Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions

El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

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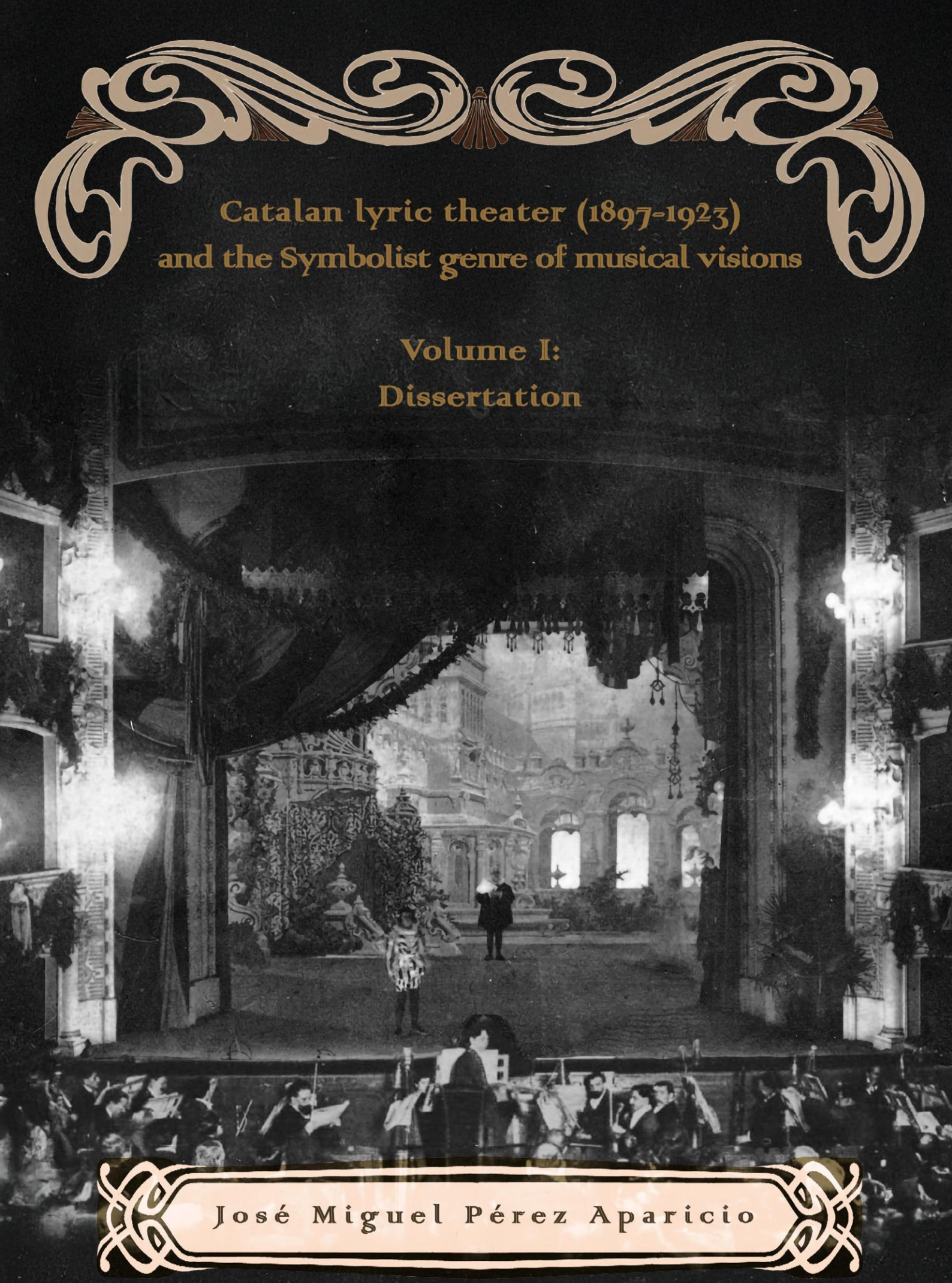
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Catalan lyric theater (1897-1923) and the Symbolist genre of musical visions

Volume I: Dissertation



José Miguel Pérez Aparicio

Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions
El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

José Miguel Pérez Aparicio

PhD dissertation supervised by Dr. Francesc Cortès Mir

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Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions

Volume I:

DISSERTATION

José Miguel Pérez Aparicio

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PhD program in History of Art and Musicology, 2026

Financed by the Formación del Profesorado Universitario (FPU) fellowship





Preface

❖ Catalan lyric (dis)memory[1]

When we talk about "teatre líric català", or Catalan lyric theater, we're referring to a greatly forgotten field in Catalan culture, overlooked for way too long. While its definition remains somewhat ambiguous due to a lack of cataloguing and documentation of the repertoire, we are discussing a Modernist movement of about 25 years that gave us great titles and melodies that still survive in popular memory, such as the sardanas of *La santa espina*, *La nit de l'amor* or *Rosó*'s song.

We are talking about pieces, currently unknown to the public, such as *El Comte l'Arnau* by Enric Morera or *La presó de Lleida* by Jaume Pahissa, which were performed hundreds of times on the stage of the Principal theater, or *L'alegria que passa*, which remained on theater billboards across Barcelona practically uninterruptedly for more than 20 years.

And not only Barcelona, because Catalan lyric theater was a movement to which the whole of Catalonia was committed. Beyond the (still not too) well-known seasons arranged by Morera and his Teatre Líric Català company at the Tívoli theater, or the Espectacles-Audicions Graner at the Principal theater, other seasons, companies and associations existed from Girona to Reus, including cities in between such as Terrassa, Manresa or Tarragona, among many other municipalities. These places not only imported the premiered titles from Barcelona, but also produced their own Catalan lyrical theater pieces.



Figure 1: *"Audiciones Graner" program for their itineracy in Reus [Printed in: ARNAVAT, Albert (ed.) (2005): 100 anys de teatre Bartrina, vol. 1. Reus: Pragma, p. 41.]*

[1] A preliminary version of this section was published in: PÉREZ APARICIO, José Miguel (2024d): "(Des)memòria lírica catalana". *Premis TeatreMusical.cat* 3, pp. 35–37.



Figure 2: *Portrait of Assumpció Paricio printed on the cover of* La Escena catalana *19 (09/02/1907).*

We are also talking about actors and singers who projected their lyrical careers in theater exclusively in Catalan language. Assumpció Paricio is a prime example: the face of countless magazine covers and the protagonist name for the premiere of many productions. The first Zaira of *L'alegria que passa* in 1900, the first lyrical actress of the Principal theater under the management of Lluís Graner (1905-07), owner of her own lyrical company in 1915, and again the head actress in Morera's restitution of the Teatre Líric Català company in 1922. But we still haven't written her biography, nor her entry has yet been included in encyclopedias.

What has happened, though, so that we don't know anything about them now? Why does historiography claim that Catalan lyric theater "does not exist" or that it was "a failure" that is not worth studying? Its history, which has yet to be properly written, is a pending task of great urgency for the Catalan cultural memory, unattended by academia, just as the Catalan cultural institutions have neglected the recovery of this intangible cultural heritage.

During the writing of this dissertation, the Catalan opera *Gal·la Placídia* (1913) by Guimerà and Pahissa was brought back to the stage in Madrid in 2024. In recent years, the Teatro de la Zarzuela has also reprised other operas by Catalan composers from this period, such as Pahissa's *Marianela* (1923) in 2020 and Pedrell's *La Celestina* (1902) in 2022. But how many of them have we been able to listen to in Barcelona?

The repertoire of Catalan lyric theater remains largely unseen, covered by dust in the drawers and shelves of archives and libraries. The number of preserved materials is enormous: we keep hundreds of librettos, playbills, photographs, and postcards. Even wardrobe pieces, like Maria Morera's dress for *La reina vella* [*The old queen*] written by Guimerà and Morera, which became iconic due to the popular sensation that it caused. Even people dressed like her during carnival in Barcelona. However, we still do not even have a catalog documenting these pieces. Perhaps it's time to take a look back at them and start remembering.



Figure 3: *Maria Morera's dress for* La reina vella *staged at the Espectacles-Audicions Graner. [CDMAE: 250883].*

❖ Project memoire and acknowledgements

The initial spark that lit the idea to start this doctoral project came actually from the study of zarzuela. The first acknowledgments of this dissertation have to be dedicated to the Fundación Jacinto e Inocencio Guerrero and its director Alberto González Lapuente for introducing me to the professional world of Spanish lyric theater and for the trust deposited on me —while being still such a young student— to lead the coordination of their exhibitions during 2019 and 2020.

Anyone acquainted with the repertoire of zarzuela can think of several titles in which this musical genre represents on stage the different regional identities of Spain: *Gigantes y cabezudos* (1898) portrays traditions from Aragón, *Azucarillos y aguardiente* (1897) does so with the popular archetypes and characters from popular life in Madrid, *Maruxa* (1914) presents a Galician pastoral romance, *El caserío* (1926) depicts Basque peasant life, and *La rosa del azafrán* (1930) shows the life in Castilian fields, as well as endless other examples. However, what happens with Catalan identity and where are the lyric titles based on their traditions? The answer was: unstudied and out of the current canon.

The reputation of the Institut del Teatre in Barcelona and their master's degree in Theater Studies specialized in History and Theory of Performance allowed me to initiate my studies in Catalan theater. I have to acknowledge in this regard the lessons learned from Enric Gallén on Catalan Modernist theater, introducing me for the first time to figures such as Santiago Rusiñol or Adrià Gual, which have kept since then a pivotal position in the research that I have carried out in the following years.

The fellowship for the Training of University Professors (Formación del Profesorado Universitario) conceded by the Ministry of Universities of Spain allowed me to continue the investigation on this topic, funding the research that is now presented here. My acknowledgements must continue with Francesc Cortès for accepting the supervision of this project and for allowing me to freely explore the topic of Catalan lyric theater.

In the four years that this project has endured, multiple academic challenges have come across, all overcome in the best way that I knew.

„Tad norėčiau pasirodyti nė geresniu, nė blogesniu, negu iš tiesų esmi. [...] Gyvenau taip, kaip mokėjau ir galėjau, visuomet siekdamas tam tikro idealo. O kad idealo neatsiekiau, tai bus kiekvienam aišku, kas perskaitys mano bruožus, labai netobulai nupieštus."

"So I would like to appear neither better nor worse than I really am. [...] I lived as well as I knew how and as I could, always striving for some sort of ideal. And that I haven't reached that ideal will be clear to anyone who reads my features, so non-ideally portrayed."

Jonas Šliūpas

Jaunatvė – gyvenimo pavasaris
[*Youth – the spring of life*], 1927, p. 48.

The results can be seen in the multiple publications and papers read at several congresses along these years, which are eventually compiled and resumed here. A special mention is to be made to the *Música y prensa* study group from the Sociedad Española de Musicología led by Teresa Cascudo for accepting me to my first congress participation, as well as to the *Music in Society / Muzika u društvu* symposium and the people from the Sarajevo Academy of Music for the chance to present my research abroad for the first time.

I also have to thank the multiple scholars that have provided me with their feedback, teachings and discussions, with a special remark to the research team from the "Between the times" project in Tallinn University, Michael Cole from Tartu University and Nico Carpentier from Charles University in Prague for mentoring the PhD training courses that I have been able to attend and enjoy, which have undoubtedly marked the direction that this dissertation has eventually followed.

A special note in this matter has to be made regarding the international research stay carried out at the Lithuanian Music and Theater Academy, which has been a turning point in this project and my research path, providing me with a much needed inter- and trans-national point of view. I have to acknowledge the involvement of Rūta Stanevičiūtė in accepting my visit to their Research Centre and supervising my stay in Vilnius, as well the support and guidance of Danutė Petrauskaitė in the archival study of Lithuanian musical theater, both truly appreciated.

This section could not end without a final acknowledgement of Toni Font's effort and support in promoting Catalan musical theater, both the present and the past repertoire, and in the divulgation of Catalan lyric theater memory through his project TeatreMusical.cat and the multiple interviews and documentaries that he has produced involving my research.

The process of writing and editing this dissertation would have been much more difficult without the support of Daniel and Justinas, who patiently listened to and discussed all my ideas.

My kind regards to all of them,

José Miguel

Abstract

One of the main worries of Catalan nationalism during its early 20th century revival was the establishment of a national genre of lyric theater.

Catalan historiography has studied this phenomenon as an initiative without successful results coming from a unified nationalism, presenting the "Catalan lyric theater" movement as a chaotic conglomerate of different pieces and genres that could not achieve to settle a big-format national opera. Meanwhile, from the field of zarzuela studies, the national difference has simply been denied, presenting the Catalan repertoire as a regional variation of the zarzuela genre.

To solve this conjuncture, the concept of segmented pluralism is applied to Catalan cultural nationalism, dividing it into different ideological branches that actually resemble the dynamics of opposition. These different segments are identified by performing a critical discourse analysis on press criticism, essays and artistic theories, linking their authors with broader social networks.

Once all the musical proposals to become "the national genre" are classified, we can conclude that the different artistic criteria corresponded to different ideological discourses. Each segment "nationalized" preexisting genres of musical theater by introducing the symbolic elements that they considered representative of the Catalan identity according to their moral and political values.

Especial attention is paid to the genre of "musical visions", widely unattended by previous research. The influence of European symbolism on the conception of the genre is studied, along with its multimodal nature. Under the artistic direction of painters, the genre is pictured as an "alive painting", experimenting with electric lighting design, as if it was a moving impressionist picture. Accompanied by music and poetic lyrics, the scenes aim to the sensorial suggestion of emotional states rather than the narration of any plot.

The dramaturgical elements are discursively analyzed to identify the ideological meaning that is intended to transmit to the audience. Special attention is paid to the quotation of folk songs, medieval mythology and religious topics as symbolic references to the Catalan historical nationality according to Prat de la Riba's theories and Torras i Bages' doctrine.

Resumen:

Una de las principales preocupaciones del nacionalismo catalán durante su renacimiento a principios del siglo XX fue la creación de un género nacional de teatro lírico.

La historiografía catalana ha estudiado este fenómeno como una iniciativa sin resultados satisfactorios promovida por un nacionalismo unificado, presentando el movimiento del "teatro lírico catalán" como un conglomerado caótico de diferentes obras y géneros que no logró consolidar una ópera nacional de gran formato. Mientras tanto, desde los estudios de zarzuela, la diferencia nacional ha sido simplemente negada, presentando el repertorio catalán como una variación regional del género zarzuelístico.

Para resolver esta coyuntura, se aplica el concepto de pluralismo segmentado a la visión del nacionalismo catalán, dividiéndolo en diferentes ramas ideológicas que se aproximan a las dinámicas de oposición. Estos diferentes segmentos se identificarán mediante un análisis crítico del discurso documentado en la crítica de la prensa, ensayos y teorías artísticas, vinculando a sus autores con redes asociativas e ideológicas más amplias.

Una vez clasificadas todas las propuestas escénicas para convertirse en "el género nacional", podemos concluir que los diferentes criterios artísticos corresponden con diferentes discursos ideológicos. Cada segmento se dedica a "nacionalizar" géneros preexistentes de teatro musical introduciendo los elementos simbólicos que consideran representativos de la identidad catalana según sus valores morales, religiosos y políticos.

El género de las "visiones musicales" merece especial estudio debido a su desatención en estudios previos. Se tratará la influencia del simbolismo europeo en su concepción, junto con su naturaleza multimodal. Bajo la dirección artística de pintores, el género se concibe como una "pintura viva", experimentando con el diseño de iluminación eléctrica, como si fuese un cuadro impresionista en movimiento. Acompañadas de música y letras poéticas, las escenas pretenden sugerir sensitivamente estados emocionales, más que narrar una trama.

El análisis discursivo de los elementos dramatúrgicos permitirá identificar el significado ideológico que se pretende transmitir al público. Merecen especial atención la escenificación de canciones populares, mitología medieval y temas religiosos como referencias simbólicas a la nacionalidad histórica catalana según las teorías de Prat de la Riba y la doctrina de Torras i Bages.

Resum:

Una de les principals preocupacions del nacionalisme català durant el seu període de renaixença a principis del segle XX va ser la creació d'un gènere nacional de teatre líric.

La historiografia catalana ha estudiat aquest fenomen com una iniciativa sense resultats satisfactoris promoguda per un nacionalisme unificat, presentant el moviment del "teatre líric català" com un conglomerat caòtic de diferents obres i gèneres que no va aconseguir consolidar una òpera nacional de gran format. Mentrestant, des dels estudis de sarsuela, la diferència nacional ha estat simplement negada, presentant el repertori català com una variació regional del gènere sarsuelístic.

Per a resoldre aquesta conjuntura, s'aplica el concepte de pluralisme segmentat a la visió del nacionalisme català, dividint-lo en diferents branques ideològiques que mostren similituds amb les dinàmiques d'oposició. Aquests diferents segments s'identificaran mitjançant una anàlisi crítica del discurs documentat a la crítica de la premsa, assajos i teories artístiques, vinculant els seus autors amb xarxes associatives i ideològiques més àmplies.

Una vegada classificades totes les propostes escèniques que volien convertir-se en "el gènere nacional", podem concloure que els diferents criteris artístics corresponen amb diferents discursos ideològics. Cada segment va "nacionalitzar" gèneres preexistents de teatre musical introduint els elements simbòlics que consideraven representatius de la identitat catalana segons els seus valors morals, religiosos i polítics.

El gènere de les "visions musicals" mereix especial estudi degut a la seva desatenció en estudis previs. Es tractarà la influència del simbolisme europeu en la seva concepció, juntament amb la seva naturalesa multimodal. Sota la direcció artística de pintors, el gènere es concep com una "pintura viva", experimentant amb el disseny d'il·luminació elèctrica, com si fos un quadre impressionista en moviment. Acompanyades de música i lletres poètiques, les escenes pretenen suggerir sensitivament estats emocionals, més que narrar una trama.

L'anàlisi discursiva dels elements dramatúrgics permetrà identificar el significat ideològic que es pretén transmetre al públic. Mereixen especial atenció l'escenificació de cançons populars, mitologia medieval i temes religiosos com a referències simbòliques a la nacionalitat històrica catalana segons les teories de Prat de la Riba i la doctrina de Torras i Bages.

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Introduction

❖ What is the "Catalan lyric theater" movement?

One of the main worries of Catalan nationalism during its early 20th century revival was the establishment of a national genre of lyric theater. After the initial revindication of the cultural use of Catalan language during the Renaixença period between 1870 and 1890, a strong cultural mobilization began to broaden the nationalist interest from only language and literature to also encompass other artistic disciplines. Their aim was to create Catalan national styles in the different fields of art, paying special attention to musical theater as the "total art" that includes all the disciplines.

Although the first lyric titles in Catalan language can be traced back to mid-19th century, it is during the turn of the 19th to the 20th century that the production of lyric theater in Catalan was consolidated. This tendency became a movement led by a conscious activist intention with the goal of institutionalizing a new national genre with stable seasons. It was the involved authors who gave it the name of "teatre líric català" [Catalan lyric theater] during the period of Catalan Modernisme, the regional variant of the international Art Nouveau movement, taking place from the 1890s until the early 1920s.

The movement known as Catalan lyric theater has been portrayed as a conglomerate of multiple and diverse initiatives, companies, and intellectuals. They shared the goal of conceptualizing and institutionalizing a national genre of lyric theater in Catalonia, fueled by the considerable popularity of Spanish zarzuela and Italian opera in the region, considered by intellectuals as foreign genres. A brief outline of the main companies and initiatives is presented here to provide an introductory context to the reader, which will be further developed in chapter 1.

It is considered that the movement was initiated by *La fada*, written by Enric Morera (1865–1942) and J. Massó i Torrents (1863–1943), premiered at the 1897 edition of the Sitges Modernist Festivals[2]. On that same year, Santiago Rusiñol (1861–1931) wrote *L'alegria que passa*, for which also Morera would write the music, becoming the first and biggest commercial success of the movement.

Also in 1897, Adrià Gual (1872–1943) arranged the lyrics of *Blancaflor*, a "Catalan folk song harmonized for the stage" by Enric Granados (1867–1916). This piece was presented to the public in 1899 as part of a different aesthetic proposal that was not initially well-received. It wouldn't be until 1900 that Enric Morera invested in the Teatre Líric Català project to institutionalize the movement with a stable season. Despite these efforts, the project was halted due to a lack of financial resources and external support.

[2] The original name being "Festes Modernistes de Sitges", these Modernist Festivals were held annually in Sitges and congregated the Modernist intellectuals to share their writings and poetry in lectures, including concerts and dramatic representations.

The term “teatre líric català” (Catalan lyric theater) can be considered a self-given name that the people involved in the movement used to designate their repertoire and companies. It was used as a label for the idealized new national genre that they were trying to conceptualize. However, the same term was also utilized to name the company that was established in 1900 by Enric Morera and for the association Foment del Teatre Líric Català, created a few years later. This association was presided by Adrià Gual and was established with the objective of promoting the stabilization of the repertoire with a whole permanent season of Catalan operetta and the creation of schools for actors and singers in the Catalan language.



Figure 4: *Detail of the hand program for the performance of the Teatre Líric Català company on February 24th, 1901. [CDMAE: record 431917].*

Nevertheless, in 1904, painter Lluís Graner (1863–1929) sponsored the lyric movement becoming a theater impresario. He opened the “sala Mercè”, a small hall in the Rambla of Barcelona, for which he revived Gual’s theories on the folk song as the theoretical base for his genre of “musical visions”, also hiring him as stage director. For the following season, he rented out the Principal theater of Barcelona to bring his proposal to a full-scale stage installing there the Espectacles-Audicions Graner. However, after a few seasons he ended up facing financial bankruptcy despite his public success.

After Graner’s bankruptcy, Morera tried to revive his Catalan Lyric Theater company in 1910 and failed to maintain the whole 1910/11 season. Since then, the movement was disseminated into small itinerant companies, singles premieres on seasons mixed with spoken theater or amateur productions. At this moment, the artistic movement of Modernisme was already coexisting with Noucentisme, which would eventually take the lead and substitute Modernism on the 1920’s with different cultural initiatives and artistic values. The new generation of artists, that actually started their careers while still being very young with Graner (like Josep Carner [1884–1970] or Jaume Pahissa [1880–1969]), focused on the genre of opera, while the popular trends were led towards Catalan couplet or *variétés*, leaving the space in between, occupied formerly by lyric theater, now empty.

❖ Literature review and historiographical issues[3]

Musicological studies have generally shown little interest in Catalan lyric theater, applying a Wagnerian viewpoint under which neither the Symbolist nor the folklorist approaches have been valued. Catalan lyric theater, which alternated sung and spoken passages to compete commercially with Castilian zarzuela, has been considered inferior to attempts to establish a Catalan opera, a genre regarded as more elevated. The genre of glossed folk songs has been considered "folkloric and simplistic", with perspectives "not very optimistic, which did not allow them to venture into productions on the scale of Wagnerian librettos", and "even when it comes to a work of greater scope, such as *La santa espina* [*The holy thorn*] by Guimerà and Morera, it is titled a "rondalla" [fable or tale][4]". Moreover, part of the Catalanist sector of the time, especially that centered around the journal *Joventut*, also harshly criticized the project in line with their Wagnerian ideology[5].

The first and still the main referential study that has tried to arrange all these initiatives and companies involving the concept of Catalan lyric theater to construct a historical narrative is found in *La música i el modernisme* (1985) by Xavier Aviñoa[6]. In it, the starting point of the movement has been considered to be *La fada*, a one-act opera with Wagnerian intertextual references that premiered at 1897 in Sitges, written by Enric Morera and J. Massó i Torrents. Aviñoa's study focuses on identifying the professional companies and seasons that took place in the city of Barcelona, from Morera's Teatre Líric Català season in 1901, its reprise in 1903, the Espectacles-Audicions Graner between 1905–1908, and the new Teatre Líric Català seasons in 1910 and 1922.

The institutionalization of the Catalan lyric theater movement as a stable company with consecutive seasons was a permanent struggle for Catalanism. Several initiatives took place, but they all enjoyed a short life due to inconsistent revenues and lack of funds to continue the projects after the first initial budget is invested. Aviñoa's narrative presents all these projects as continuations of the same major national project, portraying a unified action of Catalanism towards the achievement of the same goal: institutionalizing a national genre of lyric theater in Catalonia. Moreover, Enric Morera is positioned as the lead figure of all these initiatives: he's the artistical director of the 1901 season, and,

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[3] A preliminary version of this section was published in: PÉREZ APARICIO, José Miguel (2025a): "Revisiting Catalan Lyric Theater: a Methodological Proposal to Approach Nationalist Repertories / Ponovni pregled katalonskog lirskog kazališta: Metodološki prijedlog za pristup nacionalističkim repertoarima", in: ŠEHOVIĆ, Lana (ed.): *Music in Society: the Collection of Papers / Muzika u društvu: zbornik radova,* vol. 13. Sarajevo: Musicological Society of the Federation of Bosnia and Herzegovina / University of Sarajevo – Academy of Music, pp. 215–236.

[4] AVIÑOA, Xosé (2002): "El teatre líric català: antecedents, desenvolupament i epígons (1894–1908). L'aportació musical, plàstica i literaria". *Anales de Literatura Española* 15, pp. 225-226, 228.

[5] CORTÈS, Francesc (2018): "El contexto lírico en la prensa de Barcelona entre 1859 y 1936", in: SUÁREZ GARCÍA, José Ignacio; SOBRINO SÁNCHEZ, Ramón; CORTIZO RODRÍGUEZ, María Encina (eds.): *Música lírica y prensa en España (1868–1936): ópera, drama lírico y zarzuela*, Oviedo, Ediciones de la Universidad de Oviedo, p. 353.

[6] AVIÑOA, Xosé (1985b): *La música i el modernisme.* Barcelona: Curial, pp. 260–328.

according to Aviñoa, the musical director of the Espectacles-Audicions Graner, understanding both enterprises as a sole project that moves towards the same direction.

Therefore, the key elements that structure this narrative are: 1) the temporal continuity of the movement through the different companies that are established in Barcelona; 2) the unity of Catalan nationalism with its intellectuals and artists working towards the same ideological goal; 3) the preeminence of Enric Morera as the main leading figure throughout the whole process. These points, though, need to be revisited if we take into consideration further research and deeper documentation of the repertoire.

Almost four decades later, this publication remains the primary bibliographic reference on the Catalan lyric theater movement, even though there is now much more information available, both in digitalized newspaper collections and in personal collections deposited in public archives. Particularly noteworthy is the 2005 donation of Enric Morera's personal fonds to the Biblioteca de Catalunya[7], which makes it possible to access the author's unpublished personal documents and scores. Similarly, on the theatrical side, the writings of Adrià Gual from his personal collection deposited at the Institut del Teatre, transcribed and edited by Carles Batlle and Enric Gallén in the compilation *Teoria escènica*[8], offer another theory for understanding the development of Catalan lyric theater, beyond the sole perspective of Morera. Furthermore, the experiences recounted in Gual's memoirs, *Mitja vida de teatre*[9], provide many clues, given his extensive collaboration with the lyric project.

The case of Enric Morera is indeed remarkable. He is one of the very few Catalan composers that wrote music for all the different lyric enterprises and for all kinds of lyric genres. From the very beginning of the movement, he continued writing music for the Catalan stages during his whole career, making it possible to see an evolution and a defined style in his work[10]. However, he was not the only one involved in the movement. Certainly, Morera directed and funded the 1901 and 1922 seasons, but the several projects that took place in between were promoted by different people. The 1903 reprisal of the Teatre Líric Català season was managed by the Foment del Teatre Líric Català association, and the 1910 reprisal was directed by Francesc Montserrat Ayarbe, since Morera was at that time touring Argentina. The Espectacles-Audicions Graner were artistically directed by Lluís Graner, with the stage direction in charge of Adrià Gual. Although the press speculated with Morera's name as musical director, he was only an external collaborator, sending his scores to Barcelona for the productions commissioned by Graner while living in Sitges. Therefore, many other names should be put on the table when addressing the leadership of the movement. In fact, it was often in dispute.

[7] Accessible at: https://mdc.csuc.cat/digital/collection/enricmorera/search

[8] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica*. Lleida/ Barcelona: Punctum/Institut del Teatre.

[9] GUAL, Adrià (1960): *Mitja vida de teatre. Memòries*. Barcelona: Aedos.

[10] For one of the first catalogues of his complete lyric works see: IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic.* Barcelona: A. Artís, pp. 69–79. For a more recent biography see: AVIÑOA, Xosé (1985a): *Gent nostra: Enric Morera.* Barcelona: Edicions de Nou Art Thor.

It must be considered also that many of these figures were not coming from the field of music. In fact, more dramatic authors were involved in creating new lyric titles than musical composers; what artistic directors found difficult was to find composers to write the music for the librettos they had commissioned. As well, the "total work of art" Modernist premise also brough many painters to the field of lyric theater to explore new artistic limits as stage and light designers given the new possibilities that electrified theaters were offering. Therefore, the national lyric movement in Catalonia cannot be studied singly from a musicological perspective, basing its history on the contributions and biographies of the "great composers".

Theater directors such as Adrià Gual, and even painters that decided to invest in theater and become scenographers, such as Lluís Graner or Joaquim Vancells, were also closely involved in the movement. As artistic directors in charge of promoting the creation of new pieces that formed a modern Catalan repertoire, they were the ones commissioning composers to write music for the pieces they envisioned. If these pieces are studied only as part of the composer's individual career and style, they will look experimental and out of place, making it very difficult to understand the aesthetical motivations of the authors to write them. Such could be the case of the short musical vision *La matinada* [*The sunrise*] in Felip Pedrell's catalogue, who pursued the creation of a large-format Hispanic opera and only wrote this piece out of the personal friendship he held with librettist Adrià Gual, later refusing further collaborations to write more musical visions. There are also examples in the dramaturgical field, such as Josep Carner, who wrote many of the librettos under the instructions of painter Lluís Graner with a fixed paid salary[11], while most of his further work is considered Neoclassical poetry. If these figures from the domains of scenography, dramaturgy, and stage direction are introduced in the movement's narrative, the discourse of a unified project for a Catalan lyric theater under the single lead of Enric Morera starts to crackle.

In particular, studies about the figure of Adrià Gual introduce a divergent lyric theater theory and a parallel conception of making lyric theater in Catalan that had been disregarded in the musicological discourse. Works from the field of theater studies point towards the relevance of Gual's "popular theater" theory, who based his musical plays on folk elements, such as songs and myths, in order to modernize culture through the aesthetic renewal of traditional folklore under Symbolist principles. Remarkably, Carles Batlle's study *Adrià Gual (1891–1902): per un teatre simbolista*[12] following his own PhD dissertation, highlights the synthesis of the arts as a union of music, text, and scenography, the theory of popular theater, and the dramatization of folk song as thought by Adrià Gual. In addition, Anna Solanilla's thesis, *L'escenografia simbolista d'Adrià Gual*[13], dedicates a chapter to the Symbolic scenography of *Blancaflor* (1899), with text and stage design

[11] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo. Entre la tradición y la modernidad (1899–1936).* PhD dissertation, Universitat de Barcelona, pp. 314–319.
[12] BATLLE, Carles (2001): *Adrià Gual (1891–1902): Per un teatre simbolista.* Barcelona, Institut del Teatre/Publicacions de l'Abadia de Montserrat, pp. 233–268.
[13] SOLANILLA, Anna (2008): *L'escenografia simbolista d'Adrià Gual.* PhD dissertatiton, Universitat de Barcelona, pp. 159–193.

by Gual and music by Enric Granados, which was the first attempt to materialize his theory in the realm of lyric theater. The theory of popular theater that Adrià Gual wrote down in 1901 serves to understand his personal production of dramatized folk songs, which Gual begins with *Blancaflor* (1899), but which extend to *Els tres tambors* (1906) and *La presó de Lleida* (1906) produced at Espectacles-Audicions Graner. In fact, it is applicable to the analysis of the company's entire lyric programming because it was the theoretical basis for its predilect genre of "musical visions".

As for Enric Granados, the composer of *Blancaflor*'s music, the most notable study about his work is Mark Larrad's doctoral thesis, *The Catalan theater works of Enrique Granados*[14], in which he analyzed the composer's theatrical music after discovering the scores for his lyric dramas, which had been thought lost, in France. However, *Blancaflor* is treated like a minor piece, since it seems the author didn't have access to the full score, now known to be preserved in Adrià Gual's collection at the Institut del Teatre. Walter Aaron Clark revisited Granados's lyric works in the biography *Enrique Granados. Poeta del piano*[15], not giving further relevance to *Blancaflor*.

The case of Santiago Rusiñol as a playwright that notably contributed to the movement also following the aesthetics of Symbolism has been studied from a literary perspective in Margarida Casacuberta's PhD dissertation under the title *Santiago Rusiñol i el teatre per dins*[16], which explains the influence of decadent Symbolism represented by Maeterlinck and the Parisian Théâtre d'Art on Rusiñol's theater. Therefore, we know that Rusiñol's main Symbolist production was lyric dramas for Enric Morera's Catalan operetta company, but little attention has been paid to the musical aspect of these pieces from the musicological field, despite the great public success of some of them, like *L'alegria que passa* [*The joy that passes by*]. Neither has the impact Symbolism had on the subsequent development of Catalan lyric theater been properly studied after Rusiñol's and Gual's individual contributions. Therefore, it is necessary to re-examine the movement of Catalan lyric theater including theatrical theories that explain its dramaturgical principles, beyond purely musical criteria or potentially biased journalistic criticism. The integration of studies from different disciplines into a single history of Catalan lyric theater is still a pending task.

Despite the significant involvement of multiple authors in Catalan lyric theater, their lyrical works have been studied monographically and have not yet been considered in relation to the rest of the lyrical project or the company in which they participated. For example, Jauma Pahissa's lyric drama *Canigó* (1910), with text by Josep Carner and stage direction by Adrià Gual, has been studied by Joaquim Rabaseda in his PhD dissertation *Jaume Pahissa. Un cas d'anàlisi musical*[17] as a singular piece under Wagnerian parameters, not taking into account the evident connection with the Symbolist aesthetics of musical

[14] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados.* PhD dissertation, University of Liverpool.
[15] CLARK, Walter Aaron (2017): *Enrique Granados. Poeta del piano*. Barcelona: Boileau.
[16] CASACUBERTA, Margarida (1999): *Santiago Rusiñol i el teatre per dins*. Barcelona: Institut del Teatre.
[17] RABASEDA I MATAS, Joaquim (2006): *Jaume Pahissa. Un cas d'anàlisi musical*. PhD dissertation, Universitat Autònoma de Barcelona.

visions all its authors had participated in until recently, as a legacy of the Espectacles-Audicions Graner. As well, Àngel Guimerà's contributions to Catalan lyric theater have been studied and analyzed from the perspective of the author's internal dramaturgical evolution[18], without placing them in the business context that commissioned them. The dramaturgical choices made in works like *La santa espina* or *La reina vella* [*The old queen*] can't be understood if not taking into consideration Graner's aesthetics implemented at the Espectacles-Audicions Graner, enterprise for which the pieces were commissioned.

If scholar studies about the Espectacles-Audicions Graner and the Sala Mercè are also taken into consideration, the picture becomes even wider. These companies based their productions on Adrià Gual's lyric theory, renaming the genre as "musical visions" as a reference to the materialization on stage of folkloric imagery transmitted orally. Regarding lyric theater at the Espectacles-Audicions Graner, *La música i el modernisme* reconstructs the Principal theater's program, but does not consider the uniqueness of musical visions as a genre of an eminently Symbolist character, nor does it connect these pieces with the repertoire Graner produced concurrently at the Mercè hall, based on the same dramaturgical principles. In fact, there is some confusion when it includes some works premiered at the Mercè hall as part of the Principal's season, such as *La dona d'aigua* (1905), and some names are mixed up, like that of Rafael Moragas (who wrote some of the first screenplays for Graner's cinematographic productions) with that of the set designer Miquel Moragas[19].

Although it was one of the main institutions dedicated to Catalan lyric theater during the Modernist period, no systematic study has been carried out about the Espectacles-Audicions Graner that accurately documents and analyzes its activity from either an economic or an artistic standpoint. Some studies, such as Clara Beltrán's PhD dissertation on stage set painter Oleguer Junyent, have offered new insights into this enterprise[20], but only tangentially while their main focus was elsewhere. Recent publications on Catalan lyric theater, such as Francesc Cortès chapter in the book *La zarzuela, patrimonio de la Hispanidad: crònica cantada de nuestra vida*[21], have taken its existence into account and kept it within the current historiographical discourse, but have not delved into the research and analysis of its repertoire.

As for Graner's Sala Mercè, the parent venue of the network dedicated to musical visions, it has been studied mainly as a cinematographer and as an architectonic design made by Gaudí, but the theatrical activity taking place inside has not been properly analyzed further than being a minor attraction. In the architectonical aspect, it's worth noting Antoni González's work on the documentation and virtual reconstruction of Gaudí's

[18] SOLER, Maridés (2014): "El teatre musical d'Àngel Guimerà". *Revista de Lenguas y Literaturas Catalana, Gallega y Vasca* 19, pp. 109–132.
[19] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 312.
[20] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit*., pp. 305–362.
[21] CORTÈS, Francesc (2023): "La zarzuela en catalán: un extenso camino a redescubrir", in: *La zarzuela, patrimonio de la Hispanidad: crònica cantada de nuestra vida*. Almagro: Museo Nacional del Teatro, pp. 90–113.

design for the venue, remarkably published in the dossier "Gaudí i l'SPAL. Treballs de recerca i restauració del Servei de Patrimoni Arquitectònic Local relacionats amb l'obra de l'arquitecte Antoni Gaudí i Cornet" included in the journal *Quaderns científics i tènics de restauració monumental*[22].

The main works that have addressed the cinematographic activity of the Sala Mercè are the chapter "Lluís Graner i l'aportació del cinema a l'escenografia teatral" by Xavier Fàbregas in his book *Aproximació a la història del teatre català*[23], the section on Adrià Gual in M. Concepció Soler's dissertation *La sarsuela en el cinema com a imatge del quotidià (1896-1940)*[24], and the section on Graner's venues as part of the chapter on cinematograph halls for the bourgeoisie in Luisa Suárez's dissertation *El cinema i la construcción d'un públic popular a Barcelona. El cas del Paral·lel*[25]. These studies focus on the Mercè hall as a movie theater, and the musical performances staged there have been given little consideration in the overall narrative of Catalan lyric theater. As for the Mercè hall's programming, it has been studied separately from the overall development of Catalan lyric theater and the Principal's offerings, even though the repertoire and artistic direction followed the same aesthetic line as that programmed at the Principal theater by Graner, often even sharing authors and actors. The main publication that has approached it is Joan M. Minguet's article "La «Sala Mercè» de Lluís Graner (1904–1908): un epígon del modernisme?[26]". Nevertheless, even if deeper research was needed to fully document and understand the lyric theater repertoire taking place at these venues, the fact that they promoted the genre of "musical visions" was already put forward to elaborate further connections.

Studies by Jaume Aulet about the Ars-Lucis hall in Terrassa[27] also point towards the performance of musical visions outside the city of Barcelona. Therefore, multiple studies and scholars in the field of performing arts and history of art are tangentially pointing out a unique Symbolist genre that enjoyed a regional network of venues, which had not been properly approached by historical musicology and still lacked systematic cataloguing and documenting. The urge to revisit the Catalan lyric theater movement historiographical narratives becomes evident due to the need to harmonize and synthetize these different genres and institutions into a comprehensive history that considers the existing cultural plurality within this nationalist movement.

