
19550618	Col·legi d'Advocats	Jaume Padrós	<i>Sonata per a piano</i> (1955)		Jaume Padrós (pf)	I Concurs de Composició
19550618	Col·legi d'Advocats	Xavier Benguerel	<i>Divertimento per a tres instruments</i> (1955)		Josep Andreu (fl), Rodolf Giménez or Josep González (ob), Ramon Isbert (bn)	I Concurs de Composició
19551119	Casal del Metge	Àngel Cerdà	<i>Divertimento n. 1</i> , per oboè, clarinet i clarinet baix (1955)		Domènec Segú or Vicenç Montoliu (ob), Josep González (cl), Josep Xirau (bcl)	
19551119	Casal del Metge	Sigfrid Karg-Elert	<i>Trio op.49</i> (1902)		Domènec Segú or Vicenç Montoliu (ob), Joan Artal (eh), Josep González (cl)	
19551210	Casal del Metge	Manuel Blancafort	<i>Cants íntims</i> (1923)		Antonio Ruiz Pipó (pf)	
19551210	Casal del Metge	Manuel Castillo	<i>Sonatina</i> (1949)		Antonio Ruiz Pipó (pf)	
19551210	Casal del Metge	Manuel de Falla	<i>Pour le tombeau de Paul Dukas</i> (1935)		Antonio Ruiz Pipó (pf)	
19551210	Casal del Metge	Matilde Salvador	<i>Sonatina</i> (1948)		Antonio Ruiz Pipó (pf)	
19560303	Colegio Mayor San Jorge	Alfredo Casella			Amelia Bataller (mez), Ana M. Monfort (pf), Clotilde Osta (pf), Antoni Ros Marbà (pf)	II Concierto del Centro de Primeras Audiciones
19560303	Colegio Mayor San Jorge	Joan Comellas			Amelia Bataller (mez), Ana M. Monfort (pf), Clotilde Osta (pf), Antoni Ros Marbà (pf)	II Concierto del Centro de Primeras Audiciones
19560303	Colegio Mayor San Jorge	Josep Maria Mestres Quadreny			Amelia Bataller (mez), Ana M. Monfort (pf), Clotilde Osta (pf), Antoni Ros Marbà (pf)	II Concierto del Centro de Primeras Audiciones
19561125	Palau de la Música	Xavier Benguerel	<i>Concert per a piano i cordes</i> (1954)	Domènec Ponsa	Miquel Farré (pf), Orquesta de Càmera Solistas de Barcelona	Concert matinal (I)
19561223	Palau de la Música	Angel Cerdà	<i>Suite per a orquestra de corda</i> (1955)	Domènec Ponsa, Oriol Martorell	Orquesta de Càmera Solistas de Barcelona	Concert matinal (II)
19570120	Palau de la Música	Joan Comellas	<i>Libre de sons op.12</i> (1956)	Domènec Ponsa	Orquesta de Càmera Solistas de Barcelona	Concert matinal (III)
19570120	Palau de la Música	Xavier Montsalvatge	<i>Cuarteto indiano</i> (1952)	Domènec Ponsa	Orquesta de Càmera Solistas de Barcelona	Concert matinal (III)
19570224	Palau de la Música	Josep Cercós	<i>Suite</i>	Domènec Ponsa	Orquesta de Càmera Solistas de Barcelona	Concert matinal (IV)
19570318	Palau de la Música	Narcís Bonet	<i>Missa in Epiphania Domini</i> (1957)	Alain Milhaud	Cor Al·leluia, Cor Madrigal & Coral Sant Jordi	Concert extraordinari
19570413	Col·legi d'Advocats	Luigi Dallapiccola			Margarita González (sop)	
19570501	Palau de la Música	Béla Bartók	<i>Suite op.14 BB 70</i> (1916)	Domènec Ponsa	Orquesta de Càmera Solistas de Barcelona	Concert matinal (VI)
19570519	Palau de la Música	Manuel Oltra	Obras corales: <i>Bestiari</i> (Pere Quart), <i>Andaluzas</i> (Federico García Lorca)	Domènec Ponsa, Manuel Cabero	Orquesta de Càmera Solistas de Barcelona, Cor Madrigal	Concert matinal (VII)
19570519	Palau de la Música	Arthur Honegger	Concerto da camera, pour flûte, cor anglais et cordes (1948)	Domènec Ponsa	Orquesta de Càmera Solistas de Barcelona	Concert matinal (VII)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19570519	Palau de la Música	Paul Hindemith	<i>Schulwerk für Instrumental-Zusammenspiel: Fünf Stücke für Streichorchester</i> op.44 n. 4 (1927)	Antoni Ros Marbà	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VII)
19571103	Palau de la Música	Claude Debussy	<i>Deux danses pour harpe et cordes</i> (1904)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (I)
19571117	Palau de la Música	Maurice Ravel	<i>Oiseaux tristes</i> (1905)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (II)
19580209	Palau de la Música	Igor Stravinsky	<i>Apollon musagète</i> (1928)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (V)
19580209	Palau de la Música	Josep Maria Mestres Quadreny	<i>Variacions sobre un tema de Joan Comellas</i> (1958)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (V)
19580209	Palau de la Música	Ricard Lamote de Grignon	<i>Tocatta, per a oboè, clarinet i corda</i> (JME Award 1957)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (V)
19580323	Palau de la Música	Jean Rivier	<i>Symphonie n.3 en sol majeur pour orchestre à cordes</i> (1937)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VI)
19580420	Palau de la Música	Jean Rivier	<i>Symphonie n.3 en sol majeur pour orchestre à cordes</i> (1937)	Antoni Ros Marbà	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VII)
19580420	Palau de la Música	Joaquim Homs	<i>Sonata per a violí sol</i> (1941)		Xavier Turull (vn)	Concert matinal (VII)
19580518	Palau de la Música	Igor Stravinsky	<i>Mass</i> (1948)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VIII)
19581123	Palau de la Música	Igor Stravinsky	<i>Histoire du soldat</i> (suite) (1919)	Jacques Bodmer	Orquesta de Càmara Solistas de Barcelona	Concert matinal (II)
19581123	Palau de la Música	Xavier Benguerel	<i>Concert per a flauta, oboè, clarinet i orquestra de corda</i> (1958)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (II)
19581207	Palau de la Música	Anton Webern	<i>Symphonie</i> op.21 (1928)	Narcís Bonet	Orquesta de Càmara Solistas de Barcelona	Concert matinal (III)
19581207	Palau de la Música	Silvestre Revueltas	<i>8 x radio</i> (1933)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (III)
19590118	Palau de la Música	Arnold Schoenberg	<i>Zweites Quartett, fis-moll</i> op.10 (1908)		Lolita Torrentó (sop), Agrupació de música da camera de Barcelona	Concert matinal (IV)
19590118	Palau de la Música	Maurice Ravel	<i>Quatuor à cordes en fa majeur</i> (1903)		Agrupació de música da camera de Barcelona	Concert matinal (IV)
19590118	Palau de la Música	Maurice Ravel	<i>Gaspard de la nuit</i> (1908)		Agrupació de música da camera de Barcelona	Concert matinal (IV)
19590203	Palau de la Música	Igor Stravinsky	<i>Història del soldat</i> (1918) (lyrics translated to Catalan by Narcís Bonet)	Jacques Bodmer	Juli Panyella (cl), Ramon Isbert (bn), Amadeu Rovira (tpt), Miquel Badia (tbn), Robert Armengol (perc), Jaume Llecha (vn), Ferran Sala (db)	
19590215	Palau de la Música	Igor Stravinsky	<i>Mass</i> (1948)	Oriol Martorell	Coral Sant Jordi & Orquesta de Càmara Solistas de Barcelona	Concert matinal (V)
19590221	Casal del Metge	Antonio Ruiz Pipó	<i>Tocata</i>	Joan Guinjoan		Tournée nacional
19590221	Casal del Metge	Manuel Castillo	<i>Sonatina</i> (1949)	Joan Guinjoan		Tournée nacional
19590221	Casal del Metge	Narcís Bonet	<i>Temps de Sonata</i> (1948)	Joan Guinjoan		Tournée nacional
19590315	Palau de la Música	Narcís Bonet	<i>Suite de Trufaldí, per a dos clarinets i fagot</i> (1956)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VI)
19590412	Palau de la Música	Ernst Krenek	<i>Élégie Symphonique</i> op.105 (1946)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VII)
19590426	Palau de la Música	Xavier Montsalvatge	<i>Danses incertes</i> (1959)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VIII)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19591025	Palau de la Música	Josep Maria Mestres Quadreny	<i>Epitafios</i> , para orquesta de cuerda, celesta, arpa y mezzo-soprano (1958)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (I)
19591108	Palau de la Música	Josep Casanovas	<i>Poema de Taüll</i> (1959)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (II)
19591108	Palau de la Música	Paul Hindemith	<i>Spielmusik für Streichorchester, Flöten und Oboen</i> op.43 n. 1 (1927)	Antoni Ros Marbà	Orquesta de Càmara Solistas de Barcelona	Concert matinal (II)
19591122	Palau de la Música	Xavier Benguerel	<i>Contrast (Repòs-Tensió)</i> (1959)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (III)
19591207	Palau de la Música	Silvestre Revueltas	<i>8 × radio</i> (1933)		Orquesta de Càmara Solistas de Barcelona	Concert matinal (III)
19591219	Ateneu Barcelonès			Antoni Nicolàs Soler	Pedro Espinosa (pf)	Concierto-conferencia "La escuela de Viena"
19591220	Palau de la Música	Manuel Valls	<i>Invençons per a violí, piano i orquestra de cordes</i> (1959)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (IV)
19591220	Palau de la Música	Paul Hindemith	<i>Kleine Kammermusik für fünf Bläser</i> op.24 n. 2 (1922)		Orquesta de Càmara Solistas de Barcelona	Concert matinal (IV)
19600116	Ateneu Barcelonès	Claude Debussy			Salvador Gratacòs (fl), Antoni Ros Marbà (pf)	
19600116	Ateneu Barcelonès	Paul Hindemith			Salvador Gratacòs (fl), Antoni Ros Marbà (pf)	
19600116	Ateneu Barcelonès	Xavier Benguerel			Salvador Gratacòs (fl), Antoni Ros Marbà (pf)	
19600117	Palau de la Música	Carlota Garriga	<i>Tres invencions para orquesta de cuerda y piano concertante</i> (1960)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (V)
19600214	Palau de la Música	Anton Webern	<i>Konzert für neun Instrumente</i> op.24 (1934)	Antoni Ros Marbà	Musical ensemble	Concert extraordinari
19600214	Palau de la Música	Xavier Benguerel	<i>Cantata d'amic i amat</i> , per a contralt, cor, celesta, percussió i set instruments de vent (1959)	Antoni Ros Marbà	Musical ensemble & Coral Sant Jordi	Concert extraordinari
19600221	Palau de la Música	Angel Cerdà	<i>Elegia a Platero</i> (1957)	Domènec Ponsa, Manuel Cabero	Orquesta de Càmara Solistas de Barcelona, Chor Madrigal	Concert matinal (VI)
19600327	Palau de la Música	Angel Cerdà	<i>Elegia a Platero</i> (1957)	Domènec Ponsa, Manuel Cabero	Orquesta de Càmara Solistas de Barcelona, Chor Madrigal	Concert matinal (VII)
19600327	Palau de la Música	Joaquim Homs	<i>Dues invencions per a orquestra de corda</i> (1959)	Domènec Ponsa	Orquesta de Càmara Solistas de Barcelona	Concert matinal (VII)
19600421	Ateneu Barcelonès	Alban Berg			Juli Panyella (cl), Bela Eiser (pf)	
19600421	Ateneu Barcelonès	Arthur Honegger			Juli Panyella (cl), Bela Eiser (pf)	
19600421	Ateneu Barcelonès	Paul Hindemith			Juli Panyella (cl), Bela Eiser (pf)	

Table XV. Full programme of the “Cicle de Música de Càmara” promoted by Club 49 and Juventudes Musicales of Barcelona in 1960 (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19600201	Windsor Palace	Johannes Brahms	<i>Trio n.2 op.40</i>		Pedro Goez (hn), Manuel Villuendas (vn), Jordi Giró (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600201	Windsor Palace	Modest Mussorgsky	<i>The Nursery (1872)</i>		Anna Ricci (mezz), Jordi Giró (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600201	Windsor Palace	Claude Debussy	<i>Trois ballades de François Villon (1910)</i>		Anna Ricci (mezz), Jordi Giró (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600201	Windsor Palace	Josep Maria Mestres Quadreny	<i>Sonata per a piano (1957)</i>		Jordi Giró (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600201	Windsor Palace	Xavier Benguerel	<i>Il Sonata per a violí i piano (1960)</i>		Manuel Villuendas (vn), Jordi Giró (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600215	Windsor Palace	Wolfgang Amadeus Mozart	<i>Quartett A-Dur für Flöte, Violine, Viola und Violoncello KV 298</i>		Agrupación de Càmara de Barcelona, Salvador Gratacós (fl)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600215	Windsor Palace	Arnold Schoenberg	<i>Zweites Quartett (fis-Moll) op.10 (1908)</i>		Agrupación de Càmara de Barcelona, Lolita Torrentó (sop)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600215	Windsor Palace	Béla Bartók	<i>5 Duos for Two Violins BB 104 (1931)</i>		Eduard Bocquet (vn), Domènec Ponsa (vn)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600215	Windsor Palace	Wolfgang Amadeus Mozart	<i>Quartett en re major A-Dur für Flöte, Violine, Viola und Violoncello KV 285</i>		Agrupación de Càmara de Barcelona, Salvador Gratacós (fl)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600229	Windsor Palace	Johann Sebastian Bach	<i>Chromatische Fantasie und Fuge in D minor BWV 903</i>		Béla Eiser (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600229	Windsor Palace	Joseph Haydn (attributed by Ignaz Joseph Pleyel)	<i>Divertimento 1 "Chorale St. Antoni" Hob.II:46, for wind quintet</i>		Quinteto de viento de Barcelona, Joan Carceller (fl), Joan Artal (ob), Juli Panyella (cl), Joan Carbonell (bn), Antoni Melis (hn)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600229	Windsor Palace	Paul Hindemith	<i>Kleine Kammermusik für fünf Bläser op.24 n. 2 (1922)</i>		Quinteto de viento de Barcelona, Joan Carceller (fl), Joan Artal (ob), Juli Panyella (cl), Joan Carbonell (bn), Antoni Melis (hn)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600229	Windsor Palace	Béla Bartók	<i>Contrasts for clarinet, violin, and piano BB 116 (1938)</i>		Juli Panyella (cl), Manuel Calsina (vn), Béla Eiser (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600314	Windsor Palace	Johann Sebastian Bach	<i>Das Wohltemperierte Klavier BWV 846–893 (Preludes and Fugues)</i>		José María Martí (pf)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600314	Windsor Palace	Ludwig van Beethoven	<i>15. Streichquartett in a-Moll op.132</i>		Agrupación de Càmara de Barcelona	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)
19600314	Windsor Palace	Igor Stravinsky	<i>Septet W90 (1953)</i>	Antoni Ros Marbà	J. Colomé (cl), Pedro Goez (hn), R. Isbert (bn), María Canela (pf), Pablo Dini (vn), Mateo Valero (va), M. Vergés (vc)	I Ciclo de conciertos de Música de Càmara (JJMM+Club 49)