These smaller halls and amateur companies that were the main promoters of musical visions across Catalonia bring out another issue in how the story has been told: while

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[22] GONZÁLEZ MORENO-NAVARRO, Antoni (2004): "La Sala Mercè, el desaparecido cinematógrafo diseñado por Antoni Gaudí". *Quaderns científics i tènics de restauració monumental* 14, pp 32–44.
[23] FÀBREGAS, Xavier (1972): *Aproximació a la història del teatre català modern*. Barcelona: Curial, pp. 161–170.
[24] SOLER, M.ª Encarnació (2005): *La sarsuela en el cinema com a imatge del quotidià (1896–1940).* PhD dissertation, Universitat de Barcelona, pp. 137–153.
[25] SUÁREZ CARMONA, Luisa (2011): *El cinema i la construcción d'un públic popular a Barcelona. El cas del Paral·lel*. PhD dissertation, Universitat de Girona, pp. 253–274.
[26] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner (1904–1908: un epígon del Modernisme?)". *D'art* 14, pp. 99–117.
[27] AULET, Jaume (2009): "El Modernisme a Terrassa. L'empremta literària.". *Terme* 24, pp. 117–141.

historians have focused on the activity of professional companies and dramatic institutions following a top-down approach, smaller venues and amateur companies have been widely left aside, causing an informational void and a geographical bias in favor of the capital city of Barcelona. Several halls dedicated to musical visions that will be addressed in later chapters of this dissertation, like the Saló Gerió in Girona run by Rafael Masó, the Sala Montserrat in Manresa and Marinel·lo's period running the Sala Imperi in Barcelona were completely unknown.

As well, the lyric activity across Catalonia organized by amateur troupes in local cultural centers, which were mainly interested in musical comedies and Catalan zarzuela, remains practically unknown, although the evidence suggests that it had vast dimensions as pointed out in this dissertation on the chapter dedicated to the case study of *L'alegria que passa.* This research bias in favor of institutional entities has not given a voice to popular and amateur projects, which are clearly necessary to know in order to understand the sociocultural interests and inter-class approaches to the issue of cultural nation-building, in this case through musical theater. This lack of documentation has definitely affected the relevance given to these popular genres within the Catalan lyric theater movement, in favor of the preponderance of institutionalized major genres like opera. Given the nature of the Catalan lyric theater phenomenon as a sociocultural movement, a bottom-up perspective is rather needed to study the ways its development and spread, rather than exclusively focusing on the institutionalized companies.

Another historiographical question at this moment is whether Catalan lyric history should be written based on the repertoire whose documental traces have survived until our days, or if lyric history can be sustained on a large number of lost titles. In the case of the genre of musical visions, most of the documents are lost, since the repertoire was not edited for publication nor deposited in copyright agencies, and the manuscripts mostly remained in private hands, losing their track over time. However, as it will be explained in the following chapters of this dissertation, this genre meant the introduction of modernity in Catalan lyric theater through the importation of European Symbolism, and a whole pedagogical project to promote it as a mass cultural offer for the average audience took place across Catalonia. It also represented an alternative position in the movement, not aligning with the genre of operetta or musical comedies previously promoted by Morera. Therefore, its relevance for understanding the articulation of the lyric movement is evident, even if the sample of texts and scores to analyze is not large.

The majority of the surviving musical visions scores are, actually, those written by Morera for the Espectacles-Audicions Graner. Definitely, the fact that Enric Morera's personal archive was deposited in a public institution, providing clear and complete scores of most of his catalogue, has contributed to the hyper-dimensioning of his role figure as the leader of the Catalan lyric movement. However, despite his personal involvement and the enormous effort that he in fact dedicated to promoting Catalan lyric theater, many other authors and artists were also involved in the national lyric movement, providing different points of view on the direction the movement should take and promoting different aesthetic approaches and genres.

Just like many companies were amateur, also many authors were non-professional, especially those composing for the productions outside of the capital city. Therefore, many popular productions were not technically excellent, but the sociocultural value of the projects remains relevant for understanding the sociocultural reality of Catalonia. This opens the question of whether (re)constructing history either based on the public reception and sociocultural impact that these pieces had, even if we have not preserved them or were not technically remarkable, or on the most valuable scores that we know in the present day, even if their reception was ephemeral or they were not even premiered. So far, the latter has been the norm, leaving some of the most remarkable musical successes of the history of Catalan musical theater, such as *L'alegria que passa*, scholarly unattended from the side of musicology.

Regarding the analysis of the repertoire, preconceptions about the nature of the nationalist movement have also affected its qualitative interpretation. The Catalan lyric repertoire has been studied as if Catalan nationalism was a sole ideology and that all the authors and companies who considered their pieces "Catalan lyric theater" conformed to a unified movement. This led to the assumption that they all worked for the same goals and under the same aesthetic parameters. When this is applied to the study of the repertoire and the attempts to define the characteristics of the national genre, the results are confusing and uneven, not allowing us to define a common style or form. Therefore, the primary conclusions were that the genre of Catalan lyric theater was eclectic, theoretically undefined, and heterogeneous[28]. The movement was seen as a conglomerate of different pieces without apparent similarities, without a clear line of action or style, and without an articulated aesthetic discourse[29].

Since no common musical and dramaturgical characteristics in terms of form or style could be defined after analyzing the preserved repertoire, the historiography of the movement has taken the discourse established in the journal *Joventut* (1900–1906), which specialized in Catalan literature and arts, as the main aesthetical goal that the movement pursued[30]. The editorial team of this journal defended the importation and influence of Richard Wagner's musical drama as the main resource to imitate in the creation of a national Catalan genre. They stated that Catalan lyric theater should consist of fully-sung operas in three-acts format, using the technique of leitmotiv (in which music and text were connected in meaning as a total work of art) and local medieval mythology as their main source for the plots. However, this theoretical positioning barely reached the stage practice.

[28] AVIÑOA, Xosé (2004–2005): "Modernisme i música: una reflexió al cap dels anys". *Recerca Musicològica* XIV–XV, p. 121.
[29] AVIÑOA, Xosé (2002): "El teatre líric català…", *op. cit*., pp. 223–229.
[30] CASTELLANOS, Jordi (dir.); MARRUGAT, Jordi (dir.) (2020): *Història de la literatura catalana, vol. VI. Literatura contemporània II: Modernisme. Noucentisme. Avantguardes*, Barcelona, pp. 63–71.

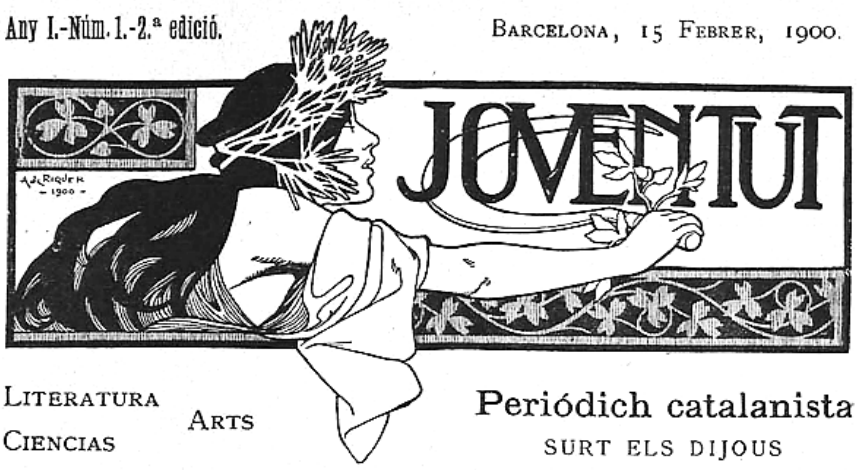


Figure 5: *Header for the journal* Joventut*, designed by Alexandre de Riquer.* [Joventut: periòdich catalanista *1 (15/02/1900), p. 1].*

The people involved in *Joventut* did not pass to action and neither wrote nor composed themselves pieces to be staged. The active composers and writers such as Enric Morera and Adrià Gual, and even the artistic directors and owners of the companies such as Lluís Graner, believed that the national genre should be much different from the ideas presented in *Joventut*. The pieces they staged mostly followed a short format, either because they wanted to compete with Spanish *género chico* (in one act)[31] or because they were following the aesthetics of Symbolist *théâtre d'art* inspired by Maurice Maeterlinck[32]. They also alternated between spoken and sung parts, and direct quotes of folk songs used to be included in the music as a way of directly connecting the piece to the national identity[33]. So, when trying to apply the theory shown in *Joventut* to the actual staged repertoire, a clear mismatch between theory and practice is appreciated.

Taking this theoretical model to evaluate the practical results led to the consideration that the authors were not skilled enough to pull out a whole opera, and that the companies did not have enough funding to produce longer plays. The conditions of the productions have been said to be precarious and improvised since the actors and singers involved would not have rehearsed enough, so they would only include a few musical numbers in each piece following an easy lyric style close to folk songs[34]. This has especially affected perception of the Espectacles-Audicions Graner, the genre of musical visions, and the seasons of Catalan Lyric Theater directed by Enric Morera in 1901, which have been mostly left out of the scope of interest of musicological research[35].

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[31] Morera, Enric (1936): *Moments viscuts (auto-biografia)*. Barcelona: Gráficas Barcelona, pp. 74–78.
[32] Batlle, Carles (2013): "Adrià Gual, dramaturg simbolista". *Serra d'Or* 640, pp. 72–76.
[33] Batlle i Jordà, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 245–251.
[34] Aviñoa, Xosé (1985b): *La música i el modernisme...*, *op. cit*., pp. 287–300; 311–319.
[35] The latest manuals on lyric theater during Modernism such as Gallén, Enric (2020): "El teatre (1892–1918)", in: Castellanos, Jordi (dir.); Marrugat, Jordi (dir.): *Història de la literatura catalana*, vol. 6. Barcelona: Barcino, pp. 236–238, still use Aviñoa, Xosé (1985b): *La música i el modernisme...*, *op. cit.,* pp. 260–328, as their main source, since there has been no in-depth monographic studies of the repertoire since then.

However, categorizing the repertoire into different genres and accepting the existence of diverse and even opposed ideologies within Catalan nationalism would make it possible to distinguish the different lines of action and genres proposed within the Catalan lyric theater movement. Deeper theoretical research, as could be the later impact of Adrià Gual's theory, would let us interpretate that the production of short-format plays under a lyric style influenced by folk music were actually consciously-made and theoretically-based decisions coming from the direction of the companies, not due to precarious conditions.

Also worth mentioning would be the historiography of zarzuela as a common genre for the whole of Spain. Zarzuela in Catalonia has been mostly researched by Francesc Cortès,[36] and his work includes the movement of Catalan lyric theater as part of the general history of zarzuela[37]. Here, the criteria of form and style have been predominant at a time of grouping different repertories. The aforementioned plays staged in Catalonia shared, sometimes on purpose, a similar format to Castilian zarzuela, and did not differ so much from it nor lasted long enough to be considered a separate genre when speaking of a general history of lyric theater in the country. This perspective, though, omits the ideological point that actually led to the birth of this company dedicated to Catalan lyric theater during Modernism, which was creating a national genre to actually compete and differentiate themselves from Castilian zarzuela.

On the opposite side we can find recent work by Jaume Radigales[38], which proposes the inclusion of the Catalan lyric theater movement as part of the history of Catalan opera. This implies focusing on the ideological intentions of the movement to construct a continued history of national lyric theater in Catalonia, but omitting the formal and stylistic differences between plays and genres that exist within the repertoire of lyric theater and opera written in Catalonia. The historiographical dilemma opened here between these two opposed perspectives would be whether we should write musical history based on the characteristics of the practical results that were on the stage, or if we should give priority to the ideological discourses and intentions behind them.

To solve this conjuncture, the de-nationalization of discourses used to comprehend nationalist movements is advised. Firstly, the concept of segmented pluralism[39], upon which Catalan nationalism would present different ideological branches based on political and religious differences, is useful to broaden the picture and comprehend the existing civic cleavages of society. The different ideological approaches to the national identity also affect how the genres of national culture are projected and conceptualized in the process of nation-building. In fact, the challenge for the nationalist movement is to achieve the cohesion of these different segments around a single national project. The case of the Espectacles-Audicions Graner as a unifier of the different scenic proposals

[36] CORTÈS, Francesc (1996–1997): "La zarzuela en Cataluña y la zarzuela en catalán". *Cuadernos de Musica Iberoamericana* 2–3, pp. 289–317.
[37] CORTÈS, Francesc (2023): "La zarzuela en catalán: un extenso camino a redescubrir", *op. cit.*
[38] RADIGALES, Jaume (2022): *L'òpera catalana: síntesi històrica.* Vilablareix: Ficta, pp. 190–222.
[39] LORWIN, Val R. (1971): "Segmented Pluralism: Ideological Cleavages and Political Cohesion in the Smaller European Democracies". *Comparative Politics* 3/2, pp. 141-175.

within Catalanism, as a cultural parallel of the Catalanist political coalition Solidaritat Catalana, will be a clear example of this process.

Secondly, the analysis of the repertoire should not look for the uniqueness of a national style, but rather should be focused on the techniques used to "nationalize" the existing international genres and how national variants are established[40]. Discussions about the intrinsic compositional differences that differentiate Catalan operetta from Spanish zarzuela, besides the use of one or another language, have arrived to no clear conclusion. Their differences regarding the international notion of European operetta could also be argued. In the field of opera, the same debate could be established without arriving to determining conclusions. The definition of a Spanish opera or a Catalan opera cannot be established purely in analytical terms of form and style, but rather in the use of the national language and the inclusion of folk quotations.

Instead of creating nationalist narratives that present a forced historical cultural singularity with the political function of legitimating the nation, also forced to search for the continuity of the national tradition despite the severe changes of the artistic forms and styles, another kind of history can be written. The study of cultural nationalist movements can be performed taking into consideration the inner plurality of genres and styles and what discursive elements are used to "nationalize" them, the participation in international trends, the importation and exportation of cultural references, and the inter- and transnational influences.

[40] MARKOVIĆ, Tatjana (2012): "How much is opera inter/national?". *Muzikološki zbornik* / *Musicological Annual* 48/1, pp. 91–107.

❖ Thesis statement and objectives

The *teatre líric català,* or Catalan lyric theater, was not a unified movement, but presented instead different trends within it that are aesthetically and ideologically opposed to each other. The plurality existent in the political field within Catalan nationalism was also present in the cultural scene, shaping a segmented panorama of multiple cultural trends and initiatives. This resulted in the theorization and defense of different genres of musical theater within the Catalan cultural scene to become "the national genre".

A debate between operetta, symbolist musical visions, lyric drama or big-format opera was held mainly on the press, with different sectors positioning either in favor or against each genre according to their moral and aesthetic criteria. Between the different proposals, it is worth noting the particularity of the "musical visions" due to its historiographical invisibilization and its artistic relevance.

Far from being a mere continuation of the initial Teatre Líric Català project (1901–1903) led by Enric Morera to promote Catalan operetta, the opening of the "sala Mercè" or Mercè hall (1904–1910) —dedicated to the staging of musical visions— marked a change led by Lluís Graner in the general trend of the Catalan lyric theater movement, consolidated with his Espectacles-Audicions Graner (1905–1908) hosted at the Principal theater of Barcelona.

The painter Lluís Graner intended to establish and institutionalize the genre of "musical visions" —based on the staging of folk songs and legends under a symbolist and vitalist dramaturgy— as the predilect proposal to become the national genre. Its foundation can be traced back to Adrià Gual's theory of "popular theater" and its materialization as "Catalan folk songs harmonized for the stage".

The genre was based on the combination of poetic texts and music —usually taken from folkloric compilations— with electric lights blending their different colors and special stage effects. The aim was to evoke emotions on the public by the sensorial suggestiveness of the scenery, while modernizing national folklore and making it attractive for the urban public. While the genre kept a modernist shape, influenced by international symbolist trends and avant-gardist dramaturgies, it supposed a conservative impulse on the Catalan Modernist scene that reintroduced traditional content with the quotations of folk songs and tales, as well as religious and Biblical episodes, as symbolic elements that represented the historical nationality.

The success of the Mercè hall led to the creation of a network of venues across Catalonia that followed the same policies of offering moral entertainment to the middle and working classes, including the staging musical visions at the end of the movie sessions. Colleagues of the Barcelonian promoters imported the model inaugurated with the Mercè hall to their corresponding cities, like Rafael Masó and the Saló Gerió in Girona or Joan Llongueras and the Ars-Lucis in Terrassa. On other occasions, Graner helped directly to the settlement of these new halls as a provider and distributor of content, like he did with the

Saló Artístic in Sabadell, and in some others, the venues imported the genre of the musical visions on their own initiative, like the Sala Montserrat in Manresa.

The phenomenon of the musical visions was, therefore, not an individual initiative of Lluís Graner, but a broad movement encompassing the whole region of Catalonia. Several cultural intellectuals and professional actors were mobilized, but the network was mainly spread by nationalist activists and amateur companies, as well as civil Catholic associations that provided support hosting multiple of these venues on their buildings.

Between all of the entities that formed the musical visions network, it is worth noting the Espectacles-Audicions Graner for its singularity, as also for being the biggest stage dedicated to the musical visions. Lluís Graner, as its impresario and artistic director, intended that this project was dedicated to the consolidation of the musical visions genre. However, after a first season (1905/06) almost exclusively dedicated to produce musical visions, Graner leaned towards the ongoing political movement of Catalanist unification led by Solidaritat Catalana and opened up the scope of their repertoire, including lyric drama and musical comedies. Along with the extraordinary seasons of spoken theater and musical concerts, the Espectacles-Audicions Graner became —for the few years that the venue was active— the centralized institution for Catalan culture, projecting Lluís Graner as a unifier of the different segments of the cultural nationalist movement.

Consequently, the objectives that this dissertation has set to achieve are:

- To conciliate the diverse historiographical perspectives on the Catalan lyric theater movement through its consideration as a sociocultural nation-building movement involving opposed ideological segments.
- To identify and delineate the different segments of the movement and to define their positioning regarding the national lyric genre.
- To remap the geographical extension of the movement, broadening its borders further than the capital city of Barcelona, through the consideration of provincial and rural cultural initiatives, as well as the amateur companies.
- To abandon the traditional localist perspective in order to examine the transnational connotations of this national-building movement from a comparative point of view with other contemporaneous sub-state national awakenings, while exploring its connections with international European artistic trends.
- To determine the multimodal discursive elements that characterize the repertoire and the ideological and symbolical value that they have in order to "nationalize" or "Catalanize" the repertoire.
- To facilitate the access to materials from the repertoire by editing a selection of pieces that illustrate the arguments and analysis developed on this dissertation.

❖ Structure of the dissertation

This dissertation examines the movement of Catalan lyric theater that took place during the period of Catalan Modernisme, during the last years of the 19th century and the first decades of the 20th. It is, therefore, focused on the history of Catalan musical theater and its historiographical revision. However, it does not intend to merely present a chronological outline of the different events and projects that took place related to the movement. Instead, the purpose of the dissertation is to examine the complexity of how this cultural nationalist awakening was articulated through the theorization and practice of new genres and forms of lyric theater. Hence, the dissertation is not structured as a positivist presentation of events following a chronological order, but rather proposing different topics, analyzing the movement from different theoretical perspectives and applying different concepts and methods to explore the multiple angles that the articulation of a national genre of Catalan lyric theater presented.

The complexity of the movement involves multiple and dissimilar elements. Some are closer to political and social sciences, such as the ideological sociopolitical constructions related to national and cultural identity, the conceptualization of the cultural symbols that represent nationality, or the internal debate on the inter- and trans-nationalization of the movement and the acceptance of external influences. Economical aspects are also present in the business planning and professional networking to arrange the distribution of the repertoire, as well as the purely artistic fields of dramaturgical theorization, musical experimentation, and plastic stage set innovation.

To better understand each of these processes, the different sections and chapters of the thesis will analyze them separately, since different methodological approaches and theoretical concepts are needed to treat each topic. Nevertheless, the narrative will keep coming back to the same companies, authors and remarkable titles that formed the repertoire of Catalan lyric theater in a rhizomatic manner, examining them from different perspectives that complement and build upon each other. Eventually, the reader will have a complete view of the historical outline of events and all the different connotations that they imply, even if the outline of the dissertation is not structured as a chronological story.

The introductory and theoretical framework aims to present a critical historiographical review of how the Catalan lyric theater movement has been studied, introducing what new methodologies could be used to address the movement and its repertoire. In order to do so, the state of the art regarding Catalan lyric theater will be examined and the main studies will be addressed to analyze the different historiographical discourses presented. The goal is to determine in which structural points they base their historical narratives, the methodological steps they followed, and the issues or problematics that they present. An underlaying intention would also be to remark how the different studies contrapose each other's narratives, highlighting the need for a revision of their approaches.

Upon identifying the contradictions surrounding the historiography of Catalan lyric theater, new methodological approaches that have been applied to the study of the

movement will be introduced. Preliminary conclusions will be shown to illustrate how the application of diverse methods of discourse analysis are giving new results that help to understand the ideological complexity of the movement, beyond just the formal and stylistic characteristics of the repertoire that previous literature has approached.

The perspective through which the movement is portrayed aims to present Catalan lyric theater as a case study comparable to other contemporaneous ones, given that we can find similar cases across Europe of nationalist awakenings during the *fin de siècle* and Modernist period[41] in which this proposed methodological approach could also be applied. Similar ideological trends as those seen in Catalonia can be identified in other regions also articulated through the nationalization of musical theater and operatic genres, although the formal and stylistic characteristics could differ. This could point to unexplored ideological connections between nationalist cultural movements across European Modernism, allowing for their common understanding as a transnational movement.

Firstly, part one will approach the Catalan lyric theater movement as a whole, to re-narrate its history and analyze different functioning and theoretical dynamics. Section one is dedicated to provide a general overview of the Catalan lyric theater movement, the different professional companies that were dedicated to stage this repertoire, and the different positionings of the press and intellectuals regarding their artistic preferences to become "the national genre" of lyric theater. These chapters are, therefore, dedicated to reshaping the historiographical narrative of this movement, portrayed by previous literature as a unified movement led singly by Enric Morera, and without a clear aesthetic program. A pluralistic approach will be presented, in which Catalan cultural nationalism is segmented into multiple ideological branches that defend different artistic and identitarian ideals, often in opposition. The different companies and lyric projects will be mapped in relation to their ideological and aesthetic criteria, clarifying the present dynamics of opposition between different segments of cultural Catalanism. Furthermore, the difference between the distribution models of the repertoire will be noted. The opening of an exclusive network of halls used to spread the genre of musical visions will be contraposed to the provision of a repertoire for the already existing zarzuela companies, so they can substitute the repertoire from within the established practice system.

If this first section was focused on an internal examination of the regional activity in Catalonia, section two takes a step back to broaden the view and provide a wider analysis of the Catalan national movement from a supranational perspective. The reception of foreign aesthetic influences, which were intentionally imported to Catalonia during the process of cultural modernization that characterizes the Modernisme period, are analyzed to evaluate their impact on the field of lyric theater. The reception of symbolism through Maeterlinck oeuvre and the imitation of his dramaturgical aesthetics is highlighted, as well as the influence of Wagnerian theories on the theorization of how to renovate musical theater in Catalonia. Ultimately, a transnational approach is provided by a comparative

[41] TOMAŠEGOVIĆ, Nikola (2020): "Transnational approaches and *fin de siècle* Modernisms: The case of the Croatian Modernist Movement". *Radovi - Zavod za hrvatsku povijest* 52, pp. 173–175.

study that faces Catalan national awakening through musical theater with the contemporaneous case of the Lithuanian national revival, presenting several concomitances in the ideological and conceptual processes that are taking place in the respective regions through the spread of national ideals using different genres of musical theater. We can, therefore, conclude that the Catalan movement was not a localist phenomenon, but rather a transnational process that was taking place as well in other sub-state national awakenings, in connection with the contemporary artistic practices that were in trend in Europe.

After a general analysis and historical outline of the Catalan lyric theater movement as a whole, part two will zoom into the specific genre of musical visions. Being probably the most particular initiative given within the movement, musical visions have also been the most widely undernoted genre in the existing literature that approaches the repertoire. Symbolist theater has been widely studied from a uniquely literary perspective, while also some composers and dramaturgs have been monographically approached, but the musical visions as a sole genre had not been approached. Instead, some of the pieces that have been studied as part of an author's repertoire have been considered as dramas with incidental music, instead of properly lyrical dramas conceived as musical theater pieces.

Thus, the dissertation approaches specifically the genre of musical visions, presenting in section three an analysis of the symbolist traits and the symbolic elements of the imagery that characterize the genre, remarking its poetic literary conception. As for the musical content, the topics that are used to signify the pieces will be identified, along with an explanation of how they experiment with musical dramaturgy in the search of a musical continuum through the formal structuration of the scenes through the repetition of musical motifs varying the orchestral and harmonic texture. Another relevant method to achieve this will be the use of rhythmic intonations of the spoken parts accompanied by instrumental music, which work as transitions and intermediary points between the spoken and sung parts. Attention is to be paid also to the plastic designs of the productions, since one of the main intentions of the artist in charge of the direction is to merge the plastic aspects of the pieces into the literary-musical conjunction delving into and furthering the Wagnerian total-art ideal. Visual symbolism implied on the plastic and lighting elements used on stage will become an inseparable part of the signification and construction of the meaning of the pieces.

The final fourth section is ultimately dedicated to identifying and documenting the network of halls and venues destined to program musical visions. From the initial Sala Mercè opened by Lluís Graner and his subsequent project of the Espectacles-Audicions Graner at the Principal theater of Barcelona, these chapters will draw the lines that connect these parent companies with the rest of halls that opened across the region of Catalonia imitating the business model and program of the Sala Mercè. The professional colleagues of the artists involved in Graner's project created a network of venues that shared the same artistic vision as Graner, importing the genre of the musical visions and even iterating some of Graner's productions to municipalities such as Terrassa, Sabadell or Girona. As well, several independent venues opened following the example of the

Mercè hall to provide short seasons of musical visions in places like Manresa, Olot, Tarragona or Arenys de Mar. A documented administrative and economic analysis of these businesses, as well as their artistic programming, will be provided to determine the distribution model implemented to spread the genre of musical visions, concluding that the Catalan lyric theater movement was undoubtedly a regional movement. Performances took place all across Catalonia, in which all kinds of intellectual and cultural activists participated, involving a variety of institutions that hosted the staging of the repertoire, from amateur halls to professional theaters, even from private houses to Catholic civil associations.

After such a wide overview, covering from a reconfiguration of the historical narrative of the movement to a theoretical analysis of the repertoire and the documentation of its performances, four annexed volumes complete the dissertation. Two catalogues are provided, including extensive and detailed documentation of the operations, programming and reviews of the multiple venues that hosted musical visions. The second volume of the dissertation is fully dedicated to the Espectacles-Audicions Graner hosted at the Principal theater of Barcelona, while the third is dedicated to the network of smaller halls spread across the region destined to produce musical visions. It's worth remarking that all the press quotes cited in this first volume, which are translated into English, can be found on the original language in the corresponding section of the catalogue volumes.

Since practically no materials have been edited from the repertoire of musical visions, the two consecutive volumes are dedicated to the edition of a selection of texts and scores that illustrate the analysis performed on this monograph. The fourth volume includes the reedition of the collection of librettos originally edited by the Espectacles-Audicions Graner, while the fifth volume includes the first edition of the manuscript scores that have survived until our days from the lyric repertoire premiered at the Sala Mercè, Ars-Lucis and Saló Gerió. These volumes are expected to promote and contribute to the recovery of historical intangible cultural heritage, profoundly unattended in the field of lyric theater.

Theoretical framework

❖ A segmented pluralist movement

The sociocultural issue of creating and settling a genre of Catalan lyric theater has been defined in this dissertation as a social movement, which has a deep connotation in the manner in which its study should be carried out. One of the most recent scholar definitions of the term states, according to Batliwala, that: "a movement is a set of people with a shared experience of injustice, who organize themselves to build their collective power and leadership, develop a shared agenda for change, which they pursue through collective action, with some continuity over time. […] For any collective change process to be considered a movement, it must have all these six core characteristics: a set of people with a shared sense of injustice, an organized membership base, leadership from within at multiple levels, a shared political agenda, collective action, and continuity over time[42]".

In the case of study that this dissertation is dedicated to, the people mobilized to form the Catalan lyric theater movement come from the field of Catalan cultural nationalism. Under the perception that foreign genres of musical theater like Castilian zarzuela and Italian opera were occupying Catalan theaters, unable to provide Catalan peoples with a musical repertoire in Catalan language that they could feel recognized with, multiple initiatives started to be developed to solve this issue. They all shared the same goal: creating and settling a national genre of Catalan lyric theater. They gave their cause a name, "teatre líric català", and became conscious activist that promoted the project mainly through the press and cultural journals. However, their projects took different but parallel directions.

An organizational attempt in the form of an association to coordinate their actions took place in 1903 with the creation of Foment del Teatre Líric Català, which had Adrià Gual as its director and theoretical leader of the movement for this period. However, the Espectacles-Audicions Graner tried to agglutinate all the different initiatives and trends within the movement in one single project under the leadership of Lluís Graner between 1905 and 1908. The structuring of the movement usually took shape in the form of short professional seasons, amateur venues, or travelling companies.

The Teatre Líric Català arranged short seasons of operetta under the leadership of Enric Morera, the network led by the Sala Mercè promoted Symbolist musical visions following Catholic and traditionalist values, and multiple other authors wrote and extraordinarily premiered pieces out of lyric seasons. As well, they pressured the Catalan opera house, the Gran Teatre del Liceu, to accept the performance of operas in Catalan language, which only started to be allowed in the 1910s. In 1910, Francesc Montserrat Ayarbe became the visible head of the last attempts of the movement's institutionalization, with the promotion of another short season of Teatre Líric Català and the later opening of a musical visions company in the Sala Imperi along Baldomer Marinel·lo. Therefore, the six

[42] BATLIWALA, Srilatha (2021): *All About Movements: Why Building Movements Creates Deeper Change*. India: CREA, pp. 14; 19.

parameters that Batliwala set for the consideration of a collectivity as a "movement" are met.

A relevant aspect that other scholars have also remarked on when defining a social movement is the non-institutional aspect. This becomes a key methodological consideration when approaching the documentation and study of the repertoire, since traditional studies have mainly focused on the institutionalized companies and have evaluated the success of the movement according to its economic success and professional settlement. However, the nature of the Catalan lyric theater movement, as multiple definitions asset, does not align with the path of institutionalization as a collective and fluid effort coming from different people in a spontaneous and not rigid organizational structure.

A collective definition given by David A. Snow, Sarah A. Soule, and Hanspeter Kriesi claim that social movements are formed by "collectivities acting with some degree of organization and continuity outside of institutional or organizational channels for the purpose of challenging or defending extant authority, whether it is institutionally or culturally based, in the group, organization, society, culture or world order of which they are a part[43]." Therefore, they move on the margins of the set institutions, and their aim is not to enter and become a part of them but rather to create their alternative networks and spaces of action outside the system that they are defying.

With this in mind, the movement has to be approached by identifying the common goals of this collectivity, who its activist promoters were, and the different levels and layers of organization that it achieved, mostly in the amateur and non-professional field. The goal of the movement was spreading social mobilization to their national-cultural cause, with a strong sociopolitical connotation, instead of only a question of artistic and technical mastery of their pieces. Thus, the evolution and outcome of the movement shall be evaluated under such objectives.

Other scholars had previously pointed to the informal and non-institutional aspect of social movements earlier on. As Giddens defines it, a social movement is "a collective attempt to further a common interest or secure a common goal through structurally informal collective action outside the sphere of established institutions[44]". In McAdam's definition, the scholar points as well to "rational attempts by excluded groups to mobilize sufficient political leverage to advance collective interests through non-institutionalized means[45]".

They are defined as collectivities, groups of people that joined according to a common goal, that informally structure themselves. However, this lack of hierarchical and bureaucratic institutionalization means that they are non-unified. There are no formal ties between them that officially bind them as part of one same movement, thus parallel and differing actions can take place simultaneously, allowing an internal plurality within one same social movement. In the case of the Catalan lyric theater movement, the concept of

[43] SNOW, David A.; SOULE, Sarah A.; KRIESI, Hanspeter (eds.) (2004): *The Blackwell Companion to Social Movements*. Oxford; Blackwell, p. 11.
[44] GIDDENS, Anthony (1993): *Sociology* (2nd ed.). Cambridge: Polity Press, p. 642.
[45] MCADAM, Doug (1982): *Political Process and the Development of Black Insurgency, 1930–1970*. Chicago: University of Chicago Press, p. 20.

"segmented pluralism" is useful to explain the internal differences given within the movement.

As defined by Lorwin, "segmented pluralism" relates to the organization of social movements, educational systems, voluntary associations and political parties along the lines of religious and ideological cleavages, coined in an attempt to reconcile this diversity with civic cohesion. It refers to a pluralist social model that recognizes the internal diversity within a society, but also realizing that said society is segmented in the form of associations established along political and religious cleavages. This provokes the coexistence of competing networks of schools, interest groups and leisure time associations along segmented lines[46].

In the contextual case in which the Catalan lyric theater movement takes place, we can observe these cleavages in Catalan society. Although Catalan nationalism looked for the civic cohesion of society and intended to be a unified movement, there were clear religious and political differences within nationalist ideology that caused a segmented panorama. One of the clearest divisions took place in the religious field between Catholic and anticlerical Catalanists. Artists' associations presented Catholic secessions, like the Cercle Artístic de Sant Lluc for Catholic painters, while the Modernist movement and the group of intellectuals gathered in Sitges was mostly anticlerical. Civil society keen to the Catalan cause grouped in either republican or traditionalist centers, radically opposed political ideologies given within Catalan nationalism.

When looking at the lyric theater movement, these same cleavages are present. The nationalist activists and dedicated people that joined the lyric movement tried to structure it through the segmented networks they were affiliated with, but at the same time uniting in the same pluralist movement. This creates a panorama in which mainly associations from both Catholic traditionalist and anticlerical republican positions worked within the nationalist movement towards the same cultural goal, but opposing and even confronting each other.

The genre of musical visions (the staging of folk songs and medieval legends from Catalan folklore) was mostly performed in a network of venues that was supported by Catholic institutions. The moral center of Girona, the Catholic center of Arenys de Mar and the Catholics' Association of Sabadell, among others, hosted companies of musical visions. On the other hand, Catalan operetta (a comic genre depicting rural traditions and customs of contemporary people aimed at entertaining the masses), was promoted by a network of leftist artists keen on the workers' movement like Enric Morera and Ignasi Iglésias. The journals and different press media keen on each ideology gave strong support to one genre and despised the other, as it will be further analyzed in chapter 2.

[46] LORWIN, Val R. (1971): "Segmented Pluralism…", *op. cit*., pp. 141–142.

❖ Sub-state ethno-linguistic nationalism

As was initially mentioned, Catalan lyric theater was a movement led by the nationalist intellectuals in Catalonia. Therefore, the principles of Catalan nationalism should be defined. The theoretical discourse presented by Catalan intellectuals (such as Prat de la Riba) at the time would legitimate the continuity of the nation based on the preservation of their symbols throughout time, which could fit into the ethno-symbolic definitions of nationalism[47] and into Anthony Smith's consideration about the will of a population to constitute a nation shaped by their pre-existing myths and symbols[48]. The main claim of Catalan nationalism was their linguistic particularity as a key symbol and the right to use and consider Catalan as a language with full rights[49], making it a case of ethno-linguistic nationalism.

However, once we study the reality of Catalan nationalist Modernism, these theories do not allow us to wholly understand the complexity and diversity of the movement. Cultural activists in Catalonia publicly debated between them, sometimes even aggressively in the press[50], regarding which should be the symbols and ethical values upon which they should construct the national culture. For example, the acceptance or not of the Islamic past of the peninsula and its Oriental influence was debated[51]. Henceforth, we can observe how the definition and shaping of the nationality was consciously constructed. There was not a single unified vision of the nation based on the past, but an intentional pick of historical elements in order to construct national narratives according to the ideological positionings of the individual intellectuals. For this reason, we have to speak of Catalan nationalism as a plural movement, since we can find several narratives within the ideology.

This vision would mostly fall into Michael Freeden's postulates of nationalism as a thin ideology that would have to be incorporated into fully fledged ideologies that would work as hosts[52]. This means that nationalism would have to adapt and consequently also reshape these thick host ideologies[53]. As for the Catalan case, we can clearly see different sectors of the nationalist spectrum that politically rely on socialism, republicanism, anarchism, regionalism, monarchism, etc.[54], and even on ethically opposed positionings such as Catholic traditionalism, modernity, developmentalism, or anticlericalism. Therefore, nationalism would mostly be a side ideology to these major political and ethic views. This would explain why Catalan cultural nationalism was such a divided

[47] SMITH, Anthony D. (1998): *Nationalism and Modernism*. London: Routledge, pp. 170–198.
[48] SMITH, Anthony D. (2009): *Ethno-symbolism and Nationalism: A cultural approach.* London: Routledge.
[49] CONVERSI, Daniele (1990): "Language or race?: the choice of core values in the development of Catalan and Basque nationalisms". *Ethnic and Racial Studies* 13/1, pp. 51–58.
[50] CORTÈS, Francesc (2018): "El contexto lírico en la prensa de Barcelona…", *op. cit.*, pp. 343–358.
[51] BONASTRE BERTRÁN, Francisco (1977): *Felipe Pedrell: acotaciones a una idea.* Tarragona: Caja de Ahorros Provincial de Tarragona, pp. 102–109.
[52] FREEDEN, Michael (1998): "Is nationalism a distinct ideology?". *Political Studies* 46/4, pp. 748–765.
[53] CONVERSI, Daniele (2012): "Modernism and nationalism". *Journal of Political Ideologies* 17/1, p. 16.
[54] RIQUER, Borja de (1979): *Regionalistes i Nacionalistes (1898–1931).* Barcelona: Dopesa, pp. 97–114.

movement under Modernism, and why there were so many confronted visions of nationality and how it should be artistically represented.

Another relevant aspect to remark to properly understand the awakening nationalism in Catalonia is its sub-state nature[55], which actually helps explain why it took the shape of a non-institutionalized sociocultural movement. Catalonia was a region integrated into a larger imperial state that developed a nationalist cultural awakening at odds with the national identity that the imperial state sought to homogenize. Therefore, Catalan nationalism opposed Castilian identity. Contemporaneous journals such as *Les annales des nationalités*, which were the first European initiatives dedicated to the international divulgation and support to repressed nationalist movements in the continent, considered the Catalan national movement as one of the active European sub-state nationalisms. Between 1913 and 1916, we can find multiple issues on the Catalan political situations regarding their national recognition.

It's national claim was mostly based on shared linguistic and cultural traits —their own national language and common folklore that was specific to the region— as well as in historical memories of independence, with their own legal and nobiliary structures that legitimized the recovery of autonomy. Catalonia was integrated into the Kingdom of Castile in 1714 after the War of Spanish Succession between Habsburg and Bourbon claimants to the throne. The memory of the Crown of Aragon and its independent institutions provided Catalanism with a historical legitimation for recovering autonomous governance. Yet, the movement also displayed traits of civic nationalism through the activist will to mobilize and structure civil associations to promote and establish a new national culture.

Being language one of the main defining elements of national identity, it's worth noting as characteristic of Catalan society linguistic diglossia and class connotations attached to language use. There is a process of substitution of Catalan language, displaced by the main "language of culture", reducing it to a "peasant language" with decreasing urban and administrative presence. In Catalonia, Spanish was promoted in education by the state, and used by elites. Whether these restrictions were more or less severe throughout time, they had direct effects on cultural offerings: theaters in Catalonia were filled with Spanish zarzuelas and touring Spanish companies[56], while Catalan language was relegated to folk and amateur culture and rural environments. Between 1870 and 1890, the revindication of the cultural use of the Catalan language became increasingly public through the theatrical works of writers such as Jacint Verdaguer, Àngel Guimerà, and Narcís Oller.

It will be during the period of Catalan Modernisme, the regional variant of the international Art Nouveau movement spanning the 1890s to the early 1920s, when a strong cultural mobilization took place to create Catalan national styles in different fields of art. Musical

[55] OLIVIERI, Victor M. (2015): "Sub-state nationalism in Spain: primers and triggers of identity politics in Catalonia and the Basque Country". *Ethnic and Racial Studies* 38/9, pp. 1610–1614.
[56] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 60–65.

theater became of particular importance, viewed as the "total art" uniting all disciplines[57]. Providing people with a repertoire of musical theater in Catalan so that they would not have to consume exclusively Spanish zarzuela, as well as modernizing Catalan rural folklore for performance in the cities, were central tasks for cultural activists in order to familiarize the population of industrial centers with Catalan language and folklore. The politization of the nationalist movement eventually achieved in 1914 the creation of the Commonwealth of Catalonia (Mancomunitat de Catalunya), the first administrative entity within the Kingdom of Spain that recognized the union of the four Catalan provinces until its dismantling in 1925 under the military dictatorship of Primo de Rivera.

It was, therefore, a process of bottom-up nation building[58], promoted by individuals that gathered and associated in the form of sociocultural movements to promote Catalan culture and language, and revindicate the present existence of a Catalan nationality. Projects within the nationalist spectrum, like the creation of a genre of Catalan lyric theater, were promoted by activist artists that, without the involvement of official institutions, tried to either create their own ones, or to act in the amateur field, involving people in their cause through cultural pedagogical projects. The fact that it was a sub-state nationalist movement definitively affected this approach, since they had to oppose official discourses and institutions, using their own means to promote their standpoints. In this process, they were not looking for economic benefit while creating new cultural products or producing new shows. Instead, their aim was to build up symbolic capital for the national movement[59], creating symbolic references for the popular shared imagery that would lay the foundations of a Catalan national culture. Many of the artists involved actually dedicated their personal fortunes to fund some of this projects in an activist move destined to bring people to their ideological cause.

[57] AVIÑOA, Xosé (2002): "El teatre líric català…", *op. cit*., pp. 223–224.

[58] Recent scholar trends are currently focusing on this historiographical approach, like in recent studies that investigate the same chronological period such as: NEGURA, Petru; CUSCO, Andrei; SUVEICA, Svetlana (eds.) (2025): *Nationalism from below in the East European and Soviet Borderlands: popular responses to nation-building (1900–1940)*. London: Bloomsbury Publishing.

[59] The concept of symbolic capital has been successfully applied in previous studies regarding nationalist awakenings in performing arts, such as the case of the contemporaneous Lithuanian revival in PETRIKAS, Martynas; PETRIKIENĖ, Asta (2018): "Avant-garde theater and social space: Lithuanian examples", in: IMRE, Zoltan (ed.); KOSIŃSKI, Dariusz (ed.): *Reclaimed avant-garde: spaces and stages of avant-garde theater in Central-Eastern Europe*. Warsaw: Zbignew Raszewski Theater Institute, pp. 100–116.

❖ Transnational comparison

The idea of creating common frameworks to understand nationalism across Europe has already been identified as a pending historiographical necessity. One of the classic distinctions in the study of nationalisms is the division between "civic" nationalisms in Western Europe and "ethnic" nationalisms in Eastern Europe, based on the supposed nature of these societies. Scholars such as Xosé Núñez have worked to dismantle this binary, showing that the elements of both types can be found throughout Europe[60].

There are shared ideas, political concepts, theories of social implementation, and processes for creating cultural symbols, as well as bidirectional ideological transfers between nationalist movements in Western and Eastern Europe, including shared strategies of action and implementation of their programs[61]. The differences in the development of nationalist movements depend on the sociocultural and economic conditions, and the geopolitical context in which they developed, but not on their nature, nor as a consequence of a structural determination[62]. It therefore remains a pending subject in European historiography to create a common framework for understanding nationalisms across Europe. As Anne-Marie Thiesse has stated, "there's nothing more international than nationalism[63]".

Chapter 6 of this dissertation compares two cases of national awakening, one from each corner of Europe, and shows how both movements present cultural and linguistic characteristics that they regarded as the intrinsic essence of the nation, as well as a strong civic and activist effort to bring their communities together and promote group consciousness. Consider the persistent initiatives of Mikas Petrauskas, who sought to establish amateur choirs and stage operettas, followed by social dances and parties, so that Lithuanians could gather and engage in cultural activity, creating a sense of belonging:

> "If Lithuanians in America are still Lithuanians today, it is only thanks to a group of good compatriots. Some are journalists, others create schools, publish articles, create all kinds of societies, establish theater troupes, form orchestras. The most important thing is the choirs, music fireplaces. I stayed in America for 17 years at various intervals and taught music privately and in choirs to more than 4,000 people[64]".

Similarly, Catalan artists such as Enric Morera and Lluís Graner became empresarios in Barcelona, investing their own savings to produce shows in the Catalan language for

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[60] NÚÑEZ, Xosé (2019): *Patriotas transnacionales: ensayos sobre nacionalismos y transferencias culturales en la Europa del siglo XX*. Madrid: Cátedra, pp. 22–27.
[61] NÚÑEZ, Xosé (2010): "Nations and territorial identities in Europe: transnational reflections". *European History Quarterly*, 40/4, pp. 669–684.
[62] LEERSEN, Joep (2006): "Nationalism and the cultivation of culture". *Nations and Nationalism,* 12/4, pp. 559–578.
[63] THIESSE, Anne-Marie (2001): *La création des identités nationales. Europe XVIII^e–XX^e siècle*. Paris: Seuil, pp. 11.
[64] BUROKAITE, Jūratė (ed.) (1976): *Mikas Petrauskas: straipsniai, laiskai, amzininku atsiminimai*, Vilnius: Vaga, pp. 92–93.

middle- and working-class audiences, with the intention of making high-quality culture in Catalan accessible[65]. Not only do we see the presence of a shared language and cultural tradition here, but also the emergence of a wide network of civil associations and activists dedicated to promoting national culture and fueling a sense of national belonging.

When designing such a study, scholars recommend performing a synchronic comparison of different nationalisms —studying nationalist movements that unfolded simultaneously to assess whether contextual differences under the same global paradigm produced divergent outcomes[66]. It is also advised to compare nations that are geographically distant or lack obvious ties. Thus far, historiography has focused mainly on single case studies, with a prevalence of the nation-state as the analytical frame[67].

The few cases that establish comparative models examine neighboring countries or mesoregions with linguistic similarities (e.g., Spain/Portugal or Lithuania/Latvia). Very few have explored transnational comparisons[68] such as Catalonia/Lithuania. Núñez points out that the comparisons that have reached successful conclusions are those focused on resolving a specific problem through a mid-range theory, rather than addressing broad problems across large territories seeking general theories. The task that remains, in both history and related cultural disciplines that deal with national(ist) topics, is to determine which are the parameters that should be considered when studying different cases within a single framework[69].

It is important to emphasize that what is going to be examined here is not an "international" process but a "transnational" one, since we are speaking of nations that underwent the same process, but being independent from each other, not sharing direct contact or influences. "International" would apply, for example, to Italian opera, which encompasses a specific repertoire, style, and dramaturgy consciously exported and imitated in other regions that recognize and praise the external influence coming from another nation. By contrast, we are speaking here of a transnational process in which different nations independently generated similar discourses about which of their linguistic and cultural elements represented national identity and how to portray them in musical theater, without consciously imitating or being inspired by foreign influences. In seeking national uniqueness, they followed common patterns, which we can consider transnational.

We should aim, then, to develop a mid-range theory that allows us to group together cases following similar patterns and to study them as a shared transnational process rather than as isolated examples. The comparison proposed in this dissertation seeks to determine

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[65] CORTÈS, Francesc (2023): "La zarzuela en catalán: un extenso camino a redescubrir", *op. cit.*
[66] NÚÑEZ, Xosé (2019): *Patriotas transnacionales…, op. cit*., pp. 22–27.
[67] SLUGA, Glenda (2004): "The nation and the comparative imagination", in: COHEN, Deborah (ed.); O'CONNOR, Maura (ed.), *Comparison and History. Europe in Cross-National Perspective*. New York/London: Routledge, pp. 103–114.
[68] LANGEWIESCHE, Dieter (2011): "Nationalismus – ein generalisierender Vergleich", in: BUDDE, Gunilla; CONRAD, Sebastian; JANZ, Oliver (eds.), *Transnationale Geschichte. Themen, Tendenzen und Theorien*. Göttingen: Vandenhoeck & Ruprecht, pp. 175–189.
[69] NÚÑEZ, Xosé (2019): *Patriotas transnacionales…, op. cit*., pp. 30–34.

which are the shared characteristics of both cultural nationalist awakenings. While stylistic differences may exist in the music and texts, or while companies and theaters may have faced different outcomes depending on the contextual circumstances of each region, both cases present shared discourses on building a national culture through musical theater. The aim is to define the framework of operation and the outline of tendencies that emerged in these parallel processes.

Methodology

Once our vision of the Catalan nationalist movement has been defined, we can start addressing how its cultural agenda has been materialized. An initial premise to comprehend the understanding of this process is Carpentier's discursive-material knot[70]. According to it, the discourse and the material are inextricably entangled. Once cannot understand one without the other, as they constantly constitute and influence each other. Therefore, the sociocultural initiatives of Catalanist activists cannot be understood without encompassing in the analysis the ideological discourses of nationalism that prompted their actions, as well as discourses on cultural nationalism cannot be understood without analyzing the results brought to the stage to materialize the so-desired modern national culture.

The methodological proposal stated here is based on critical discourse analysis applied to the discussions and criticism about lyric theater during the Modernist period (1897–1923) and multimodal analysis applied to the actual works that make up the repertoire of musical visions, aiming at determining four goals:

1) the aesthetic discourse of each journal and the artistic theory and proposals in which they can be grouped;

2) the ideology of the authors and activists implicated in the movement and the relations between groups;

3) the theaters and companies that represented the repertoire and what kind of genre or style they defended as their ideal to become "the national genre";

4) the symbols, techniques, and intertextual references that each genre or style of lyric theater uses in order to represent the nationality and relate itself to the Catalan identity.

This proposal aims to reconstruct the actual listing of premieres to understand the real impact and reception of the repertoire in society, instead of only studying the pieces that have survived in the archives. For this task, the study of the historical press is essential, since it contains not only the information to document the plays and theaters, but also reviews and critiques about them that usually explain how a play was dramaturgically developed and staged, as well as personal and editorial opinions, often regarding its adequateness to represent the Catalan nation. Reviews and mentions to the pieces included in the studied repertoire have been found in more than 30 different journals, providing a sample that is big enough to analyze the whole cultural scene.

Furthermore, the documented pieces will be analyzed through a multimodal discursive approach that takes into account the modal nature of lyric theater as a merge of words,

[70] CARPENTIER, Nico (2017): *The Discursive-Material Knot: Cyprus in Conflict and Community Media Participation*. New York: Peter Lang Group.

music and visual elements that construct meaning while interrelating altogether. The most relevant elements that make up the imagery of the musical visions genre are to be identified, as well as the musical topics that are interrelated to the rest of visual and theatrical elements. Lastly, intertextual references, especially to folklore and mythology, are to be considered as cultural elements that symbolically represent and claim an intrinsic belonging to Catalan national identity.

❖ Critical discourse analysis

The tools of **Critical Discourse Analysis (CDA)** have been used to categorize the different trends and ideologies that each journal supports, analyzing how language in periodicals and critiques constructs ideological and cultural meanings around productions, while focusing on the representation of social actors, the ways agency is attributed, and how actions or events are assessed.[71] Drawing on Fairclough's three-dimensional framework[72], **textual analysis** is first conducted, focusing here mainly on the lexical choices to identify some key terms that determine the aesthetic interest of each journal and what kind of elements they look for or value in a piece.

The printed press in the form of journals and newspapers are the main texts we find expressing opinions regarding how the national lyric genre should be. However, to address the study of the companies and theaters, not only textual elements from reviews in the press should be taken into consideration, but also the advertising and promotional materials like logos, flyers, playbills, posters and all other advertisement and artistic materials that the companies produced, even the architectural design of the theaters built for them.

The aim here would be to identify who is behind the productions, what their motivations are, who their target audience is, and what kind of message are they trying to spread. The most interesting case in this matter are the musical visions, which had a very elaborate branding process around them, and the Espectacles-Audicions Graner, for whose company a very thoughtful public image was spread.

For instance, the venues that formed the network of halls dedicated to the genre of musical visions, such as the Sala Mercè in Barcelona[73], Ars-Lucis in Terrassa[74] and the Saló Gerió in Girona, used local symbols to brand their identities and relate them to the territorial identity. The Sala Mercè [Mercè hall] takes its name from the patroness Virgin of the city

[71] MACHIN, David (2013): "What is Multimodal Critical Discourse Studies?". *Critical Discourse Studies* 10/4, pp. 347–355.
[72] FAIRCLOUGH, Norman (2013): *Critical Discourse Analysis: the Critical Study of Language.* London & New York: Routledge.
[73] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner...", *op. cit.*, pp. 99–117.
[74] AULET, Jaume (2009): "El Modernisme a Terrassa…", *op. cit*., pp. 134–136.

of Barcelona, and its logo included the cross from the city's shield. In the case of the Saló Gerió [Geryon hall], it takes its name from the giant that appears on the foundational myth of the city of Girona.

Next, **discursive practice analysis** focuses on the process of which the text is produced and received. The situational context in which the texts are created and divulgated is the essential key in this step to determine how the contextual conditions and intertextual references influence the interpretation of the discourse. It reveals how institutional power, professional norms, and cultural hierarchies shape the production of meaning, moving beyond textual features to interrogate how texts are produced, circulated, and consumed as social practices[75]. By mapping these practices, CDA exposes how lyric theater's historical record is not a neutral archive but a mediated construct, shaped by the vested interests of publishers, critics' social positions, and the ideological imperatives of the impresarios and artistic directors.

In this case, the process of cultural nation-building that is taking place has to be considered. The discourses about the new genre of national lyric theater are being developed in a context of national self-determination against the historical predomination of foreign influences in the region, and as part of an internal ideological dispute within Catalanism regarding how the national identity should be shaped in modern times.

This contextual political situation provides the key to interpretate the artistic critiques to lyric theater. They are not only judging a specific piece, but contrasting it against their own ideological view of how the national genre should be while it is being shaped by different authors and companies. By identifying the writers of the reviews and categorizing the different journals according to the discourses they publicly presented according to the textual analysis performed, we construct webs of people that pursued the same aesthetical goals. Thereby, the plurality of proposals within Catalanism regarding the issue of national lyric theater can be identified through the analysis of press.

The categories in which the editorial lines of the press have been classified are:

- Illustrated journals such as *La ilustració catalana*, *La ilustración artística* or *Catalunya artística* that mostly supported a highly artistic lyric theater in terms of visual quality in their scenographic display and the wardrobe, but were available economically and intellectually for the popular middle-low classes, and quite often using the terms "artistic", "suggestive" and "popular". They held in high value the genre of the musical visions, staged usually by directors that were actually professional painters.

- Religious journals such as *La Academia Calasancia*, *La Cruz* or *La hormiga de oro*, which had the aim of constituting a national genre of lyric theater based on censured Catholic moral values, were especially aimed at families with children. They mostly used the terms "moral", and "immoral", and talked about "values" and the

[75] FAIRCLOUGH, Norman (1995): *Analysing Discourse: Textual Analysis for Social Research*. London & New York: Routledge, pp. 21–38.

reinforcement of “good” or “bad habits”. They almost exclusively supported the genre of the musical visions.

- Cultural magazines such as *La Escena catalana*, *Garba,* or *Catalunya*, which valued a genre of theater with forwardly explained plots and actions developed throughout the narrative line, opposed to the suggestiveness and mysticism of symbolism. The term “action” was very present as its “development” was the main part of the play to evaluate, and they also focused on the formal aspects of the play, mentioning how many “acts” or “scenes” it had and the action taking place in each one. Their support was more diversified, but they especially liked naturalism, and romantic and realistic drama.

- Comic and satiric magazines, with *Cu-cut!* as the main example of this category, supported comedy and popular genres. They mostly valued imported comic pieces such as translated vaudeville and French comedies, and pieces including dancing music, usually with American and jazz influences, such as the cake-walk. They mostly comment on the “comic” aspects of the plays, their “jokes”, and the “laughs”, “applauses”, and “smiles” from the public.

- Journals were positioned in an orthodox Modernism, in which we can include *Joventut*, *Art jove* or *Catalònia*. These have Richard Wagner’s musical drama as the main example to imitate and only support a genre of wholly-sung “opera”, in a big “three-act format”, using the “leitmotiv” technique and based on the “total work of art” theories.

As mentioned in the literature review section, only this last trend shown in the press was taken into consideration for the current narratives that have tried to explain and historically structure the movement of Catalan lyric theater. We can see here that the aesthetical spectrum of ideas and artistic requirements in the genre that had to become “the national genre” was quite diversified.

Analyzing the discursive practice, we can also establish professional or personal friendships that would help us understand particular events or collaborations. For example, we can only explain the participation of Felip Pedrell in the Espectacles-Audicions Graner through the friendships he had with Adrià Gual, a close collaborator of the company, since the personal discourse he defended regarding how the national genre should be did not align with that of the musical visions.

Finally, **sociohistorical analysis** connects these discourses to broader ideologies, interrogating how these discourses reflect, reinforce, or resist the dominant ideologies of their time. This dimension moves beyond textual and discursive practices to situate reception within broader historical power structures, cultural movements, and identity politics. This approach uncovers the press’ role in legitimizing or challenging musical theater’s cultural politics and illuminates how reception history is not neutral but a contested site of meaning-making, concluding that musical theater functions as a battleground for social meaning, where reviews act as ideological artifacts. Reviews

never merely "describe" musicals but reinscribe their social meanings through institutionalized storytelling.

Once identified and categorized the different proposals in the previous step, they can be now linked to ideological movements. They do not rely only on different artistic criteria, but each category can be linked to either religious activism or political ideologies like traditionalism, republicanism or socialism, each one adopting a genre as their preferred proposal. Therefore, the plural panorama can be interpreted as segmented.

For example, the musical visions were a very particular genre of symbolist lyric theater based on folkloric and biblical intertextual references created by Lluís Graner after Gual's theoretical foundations. When looking at the specific case of Graner and his close collaborators, we realize that everyone in his networking web (which included Josep Carner, Modest Urgell, Rafael Masó, Antoni Gaudí, Joaquim Vancells…) shared the same vision of Catalan nationality founded on traditionalist and Catholic values. All of them were members of the Saint Lluc Artists' Circle, a Catholic artists' association in which those values were shared as the main ideology[76]. Thus, the lyric genre of their musical visions was being spread as an ideological tool between those who shared the same vision of nationality. The political connotations of the genre were not merely casual, but were objectively intentional on behalf of the people investing in the productions.

The political influence of the coalition Solidaritat Catalana as the unifier of Catalanism also affects the articulation of cultural enterprises. The Espectacles-Audicions Graner also had during its first season a strong interest in producing musical visions to establish them as the main Catalan lyric genre, but they soon changed their discourse to establish themselves as the central meeting point for nationalist intellectuals. The company intentionally avoided having a political position, although its director was clearly political. They eventually included in their program pieces from all the different genres and styles that were being proposed to become the national genre, from musical comedy to full-scale opera, as their intention was to unify the community under the same roof. They showed their adherence to the Catalan national cause through the public use of the flag and defense of the language, but from a neutral political standpoint.

[76] JARDÍ, Enric (1976): *Història del Cercle Artístic de Sant Lluc.* Barcelona: Destino, p. 57.

❖ Multimodal discourse analysis

The nature of lyric theater requires an approach that can study its different means of expression (text, music and visual design) not only separately but specifically analyzing the interrelations between them and how they were used and artistically thought out as complementary to each other to construct together a specific significance. Therefore, analytical methodologies that study separately these elements will be discarded in favor of a multimodal approach that studies each lyric piece as a single object of analysis, instead of artificially dissecting it into three different parameters. **Multimodal Discourse Analysis (MDA)** provides a robust framework for examining how meaning is constructed in musical theater through the interplay of multiple communicative modes: music, lyrics, staging, gesture, costume, lighting, and set design.

Building upon a foundation in social semiotics, which frames all communicative acts as socially constructed systems of meaning, MDA extends linguistic discourse analysis to account for the layered signification produced by the interaction of diverse semiotic resources[77]. This approach conceptualizes the musical theater text —encompassing performance, script, and score— as a syncretic whole where layered signification emerges from the dynamic interaction of multiple modes. These include aural (melody, timbre, rhythm), linguistic (lyrics, dialogue), and visual (blocking, costume, lighting) systems[78]. Central to this analytical paradigm is the examination of intermodal relations, investigating how these distinct modalities reinforce, contradict, or complement one another to encode ideology and construct identity. Consequently, meaning is not merely additive but is produced through the specific convergences and tensions between different elements. Therefore, lyric theater is understood as a complex semiotic ensemble where meaning is socially produced through multimodal design.

This is based on a **preliminary cataloguing of the repertoire** and a process of documenting both the literary, musical, and visual materials that make up the pieces to be analyzed, as well as its reception and criticism in the press. These works will undergo a process of **multimodal content analysis** using qualitative methods, which will ultimately allow us to make quantitative generalizations applicable to the musical visions genre as a whole. To this end, each literary text is taken as a unit of analysis in search of lexical elements that define or determine the recurring and characteristic objects that make up the imagery that the musical visions recreate on stage.

Consecutively, other semiotic elements that interact with the textual ones are analyzed. Taking into consideration the multimedia nature of lyric theater, a multimodal approach would also require paying attention to the visual imagery that is being portrayed on stage,

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[77] KRESS, Gunther (2011): "Multimodal discourse analysis" In: GEE, James Paul (ed.); HANDFORD, Michael (ed.): *The Routledge Handbook of Discourse Analysis*. London: Routledge, pp. 35–50.

[78] O'HALLORAN, K. L. (2011): "Multimodal Discourse Analysis", in: HYLAND, Ken; PALTRIDGE, Brian (eds.): *Continuum Companion to Discourse Analysis*. London: Continuum, pp. 120–121.

especially if we keep in mind that many producers and artistic directors were professional painters. Scenographic and lighting elements will therefore receive special attention.

Analyzing the scenic imagery of musical visions involves evaluating what content forms the basis of their composition, which elements recur to the point of becoming characteristic of the genre, what symbolic functions they perform, and what value they have or convey to the viewer. In other words, musical visions mainly glossed over legends, folk songs, and religious episodes; therefore, emphasis will be placed on defining the symbolic value given to them, the implicit or explicit ideological discourse of these elements, and their affiliation or connection with the movements and concerns of the moment in the political and religious spheres.

As a result, noble characters related to the ancient territorial entities of Catalonia prior to their integration into Castilian institutions and law are identified as characteristic objects of the imagery of legendary visions, in addition to castles and other elements of the medieval landscape that are temporally decontextualized and presented with a timeless significance. On the other hand, religious visions based on biblical episodes or saint characters typically feature Virgin Mary, baby Jesus, and other biblical and saintly figures. Luminous elements symbolically highlight their appearances, and landscapes related to places of worship, such as the monastery of Montserrat or the silhouette of its mountains are recreated on stage. Another common element is the infernal as a representation of moral punishment, including the usual appearance of demons and witches in the works. As well, some of them recreate visions of hell on stage as Catalan folklore depicts it, including for instance the cauldrons of Pere Botero, a popular folk character that inhabits hell according to Catalan fables.

It should also be noted that the elements of the scenic imagery are associated with different musical styles and elements, which leads us to intuit the existence of certain standardized musical topics in the Catalan lyrical theater repertoire, with a strong symbolic meaning associated with them. Developed primarily by Leonard Ratner in 1980 and expanded by scholars like Raymond Monelle, Robert Hatten, and Kofi Agawu, recent trends in musical topics theory have also expanded from its use from Classical music to stage and film music as well[79]. This approach explores how composers use recognizable musical styles, gestures, and genres to evoke associations, emotions, or cultural contexts. By identifying and interpreting musical *topoi* —such as jazz-infused rhythms evoking urban modernity, waltzes suggesting romance, or march-like anthems signaling heroism— the analysis uncovers how composers use pre-existing musical styles to communicate narrative and dramatic subtext.

Identifying the meaning and ideas that composers were codifying behind the used musical conventions will bridge this semiotic approach with the main discourse theory used for the analysis of musical visions. Intertextuality becomes here of great relevance to understand the symbolic meaning of the incorporated musical conventions: the quotation

[79] CENTENO OSORIO, José Luis (2022): "La teoría de los tópicos aplicada a la música para cine, ¿una adaptación posible?". *Cuadernos de Investigación Musical* 16, pp. 117–130.

of folk songs, sardanas, the use of modern urban rhythms… had strong ideological and symbolical value, and their association with other stage elements, also charged of meaning, creates a complex, multimodal message with multilayered symbolic meaning.

When approaching the pieces of the repertoire, a **semiotic and intertextual analysis**[80] will allow us to identify the key elements used to "nationalize" the plays. If the intention was to consolidate a national genre, although the proposals may aesthetically differ in terms of form and style, it becomes relevant to study the techniques that they used to represent or relate national identity to the used artistic elements. In this sense, quoting folk songs and staging traditional dances, specially sardanas, were the main techniques in common for most of the lyric repertoire. Again, musical visions are the genre that theorizes this connection between national folklore and artistic theory in the most complex and intrinsic way.

Musical visions did not just incidentally nor randomly included folk quotations within a newly made plot. The stories that they took as plots were those being narrated by the song lyrics and in popular tales, including as littles changes as possible. The music for the entire plays also came from the harmonization and orchestration of the folk songs and its variation to adapt to the required feeling the scene should suggest. In the cases of staging tales, legends, or even biblical episodes that didn't have songs associated with them, the musical style would still imitate the folk style. Even the term of musical "visions" came from the materialization on stage of orally transmitted folklore. Also, the use of old Catalan language and medieval visual elements served to make a point of historical legitimation[81]. This way, from its very conception the new genre could not be separated from the national identity of the Catalan people, which it was at the same time reinforcing.

Lastly, findings should be situated within a wider historical and sociocultural discourse. Among the people involved in the musical visions genre, Torras i Bages can be identified as the religious reference regarding the relationship between Catholic spirituality and national identity. As the spiritual leader of the Saint Lluc Artists' Circle, he preached the indivisibly linking of Catholic faith and Catalan identity with his lapidary phrase "Catalonia will be Christian or it will not be". His approach explains why Catholic imagery and biblical episodes were part of the Catalan folklore glossed in musical visions. In the political field, Prat de la Riba's theories on the historical elements that make up Catalan identity can be traced. As he considered, Catalan nationality was based on a common archaic language, the past existence of a Catalan territorial entity preceding the nation-state, and their previous own legal tradition. Therefore, his vision of nationality would explain the emphasis on medievalized settings and the recurrent appearance of Catalan nobility in musical visions.

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[80] FAIRCLOUGH, Norman (1992): "Discourse and Text: Linguistic and Intertextual Analysis within Discourse Analysis". *Discourse & Society* 3/2, pp. 193–217.

[81] Preliminary ideas on this topic have been shared at: PÉREZ APARICIO, José Miguel (2023): "Medievalisme al teatre líric català: la visió del passat a través de l'escenografia", paper read at the V MACMED, *La redescoberta i recepció de l'art medieval: una visió fins a la contemporaneïtat*. Barcelona: Universitat Autònoma de Barcelona (May 25th, 2023).

❖ Documentation workplan

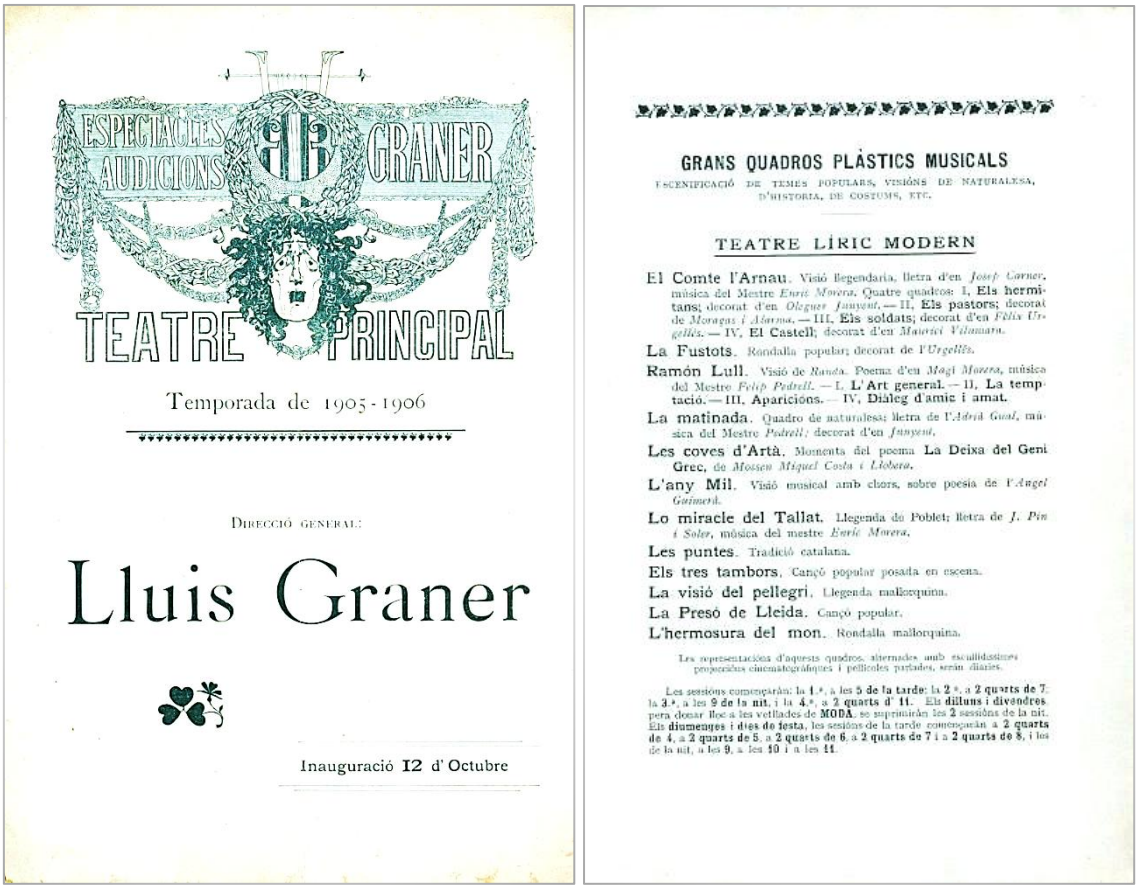
The project design calls for an initial stage of pre-cataloguing in a relational database the pieces that constitute the first period of Catalan lyrical theater, as previously identified by preexisting research. The objective is to classify the different theatrical proposals that are being staged within the movement, seen until now as a conglomerate of different trends and genres without outlined order. Deductive analysis has revealed, however, a change in the initial general trend during the years that the Espectacles-Audicions Graner company was active. This change has been overlooked in the history of Catalan lyrical theater and the company has generally been considered as part of a homogeneous project led by Enric Morera. Amidst the relatively generic classifications of "operetta" or "lyric drama", the "musical visions" emerge as a highly distinctive genre within the movement.

Following the establishment of this starting point for the classification of the repertoire, the phase of documenting and cataloguing the Espectacles-Audicions Graner is advanced and completed, due to the role of the company as originator of this change in the general trend. The Sala Mercè, also under the management of Lluís Graner, is aligned with the same artistic vision and is consequently included in this phase of cataloguing. At the same time, a bibliographic study on Adrià Gual, stage director of both scenic spaces and ideologue of the theory of "harmonized folk songs for the scene", is conducted. A close analysis of Adrià Gual's discourses and theories is undertaken in order to determine his previously unacknowledged relationship with the modernist movement of the Catalan lyrical theater. This analysis reveals a correspondence between the idea of "popular theater" as formulated by Adrià Gual and the lyric production of the Espectacles-Audicions Graner. His theories will end up being identified as a direct precedent of musical visions.

With the completion of the catalogue of musical visions, the opposite methodological procedure is initiated, employing an inductive approach to verify whether the pieces respond to the previously formulated theory by Adrià Gual. The objective of this phase is twofold: first, to determine the characteristics and stylistic particularities of the pieces in question, and second, to determine whether all of the pieces produced can be understood built on the same dramaturgical principles. Ultimately, it is necessary to verify whether these principles correspond to the theory of "popular theater", and to ascertain which modifications have occurred in the realization of the theoretical concepts of Adrià Gual, as influenced by the commercial direction of Lluís Graner and the contributions of collaborating authors.

In order to prepare the catalogue of musical visions of the Espectacles-Audicions Graner, the listing of titles performed during its seasons, premiere dates, schedules and number of performances have been extracted mainly from the *Diario de Barcelona*, which announced daily the sessions of each theater in the city of Barcelona. The listings have been contrasted with the general booklets and playbills of the opening of each season (CDMAE: records 527545, 527553, 528177) and the list of announced pieces that were

eventually not premiered has been extracted from the aforementioned documents, while the titles that replaced them have been identified on the press.



ESPECTACLES AUDICIONS LG GRANER

TEATRE PRINCIPAL

Temporada de 1905-1906

DIRECCIÓ GENERAL:

Lluis Graner

Inauguració 12 d' Octubre

GRANS QUADROS PLÀSTICS MUSICALS

ESCENIFICACIÓ DE TEMES POPULARS, VISIONS DE NATURALESA, D'HISTORIA, DE COSTUMS, ETC.

TEATRE LÍRIC MODERN

El Comte l'Arnau. Visió llegendaria, lletra d'en *Josep Carner*, música del Mestre *Enric Morera*. Quatre quadros: I, Els hermitans; decorat d'en *Oleguer Junyent*. — II, Els pastors; decorat de *Moragas i Alarma*. — III, Els soldats; decorat d'en *Félix Urgellés*. — IV, El Castell; decorat d'en *Manuel Vilamala*.

La Fustots. Rondalla popular; decorat de l'*Urgellés*.

Ramón Lull. Visió de *Ramón*. Poema d'en *Magí Morera*, música del Mestre *Felip Pedrell*. — I, L'Art general. — II, La temptació. — III, Aparicions. — IV, Diàleg d'amic i amat.

La matinada. Quadro de naturalesa; lletra de l'*Adrià Gual*, música del Mestre *Pedrell*; decorat d'en *Junyent*.

Les coves d'Artà. Moments del poema La Deixa del Geni Grec, de *Mossen Miquel Costa i Llobera*.

L'any Mil. Visió musical amb chors, sobre poesia de *l'Angel Guimerà*.

Lo miracle del Tallat. Llegenda de Poblet; lletra de *J. Pin i Soler*, música del mestre *Enric Morera*.

Les puntes. Tradició catalana.

Els tres tambors. Cançó popular posada en escena.

La visió del pellegri. Llegenda mallorquina.

La Presó de Lleida. Cançó popular.

L'hermosura del mon. Rondalla mallorquina.

Les representacions d'aquests quadros, alternades amb escullidissimes projeccions cinematográfiques i pellicules parlades, seràn diàries.

Les sessions començaràn: la 1.ª, a les 5 de la tarde; la 2.ª, a 2 quarts de 7; la 3.ª, a les 9 de la nit, i la 4.ª, a 2 quarts d' 11. Els dilluns i divendres, pera donar lloc a les vetllades de MODA, se suprimirán les 2 sessions de la nit. Els diumenges i dies de festa, les sessions de la tarde començaràn a 2 quarts de 4, a 2 quarts de 5, a 2 quarts de 6, a 2 quarts de 7 i a 2 quarts de 8, i les de la nit, a les 9, a les 10 i a les 11.

Figure 6: *Playbill for the opening of the 1905/06 season of the Espectacles-Audicions Graner on October 12th, announcing the list of titles to be premiered. [CDMAE: record 527545].*

Each piece's file contains the following information: the piece's title and subtitle, indicating the number of scenes in which it is divided; the premiere date; the authors of the lyrics, music, and scenography; the location of the text and score in the archive; the cover and bibliographic reference of the edition of the text (when existent). A transcription of stage direction notes from the libretto is also included to facilitate the conception of the scenic space and dramaturgical unfolding of the piece, as well as the drawings and stage photographs that have been preserved. A transcription of the inventory of Lluís Graner in the Principal theater is also provided (Historical Archive of the Hospital de la Santa Creu: CAT AHSCP 01-I.6-02-04.01-7.110), detailing the elements from the scenography of each piece. To conclude, the transcription of a selection of reviews and critiques from newspapers is provided to evaluate its reception[82].

With regard to the scheduling of musical visions at the Sala Mercè, the same procedure has been followed consulting the newspaper library to reconstruct the list of staged titles.

[82] Volumes II and III of this dissertation include the catalogues for both theaters and are preceded by a more detailed explanation of the editorial criteria.

This case, however, is less problematic as it does not alternate different titles on the billboard and it stages only one production at a time. The texts and scores have mostly not been found in the main Catalan archives. Unlike the musical visions of the Principal theater, which were of greater notoriety, the librettos of the shorter and less relevant productions were not published by the company. Nevertheless, transcriptions of the critiques and reviews of the pieces from newspapers and periodicals are included and many contain descriptions of the plots.

In light of the limitations of previous studies, which employed reduced and biased samples of the Modernist press, as previously mentioned in the literature review, it is crucial to extend the sample of newspapers and periodicals. Doing so will allow for the acquisition of a more comprehensive and pluralistic view of theatrical criticism and social reception. Text searching in digital press repositories is essential to identifying which newspapers include critiques of musical visions. Beyond newspapers specialized in performing arts —such as *Escena catalana*— or dedicated to Modernist arts —such as *Joventut*—, also newspapers dedicated to the general news, or to religious and political views of diverse ideologies were identified regularly reviewing the productions of musical visions.

So far, the documentation phase has perfected, extended and corrected the pre-cataloguing of both companies started by Xosé Aviñoa[83] and Joan M. Minguet i Batllori[84]. In the present stage, however, the need arises to check whether the genre of musical visions was adopted by other companies, staged in other theaters or even in other cities, a subject still unexamined. Text search in OCR digitized newspapers is once again essential, but now with the added consideration of the territorial scope of each digital repository[85].

The movement of Catalan lyrical theater had been classified as a local phenomenon given in Barcelona. However, a search for regional and local press repositories reveals the implementation of musical visions extending beyond Barcelona, encompassing Terrassa, Sabadell, Reus, Tarragona, Girona, Olot, Manresa, Arenys de Mar, and Vilafranca del Penedès, in addition to sporadic representations located in a multitude of other municipalities, such as Igualada, Figueres, La Bisbal or Ripoll.

Cataloguing and documentation processes are also carried out with the identified halls that presented stable seasons of musical visions. In this process, the entrepreneurs and artists involved in their management are identified and through their biographical study it is sought to establish links or connections between them –whether direct or indirect– that explain the shared interest in implementing the genre of musical visions It is plausible

[83] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 312–313.

[84] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner…", *op. cit*. pp. 115–117.