(*) As a selection criterion, all the pieces that were performed have been included. The list was drawn up from an analysis of seven sources: bulletin of *Juventudes Musicales de Barcelona* (Arxiu Històric de la Ciutat de Barcelona), Josep Maria Mestres Quadreny Archive, Hemeroteca *La Vanguardia*, *El Noticiero Universal*, *Correo de las Artes*, *Destino* and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19600328	Windsor Palace	Johann Sebastian Bach	<i>Sonate für Flöte und Cembalo</i> BWV 1031 in Es-Dur (arrangement for flute and harp)		Salvador Gratacòs (fl), Rosa Balcells (hp)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600328	Windsor Palace	Robert Schumann	<i>Trio für Klavier, Violine und Violoncello n.1 d-Moll</i> op.63		Maria Canela (pf), Eduard Bocquet (vn), Josep Trotta (vc)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600328	Windsor Palace	Claude Debussy	<i>Sonate pour flûte, alto et harpe</i> (1915)		Salvador Gratacòs (fl), Mateo Valero (va), Rosa Balcells (hp)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600328	Windsor Palace	Josep Casanovas	<i>Tres petites peces per a flauta i viola</i> (1959)		Salvador Gratacòs (fl), Mateo Valero (va)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600411	Windsor Palace	Johann Sebastian Bach				I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600411	Windsor Palace	Maurice Ravel	<i>Sonate pour violon et violoncelle en quatre parties</i> (1922)		Manuel Calsina (vn), M. Vergés (vc)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600411	Windsor Palace	Alban Berg	<i>Vier Stücke für Klarinette und Klavier</i> op. 5 (1913)		Juli Panyella (cl), Béla Eiser (pf)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)
19600411	Windsor Palace	Anton Webern	<i>Quartett für Geige, Klarinette, Tenorsaxophon, Klavier, in zwei Sätzen</i> op.22 (1930)		Manuel Calsina (vn), Juli Panyella (cl), José Vila (sax), Béla Eiser (pf)	I Ciclo de conciertos de Música de Cámara (JJMM+Club 49)

Table XVI. Twentieth-century music performed at “Días de Nueva Música” at Las Palmas de Gran Canaria in 1959 (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19590701	Teatro Pérez Galdós	Pierre Boulez	<i>Première sonate</i> (1946)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590701	Teatro Pérez Galdós	Karlheinz Stockhausen	<i>Klavierstück XI</i> (1956)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590701	Teatro Pérez Galdós	Juan Hidalgo	<i>Milán Piano 1959</i> for prepared piano (1959), first performance		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590701	Teatro Pérez Galdós	Walter Marchetti	<i>Piano-Music</i> (1959)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590701	Teatro Pérez Galdós	Juan Hidalgo	<i>Milán Piano 1959</i> for prepared piano (1959), second performance		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590702	Teatro Pérez Galdós	Arnold Schoenberg	<i>Drei Klavierstücke</i> op. 11 (1909)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590702	Teatro Pérez Galdós	Anton Webern	<i>Variationen für Klavier</i> op. 27 (1936)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria
19590702	Teatro Pérez Galdós	André Jolivet	<i>Sonate pour piano</i> (1945)		Margot Pinter (pf)	Días de Nueva Música, Las Palmas de Gran Canaria

(*) As a selection criterion, all the pieces that were performed in the circle. The list was drawn up from the analysis of a concert programme: Joan Brossa Archive (Centre d'Estudis i Documentació, MACBA, Barcelona).

Table XVII. Record-listening sessions of twentieth-century music at “Días de Nueva Música” in Las Palmas de Gran Canaria in 1959 (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19590710	El Museo Canario	Olivier Messiaen	<i>Quatre études de rythme pour piano</i> (1949)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Anton Webern	<i>Sechs Bagatellen für Streichquartett</i> op. 9 (1913)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Anton Webern	<i>Fünf Stücke für Orchester</i> op. 10 (1911)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Anton Webern	<i>Konzert für neun Instrumente</i> op. 24 (1934)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	John Cage	<i>Quartet</i> (1935)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Walter Marchetti	<i>Doppio</i> (1959)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Juan Hidalgo	<i>Offenes Trio</i> (1959)		Días de Nueva Música, Las Palmas de Gran Canaria
19590710	El Museo Canario	Juan Hidalgo	<i>CIU music quartet</i> (1959)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Arnold Schoenberg	<i>Erwartung</i> op. 17 (1909)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Anton Webern	<i>Fünf Canons nach lateinischen Texten</i> op. 16 (1924)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Bruno Maderna	<i>Quartetto</i> (1955)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Walter Marchetti	<i>Spazi 2</i> (1958)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Pierre Boulez	<i>Polyphonie X</i> (1951)		Días de Nueva Música, Las Palmas de Gran Canaria
19590714	El Museo Canario	Juan Hidalgo	<i>Caurga</i> (1957)		Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	Anton Webern	<i>Fünf Sätze für Streichquartett</i> op. 5 (1909)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	Anton Webern	<i>Quartet für vier Instrumente</i> op. 22 (1930)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	Karlheinz Stockhausen	<i>Zeitmasse</i> (1956)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	John Cage	<i>Music of Changes</i> (1951)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	Bruno Maderna	<i>Musica su due dimensioni</i> (1952)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria

(*) As a selection criterion, all the pieces that were listened to in the circle have been included. The list was drawn up from the analysis of a concert programme: Joan Brossa Archive (Centre d'Estudis i Documentació, MACBA, Barcelona).

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19590717	Escuela Luján Pérez	Juan Hidalgo	<i>Ukanga</i> (1957)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria
19590717	Escuela Luján Pérez	Walter Marchetti	<i>Garnapirt</i> (1959)	Mario Pons Cabral	Días de Nueva Música, Las Palmas de Gran Canaria

Table XVIII. Twentieth-century music performed at Club 49 and at “Música Oberta” in 1960 (*)

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19600203	Sala de audiones de Radio Barcelona	Walter Marchetti	<i>Piano Music for prepared Piano</i> , first version (1959)		Walter Marchetti	Audició de música experimental
19600203	Sala de audiones de Radio Barcelona	Juan Hidalgo	<i>Milan-Piano</i> (1959)		Juan Hidalgo	Audició de música experimental
19600203	Sala de audiones de Radio Barcelona	Walter Marchetti	<i>Piano Music for prepared Piano</i> , second version (1959)		Walter Marchetti	Audició de música experimental
19600203	Sala de audiones de Radio Barcelona	Juan Hidalgo	<i>Wuppertal Two Pianos</i> , first version (1959)		Juan Hidalgo, Walter Marchetti	Audició de música experimental
19600203	Sala de audiones de Radio Barcelona	Walter Marchetti	<i>Jable</i> (1959)		Walter Marchetti	Audició de música experimental
19600203	Sala de audiones de Radio Barcelona	Juan Hidalgo	<i>Wuppertal Two Pianos</i> , first version (1959)		Juan Hidalgo, Walter Marchetti	Audició de música experimental
19600511	Capella de Santa Àgata	Joaquim Homs	<i>Música per a set instruments</i> (1960)	Jacques Bodmer	Salvador Gratacós (fl), Pedro Espinosa (pf), Manuel Calsina (vn), Pablo Dini (vn), Mateu Valero (va), Mario Vergé (vc), Ferran Sala (db)	Música Oberta's opening concert [MO 1]
19600511	Capella de Santa Àgata	Josep Cercós	<i>Continuitats</i> (1960)	Jacques Bodmer	Robert Armengol (perc), Pedro Espinosa (pf), Mateo Valero (va), Mario Vergé (vc), Ferran Sala (db)	Música Oberta's opening concert [MO 1]
19600511	Capella de Santa Àgata	Luis de Pablo	<i>Comentarios a dos textos de Gerardo Diego</i> (1959)	Jacques Bodmer	Anna Ricci (Mez), Salvador Gratacós (pic), Robert Armengol (vib), Ferran Sala (db)	Música Oberta's opening concert [MO 1]
19600511	Capella de Santa Àgata	Juan Hidalgo	<i>Cuarteto 1958</i>	Jacques Bodmer	Manuel Calsina (vn), Pablo Dini (vn), Mateo Valero (va), Mario Vergé (vc)	Música Oberta's opening concert [MO 1]
19600511	Capella de Santa Àgata	Josep Maria Mestres Quadreny	<i>Música de Cambra n.1</i> (1960)	Jacques Bodmer	Salvador Gratacós (fl), Robert Armengol (perc), Pedro Espinosa (pf), Manuel Calsina (vn), Ferran Sala (db)	Música Oberta's opening concert [MO 1]
19601108	Col·legi d'Advocats	Bo Nilsson	<i>Schlagfiguren</i> (1956)		David Tudor (pf)	Música norteamericana contemporànea [MO 2]
19601108	Col·legi d'Advocats	Walter Marchetti	<i>Per una cerimonia</i>		David Tudor (pf)	Música norteamericana contemporànea [MO 2]
19601108	Col·legi d'Advocats	Christian Wolff			David Tudor (pf)	Música norteamericana contemporànea [MO 2]
19601108	Col·legi d'Advocats	Toshi Ichiyanagi	<i>Music for Piano n.2</i> (1959)		David Tudor (pf)	Música norteamericana contemporànea [MO 2]
19601108	Col·legi d'Advocats	Juan Hidalgo	<i>Aulaga</i> (1959)		David Tudor (pf)	Música norteamericana contemporànea [MO 2]

(*) As a selection criterion, all the pieces that were performed have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Archive, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

DATE	PLACE	COMPOSER	WORK	CONDUCTOR	PLAYERS	SEASON
19601108	Col·legi d'Advocats	Sylvano Bussotti	<i>Five Piano Pieces for David Tudor</i> (1959)		David Tudor (pf)	Música norteamericana contemporánea [MO 2]
19601108	Col·legi d'Advocats	John Cage	<i>Winter Music</i> (1957)		David Tudor (pf)	Música norteamericana contemporánea [MO 2]
19601108	Col·legi d'Advocats	John Cage	<i>Variations I</i> (1958)		David Tudor (pf)	Música norteamericana contemporánea [MO 2]

Table XIX. Record-listening sessions of twentieth-century music at Club 49 and at “Música Oberta” in 1960 (*)

DATE	PLACE	COMPOSER	WORK	COMMENTARY BY	SEASON
19600323	Sala Aixelà	Luigi Nono	<i>Incontri</i> (1955)	Juan Hidalgo	Club 49, 15
19600323	Sala Aixelà	Luigi Nono	<i>Il canto sospeso</i> (1956)	Juan Hidalgo	Club 49, 15
19600323	Sala Aixelà	Luigi Nono	<i>Diario polacco: Composizione n. 2</i> (1959)	Juan Hidalgo	Club 49, 15
19600608	Sala Aixelà	Robert Gerhard	<i>Nonet</i> (1957)	Joaquim Homs	Club 49, 25
19600608	Sala Aixelà	Robert Gerhard	<i>Symphony No.2</i> (1959)	Joaquim Homs	Club 49, 25
19601121	Sala de audiones de Radio Barcelona	Pierre Schaeffer	<i>Étude aux objets</i> (1958)	Edgardo N. Cantón	Musique expérimental du Groupe de Recherches Musicales de la R.T.P. [MO 3]
19601121	Sala de audiones de Radio Barcelona	Luc Ferrari	<i>Tête et Queue du Dragon</i> (1960)	Edgardo N. Cantón	Musique expérimental du Groupe de Recherches Musicales de la R.T.P. [MO 3]
19601121	Sala de audiones de Radio Barcelona	Mireille Chamass	<i>Étude n.1</i> (1960)	Edgardo N. Cantón	Musique expérimental du Groupe de Recherches Musicales de la R.T.P. [MO 3]
19601121	Sala de audiones de Radio Barcelona	Iannis Xenakis	<i>Concrete PH</i> (1958)	Edgardo N. Cantón	Musique expérimental du Groupe de Recherches Musicales de la R.T.P. [MO 3]
19601121	Sala de audiones de Radio Barcelona	François-Bernard Mâche	<i>Volumes</i> (1960)	Edgardo N. Cantón	Musique expérimental du Groupe de Recherches Musicales de la R.T.P. [MO 3]

(*) As a selection criterion, all the pieces that were listened to have been included. The list was drawn up from an analysis of five sources: BONET and PERAN 2000, Josep Maria Mestres Quadreny Collection, Maria Lluïsa Borràs Archive (MACBA, Barcelona), Joan-Josep Tharrats Archive (MACBA, Barcelona) and Helena Martín-Nieva Collection.