[85] Més enllà d'ARCA (Biblioteca de Catalunya) i del repositori de l'Arxiu Històric de Barcelona, s'han consultat els repositoris Trencadís (diputació de Barcelona), Biblioteca Virtual de Prensa Histórica (Ministerio de Cultura, incluye prensa de la diputación de Tarragona), Servei de Gestió Documental, Arxius i Publicacions (Ajuntament de Girona), XAC (Sistema d'Arxius de Catalunya), Regira (diputació de Girona).

to hypothesize that the halls constituted an interconnected circuit, which was part of a broad network of contacts among artists and intellectuals.

The Ars-Lucis hall in Terrassa was directed by Joaquim Vancells, a painter who was a member of the Saint Lluc Artists' Circle along Lluís Graner. Its most frequent composer was Joan Llongueras, a close friend of Josep Carner, who was himself hired as a permanent literary arranger by the Espectacles-Audicions Graner. Another relevant personality that was also friends with Carner and Llongueras was Rafael Masó, artistic director of the Gerió hall in Girona. Notably, Masó imitated Gaudí's design of the Mercè hall in Barcelona.

While some initiatives emerged as independent projects, it is also noteworthy that Lluís Graner proactively extended support to other halls that sought his assistance. This included the Artístic hall in Sabadell, to which he generously supplied the productions of the Mercè hall free of charge. Additionally, he provided the Valls hall and the Mercè hall in Arenys de Mar with films that were under Graner's exclusive distribution right.

The initial objective of this thesis was to document and analyze the movement of Catalan lyrical theater in its totality. However, the geographical scope of the identified phenomenon and its dimensions, which were initially unknown, led to the decision to focus this thesis on the genre of musical visions. Practically unexplored, we could actually regard this genre as the most distinct and singular genre in the Catalan lyrical theater movement. The term "musical vision" acquired a sufficiently distinctive connotation in the public consciousness to eventually associate the aesthetics of symbolist theater with this term. A discursive study of the press and criticism indicates that, while other denominations such as "Catalan operetta" or "lyric drama" were interchangeable in public discourse by the term "sarsuela" or "sarsuela catalana", musical visions were totally identifiable as such and were never confused with the zarzuela genre.

Following the identification, cataloging, and documentation of the musical visions and the companies that produced them, we proceed with a discursive analysis of both the companies' advertising materials and the intellectual discourses and scenic theories, as well as the critiques and press reviews. This phase results in the highlighting of the symbolic value of popular folklore, the (inter)national duality of the legend in the Catalan/European context, the low entry prices policies to attract working-class audiences, the religious and moral values implicit in the repertoire, the intention of moralizing society... On an artistical level, the experimentation with stage design using electric colored lights is also noted as a modern technical innovation and as a lure to appeal to a popular audience.

In addition to the press as the main primary source of information, other typologies of documents have been taken into consideration, including playbills, advertising brochures, entry tickets, magazine covers, librettos, postcards picturing the theater and the actors, etc. A comprehensive review of relevant materials was conducted, encompassing both public and private archives and libraries. This included institutions such as the Biblioteca

de Catalunya and the TeatreMusical.cat archive[86]. However, it should be noted that a significant proportion of the documents presented in this thesis were found in current circulation within the second-hand market and antique stores. Consequently, a substantial portion of the documentation featured in the thesis catalogs is quoted as preserved in a personal archive.

Moreover, theoretical discourses and treatises can be found in various forms. Some have been published in the press, as evidenced by the essays written by Adrià Gual and the interviews conducted by Enric Morera. Others are found in archives, as exemplified by the Gual collection in the CDMAE. Additionally, some have been edited as publications, including the autobiographies of Enric Morera and Adrià Gual. Lluís Graner, one of the main personalities of our interest, maintained a very low profile on the media, abstaining from public interviews, speeches, or publications, but his correspondence and administrative records relating to the rental agreement of the Principal theater have been preserved in the Historical Archive of the Hospital de la Santa Creu i Sant Pau. Other composers and writers that worked on Catalan lyric theater, such as Felip Pedrell, Àngel Guimerà, Apel·les Mestres or Joan Llongueras keep correspondence on their personal archives —mainly with Lluís Graner— that sheds light on their collaboration and provide useful data for this analysis.

Eventually, the musical visions have been revealed to be part of a sophisticated initiative that suggests a social engineering plan. The genre aims to reintroduce rural folklore to the urban public of the industrial cities, thereby ensuring the continuation of its oral transmission. The promotion of the Catalan language and the morality associated with the purity of the natural spaces depicted in the plays are also a salient feature. By establishing a clear definition of this discourse, we can then juxtapose it with other existing discourses within the Catalan lyrical theater movement. Some of them have been explicitly delineated by composers such as Enric Morera in his autobiography, while others have been identified implicitly through critical reviews in the press, classified by editorial lines according to their positions critiquing musical visions. Consequently, we are confronted with a plural and fragmented panorama, even presenting conflicts between its segments; far from the unitary vision of cultural nationalism presented by the existing bibliography.

A multimodal discursive analysis with an intertextual emphasis is employed in this instance on the musical visions, relying on the few surviving librettos, scores and images. The fact that very few documents have remained is likely attributable to the brief format of the pieces and their internal consumption within a closed circuit of halls, without a prevision for external exploitation by other companies. Consequently, many pieces remained unedited. From the total of preserved texts, most are printed editions (mainly included on the playbills handed out at the theater), while the second main source of other surviving titles are manuscripts that have been preserved among the authors' personal

[86] The complete listing of consulted archives and libraries is included at the end of the catalogs in volume II and III of this dissertation.

legacies eventually deposited in public archives. Out of 146 catalogued musical visions, the text of 50 of them have been preserved[87]:

- 29 are printed editions of the librettos.
- 3 had been published as poems before being reused for the stage production (*La mort de l'escolà*, *Proleg de "L'Atlàntida"*, *La dona d'aigua*).
- 2 are published as novelized versions (*La nevada*, *La pomera*).
- 5 are printed as fragments on the press (*Dante a les portes de l'infern, La rondalla de l'avi*, *Sant Jordi matà l'aranya*, *La filla del rei Arnand*, *La verge miraclera*).
- 11 are handwritten manuscripts.

The case of the scores is analogous regarding the little number of titles preserved. However, while certain musical numbers were exceptionally edited or some reduced fragments for voice and piano printed in the press, most of the preserved scores are manuscripts. Out of the 146 titles, only the music for 41 has been preserved: 17 pieces for orchestra and 27 composed for smaller groups such as quartets or quintets[88]. Of those 41 preserved scores:

- 2 had been printed as concert music that was reused for the theatrical staging (*La nit de Nadal*, *La mort de l'escolà*),
- 2 are edited numbers (A song from *La cirereta*, *Ball de les fades* from *La nina dormida al bosc*),
- 3 are printed fragments rearranged for voice and piano (*Cançó de les noies* from *La matinada*, *Cançó del lladre* from *La presó de Lleida*, medley of *La resurrecció de Llàtzer*)
- 34 are handwritten manuscripts.

Regarding the graphic documentation of the staging, the majority of images and photographs are derived from the prints published in contemporaneous illustrated journals. Additionally noteworthy are the figurines and drawings from personal collections that are housed in public archives, being of special prominence the Enric Giménez collection and the Apel·les Mestres legacy in the CDMAE. We keep graphic documents of 30 musical visions out of the total 146, all of them from Graner's productions in the Principal theater and the Mercè hall.

With the preceding phase corroborating Adrià Gual's theories as the dramaturgical foundation of the musical visions, a multitude of common characteristics of the genre that had not been explicitly theorized become now evident. The popular songs, legends and tales that are staged are symbolically linked directly to the Catalan identity, as Gual

[87] It's worth noting that also *La nit de Nadal* had been previously a published poem, but it is reedited as a libretto on the series of the Espectacles-Audicions Graner. Also *L'infant príncep* is published as a novel, but the manuscript for the dramatic version is preserved.

[88] It's worth remarking that the musical vision *Proleg de "L'Atlàntida"* was staged in a reduced version for quartet when the original music was written as an orchestral symphonic poem. As a reversed case, *La Mare de Déu quan era xiqueta…* was written for and played by a quartet, but there's also an orchestrated manuscript that has not been documented as having been used for any full-orchestral production.

foresaw. However, there will appear also a series of intertextual references to the religious world, representing Catholicism as intrinsic to Catalanity, following the precepts of Torras i Bages's doctrine.

Furthermore, the aesthetics of medievalism forge a symbolic connection with the use of an archaic Catalan language, the representation of medieval Catalan nobility and the territorial institutions prior to the annexation by the Castilian crown: the main elements that Prat de la Riba delineated as the essence of Catalan nationality brought to the forefront. Additionally, a series of musical topics is identified, such as modern music of jazz influence associated with malevolent characters (demons, witches, hell...). In contrast, the quotes of folk songs or melodies that imitate the folk singing style are frequently sung by noble characters from the Catalan counties or the Kingdom of Aragon, while angels and religious characters are presented with homophonic, slow and consonant music.

Numerous references concerning European theater and the integration of contemporary Catalan culture within the international context emerge throughout the research. Therefore, a comparative analysis is designed to contrast the process of creating and implementing a musical theater during the national awakening of Catalonia with another contemporary European case of similar characteristics, but belonging to a different geopolitical and cultural sphere. A research stay abroad carried out at the Lithuanian Music and Theater Academy aims to resolve the question of the international scope of this process. A comparison between Catalan and Lithuanian musical theater during the early 20th century reveals that sub-state nationalist awakenings with a similar linguistic claim due to social diglossia present processes and results that are sufficiently similar to be considered within the same historiographical frameworks and understood under a common theory.

A last issue comes to mind though regarding the divulgation of the results. How can we explain what the musical visions were and raise their academical, but also professional and cultural interest, if none of them has been printed, edited or recorded? Consequently, besides this dissertation monographic volume and two catalogues documenting the repertoire, two more volumes are projected including musical visions' edited librettos and scores.

The first volume includes the transcribed and edited series of librettos originally conceived by Lluís Graner for his Espectacles-Audicions Graner, a total of 15 texts that were edited during the three seasons that the company was active in the Principal theater of Barcelona. The series includes mainly musical visions —like the successful *El comte l'Arnau* or *La presó de Lleida*—, but also some other comic productions commissioned by Graner such as *Les calderes de Pere Botero* or *Els gendarmes o qui vigila no dorm*, serving as an illustrating example of how the company opened up to other genres while keeping the characteristic elements of their imagery. These titles are now compiled and edited keeping the same covers (whose typography was manually designed by professional painters, including Graner himself), small decorative icons and the graphic

display of the text inside the pages. However, the orthography and grammar have been slightly corrected to facilitate the reading of the texts by a contemporary reader[89].

The main consideration taken into account was that these texts were meant to be heard out loud; therefore, the orthography has been updated to the current normative only when it did not involve a change in the pronunciation when reading the text. The archaic vocabulary and old grammatical forms have been also kept as they are to preserve the style, since in many cases they were not only a characteristic of the language used at that moment but intentionally used to portray an ancient-sounding language or depicting regional dialects of the Catalan language. However, a process of normalization has been performed when different words, verb conjugations or grammatical constructions appear throughout the text with different spelling, using for all of them the form that appears in the text that is closer to the current normative. This approach aims to preserve the original literary style of the texts, while for other documents of a purely informative nature, like the press reviews transcribed in the catalogues, a higher level of intervention has been applied, since it's been considered that their interest relies on the information that they contain rather than the literary style of the writing.

The second volume of materials is dedicated to the scores of musical visions. The selected pieces come from the Sala Mercè, Saló Gerió and Ars-Lucis halls, as the main venues of Graner's network that coexisted at the same time and shared professional and personal connections. A total of 9 scores are included in this volume: 7 come from productions premiered at the Mercè hall, 1 from the Geryon hall and 1 from the Ars-Lucis hall.

As for the Mercè hall, the volume includes all the original music that was played there whose materials have been found. Titles such as, for instance, *Introducció a L'Atlàntida*, by Enric Morera, have not been included due to the fact that it was an arrangement of a pervious symphonic poem and not an original musical vision. The same case happens with *La mort de l'escolà*, since the music used for this musical vision was a previous harmonized song that is already professionally edited for choir; as well as *Dante a les portes de l'infern*, which reuses music from an existing opera by foreign composer Arrigo Boito. Another case worth mentioning is *Sant Ramon*, written by Manuel Folch i Torres with music by Fructuós Piqué i Salvat, whose score is indexed at the Arxiu Comarcal del Baix Camp, but cannot be located among the documents of the archive. For these reasons, these musicals visions have not been included in the volume, and the transcription has focused on music for original musical visions.

In the cases of the Geryon and Ars-Lucis halls, only one score has been found from the repertoire of each venue: *L'oració de la nit* and *La lluerna*, respectively. As well, Joaquim Vancells libretto for *Flors de muntanya* was located in his personal collection archived at the Biblioteca de Catalunya. Given the little materials available from each of these halls, the text has been exceptionally included in this volume, even if the score is missing, to provide a brighter insight into the creative activity that took place in these venues.

[89] A fully developed critical framework for the edition of historical librettos is included at the corresponding IV volume of the dissertation.

Multiple drafts and reductions for piano written for the Sala Imperi have been found at the SGAE archive in Barcelona, but they have been left out of this volume due the lack of final scores for the whole ensemble of the hall and the lateness of its activity in the context of the musical visions network. From the venues that offered short seasons of musical visions in other municipalities, like Manresa or Olot, no musical scores have been located. Lastly, it's worth noting that the score of *Blancaflor*, Gual's first "Catalan folk song harmonized for the stage" with music arranged by Enric Granados, has not been included here either because a professional edition from recent years already exists, edited by Josep Dolcet and published by Ficta in 2017.

As for the editorial criteria taken into consideration, the present edition is limited to fixing necessary copying mistakes and arranging the layout of the staves and measures to a more spacious display. For instance, triplet signs have been included in passages that were written in triplets but only indicated so in the first measures. In other occasions, incidental triplets appeared but were not indicated whatsoever, making the figures within the measure unfit. Added tempos have been included in brackets whenever they were missing and necessary (like, for example, at the start of the score or a new musical number), and Italian standardized words have been included also in brackets in the cases that the indications were written in Catalan. Besides that, no added expressive indications or dynamics that could be useful for an interpretative version have been added. Therefore, the edition provided is an orchestral score including all instruments and voices, with necessary corrections and copying errors fixed, aimed for divulgation and musicological study of the repertoire.

Part I

The Catalan lyric theater movement (1897–1923)

Section I

Historical development, ideological foundations and commercial distribution

Chapter 1:
Revisiting the historical narrative of Catalan lyric theater

Closely linked to the Catalan national awakening of a sub-state, activist, and linguist nature, the Catalan lyric theater movement (1897–1923) sought to theorize and consolidate a national genre of Catalan musical theater to replace the foreign repertoire. The discourse advanced by Catalan intellectuals of this period was based on distancing themselves from the traditional Mediterranean influences that Catalan culture had long received, in order to define their own distinctive style. Castilian zarzuela, Italian opera, and French vaudeville and operetta were common in Catalonia, but Catalanist intellectuals viewed them as foreign influences that prevented Catalan authors from developing a unique genre that could authentically and intrinsically represent Catalan identity[90]. In theorizing what the new genres of Catalan lyric theater should look like, Catalanist critics and thinkers openly rejected these influences, while trying to spark a new popular interest in Germanic and Central European models.

Musical theater was one of the central issues to address by Catalan nationalism, since it was considered, on one hand, the "total art" unifying the artistic disciplines of music, literature, dance, and painting, and, on the other hand, the most popular cultural product of mass consumption at the time. Catalanism thus placed special emphasis on creating and providing popular classes with a repertoire in the Catalan language, one that would also feature on stage the symbolic elements that represented national identity: folk songs and myths, historical legitimation through medievalist aesthetics, and an independent past distinct from Castile evoked through references to the kings and princes of the Crown of Aragon. On account of that, Catalan lyric theater was a consciously conceived movement: they were actively constructing the nation. As Prat de la Riba (1870–1917) explains in *La nacionalitat catalana* [*Catalan nationality*][91], the Catalan nation would have been silenced by the Spanish crown during the Modern Ages, but its revival in the 19th century with the Renaixença movement had to be now settled with new forms of national culture that would confirm the continuity of the Catalan national tradition in modern times. Catalan culture needed up-to-date and modern forms of art that were connected to European trends and avant-gardes[92].

Keeping all of the above in mind, the Catalan lyric theater movement was an act of cultural self-determination: on the one hand, the nationalist sector in Catalonia was trying to legitimate their conception of the Catalan people being a modern European nation. They needed their own genre of lyric theater, as other nations already had, such as the aforementioned Spanish zarzuela, Italian opera, or even German singspiel and Wagnerian

[90] GUAL, Adrià (1904b): *El Teatre Líric Català*. Barcelona, Museu de les Arts Escèniques, Ms. Fons Gual, carpeta 36.
[91] PRAT DE LA RIBA, Enric ([1906] 1990): *La nacionalitat catalana*. Barcelona: Edicions 62.
[92] The process of cultural modernization of national culture will be further developed in chapter 4.

musical drama, or French opérette and vaudeville. On the other hand, lyric theater was at the time a prominent mass product within the cultural landscape, thereby serving as an effective channel to disseminate their nationalist ideas and beliefs to a large urban audience through an entertaining and appealing product.

From its very beginning, different theoretical approaches were proposed to take the lead of the movement and become "the national genre". As of 1899, the three main genres that would form the movement had already been presented to the public with the premiere of three different inaugural pieces. The operatic genre influenced by Wagnerian theories was introduced with *La fada* [*The fairy*] in 1897. In that same year, two more authors started to write other lyric pieces that followed instead the short format, alternating sung and spoken parts. *L'alegria que passa* [*The joy that passes by*], although conceived as a decadent drama that symbolized the sociocultural issues of Catalan people, came to represent the model of Catalan operetta that Enric Morera (1865–1942) was inspired to promote as a replacement of Castilian zarzuela given its initial success. As for *Blancaflor*, it presented a folklorist approach to decadent symbolism that, even if initially not too welcomed by the audience, a few years later would be revived by Lluís Graner (1863–1929) as the genre of "musical visions", reconducting the folklorist symbolist genre towards a vitalist direction.

These different genres, theoretically irreconcilable, had different aesthetic goals, were aiming to attract different audiences and were promoted in different circuits of consumption. Their way of including symbolic elements that intrinsically linked the genre to Catalan identity was approached differently, presenting ideological differences on which elements represented the national identity and how they should be portrayed. Therefore, the history of the Catalan lyric theater movement is a story of internal competition within Catalanism, using mainly the press as their battling weapon, to settle one or another genre as "the" Catalan genre, while they all shared the same ultimate goal of attracting Catalan society towards their nationalist political goal of recognizing the Catalan nation.

As will be explained throughout the dissertation, the repertoire of Catalan operetta circulated profusely among amateur and provincial theaters, although the lack of funds to commission new pieces and renew the repertoire as years passed made it difficult for Catalan companies to stick uniquely to it avoiding Castilian titles. The genre of musical visions was promoted by a regional network of venues, mostly funded by painters and with the institutional support of Catholic centers, creating a circuit of halls dedicated uniquely to this lyric genre. As for Catalan opera, although profusely defended by certain Catalanist journals, it was the genre that faced the most difficulties due to its institutional dependence to be programmed by opera houses, in a context in which the Gran Teatre del Liceu preferred foreign international repertoire or Italian translations of original pieces.

Nevertheless, this chapter will focus on identifying the multiple attempts to settle full and stable seasons of Catalan lyric theater, as well as the efforts to institutionalize the movement made by the Teatre Líric Català operetta project and the Espectacles-Audicions Graner. The chapter will not only update and add new historical references to

the already known history of the movement; its goal actually is to rearticulate the narrative of the movement by presenting it as plural and segmented. After identifying the different projects and visions of how the national genre of Catalan lyric theater should be, the conflicts between the groups that defended each of them will be portrayed. Instead of forcing a unified vision of the movement, the internal battles for its direction and the strategies to take the artistic and professional lead of the lyric institutions will be revealed.

❖ Precedents and foundations (1897–1899)

The beginnings of Modernist Catalan lyric theater occurred in a context of reception and assimilation of diverse dramaturgical proposals. The intellectuals who gathered around the journal *L'Avenç* viewed the late 19th century as a time of intense ideological and creative activity, believing that continued exposure to diverse influences was necessary to foster renewal and modernization of the Catalan stage. Consequently, they did not limit themselves to defending the establishment of a single concrete trend (such as, for instance, Symbolism) but rather embraced various modern literary movements that opposed Catholic traditionalism[93]. Thus, between 1897 and 1899, three seminal lyrical works that signaled the inception of their respective genres and the subsequent evolution of the lyric movement were conceived: *La fada*, *L'alegria que passa* i *Blancaflor*.

Before composing the music for *La fada*, Morera had already written music for the theater in previous occasions, especially for the dramatic pieces of his close friend playwright Àngel Guimerà (1845–1924). One of his first musical successes had been the symphonic poem *Introducció a L'Atlàntida* [*Introduction to Atlantis*], conceived in 1893 as a musical overture for the poem *L'Atlàntida* [*Atlantis*] by renowned writer Jacint Verdaguer (1845–1902). The piece was premiered at the Principal theater on February 24th, 1893, played by the Societat Catalana de Concerts conducted by Antoni Nicolau (1858–1933)[94]. It's worth noting that the symphonic poem will later be arranged as one of the first experimental musical visions at Lluís Graner's Mercè hall, and other texts by Verdaguer will be arranged as short musical plays with music by Morera. As Joaquim Pena considered on his biographical essay about Morera, *Introducció a L'Atlàntida* was received as a great musical revelation for its melodic fluidity and orchestration structure, denoting already a Wagnerian influence[95].

The success of this piece led Guimerà to ask him for incidental music for his dramas. First, *Jesús de Nazaret* in 1894, from which the musical accompaniment for the scene of Lazarus's burial was especially praised. Later on, these fragments would be staged as a

[93] CASTELLANOS, Jordi; MARRUGAT, Jordi (dirs.) (2020): *Història de la literatura catalana, vol. VI..., op. cit.*, pp. 31–35.
[94] SAPERAS, Miquel (1969): *El Mestre Enric Morera*. Andorra La Vella: Editorial Andorra S.L., p. 18.
[95] PENA, Joaquim (1937): *Enric Morera. Assaig biogràfic*. Barcelona: Institut del Teatre, pp. 26–27.

musical vision at the Principal theater under Graner's production. For the following season, the duo collaborated once for for the dramatic legend *Les monges de Sant Aimant* [*The nuns from Saint Aimant*], premiered at the Novetats theater in 1895. After these theatrical experiences, and influenced by his colleague Santiago Rusiñol (1861–1931), who was intensily promoting his Modernist project in Sitges between the Catalan artistic and intellectual circles, Morera wrote his first opera, *La fada* to be staged at the Modernist Festival organized in Sitges. The score was finished in May 1896, and the piece was premiered at the Prado theater on February 14th, 1897.



Figure 7: *Poster for the premiere of* La fada *at the Modernist Festival in Sitges, designed by Miquel Utrillo. [*La Ilustración ibérica *739 (27/02/1897), p. 2].*

- ***La fada* [*The fairy*]**

La fada was a lyric drama with a libretto by Jaume Massó i Torrents (1863–1943) and music by Enric Morera, considered "the triumph of Nordic ideals now embodied in Catalan culture[96]". It was a one-act opera in Catalan, whose plot was inspired by a legend with fantastic mythological characters.

The poster that Miquel Utrillo (1862–1934) painted for the premiere was very praised in the Modernist context. It presents infrequently long format, said to be inspired by Japanese posters. While the upper and lower part are destined to typographical content, the image of the fairy is located in the center. Underwater elements and creatures populate the inferior margins, while vegetal motifs are used for the upper margins[97].

The play starts with the fairy coming out of the Black lake of Evol, in the Pyrenean region of Noedes, while it belonged to the Aragonese Crown during the 13th century. A shepherd explains to another the creatures that are told to live at the

[96] CORTÈS, Francesc (2005b): "El nacionalisme en el context català entre 1875 i 1936", *Revista Musicològica* 14–15, pp. 15.
[97] BLANCO PÉREZ, Miguel (2005): "Música e imagen en las artes gráficas de la etapa modernista". *Revista de Musicología* 28/2, pp. 1167–1168.

bottom of the lakes in the region, introducing us to the context in which the drama is going to be developed.

Subsequently, Jausbert and Gueralda, a couple of lovers that is running away from their corresponding cities and plans to settle there in the mountains, arrive. As their conversation goes on, the conflict is presented to the audience: their corresponding fathers were enemies and, now that Jausbert's father has passed away, Gueralda's still looks for revenge in young Jausbert. They recall then the moment they met, when they attended the celebrations in Barcelona in honor of the reconquering of Mallorca by Jaume I.

While the couple sleeps, the fairies from the lake wake up and enchant his weapons and armor to not hurt anyone in battle. The fairy claims Jausbert will be for her and not for Gueralda. Later on, they are awakened by the warriors that arrive at the mountain looking for them. Gueralda's father leads them and, in an action scene of a duel against Jausbert, he hurts him to death. They leave his body on a rock to be eaten by the animals and leave, while the fairy comes out to claim Jausbert and bring him into the lake.

Its dramaturgy was based on the principles of *Gesamtkunstwerk* and Wagnerian musical dramaturgy, presenting a musical continuum without division into numbers or scenes that used the leitmotif technique[98]. According to Aviñoa's musical analysis of the score, Morera's music aims to recreate a mysterious atmosphere using chromatic melodies and orchestral impressionism that would suit the fantastic nature of the characters[99]. Maynés's analysis also points to several Wagnerian influences in Morera's music, like the staggered entrance of the wind instruments at the overture that form Tristan's chord, transposed a semitone below Wagner's original chord, in which Morera would be symbolically positioning himself below the master[100].

The fairy is musically portrayed with accompaniment of short fast notes in all the strings, disturbing the rhythmic stability. Her musical scenes present an ambiguous harmony and chromatic melodies that describe the character as mysterious and hypnotic. Consecutive arpeggios played by the harp would imitate the sound of the moving waters while the fairy comes out to the surface from the bottom of the lake[101]. Conversely, heroic Jausbert is accompanied by metal winds in A major. The theme that characterizes this character is played by the trumpets, trombones and tuba, and it will be reprised when he gets ready to fight once the other warriors arrive at the end of the act. It will be partially reprised again by the oboes while Jausbert dies[102]. As Maynés suggests, Morera would have learned many of these techniques by studying Wagner's scores and the opera would be a Catalan ode to Wagnerism.

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[98] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 265–268.
[99] AVIÑOA, Xosé (1988): "*La fada*, de Morera i Massó i Torrents: un projecte musical i modernista", in: VV.AA.: *Actes del Col·loqui Internacional sobre Modernisme*. Barcelona: Publicacions de l'Abadia de Montserrat, pp. 121–122.
[100] MAYNÉS GUTIÉRREZ, Verónica (2023): "Elements wagnerians a *La fada* d'Enric Morera". *Butlletí de la Reial Acadèmia Catalana de Belles Arts de Sant Jordi* 37, pp. 76–77.
[101] *Ibidem*, 78–79.
[102] *Ibidem*, 80–81.



Figure 8: *Picture of the cast for* La fada. *[*La Ilustración ibérica *739 (27/02/1897), p. 3].*

The stage design was focused on portraying a suggestive and evoking fantastic place through multiple plastic elements. However, in this search for a mythological illusion, the visual effects turned out formally disproportionate and extravagant in the use of color, which was considered by part of the audience as vulgar in contrast with the poetic tone of the text[103]. The stage director, painter Miquel Utrillo, was exasperated with the results and the use of "extra blue" colors. As Solanilla interpretates, the painters and wardrobe tailors conceptually confused the "ideal" with the "irreal" and searched for the desired fantastic atmosphere through the extravagancy of plastic elements, which resulted in the inverosimilitud of the set[104].

The event was attended by Catalan intellectuals that praised the piece as the inauguration of Modernity in the field of lyric theater, as can be interpreted by the speeches that were read on the occasion[105]. As Ignasi Iglésias mentions in his study about Morera, one of the things that triggered the interest in the piece was that the opera was sung in Catalan language[106]. That was a very unusual fact and a practice that took very long to be relatively normalized, given that even a decade later Morera continued facing issues to premiere new operas in Catalan at the Liceu opera house, which forced their translation

[103] SOLANILLA, Anna (2008): *L'escenografia simbolista d'Adrià Gual*, *op. cit*., pp. 162–163.
[104] *Ibidem*, pp. 164–165.
[105] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 33–35.
[106] IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic, op. cit.*, pp. 29–30.

into Italian. According to Mark Larrad's chronological listing of Catalan operas, *La fada* is the first one that can be fully confirmed that was sung in Catalan, since previous ones had been translated into Italian, like *Els Pirineus* [*The Pyrenees*] by Felip Pedrell (1841–1992) in 1902[107].

However, *La fada* was seen as not dramatic enough, which is blamed on the quality of the performance, and the piece was not reprised again[108]. The press reviews were not unanimously in favor either. Part of the Catalan press that did not align with the principles of Modernism aggressively attacked the event, naming Sitges "the Mecca of Modernism" and Rusiñol its "Muhammad", while calling its assistants "neurotics, unbalanced people, hysterics", listening to "music for the sick"[109].

In memoirs and biographical studies from that time, such as those quoted by Iglésias and Pena, the attention dedicated to *La fada* is actually minimal. Morera himself does not mention the piece in his autobiography, while his Teatre Líric Català seasons and his contribution to the Espectacles-Audicions Graner are approached multiple times[110]. Therefore, although the premiere of *La fada* was seen at the moment by Catalan Modernists as the inaugural manifesto in the persecution of a national Catalan opera inspired on Germanic and modernizing ideals, its reception and repercussion was very limited. Its mythification as the inaugural and central piece of the Catalan lyric movement took place in recent times through musicological studies focused on legitimating the Wagnerian determining influence on the repertoire.

As Joaquim Pena stated in 1937, it would be Morera's next project for the Sitges Modernist Festival, *L'alegria que passa*, the one that initiated the idea of setting up a Catalan Lyric Theater season:

> "The extraordinary success that this little piece had, along with the desire of battling the *género chico* [genre of Spanish comic zarzuelas in one act], which has had such a fateful influence on our people, led Morera to the idea of creating the Catalan Lyric Theater, which has been one of the great ideals of his life[111]".

[107] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados*, vol. 2, *op. cit.*, p. 210.
[108] PENA, Joaquim (1937): *Enric Morera. Assaig biogràfic*, *op, cit*., p. 34.
[109] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 36–37.
[110] MORERA, Enric (1936): *Moments viscuts…*, *op. cit.*, pp. 49; 58–63; 74–78.
[111] PENA, Joaquim (1937): *Enric Morera. Assaig biogràfic*, *op, cit*., p. 35 [originally in Catalan].

- ***L'alegria que passa* [*The joy that passes by*]**

Linked to the reception of the Symbolist movement, *L'alegria que passa* [*The joy that passes by*] was conceived by Santiago Rusiñol as his first dramatic play. The Catalan painter approached the dramaturgical field for the first time picturing a poetical scene based on his personal experiences when touring rural Catalan lands on a cart along with his friend Ramon Casas (1866–1932). In this piece, Rusiñol depicts a traditional Catalan village in which boredom reigns sovereign. As he describes, "the scene takes place in a lukewarm, vulgar and dull village". Religious chants and working songs float in the air of this "grey town", reinforcing the perception of monotony, continuous repetition and stillness.

Suddenly, it is disrupted by the entrance of an itinerant circus company that arrives on their cart to the town square. Their marches, songs and waltzes bring the joy that the town was missing, inspiring young Joanet to leave the town with them. However, the people from the town would not be willing to pay the company for its performance, since "money is the most sacred thing we have", preferring to keep their money instead of contributing to the renewal of local cultural entertainment. The company would, therefore, leave immediately, condemning the locals to "eternal prose" and "everlasting sadness", with no "taste of poetry". Local Joanet is, eventually, not brave enough to leave with them, accepting "to die of boredom and to not be aware of living" in town.



Figure 9: *Picture of the cart and the circus troupe dressed for a performance of* L'alegria que passa*. [CDMAE: record 255789].*

L'alegria que passa is considered one of the first and most paradigmatic pieces of decadent Symbolism in Catalan theater, in which the local villagers represent "prose" and the circus company is the "poetry". In musical terms, this duality is also reinforced by composer Enric Morera. A syncopated descending motif of three notes ending with a forth ascending note, is used to musically describe the grey town and the music played by its inhabitants. In the initial prelude, this motif opens the piece, and its variations make up the melodies used by the chorus of altar boys and the chorus of workers.



Figure 10: *First string measures of the prelude. The main motif can be seen on the horns, while the oboe and clarinets play a melody based on variations of the motif, keeping the initial syncopation and the descending intervals at the end with a final ascension.*

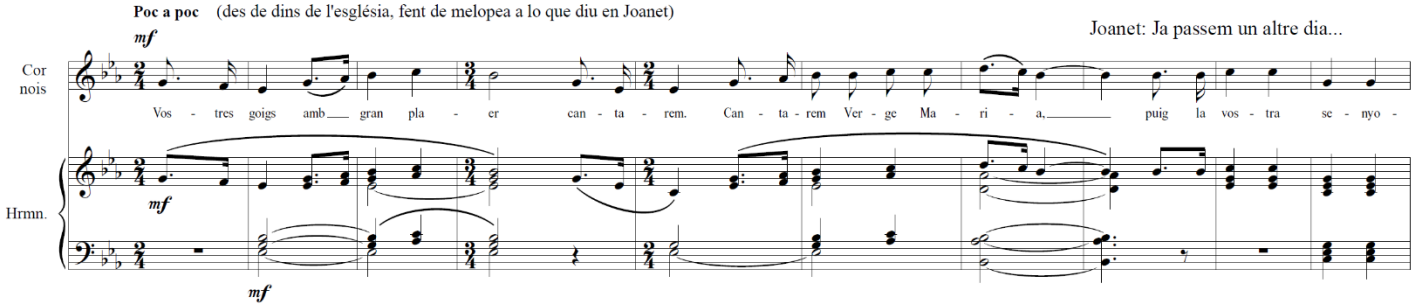


Figure 11: *First measures of number 2, the altar boys chorus with harmonium accompaniment, based on the initial motif.*

The intention was to portray boredom and stillness characteristic of the grey town, for which rhythmic and textural elements are used. These numbers are based on a main melody either sung by the choir or played by one of the instruments, while the rest of the orchestra holds long homophonic chords. The main musical protagonism is given then to the melodies based on the initial motif that outstands over the chords, which are played by the string, wooden winds and a harmonium.

The repeated descending syncopation over the long chords feels as if the motif was making an effort to drag some movement upwards out of the permanent stillness of the chords, as if it was pushing to move forward.



***Figure 12**: First wind measures of the final march that starts with the departure of the cart.*

Conversely, the circus company arrives to town with a very contrasting musical character. The main motif from the circus march inverts the movement and is predominantly ascending. The accompaniment is more rhythmic, with permanent short notes off time mainly played by the metals, giving a brighter timbre to these numbers, since the metal winds had been silent until now.

In the final scene, the circus march is played again while the clown declaims his final speech and eventually the music transition again to the initial theme of the grey town with the workers' choir.

Despite some instrumental sections, such as the prelude, most of the music is inserted into the action of the play as verisimilar. In town, the choirs of workers and altar boys can be seen on stage and their musical numbers are part of the realistic soundscape of the village. The instrumentation used to accompany the boys chorus is the harmoinum and the sound should be heard coming from the church on one of the sides of the stage as if it was the organ, which makes an emphasis on this verisimilar perception. As for the circus company, the march, the vals and Zaira's song were all part of their performance, which realistically takes place as part of the action of the play.

This dramaturgical conception to insert musical numbers into the action of the play has made several scholar to interpretate Morera's score as incidental music. However, verisimilitude became one of the key factors to distinguish Catalan lyric theater from Spanish zarzuela. Catalan authors dedicated their efforts to experiment with music dramaturgies that still alternated sung and spoken parts, but without interrupting the development of the dramatic action and creating unrealistic contrasts between the spoken dialogues and the sung numbers.

Verisimilitude is, indeed, a key concept necessary to understand the musical conception of *L'alegria que passa*, often interpreted by current scholars as merely incidental music.

The introduction of musical moments within the action portrayed by the playwright, instead of being incidental, is rather a dramaturgical choice to create a drama with music that wouldn't disrupt the fluid continuity of the action. This way, the music is mainly introduced as realistically played by the characters, with only a final scene in which the orchestra reprises the musical motif of the circus troupe arrival while the clown recites his final speech before their departure. This technique of motivic reprises will be very characteristic of Morera's musical dramaturgy also in his following pieces for the Catalan lyric theater repertoire, theoretically inspired by the Wagnerian leitmotiv and used to bring structural musical coherence to the plays.

Besides the musical and literary symbols, the contraposed duality between prose and poetry has a further reach, since the piece presents a harsh social critique of art's situation and the social support given to Modernism. Rusiñol and his contemporary colleagues often struggled to receive social support and economical backing, with institutions like the Church constricting their modern views and opposing their disruptive tendencies.

The Catalan bourgeoisie —while Modernist artists considered that it should be their main sponsor— used to invest its profits in the developing housing market of the Eixample neighborhood and showed interest in foreign opera, rather than acting as the economic vehicle for the Catalan artists and culture intellectuals, who always lacked economic support to maintain their initiatives throughout time. The general audience attended comedies and zarzuelas, uninterested in new trends and cultural innovation, while institutions such as the Catholic Church pushed towards the continuity of traditional genres and the imposition of morality in cultural content. Therefore, Modernist trends such as decadent Symbolism received aggressive criticism in the press. Nevertheless, the sociocultural situation described in this short piece resonated with many and *L'alegria que passa* became one of the greatest public successes of Modernist dramaturgy and Catalan lyric theater[112].

Rusiñol started working in *L'alegria que passa* in 1897, and the piece was published with a musical reduction for piano and voice written by Morera in 1898. It's first performance in public was staged by the Teatre Íntim company directed by Adrià Gual (1872–1943) on January 16th, 1899. However, during the same winter season, the Teatre Íntim premiered another original title of Catalan lyric theater that materialized a different theoretical approach to the national lyric issue.

[112] The public success and the following productions of *L'alegria que passa* across Catalonia are further developed in chapter 3.

- ***Blancaflor***

Dating back to 1897 as well, the painter and playwright Adrià Gual conceived the experimental proposal of "popular songs harmonized for the stage" as a staging of Catalan musical folklore, glossing the lyrics and folk songs without significantly altering the original meter or melodic structure. The intention was to reconnect with childhood songs, revive memories and emotions rooted in the land of one's upbringing, all to awaken in the audience a sense of Catalan identity. The material chosen to be the generative and creative seed of this scenic genre, popular folklore, also implied an interconnection with other peoples and their own popular cultures, from a perspective that was both nationalizing and internationalized.

The concept of "popular theater" theorized by Gual —"popular" because of its content drawn from popular folklore and because it was aimed at the people with an educational and moralizing purpose— takes traditional songs and legends, which are glossed or dramatized to be staged, as its creative foundation. This folkloric material undergoes a process of intermediality and intertextuality: the popular songs and legends, of oral tradition, become the basis of a new theatrical spectacle that employs musical, visual, and literary arts[113], which maintains the original folkloric reference to symbolize cultural identity[114]. The idea stems from an idealization of the people and popular culture: the peasant is considered as a catalyzer of the land's spirit when inspired to sing traditional songs in connection with his environment. The traditional song would be a sonic embodiment of the cultural identity of the society that inhabits the land[115].

Legend is conceived as a people's heritage that must be carried on with a pedagogical and social purpose, to keep the popular spirit alive and to impart to it "the goodness, heroism, and beauty" it evokes. The "ever-noble passions" of legends are "the healthiest fortifier of human sentiment" that will keep alive "the spirit of the people themselves" and ensure they have "good, brave, and beautiful children," so that the people "can never die[116]". The timeless nature of legends and myths transcends history, and their literary use allows for the legitimization of the cultural connection between eras. Their belonging to the collective imagination allows an individual author to represent the social imagination of an entire nation[117].

Moreover, traditional songs, tied to the lullaby, have a connection to childhood and draw a parallel between the purity of these musical evocations and the innocence and spiritual clarity of children:

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[113] ORAZI, Veronica (2018): "*Blancaflor. Cançó popular* (1899) di Adrià Gual. Riscrittura di un mito popolare", in: Gregori, Carme (ed.); Rosselló, Ramon Xavier (ed.): *L'empremta del mite en la literatura del primer terç del segle XX*. Barcelona, Abadia de Montserrat, pp. 253–254.

[114] PUJOL, Josep Mª (2005) : "Les cançons populars", in: MASSOT, Josep (ed.): *El cançoner popular català (1841–1936*). Barcelona: Generalitat de Catalunya, pp. 8–15.

[115] BATLLE, Carles (2001): *Adrià Gual (1891–1902)…, op. cit.*, pp. 245–250.

[116] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escénica*..., *op. cit*., pp. 93.

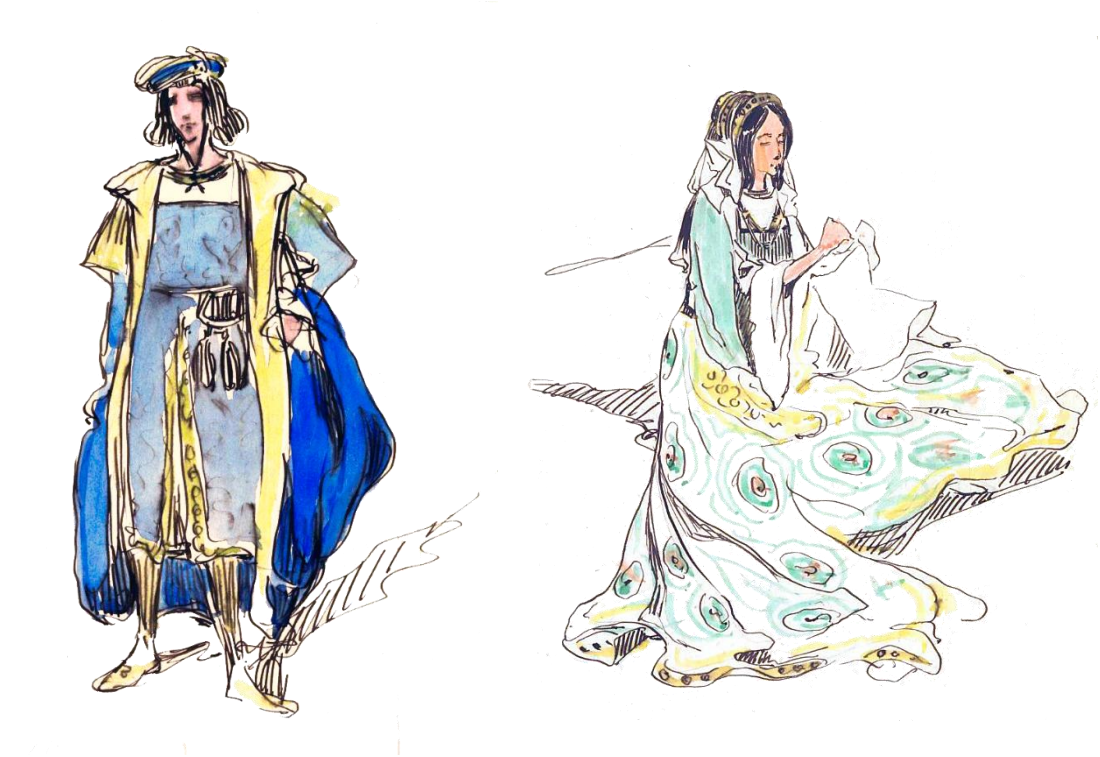
[117] HERRERO CECILIA, Juan (2006): "El mito como intertexto: la reescritura de los mitos en las obras literarias", *Çedille. Revista de estudios franceses* 2, p. 64.

> "When we recall that time, the songs that had fallen asleep awaken; songs we gathered from our mother's own loving lips with a child's ear, still pure of life's overwhelming noises. Today they return to us with a certain majesty as intimate friends, and we discover in them an endless array of subtleties and tenderness [...] just as those notes gradually enter to knock at the very depths of our soul[118]".

In this way, the traditional song, the legend, and children's tales become the three pillars on which Gual's idea of popular theater is built.

In March 1897, concurrently with Rusiñol's writing of *L'alegria que passa*, Adrià Gual completed the first popular song harmonized for the stage, *Blancaflor*, as the first example of this theoretical proposal of "popular theater". Gual initially commissioned Isaac Albéniz to write the music, who gladly accepted the request. However, he suddenly had to travel abroad and, since Gual was unable to contact him, he turned to Enric Granados (1867–1916) instead[119].

The work followed the popular folk lyrics of the song and involved orchestrating and harmonizing its melody. The purpose of the piece was to materialize on stage the events going on in the folk song *Blancaflor*, which explains in its lyrics how a girl called Blancaflor is waiting under the mint tree for her sailor husband to come back. The scene that is developed on stage presents then Blancaflor along other girls sewing under the tree and the sailor, played on the premiere by Adrià Gual, coming into the scene to meet her.



Figures 13 & 14: *Sketches by Adrià Gual for the characters of the sailor and Blancaflor. [CDMAE: records 438444-9 (left) and 438444-7 (right)].*

[118] GUAL, Adrià (1904a): *Blancaflor: cant popular armonisat per la escena*. Barcelona: Impr. Joseph Cunill Sala, p. VII.
[119] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados*, vol. 1, *op. cit*., p. 107.

The scene, however, is preceded and concluded with short scenes of present-day villagers heading to work. These are singing the song *Blancaflor* in a decadent and deadly world, which transforms into a bright and green scene with the mint tree in the middle as the folk song transports you into the ideal world of myths and legends[120]. The musical prelude that the play starts with is based on the repetition of the melody and motifs taken from the folk song, while the villagers sing the different verses of the song, explaining the story of Blancaflor.

Following Mark Larrad's analysis of the variation of the folk song in the orchestrated prelude, "the strongly modal violin tunes set against repetitious strident fifths in the viola suggest that Granados was trying to evoke the simplicity of the original folk legend in his music[121]." There are slight rhythmic and melodic variations to the original melody as it had been compiled in different folk song books, like Aureli Capmany's[122].

"Whereas Capmany begins the tune with an anacrusis, Granados creates a stronger rhythmic effect by starting on the first beat of a 3/4 bar. Although Granados sticks closely to the original melodic structure he varies its strict symmetry by the alteration of the opening phrase, making it an ascending scale […]. However, when the opening phrase is repeated from bar 4 Granados reverts to its original shape. […] Throughout the song Granados creates a more overtly folkish effect by the use of an accented triplet at the ends of each phrase[123]."

The violins and the flute will play the folk melody, while the rest of strings and wind instruments will sustain dramatic chords in, as described by Larrad, "strident fifths", which create a feeling of unease that reinforces the decadent aspect of the scene conceived by Gual of a deadly world in which the mint tree has lost all its leaves.



Figure 15: *Initial compasses of* Blancaflor*'s prelude for the strings section.*

[120] The stage design conceived by Gual will be further explained according to Anna Solanilla's analysis in the section "The scenic theory of Adrià Gual" in chapter 4.
[121] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados*, vol. 1, *op. cit*., p. 107.
[122] CAPMANY, Aureli (1901–1913): *Cançoner popular*, Barcelona, Imp. La Renaixensa.
[123] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados*, vol. 1, *op. cit*., p. 108.

For the first musical moment that is played in the central scene of the play portraying the actual Blancaflor, Granados presents a homophonic texture in which the strings play a joyful melody.



Figure 16: *Example of the homophonic melodic texture in musical number 1 used to depict the ambience of the central scene by the mint tree.*

The two following musical numbers start with this new motif and, through a chromatic scale, transition to the initial one taken from the folk song, with the last musical number bringing the audience back to the initial scene in the real world, with the chorus of villagers reprising the folk melody and the same initial orchestral texture.

The piece therefore has a poetic, visual, and symbolic character, with little action taking place that develops any properly dramatic conflict. It's based on contrasting the current decadent reality, both visually and musically, with the ideal world that the folk songs can open to us in our imagination, symbolically portraying the folk song as a healing element of cultural renewal for the people.

The play was premiered "to failure on the night of January 30th, 1899[124]" by the company of the Teatre Íntim, directed by Gual himself at the Líric Theater in Barcelona, preceded by *Interior*, a Catalan translation of Maurice Maeterlinck's play, which had clearly inspired the symbolist poetics of Gual's theater. The music was conducted on opening night by Granados himself[125].

Given that this Symbolist production was not well received by the audience, the project to stage more pieces of this same genre was put on hold. On the premiere, the audience laughed at the innocent, childlike nature of the folk song staging, which had a strong emotional impact on Gual[126]. Consequently, the stage arrangements of other folk songs that Gual was working on, like *La presó de Lleida* [*The prison in Lleida*] and *L'estudiant de Vic* [*The student from Vic*], were shelved.

[124] GUAL, Adrià (1904a): *Blancaflor..., op. cit.,* p. I.
[125] LARRAD, Mark (1992): *The Catalan theater works of Enrique Granados*, vol. 1, *op. cit*., p. 41.
[126] GUAL, Adrià (1904a): *Blancaflor..., op. cit.,* pp. III–IV.

Conversely, *L'alegria que passa*, which had premiered at the same Teatre Íntim just two weeks earlier, did enjoy great success[127]. After a successful public premiere by Adrià Gual's company on January 16th, 1899, composer Enric Morera had then the idea of running a full season of Catalan lyric theater in one of the theaters of Barcelona. His goal was to promote the establishment of a national lyric genre that would compete, especially, with the predominance of Castilian zarzuela as the main lyric offer in Catalonia. The Tívoli theater hosted Morera's project, including *L'alegria que passa* as one of the main titles to be staged with a full commercial production. The name given by Morera to his enterprise was "Teatre Líric Català" [Catalan Lyric Theater], which remained the name for the whole Catalan lyric movement that started here, involving several artists and intellectuals until the 1920s.

Therefore, from the three initial lyric proposals that were developed between 1897 and 1899, the one that unanimously received the critic's and audience's approval was *L'alegria que passa*. Furthermore, it connected elements from the rural popular imagery, such as daily traditional life in the village, with modernized aesthetics, like decadent Symbolism. Local and international elements were intertwined, making it the referential standard of what Catalan intellectuals pretended to achieve. This great success positioned Enric Morera as the legitimate leader of the lyric movement to further promote the short-format operetta.

[127] The public success and long life of *L'alegria que passa* on Catalan stages will be further developed in chapter 3.

❖ Attempted institutionalization (1900–1904)

The great reception of *L'alegria que passa* in contrast to the rest of lyric proposals put forward in the aforementioned foundations of Catalan lyric theater made Enric Morera feel legitimized to take the lead of the movement and promote new initiatives to consolidate it. While Gual's theories were put on hold, Enric Morera developed his business project at the Tívoli theater without ever reaching any formal collaboration between the two. Consequently, a line would be drawn between these two sides, with different conceptions (and fortunes) of what Catalan lyric theater should be.

Morera would confirm his intentions to create a truly Catalan style of lyric theater in Catalan language with the founding of the Teatre Líric Català company, inaugurating its Catalan operetta season in 1901 with *L'alegria que passa*. Although it run for a short time, it's considered as a milestone in Catalan culture, as it was the first attempt to run a whole lyric theater season of exclusively Catalan works. Morera's company had about 20 actors, a 30-member mixed choir, and about 30 professional musicians, and scholars have pointed that it was precisely the large scale of the project what led to its financial failure[128].

As impresario, Morera maintained the collaboration with Rusiñol on the writing of two more lyrical works of a Symbolist bent, while also drawing on Naturalist followers such as Ignasi Iglésias (1871–1928). Both were criticized by the journal *Joventut* and by the Catalanist faction most devoted to Wagnerism and to fully sung opera. Symbolism was eventually shunned to the point that Rusiñol himself left his most representative lyrical work of the decadent style, *El jardí abandonat* [*The abandoned garden*], unperformed[129]. The Naturalist pieces were also not well received by this sector of the critics, since, under the principle of the "total work of art", the sung moments were neither plausible nor spontaneous in a Naturalist play[130].

The consequent business failure of Enric Morera has given rise to the claim that the flaws pointed by this artistic critique were the cause of his downfall, without going any further in the contextual study of his business proposal, his activist motivations, or the future performances of the repertoire commissioned by Morera as the cultural legacy of this project. The internal diversity of the repertoire, viewed from a unifying perspective, has led current historiography to understand it as a disjointed amalgam of different dramaturgical models that failed to be accepted by audiences and neither consolidated as a stable genre.

Given Morera's financial inability to sponsor the continuation of a stable project, the Catalan lyric theater movement began a new process of associative institutionalization and of attracting members and resources. The Foment del Teatre Líric Català association,

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[128] LARRAD, Mark (1991): "The lyric dramas of Enrique Granados (1867–1916)". *Revista de Musicología* 14/1–2, p. 157.
[129] CASACUBERTA, Margarida (1999): *Santiago Rusiñol i el teatre per dins...*, *op. cit*., pp. 270–273.
[130] AVIÑOA, Xosé (1985b): *La música i el modernisme...*, *op. cit*., pp. 282–284.

founded in 1903, however, ended up appointing Adrià Gual at the start of the 1904/05 season as its director, restoring to him the artistic direction and intellectual leadership of the movement. The rivalry between the two lyrical proposals within the Catalanist movement became apparent when Adrià Gual publicly attacked Morera's recent season in his inaugural address at the Foment del Teatre Líric Català[131], using the same arguments as the critics in *Joventut*: improvisation, hastily written scores, poorly prepared sets, implausibility of the sung parts, lack of relation between the singing style and the content of the lyrics... However, it is worth pointing out that Gual had spent 1901 and 1902 in France, consequently missing out the performances of Morera's Teatre Líric Català. The fact that he assimilated *Joventut*'s discourse denotes his personal surrender to the critics viewpoints, which had already harshly attacked his Symbolist experiments, leading him to give up on them.

Beyond artistic differences, there might have been some personal grievance between Gual and Morera. Initially, Morera had scheduled *La núvia* [*The bride*], written by Gual, during his 1901 lyric season, but the business problems that forced him to cut the season short led to the play's cancellation. It may be the case that Gual was personally disappointed with the Teatre Líric Català over the cancellation of the only play they commissioned and because they had not supported his vision of popular theater. Therefore, the change that occurs between 1904 and 1905 is not only institutional or solely economic in motive; rather, the renewal of the management and collaborating authors marks a change in the direction of the movement, which from that point on made Gual's theory of popular theater the structural axis of the new repertoire.

The following sections aim to provide more details about these early attempts at institutionalizing the movement led by Enric Morera and the project to consolidate Catalan operetta, up to the change in leadership of the movement that takes place in 1904 with Adrià Gual taking charge. The patronage of Lluís Graner (who simultaneously opened the Mercè hall with Gual as stage director, reformulating his theory under the new name "musical visions") redeemed the experimental *Blancaflor* by sponsoring the publication of the text, and Gual's lyrical projects would be revived on the Principal's stage under the Espectacles-Audicions Graner.

[131] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escénica*..., *op. cit*., pp. 158–159).

- **The first Teatre Líric Català season**

Following the successful reception of *L'alegria que passa* when Adrià Gual premiered it with his Teatre Íntim company in 1899, Enric Morera felt motivated to promote a larger project and establish a full season of Catalan lyric theater. The following year, Morera's parents returned from Argentina, where they had migrated decades ago, and his father decided to support Enric with the necessary funds to rent the Tívoli theater for a few months and set up the so desired Catalan lyric theater season[132]. Along Morera as musical director of the season, a group of colleagues gathered around him to form the artistic management team. Ignasi Iglésias would join as literary director, and Miquel Utrillo would be vice-artistic director.

The project literally took the name of "Catalan lyric theater" as its own commercial name: Teatre Líric Català, indicating its strong nationalist motivation towards the settlement of a Catalan genre. The company operating at the theater would take the name of Catalan Operetta Company, and would include among its cast members multiple names that would continue in the Catalan lyric theater field up until Morera's last lyric business attempt in 1922, such as that of Assumpció Paricio. This soprano embodied the first Zaira in *L'alegria que passa*, which was officially premiered in a full-scale commercial production on January 8th, 1901. As well, Joaquim Viñas (1871–1946) also embodied the clown, a role he would continue performing throughout the following decades in the different productions of *L'alegria que passa* that he organized.



Figures 17 & 18: *Picture of Assumpció Paricio dressed as Zaira (left) and of Joaquim Viñas dressed as the clown (right) from* L'alegria que passa *1901 production at the Tívoli theater. [CDMAE: records 666015 and 666020].*

[132] IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic, op. cit.*, p. 33.

Morera's goal was to promote a genre of Catalan operetta, following Castilian comic zarzuela's model in order to compete with it under the same conditions and attract the numerous audience it already had[133]. Therefore, he offered short pieces that alternated sung and spoken parts, and scheduled multiple short sessions throughout the day to lower the ticket prices and facilitate popular working classes to attend the shows. Nevertheless, this decision faced the straightforward opposition of multiple Catalanist factions that defended other models of lyric theater closer to long-format operatic genres, which led them to harshly criticize every single production premiered at the Teatre Líric Català season. Using their adept journals (like *Joventut*) to spread their voice, a large and intense press campaign against the Teatre Líric Català season was unleashed.

Showing no mercy, the press aggressively attacked the lyric productions with mean and pejorative words with the aim of sinking the project. Miquel Saperas's work on Enric Morera collects several of these reviews[134], which later have been used as the main source to scholarly evaluate the artistic value and reception of the project. However, he also highlights the support given by other authors and intellectuals that tried to denounce the campaign against Morera's vision of a Catalan operetta, which has been far less emphasized and is especially useful to understand the ideological motivations behind these attacks and the real situation its promoters were facing. For example, re-quoting Eduard Marquina's words:

> "[…] the Teatre Líric Català, which from its inception attracted large and enthusiastic audiences, which began its life with vigor and is ending it with determination and perseverance that are perfectly unique, found itself opposed from the outset by those who should have been its primary supporters and most enthusiastic maintainers.
>
> It costs very little, critics of *La Veu* and *La Renaixença*, my friends from *Joventut*, to analyze imperfections and not rectify them; to point out flaws and not take action to correct them; criticizing works without producing any; writing tirades without singing hymns; curling your lips like Aristarchus without plunging your hands into the furnace of the gods like Prometheus, in case we were the first victims of the fire and, for the sake of a foreseen and beloved ideal, we lost our honor, personality, reputation, life, and fortune.
>
> You have played a truly lamentable role, my dear friends, before the serene spectator. Never before has Mime's grotesque tirade criticizing the clumsiness, inexperience, and utter ignorance of the blacksmith Siegfried seemed so human and fair to me as it did on this occasion. And truly, you superficial Wagner idolaters do not entirely deserve the full weight of this satire.
>
> You have rejected as bad and bland all, absolutely all, the works premiered on the stage of the Teatre Líric, and instead of being ashamed of yourselves, defenders of a region that, at the first opportunity to open your mouths, said things so abominable in your opinion; instead of keeping quiet, driven away by such a terrible contradiction to your Catalanist dithyrambs; instead of at least having the courage of your convictions and honestly declaring what you insidiously implied —that the Castilian *género chico* is more perfect and has more right to exist than the same Catalan genre— you committed the most servile of vile acts with your readers and knowingly misled them. […][135]".

[133] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 74–75.
[134] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 50–55.
[135] *Pèl i Ploma* 70 (15/02/1901), p. 2, as quoted in: SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 56–57 [originally in Spanish].

As Saperas indicates, in the following number of the same journal, Jaume Bansà, Joaquim Biosca, Alfons Maseras and Joan Puig i Ferreter published an statement joining Marquina's denounce. Others, like Lluís Via, stood up defending the opposing views that critics like Emili Tintorer had held in the aforementioned journals. Besides this particular conjuncture, the aggressive and destructive role of certain part of the Catalan press was an issue that artists related to the field of Catalan lyric theater dealt with throughout the following decades. Morera and Iglésias denounced the situation at the moment and held the same discourse in different publications and memoires up until the 1930s: no mercy was had on them by those who contributed the least to the lyric movement. Other artists such as Adrià Gual, which had been very affected by the attack to *Blancaflor* and it's mocking, also spoke out about the same issues in different moments of his career.



Figure 19: *Portrait of Ignasi Iglésias. [*La Ilustració catalana *131 (03/12/1905), p. 780].*

Therefore, Morera's and Iglésias's projected season of Teatre Líric Català was cut short and only lasted for about two months. Nevertheless, multiple considerations must be pointed out their contribution. Firstly, it was the first real attempt to establish a full season of Catalan lyric theater. Therefore, there was no tradition, no affiliated audience, no specialized venue nor professionalized company that were already operating. There was no running system or circuit they could cling to; they were rather acting to initiate one that could serve as a parallel alternative to the Spanish zarzuela system. As well, it was Morera's first time taking the role of impresario. Therefore, his management experience was limited, he had no repertoire already compiled to put on stage, nor stage sets backups for the theater productions: everything had to be commissioned as new.

The artistic team was mostly compromising with the project out of an activist will to contribute to Catalan culture. However, they faced the reality of the lyric field: it's a business. Professional authors would dedicate their efforts to write pieces that will pay off the most. They preferred to write for an already stablished and spread circuit like zarzuela in Spanish was, that would pay them their copyright for every performance, knowing that the pieces would circulate around a way larger area, rather than getting small amounts of money for a piece in Catalan that probably wouldn't enough a longer life on stage. As Santiago Folch said in *Catalunya Artística* in their defense:

> "The lack of restraint with which some Catalanist newspapers here have treated the nascent Teatre Líric Català has moved us today to make public statements that, were it not for this, might not have seen the light of day. […] Some, with a spirit not very just, have criticized works that have premiered at said theater, and, carried away by their rather heavy-handed intransigence, they have

> spoken of it as if it were a finished product, when in fact it was merely a rehearsal, a nascent work, and thus we should have waited for it to take shape before judging it properly. […]
>
> Many complain that Morera has premiered many of his own works back to back; and we ask ourselves: what is the Master to do if those with whom he had more or less of a commitment delay sending him their works or simply stop writing them?[136]".

Morera and Iglésias faced this situation in 1901, but future lyric seasons would find the same issues in 1903, 1905, 1910 and 1922. The main issue that did not allow the settlement of a canonic lyric repertoire in Catalan was the lack of professional authors involved in writing new pieces to renew the repertoire. Impresarios interested in Catalan lyric theater were throughout the 1900s and 1910s still reprising some of the initial pieces commissioned by Morera in 1901.

Cases of study like *L'alegria que passa* prove that, even if this institutional attempt did not live for long, it provided Catalan companies with an initial lyric repertoire that enjoyed a way longer life out of official lyric seasons due to the audience's interest. Other titles from this season, like *La reina del cor* [*The queen of the heart*] or *La Rosons* also remained alive, especially in amateur theater or reprised in future lyric seasons. Therefore, even if Morera was not able to maintain throughout time and fully institutionalize a company of Catalan lyric theater, his attempt was partially successful in providing the Catalan lyric theater movement with its first foundations and an initial repertoire written under his commission and sponsorship.

Nevertheless, despite their good will and intentions, and keeping in mind the multiple issues they were faced with, the mismanagement of some aspects of the productions has to be recognized. The lack of preparation and the impulsive start of the project led them to struggle to keep up with the pace that theater production required. With no collection of pieces already waiting to be premiered throughout the season, they were forced to take whatever piece arrived to them, not being able to select from the best titles, even in many occasions having Morera to save the productions in the last minute with his own composition. As stated by Morera, sometimes they had to take the scores from his hands with the ink still wet due to the rush to rehearse them[137]. All stage sets had to be new and the troupe of actors and actresses was unequally trained. Therefore, from their very initial successes, like *L'alegria que passa* or *La reina del cor*, the level of the productions quickly declined[138].

Despite these conditions, the impresarios managed to premiere 13 new productions in the two months that their season run. They did not promote a single vision of how the repertoire should be like but collaborated with authors from different trends. Morera continued working with Santiago Rusiñol, producing a proper commercial premiere of *L'alegria que passa*, and commissioning two new lyric dramas that continued the decadent Symbolist style of their previous collaboration: *Cigales i formigues* [*Cicadas*

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[136] *Catalunya artística* 38 (28/02/1901), p. 108, as quoted in: AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 298 [originally in Catalan].
[137] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 61–62.
[138] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 301–303.

and ants] and *El jardí abandonat* [*The abandoned garden*][139]. On the meantime, Ignasi Iglésias also provided the company with his own librettos to be premiered during the lyric season, such as *La reina del cor* or *Les caramelles* [*The folk pan flutes*], approaching lyric theater from the Naturalist trend. Nevertheless, the idea of a Catalan operetta that presented on scene Catalan traditions, customs and peoples as they were in real life received critiques for "being too close to the natural", lacking an artistic approach, not being Modernist enough, and also, from a moralistic perspective, being too close to Castilian zarzuela and not being cultivated and literate enough for Catalan peoples[140].

From the pieces premiered during the season, it would probably be worth remarking *La reina del cor* for the multiple subsequent performances and reprises that it received (along the case of *L'alegria que passa*), including for instance a second premiere in 1903 at the Romea theater. The action takes place on Saint Anthony's day, when the Tres Toms Catalan tradition takes place. The main character of the piece is "the queen" of the hostel that Paula rules. While both women are alone, they talk about the queen's relations with men, since she should soon find a husband.

When Tralla stops by, he declares to Paula that he's in love with the queen. As Paula intercedes with her to consider liking him and Tralla meets the queen for further conversations, the audience will learn that they were in love with each other when they were young, but she pretended to despise him, which led him to find another wife that died while giving birth. In between these conversations, the queen sings a few musical solos as verisimilar moments in the story that Paula hears, as well as a love duo between Paula and Tralla.

Eventually Tralla proposes her to love each other and take his daughter as her own, showing the queen the doll he carries for her daughter as a symbolic proposal to embrace her. After she agrees, the rest of men from that were celebrating Saint Anthony's day arrive to drink at the hostel playing festive music. Milhomes complains with the rest of men about the priest that was blessing the animals and pets, as the tradition for that day calls for. They end up knowing about Tralla's proposed marriage to the queen. Paula's son shows his deception because he loved her too, but it is now too late for him. They end up celebrating at the hostel with music and dance while Tralla goes to the townhall to get the marriage paperwork.



Figure 20: *Joaquim Viñas in the role of Milhomes for* La reina del cor. *[Personal archive].*

Therefore, *La reina del cor* presents in one act a continuous action, based on conversations between the characters that throughout the piece unveil their past

[139] These pieces will be further analyzed in chapter 4 of this dissertation.
[140] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., p. 291.

relationships and how these shape their present personal tensions and desires, following a Naturalist dramaturgy. The piece shows Catalan popular characters, aims to present to the public the Catalan customs of Saint Anthony's day, as they also speak of local food and beverages at the hostel, and overall depicts Catalan popular classes, their festivities and their festive music.

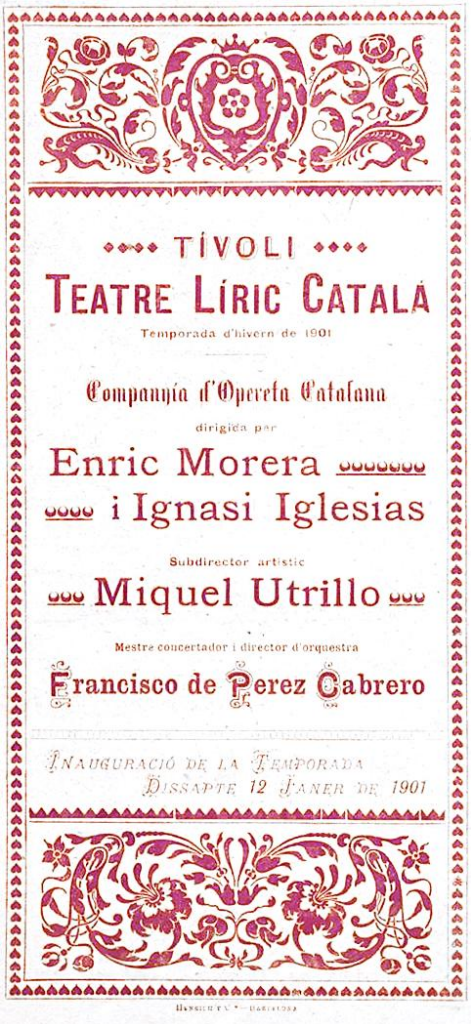


Figure 21: *Flyer announcing the opening of the Teatre Líric Català 1901 season. [CDMAE: record 424524].*

Other remarkable titles premiered during the season were *Cors joves* [*Young hearts*] and *La nit de Nadal* [*Christmas Eve*], both written by Josep M.ª Jordà (1870–1936), with music by Joan Gay (1868–1926) the first and Enric Morera the latter; *La Rosons* and *Picarol* by Apel·les Mestres (1854–1936), with music by Enric Morera and Enric Granados[141]; and *L'adoració dels pastors* [*The adoration of the shepherds*], with text by Jacint Verdaguer and music by Morera.

Besides these, they also announced plenty of collaborations at the beginning of the season that were never premiered, although some of them were already written when the season was suddenly cut short. For instance, the reprise of *L'aplec del remei* (the first zarzuela written in Catalan) by Josep Anselm Clavé (1824–1874) was in Morera's mind at the beginning of the season; Iglésias was also planning to write *El cant de les mares* [*Mothers' chanting*] for Morera to add his music.

The composer had already the music for several pieces, such as *Vila blanca* [*White vila*] written by J. Llopart, *El firaire* [*The carny*] by J. Orpinell, *L'arc de Sant Martí* [*The rainbow*] by T. Monegal and *L'esparver* [*The sparrow hawk*] by C. Capdevila. Although the scores for these titles can be found in Morera's personal archive, they were never premiered in public.

Collaboration with other composers, such as Pere E. Ferran (1865–1919), Amadeu Vives (1871–1932), Joan Borràs de Palau (1868–1953) and Carles Oró (d. 1909) was also planned, although they eventually did not premiere any music during the lyric season[142].

[141] For a further insight on Apel·les Mestres's contribution to the Catalan lyric repertoire, see: ARMANGUÉ I HERRERO, Joan (2015): "Apel·les Mestres i el Teatre Líric Català: Documents del Fons Carles Pellicer (1900–1913) al Museu Abelló de Mollet del Vallès", *4a. Jornada Mercat de l'Art, Col·leccionisme i Museus*.

[142] The program with the planned titles for the upcoming season was published in December 1900. [CDMAE: record 424524].

Although initially Francisco de Pérez-Cabrero (1854–1914) was announced as musical conductor, the following programs announcing the titles scheduled for each day announced that Celestí Sadurní (1863–1910) would be in charge of conducting the orchestra. As well, Miquel Romanyà is mentioned as choir conductor, and Morera's choir Catalunya Nova was planned to join the stage in the pieces that required so. Among the cast of actors, it's worth noting Assumpció Paricio and Joaquim Viñas for the career they would develop from here on in the lyric theater field. As well, Carme Bertran, Assumpció Costa, Elisa Castillo, Lorenzo Parés, Secundi Gil, Claudi Rigol, Miquel Sirvent, and Ramon Bataller are often mentioned taking relevant roles in the productions.



Figure 22: *Portrait of Celestí Sadurní. [*Cu-cut! *453 (26/01/1911), p. 59].*

After running for the months of January and February, the impresarios ran out of budget. Their productions incurred in high expenses that they were not able to cover and debts kept summing up. Since Morera's family was not particularly wealthy to overcome the production expenses, they decided to finish the project before it affected their personal stability, and the Teatre Líric Català was halted[143].

[143] IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic, op. cit.*, p. 34.

- **Foment del Teatre Líric Català association**

After Morera's unsuccessful attempts to sustain in time his Teatre Líric Català season, new efforts were made by Catalanist popular supporters to promote the continuation of the project. Morera's initiative was channeling a common desire among cultural intellectuals and artists, who gathered in June 1903 to discuss this issue at the restaurant Els quatre gats [Four cats], a well-known meeting point for Modernists. On June 16th, "the first preparatory meeting took place, heading towards the implantation of the so desired Catalan Lyric Theater, and the project to create an association that will pursue that end was made public[144]".

The first meetings were dedicated to discussing how to approach the different activities that should be carried out by the association following the best practical sense. Also, different people from outside Barcelona also requested to join the preparatory committee, both individual members and already-established entities, proof of the enthusiasm that the project was arising. Therefore, it is confirmed that, from the very beginning, the Catalan lyric theater movement had a regional reach, going further than just the professional theaters in the capital city. As well, the discussions to design its application also proof the premeditation of the project, how the new genres of national culture were consciously designed, and the plurality of criteria of the interested members.

However, the first press reviews that announced the call and that prompted for people to attend the meetings remark "the idea of creating an association to establish and spread Catalan zarzuela[145]" to "give a good and firm blow with the broom to that thing called *género chico* [Castilian comic zarzuela in one act][146]". Therefore, it indicates that the project aimed to continue Morera's proposal of a Catalan genre that formally imitated Spanish zarzuela to promote an internal substitution. The discussions inside the committee would have approached practical issues rather than a debate on how the genre should be, which would take place later between the different editorial views of the Catalan press.

Journals such as *Joventut* or *Catalunya*, which longed for a Catalan opera inspired by Wagner's influence, although not openly against the new lyric project, already warned them not to follow Morera's example and to learn from his mistakes, stating that his repertoire had not been Catalan enough[147]. Others like *La Publicidad*, openly anti-Catalan, announced the reorganization of Catalan Lyric Theater as the return of "our domestic wolves, without claws but with drool", causing that "some of us will rip off our skin and some other will use the ripped stripes to cover us[148]". Before it was born, the project was already facing harsh opposition.

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[144] *La Veu de Catalunya* 1581 (18/06/1903), morning edition, p. 2.
[145] *La Veu de Catalunya* 1584 (21/06/1903), morning edition, p. 2.
[146] *Lo somatent* 4596 (20/06/1903), p. 2.
[147] *Catalunya* 12 (30/06/1903), p. 563.
[148] *La Publicidad* 2732 (15/07/1903), night edition., p. 1.

The statutes were publicly read at Els quatre gats on June 25th, 1903. The following meeting was held on July 20th to discuss and vote the approval of the statutes, this time gathering at the premises of Catalunya Federal at 93, Hospital street. Soon after, by the beginning of the following theatrical season, the association was already organizing a new Catalan Lyric Theater season at the Principal theater of Barcelona. The conductor would be Celestí Sadurní, the same as in Morera's 1901 first season, and the project would start with the reprise of the titles premiered in 1901, such as *La reina del cor*, *La Rosons* and *L'alegria que passa*, including a new one written by Apel·les Mestres and Enric Morera titled *La barca* [*The rowboat*]. The inauguration took place on September 19th and the baritone Lorenzo Parés was the leader of the newly established company. However, the project only lasted for a few weeks and by the beginning of October they had already left the Principal theater[149].

In some of the scores that they used for this short season, the following stamp can be seen on the paper. The Teatre Líric Català logo featured a stave with a treble clef representing music. The clef is merged with a square shield crossed by four bars from the historical Catalan flag. Behind the shield, a rising sun appears, probably as a symbolic reference to the national awakening or the rise of national culture. Vegetal motifs are placed on the sides.



Figure 23: *Digital reconstruction of the stamp used for the 1903 short season of Catalan Lyric Theater.*

The association eventually took the name of Foment del Teatre Líric Català [Promotion of Catalan Lyric Theater] and on October 10th the installment of its official office at 7, Baix de Sant Pere street was announced. Little is known about the members that formed the association, only that they were mostly young and active enthusiasts. In April 1904

[149] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., p. 307.

the names of the high positions of the association appear as signatories of a public statement published in the press: Cristòfol Rabella was the president, and Fermí Casanovas and Bartomeu Oliver were the secretaries. As well, Mr. Benavente is mentioned in other reviews as the public representant of the association at some cultural events. In February 1904, an extraordinary general council was celebrated, and the address of the association had changed to 7, Lladó street.

Among the activities that they planned to organize throughout the season there were:

- singing and declamation lessons to train "genuinely Catalan artists",
- the creation of an authors' society to agglutinate literary and musical authors from Catalonia in order to promote the creation of new pieces,
- the celebration of public competitions to award the best newly written plays that directly met the purpose of the association, aiming to stimulate creation in Catalan.

From these plans, the only one that is confirmed that took place was the singing and declamation lessons. By the end of the season, on June 16th, the association organized a public demonstration with its students to show the results of their training. The program was made of short dramatic pieces like *La barca* by Apel·les Mestres and *La por* [*Fear*] by Modest Urgell (1839–1919). Catalan and foreign music was sung, and poetry was also read. A duo from the unpublished piece *La gerra de les unces* [*The jar of ounces*] was also played[150]. Among the actors and singers that participated and therefore were students of the association were Mr. Rabella, Olivar, Arniges, Barrau, Olivé, Nicolau, Capdevila, Puig, Romeva, Role and Polls. At least 11 were announced[151].

At the start of the following season in October, Adrià Gual entered the team of Foment del Teatre Líric Català as a teacher and artistic director of the association. Along with him, E. Dachs and Lluís Blach gave lessons in singing, M. Dachs and J. Cumellas in musical language and sight-reading, and Enric Giménez (1868–1939) in declamation[152]. In his official presentation as the new artistic director, Gual read a discourse on the state of Catalan lyric theater, which is one of the very few theoretical sources on this topic. In it, he presented his historical conception of the repertoire, and the national and international roots of the movement. Regarding its relation with foreign repertoires, he rejected Mediterranean influences, aspiring to connect with the Germanic tradition of a dramatic musical theater, following Wagner's precedent while repulsing Italian primacy of easy melodic elements and weak plots[153].

[150] *La Veu de Catalunya* 1924 (17/06/1904), evening edition, p. 2.
[151] *El noticiero universal* 2647 (17/06/1904), p. 3.
[152] *La Veu de Catalunya* 2035 (12/10/1904), morning edition, p. 4.
[153] Gual's theoretical reflections regarding lyric theater and Wagner's influence are further analyzed in chapter 5.

In May 1904, before finishing their first active season, the association published a call for assistance, promoting their artistic goal to consolidate a Catalan lyric theater that would oppose Castilian zarzuela:

> "This entity, born in equal measure to the other artistic societies flourishing in Catalonia since the rebirth of the spirit of the land, extends to you its friendly voice, asking for your help in its task of purifying, without respite, the atmosphere that is corrupting certain segments of our public.
>
> Everyone's conscience is disgusted at the shameless, almost pornographic displays, the dirty jokes, and the crude construction typical of much of the so-called "género chico" works that a large and mythicized blow of wind from the West has brought to the stage.
>
> And there is a lack of hygiene in the matter, since such spectacles, which only entertain the scum, cannot be endured by the seriousness and decency of any honest family.
>
> Therefore, in this manifesto, as we seek your support, we emphasize the general principle that *Art is an element of culture for peoples, and that for mankind to enjoy beauty, it is necessary to be educated in it.* […][154]"

They finished their letter asking for artist to contribute with their creativity and people to help them paying subscriptions, "and then, we will all have helped, not only the Motherland, but also to carry out a moralizing campaign".