Table XX. Partial list of members of Club 49 and of “Música Oberta” and the value of the annual fees (*)

Surname	Name	b.	d.	Profession	Club 49								“Música Oberta”					
					in	out	1964-1965	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	
Alavedra	Manuel					1970		500	475	400	600	600						
Almirall	Francesc X.					1969		500	475	400	600							
Altisent i Ceardi	Joan	1891	1971	Composer	1950	1967		400	300									
Andreu	Roman												1.000	2.000	2.000	2.000	2.000	
Arnald	José M.												1.000	2.000	2.000			
Arumí	Anna			Pianist	1966	1970			100	400	600	600						
Ayala	J.M. de				1965	1966		125										
Barral i Agesta	Carlos	1928	1989	Publisher														
Bartomeu i Granell	Josep	1888	1980	Engineer		1970		500	475	400	1200	600						
Benguerel i Godó	Xavier	1931	2017	Composer	1964	1967	180	180	135									
Bertholet	Werner				1967	1970				400	600	600						
Bofill i Benessat	Emili	1907	2000	Arquitect		1970		500	475	400	600	600						
Bornay	Manuel				1967	1969				400	600							
Borràs González	Maria Lluisa	1931	2010	Art historian														
Bracons	Josep Maria												1.000					
Brossa i Cuervo	Joan	1919	1998	Poet	1950													
Canals	C. Glòria				1964	1970	180	180	235	400	600	600						
Casadevall Roca	Pere	1909	1985	Entrepreneur	1950	1970							1.000	2.000	2.000	2.000	2.000	
Casanelles i Ybarz	Eusebi	1907	1995	Engineer		1970		500	475	400	600	600	1.000	2.000	2.000	2.000	2.000	
Castelló	Josep			Chemist									1.000					
Català Roca	Francesc	1922	1998	Photographer	1965	1970		180	235	400	600	600						
Centelles	Josep				1964	1970	180	180	235		600	600						
Cherbonnier i Morel de Gomis	Odette	1910	1997	Joaquim Gomis' wife	1950	1970							1.000	1.000	1.000	1.000	1.000	
Cirici Pellicer	Alexandre	1914	1983	Art critic	1950	1970												
Codina i Codina	Maria Teresa	1926	2016	Artist (tapestry)	1964	1967	180	180	135									
Corberó i Olivella	Xavier	1935	2017	Sculptor														
Cortes	Valeriano				1964	1970	180	180	235	400	600	600						
Cuixart i Tàpies	Modest	1925	2007	Painter	1950	1967		500	375									
Cusí i Fortunet	Josefina		2005	Entrepreneur	1950	1970		400	400	400	600	600						
Dauner Mulder	Enric	1924	2012	Translator	1950	1970		400	400	400	600	600						
Dedieu	Jean			Institut Français														
Esteve de Miguel	Rafael	1924	2013	Doctor	1967	1969				400	2400							
Esteve Rufie	Josep Oriol			Psychiatrist									3.000	2.000	2.000	2.000	2.000	
Esteve Subirana	Antoni	1902	1979	Pharmacist	1967	1968				400								
Fargas i Falp	Josep Maria	1926	2011	Architect									1.000	2.000	2.000	2.000	2.000	
Ferrer-Vives	Francesc			Artist, 'Grupo 4'	1964	1969	180	180	235	400	600							
Figueras Carulla	Ignacio de		1980	Entrepreneur									1.000	2.000	2.000	2.000		
Font	Gregori												1.000					
Gasch i Carreras	Sebastià	1897	1980	Art critic	1950	1970												
Gaspar i Paronella	Miquel	1914	1989	Art dealer (Gaspar Gallery)		1970							1.500	2.000	2.000	2.000	2.000	
Gili Esteve	Gustau	1906	1992	Publisher		1970		500	475	400	600	600	1.000	2.000	2.000	2.000	2.000	
Gimferrer i Garriga	Jordi	1933		Painter and collector														
Gispert Fabrés	Enric	1925	1990	Musical critic	1964	1967	180	180	235									
Gomis i Cherbonnier ?	Joan		1995		1964	1970	180	180	235	400	600	600						

(*) The list was drawn up from an analysis of two sources: concert programmes of the Club 49 and “Música Oberta” and the donation by Josep Maria Mestres Quadreny to the Fundació Joan Miró of administrative documents provided by Josep Maria Guàrdia (Fundació Joan Miró, Barcelona).

					Club 49									"Música Oberta"				
Surname	Name	b.	d.	Profession	in	out	1964-1965	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	
Gomis i Serdañons	Cels	1912	2000	Collector	1965	1970		180	235	400	600	600						
Gomis i Serdañons	Ricardo	1910	1993	Engineer and entrepreneur	1950	1970		400	400	400	600	600	2.000	2.000	2.000	2.000	2.000	
Gomis i Serdañons	Joaquim	1902	1991	Photographer and entrepreneur	1950	1970		400	400	400	600	600	1.000	1.000	1.000	1.000	1.000	
Graus	C.				1967	1968				400								
Guardia Cort d'Esplugas	Elisa		1960	González Esplugas' wife	1951	1960												
Gudiol i Ricart	Josep	1904	1985	Architect and Art dealer	1950	1970		400	400	400	600	600						
Hernández Pijuan	Joan	1931	2005	Painter	1964	1970	180	180	135	400	600	600						
Homs Fornesa	Pietat	1938		Joaquim Homs' daughter	1964	1970	180	180	235	400	600	600						
Homs i Oller	Joaquim	1906	2003	Composer	1951	1970							1.000	2.000	2.000	2.000	2.000	
Ibañez	C.				1964	1967	180	180	135									
Illescas i Mirosa	Sixte	1903	1986	Architect	1950	1970		400	400	400	600	600						
Imbert Manero	Victor M. d'	1904	1978	Collector	1950	1967		400	300									
Jacas Guerra	Albert		2016	Lawyer									5.000	1.000	1.000	1.000	1.000	
Julià de López-Tord	Ramon	1913	1984	Publisher (RM)									8.000	2.000	2.000	2.000	2.000	
Lázaro de Torres	Teresa			Rafael Torres' wife	1965	1967		500	475		600	600						
Lerín Seguí	Miquel	1914	1984	Customs agent									1.000	2.000	2.000	2.000	2.000	
Llovet	Francesc			Printer (Fotograbados Llovet)									1.000	1.000	1.000	1.000	1.000	
Llucià	J.				1964	1967	180	180	135									
López Morales	Arturo		1991	Contractor									1.000	2.000	2.000	2.000	2.000	
Lorenzo	F.				1964	1967	180	180	235									
Manaut Cuní	Ismael		2017	Entrepreneur														
Marinel·lo i Capdevila	Antoni	1902	1990	Painter	1950													
Marinel·lo i Capdevila	Ramon	1911	2002	Sculptor and designer	1950													
Maristany i Mathieu	Carles F.	1913	1985	Publisher (Zodiaco)	1951													
Marsà i Abad	Lluís	1917	2008	Developer									1.000	2.000	2.000	2.000		
Mas	Juan																	
Mercader i Queralt	Jaume	1887	1967	Painter, jeweller	1950	1967		400	300									
Mestres Quadreny	Josep M.	1929	2021	Composer	1960	1970												
Milhaud	Alain	1930	2018	Conductor and musical manager									1.000					
Miró i Ferrà	Joan	1893	1983	Painter	1950								1.000	2.000				
Mitjans i Miró	Francesc	1909	2006	Architect	1965	1970		400	400	400	600	600						
Morera	G.				1964	1967	180	180	135									
Munné	Antoni					1970		400	400	400	600	600						
Nicolás Soler	Antoni			Musical critic	1964	1970	180	180	235	400	600	600						
Obiols Vié	Joan	1919	1980	Psychiatrist	1951	1970		400	400	400	600	600	1.000	2.000	2.000	2.000	2.000	
Obregón Andreu de Villavecchia	Marta	1923	2019			1970		500	475	400	600	600	34.700	2.000	2.000	2.000	2.000	
Olivar i Daydí	Arnau	1924	2016	Cinema critic	1951													
Oliveras	Antoni			Entrepreneur	1964	1970	180	180	235	400	1800	600						
Papo	Alfredo	1922	2013	Musical critic	1951	1970		400	400	400	600	600	1.000	2.000	2.000	2.000		
Paricio Fonts	Gabriel	1900	1989	Publisher (Omega)														
Pey	Antònia				1964	1969	180	180	235	400	600							
Pey	Martí				1966	1969			100	400	1200							
Pey i Estrany	Santiago	1917	2001	Designer	1951													
Plá	Manuel					1970		500	475	400	600	600						
Plà	Jordi												1.000	2.000	2.000	2.000	2.000	
Planas Trias	Alfonso		1958	Collector	1950	1967		400	300									
Plasencia Monleón	Antoni	1931	2014	Lawyer									1.000	2.000	2.000	2.000	2.000	
Ponç i Bonet	Joan	1927	1984	Painter	1950													

					Club 49								"Música Oberta"				
Surname	Name	b.	d.	Profession	in	out	1964-1965	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970
Portabella Ràfols	Lluís	1924	1994	Entrepreneur									1.000	2.000	2.000	2.000	2.000
Córdova de Portabella	Elena			Pere Portabella's wife				500	475	400	600						
Porter Moix	Miquel	1930	2004	Cinema critic	1964	1970	180	180	235	400	600	600					
Pratmarsó i Parera	Josep	1913	1985	Architect		1967		500	475				1.000				
Prats i Vallès	Joan	1891	1970		1950	1970		400	400	400	600	600	1.000	2.000	2.000	2.000	
Pros	Francisco			Entrepreneur									1.000				
Puig i Grau	Arnau	1926	2020	Philosopher	1951												
Rahola i d'Espona	Frederic	1914	1992	Publisher (Teide)		1970		500	475	400	600	600					
Raillard	Georges	1927	2018	Institut Français (1964-69)									1.000	2.000	2.000	2.000	
Renart	V.				1964	1967	180	180	135								
Riera	Lluís													1.000	1.000	1.000	
Rivière Bernadas	Mercedes				1964	1966	180	90									
Robert [potser Rabassa o Balbey]	Joan				1950												
Roca Plans	Rogeli	1902	1977	Jeweller	1950	1970		400	400	400	600	600					
Rodríguez Cruells	Modest	1910	2000	Painter			180	180	235								
Rodríguez-Aguilera Conde	Cesáreo	1916	2006	Art critic	1951	1966		500									
Rubiés i Trias	Montserrat		2019					500	475	400	600	600	8.000				
Sagimon	E.				1966	1967		250	375								
Sagué	Maria Àngela				1964	1970	180	180	235	400	600	600					
Sala	A.				1964	1967	180	180	135								
Sallares Viñas de Sans	Dolors (Lolita)				1950	1970					600						
Salvat Pons	Montserrat			Victor Seix's widow													2.000
Samaranch Amat	Miquel	1906		Textile designer									1.000	2.000	2.000	2.000	2.000
Samaranch Rialp	Josep Lluís	1917	1973	Maria Luisa Lacambra's husband									2.000	2.000	2.000	2.000	2.000
Sans i Arias	Jaume	1914	1987	Painter	1950	1970		400	400	400	600	600					
Sans i Arias d'Uriach	Montserrat		2006	Josep Maria Uriach's wife and Jaume Sans' sister													
Seix i Salvat	Tomàs			Cultural manager	1969	1970						600					
Seix i Salvat	Joan				1969	1970						600					
Serra i Güell	Eudald	1911	2002	Sculptor	1950	1970		400	400	400	600	600					
Sert i López	Josep Lluís	1902	1983	Architect									1.000	2.000	2.000	2.000	2.000
Solà Galí d'Imbert	Anita	1906	1995	Painter, Victor M. d'Imbert's wife	1951												
Soler i Casulleras d'Esteve	Paquita	1908	1992	Dr. Esteve' wife	1967	1968				400							
Subirana i Subirana	Joan B.	1904	1978	Architect		1967		400	300								
Surós i Forns	Santi	1909	1982	Painter	1951												
Tàpies i Puig	Antoni	1923	2012	Painter	1950	1970		500	475	400	600	600	2.000	2.000	2.000	2.000	2.000
Taverna-Bech	Francesc	1932	2010	Composer									2.700	2.000	2.000	2.000	2.000
Teixidor i Comes	Joan	1913	1992	Art critic	1950	1970		400	400	400	600	600					
Teres Gorgues	Josep		2018	Entrepreneur									1.000	2.000	2.000	2.000	2.000
Tersol	Francesc			Artist, 'Grupo 4'	1965	1966		180									
Tharrats i Vidal	Josep	1918	2001	Painter	1950												
Torras	Rafael				1968	1969					600						
Torras Lázaro de Castillo	Maria Elena		1963	Daughter of Rafael Torras and Teresa Lázaro	1968	1969					600						
Torres Tort	Mercè	1907	1988	Josep Torres Clavé's widow	1950	1970		400	400	400	600	600	1.000	2.000	2.000		
Tort	Joan Andreu												1.000				
Tort Alemany	Raimon	1929	2005	Jazz manager	1964	1970	180	180	235	400	600	600	1.000	2.000	2.000	2.000	2.000
Tous i Carbó	Enric	1925	2017	Architect									1.000	2.000	2.000	2.000	2.000

					Club 49							"Música Oberta"					
Surname	Name	b.	d.	Profession	in	out	1964-1965	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970	1965-1966	1966-1967	1967-1968	1968-1969	1969-1970
Trias Llongueres	Pilar	1933	1997														
Uriach i Balari	Josep Maria			Pharmacist													
Vallès	Romà	1923	2015	Painter		1969		500	600			600					
Vidal de Llobatera i Lliurella	Xavier	1894	1963	Lawyer	1950	1963											
Vidal i Ricart	Antoni			Musician (Quinteto Hot de Barcelona)	1967	1970				400	600	600					
Viñas	Manuel					1970		500		400	1200	1200					
Viñas Geis	Josep			Doctor		1970		500	475		600	600					
Vinyoli i Pladevall	Joan	1914	1984	Poet	1964	1967	180	180	235								

Club 49 atmosphere: literature review

Preliminary aspects

This document began to be written when a research plan focused on the atmosphere of Club 49 was submitted. During the research, it was decided to reduce the artistic field and to study monographically the origins of the *fotoscop* and, in contrast, to expand the musical field to other select circles, such as foreign culture institutes, Bartomeu House or Juventudes Musicales, between 1939 and 1960. Specific historiographic references to certain topics that are not included in these pages have been discussed as footnotes in the chapters of the dissertation.

Their fortune in life: Club 49 and “Música Oberta”

(1949-1971)

Throughout the twenty-three years of its extensive work, between 1949 and 1971, Club 49 was rarely cited in books about contemporary Spanish visual arts that were published at the time. Although most texts invariably obtained contributions from Dau al Set by artists such as Antoni Tàpies, Joan-Josep Tharrats or Moisès Villèlia, who were often close to Club 49, the club was almost never explicitly mentioned. However, the visibility of the group was remarkable in periodical publications, since the activities promoted by Club 49 generated numerous announcements, articles and criticisms in *Serra d'Or*, *Destino*, *Revista*, *Correo de las Artes* and *La Vanguardia Española*, among others. Therefore, it is indisputable that the existence of this revitalising art circle was sufficiently well known in the cultural environment.

The absence of Club 49 in canonical texts is probably due to the fact that it was not exactly a collective of artists, but a group of bourgeois *connaisseurs* interested in culture and some potential patrons who brought together various artists that the club helped to grow. Thus, although we can find some written references to the group, nearly all of them are comments on works or on exhibitions of paintings:

Two years after the Biennial, in the Sala Gaspar, under the auspices of Club 49, the exhibition *Otro arte* was held, in which the Spanish Saura, Tàpies, Tharrats and Vilacasas and the foreigners Appel, Bryen, Burri, Dubuffet and Domoto participated, indicating already the full triumph of non-objective trends [...]¹⁴⁰⁷.

The most striking exception to the near absence of Club 49 in contemporary books is the work *La música española después de Manuel de Falla* (1962) by musicologist Manuel Valls Gorina. Valls dedicated his last chapter to the concerts organised by “Música Oberta” from 1960. He did not mention Club 49, on which “Musica Oberta” depended. His text highlighted the variety of offerings presented by the circle within the scope of contemporary experimental music, although he also expressed some misgivings:

If one of the accidental functions that in the early years of the twentieth century were added to the proper and essential role of artistic creation was that of “astounding” a good bourgeois person, who, far from the creative problem did not imagine that the solid artistic tradition in which they established their knowledge could be undermined by any spiritual movement, in our days, with the described activities being circumscribed to a limited group, in which the “snob” alternates with the curious, it seems that the intended objective, in addition to gaining notoriety with extravagance, is equally astonishing, not to the bourgeois person who does not know the subtleties of the system, but the creator himself, call them a musician or a painter¹⁴⁰⁸.

The concerts that Club 49 held during the sixties would soon be conceived as an activity of sufficient importance to be given their own name, “Música Oberta”, often without even referring to the entity that promoted them, Club 49. As a result of these concerts, as the previous quotation by Valls indicates, the group was included from an early date in texts on contemporary Spanish and Catalan music. It has remained there ever since. Tomás Marco wrote at that time about the musical history of the period in Spain. In addition to reporting on the live performances of Club 49, he discussed the group’s previous activities, which are not generally described extensively in publications. These were the contemporary music record-listening sessions with commentary by Joaquim Homs and Carles F. Maristany¹⁴⁰⁹:

¹⁴⁰⁷ “Dos años después de la Bienal se celebró en la Sala Gaspar, bajo los auspicios del Club 49, la exposición *Otro arte*, en la que participaron, señalando ya el pleno triunfo de las tendencias no objetivas, los españoles Saura, Tàpies, Tharrats y Vilacasas y los extranjeros Appel, Bryen, Burri, Dubuffet, Domoto [...]”, AREÁN 1961, p. 91.

¹⁴⁰⁸ “Si una de las funciones accidentales que en los años iniciales del siglo XX se añadieron al cometido propio y esencial de la creación artística fue la de ‘asombrar’ al buen burgués, quien alejado de la problemática creadora no imaginaba que la sólida tradición artística en que asentaba sus conocimientos pudiera socavarse por movimiento espiritual alguno, en nuestros días, circunscritas las actividades descritas a un limitado grupo, en el que el “snob” alterna con el curioso, parece que el objetivo pretendido, además de ganar notoriedad con la extravagancia, es igualmente pasmar, pero no al burgués que ignora las sutilezas del sistema, sino al propio creador, llámese músico o pintor”, VALLS 1962, p. 276–287.

¹⁴⁰⁹ HOMS 2001.

As for “Música abierta”, it was an undertaking that had the support of Barcelona’s Club 49. This club had already made notable efforts in music since 1950, and Joaquín Homs had actively collaborated with it¹⁴¹⁰.

The memory of Joan Prats and Club 49

(from the 1970s onwards)

After the disintegration of Club 49 due to the death of Joan Prats, its main leader, in October 1970, numerous documents that referred specifically to the group began to appear. However, most of them were part of texts that explored the successful career of Prats and addressed his involvement in initiatives such as ADLAN, in addition to Club 49. To find writings on the group it is very useful, even today, to search in texts on Prats, the “hatter, collector and art photographer”¹⁴¹¹, where Club 49 is presented as part of his environment.

Alexandre Cirici was one of the main biographers of Joan Prats. By extension, he also described part of Prats’s task for Club 49, especially the work done during the stage in which Cirici collaborated more closely with the club, that is, in the 1950s. The early “Aportació de Joan Prats” (1963)¹⁴¹² contains a definition of Club 49. Therefore, it is an essential reference in any study of the group¹⁴¹³. Cirici extended his writing thirteen years later in *Presència de Joan Prats* (1976)¹⁴¹⁴, a book of singular value because it highlights the differences between Prats and Cirici in artistic matters. This information brings us closer to the aesthetic criteria that predominated in the group. However, the distinguishing feature of the two texts is the relevance given to the very specific task carried out by Prats: the development of the *fotoscop*. Cirici defined this and commented on it for the first time. He emphasised its most suggestive side, and defended its influence:

These Fotoscops were the origin of books and exhibitions. The sensational exhibition of *Atmosphère Miró* at the Maeght Gallery in Paris, where the work was accompanied by views of the world of Catalonia and Barcelona, from Mont-roig to Passatge del Crèdit, or the book by Sert on Gaudí published in the United States, belong to the sphere of influence of the Fotoscop.

The result of the Fotoscops was the discovery of painter and sculptor Gaudí. The compositions of Parc Güell and his *collages* had been unknown before then¹⁴¹⁵.

¹⁴¹⁰ “En cuanto a “Música abierta” es una realización que tuvo por soporte al barcelonés Club 49. Este club ya había realizado una labor musical notable desde 1950, y en ella había colaborado activamente Joaquín Homs”, MARCO 1970, p. 38–39.

¹⁴¹¹ Alexandre Cirici uses these words to define Prats in the onomastic index of his book on *El arte modernista catalán* (CIRICI 1951, p. 460).

¹⁴¹² CIRICI 1963, p. 37–38. When he was dying, Prats reviewed the text and published it again with the same title in CIRICI 1970, p. 132–134.

¹⁴¹³ Paradoxically, we should note that this is a piece of writing that is rarely referenced by Club 49 specialists.

¹⁴¹⁴ CIRICI 1976, p. 41–47.

¹⁴¹⁵ “Aquests Fotoscops van ésser l’origen de llibres i exposicions. La sensacional exposició de l’*Atmosphère Miró* a la Galeria Maeght de París, on l’obra era acompanyada de visions del món català i barceloní, de Mont-roig al Passatge del Crèdit, o el llibre de Sert sobre Gaudí publicat als Estats Units, pertanyen a la irradiació del Fotoscop. / Fruit dels Fotoscops va ésser el descobriment del Gaudí pintor i escultor, de les composicions del Parc Güell i els seus *collages* fins llavors desconeguts”, CIRICI 1963, p. 37–38.

Maria Lluïsa Borràs became the main chronicler of the following decade¹⁴¹⁶, since she knew first-hand the activities of Club 49 of the 1960s, a period in which she collaborated with the group intensely. In addition, to document the artistic life that had developed around Club 49, she compiled a survivors' testimony in a series of unpublished recorded interviews, where objective information was mixed with comments of an experiential and, inevitably, emotional nature:

Almost everyone spoke to me about Club 49, a centre promoting new art, founded by Joan Prats, Vidal de Llobatera, Gasch, Casadevall, Gomis, Yllescas and Eudald Serra. And since in the 1960s I was the secretary of Club 49, I can add the testimony that Club 49 and Joan Prats were one and the same thing¹⁴¹⁷.

One of the features that characterises most of the literature on Club 49, linked to Prats's character, is its laudatory nature, since these publications were often designed to honour Prats¹⁴¹⁸:

A few days after the death of Joan Prats, the people of Club 49 met and Pere Casadevall, who was the chairperson, said: "It is no longer necessary to be chairperson, because I do not have anyone to act as cover". The reality was this: Club 49 was Joan Prats. The only agreement that was made at that meeting was to organise a great tribute concert with works by composers who had been Prats's friends (Schoenberg, Varèse, Gerhard, Cage, Homs and Mestres Quadreny). The concert never came to fruition, because the person who knew how to do things was missing, and that was precisely Joan Prats¹⁴¹⁹.

Indeed, everything seems to indicate that Prats was the soul of Club 49, following the comments made in several of the bibliographies that were drawn up. However, in spite of his hegemonic and almost always praised role, there is evidence of some isolated critical comments. These refer directly to Prats, to Club 49 or to both at the same time¹⁴²⁰. The most caustic and, perhaps because of that, the most often cited assessments, were by Joan Brossa a few months after Prats's death, for example:

Former ADLAN components — including some good friends — regrouped in 1949; but, in fact, they did not know how to live up to the circumstances and clung to a kind of decorative and opportunistic patronage that, in practical terms, meant hiding the golden head under the wing and blurred the

¹⁴¹⁶ BORRÀS 1986A, BORRÀS 1995.

¹⁴¹⁷ "Del Club 49, centre promotor de l'Art Nou, fundat per Joan Prats, Vidal de Llobatera, Gasch, Casadevall, Gomis, Yllescas i l'Eudald Serra, me'n va parlar gairebé tothom. I com que els anys seixanta vaig portar la secretaria del Club 49, puc afegir el testimoni que el Club 49 i Joan Prats eren una única i mateixa cosa", BORRÀS 1995, p. 22.

¹⁴¹⁸ Some sketches about Joan Prats that provide information about Club 49: BORRÀS 1970, p. 62, TEIXIDOR 1970, PERMANYER 1984, MESTRES QUADRENY 2007.

¹⁴¹⁹ "Pocs dies després de la mort de Joan Prats, la gent del Club 49 va reunir-se i Pere Casadevall, que n'era el president, va dir-los: 'Ja no cal que faci més de president, perquè no tinc ningú per fer-li de tapadora'. La realitat era aquesta: el Club 49 era Joan Prats. L'únic acord que es va prendre en aquella reunió fou de fer-li un gran concert d'homenatge amb obres dels compositors que havien estat amics seus (Schoenberg, Varèse, Gerhard, Cage, Homs i Mestres Quadreny). El concert no arribà a fer-se mai, perquè mancava la persona que sabia fer rutllar les coses i que era justament en Joan Prats", MESTRES QUADRENY 1995, p. 36–40.

¹⁴²⁰ PUIG 1998 (1975), p. 228–231.

nature of the facts. And, although the bourgeoisie of some countries have been spokespeople for culture, ours only practices self-contemplation. At least, this has been my personal experience¹⁴²¹.

Club 49 alone or in the company of Dau al Set

(from the seventies onwards)

Many of the references to Club 49 were closely linked to Prats's memory, as discussed above. However, the group also took its first steps to gain a space in some publications, in an autonomous way. An example of the entity that was slowly recognised as Club 49 was its incorporation into the *Gran Enciclopèdia Catalana* (1973). However, the content of the entry on "Club Cobalto 49", written by Rafael Santos Torroella, was disconcerting, as *Cobalto*, Cobalto 49 and Club 49 were intermingled to the point of becoming confused. Therefore, the presence of Club 49 in the *Enciclopèdia* indicates that, at that time, knowledge about Club 49 was still limited. The information did not describe, for example, the initial conflicts in the formation of the group. Notably, Santos Torroella was one of the main leaders in the founding stage, in the change from *Cobalto* to Cobalto 49. However, after the split of some members of Cobalto 49, Santos was no longer part of the new group called Club 49. Naturally, Santos Torroella's text does not help us to understand the complexity of the Club's formation. Instead, it adds more confusion, even in the title of the entry:

*Club Cobalto 49 [Club 49] [...] Published the magazine Cobalto 49, from which four fascicles were released. It later opted for visual arts and music. In this field, the group Música Oberta developed.*¹⁴²²

Gradually, during the 1980s, the presence of Club 49 in texts that focused on the Catalan artistic scene became consolidated¹⁴²³. Of all of them, the most solid contribution that helped define, delimit and set Club 49 within the history of Catalan art was the section by Francesc Miralles in his *Història de l'art català* (1983), a book that was part of an ambitious project to cover all of Catalan art in a set of nine profusely illustrated volumes. In this context, the inclusion of Club 49 can be interpreted as giving it academic legitimacy. In fact, the information that was provided about the group had already been compiled in previous texts by Cirici. The novelty was that a literal quote was incorporated, taken from Club 49's first circular. The recovery of this document allowed the author to present definitively another pairing that would have a long path to the present: Dau al Set and Club 49.