In September, by the beginning of the following season, the press announced that "an important Catalanist society in Barcelona aims to promote Catalan lyric works, premiering those by new writers and composers while avoiding any dealings with certain lyric societies where fees and more fees are often paid without the members' wishes ever being met[155]." A clear allusion to the Foment del Teatre Líric Català and their inability to produce quick results on the stage, focused so far on the training of actors. There was a clear purpose to create a parallel alternative to this existing association.

A relevant personality from the Catalan artistic field felt appealed by their call. However, instead of becoming the sponsor the association wished for, he became a parallel promoter that eventually colonized the existing lyric institutions and took control of the direction of the Catalan lyric theater movement, gathering all the lyric activity in his own newly created project. This person would be the renowned painter Lluís Graner, who counted with a wealthy enough patrimony to become the main patron of the movement.

[154] *La tralla del carreter* 21 (13/05/1904), p. 5.
[155] *Catalunya artística* 9 (08/09/1904), p. 152.

❖ Business consolidation (1904–1909)[156]

In November 1904, the Sala Mercè or Mercè hall led by Lluís Graner opened at the Rambla dels Estudis, in the core historical center of the city of Barcelona, with the goal of producing highly artistic lyric productions. Inspired by Gual's theories, Graner revived his conception of a "popular theater" based on "Catalan folk songs arranged for the stage", presented now under vitalist Symbolist aesthetics and stage sets that included the latest technological and artistic experimentation with colored electric lighting, shadows and projections, and other special effects.

Earlier that year, Gual had signed the prologue for the edition of *Blancaflor*, published in April in the journal *Catalunya*, run by Josep Carner (1884–1970). The poet, most likely encouraged by Graner, brought to the public the unedited text of the first "Catalan folk song harmonized for the stage" written by Gual as a symbolic way of redeeming its failed premiere before reviving the genre at the soon-to-be-inaugurated Mercè hall. The same Adrià Gual would be hired as stage director and counsellor of Graner's project.

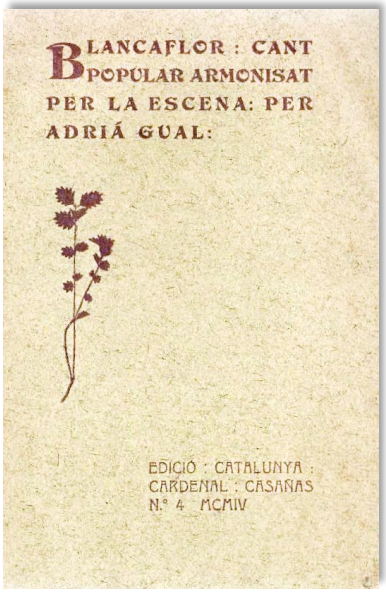


Figure 24: *GUAL, Adrià (1904):* Blancaflor. *Barcelona: Catalunya (cover).*

After a first successful season, Graner rented the Principal theater of Barcelona to provide a larger stage for his lyric productions, where Gual's still not premiered lyric plays were staged, as well as many others by Enric Morera, who also became a permanent collaborator. Therefore, Graner had gathered by his side two of the main promoters of Catalan lyric theater, which had led the major theoretical and practical contributions to the movement so far.

As for Enric Morera, he found in Graner the sponsor he needed to stabilize his production as a composer, which allowed him to retire to Sitges for a few years while sending his scores over to be played in Barcelona[157]. Most of Graner's lyric productions were new titles and Morera became one of his main allies, willing to write music for many of them and saving him in moments of urgent need when other composers dropped the commissions at the last minute[158]. As well, Morera granted him the rights to reprise the pieces from his first 1901 Teatre Líric Català season, which were staged in between Graner's original productions while the new sets were being made.

This way, Graner had quickly gained control over most of the Catalan lyric movement. He became the producer of new titles, was in charge of reprising the existing old ones,

[156] This section will be further developed in part II, section IV, particularly in chapter 8. Analyzed examples of the repertoire of musical visions can be found in part II, section III.
[157] IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic, op. cit.*, pp. 42–46.
[158] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 41–42.

and was indirectly in control of external organizations like Foment del Teatre Líric Català, whose activity he eventually absorbed. Besides the classes now led by Gual the Foment association continued providing during the 1904/05 season, no further activity is known. The initiative was deactivated by Graner's total control. He had its artistic director under his wing and had left them with no repertoire to perform.

As the new leader of the Catalan lyric theater movement, he prompted a change in its artistic line. The genre of operetta and Catalan zarzuela previously promoted by the Teatre Líric Català project were relegated in favor of the new Symbolist genre called "musical visions", which became the star productions that characterized Graner's brand.

This new format aimed to stage traditional folk songs, legends and tales in a modern style to appeal to the urban audience of the newly inaugurated 20th century. Directly influenced by the Symbolism of Maeterlinckian art theater, the musical visions presented a brief format with a dramaturgy that moved beyond literary theater, integrating visual and sound elements in order to transcend dramatic action in favor of emotional and sensorial suggestion. Through the spectacular nature of the stage productions (featuring a wide variety of painted curtains, lighting effects, special scenic tricks, musical choirs and dances), musical visions were aimed to create suggestive atmospheres or moods that would arouse emotions in the audience through the senses.

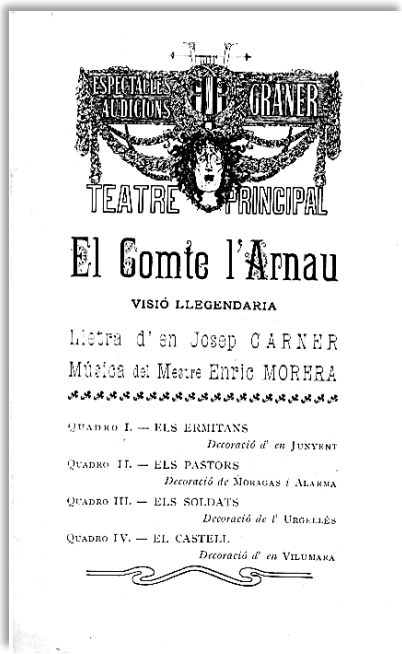

ESPECIALITAT EN ADICIONS
GRANER
TEATRE PRINCIPAL
El Comte l'Arnau
VISIÓ LLEGENDARIA
Lletra d'en Josep CARNER
Música del Mestre Enric MORERA
QUADRO I. — ELS ERMITANS
Decoració d' en JUNYENT
QUADRO II. — ELS PASTORS
Decoració de MORAGAS i ALARMA
QUADRO III. — ELS SOLDATS
Decoració de l' URGELLÉS
QUADRO IV. — EL CASTELL
Decoració d' en VILUMARA

Figure 25: *Cover for the libretto of* El Comte l'Arnau, *the first musical vision premiered at the Principal theater following a Catalan legend. [Private collection].*

However, the ultimate objective was to continue the generational transfer of popular oral folklore in the urban space, where it was now staged. If harmonized folk songs had been widely accepted in the choral repertoire by different layers of society, from workers' to elite choirs, bringing them now to the stage as a theatrical production was a logical step towards the creation of a national mass cultural product.

This process of staging was based on a series of intertextual and intermodal connections through which the producers intended to "visualize" orally transmitted folklore, hence the term "musical vision". This way, urban society and especially children could continue consuming traditional folklore in a modern form able to compete with other contemporary productions, ensuring the continuity and transmission of traditional culture.

The particular characteristics of musical visions made people perceive them as a genre of lyric theater that differed from others. While other nomenclatures like "lyric drama" or "operetta" were often diluted into the term "zarzuela" by the Catalan press and public opinion, "musical visions" were quite distinctive and eventually became the label used to refer to Symbolist

theater in general. They probably were the model that most approached the movement's goal of creating a distinctive and genuinely Catalan genre of lyric theater.

It should also be noted that the consolidation of the genre of musical visions was a project of activist and pedagogical nature. Rather than seeking business profit, its promoters sought to disseminate their nationalist ideas and to instruct the audience in their own ethical and moral values. For this reason, the content of the pieces was carefully selected and presented in a manner that maintained the ideological line established by the companies and their directors. Under this strict supervision and censorship, they secured their main objective of nationalizing the working classes by disseminating rural folklore in the urban environment, promoting the Catalan language, and popularizing the imagination and mythology associated with Catalanism. Furthermore, they were instructing the audiences in the correct aesthetic taste and Catholic moral values.

It is worth highlighting the genre of musical visions as the proposal of traditionalist and Catholic Catalanism to establish a national genre of lyric theater, a concern that arose during late Modernism as part of the Catalanist cultural project to embrace the totality of the arts from a national and moral perspective. To this end, artists and intellectuals involved in Catalanism came up with various formal and stylistic proposals to meet the needs that the national lyric genre should cover according to their personal ideological perspective. It should therefore be noted that traditionalist and Catholic ideologies would notably influence the iconography and symbolism of these pieces, conceived as materializations of those ideological positionings within the nationalist spectrum.

Among the main promoters of this lyric genre, we can highlight the names of Lluís Graner, Adrià Gual, and still very young Josep Carner as the primary core in Barcelona, as well as other regular collaborators such as Enric Morera, Joan Lambert, Adrià Esquerrà, etc. Between 1904 and 1910, backed up mainly by Rafael Masó, Joaquim Vancells and Joan Llongueras, they promoted and spread the genre of musical visions throughout Catalan territory under Graner's leadership. This ranged from the initial Sala Mercè in Barcelona[159] to Ars-Lucis in Terrassa[160], the Saló Gerió in Girona, as well as other venues and company itinerancies in Tarragona, Reus, Manresa or Olot, which eventually built a whole regional network. Of particular note were the Espectacles-Audicions Graner held at the Principal theater in Barcelona[161], which were the culmination of the project and the only initiative within the Catalan lyric theater movement that achieved relative continuity producing multiple consecutive seasons in a large-scale theater.



Figure 26: *Portrait of Lluís Graner. [*La Ilustració catalana *39 (28/02/1904), p. 1].*

[159] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner…", *op. cit*.
[160] AULET, Jaume (2009): "El Modernisme a Terrassa…", *op. cit*., pp. 134–136.
[161] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit.*, pp. 305–362.

- **The Mercè hall and the network of musical visions venues**

The new genre of "musical visions" premiered at the Mercè hall, which was inaugurated in 1904 by Lluís Graner at Rambla dels Estudis in Barcelona. The painter, emulating the model of entertainment venues with cinema, variety shows, and art installations, established the Mercè hall as an experimental project. He engaged in experimentation with the production of both fiction and documentary films, combining staged scenes with voiceovers. He directed theatrical performances incorporating electric lights of various colors and intensities with music and poetry (known as "musical visions") with dramaturgies based on sensorial suggestion.

The basement floor, designed by Gaudí to emulate a grotto, also contained art installations[162]. The monumental nativity scenes were particularly striking, becoming an annual tradition at the hall that worked as a visual attraction with the intention of repopularizing this Christmas tradition. Another main attraction from the Mercè hall was the "spoken films". During its first season, the hall produced its own short comic films and, during screenings, the actors spoke their lines aloud while hidden behind the curtain or on the orchestral pit[163]. Graner obtained a patent for these shows as the city's first sound screenings through this particular technique.

His aim was to offer these popular formats, with short sessions and affordable ticket prices, from an artistic and moral perspective, standpoint, thereby enhancing their intellectual content. The intention was to consolidate the space as a cultural center accessible to both the working-class and bourgeois families that presented shows in line with Catholic morality and attractive to children, but at the same time visually and aesthetically appealing.



Figure 27: *Picture of the box on the side of the main floor, in front of the stage of the Sala Mercè. Multiple women with children can be identified, as well as boys lining up by the wall behind the box. [From* GONZÁLEZ, *Antoni (2000): "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia *9, pp. 16-21].*

[162] GONZÁLEZ MORENO-NAVARRO, Antoni (2000): "La sala Mercè, el hasta ahora cine oculto de Gaudí". *Loggia* 9, pp. 16–21.
[163] FÀBREGAS, Xavier (1972): *Aproximació a la història del teatre català modern*, *op. cit*., pp. 161–170 & SOLER, M.ª Encarnació (2005): *La sarsuela en el cinema…*, *op. cit.*, pp. 137–154.

Throughout the three and a half seasons that the scenic project lasted at the Mercè hall, the style and content of the repertoire of musical visions shifted and evolved, although it maintained the same form and imagery based on short plays that depicted medievalistic and fantastic settings, aimed at materially visualizing oral folklore and tales from the Catalan tradition. The initial goal of these stage productions was the plastic and visual experimentation under the artistic direction of Lluís Graner. The projection of shadows creating silhouettes, the use of electric lights mixing their colors and changing intensities, even combinations of filmed scenes with live performance on stage, were all new and extremely modern elements to experiment with on stage.

Such were the cases of the vision of *Montserrat*, in which he recreated the iconic outline of Montserrat mountain while children sang chants in honor of the Virgin the hermitage in Montserrat is dedicated to, with a final fantastic appearance of a little girl playing Virgin Mary between beams of white light. As well, *Dante a les portes de l'infern* [*Dante at the gates of hell]*) presented poet Dante at the gates depicted by himself in his *Inferno* while Boito's *Mefistofele* instrumental opening is being played. Adrià Gual's watercolors for the stage design are still preserved, showing the combination of colors between the painted backdrops and the colored spotlights projected on them. Some of the presented works also recreated natural effects on stage, such as the storm that takes place in the vision of *L'Atlàntida* [*Atlantis*], inspired on the prologue of Jacint Verdaguer's homonymous poem.

The following season focused on the poetic suggestion and nationalist Symbolism materializing on stage folk songs and legends from Catalan folklore. The season opened on September 13th, 1905, with the premiere of *La mort de l'escolà* [*The death of the altar boy*], a musical vision based on Antoni Nicolau's well-known song set to Verdaguer's poem. The hall's next production, *La dona d'aigua* [*Aloja* or *Undine*], also consisted of the staging of a preexisting poem, in this case by Miquel Costa i Llobera, about a character from Catalan mythology. Other visions were directly based on the original retrieved folk legends and songs, as is the case with *A la voreta del mar* [*By the sea*], a popular song arranged here by Adrià Esquerrà (1873–1927), and *La pastoreta* [*The little shepherd*], with music arranged by Narcisa Freixas (1859–1926). Also noteworthy is the case of *La cova de les serps* [*The serpent's cave*], a musical vision based on a Germanic legend, which underscores the internationalist conception of the use of folk legend that Adrià Gual, the stage director, explains in his theoretical writings.

Following productions during the 1906/07 season were rather based on moral teaching through children's popular tales and eventually some comic pieces, still including incidental or casual singing of folk songs and the characteristic medievalistic imagery. The titles based on foreign fairy tales stand out especially, such as *La caperutxa roja* [*Little red riding hood*] (by Charles Perrault and retold by the Brothers Grimm) or *Somni d'una nit d'hivern* [*A winter night's dream*] (an adaptation of Hans Christian Andersen's *The little match girl*). Nevertheless, there will still be some new titles based on the direct staging of Catalan folk songs, such as *El mal ric* [*The bad rich man*] or *La gentil porquerola* [*The kind little swineherd*]. The line of productions based on biblical episodes

or religious figures is also continued, with titles such as *Somni de Jacob* [*Jacob's dream*], *Jesús és nat* [*Jesus is born*], or *Moisès* [*Moses*].

Despite the company's willingness to continue its operations, new municipal measures aimed at movie theaters began to be announced in September 1907. Previously, the city council had already required architectural reforms and remodeling of performance halls to ensure emergency exits and prevent overcrowding due to regular fires in these venues. In this case, a ban on stage performances in movie theaters was being requested. It included "all those that require decorations, scenery, [and] lighting effects[164]", that is, the main elements of musical performances. Additionally, musicians' pits were prohibited in movie theaters.

In November, stage performances were officially banned in several movie halls, including the Mercè hall. The last production announced before the ban, *Se n'ha de venir de mena* [*You must have been born that way*], never made it to premiere. Nevertheless, the hall remained open. The main floor continued its film programming and increased advertising in newspapers and announcements of newly released titles, many of which were exclusive or commissioned for the theater. Highlights included current events films, documentaries, sports films, and comedic fiction. However, the main attraction was the basement grottoes, where Lluís Graner was able to continue designing artistic installations.

On the other hand, the actors performing at the Mercè hall did have to leave the venue. For the rest of the season, they toured other Catalan cities and towns, bringing the Mercè hall's musical visions —which served as a publicity draw— to those places. The Mercè hall's activities under Lluís Graner's direction lasted until 1910, when the painter announced its closure.



Figure 28: *Portrait of Joan B. Lambert. [*La Ilustració catalana *123 (08/10/1905), p. 13.*

The team that formed around the Mercè hall included Lluís Graner as owner, sponsor, and artistic director; Josep Carner as lyricist and playwright; Adrià Gual as stage director and theater programmer; Joan Baptista Lambert (1884–1945) as pianist and musical director; and Antoni Ros i Güell (1877–1954) as plastic artist and set designer[165]. The success of the venue was such that the intellectual circle closest to his team expanded the initiative by creating a network of similar halls across Catalonia. With the Mercè hall serving as the creative hub from which the proposals radiated, other venues were set up in Girona, Terrassa, and Sabadell with Graner's support.

[164] *El Poble català* 622 (30/10/1907) , p. 2.
[165] OJUEL SOLSONA, Maria (2007): "Antoni Ros i Güell, un escenògraf entre els pioners del cinema català". *Carrer dels Arbres. Revista anuari del Museu de Badalona* 18, pp. 47–58.

Rafael Masó (1880–1935), a close friend of Josep Carner, became acquainted with the initiative taking place in Barcelona while studying in the Catalan capital. Upon returning to his native Girona, he established the Gerió hall there with the support of the Centre Moral Gironí and his brother Narcís Masó (1890–1953). The new venue opened its doors in April 1906. The musical vision of *L'oració de la nit* [*The night prayer*], premiered there, enjoyed a long run as a piece in the children's repertoire including gestural choreography during its performance based on the Dalcroze pedagogy.

Shortly thereafter, in October 1906, the painter Joaquim Vancells (1866–1942), a member of the same artistic and Catholic circles as Graner, inaugurated the Ars-Lucis gallery in Terrassa. He enjoyed the close support of Joan Llongueras (1880–1953), who was also a close friend of the Masó brothers from Girona. Llongueras, who had also established professional relations with Lluís Graner, was a collaborator of the Espectacles-Audicions Graner. In addition to personal friendship and cultural influence, stage collaborations were established between this circuit of venues, which came to share part of their repertoire. For instance, the Ars-Lucis hall hosted musical visions previously premiered at the Mercè and the Gerió halls, as well as newly written titles.

At the start of the following season, in October 1907, an attempt was made to establish another venue in the neighboring city of Sabadell. The "Saló Artístic" or Artistic hall was inaugurated in the building of the Catholic Association of Sabadell. The commencement of its activities was facilitated by the direct support of Lluís Graner, who provided not only the texts and scores of three of his musical visions from the Mercè hall, but also the scenery and costumes. The Artístic hall produced two more musical visions prior to the conclusion of the season, written by anonymous local authors from Sabadell.

Beyond the network directly linked to the Mercè hall, the place of origin of musical visions, the genre was found appealing by many other venues and cultural centers throughout Catalonia. Multiple halls, dramatic troupes, and Catholic and moral centers that offered, at some point of their lifespan, brief seasons of musical visions.

Besides the capital city, other municipalities such as Manresa, Olot, Arenys de Mar, and Tarragona featured multiple halls where this symbolist theatrical genre was performed. The following listing of venues is arranged in chronological order according to the inauguration of the seasons of musical visions, with the exception of the Euterpe hall, which corresponds to a direct continuation of the Montserrat hall and, consequently, is positioned subsequent to it.

The span of venues dedicated to musical visions covers most of the cultural scene of Catalonia, geographically and socially. The diversity of documented spaces indicates the wide adoption of the genre, not only by recreational venues led by painters and other plastic artists such as Graner, Vancells or Masó, but also by amateur dramatic troupes, Catholic and moral centers, and commercial theaters. Even some of them were personal initiatives, such as the Domènech family theater in their private tower in Olot.

It is noteworthy that the majority of the halls that hosted musical visions did not program them as sporadic premieres over time, but rather as brief seasons that were meticulously

programmed from the artistic direction. Along with the programming of the pieces, a sociopolitical program is also implicit, since the genre has been closely linked since its origins to the promotion of Catholic morality and traditional values. Therefore, it was not only an aesthetic decision, but a sociopolitical positioning.

In certain instances, such as the Montserrat hall in Manresa or the Montserrat hall in Arenys de Mar, it is evident that the endeavor to implement the genre proved unsuccessful. This outcome can be attributed to the public's predilection for the comic theatrical genre, which made artistic directors shift back to the programming of comedies. Other notable cases include the theater of the Patronat de l'Obrer de Tarragona and the Catholic Centre of Olot, which were personal projects aimed at infusing the genre into existing dramatic groups. These projects concluded upon the cessation of the respective directors' involvement.

Although none of them had a particularly long life, the identification of this network is of vital relevance to realize the geographical span of the genre and to understand how it was publicly perceived and commercially distributed. Musical visions —and the movement of Catalan lyric theater altogether— were not only a urban phenomenon given in the capital city, but a regional movement. The spreading of the genre is also proof of the public impact and media repercussion that the Mercè hall had in the Catalan cultural life, further that just in Barcelona. Most of the venues documented here were directly inspired by Graner's project, even sometimes reporting on the press the importation of this genre from Barcelona as an appeal.

The forced closure of the Mercè hall by government order undoubtedly had an impact on the continuity of the rest of venues in the network, which soon after ended up ceasing their activities. However, a final attempt was made to maintain the musical vision genre present in Barcelona following the transfer of the Mercè hall to new proprietors in 1910 and the permanent exile of Lluís Graner from Catalonia.

In September 1911, Baldomer Marinel·lo (1884–1953), who had been the leading actor at the Mercè hall company (and had also directed its tour at the Reus Reading Center in 1908), installed his company at the Imperi hall to offer a season of musical visions. He received notable support from his brother, Manuel Marinel·lo (1870–1940), who collaborated as a librettist, and Francesc Montserrat Ayarbe (1877–1954), who did so as a composer. Both had previous experience in the genre, as they had writen various musical visions for Graner's companies. Other collaborators who wrote musical visions for the Imperi hall also came from between the former collaborators of the Mercè hall, such as Joan B. Lambert, Adrià Esquerrà, or Rafael Nogueras Oller (1880–1949). However, the company only operated the venue from September 1911 to January 1912, later moving to the Catalanist Centre Gent Nova, but abandoning the musical visions project.



Figure 29: *Portrait of Antoni Ros i Güell. [Álbum de salón (1903), p. 250].*

Similarly, Antoni Ros i Güell persisted in his involvement with the plastic installations that had become popular at the grottos of the Mercè hall, even opting to relocate the project when the original Mercè hall was closed down permanently by court order. As well, the film activity at the hall was continued by the Hispano Films company, where Adrià Gual worked as a film director, supposing his comeback to the Mercè hall after his first period there as a stage director for the inaugural season.

However, the scattering of the activities without the sole leadership of Lluís Graner, in addition to the restrictions imposed by the local administration, meant that the original project of the Mercè hall as a multidisciplinary recreational venue was irretrievable. In a similar manner, its regional network of theater and movie halls collapsed when it lost the Mercè hall's central support, which included the exclusive distribution of imported art films and the itineracy of new stage productions.

- **The Espectacles-Audicions Graner**

After a first successful season was arranged at the Mercè hall by debuting Lluís Graner, newly reconverted to theater impresario, the former painter decided to embark on a greater theatrical journey. The stage experimentation he had developed at the small-scale stage of the Mercè hall, which was actually registered as a cinematographic hall, required now a larger stage. The long lines that formed at the entrance of the Mercè hall led Graner to consider that he needed to take his lyric productions to a larger scale. The nearby Principal theater, located at the same avenue where the Mercè hall was, had been the main theater of the city of Barcelona, which still held a symbolic place in the capital's cultural imagery, but was at the present moment in a decadent state, in regards of its architectonic structure and the quality of the productions that were programmed.

When the bet for the lease of the theater was announced, Graner had no doubt about his intentions, eventually achieving his purpose. He installed there his "Espectacles-Audicions Graner" and transferred the best staff under his service: Adrià Gual as stage director, Josep Carner as literary arranger and Joan B. Lambert as musical conductor, who were already working for him at the Mercè hall. However, the large-scale production expenses of a venue like this exceeded Graner's management skills, who would not able to produce benefits to maintain the project in the long term.



Figure 30: *Postcard picturing the Principal theater in 1908, during the Espectacles-Audicions Graner period. [Private collection].*

Although Graner's initial plan was to mainly stage musical visions, that changed with time. The initial artistic team surrounding Graner marked a clear difference with its predecessor, which reinforces the idea of a segmented movement. As impresario, Lluís Graner would typically commission authors directly. If at the Teatre Líric Català the writers Santiago Rusiñol (critic of the Catholic Church) and Ignasi Iglésias (leftist republican) stood out, at the Espectacles-Audicions Graner Catholic writers Adrià Gual and Josep Carner would be the main contributors, being the latter hired on a fixed salary

to arrange legends and song lyrics according to Graner's instructions[166]. His company not only represents a change in creative principles compared to the company directed by Morera, but the marked difference in the selection of authors and collaborators, with very few overlaps, reinforces the contrast between the two business proposals and their ideological followers.

From these very few exceptions, we can note that Apel·les Mestres collaborated by writing librettos for both companies, ranging from Pre-Raphaelite idealism to Nordic folklore fantasy[167]. Anticlerical composer Enric Morera would also contribute to both projects, being one of the few figures who could set aside his personal political ideology to work alongside Graner, reaching a personal friendship based on a shared love for their motherland and a common artistic ideal centered on the staging of Catalan folklore.

Nevertheless, it is important to bear in mind the events reported in the office of the newspaper *Cu-cut!*[168] and the consequent birth of Solidaridad Catalana as a political coalition of different Catalanist parties. In the cultural field, a clear parallel to this political coalition can be seen in the Espectacles-Audicions Graner, which also attempted to bring together the different theatrical proposals of Catalan lyric theater within its programming, thus establishing the Principal theater as a space for the meeting and unification of cultural Catalanism. Eventually, the influence of collaborators like Àngel Guimerà made him open up his program to lyric dramas, as well as the support of playwrights like Josep Morató (1875–1918) or Eduard Aulés (1839–1913) made him include several musical comedies, which led him to announce a whole line of programming dedicated to operetta.

Although the artistic direction of the theater was in the hands of Lluís Graner, who was the main economic sponsor of the enterprise and impresario in charge of the company operating the theater, he relied in the help and assistance of other artists. Graner eventually built a network around the theater that gathered most of the personalities of Catalan culture, in an effort of institutionalizing, centralizing and unifying Catalan culture under the same roof. Besides the aforementioned core of artists in the directing team of the Espectacles-Audicions Graner, the impresario managed to create a wide network of collaborators, to which each of his close team provided his own contacts.

For instance, Enric Morera approached him to renowned playwright Àngel Guimerà, and probably as well as to the troupe of Catalan lyric actors that had worked for him in the 1901 season he arranged, which came to form the Principal theater's new company. As well, Josep Carner approached Rafael Masó to the project when he was still an architecture student, who later imported the musical visions to Girona. At the same time, Masó held a friendship with Joan Llongueras, who ended up writing multiple musical visions for the dedicated hall opened in Terrassa.

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[166] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit.,* pp. 314–319.
[167] CORTÈS, Francesc (2005a): "Poesía, imagen y música en los libretos de Apeles Mestres", *Revista de Musicología* 28/2, p. 1332.
[168] MCGLADE, Rhiannon (2015): "The «fets de *Cu-Cut!*» Cartooning Controversy in Catalonia." *Romance Quarterly* 62, pp. 199–211.

As for Adrià Gual, he was a colleague of Enric Granados, who had written the music for his *Blancaflor*, and who would also write *Gaziel* to be premiered at the Principal theater. As well, Gual approached young Jaume Pahissa (1880–1969) to the project, who wrote his first stage music for the stage ruled by Graner. Composer Felip Pedrell, even if openly despising Graner's project due to his strong disagreement with the genre of lyric theater that should become the national genre[169], ended up collaborating with him as a personal favor to his trusted friend Adrià Gual. Convinced that musical visions were inferior to his previous operatic works, he ended up writing *La matinada* [*The sunrise*] for the first season of the Espectacles-Audicions Graner, although it's uneven reception led him to cancel the premiere of the second musical vision he had already written, titled *Ramon Llull* with text by Magí Morera (1853–1927).



Figure 31: *Portrait of Àngel Guimerà (ca. 1909). [CDMAE: record 329253].*

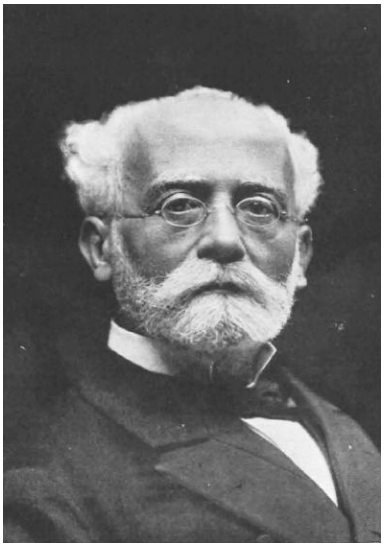


Figure 32: *Portrait of Felip Pedrell. [*Álbum de salón *(1902), p. 42].*

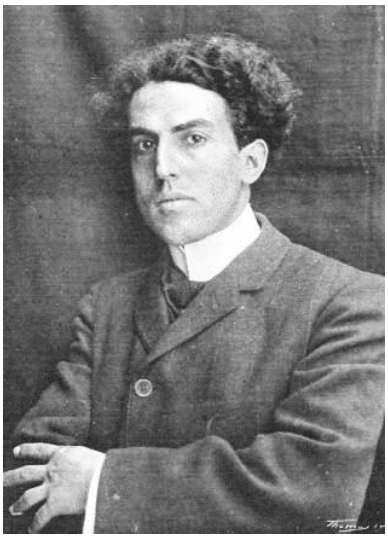


Figure 33: *Portrait of Jaume Pahissa. [*La Ilustració Catalana *149 (08/04/1906), p. 2.*

Besides the main program of lyric theater, the Espectacles-Audicions Graner also offered extraordinary sessions and some exclusive passes of non-musical theater performances, as well as seasons of musical concerts. Graner relied on the help from Adrià Gual as stage director to choose the program for the dramatic sessions. As for the musical concerts, Graner established a network of collaborations with other musical entities from the city, like the choir led by Lluís Millet (1867–1941) and the orchestra conducted by Joan Lamote de Grignon (1872–1949), to hold their concerts at the Principal theater. He not only leased the venue for them to perform but actually arranged conjoined events in which the Graner header often appeared on the printed programs.

Within this network of collaborators, it is worth noting two relevant aspects. Firstly, how Graner's project worked as a hub that boosted the early career of young artists that were barely beginning to write, like Jaume Pahissa and Josep Carner at that moment, as well

[169] LLONGUERAS, Joan (1944): *Evocaciones y recuerdos de mi primera vida musical en Barcelona*. Barcelona: Dalmau, pp. 128–130.

as it happened with actors such as Josep Santpere (1875–1939). He also gave the chance to women creators like Narcisa Freixas or Carme Karr (1875–1943) to produce their pieces at the Principal theater, despite the harsh critiques the latter had written about Graner on the press. Consequently, the Espectacles-Audicions Graner became a generational melting pot, in which senior artists and renowned names from the Renaixença period, such as Àngel Guimerà and Felip Pedrell, were able to work and network with the young Modernists that would later on transition to the Neoclassical Noucentisme. Secondly, Graner managed to gather under his umbrella artists that were ideologically and personally in very distant positions, now involved in one same project in favor of national culture. The most notorious case would be that of socialist Enric Morera, who could not stand Catholic Lluís Millet, while also holding a personal feud with Felip Pedrell, now all of them collaborators of the Espectacles-Audicions Graner.

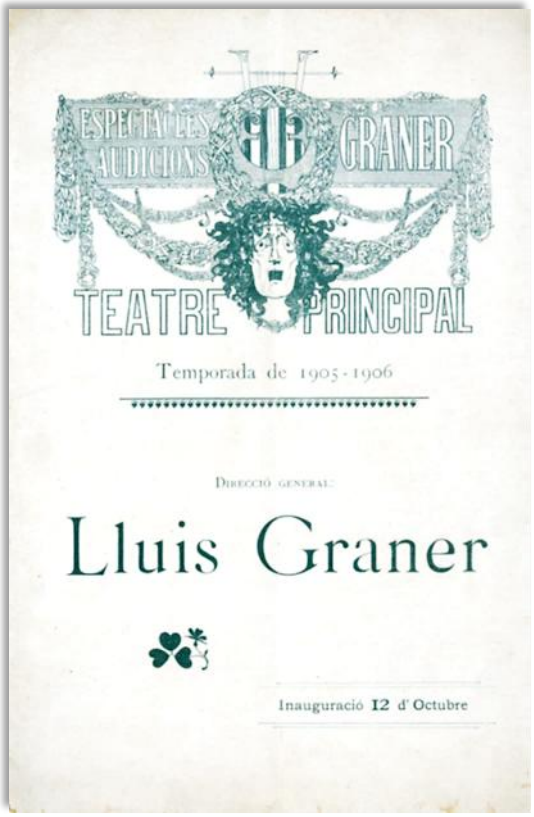


Figure 34: *Cover of the Espectacles-Audicions Graner inaugural season program. [CDMAE: record 527545].*

The first season of the Espectacles-Audicions Graner, which was inaugurated on October 14th, 1905, focused its lyric theater offering on the genre of musical visions. Graner's intention was to materialize the popular imagery on stage, to give "the little folks at home a bit of ideal and of dream; of vision (through the humble crack of the small mind) of august, superior, and unknown things[170]". For this reason, Graner asked for Gual's initial help to bring his popular theater works to the stage and to stage an entire regular season at the Principal theater[171].

In this way, a season was structured with diversity of form and content, but with a solid and coherent theoretical background that structured the entire repertoire. These works were called "musical visions", "plastic tableaux", or "folk songs harmonized for the stage", among others, but they all responded to the popular spirit that Gual had conceived under the idea of his "popular theater".

Following this ideal, the musical visions produced during the 1905/06 season at the Principal theater would correspond to staged folk songs such as *La presó de Lleida* and *Els tres tambors* [*The three drummers*]; to legendary visions such as *Lo miracle del Tallat* [*The miracle of Tallat*] and *Fra Garí* [*Friar Garí*]; and to staged folktales like *La Fustots*

[170] As quoted in BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit.*, p. 307 [originally in Catalan].
[171] GUAL, Adrià (1960): *Mitja vida de teatre…*, *op. cit.*, pp. 188–193.

[*Cinderella*]. As well, the dramatic vision *Donzella qui va a la guerra* [*Damsel that goes to war*] included a folk song in the piece. As for *La nit de Nadal* [*Christmas Eve*], it was not be a proper legend, but a religious story, that of the birth of Jesus. Religious and biblical stories were considered part of Catalan Catholic folklore to be staged.

In the case of *El comte l'Arnau* [*Count Arnau*], a legend and a folk song that deal with the same theme converge at the same time, arranged as the plot and music for the stage version. This "legendary vision" opened the season, generating great success due to its spectacular staging, which used colored lights, special effects, and even pyrotechnics on stage. The genre held a strong pictorial and visual character, based on the suggestion and creation of different atmospheres through the senses by combining visual, musical, and poetic effects, to which the audience was not accustomed. In titles whose dramaturgy was more rooted in the plastic and visual part along poetic texts, such as *La matinada* or *La Nit de Nadal*, critics pointed out the lack of dramatic action and narrative development, which is actually characteristic of avant-gardist Symbolism.

Despite Graner's interest on collaborating with Gual and premiering his harmonized folk songs for the stage, he left the company's team at the end of the season after an argument with Graner about the financial imbalance the theater was causing him. As director of the Teatre Íntim, Gual was aware of the budgetary dramas involved in theater production and did not want to be part of the financial ruin he foresaw for his friend Graner. The playwright recalls the events in his autobiography suggesting that he was actually dismissed by the impresario, who didn't contact him for the renewal of his contract for the following season[172].

For the second season, with Modest Urgell taking over as stage director, there is a shift towards comic genres, bringing together different theatrical trends within Catalan culture while moving away from the focus on musical visions that characterized the first season. Thus, a greater diversity of genres would be included in the season program. Musical visions will now include more action and will be closer to lyric drama, becoming more dramatic instead of suggestive. They were alternated with operettas or lyrical comedies, lyric dramas such as the tale *La santa espina* [*The holy thorn*], and even large-scale operas closer to Wagnerian style were included, such as Humperdinck's *Hänsel und Gretel*.

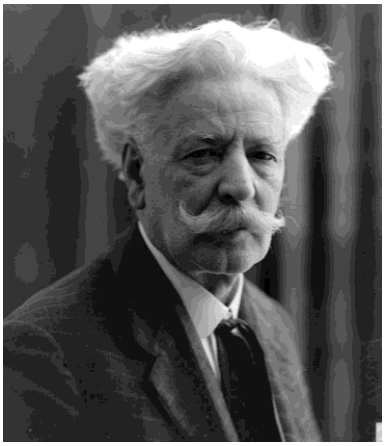


Figure 35: *Portrait of Modest Urgell. [Arxiu Fotogràfic de Barcelona: record 6980].*

We can still find the hallmark of musical visions, such as *La dama d'Aragó* [*The lady of Aragon*] and *La resurrecció de Llàtzer* [*The resurrection of Lazarus*]. However, these were interspersed with lyrical dramas that maintain the company's characteristic thematic line whether religious or legendary, as with *Gaziel* and *Nit de Reis* [*The Three Wise Men eve*]), fables developed as large-scale lyric works like *La santa espina* and *La nina*

[172] GUAL, Adrià (1960): *Mitja vida de teatre…*, *op. cit.*, pp. 191–196.

dormida al bosc [*The girl sleeping at the woods*]) and also musical comedies, many of them adaptations or "transplants" into Catalan of French works, such as *Permeti'm!* [*Allow me!*], *Innocència* [*Innocence*] and *L'ajudant* [*The helper*].

In January, *La santa espina*, written by Àngel Guimerà with music by Enric Morera, kicked off the second half of the season and captured much of the attention, remaining on the theater's billboard for the rest of the season. *La santa espina* was presented as a lyric fable or folktale in 3 acts, divided into 8 different scenes, each one with its own backdrop and stage set. It became not only the greatest success of the season, but one of the most memorable productions of Catalan lyric theater overall.

Following the topics and aesthetics of the Espectacles-Audicions Graner after Graner's commission, *La santa espina* brought into one same piece all the different elements that made up the popular imagery of Catalanism. Rural ambiences and bucolic characters recalling the folk roots of Catalan identity; castles, knights and nobility from idealized medieval times; religious references to Catholic culture like the holy thorn that gives its name to the piece, as well as fantastic characters including witches and demons from hell.

Starting in a rural Catalan *masia*, the shepherd Gueridó is shown in love with Maria, who does not correspond him. Running away from the house, Gueridó is found in a mountainous valley by a group of witches and demons that kidnap him. They take him to prince Arnolt's palace, where they force him to accept Gueridó as the new sovereign of the crown recently left vacant after the death of his father. Tricking the court and the nation, Gueridó will replace Arnolt pretending it's him.

In this move, the "new" sovereign will start ignoring Rosa Vera, Arnolt's beloved one, in the search for a proper wife. Nevertheless, Gueridó can't forget about his life in town with Maria and no other damsel can attract him. He will first reject a group of Moore women and their oriental dance dedicated to Allah. However, he will feel appealed when they bring him a group of Catalan women to choose a wife from them, who dance the renowned sardana with patriotic lyrics that already start by saying: "we will be Catalan peoples, either if you like it or not". Gueridó finds Maria between them and asks for their wedding to be prepared.

Behind his back, Rosa Vera is planning revenge on him for taking Arnolt's throne and converting him with a spell on a palm tree. When Maria explains her concern about wanting to go home, Rosa Vera reveals to her how Gueridó has become an evil man tricking everyone and taking Arnolt from her. They ask him to swear it's not true on the holy thorn that Maria had given him back at home. To break the evil spell, Maria kisses him, making the witches run away and the palm trees from the castle's garden transform again into the prince and his knights. Gueridó and Maria start their way back to Catalonia.

Tradition, folk culture, magic and fantastic spell mix into highly symbolic references to the nationalist imagery. The piece became a great success, since different branches of Catalanism, from traditionalism to republicanism, could find element they were able to resignify according to their ideological vision of Catalan identity. Catholic references are present, in the form of the holy thorn and the rejection of Islamic people; as well, love for

the land and the culture of its people is present. While nobiliary references exist, Gueridó eventually rejects the crown over the desire to go back to his Catalan home, proving love for the motherland is stronger than any throne. As well, Morera's sardana became the unofficial anthem of Catalonia, still widely played by folk ensembles and choirs until this day.





***Figure 36** (left): Assumpció Paricio as Rosa Vera and Artur Balot as Arnolt. [CDMAE: record 364315-1].*

***Figure 37** (right): Josep Santpere as Gueridó and Emília Baró as Maria. [CDMAE: record 315456].*

To celebrate the 100th performance of *La santa espina*, a new musical vision was commissioned from the same authors. Although *El cavaller Sant Jordi* was initially announced, the authors finally delivered an adaptation of a scene from their drama *Jesús de Nazaret* (1894) adding a couple of new musical numbers, entitled *La resurrecció de Llàtzer*. Looking ahead to spring, *Ton i Guida* (the Catalan translation of Humperdinck's *Hänsel und Gretel*) and *La nina dormida al bosc* by Manuel de Montoliu (1877–1961) and Frederic Alfonso (1879–1946) renewed the repertoire, maintaining the format of large-scale lyrical fables.

This was the moment of greatest prestige and visibility for the company. Numerous articles about *La santa espina* and *La nina dormida al bosc* appeared in newspapers, even in the ones edited in Madrid, including photographs of scenes from the plays, which showcased the Espectacles-Audicions Graner as one of the main promoters of Catalan theater. It is also worth noting the amount of promotional material that was published for *La santa espina* (photographs, postcards, portraits, etc.) and the publication of the score for the sardana number, which still lives on in the musical imagination of Catalonia.

Despite the success of some of its productions, the company owner's financial problems and debts grew due to the shows' losses. According to some accounts, the success of *La santa espina* was also the company's downfall, because the number of musicians and actors needed on stage to perform it generated enormous expenses that even sold-out tickets revenue could not cover with such low seat prices. In addition, the programming

of large-scale lyric fables forced a reduction in the number of daily sessions due to their longer length, which also meant fewer tickets sold.

This paradigmatic case can be used to reinforce the argument that the financial bankruptcy of the company was not due to poor artistic productions and the lack of public or popularity, as it had been suggested until now, but due to a business model that was structurally loss-making, in which even the sold-out sessions presented insufficient box income to cover the costs generated by each performance. The enforced policies of low-priced tickets to facilitate the access to the middle and working classes to a high-quality Catalan culture, along with the activist attitude of the impresario dedicated to invest his fortune to the national cause reviving its cultural attractive (as it was characteristic from the lyric movement, as Morera had done himself with his Teatre Líric Català) were not financially sustainable to be maintained in time without additional external income and sponsorship.

Titles such as *La santa espina* achieved the goal of creating symbolic references for the national culture that would persist on the popular imagery, as the recognized sardana from this piece proves, having become a national anthem until these days. They did not generate economic, but rather symbolic capital, which was the ultimate goal of the nationalist activists working in the cultural field.

Moving to the third season, the commitment to comedic productions that had already been hinted at during the previous season was consolidated, leaving musical visions in a secondary place in favor of musical comedies. Lluís Graner's departure from the company's artistic direction and the new stage direction led by actor Enric Giménez favored this change in programming. Until then, the stage directors had been painters, which had a more plastic and poetic vision. In addition, during the spring of 1908, the company ended up abandoning musical shows altogether in favor of only-spoken theater.

The program announced at the beginning of the season already planned a mix of "visions and operettas," declaring the intention to promote the comic musical repertoire. In November, the press confirmed that Lluís Graner was no longer the artistic director of the Principal theater for this season, but it is unclear to what extent he had prepared or mediated to structure the upcoming program. Be that as it may, the planned balance was destabilized, with the removal of several musical vision titles from production, many of which had already been written.

Commissions for musical visions that had been already written (like *Barcelona* by J. Lapeira) were abandoned, as were the revivals of pre-existing titles that had not yet been premiered (such was the case of *L'estudiant de Vic* [*The student from Vic*] by Adrià Gual). Even some titles that had been announced during the season as upcoming premieres, as *La filla del carmesí* [*The Crimson Lord's daughter*] by Manuel Marinel·lo and Amadeu Argelaga, never made it to the stage.

Comedies stand out, from *Els entremaliats*, *A peu pla*, *No diguis blat...* and *La dida seca* to the bilingual parody for April Fools' Day, *Il castello di Malastruga*. Some of them were old works written years ago and left unperformed, such as *Les roselles* [*The poppies*]

(a 1900 manuscript probably written for Morera's season of Teatre Líric Català) or some comedies included in the Teatre Aulés subscription. Others were translations and adaptations, mostly from French, such as *T'estimo!* [*I love you!*] and *Com unes malves* [*Like mallows*], both by Lluís Puiggarí (1862–1926).

Besides the comedic genre, we can highlight *El fill del rei* [*The King's son*] as a musical vision staging a folk song, *Joan de l'Ós* [*Bear John*] as a lyric fable, and *Rodamon* [*Vagabond*] as a drama with legendary and medieval air. Religious and Christmas-themed works are still present in this season, but they now have a more comical and narrative tone, as in the case of *El portal de Betlem* [*Bethlehem's portal*] by Alfons Maseras and Adrià Esquerrà, definitively abandoning the poetic and evocative dramaturgy of earlier seasons. Works depicting local customs also adopt a comedic tone approaching the genre of operetta, such as *Els gendarmes o qui vigila no dorm* [*The police officers or who guards doesn't sleep*] by Josep Morató and Celestí Sadurní, that familiarizes the public with the Catalan dialect of what's considered "Northern Catalonia" (currently Southeastern France) through a comic plot of policemen investigating the theft of hens in a farm.

The winter program focused on the reprise of *La santa espina* and the successful premiere of *La reina vella* [*The old queen*], once again betting on the Morera-Guimerà duo. In *La reina vella*, Guimerà presents a lyric drama with a similar approach to *La santa espina*: a mix of rural, religious and nobiliary elements that are combined to reinforce that love for the land is over the power of any title and richness of any palace.

The character of the old queen, played by Maria Morera (1872–1954) (whose dress would become iconic in popular culture of the moment), recalls her childhood as a secret refugee in a Catalan rural town when she's in her last days. She makes the court take her to that town looking for the family that hosted her after such a long time and offers wealth and luxury to repay them, but they don't need them anymore. Instead, she helps them plant the seeds for the new harvest season with her own hands and dies there, happily redeeming herself with physical work on the fields. Again, Catholic moral values of redemption are present, while also workers' revindications of labor being more noble than monarch's wealth are notable.



Figure 38: *Postcard with Maria Morera's picture in her iconic green costume for* The old queen. *[CDMAE 318394-5].*

Enric Morera's public profile at the Principal theater was such at this time that even the Liceu opera house attempted to counterprogram the new premiere of *La reina vella* with a reprise of Morera's opera *Empòrium*, which, however, was not very successful due to a lack of investment in the production. The Romea theater had also done such scheduling the premiere of musical drama *El mestre* [*The teacher*], by Pompeu Crehuet (1881–1941)

and music by Morera, in January 1907, at the same time that *La santa espina* was being premiered at the Principal theater.

As for musical visions, the last ones premiered were *El miracle de santa Agnès* [*Saint Agnès's miracle*], *La llar* [*Home*], and *El testament d'Amèlia* [*Amèlia's will*], and they were poorly received. They were criticized for their technical quality and dramaturgical inconsistencies, forcing some fragments of the texts to be rewritten after opening night. None of them, in fact, were published in the collection of librettos edited by the Espectacles-Audicions Graner.

The 1907/08 season particularly promoted seasonal passes for private evenings, which were organized by entities of great ideological diversity that had gathered around the Principal theater since the beginning of the aforementioned Solidaritat Catalana nationalist coalition. The fall and winter programming hosted evenings dedicated to the members of the Centre Nacionalista Republicà [Nationalist Republican Centre] and the Joventut Carlista [Carlist Youth] on different days of the week, the latter even celebrating the Don Carlos de Borbón Day at the Principal theater.

The spring program featured only-spoken theater performances. The orchestra was probably dismissed entirely, and some afternoon sessions were even devoted solely to cinema. Nevertheless, the company's financial problems continued to worsen irremediably, accumulating more debts that ended up jeopardizing the payment of the theater's rent. The following season 1908/09, Graner made his definitive departure from the theater. He transferred the venue's management to Antoni Niubó and Enrique Vinyals, although he had to continue ultimately responsible for the financial results and the payment of the theater's rent, as he was the signatory of the lease contract. For the remaining two seasons, the theater's marquee changed its header to "Teatre Català," dropping the surname "Graner" from the company's name. The same troupe of actors remained as the resident company, now directed by Jaume Borràs (ca. 1875–1949), but the orchestra remained dismissed, officially abandoning musical and lyrical theater programming.

Following the termination of the lease contract of the Principal theater in 1910, and confronted with the impossibility of meeting the payments still owed, Lluís Graner found himself compelled to emigrate to America seeking exile until practically the end of his life[173]. His return to Barcelona in 1928, 18 years after his departure, was celebrated and met with widespread enthusiasm by the press. The painter provided an account of his life in Barcelona, acknowledging that, despite the great artistic and economic success of the Mercè hall, the Principal theater project had irreparably ruined his finances. Despite the company's considerable bankruptcy, it had provided the city with a major theatrical attraction that was chronicled by the press for decades as one of the major milestones of Catalan theater in the city and as the primary project for the institutionalization of Catalan lyric theater. During its three-season run, the Espectacles-Audicions Graner staged a total of 55 lyrical theater productions in Catalan.

[173] For further insights on Graner's activity in America, see: ALCOLEA ALBERO, Fernando (2014): "El pintor Lluis Graner en América. Gloria y decadencia (1910–1928)". Self-published in *Academia.edu*.

❖ Scattering of the lyric movement (1910–1920)

Once Lluís Graner left Barcelona and the legacy of his Espectacles-Audicions Graner at the Principal theater stopped producing lyric theater, the conglomerate of Catalan authors and intellectuals, and the network of associations that worked together in the project got spread and disseminated their forces. The state of the national lyric project found itself at the starting point, with no established company nor theater dedicated to the genre, no stable institutions, no pedagogical project to train new actors, and a deep internal division on how to proceed and what genre support or not.

However, the people involved in the movement still worked on the lyric field, even if there was no fixed or agreed conjunct line of action. Multiple individual initiatives still took place, authors continued writing and lyric actors continued working and offering performances. Some reinvented themselves, like Adrià Gual and his Nova Empresa de Teatre Català [New Company of Catalan Theater], created in 1908 and established at the Novetats theater, as well as becoming a cinematographic director and scriptwriter. Others, like Enric Morera, desperate for the lack of cultural progress, left expecting a brighter future abroad, coming back later after finding out that not much was actually waiting for them.

There was an attempt to reprise the mythical Teatre Líric Català project with another season at the Teatre Espanyol, with not much more economic success than the previous attempts. The lyric professionals, however, did not give up, and some of them created independent travelling companies, like Assumpció Paricio and Artur Balot (1879–1959), who announced themselves in 1915 as a Catalan comic-lyric company, keeping in repertoire multiple titles from the lyric companies they had been part of, like the Teatre Líric Català and the Espectacles-Audicions Graner.

There were also multiple individual productions of new lyric titles, like *Liliana*, by Apel·les Mestres and Enric Granados in 1911, and the titles that were premiered at the "teatre de la natura", like *Flors de cingle*, *Canigó* and *La viola d'or*. A few extraordinary productions of Catalan opera also took place, including titles such as *La dona d'aigua* by Cassià Casademont (1875–1963) in 1911 and *Gal·la Placídia* by Jaume Pahissa in 1913.

Once all these initiatives are gathered, what seemed like an empty picture during the decade of the 1910s, becomes now a splattered landscape with several productions, performances, and new titles premiered in the genres of opera, lyric drama and even some fairytale-like and legendary pieces heirs of Graner's Symbolist shows. The fact that no official enterprise held the name of "Catalan Lyric Theater" and that the movement was not centralized in a single institution as it had been the prior case does not mean that it was not fertile and fruitful.

- **The Teatre Líric Català reprise**

When Graner finally left the Principal theater in 1910 and the Catalan company he had supported started to be dismantled, some of his previous collaborators gathered to join their forced and maintain the Catalan lyric project alive. Morera was trying his luck in Argentina, Graner was exiled in America due to his debts, Gual had retaken his own personal projects out of the musical field, and Baldomer Marinel·lo, the lead actor of the Mercè hall, tried to carry out his own personal project on a small scale, continuing the programming of musical visions at the Imperi hall. However, some people still remained interested in bringing the Teatre Líric Català project back to life.

The project was led by Artur Balot and Folch i Capdevila as impresarios[174], while Bruno Güell (known librettist for musical comedies in Spanish) acted as artistic director and Josep Santpere as lead actor of the company. Firstly, an initial short season took place at the Teatre Espanyol, located at the Paral·lel avenue, starting in January 20th, 1910. Great expectation was caused on the press, announcing that the most relevant names from Catalan lyric theater would be among the company's cast, like Maria Morera, Assumpció Paricio, Josep Santpere and Joaquim Viñas, as well as a repertoire including pieces of renowned Guimerà, Rusiñol, Iglésias and Mestres[175].



Figure 39: *Flyer advertising the Catalan Comic-Lyric Company performing at the Teatre Espanyol. [CDMAE: record 595959].*

The season was eventually based on reprises of past successful lyric titles from the Espectacles-Audicions Graner and the previous Teatre Líric Català seasons from 1901 and 1903. They reprised recent works premiered by Graner like *La reina vella*, *La santa espina*, *Permeti'm!*, *Els gendarmes* and *Les roselles*, as well as *La reina del cor* and *Picarol* from Morera's 1901 season, and *La barca*, from the 1903 season organized by Foment del Teatre Líric Català. Nevertheless, it seems that some of the most renowned names of the cast were late joining the company and that the new productions were neither up to Graner's standard in the plastic aspect[176], since the former impresario had spent huge amounts of money in rich artistic sets that were difficult to equal. The

[174] *El Poble català* 2473 (13/12/1911), p. 1.
[175] *La Esquella de la Torratxa* 1620 (14/01/1910), p. 26.
[176] *La Esquella de la Torratxa* 1622 (28/01/1910), p. 61.

project lasted for about three weeks, halting on February 7th so the impresarios could rethink their plan.

It seems that Artur Balot, an actor from Graner's company, was the main promoter of the project. Looking at the success of minor genres in Catalan language that were flourishing along the Paral·lel avenue, he considered that the future of the Catalan lyric theater project resided at that avenue, reconnecting with the most popular audience. This led him to rent the newly built Teatre Espanyol for their new lyric attempt. In an open letter to Ignasi Iglésias published in December 1911, Balot explains his vision about the management of the lyric movement, criticizing that Catalanist intellectuals had worried too much about aesthetic and theoretical reflections, missing out the audience real needs[177].



Figure 40: *Portrait of Artur Balot. [*La Ilustració catalana *123 (08/10/1905), p. 655].*

According to Balot, popular comedies, revues and variety shows at the Paral·lel avenue led by Pilar Martí, Raquel Meller, Josep Bergés and Josep Santpere were of great success in terms of attendance and revenue, being able to pay salaries to their crew that the Romea theater playing dramas had not been even close to pay, even despite the greater expenses these shows had at the Paral·lel avenue, having to pay for orchestras, choirs and exclusive rights of the pieces. Therefore, programming in Catalan, with Catalan actors and actresses, was possible and economically viable, they just needed to reconnect with the true needs of the audience, understand the socioeconomic panorama of the city and act in consequence. Therefore, after Graner's failed attempt to consolidate an artistic and moralizing lyric theater, they decided to go back to Morera's original approach of promoting a Catalan comic operetta, that would naturally appeal the audience, being able to offer low ticket prices while maintaining the economical balance of the company.

Nevertheless, the new lyric season faced the usual known problem: the lack of new professional repertoire to offer. As Balot states, during their short stay at the Teatre Espanyol, people went to watch again the pieces they programmed even if they had already been scheduled over one or two hundred times at the Principal theater. There was a popular interest on the lyric repertoire, but they did not equal the quality of the very recent Graner's productions and didn't have anything new to offer[178]. Despite their interest on the popular audience in the Paral·lel avenue, shortly after the start of their

[177] *El Poble català* 2473 (13/12/1911), p. 1.

[178] Journalists from *El Poble català* carried out several interviews with authors and personalities from the world of performing arts and provide the same answer as Balot: while there's a generalized crisis of low attendance to the theaters in Barcelona, which also affected this project, the lyric field was especially affected by the lack of the author's involvement in writing new pieces that would renew the repertoire. [*El Poble català* 1803 (07/02/1910), p. 1].

season, the empresarios decided to move their company to the Granvia theater at the Eixample of the city, as they had been told the bourgeois families of the neighborhood would provide a warmer welcome to Graner's reprised repertoire.

It took them two weeks to move from one theater to the other, and on February 26th, they reopened the Teatre Líric Català season at the Granvia theater. Josep Santpere would be the stage director and Francesc Montserrat Ayarbe took the role of musical conductor. This time, besides the reprises of successful canonic repertoire that would still continue, new pieces would also be staged. As Graner had done at the Espectacles-Audicions Graner, in order to provide the audience with renewed programs, they started premiering pieces that were already written but had not been performed yet. For example, they put on stage *La presó de Xauxa* [*The prison in Xauxa*], with text by Apel·les Mestres and music by Borràs de Palau, which had been already announced by Graner's company but eventually not performed.

The opening of the season was advertised with the great premiere of comic-lyric revue *La veu del poble i el poble de la veu* [*The people's voice and the voice's people*], divided in 16 scenes that would mock trendy events of the moment, with 6 new stage decorations. Sitting for the opening would be 2 pesetas and a general entry, 55 cents; later on, sitting would be announced at 60 cents and a general entry at 25 cents. As in previous lyric seasons, they would arrange the performances in multiple short sessions throughout the afternoon and evening, with varied programs for each session[179]. The painters in charge of the decorations of the season would be Ros i Güell and Foch[180]. They also premiered *La festa major* [*The major festivity*], with text by Manau i Avellanet and music by Cassià Casademont, on March 9th; vaudeville *Comiat de solteria* [*Bachelor party*], by Reittmyer and Casademont, on March 11th; and vaudeville in 2 acts *Vilacalmosa* [*Calmed-ville*], by Avelí Artís and music by Carles Oró on March 17th.

The farewell performance of the company that closed the season, took place on March 20th, 1910[181]. According to Balot's review, their expectations of a higher attendance to the shows at the Granvia theater was not met; in fact, they received less public that they did at the Paral·lel avenue, even if they did not premiere any new repertoire there. Some of the announced new pieces did not eventually make it to the stage, such as *Els miquelets d'Olesa* [*The Miquelet militia from Olesa*], by Apel·les Mestres and Celestí Sadurní. Also *Modistes i estudiants* [*Dressmakers and students*] by Nogueras Oller and Espadaler, *Somnis* [*Dreams*] by Modest Urgell and Frederic Alfonso, and *El fielato* [*The octroi*] by Rusiñol and Sadurní had been announced as part of the future repertoire to be premiered by the Teatre Líric Català[182]. For the Easter season, the company had planned to travel for a short stay at the Euterpe theater in Sabadell to reprise there the most acclaimed titles from their repertoire, like *L'alegria que passa*, *La santa espina* and *La reina vella*[183].

[179] *El Poble català* 1822 (26/02/1910), p. 4.
[180] *El Poble català* 1815 (19/02/1910), p. 3.
[181] *El Poble català* 1844 (20/03/1910), p. 4.
[182] *El Poble català* 1815 (19/02/1910), p. 3.
[183] *El Poble català* 1809 (13/02/1910), p. 3.

- **Travelling companies and individual lyric productions**

One of the individual figures that continued making efforts to promote Catalan lyric theater, as he had been doing since the beginning of his career, was Enric Morera. After his huge success across the different theaters of Barcelona, with *La santa espina* and *La reina vella* at the Principal theater, but also multiple operas like *Empòrium* and *Bruniselda* at the Liceu opera house, Morera had reached immense international recognition, but his pockets were empty after Graner's departure, losing the stable income he received from their lyric collaborations. He received then an offer from Argentina, where he was raised as a kid, to compose the commemorative anthem for the 100th anniversary of Argentinian independence. Following this collaboration, the Argentinian Republic's president, Figueroa Alcorta, asked Morera to write the statutes of the to-be new National Conservatory and offered him the role of director[184].

With these expectations in mind, Morera moved to Argentina along with his family, taking the steamboat La Argentina in August 1909. The composer's departure was an event announced across the national press, including journals from Madrid[185]. Apparently, he also left with the idea of directing a lyric season in Argentina, premiering in this country some of his pieces like *La santa espina*. Some sources also indicate that he took with him the scores of unpublished pieces such as his opera *Titaina* and the lyric version of Àngel Guimerà's drama *Mar i cel*, and that he intended to compose an opera based on Argentinian traditions and customs[186]. As well, he had with him the musical illustrations he had written for Shakespeare's *The taming of the shrew*[187] and the music for *Firaire*, a comic-lyric piece that he had written for his 1901 Teatre Líric Català season that had eventually not been premiered[188].

He received financial support from Antoni Freixa, a Catalan businessman settled in Argentina, and he rented the Avenida de Mayo theater to stage his lyric season. However, it seems that the Argentinian audience did not welcome too well his project and that the lyric season he directed was, again, short and an economic failure. Since the project for the Argentinian National Conservatory was not an imminent reality neither, Morera decided to go back to Barcelona and he resettled in the Catalan capital on September 1911[189].

Soon after Morera's return to Catalonia, multiple events were organized to welcome him, especially promoted by his colleague Ignasi Iglésias. One of the remarkable ones that took place in the following months was the Festes de Glorificació del Teatre Regional [Festival for the Glorification of Regional Theater], celebrated on December 31st, 1911,

[184] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 102–103.
[185] *Heraldo de Madrid* 6846 (27/08/1909), p. 5.
[186] *Baluart de Sitges* 516 (03/10/1909), p. 4.
[187] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 104.
[188] *Mercurio* 93 (August 1909), p. 12.
[189] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 104–106.



Figure 41: *Detail of a picture from the Festival for the Glorification of Regional Theater. From left to right, we can identify Àngel Guimerà, Enric Morera and Santiago Rusiñol coming out of the Carull hotel. [Arxiu Comarcal del Baix Empordà: record ACBE120-9-N-216].*

in La Bisbal. The event was announced as a tribute to compatriots Àngel Guimerà, Santiago Rusiñol, Ignasi Iglésias and Enric Morera.

A whole day of celebrations, meetings and meals was organized, culminating in a gala performance at the Principal theater of la Bisbal, in which the lyric titles of the musical vision *La resurrecció de Llàtzer* (by Guimerà and Morera), the lyric comedy *La reina del cor* (by Iglésias and Morera) and the lyric drama *La nit de l'amor* (by Rusiñol and Morera) were performed.

The whole program was made of Morera's lyric pieces, played by an orchestra with 30 instruments, conducted by Cassià Casademont[190]. The event was another proof of the afterlife that the lyric repertoire from the Teatre Líric Català and the Espectacles-Audicions Graner had despite the collapse of the institutionalized enterprises.

The following day, on January 1st, 1912, the opera ***La dona d'aigua*** [*Aloja* or *Undine*], written by Cassià Casademont, was reprised at the same theater in La Bisbal. The piece had been premiered a few months earlier, on June 21st, 1911, at the Eldorado theater. The libretto had been written in 1909 by Joan Trias as a "lyric poem with a prologue and three acts". It was based on a folk legend about the river pool of Vallderròs, in Riells del Fai, and it's full of fantastic characters, with the Catalan mythological undine as the main one that is used to title the piece. The artistic director for the premiere was Francesc Casanovas and the stage set was made by Domènec Soler i Gili. The main undine was played by Emilia Viñas, while the main male character was played by Maties Pasqual. It's worth noting also Conrad Giralt, who had been a member of the Espectacles-Audicions Graner company, playing the old shepherd. The chorus of reapers was played by the members of the choir Catalunya Nova, and the chorus of undines, by the members of the choir from the Catholic Academy of Sabadell[191].

[190] Printed program for the event. [Arxiu Comarcal del Baix Empordà: record ACBE120-37-T2-4664].
[191] TRIAS I FÀBREGAS, Joan (1911): *La dona d'aygua*. Vilanova i la Geltrú: Oliva, pp. 2; 31.



Figure 42: *TRIAS I FÀBREGAS, Joan (1911):* La dona d'aygua*. Vilanova i la Geltrú: Oliva (cover).*

The legend that the opera was based on is similar to the one used by Massó i Torrents for the libretto of *La fada*, premiered in 1897 with music by Enric Morera. In Trias's version, the queen of the undines actually leaves with the heir of Viaplana in the prologue and the three acts develop their frustrated love story. The first act takes place ten years later. In it, they are presented as a happy family with three daughters, living with the old shepherd that assists the heir. After the shepherd tells the girls stories from the river pool, the heir leaves to look for reapers to collect the harvest.

In the second act, while the heir is gone, a witch appears from a flute that the shepherd has made and summons a storm. The undine calls for the reapers that have just arrived to quickly collect all the wheat before it gets wet. Eventually it doesn't rain, but the wheat was still green. When the heir arrives and sees that because of her bad decision the whole harvest is lost, he curses on the undine as a demonic creature and she disappears. In the third act, they all travel to the river pool trying to find her. From the bottom of the pool, she calls her daughters, that decide to join her and sink in the pool to never come back. The heir is left alone, regretting that now he has no harvest and no family.

The opera, therefore, presents characters from Catalan mythology and bases the plot on a folkloric legend. As well, the symphonic prelude includes Catalan folk themes. Moreover, it also includes symbolic elements linked to Catalan identity such as the reapers, which are mentioned in the Catalan anthem *Els segadors* [*The reapers*]. The play takes place in the 17th century, which is the context of the Reaper's War, also known as Catalan Revolution, which is also the topic the Catalan anthem is based on. As well, bucolic elements as the old shepherd and manual work in the fields are included, which remind very much to the imagery used in previous lyric dramas commissioned by Lluís Graner for his shows, like *La reina vella*, written by Guimerà.

Other lyric pieces premiered during these years as individual productions out of a lyric season are also worth mentioning. One of these cases is ***Liliana***, by Apel·les Mestres and Enric Granados. As Mestres called it, this "dramatic poem" was premiered on July 9th, 1911, conducted by Jaume Pahissa at the Palau de Belles Arts as part of the events organized for the International Arts Exhibition taking place in Barcelona. It was an arrangement of a longer narrative poem written by Mestres in 1907, now adapted for the stage[192]. Initially, the piece to be premiered was *Margaridó*, a libretto Mestres had finished years ago and that had been programmed at the Espectacles-Audicions Graner,

[192] LARRAD, Mark (1991): "The lyric dramas of Enrique Granados (1867-1916)", *op. cit.*, pp. 157–158.

eventually discarded from the season because the music had not been written in time. In this occasion, the same happened, and Amadeu Vives eventually did not write the music for the piece. Instead, Mestres had to quickly arrange his previous poem in a matter of days[193].

The main character of the piece is the fairy Liliana, and the three gnomes that fight for her love. Mestres draw the sketches for the wardrobe design of each character, picturing a fantastic world full of magical creatures, with sylphs, frogs and many other living animals, as well as the fairies and gnomes. The stage direction was in charge of Josep Santpere, who played one of the gnomes. Carles Capdevila and Lluís Puiggarí played the other two gnomes, and Artur Balot was the king of the sylphs. They had all been members of Graner's company. In fact, the press remembered the fantastic lyric pieces performed at the Principal theater when watching *Liliana*:

> "Without fear of being wrong, we can say, then, that the great set designers Moragas and Alarma presented a pair of lush forest backdrops in which reality beautifully intertwines with fantasy, producing a splendid effect, one that invites dreaming. […]
>
> Indeed, Moragas and Alarma possess the secret of those fanciful spectacles that formed the basis of the Espectacles-Audicions Graner, from the ones born in the limited stage of the Mercè hall to those that later flourished in the larger Principal theater. And what can be said of Moragas and Alarma can also be said of Vilomara, that other eminent set designer who honors our land and to whom we owe the last of the three beautiful sets for *Liliana*[194]."

The three scenes of the piece present a forest and the river pool where Liliana lives. An important emphasis on the lighting effects was also made when imitating the sunlight shining on the forest and the moonlight with shining stars in the sky.

Throughout the piece, the three gnomes will offer material gifts to Liliana to win her love. However, she will meet Flor-de-Lli, the king of the sylphs, half flower and half dragonfly. They fall deeply in love, even if she's a water creature and his element is the air. Eventually, Liliana leaves the river pool with him, teaching the moral lesson that true love wins over material wealth. Scholars like Alexandre Plana and Walter Aaron Clark point towards a connection between Mestres's view of the fantastic world of nature and German Romantic tradition, in which nature is spiritualized and animals are humanized[195].

The nature of Mestres text is mostly poetic, with very little sections of dialogue. Statism is one of the key characteristics of Mestres's style, related to Symbolist dramaturgy. As for Granados, his music includes from choral numbers (as choruses with predictable refrains), songs (following a strophic form) to dance pieces, and multiple sections of melodrama in which the characters speak over instrumental music. The first song sung by Liliana is especially remarkable, a hymn about the sun rising over the mountains giving birth to the new day[196]. This very symbolic element had been used in previous lyric pieces,

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[193] CORTÈS, Francesc (2005a): "Poesía, imagen y música en los libretos de Apeles Mestres", *op. cit*., pp. 1325–1326.
[194] *La Veu de Catalunya* 4359 (10/07/1911), evening edition, p. 2.
[195] CLARK, Walter Aaron (2017): *Enrique Granados. Poeta del piano*, *op. cit*., p. 125.
[196] *Ibidem*, p. 126.

such as *La matinada*, and even the logo for the Teatre Líric Català project. The following Liliana's songs imitate folk-styled melodies, with a plain vocal line design and the use of decorative triplets[197]. The final number is also worth noting. This chorus of sylphs is written as a *farandole*, a folk rhythm from South France popularized by Bizet's *L'Arlésienne* (1872)[198]. A parade of different fantastic characters appears on stage, which was very praised by the critics. However, the conditions for the performance, the summer heat and the behavior of the public didn't allow for a full enjoyment of such a poetic and intimate piece and it was not reprised afterwards.



Figure 43: *Stage picture of* Liliana*, with the main character vowing in the center, surrounded by forest fairies, human flowers, and two boys dressed as beetles on the corners. [*ABC *(12/07/1911), p. 2].*

Another remarkable title premiered during these years was ***Gal·la Placídia***, by Jaume Pahissa, which was heard in public for the first time in 1913 at the Liceu opera house. Pahissa, who had started his career as composer for the stage with Adrià Gual at the Espectacles-Audicions Graner, approached now the operatic field with a version of Àngel Guimerà's tragedy based on the historical character of Galla Placidia and the Goth kingdom that had its capital in Barcelona in the 5th century. The original tragedy had been premiered in 1897 at the Novetats theater and now Pahissa arranged himself the text for the libretto of his opera[199]. He basically reduced the dimensions of the text but did not alter much the fragments that he kept for the opera.

[197] CLARK, Walter Aaron (2017): *Enrique Granados…, op. cit.*, pp. 126–127.
[198] *Ibidem*, p. 128.
[199] CASARES, Emilio (2024): "En torno a *Gal·la Placídia*: repaso y análisis", in: Gal·la Placídia*, ópera en tres actos (versión concierto)* [Concert's program]. Madrid: Teatro de la Zarzuela, pp. 18–19.

The tragedy is based on the war between the Goths and the Roman Empire in 416, with Galla Placidia as the central character. In a previous battle, Ataulfo, the king of the Goths, rescued Galla Placidia and took her with him to his palace, away from her natal Rome. Actually, it had been Vernulfo, another soldier, who had rescued her and given her to the king as a trophy, but she didn't know, and now he feels regret and resentment. Galla Placidia secretly loves him and despises the king. When the Romans plan to attack Barcelona to rescue her, she stands with them. She eventually declares her love to Vernulfo, who's helping the Romans with the secret attack. Once he's helped her escape in the ship, he feels a traitor to his motherland and poisons himself, not without killing the Goth king before dying. However, Galla Placidia has not escaped. Her ship has been captured, and the Goth people kill her in an act of fury against her.

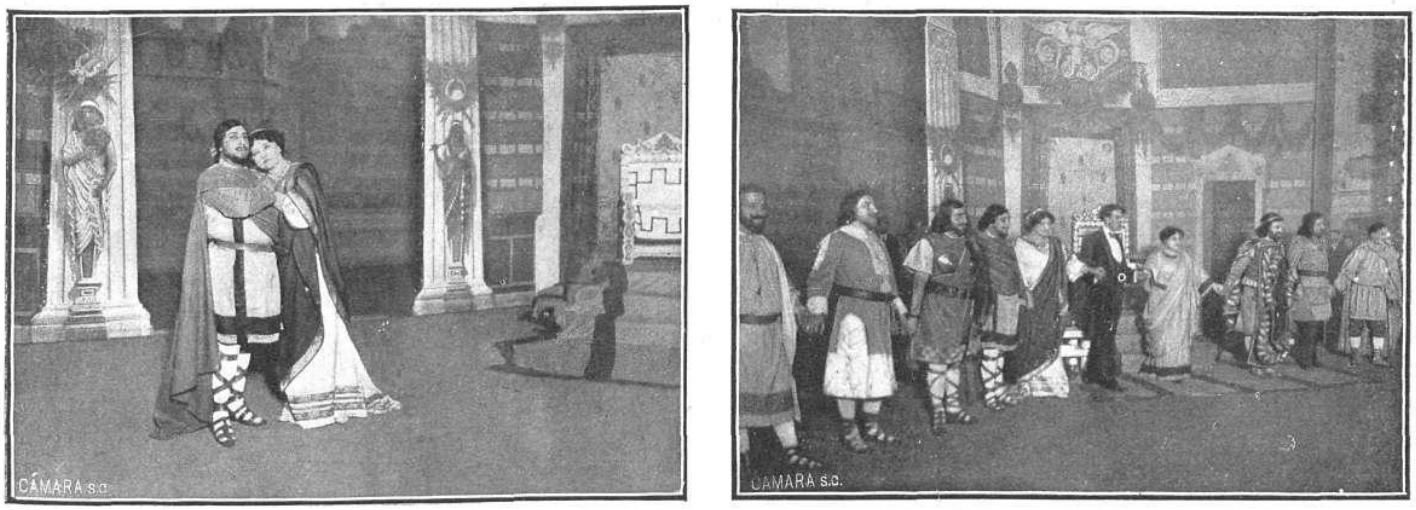


Figure 44: *Duo from the third act and final salutation to the audience including composer Jaume Pahissa during the premiere at the Liceu opera house in 1913. [*Mundo gráfico *65 (22/01/1913), p. 24.*

Apparently, he started writing the music in 1906, when two short fragments of the music were played in public, during the Graner era, but only finished the whole piece by December 1912. The composer stated in public that he was influenced by the Wagnerian ideal of musical drama and the structural use of leitmotifs throughout the piece. Among Pahissa's leitmotifs, the motif for Ataulfo and the Goths, Placídia's love motif, the one for Sigerico, and the conspiration motif are especially remarkable. However, he limited his influence to a formal aspect, looking for the sound of Latin identity in the music rather than Germanic sounds. He looked then for a brighter sound, clearer and more proportionate, in accordance with the harmonious and proportionate character of Latin tradition[200].

Among other contemporary composers that also looked to Wagner's ideal, Pahissa succeeded the best, diluting musical numbers into a continuous orchestral flow of music. As well, the Expressionist influence from the coetaneous Germanic scene can also be seen. As Casares indicates, Pahissa's orchestration is closer to Richard Strauss's influence

[200] CASARES, Emilio (2024): "En torno a *Gal·la Placídia*: repaso y anàlisis", *op. cit*., pp. 21–22.

than Wagner's. As well, Pahissa experiments with the theory of intertonality, which was being promoted by the Expressionist school led by Schönberg. He instrumentalizes harmony to create expressive and descriptive ambiences in the scene, for which he uses elaborated polyphonic textures and systemic dissonances. He got to the point where no musical themes can be identified. He dispensed with autonomous melodies and looked for an abstract and free melodic flow, similar to Wagner's "endless melody"[201].

As for Enric Morera's production, once back in Catalonia, his opera *Titaina* was premiered at the Liceu opera house in 1912[202], and the Spanish version of *The taming of the shrew* with Morera's music was premiered at the Tívoli theater of Barcelona, becoming a great success. The premiere in 1914 at the Teatre Nou of the lyric version of *La Baldirona,* a comedy written by Guimerà in 1892, took place afterwards, and his lyric drama *Tassarba*, with text by Juli Vallmitjana, would follow in 1916 at the Liceu opera house[203].

With these pieces, Morera's work leaves behind a period dedicated to fantasy, mythology and medieval legends sponsored by Graner to get closer to verism and realism with titles that deal with present-life social and ethnic issues. ***Titaina*** is based on the exploitation of a gypsy woman and the love and compassion felt by a local man that gets to meet her, Eudald. In an ending similar to *Terra baixa* [*Lowlands*], by the same Àngel Guimerà, the lover that sexually exploits her will be killed. Quotations of folk songs are used in some fragments of the piece. As for ***Tassarba***, it's also based on a love conflict with gypsy characters, depicting their traditions and nomadic way of life. Gypsy folk dances are performed around the fire of their cave, that has to be always burning. When Tassarba accepts to hide a fugitive thief and falls in love with him, the fire will extinguish its flame as a symbol of her lost purity. They are eventually caught and, to save them, Tassarba's mother will falsely confess the crime, condemned by the rest of gypsies to burn in the fire.