It is no coincidence that this text [the first Circular of Club 49] was signed "For Dau al Set, Joan Josep Tharrats", that the following article, *Una etapa de la història del arte*, was by A. Puig, that J. Brossa

¹⁴²¹ "Antics components de l'ADLAN —entre els quals algun bon amic— es van reagrupar l'any 1949; però, de fet, no van saber estar a l'altura de les circumstàncies, aferrats a una mena de patronatge decoratiu i oportunista que en l'aspecte pràctic amagava el cap daurat sota l'ala i desdibuixava el caràcter dels fets. I és que, bé que la burgesia d'alguns països ha estat portaveu de cultura, la nostra només practica l'autocontemplació. / Si més no, aquesta ha estat la meua experiència personal", BROSSA, 1972 (1971), p. 7–8.

¹⁴²² "*Club Cobalto 49 [Club 49] [...] Publicà la revista Cobalto 49, de la qual sortiren quatre fascicles. Posteriorment es decantà sobretot per les arts visuals i la música. En aquest camp es desenvolupà el grup Música Oberta*", SANTOS TORROELLA 1973, p. 258.

¹⁴²³ See the section on Club 49 in RODRÍGUEZ-AGUILERA 1986, p. 112–113; or other references to the group that are less developed in JARDÍ 1983, p. 242.

included his poem *Joc de cartell molt bonic* and that the three drawings that were reproduced were by M. Cuixart, J. Ponç and A. Tàpies: Club 49, which had J. Prats, as I said, as the driving force, was a great propagator of the artists of "Dau al Set"¹⁴²⁴.

In the volume that concludes this general history of Catalan art, art critic Josep Corredor-Matheos, who was focused much more on artists and their work and less on platforms, dedicated just a short line to the implicit recognition of these relations:

A key factor for the opening up was the meeting of some young artists with people associated with the avant-garde of the 1930s, such as those that took place between members of Dau al Set and Joan Prats, and the meeting between these and other young creators in the Cercle Maillol of the Institut Francès, Club 49, etc.¹⁴²⁵

The interest in this alliance was also confirmed in the exhibition *Dau al Set: el foc s'escampa: Barcelona 1948-1955* (1998), in which Enric Granell and Emmanuel Guigon dedicated a section to Club 49. Here, the links between Club 49 and Dau al Set were reinforced with references to the aforementioned circulars and the identification of members who were common to both groups, such as Joan-Josep Tharrats and Joan Brossa. In addition, the authors took the opportunity to unveil a new line of study on Club 49: the concert programmes that were made for each event. The exhibition catalogue reproduces some of the most attractive illustrated front pages of the programmes and lists the areas of activity into which Club 49 was organised, as well as insisting on its great dynamism:

It is impossible to list all the activities of Club 49 here. We are lucky that all the events, even the most insignificant ones, were recorded in small leaflets designed by Joan Josep Tharrats¹⁴²⁶.

Very recently, Rosa Gutiérrez Herranz and Jaume Vidal Oliveras curated the exhibition "L'aposta per l'art nou. Itineraris de l'avantguarda a Catalunya a través del fons Rafael i María Teresa Santos Torroella" in the Museu d'Història de Girona (2022-2023), which shows Santos Torroella's role in the commitment to new art¹⁴²⁷.

Former members' memories of Club 49

(from the 1980s onwards)

We have stated that Cirici and Borràs were the main, almost official, chroniclers of Prats and Club 49. However, after the death of Prats, the memoirs of numerous collaborators of the

¹⁴²⁴ "No és casual que aquest text anés signat 'Per Dau al Set, Joan Josep Tharrats', que l'escrit següent, *Una etapa de la història del arte*, l'hagués realitzat A. Puig, que J. Brossa hi inclogués el seu poema *Joc de cartell molt bonic* i que els tres dibuixos que es reproduïen es deguessin a M. Cuixart, J. Ponç i A. Tàpies: el Club 49, que tenia J. Prats, com he dit, com a màxim impulsor, fou un gran propagador dels artistes de 'Dau al Set'", MIRALLES 1983, p. 230–231.

¹⁴²⁵ "Un factor decisiu per a l'obertura serà l'encontre d'alguns artistes joves amb persones vinculades als moviments d'avantguarda dels anys trenta, com el que tindrà lloc entre els membres de Dau al Set i Joan Prats, i el d'aquests i altres joves creadors al Cercle Maillol de l'Institut Francès, al Club 49, etc.", CORREDOR-MATHEOS 1996, p. 16.

¹⁴²⁶ "És impossible aquí fer una llista de les activitats del Club 49. Tenim la sort que tots els actes, fins i tot els més insignificants, quedaren enregistrats en els petits impresos dissenyats per Joan Josep Tharrats", GRANELL and GUIGON 1998, p. 84–87.

¹⁴²⁷ The publication of the catalogue is planned for March 2023.

group proliferated. This phenomenon was accentuated from the 1990s¹⁴²⁸, when historical perspective was gained. This was probably due to former members reconsidering the value of the Club 49 events and becoming aware of having participated in activities that deserved to be included in the recent history of the country's art. One of the most dynamic members of Club 49 who would later become a prolific author about the group was composer Josep Maria Mestres Quadreny. He was an inexhaustible source of information to learn in detail about the music events held during the 1960s:

During a trip to Madrid I met Luis de Pablo and discovered that he was as lonely as I was in Barcelona. At this juncture, Juan Hidalgo arrived in Barcelona, a Canarian composer who had studied here before going to live in Milan, where he had been able to keep up to date with European music news. He suggested that we promote some type of contemporary music group in Barcelona and for this purpose we went to see Joan Prats, the soul of Club 49 that mainly brought together visual artists. He immediately offered us his support. "Come on, let's get down to work" were his words. With a few people he formed a board of trustees who gathered money to organize periodic concerts of contemporary music. We called it Música Oberta [...] ¹⁴²⁹.

As they are like personal confessions, these texts provide evidence of personal disagreements and affinities between members, and diverse opinions, something that is usually very difficult to uncover in documentary research. This is information of great value to understand the networks of relationships that, of course, influenced the group's work. One example is the meaning that Miquel Porter Moix conferred on some activities:

We, the young people, found the warmth that the official university denied us. The talks by Cirici at Club 49 were memorable: he was a teacher a hundred times more energetic and who knew more than all the university professors together ¹⁴³⁰.

Every recollection of someone close to the group brings nuances to the portrait of Club 49. This is the case of the testimony of Sala Gaspar's host, Joan Gaspar, who mentioned why the group chose his art gallery as a favourite meeting place, after leaving the premises that it had initially occupied in the passage Permanyer of Barcelona:

The Club had begun to meet in 1949, hence the name, but did not come to the gallery until 1952 because it had previously undertaken its activities in a house on Passatge Permanyer. In 1952, it had to leave due to a rental problem and ended up in the Sala [Gaspar] because one of the entertainers and prime movers of Club 49, Alfred Papo, a great supporter of Barcelona's Hot Club, was my friend

¹⁴²⁸ Some other texts, in addition to the ones that we will review below, are: MESTRES QUADRENY 2000, p. 47, 52–57, GARCÍA FERRER and MARTÍ ROM 2003, p. 71, 126.

¹⁴²⁹ "Durant un viatge a Madrid vaig conèixer Luis de Pablo i vaig comprovar que es trobava tan solitari com jo a Barcelona. En aquesta conjuntura va arribar a Barcelona Juan Hidalgo, un compositor canari que havia estudiat aquí abans d'anar a viure a Milà, on s'havia pogut posar al corrent de l'actualitat musical europea. Em va proposar que impulséssim alguna mena de grup de música contemporània a Barcelona i amb aquest propòsit vam anar a veure Joan Prats, l'ànima del Club 49 que reunia principalment artistes plàstics. Ens va oferir d'immediat el seu suport. 'Vinga, posem fil a l'agulla', van ser les seves paraules. Amb unes quantes persones va formar un patronat que va reunir uns diners per organitzar concerts periòdics de música contemporània. N'hi vam dir Música Oberta [...]", FEBRÉS 1988, p. 22–24.

¹⁴³⁰ "Nosaltres, els joves, hi vam trobar el caliu que la universitat oficial ens negava. Les conferències d'en Cirici al Club 49 eren memorables: era un mestre cent vegades més engrescador i que sabia més que tots els professors universitaris junts", GARCÍA FERRER and MARTÍ ROM 2000, p. 21.

from the Piarists. Papo had been following the house exhibitions and one day he suggested that we could host the Club's activities. We did not have any objections because we were also attuned to that spirit of cultural openness¹⁴³¹.

Some of the artists associated with Club 49 later expressed their gratitude and openly acknowledged that they felt encouraged and driven by the group, as confirmed by Mestres Quadreny. However, in other cases, it was very difficult to find a single reference to the club, despite the undisputed link that united them. That was the case of Antoni Tàpies, whose references to Club 49 are as scant as they are brief:

This group [Club 49] will always represent for me the one that gave the first impetus to knowledge of my work in Barcelona¹⁴³².

From the 1990s until now, several biographies of figures of cultural importance who had a relationship with Club 49 have been published. In most cases, they were written after the death of its main figure. These biographies also provide information about Club 49¹⁴³³, especially about the role the character played within the group, which helps to define their contributions. Often, the data provided come from correspondence or personal notes, and is material of indisputable value. This is true of Selles's biography on Alexandre Cirici:

[...] on October 17, 1949, Cirici wrote in the diary that he attended his first meeting with the group at the Bagatel·la bar. About that meeting, he mentions that the participants started to speak in Spanish because of Santos Torroella, but from the moment that Jaume Sans used Catalan, Santos used it too. We mention this fact, which is apparently anecdotal, because Cirici, in a later book on Joan Prats, explains that the breakup of Cobalto 49 was due mainly to internal language tensions, which expressed some fundamental political differences¹⁴³⁴.

Regarding architect Sixte Illescas, both his biography and a search in the catalogue of his works show that his network of relationships facilitated the commissioning of buildings by other members of the club:

In the Club, in their frequent dinners tribute to artists, Sixte established good friendships. Like that with Pere Casadevall's, an untiring organizer, a jazz record collector, the soul of the Barcelona Jazz Festival, a rich and generous industrialist. My father designed a house for him in Sa Tuna that is the

¹⁴³¹ "El Club havia començat a reunir-se l'any 1949, d'aquí agafen el nom, però no van venir a la sala fins l'any 1952 perquè abans havien fet les seves activitats en una casa del Passatge Permanyer. L'any 52 l'havien de deixar per un problema de lloguer i van recalar a la sala perquè un dels animadors i principal motor del Club 49, Alfred Papo, gran puntal del Hot Club de Barcelona, era amic meu des dels Escolapis. Papo havia anat seguint les exposicions de casa i un dia va proposar-me que hi poguéssim fer les activitats del Club. Nosaltres no vam tenir-hi cap objecció perquè també sintonitzàvem amb aquell esperit d'obertura cultural", RIBAS 1997, p. 81–82.

¹⁴³² "Este grupo representará siempre para mí el que dio el primer impulso para el conocimiento de mi obra en Barcelona", TÀPIES 2003 (1977), p. 228.

¹⁴³³ Some examples, in addition to the ones that we will discuss next, are in: LIESENDAHL 2001, p. 11, CASANOVAS and LLANAS 1996, p. 25, 36, 39.

¹⁴³⁴ "[...] el 17 d'octubre de 1949, Cirici anota al dietari que va assistir a la seva primera reunió amb el col·lectiu al bar Bagatel·la. D'aquella trobada, esmenta que els assistents començaren a parlar en castellà a causa de Santos Torroella, però que a partir del moment que Jaume Sans va usar el català en Santos també va utilitzar-lo. Citem aquest fet, aparentment anecdòtic, perquè Cirici, en un llibre posterior sobre Joan Prats, fa derivar la ruptura de Cobalto 49 bàsicament de les tensions idiomàtiques internes, que expressarien unes discrepàncies polítiques de fons", SELLES 2007, p. 40–44.

best — despite his willingness not to stand above the surroundings — of his last era. A friend's house, built based on-site visits that were fun encounters that both enjoyed¹⁴³⁵.

If we look even further, the biographical profiles of friends of Club 49 members may seem remote and collateral but also provide valuable details about the group's life. A study on notary Raimon Noguera confirms his key role in undertaking the most daring initiatives that Prats, along with others, would support. One of these was the Fundació Joan Miró (Barcelona):

Raimon Noguera had a good relationship with Joan Prats, whom the notary describes as an “old friend” in an unpublished document that he wrote about his involvement in the process that would make the Fundació Miró possible. [...] As in the case of the Picasso Museum, the friendship between Raimon Noguera and Mayor Porcioles facilitated the efforts. But it was not easy at all. “Only the City Council,” wrote the notary, “had a suitable size and type of premise to host the exhibition, and the technical means and financial capacity that are essential for organising them properly. So I explained this to Mayor Porcioles who, after some hesitation, offered his support”¹⁴³⁶.

Recently, four members of Club 49 have been highlighted in their own exhibitions. In 2017, the Museu de Mataró recovered artist Jaume Sans¹⁴³⁷. In 2018, the Biblioteca de Catalunya exhibited part of the material preserved from the legacy of art critic Sebastià Gasch¹⁴³⁸. In 2019, the Fundació Joan Brossa commented on the figure of psychiatrist Joan Obiols, who was so important to avant-garde theatre¹⁴³⁹. Finally, in 2020, the Fundació Vila Casas showed the relationships between Xavier Vidal de Llobatera, another of the founding members of Club 49, and one of the favourite artists of the club, sculptor Àngel Ferrant¹⁴⁴⁰.

Club 49 in the Spanish artistic panorama

(1985)

Art or music accounts that include Club 49 tend to refer to Catalonia and limit the group strictly to the local area, as most of its activities took place in Barcelona. A first strategy to study the group's possible links with other Spanish cities could consist of comparing its mission with that of other Spanish centres of artistic diffusion that existed at the same time.

¹⁴³⁵ “En el Club, en els seus freqüents sopars homenatge als artistes, en Sixte establirà bones amistats. Com la d'en Pere Casadevall, un organitzador incansable, col·leccionista de discos de jazz, ànima del Festival de Jazz de Barcelona, un industrial ric i generós. El meu pare li va fer una casa a sa Tuna que és la millor —malgrat la seva voluntat de no sobresortir al lloc— de la seva última època. La casa d'un amic, construïda a base de visites d'obra que són trobades divertides de les quals tots dos gaudeixen”, BRULLET and ILLESCAS 2008, p. 176–178.

¹⁴³⁶ “Raimon Noguera mantenia una bona relació amb Joan Prats, a qui el notari qualifica d'“antic amic” en un document inèdit que ha deixat escrit sobre la seva intervenció en el procés que faria possible la Fundació Miró. [...] Tal com havia passat en el cas del Museu Picasso, l'amistat entre Raimon Noguera i l'alcalde Porcioles va facilitar les gestions. Però no va ser gens fàcil. “Tan sols l'Ajuntament”, escriu el notari, “disposava de locals de superfície i categoria adequats per a hostatjar l'exposició, i dels mitjans tècnics i capacitat financera indispensables per a organitzar-les decorosament. Així vaig explicar-li a l'alcalde Porcioles qui, després d'alguna vacil·lació, oferí el seu apoi [sic]”, PONS 2011, p. 147–150.

¹⁴³⁷ SANTAELIÀRIA 2017.

¹⁴³⁸ GUDAYOL and CLARÀ 2018.

¹⁴³⁹ OBIOLS LLANDRICH 2019.

¹⁴⁴⁰ PORTELL and BOSCH 2020.

This is precisely the interpretation that Francisco Calvo Serraller provided in the pages of *España: medio siglo de arte de vanguardia: 1939-1985*¹⁴⁴¹, where the most outstanding events promoted by Club 49 were included in a chronology that included the set of Spanish activities. Thus, two aspects can be analysed: the club's events that the author, Calvo Serraller, considered to be most significant and, therefore, included in his list; and a comparison of these activities with contemporary cultural events that took place in the rest of the country.

Some of the Club 49 activities that Calvo Serraller included were the individual exhibitions of Tàpies, Cuixart and Ponç; the various editions of the Jazz Salon; the Cirici talks; the exhibition "Otro Arte"; and the exhibitions in Sala Gaspar of Picasso, Villèlia, Miró, etc. The list does not contain the numerous record-listening sessions of contemporary music, with the exception of *Moses und Aron* by Schoenberg. It also excludes the "Música oberta" concerts. This shows that Serraller's selection of events was focused on the 1950s¹⁴⁴² and mainly referred to the field of visual arts. The last activity of Club 49 that he mentioned took place in 1961: an exhibition in tribute to Àngel Ferrant, who acted as a patron to the group.

The consolidation of Club 49 in the handbooks of the history of Catalan music

(from 1985 onwards)

The three most outstanding books on the history of Catalan music of the last thirty years have included Club 49 in their account, highlighting the group's promotion of contemporary music. This recognition was initiated by Montserrat Albet, who linked the group's musical stimulus with the contributions, also from private initiative, of someone very close to Club 49 during the fifties, Josep Bartomeu:

Club 49 supported the musical avant-garde, especially from 1960, with its Música Oberta section, which organised concerts of random, experimental music, etc. Thanks to the activity of these groups, the public of Barcelona could learn about works by Gerhard, Homs and so many others that they could only have been heard through the patronage of Josep Bartomeu during the decade 1948-1958 in "El jardí dels tarongers"¹⁴⁴³.

After seventeen years, a text by Marta Cureses provided more information about the musical proposals of Club 49, echoing the newly published material¹⁴⁴⁴ and giving a much more complete, detailed view of the events. Some of the group's events that were highlighted by Cureses were as follows:

¹⁴⁴¹ CALVO SERRALLER 1985.

¹⁴⁴² Often the writings show some ambiguity about the chronological scope of Club 49, especially about the end date of their activities. Some of the books discussed above indicate that the group's vitality was fading at the beginning of the 1960s.

¹⁴⁴³ "El Club 49 va ser el suport de l'avantguarda musical, especialment des de l'any 1960, amb la seva secció Música Oberta, que organitzà concerts de música aleatòria, experimental, etc. Gràcies a l'activitat d'aquests grups el públic de Barcelona va poder conèixer obres de Gerhard, d'Homs i de tants d'altres que només havien sentit pel mecenatge de Josep Bartomeu durant el decenni 1948-1958 en 'El jardí dels tarongers'", ALBET 1985, p. 255.

¹⁴⁴⁴ Her main sources are HOMS 2001, BONET and PERAN 2000.

Very significant is the 1956 programme, which includes an essential work for the history of twentieth century music, *Le marteau sans maître* by Pierre Boulez, on texts by René Char. This shows the growing interest in the most recent music, considering that the score was composed between 1952 and 1954¹⁴⁴⁵.

In the same volume, two chapters written by Xosé Aviñoa described the process of institutionalization of music during Franco's dictatorship, with a focus on Juventudes Musicales of Barcelona¹⁴⁴⁶.

An essay by Francesc Cortès (2009) is part of a volume that aims to critically review the history of Catalan music. In the essay, the space dedicated to Club 49 is much smaller, in accordance with the concise nature of the entire work. The text does not add more information than that which is already known:

In the beginning, music was not present among the activities of Club 49, but the possibility of finding new cultural openings, the arrival of foreign recordings, and the avant-garde spirit of Joan Prats enhanced the atmosphere of renewal¹⁴⁴⁷.

It was more difficult to fit "Música oberta" into Spanish historiography. Positive contributions are the essay by Ángel Medina on open music in Spain (1996)¹⁴⁴⁸ and the chapter on the *Historia de la música en España e Hispanoamérica* by Germán Gan-Quesada (2002)¹⁴⁴⁹.

Jazz promoted by Club 49

(from 1985 onwards)

Alfredo Papo was strongly linked to the Hot Club and Club 49, and wrote about jazz activities in Franco's Barcelona, highlighting the role of Club 49. After him, other researchers on jazz have continued to study and deepened knowledge of the same area. For this reason, Papo's texts, which could be grouped with other memoirs of the group's members, are of a singular nature because they initiated a monographic block about jazz in Barcelona. However, as in the case of other members, Papo relives his experiences:

I have to say that while the audience listened attentively to "Tight like this" and the "West End Blues" by the great Satchmo, I felt considerable satisfaction tingled with some irony. At last, jazz had made a great entrance, the music created by some ragged black men was listened to with reverence by

¹⁴⁴⁵ "Molt significativa és la programació de 1956, que inclou una obra imprescindible per a la història de la música del segle XX com és *Le marteau sans maître* de Pierre Boulez, sobre textos de René Char, mostra de l'interès creixent per la música de més recent factura si es té en compte que la partitura va ser composta entre 1952 i 1954", CURESES 2002, p. 169–176. See a synthesis in CURESES 2013.

¹⁴⁴⁶ AVIÑO A 2002. See a synthesis in AVIÑO A 2013.

¹⁴⁴⁷ "Al principi, la música no era present entre les activitats del Club 49, però la possibilitat de trobar noves obertures culturals, l'arribada de discs estrangers, i l'esperit avantguardista de Joan Prats assaonaren l'ambient de renovació", CORTÈS 2009, p. 483.

¹⁴⁴⁸ MEDINA ÁLVAREZ 1996.

¹⁴⁴⁹ GAN-QUESADA 2012A.

some intellectuals, by *la crème de la crème*, as a heroine of an English television series would have said¹⁴⁵⁰.

The information provided by Jordi Pujol Baulenas's book about the jazz concerts organised by Club 49 and Hot Club is copious and detailed. However, the main drawback of this document is the lack of references indicating the sources used. It is evident that the text is based on systematic research of periodical publications of the period, since the preferences of the public are often referred to and the illustrations show press announcements of the events. Through this text, we can discover how an artist was received by their audience:

At the end of the summer, once again the Hot Club and Club 49 aimed for a new success by announcing the arrival of Count Basie's great orchestra with singer Joe Williams. [...] Everything pointed to an artistic and financial success, considering that the orchestra was full of brilliant soloists. But that did not happen. It was still very hot in Barcelona that year, and the first concert was not attended by as large an audience as expected. Those who did attend, who were mostly lovers of traditional jazz, left somewhat disappointed. Basie was frequently absent from the stage, and the orchestra played several mambos, two facts that unsettled the audience, who in general felt that Basie's orchestra had performed jazz that was too modern and cold, in their opinion, compared to the warmth and enthusiasm that had been generated by Lionel Hampton and his soloists in their previous visits¹⁴⁵¹.

The interest in examining the jazz section of Club 49 and defining its links with the Hot Club of Barcelona seems to have continuity, in view of some studies that have been presented on that subject¹⁴⁵².

The only monograph on Club 49 published to date

(June 2000)

Thirty years after the dissolution of Club 49, in 2000, the Centre d'Arts Santa Mònica organised an exhibition about the group. It was curated by professors Pilar Bonet and Martí Peran, who were the authors of the published catalogue. Undoubtedly, this catalogue is the most meticulous appraisal to date. It includes a chronological list of the activities undertaken during the two decades of the group's existence, numerous reproductions of concert programmes and artistic pieces, and two texts authored separately by each of the curators. Notably, the two texts were the first in-depth essays about Club 49 that have emerged, and

¹⁴⁵⁰ "Haig de dir que mentre el públic escoltava atentament 'Tight like this' i el 'West End Blues' del gran Satchmo, sentia una gran satisfacció amaraada de certa ironia. Per fi el jazz entrava per la porta gran, la música creada per uns negres esparra-cats era escoltada amb reverència per uns intel·lectuals, per *la crème de la crème*, com hauria dit certa heroïna d'una sèrie televisiva anglesa", PAGO 1985, p. 65, 69–71.

¹⁴⁵¹ "Finalizado el verano, una vez más el Hot Club y el Club 49 se apuntaron un nuevo éxito anunciando la llegada de la gran orquesta de Count Basie, con el cantante Joe Williams. [...] Todo inducía a pensar en un éxito artístico y económico, si tenemos en cuenta que la orquesta estaba repleta de brillantes solistas. Pero no fue así. Todavía hacía mucho calor en Barcelona aquel año, y al primer concierto no asistió tanto público como se esperaba, y el que fue, en su mayoría amante del jazz tradicional, salió algo defraudado. Basie se ausentó con frecuencia del escenario, y la orquesta tocó varios mambos, dos hechos que indispusieron al público, que en general consideró que la orquesta de Basie había interpretado un jazz demasiado moderno y frío, a su entender, comparado con el calor y entusiasmo que habían conseguido generar Lionel Hampton y sus solistas en sus anteriores visitas", PUJOL BAULENAS 2005, p. 314–315.

¹⁴⁵² BIGORRA LÓPEZ 2010, BORRELL MORENO 2020.

they were written by researchers who were not members of the group. However, to make the exhibition and the catalogue possible, the collaboration of the surviving members of Club 49 and their families was indispensable.

Given the importance of this monograph on Club 49, we must ask ourselves what account was given in it, since it has inevitably influenced conceptions of the group up to now. Bonet's text approached the club's activities in a systematic way. She organised her analysis into disciplines, and accompanied her text by excerpts written by the main figures and included illustrations of convincing artistic value, with special emphasis on the most notable events. She managed to present the long history of the group in an orderly manner and spread the message that the club was not only characterised by its frenetic dynamism, but also by achieving exquisiteness in many of its events.

Peran's chapter, entitled "Club 49: Un compromís de reüll", consists of a short critical text, of quite a different nature from that of Bonet, since it assesses the attitudes of Club 49 and tries to indicate the club's ideology. The author concluded that the group was characterised by two features: firstly, Club 49 declined to lead the renewal of Catalan art that the historical moment demanded:

Without underestimating the importance and the effort of all the work that *Club 49* started in those years, the truth is that its commitment was developed sideways, without really using its capacity to determine faster speed and audacity in the evolution of art in Catalonia¹⁴⁵³.

Secondly, Peran considered that Club 49 did not spark new artistic debates. Instead, it anchored itself to an old-fashioned concept of modernity:

Club 49 led one of the most active episodes in the revitalisation of a totally barren panorama; but it did not promote with clear commitment a discussion of ideas that shook this same situation. Its contribution was, above all, the dissemination of a very recent tradition that was too distant from the circumstances of the country¹⁴⁵⁴.

Both statements could generate controversy, but within the framework of the current state of the question it is vital to note the mistrust that the exhibition about Club 49 caused among the surviving members of the group and their families. Surely the most bitter reaction, of which there is evidence, was led by Maria Lluïsa Borràs, who, as we saw earlier, had been the right hand of Prats during the 1960s:

Club 49 was something that was unparalleled in the rest of the state and this in such adverse circumstances that its members did not even get permission to form an association and had to accept

¹⁴⁵³ "Sense menystenir la importància i l'esforç de tota la tasca que *Club 49* va iniciar en aquells anys, la veritat és que el seu compromís es va desenvolupar de reüll, sense acabar d'exercir la seva capacitat per determinar una major velocitat i gosadia en l'evolució de l'art a Catalunya", PERAN 2000, p. 105.

¹⁴⁵⁴ "*Club 49* va protagonitzar un dels episodis més actius en la revitalització d'un panorama totalment eixorc; però no va afavorir amb un compromís clar un debat d'idees que fos un sotrac d'aquest mateix escenari. La seva contribució fou, sobretot, de divulgació d'una tradició molt recent que les circumstàncies del país havien convertit en massa llunyana", *ibidem*, p. 117.

the formula of being a subsidiary of the Jazz Club, which was authorised. It does not deserve that its historical review has been left in the hands of “archive rats”, to use the apt expression of Joan Brossa, who have acted as if they were burying a corpse¹⁴⁵⁵.

In 2015, Pilar Bonet presented her doctoral thesis entitled *ADLAN i el Club 49: Tot muda i tot roman*¹⁴⁵⁶, supervised by Martí Peran. However, the material has had little impact because she chose to restrict public consultation of the thesis until 2021. In her study, she outlines the clear connection between the pre-war ADLAN and the post-war Club 49¹⁴⁵⁷.

The MACBA focuses on Catalan art of the 1950s and on Club 49

(February 2011)

The MACBA’s penultimate acquisitions have managed to bring together under the same roof the legacy of outstanding members of Club 49: Tharrats, Brossa, Mestres Quadreny and Borràs. Therefore, the MACBA’s archive is currently an essential study centre for any researcher about Club 49 and, by extension, about Catalan art during the 1950s and 1960s.

Before confirming the incorporation of the Brossa and Borràs collections, but with the Mestres collection already definite, the MACBA organised a new exhibition of its permanent collection, in which it showed some of the acquired pieces, such as the score of the *Doble Concert* by Mestres. The text that accompanied the exhibition proposed a powerful new discourse for the museum:

The current presentation of the MACBA Collection is based on the thesis that the aesthetic emergence of modernity took place in our cultural context from the decade of 1950s, and not at the beginning of the twentieth century. Since then and probably until 1992, the practice of art has to be considered in connection with that of architecture and design [...] ¹⁴⁵⁸.

Following that same path, the text highlighted the value of some experiences promoted by Club 49, such as the concerts held at La Ricarda¹⁴⁵⁹. Thus, the MACBA considers that artistic contributions promoted by the private sphere were a way out of the dark cultural scene that prevailed during the Franco regime:

In order to counteract the lack of public institutions that supported and gave visibility to contemporary creation, private initiative — known as civil society — organised events of a private nature, such as

¹⁴⁵⁵ “El Club 49 fue algo que no tuvo parangón en el resto del Estado y ello en circunstancias tan adversas que sus componentes ni siquiera consiguieron el permiso de asociarse y hubieron de acogerse a la fórmula de ser una filial del Jazz Club, que sí estaba autorizado. No se merece que su revisión histórica haya sido dejada en manos de “ratas de archivo”, en feliz expresión de Joan Brossa, que han actuado como si se tratara de la inhumación de un cadáver”, BORRÀS 2000, p. 14.

¹⁴⁵⁶ BONET 2015.

¹⁴⁵⁷ See also BONET 2019.

¹⁴⁵⁸ “L’actual presentació de la Col·lecció MACBA parteix de la tesi que l’eclosió estètica de la modernitat va tenir lloc en el nostre context cultural a partir de la dècada de 1950, i no a principi del segle XX. Des de llavors i, probablement, fins a 1992, la pràctica de l’art s’ha de considerar en correspondència amb la de l’arquitectura i el disseny [...]”, MARÍ and PERELLÓ 2011, p. [1].

¹⁴⁵⁹ MARTÍN NIEVA 2009A, MARTÍN NIEVA 2009B, GAN QUESADA and MARTÍN NIEVA 2015.

meetings and music cycles in La Ricarda, where they brought together artists, poets and musicians, from Anna Ricci to Merce Cunningham and John Cage, Joan Brossa, Moisès Villèlia, Carles Santos, Joan Miró and Josep M. Mestres Quadreny¹⁴⁶⁰.

Immediately after the publication of this account, some not very rigorous journalistic summaries echoed some aspects, distorting them and thus feeding certain legends. For example, the home of La Ricarda, with its valuable, but sporadic, concerts, was presented as a leading, top-notch art place, despite the limited impact of its activities:

New ways of representing reality would soon give way to new methods of containing it and architecture became a privileged place for experimentation. La Ricarda, by Antonio Bonet, is an example of this, which also acted as a true centre of cultural dissemination through which John Cage, Merce Cunningham and Joan Brossa, among many other artists, passed¹⁴⁶¹.

But consistent papers have also been published, such as that of Pilar Parcerisas. Without lessening the value of Catalan artistic production of the 1950s and 1960s, she cautiously assumed the originality of modernity at that time and the relations of dependence with some artistic circles from the previous republican stage:

In the brochure that explains the development of the MACBA collection, there is a strong and controversial claim: “The current presentation of the MACBA collection is based on the thesis that the aesthetic emergence of modernity took place in our cultural context from the 1950s and not the beginning of the twentieth century”. In the 1950s the avant-garde was reaffirmed in our country, but it did not come into being. The rationalism of Grup R would not have existed without the presence of GATCPAC in the 1930s, nor would Club 49 have come into being without the presence of ADLAN (Friends of New Art) (1932-1934), nor would informalism have been a gesture without the recovery of the psychic automatism of surrealism¹⁴⁶².

New texts about Alexandre Cirici provide information about Club 49

(2010-2014)

One of the most active collaborators of Club 49 and a participant in the group's activities from its first meetings, Alexandre Cirici, has been the subject of two publications in which details about Club 49 are provided¹⁴⁶³. To learn about many aspects of the group, it is

¹⁴⁶⁰ “Per contrarestar la manca d’institucions públiques que sostinguin i donin visibilitat a la creació contemporània, la iniciativa privada —l’anomenada societat civil— organitza esdeveniments d’ordre privat, com les reunions i cicles de música a La Ricarda, on s’apleguen artistes, poetes i músics, des d’Anna Ricci fins a Merce Cunningham i John Cage, Joan Brossa, Moisès Villèlia, Carles Santos, Joan Miró o Josep M. Mestres Quadreny”, MARÍ and PERELLÓ 2011, p. [2].

¹⁴⁶¹ “Nuevas formas de representar la realidad pronto darían paso a nuevas formas de contenerla y la arquitectura se convirtió en un lugar privilegiado para la experimentación. La Ricarda, de Antonio Bonet, es un ejemplo de ello, actuando además como un verdadero centro de irradiación cultural por el que pasaron John Cage, Merce Cunningham o Joan Brossa, entre muchos otros artistas”, HERNÁNDEZ, 2011, p. 19.

¹⁴⁶² “Al fullet que explica el desplegament de la col·lecció del Macba hi ha una afirmació tan contundent com discutible: ‘L’actual presentació de la Col·lecció Macba parteix de la tesi que l’eclosió estètica de la modernitat va tenir lloc en el nostre context cultural a partir de la dècada de 1950 i no a principi del segle XX’. Als anys cinquanta l’avantguarda es reafirma al nostre país, però no s’inventa. Ni el racionalisme del Grup R hauria existit sense la presència dels GATCPAC als anys trenta, ni el Club 49 sense la presència d’ADLAN (Amics de l’Art Nou) (1932-1934), ni l’informalisme hauria estat gestual sense la recuperació de l’automatisme psíquic del surrealisme”, PARCERISAS, 2011, p. 16.

¹⁴⁶³ MARTÍNEZ FIGUEROLA 2010, SOLER 2014.

extremely useful to consult Cirici's diaries, edited by Glòria Soler, which contain his testimony of circumstances as unique as the following:

The night, *Cobalto* at Bagatela. I am introduced to those I do not know. There are, from my right to my left: Jaume Mercadé, who tells me that I have to give him a text for a book that will be published by Imbert; a French man, a Portuguese man and a North American; Santos Torroella, for whom everyone begins to speak in Spanish and who since Sans started in Catalan speaks Catalan; the two Marinelló brothers (the eldest is an accountant); a lady friend of Elisabeth Mulder; the mysterious love of Santos, a grey-eyed woman called Maite; González's woman with the tasteless, platinum of her velvet hat; another old woman; Illescas, the chairperson and master; the old Vidal de Llobatera; Prats, a hatter; Eudald Serra; González, an architect; Quim Gomis; Jaume Sans. Those called on as founders are missing: Imbert, Gasch and Carbonell. Three are named for each department: club, library, museum, lectures, theatre, cinema, concerts, exhibitions, magazine. The magazine is Gasch, Santos and I. Founding members: 300 pesetas and 100 pesetas each quarter. Protective partners: 500 pesetas and 150 minimum. Subscribers: 10¹⁴⁶⁴.

His diaries provide precise dates, lists of people who participated in events, the locations of meetings, personal assessments, etc. Therefore, it is an indispensable source of information on the cultural life of Barcelona between 1946 and 1961.

Joaquim Gomis and the *fotoscop*

(April 2012)

The Fundació Miró organised its second major exhibition about the photographer Joaquim Gomis in April 2012¹⁴⁶⁵, two years after the artist's heirs agreed that Gomis's archive would be managed by the Fundació Joan Miró (Barcelona), with the collaboration of the National Archive of Catalonia (ANC). The exhibition curator was Juan Naranjo, who was knowledgeable about Gomis's work and curated the first exhibition on him that the Fundació Joan Miró promoted in 2002¹⁴⁶⁶.

Both the 2012 exhibition and the material that Gomis's archive contains open up new interpretation opportunities for Club 49, since the photographer was one of its most active partners. Club 49 organised numerous events entitled "Llanterna màgica", which consisted of projections of Gomis's slides, selected and ordered by his friend Joan Prats. The collection of photobooks that Gomis and Prats published from 1952, the *fotoscop*, was closely related to the "Llanterna màgica".

¹⁴⁶⁴ "La nit, *Cobalto* al Bagatela. Em presenten els que no conec. Hi ha, de la meva dreta a la meva esquerra: Jaume Mercadé, que em diu que he de fer-li un text per a un llibre que publicarà l'Imbert; un francès, un portuguès i un nord-americà; en Santos Torroella, per qui tothom comença a parlar castellà i que des que en Sans inicià el català parla català; els dos germans Marinelló (el gran fa de comptable); una dama amiga de l'Elisabeth Mulder; la misteriosa amistançada d'en Santos, ull gris, anomenada Maite; la cursi i platinada del caputxó de vellut dona d'en González; una altra vella; l'Illescas, president i amo; el vell Vidal de Llobatera; en Prats, barretaire: l'Eudald Serra; en González, arquitecte; en Quim Gomis; en Jaume Sans. Manquen, els convocats com a fundadors, Imbert, Gasch i Carbonell. En nomenen tres per a cada departament: club, biblioteca, museu, conferències, teatre, cine, concerts, exposicions, revista. La revista som Gasch, Santos i jo. Socis fundadors: 300 ptes. i 100 ptes. trimestre. Socis protectors: 500 ptes. i 150 mínim. Subscriptors: 10", SOLER 2014, p. 112.

¹⁴⁶⁵ NARANJO 2012.

¹⁴⁶⁶ NARANJO 2002.

The Naranjo exhibition of 2012 covered the output of Gomis that was linked to the Club 49 stage and focused on the value of the *fotoscop*, something that had not been explored in previous exhibitions or books dedicated to the photographer¹⁴⁶⁷. Paradoxically, in defending Gomis's task, Naranjo maintained that his collaboration with Joan Prats was the reason for the *fotoscop*'s lack of success in photographic environments:

In "Joaquim Gomis: from the oblique perspective to visual narration" emphasis is made to reveal one of the most interesting and less known aspects of his photographic production: the *fotoscops*. These are photobooks in which he developed a particular vision that was halfway between cinematic language and photo reporting. They were very well received in the artistic circles of the moment, as they played an important role in understanding the work and the character of important figures of twentieth century art, such as Joan Miró, Antoni Tàpies or Antoni Gaudí. They were also well received by critics and the press of the time. However, they were not well known in the photographic field for several reasons. The main one is that the figure of Joaquim Gomis was somewhat overshadowed by that of Joan Prats, his great friend and partner in this project. On some occasions, when the *fotoscop* is mentioned, Joan Prats is described as the only creator, although the narrative conception, vision and spirit of these photobooks came from Gomis. In fact, in the 1920s, the photographer began to be more interested in the series than in the snapshot and in the 1940s he began to develop it systematically. However, until today, the project to recover Joaquim Gomis's work has been focused on the value of the photographs individually. The series have not been exhibited or knowledge about them deepened¹⁴⁶⁸.

In response to the exhibition, Jaume Vidal wrote a brief critique in which he asked about the meaning of the *fotoscop* and proposed his own interpretation. He emphasised the main objective of the work: the *fotoscop* was designed to explore the mystery of a specific artistic activity:

But what does the *fotoscop* mean? Gomis's books, always in collaboration with Prats, are about Gaudí, Miró, handicrafts, Ibiza, Tàpies... That is to say, they revolve around a cultural and artistic problem. And this is the key — or one of the keys — to introduce us to this type of material. When on one occasion Gomis was asked what photography meant to him, he replied: "For me it is the ultimate reality [...] I admit everything, I am very liberal, but I think that photography is not making art, but making the reality known as well as possible". In light of this quote, photography would be expressed as an instrument to scrutinize art and images, a way of interpreting them.

While I am writing this article, I am leafing through the *fotoscop* on Antoni Tàpies, published by Polígrafa in 1967. In it, reproductions of the painter's works are interspersed with photographs of the

¹⁴⁶⁷ GILI 1986, GIRALT-MIRACLE 1994, GIRALT-MIRACLE 1997, NARANJO 2002.

¹⁴⁶⁸ "A 'Joaquim Gomis: de la mirada obliqua a la narració visual' es fa èmfasi a revelar un dels aspectes més interessants i menys coneguts de la seva producció fotogràfica: els *fotoscops*. Es tracta d'uns fotollibres en els quals va desenvolupar una visió particular que estava a mig camí entre el llenguatge cinematogràfic i el del fotoreportatge. Van ser molt ben rebuts en els cercles artístics del moment, ja que van fer un important paper en la comprensió de l'obra i de la persona de figures rellevant de l'art del segle XX com van ser Joan Miró, Antoni Tàpies o Antoni Gaudí. També van gaudir d'una gran acceptació per part de la crítica i de la premsa de l'època. En canvi, van ser molt poc coneguts en l'esfera fotogràfica per diferents raons. Principalment, perquè la figura de Joaquim Gomis va quedar en certa mesura eclipsada per la de Joan Prats, gran amic i soci seu en aquest projecte. En algunes ocasions, quan es parla de *fotoscop*, se cita Joan Prats com a únic artífex, tot i que la concepció narrativa, la visió i l'esperit d'aquests fotollibres van sorgir de Gomis. De fet, en els anys vint, el fotògraf es va començar a interessar més per la sèrie que per la instantània i en els anys quaranta va començar a desenvolupar-la de manera sistemàtica. Tanmateix, fins avui els treballs de recuperació de l'obra de Joaquim Gomis s'han centrat en el valor de les fotografies de forma individualitzada. No s'han mostrat les sèries ni s'hi ha aprofundit", NARANJO 2012, p. 7–8.

artist's environment, especially of what was his residence in Campins, an old farmhouse in Montseny. This comparison creates associations between Tàpies's informal and materic art and the handcrafted objects that were worn by time in the rural enclave of Campins... Objects and places that carry a memory and some meanings that slide, in a back-and-forth movement, towards the work of the Catalan artist. A dialogue between photography and art that contributes — although this could be debatable — to a point of view, an interpretation. This is the meaning of the *fotoscop*: “to reveal a reality”, to explore the mystery of painting¹⁴⁶⁹.

Either because of his artistic theme or for other reasons, the truth is that some of Naranjo's suspicions about the *fotoscop*'s lack of recognition in photographic circles, even in the more limited scope of the photobook, were confirmed. In 2014, the Museo Nacional Centro de Arte Reina Sofía organised an exhibition entitled “Photos & Books. Spain 1905-1977”, curated by Horacio Fernández, in which extensive sections were devoted to contemporary editorial experiences of Catalan photographers, such as Francesc Català-Roca, Leopoldo Pomés, Ramon Masats, Oriol Maspons, Xavier Miserachs and Joan Colom. Gomis and the *fotoscop* were relegated to a brief reference to architectural photography in which, by the way, Prats is not mentioned:

Architectural photography gives rise to many publications. Thus, Joaquín Gomis published what he called the *fotoscop*: small books constituted by a “succession of photographs, conducted with a rhythm that has learned something from cinema findings”. The first of them, on Gaudí, appeared in 1952, and in the following years *fotoscops* dedicated to topics of art and architecture continued to appear¹⁴⁷⁰.

We put forward our position on the role of the *fotoscops* in the international dissemination of Joan Miró, Antoni Gaudí and Antoni Tàpies in the essay “El MoMA y la Gomis-Prats connection, 1946-1960: Joan Miró, Antoni Tàpies y Antoni Gaudí” (2018)¹⁴⁷¹.

Then, the Fundació Joan Miró presented in 2019 the exhibition “Miró-Gaudí-Gomis” in which it “highlighted the creative affinities of the two artists through the photographs of

¹⁴⁶⁹ “Pero, ¿qué significa el fotoscop? Los libros de Gomis, siempre en colaboración con Prats, versan sobre Gaudí, Miró, la artesanía, Ibiza, Tàpies... Es decir, giran en torno a una problemática cultural y artística. Y ésta es la clave —o una de las claves— para introducirnos en este tipo de material. Cuando en una ocasión se le preguntó a Gomis qué significaba para él la fotografía, respondió: ‘Para mí es la máxima realidad [...] Yo lo admito todo, soy muy liberal, pero creo que la fotografía no es hacer arte, sino dar a conocer la realidad lo mejor posible’. A la luz de esta cita, la fotografía se expresaría como un instrumento para escrutar el arte y las imágenes, una manera de interpretarlas. / Mientras escribo este artículo, estoy hojeando el fotoscop dedicado a Antoni Tàpies que editara Polígrafa en 1967. En él, las reproducciones de las obras del pintor se interrelacionan con las fotografías del entorno del artista, especialmente de lo que fue su residencia en Campins, una antigua masía en el Montseny. Esta confrontación crea asociaciones entre el arte informal y matérico de Tàpies y los objetos artesanales y desgastados por el tiempo del enclave rural de Campins... Objetos y lugares que son portadores de una memoria y unos significados que se deslizan, en un movimiento de ida y vuelta, hacia la obra del artista catalán. Un diálogo entre fotografía y arte que aporta —aunque pueda ser discutible— un punto de vista, una interpretación. Éste es el significado del fotoscop: ‘dar a conocer una realidad’, explorar el misterio de la pintura”, VIDAL 2012.

¹⁴⁷⁰ “La fotografía de arquitectura da lugar a muchas publicaciones. Así, Joaquín Gomis publica lo que denomina *fotoscop*: pequeños libros constituidos por una ‘sucesión de fotografías, conducida con un ritmo que ha aprendido algo de los hallazgos del cine’. El primero de ellos, dedicado a Gaudí, aparece en 1952, y en los años siguientes siguen apareciendo *fotoscops* dedicados a temas de arte y arquitectura”, FERNÁNDEZ and ORTIZ-ECHAGÜE 2014, p. 45.

¹⁴⁷¹ MARTÍN-NIEVA 2018A.

Joaquim Gomis”¹⁴⁷². Continuing with this proposal, the exhibition “Miró, Gaudí, Gomis. El sentit màgic de l’art” of the Fundació Vila Casas of 2021 could be considered¹⁴⁷³. We can see that the person who is now overlooked is Joan Prats.

Publication of correspondence between Robert Gerhard and Joaquim Homs

(2015)

Some outstanding Catalan composers collaborated in the musical activities promoted by Club 49. They included Joaquim Homs, who was involved in the organisation of listening sessions and concerts. Another of the group’s favourite composers was Homs’s friend and teacher, Robert Gerhard, who had already been part of ADLAN’s Discòfils. In his British exile, from 1939 onwards, Gerhard maintained a continuous correspondence with Homs. As a result, we can discover many nuances of the musical life of the club: the ins and outs of some commissions, the preparation of concerts, the descriptions of events and public reactions, among others. For example, in November 1954, Homs wrote to Gerhard:

Together with the *Trio*, I am sending you a general programme of the record-listening sessions that we plan to give this year to Club 49. You will see that, among them, we have included your *Concert*. Although it does not appear in the programme, we will not play it unless Ricard Gomis has obtained your prior authorisation. You have to keep in mind that these listening sessions are very intimate. They are held with a very small audience, which usually does not exceed twenty people. Therefore, we hope you do not have any objections to us presenting it¹⁴⁷⁴.

To approach any study on “Música Oberta” it is essential to examine the correspondence between the organizers of the events. This task is often very difficult, since the letters belong to family collections, which are kept privately. This is why a book that publishes the letters between Homs and Gerhard is so useful.

The Museu Nacional d’Art de Catalunya highlights the role of Club 49 in post-war Catalan art

(2014-2015)

On three occasions in recent years, the Museu Nacional d’Art de Catalunya showed its recognition of Club 49’s contribution to the Catalan artistic scene. The first occasion was its new presentation of the modern art collection opened in September 2014. The second was in the temporary exhibition entitled “Del segon origen. Arts a Catalunya 1950-1977”, which

¹⁴⁷² “[...] pone de relieve las afinidades creativas de los dos artistas a través de las fotografías de Joaquim Gomis”, MONTANER and RAMOS 2019.

¹⁴⁷³ MONTANER and RAMOS 2021.

¹⁴⁷⁴ “Juntament amb el *Trio* et vaig enviar un programa general de les audicions de disc que projectem donar aquest any al Club 49. Veuràs que, entre elles hi hem inclòs el teu *Concerto*. Encara que no figuri en el programa, no el farem sentir sense que en Ricard Gomis obtingui la teva prèvia autorització. Has de tenir en compte que aquests audicions tenen un caràcter molt íntim; es donen davant d’un cercle molt reduït de públic, que generalment no passa d’una vintena de persones i per tant, esperem que no tindràs inconvenient en que el donem a conèixer”, RIBÉ and HOMES FORNESA 2015, p. 67.

ran from July to October 2015. The third was the publication that the museum launched in the wake of that exhibition.

The new presentation of the modern art collection goes up until the 1950s. Its last room “Epílogo: La recuperación de la vanguardia en la posguerra” was dedicated to the group Dau al Set and the painter Josep Maria de Sucre. On Dau al Set, works are exhibited by Tàpies, Ponç and Cuixart, and a selection of its magazine issues. One of the pages of *Dau al Set* that can be seen is the cover of a special issue published on the occasion of an exhibition of sculptures by Ferrant, Ferreira, Oteiza and Serra in the Galeries Laietanes, which states: “Exposición presentada por Club 49” (Exhibition presented by Club 49). Although the text in the museum’s room did not mention Club 49, it is true that, beyond Dau al Set, reference was made, in a general way, to the appearance of cultural and artistic groups of this type:

The recovery of the avant-garde in the post-war period. At the end of the 1940s, a series of cultural and artistic groups formed that tried to recover the pulse of the avant-garde lost after the Civil War. Dau al Set, founded in Barcelona in 1948, represents in a paradigmatic way a situation that, despite announcing new paths, continues to be rooted in the models of classical avant-gardes and, especially, in surrealism¹⁴⁷⁵.

“Del segon origen. Arts a Catalunya 1950-1977”, curated by Valentín Roma, Juan José Lahuerta and Pepe Serra, not only exhibited works by artists related to Club 49, such as those belonging to Dau al Set, Josefa Tolrà or Mestres Quadreny, but also made explicit reference to the club. The room contained texts reproduced in the press dossier:

The 1950s

For some historiographical narratives, Dau al Set has become a kind of original myth, the mark of which has eclipsed numerous authors and groups that occupy a relevant place in the development of modernity in Catalonia: artists such as Josefa Tolrà, José María Nunes, Antoni Clavé, Ángel Ferrant and Joaquim Puigvert; groups such as Club 49, and such great designers as Ricard Giralt Miracle, among many others¹⁴⁷⁶.

The publication that accompanied the temporary exhibition, directed by Pepe Serra and designed and produced by Juan José Lahuerta¹⁴⁷⁷, was not strictly conceived as an exhibition catalogue, as the authors themselves specified. Instead, it was an anthological album of artistic documents arranged chronologically, covering from 1950 to 1977, in a

¹⁴⁷⁵ “La recuperación de la vanguardia en la posguerra. A finales de los años cuarenta, se forman una serie de grupos culturales y artísticos que intentan recuperar el pulso de la vanguardia perdido una vez acabada la Guerra Civil. Dau al Set, fundado en Barcelona en 1948, representa de modo paradigmático una situación que, pese a anunciar nuevos caminos, continúa enraizada en los modelos de las vanguardias clásicas y, especialmente, en el surrealismo”, LAHUERTA 2014.

¹⁴⁷⁶ “*Anys cinquanta* / Per a algunes narracions historiogràfiques Dau al Set s’ha convertit en una espècie de mite originari, l’empremta del qual ha eclipsat nombrosos autors i grups que ocupen un lloc rellevant en el desenvolupament de la modernitat a Catalunya: artistes com Josefa Tolrà, José María Nunes, Antoni Clavé, Ángel Ferrant o Joaquim Puigvert; col·lectius com el Club 49, i dissenyadors de la talla de Ricard Giralt Miracle, entre molts altres”, ROMA, LAHUERTA and SERRA 2015.

¹⁴⁷⁷ LAHUERTA 2015.

similar way to the work by Calvo Serraller that we have already discussed¹⁴⁷⁸. Information about Club 49 is included in this collection: the references and facsimile reproductions of the brochures of various activities promoted by Cobalto 49 and Club 49; a reference to the opening concert of “Música Oberta” in 1960 and some of its most outstanding later recitals; and a review of the publication of numerous *fotoscop*.

Definitely, since 2014, the vitality of Club 49 has left its mark on the Museu Nacional d’Art de Catalunya, reinforcing the normalisation of the group in the current historiographic discourse. There is consensus on this recognition, even beyond the scope of Catalonia, as evidenced by the temporary exhibition “Campo cerrado: Arte y poder en la posguerra española: 1939-1953”¹⁴⁷⁹ curated by M.^a Dolores Jiménez-Blanco. She also organised the Museo Nacional Centro de Arte Reina Sofía in 2016, where concert programmes and brochures of the group’s events in Barcelona were shown again¹⁴⁸⁰.

However, it should be remembered that the insertion of Club 49 into the history of art is reasonably unusual, since it was not an artist’s club, even though some artists felt at home and welcomed in the group. Club 49 was the meeting place of a select circle of art enthusiasts, who aspired to stimulate the cultural vigour of Barcelona, even if they were not artists. Or maybe they were?

¹⁴⁷⁸ CALVO SERRALLER 1985.

¹⁴⁷⁹ JIMÉNEZ-BLANCO 2016A.

¹⁴⁸⁰ JIMÉNEZ-BLANCO 2016B.

Reference list

Preliminary aspects

First, some articles are cited without a known author, in alphabetic order of the title. Then, texts with an author follow in alphabetical order of the author's surname and the year. Author entries have been standardised as follows: authors listed with initials have been changed to the format of name and surname, as long as there was no doubt about the authorship. The same has been done with the known pseudonyms. For example, references to Xavier Montsalvatge have been standardised as Montsalvatge, Xavier, even though some texts give the author as Javier Montsalvatge, J.M., X.M., Montsalvatge or the pseudonym *Solius*.

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