Besides these individual productions, some companies formed by lyric actors and actresses maintained the existing musical repertoire in their program. Given the lack of a fixed and stable institution dedicated to Catalan lyric theater during this decade, they announced themselves as travelling companies to be hired by provincial theaters across Catalonia. This was the case, for example of Assumpció Paricio. She had worked in the first Teatre Líric Català season in 1901, at the Espectacles-Audicions Graner, the 1910 reprise of the Teatre Líric Català, and was now ruling her own travelling company along Artur Balot, who had already tried his luck in 1910 as lyric theater impresario.

A flyer announcing their company can be found at the archive of the Centre de Lectura in Reus, received in March 1915. Among many other titles of spoken theater, they announced several selected titles of "Catalan Lyric Theater" from the repertoire they had learned in the previous years. Some remarkable ones are *La reina del cor*, *L'alegria que passa, La Rosons* and *Picarol* (from the 1901 Teatre Líric Català season), and *La santa*

[201] CASARES, Emilio (2024): "En torno a *Gal·la Placídia*: repaso y anàlisis", *op. cit*., pp. 21–22.
[202] LÓPEZ I BAS, Narcís (2010): Titayna*, d'Àngel Guimerà*. Bachelor's thesis, Universitat Autònoma de Barcelona.
[203] SAPERAS, Miquel (1969): *El Mestre Enric Morera*, *op. cit*., pp. 112–121.

espina, *Pierrot lladre*, *La sardana dels promesos*, *Permeti'm*, *Els entremaliats* and *Nit de Reis* (from the Espectacles-Audicions Graner), as well as plenty of short musical comedies. They recommended organizing sessions that combined movie projections with a short lyric piece at the end, what would reduce the production expenses for the contractors, following the business model practiced by the network of small halls dedicated to musical visions, like the Mercè hall.

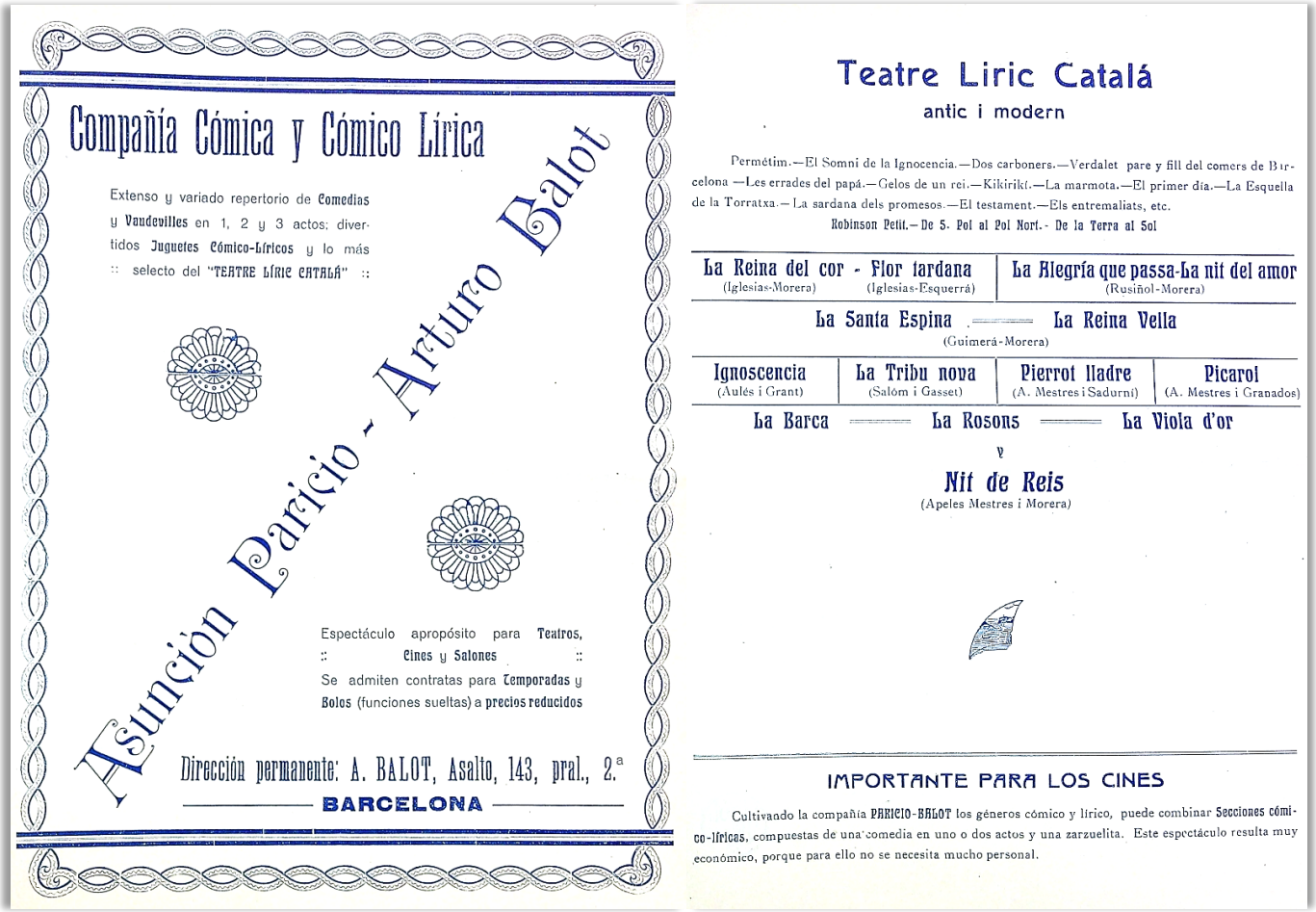


Figure 45: *Selection of pages from Assumpció Paricio and Artur Balot's flyer distributed in 1915. [Centre de Lectura de Reus archive: record CLR-4-1-1915-ENT, 18, pp. 1; 3].*

Other actors kept some lyric titles as well in the repertoire of their travelling companies. Joaquim Viñas was one of these cases. The actor, who had embodied the clown of *L'alegria que passa* in its premiere for Morera's 1901 season, kept this piece in repertoire. In 1916, he included it in the program for his tour that stopped at the Centre de Lectura in Reus. On the farewell performance in January 1917, he performed *L'alegria que passa*[204]. The popularity that the piece still held was revived and soon after a musical recording of (at least) the march for the cart's arrival was recorded in vinyl (ca. 1917–1918)[205].

[204] *Foment* 14 (17/01/1917), p. 2.
[205] *L'arribada del carro o Marxa de l'alegria*. @discosdepiedra in YouTube: https://www.youtube.com/watch?v=Ut-CiYpvsqA

- **Lyric works in the "Teatre de la Natura"**

The Modernist "teatre de la natura" or "theater of nature" project was one of the contexts in which some new lyric pieces had the change to be premiered. The project of staging theater in nature, outside the conventional theatrical spaces of the city, relates to the idea that performer and spectator had to establish a symbiotic relation through a spiritual communion. The moment of the performance was mystified, and nature was a perfect place in which emotions could be channeled between both agents to illuminate the masses in a place of purity. A given place of admiration such as nature was conceived as the perfect spot to contemplate humanly created culture[206].

At the same time, the open space provided a place of freedom for Catalan authors that would not depend on the will of theater impresarios. After Graner left the direction of the Principal theater, Ramon Franqueza (d. 1924) took over the position and eventually reconverted the theater's programming line into a Castilian repertoire, against the will of the residing company. This dispute led to the company to take action and get rid of the impresario, as will be further explained in chapter 8. Actor Jaume Borràs presented a better bid at the tender once Franqueza's contract was over, but the theater suspiciously got on fire before the new director could start operating.

Franqueza also confronted Catalan authors that wanted to stage their pieces at the Principal theater in Catalan. Franqueza lent the Principal theater during the summer of 1911 to playwright Ignasi Iglésias but eventually forbid the essays of his dramatic poem ***Flors de cingle* [*Flowers of a rocky mass*]**, with music by Cassià Casademont, stating that Catalan titles would ruin the assistance to his upcoming season of Castilian theater. This event led to a chain reaction, in which other authors like Rusiñol and Guimerà denied Franqueza the right to perform their pieces at his theaters, eventually causing the creation of the Catalan Dramatic Authors Union. Authors like Enric Borràs (1863–1957) and Margarida Xirgu (1888–1969) also tried to boycott Franqueza's season[207].

Flors de cingle was eventually premiered on September 3rd, 1911, initiating the "teatre de la natura" project at the forest of Can Tarrés, in La Garriga[208]. The performance was a huge success that was widely reported in the Catalan and Castilian press, printing several photographs in different journals and editing plenty of postcards. The press reported that the estimated audience amounted to between 6,000 and 8,000 spectators[209]. A film about the event was recorded by Gaumont and fragments are preserved at the Filmoteca de Catalunya in which the arrival of the audience, the actors and the author of the text can be seen[210]. On February 24th, 1912, the piece was reprised at the Eldorado theater, directed by Jaume Borràs under the sponsorship of the Catalan Dramatic Authors Union.

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[206] SALA, Teresa M. (2017): "Les arts a escena: l'experiència del Teatre de Natura". *Materia* 12, p. 119.
[207] *Ibidem*, p. 123.
[208] VIÑAS FAURA, Francesc (2024): *El Teatre de la Natura a Catalunya*. Barcelona: Godall Edicions, pp. 77–87.
[209] *Hojas selectas* 109 (January 1911), p. 1008.
[210] Filmoteca de Catalunya: record 01647, as quoted in SALA, Teresa M. (2017): "Les arts a escena: l'experiència del Teatre de Natura", *op. cit*., p. 126.

The stage design for the production of *Flors de cingle* was done by painters Miquel Moragas (1842–1916) and Salvador Alarma (1870–1941), while the sketches for the wardrobe design were drawn by Apel·les Mestres. They envisioned a bucolic staging that the press praised for its effect while being performed in the forest, matching very well the nature of the place chosen for the occasion. Even a flock of sheep led by a little boy with a dog as shepherd appears on stage. The piece develops the impossible love of Segimon, a shepherd boy, and Pietat. The story is told in a natural environment, locating the action in the Congost valley, by the Bertí rock mass. The title given to the piece symbolizes the difficulties of this love, as flowers that grow between the rocks, and the spring scenes that the piece starts with symbolize the joy of a young love, in contrast with the parents of the lovers and the blind grandmother, that can't even see it anymore[211]. The piece included five choruses and two soloist songs written by Cassià Casademont.



Figure 46: *Picture taken during the performance of* Flors de cingle *at the forest in La Garriga. [*La Ilustració catalana *431 (10/09/1911), p. 7].*

The second open-air production in La Garriga was premiered on August 30th, 1914. Subtitled as a "rondalla bosquetana" or "forest tale", ***La viola d'or*** **[*The golden viola*]** was a lyric drama written by Apel·les Mestres, with music by Enric Morera and stage direction led by Adrià Gual. The sketches for the wardrobe design were drawn by Mestres himself, and the music was conducted during the performance by Morera. The composer also brough several of his close actors and actresses that had already played in previous

[211] SALA, Teresa M. (2017): "Les arts a escena: l'experiència del Teatre de Natura", *op. cit*., pp. 123–124.

lyric projects, such as the 1901 Teatre Líric Català season and the Espectacles-Audicions Graner, like Assumpció Paricio, Josep Santpere and Artur Balot.

The plot of the piece is located in a village during the 18th century and its surrounding forest. The piece starts with an introduction by a troubadour speaking to the audience, announcing the beginning of the play. The first act takes place in the deep forest, starting with a chorus of villagers picking flowers from the communal forest to decorate their houses. Inhabitants are set at odds with the village's mayor because of his authoritarian behavior. He wants to marry his daughter with a military commandant, while the young troubadour, who sings sad ballads to the people with his viola, is in love with her. A circus troupe arrives then at the forest with cheerful songs and colorful dresses, cheering up the people while announcing their performance. A general chorus calls to attend the performance at the main square.



Figure 47: *Picture of first act of* La viola d'or*, when the circus company has just arrived and is announcing their performance in the village's square. Enric Morera can be seen on the right below the stage conducting the performance. [CDMAE: record 317625-10].*

Once alone, the mayor's daughter appears and reunites with the troubadour, who declares she's the cause of his sad songs, because their love is hopeless. When the mayor catches them, he condemns the young man to death at the gibbet. However, when everyone has left, the flowers at the forest start dancing to suggestive musical notes and magical creates populate the scene, closing the first act. The second act starts with the forest's fairy under the shape of an old lady encountering the troubadour. Since he generously agrees to help her, she grants him a wish: that his viola would make everyone that listens to it dance.

The fairy then turns his viola golden while gnomes start dancing around them. However, the mayor and the commandant find him and arrest him.



Figure 48: *Apel·les Mestres's sketches for the troubadour with his viola and the forest fairy. [CDMAE: records 223611 (left), 223625 (right)].*

In the third act, the gibbet is shown in the middle of the stage, where the troubadour is supposedly going to be hanged. People start arriving at the act while singing a chorus. Once everything is ready to execute the sentence, the young man asks as his last wish to play his viola. Everyone then starts cheerfully dancing, including the mayor, and the troubadour manages to escape and meet his lover. The fairy and the rest of fantastic creatures celebrate the victory of Love and Poetry.

The play, therefore, combines numbers of verisimilar music, played by the troubadour, the circus company and sung by the people while working, and also incidental music announcing the arrivals of military troupes. As well, some choruses are sung as non-diegetic interventions. One of the novelties of the piece lay on Morera's orchestration. Although he reorchestrated the piece for its commercial production at the Principal theater of Barcelona during the season that followed the summer premiere, the original score was written for the traditional Catalan ensemble called cobla, made of a flabiol [folk flute], a tabor or small drum, two tibles and two tenoras [similar to oboes], two trumpets, two flugel horns and double basses, including also a solo violin.

The play is in line with the folk fairytale aesthetic of previous lyric dramas by Mestres staged at the Espectacles-Audicions Graner, like *Joan de l'Ós* [*Bear John*]. Mestres designed personifications of nature through the characters of flowers and insects coming to life in the forest, in line with the Modernist praise to nature. As appointed at the very

end by the fairy, the human characters of the piece also have a very symbolic value: the young troubadour represents Poetry and Love through his music and his connection with nature, while the mayor represents authoritarian oppression, backed by the military forces. The Symbolist interpretation of the piece reassembles some of Rusiñol's lyric dramas, like *L'alegria que passa*, in which Poetry is represented by musical circus troupes that face the rejection of political power, expelled by the mayor of the grey town condemned to "eternal Prose".

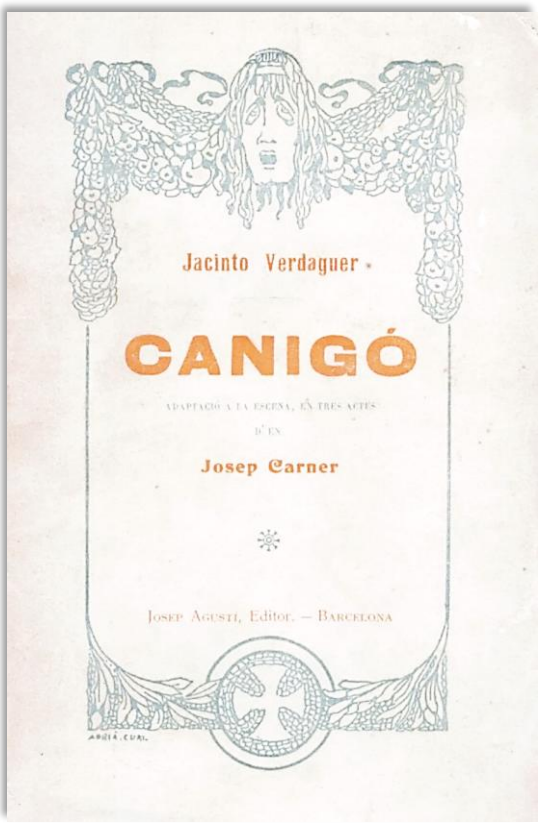


Figures 49, 50 & 51: *Dancing flower, satyr and beetle designed by Apel·les Mestres as fantastic creatures for* La viola d'or. *[CDMAE: records 22364 (left), 223627 (centre), 223645 (right)].*

Another lyric work that was premiered as part of the theater of nature project, but this time performed in Figueres, was the lyric tragedy ***Canigó***. This piece reunited Graner's initial artistic team shortly after the cease of his project at the Principal theater. Josep Carner arranged the original poem by Jacint Verdaguer, Jaume Pahissa wrote musical sections to merge with the spoken parts, and Adrià Gual was in charge of the stage design. This trio had already worked together; for instance, in 1908, for the Catalan production of Shakespeare's *A midsummer night's dream* [*El somni d'una nit d'estiu*]. Carner had been in charge of the literary translation, Pahissa conducted some musical fragments by Mendelssohn as incidental music, and Gual was in charge of the stage design[212].

Moreover, the cover for the edition of the libretto, designed and signed by Adrià Gual, is clearly inspired in the header of the Espectacles-Audicions Graner that crowned the façade of the Principal theater during Graner's period of activity and that appeared on his collection of published librettos. The publication of this piece, produced by a group of artists that had received special support from Graner to start their artistic careers, was definitely a tribute to the former artistic director of the Principal theater.

[212] RABASEDA I MATAS, Joaquim (2002): "Wagner segons Pahissa: la interpretació de Canigó". *Annuari Verdaguer* 11, p. 651.





Figures 52 & 53: *Cover of* Canigó*'s libretto (1910) designed by Adrià Gual, the stage designer of the production. His signature appears on the bottom left part of the page. Next to it, the cover of* La presó de Lleida*'s libretto (1905) published by the Espectacles-Audicions Graner. [TeatreMusical.cat archive]*

Its premiere in 1909 had to be cancelled due to bad weather conditions that the night before ruined the stage set, but in June 1910 it was finally performed as the final act to conclude the fairs taking place in Figueres[213]. *Canigó* was announced on the press as a "vision of nature", as some other musical visions had been subtitled. The backdrops were painted by renowned scenographers Moragas and Alarma, following Gual's design, and they pictured the mountain of Canigó, which gives name to the lyric drama, and which is geographically located close to Figueres[214].

The lyric tragedy is based on a legend that Verdaguer poeticized and that now Carner adapts for the stage. Similarly to the repertoire of musical visions based on Catalan mythology, the imagery of the play includes Catalan medieval aristocracy and religious references about the defense of Christendom. The different acts, with the use of music and dance numbers that are integrated into the action with verisimilitude, are based on the evocation of different moods and patriotic feelings.

In the first act, Gentil has just been named chevalier at the chapel of Saint Martin of Canigó. Troupes of shepherds, ladies and music players arrive singing and dancing

[213] *La Veu de l'Empordà* 294 (04/06/1910), p. 1.
[214] VIÑAS FAURA, Francesc (2024): *El Teatre de la Natura a Catalunya*, *op. cit.*, pp. 69–72.

sardanas to celebrate. Griselda, the queen of fairies (pretending to be a shepherd), is in love with him, but Gentil's father does not agree with this union and forbids her to see his son again. On the meantime, new parades arrive to celebrate bringing lit torches while dancing, but a messenger arrives with news that the Moors are arriving to their shore. The celebrating mood changes to war chants in defense of their religion and lands.



Figure 54: *Scene of the sardana dance with Jaume Pahissa, author of the music, conducting the orchestra. The stage set shows the Pyrenees mountains and the chapel of Sant Martí of Canigó. [CDMAE: record 320931-12].*

In the second act, Gentil arrives to the chapel with his squire, who is explaining that he visited the castle looking for Griselda with little luck, but that he saw plenty of fairies on the top of the Pyrinee mountains. Then, the rocks on the side of the mountain open up and the fairies appear singing and enchant Gentil. The fairies dance and intonate a chorus quoting the folk song *Muntanyes regalades* [*Gifted mountains*], which mentions the mountain of Canigó. Then, another messenger arrives with the news that they had lost the battle against the Moors, which awakes Gentil from the spell. The fairies, then, continue chanting, but this time it's a lament about their lost land, and they cast a new spell for a tempest to start and stop the Moors from climbing their mountain.

The third act starts with a shepherd singing again the folk song *Muntanyes regalades*. The scene is located again by the chapel, where Gentil's uncle is asking for counsel to redeem his guilt for killing his nephew during the battle. Gentil's squire arrives with his corpse and his father demands revenge, but the priest intervenes saying that, in God's name, he has pardoned the killer. Griselda arrives to say goodbye to his loved one, asking to build

a monastery on that place to honor the death of Gentil. The fairies sing a chorus followed by another one sung by the warriors about their motherland in the Pyrinees.





Figures 55 & 56: *Pictures of Carles Capdevila as Gentil and Ms. Grau and Ms. Pancratzi as dancing fairies. [CDMAE: records 320931-14 (left) and 320931-1 (right)].*





Figures 57 & 58: *Picture of Emília Baró as Griselda in grief and Mr. Piera as the priest Oliva. [CDMAE: record 320931-6].*

While Pahissa presented modern harmonic modulations that in later pieces were developed as an intertonal technique, he used the traditional Romantic orchestration and his melodies present no dissonant intervals, sticking to the major and minor modes[215]. The music found in this lyric tragedy is based on the quotation and harmonization of a folk song, rhythms of the Catalan traditional dance of sardanas, as well as some choruses and incidental celebrative music, which are used to bring on the stage folk instrument players and popular traditions such as the torch dancers. It is mostly inserted following the verisimilitude of the action, which is placed in a mythological medievalist ambience including fantastic creatures from Catalan mythology. Therefore, it follows the line initiated by the genre of musical visions and lyric dramas produced at the Espectacles-Audicions Graner, like *La santa espina* [*The holy thorn*], in which medievalism, religious references, fantastic mythological creatures and national folk references are intertwined.

The whole nationalist imagery is put together in the same piece, which works as a political statement about the historical legitimacy of Catalan nationality since medieval times, intrinsically Catholic, and also as a claim to the belonging of Southeastern France to the Catalan historical nation, since the mountain of Canigó, a strongly symbolic place for Catalan cultural identity, is in the present day part of the French state. French citizens also attended the premiere in Figueres.

Following Gual's precedents, the piece denotes a stillness in its action: the fights, wars and major events are not represented on stage, but narrated by the characters. Each scene, instead, is based on the evocation of a general emotion: from the initial celebration to the middle folk spell and the final grief, while a patriotic feeling in which religious faith and nationalist pride are intrinsically combined. However, as Gual had learned from his initial Symbolist folk songs arranged for the stage, the scenes shall include more narrative content in order for the audience to understand the plot and understand the action taking place in an easier way. This evolution had already taken place in Gual's dramaturgy, from his initial *Blancaflor* to his latter *L'estudiant de Vic* [*The student from Vic*]. Thus, the lyric tragedy *Canigó* is rather a continuation of this lyric tradition, following its same imagery and dramaturgical construction.

Right after its premiere at the bull ring of Figueres with a single performance on June 12th, 1910, the production was taken to the bull ring of Las Arenas in Barcelona[216], where it was performed from June 19th to June 24th.

[215] RABASEDA I MATAS, Joaquim (2006): *Jaume Pahissa. Un cas d'anàlisi musical*, *op. cit*., pp. 397–399.
[216] *La Veu de Catalunya* 4000 (23/06/1910), evening edition, pp. 5–6.

Another case in which Gual's dramaturgical vision regarding the staging of folklore can be appreciated is the case of the opera ***La princesa Margarida*** **[*Princess Margaret*]**, the prolonged operatic version of 1905 musical vision *La presó de Lleida* [*The prison in Lleida*], produced by the Espectacles-Audicions Graner. Although it was premiered much later than the studied period, it's a case worth mentioning due to how it portrays the evolution of the genre according to Gual's perspectives.

According to different testimonies, Gual already had arranged *La presó de Lleida* as a three-act opera when the musical vision was premiered[217]. It could have been Graner's insistence on the short Symbolist format which had led to the shortening of the text, while Gual already had clear the necessity to dramatically develop the plots to adjust to the audience's taste. For Pahissa, who had already received some commissions by Gual to write short incidental compositions, *La presó de Lleida* was his first full orchestral composition. More than 20 years later, the three-act version of the musical vision was brought back to life and Pahissa extended the composition as a fully sung opera. However, the composer stated in 1928, the year of the premiere, that the idea of converting the piece into a fully musical opera was his[218].

As Pahissa stated to the press, the operatic version was an extension of the original musical vision. The project followed so closely the original version from the Principal theater that the stage design for the 5 different scenes was exactly the same as the one used for the 1905 production. The musical motifs and themes remained the same ones, only prolonging them and orchestrating the parts in between the main musical numbers, and the poetic nature of the text remained as in the first version. The piece was elaborated following the lyrics and melody of the homonymous folk song, whose motifs reappear throughout the piece as a unifier of the musical structure. Other motifs that appeared were original, but Pahissa intentionally tried to imitate a folk-like sonority to match the character of the original folk song. For the composer, it was vital to keep the original folk sonority overall, above the musical compositional modernity that it could show[219].

The premiere took place on February 8th, 1928, at the Gran Teatre del Liceu and it was subsequently reprised during the 1929/30, 1930/31 and 1935/36 seasons. It was performed a total of 9 times at the Liceu opera house[220].

[217] *Art jove* 08 (31/03/1906), pp. 128–129.
[218] *La Publicitat* 16809 (07/02/1928), p. 1.
[219] *La Publicitat* 16809 (07/02/1928), p. 1.
[220] "*La princesa Margarida*". *Annals Gran Teatre del Liceu*, web.



Figure 59: *Picture for the final scene of* La princesa Margarida. *Outside the walls of the prison, the criminals have been hanged along the Baron's daughter. On the right side, the ladder used to hang them. On the background, the Baron's castle. [UAB / Arxiu de la Societat del Gran Teatre del Liceu].*

❖ The last Teatre Líric Català attempt (1921–1923)

By the beginning of the 1920s, the interest in Catalan lyric theater can still be seen in some extraordinary performances and short seasons given by amateur associations. For instance, in the II Catalan Culture Festival organized at the Tívoli theater in 1921, which aimed to donate the profits to Catalan schools. Among folk and choral singing, "the jewels of Catalan Lyric Theater" were also performed: *L'alegria que passa* with the mythic Joaquim Viñas as clown, and the musical vision *La presó de Lleida*, played by an orchestra made of 60 musicians conducted by Emili Acevedo and stage direction by Enric Beut[221].

The Easter season of 1922 organized at the Círcol Instructiu i Recreatiu of Caldes de Montbui was mostly dedicated to Catalan lyric theater, "due to the good reception that the town of Caldes has given to this kind of shows[222]". The dramatic section of the association, along with a choir of men and children and the Valls quartet performed the pieces under the conduction of Joan Valls. The stage sets were in charge of Bartomeu Fàbregas. Given the lack of new titles during the past years, most of the titles announced belonged to the Teatre Líric Català and Espectacles-Audicions Graner repertoire: *Joan de l'Ós*, *La santa espina*, *L'alegria que passa*, *La barca*, *La nit de l'amor* and *La viola d'or*.

In this context, a new attempt to revive the Teatre Líric Català project took place involving Enric Morera in the programming and artistic direction of the season. The leader of the Catalan-Spanish Lyric Company that would take care of said performances would be this time Josep Bergés, known as "the king of the Paral·lel", the main avenue in Barcelona where all the operetta and comic zarzuela performances were located. Bergés joined forces in September 1921 with Josep Santpere —who had been one of the lead actors of Lluís Graner's productions— to set up a company that started performing at the Novetats and Espanyol theaters[223].

Their success led them to embark in the production of a whole season of musical theater at the Tívoli theater, reviving Morera's Teatre Líric Català. The composer was still very interested in the promotion of Catalan lyric theater and had not given up on the idea. Despite not being able to count on the support of past collaborators, who were not interested anymore in the project, Morera's friends encouraged him to continue composing more pieces, since one of the known major issues for the promotion of Catalan lyric theater was the lack of new professional titles and the renewal of the canonic repertoire. According to Morera's autobiography, it was his friend Lluís Reig who took care of everything: he managed to rent in February 1922 the Tívoli theater under the name of the Teatre Líric enterprise, linked Morera with the company and impresario Bergés

[221] Program for the II Catalan Culture Festival. [CDMAE: record 410372].
[222] Program for the Easter season of 1922. CDMAE: record edc332379.
[223] FONT MIR, Antoni (2024): "*Pel teu amor*: the legacy of Catalan Lyric Theater". *Estudis Escènics* 49, p. 11.

that would materialize the lyric season, and encouraged him to write new music, even if it had to be based on old classics from Catalan theater due to the lack of new librettos[224].

Already with the project of a new Teatre Líric Català season in mind due in the forthcoming autumn, the new team started already to work together in new lyric pieces. Among their first productions, it's worth noting *Baixant de la Font del Gat o La Marieta de l'ull viu* [*Going down the Cat's Fountain or Marieta of the bright eyes*] a tragic comedy in 3 acts inspired by the homonymous popular song, with text by Josep Amich "Amichatis" (1888–1965) and Gastó Màntua (1878–1947), and music by Enric Morera. The piece was premiered in April 15th, 1922, at the Espanyol theater and it was announced as an "evocation of life in Barcelona in 1840", depicting popular urban characters and recreating on stage the location of the Cat's Fountain in the Montjuïc mountain in Barcelona. The piece includes, as the most remarkable musical numbers, a popular couplet based on an original source from 18th century and ends with a sardana that would become popular as an independent musical number when it was premiered in 1926 with added choral lyrics. The production became so popular that in 1927 a movie version was released arranged by the same authors and including the same cast. In 1929, a new version of the couplet sang by Càndida Pérez was published in the compilation *El llibre del cuplet català*[225] that apparently had been sung since 1920, showing that the piece became a paradigmatic case of intermediality and cultural transfer.



Figure 60: *Picture of the authors and cast of* Baixant de la Font del Gat*, including composer Enric Morera sitting in the middle of the first row, and conductor Joan B. Lambert, who directed the orchestra, sitting also on the first row. [CDMAE: record 609009].*

[224] MORERA, Enric (1936): *Moments viscuts…*, *op. cit.*, pp. 58–60.
[225] *El llibre del cuplet català* (1929). Barcelona: Editorial Bonavia.

In October 1922, the new season took off at the Tívoli theater. The great premiere the season started with was *Don Joan de Serrallonga*, with music by Enric Morera and a libretto arranged by Francesc Pujols (1882–1962) based on Víctor Balaguer's original drama from 1858. According to Morera, impresario Josep Bergés had a very correct idea on how the piece should be during the supervision of the rehearsals and it met with the public's taste very easily, remaining in the program for long.

The Spanish-Catalan Lyric Company in charge of the performance also counted with a great cast: Bergés was in charge of the stage direction and renowned singers like Emili Sagi Barba, Josefina Buatto, Amparo Ferràndiz, Miquel Pedrola, Lluís Zanón, Miquel Sirvent and Lluís Alcalà were in charge of the acting. As well, young Emili Vendrell debuted in *Don Joan de Serrallonga*, starting what would be a very long career in musical theater[226].

Remarkable musical numbers from the play were also recorded on that same year in a gramophone edition by renowned label *La voz de su amo*[227], something very rare among lyric theater productions, which proves the popularity the piece reached. The libretto was also published by editor Salvador Bonavia (1876–1925) as the first number of a new collection of Catalan lyric theater publications as a supplement of journal *La escena catalana*.

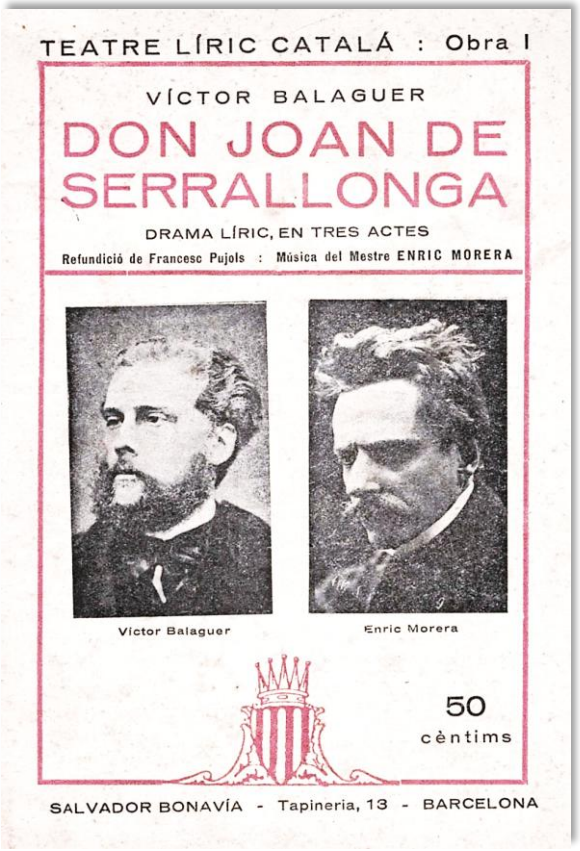


Figure 61: *BALAGUER, Víctor (1922):* Don Joan de Serrallonga*. Barcelona: Editorial Bonavia (cover).*

As researcher Antoni Font has reconstructed, the season counted with 26 titles of musical theater that were produced between October 1922 and January 1923, when the project came to an end[228]. As well, the company counted with 35 live individual performers, as well as a choir and a creative, directing and technical team, which surpassed the average dimensions of other similar companies[229]. From what can be seen in the surviving scores, the music was written for full symphonic orchestra.

The first 10 productions were Catalan titles, some new ones and some others reprises of previous repertoire. Morera's *La santa espina* and *La Baldinora*, with text by Guimerà, and his *Nit de reis* with libretto by Apel·les Mestres were among the reprised repertoire,

[226] FONT MIR, Antoni (2024): "*Pel teu amor...*", *op. cit.*, p. 11.
[227] The recording can be heard in a digitalized version uploaded at: https://archive.org/details/donjoa22/AC19.mp3 (functional link as of January 2026).
[228] FONT MIR, Antoni (2024): "*Pel teu amor...*", *op. cit.*, pp. 11–12.
[229] *Ibidem*, p. 14.

as well as other classics like *El somni de la innocència* by Conrad Colomer and Urbà Fando, and *L'esquella de la Torratxa* by Pitarra and Joan Sariols. Among the new titles, Morera also wrote music for *El castell dels tres dragons* [*The three dragons' castle*], following the same procedure as he had used for the *Don Joan*, having Pujols arrange Pitarra's classic text from 1865. Bonavia's publishing house also printed in the lyric collection the librettos of the revue *L'ou com balla* [*How does the egg dance* (a reference to a popular Easter Catalan tradition)], by Eugeni Duch Salvat and Nugués i Torrens, and *Pasqua florida* [*Flowering Easter*] by Rossend Llurba and Càndida Pérez, both produced at the present Teatre Líric Català season.

From then on, the Spanish-Catalan Lyric Company in charge of the season started including pieces from the mainstream Castilian zarzuela repertoire, probably due, in the first place, to the lack of new Catalan repertoire to put on stage (since the reprises of old titles and new productions based on old texts could not hold the interest for too long), and secondly, to the need of reducing costs and increasing the profitability of the enterprise. Popular titles like *Bohemios* and *Maruxa* by Amadeu Vives, *La alsaciana* by Jacinto Guerrero, *La tempestad* by Ruperto Chapí, and *La canción del olvido* by Guillemo Fernández-Shaw were part of this second stage of the season. Only two productions in between these Spanish titles were Catalan premieres: *Retorn* [*Return*], by Josep Sanxo-Marraco, and *Pel teu amor* [*For your love*], by Josep Ribas. Despite their apparent little relevance, researcher Antoni Font has made relevant claims on the popular reception and afterlife especially of song *Rosó* after *Pel teu amor*'s stage production.



Figure 62: *POAL-AREGALL, Miquel (1922):* Pel teu amor. *Barcelona: Publicacions Ràfols (cover).*

Pel teu amor had a libretto written by Miquel Poal-Aregall (1894–1935) and its music was made of 13 musical numbers composed by Josep Ribas (1882–1934). Among them, Blai's song dedicated to Rosó became a blockbusters and remains until this day a paradigmatic case in the history of Catalan music. The song transcended the theatrical production and became part of the repertoire of popular traditional songs. Font has documented at least 51 different professional recording of this song, since the very first version of 1923 by Emili Vendrell (1893–1962), who premiered it at the Tívoli theater, up until the most recent ones by Catalan contemporary rock quartet Obeses in 2021 and by Roger Berruezo produced by TeatreMusical.cat in 2022. Despite the Civil War period and the immediate postwar crisis during the 1940s, the piece has been often recorded from 1958 on, when Emili Vendrell re-recorded it and brought it back to the public interest.

Remarkable singers, like Conxita Supervía, Marina Rossell and Josep Carreras, have also recorded the song throughout time[230].

As Font states, there has been no other songs in Catalan stage music that has been played generation after generation and arranged to so many different styles as the song *Rosó* from *Pel teu amor*[231], only closely followed by Morera's sardana from *La santa espina*, which is still played today, but mostly following the original version. *Rosó* is another case proving the great relevance of the public reception and impact that the repertoire of Catalan lyric theater had during the studied period, with usual transfers between popular culture, theater productions and intellectual artistic creation. The movement might not have reached a stable institutionalization, but it did succeed (and greatly) in creating symbolic references that nourished and nurtured Catalan popular culture among mass society, proven by these musical numbers that still resonate in contemporary Catalan popular imagery.

Nevertheless, despite the documented success of some of these new productions, the season did not run for too long, as it had happened with the previous attempts to consolidate the Teatre Líric Català project. As Morera stated, the successful popular reception of the season was confronted by the Catalan intellectual critics, which radically opposed and harshly criticized the project due to its popular character that did not aim to promote an operatic repertoire[232]. Ignasi Iglésias, Morera's colleague, also blames the public campaign against him on the press for the cancellation of the project, as it had similarly happened in 1901[233], which only serves to reinforce the argument that Catalanism was internally segmented and in internal opposition, denying the recognition of other segments if they did not ideologically align with them[234].

After this attempt to consolidate the Teatre Líric Català, no further ones will reach the stage. The 1922/1923 short season already showed the tendencies that Catalan stage music was moving towards. The circle of lyric theater authors that had collaborated with Morera and Graner between 1901–1910 were already out of the scene and not interested in further collaborations, which caused Morera's struggles to be provided with new librettos and pieces to stage during the season. Morera himself had moved to long lyric dramas in multiple acts with his *Don Joan de Serrallonga* and *El castell dels tres dragons*, leaving the middle ground of short-format lyric theater abandoned.

During the 1920s, the polarization of Catalan cultural initiatives can already be clearly appreciated. The new generation of authors had either moved its interest to long-format operas or to popular couplet. Some known authors from the lyric movement moved to opera, like Josep Carner with his *El giravolt de maig* [*The somersault of May*] (1928) or Jaume Pahissa with his very symbolic adaptation of the musical vision *La presó de Lleida*

[230] FONT MIR, Antoni (2024): "*Pel teu amor...*", *op. cit.*, pp. 21–24.
[231] *Ibidem*, pp. 28–29.
[232] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 61–63.
[233] IGLÉSIAS, Ignasi (1921): *Enric Morera, estudi biogràfic, op. cit.*, p. 34.
[234] Further insights on the internal divisions of Catalanism regarding their positions on the national lyric theater genre can be read in chapter 2 of this dissertation.

into the opera *La princesa Margarida* (1928). Others promoted popular couplet, revues and other short variety shows, including actor Josep Santpere, who had become known at the Espectacles-Audicions Graner and would now be one of the main names of comic productions at the Paral·lel theaters.

This popular tendency was already assimilated by the promoters of the 1922/23 Teatre Líric Català season, showing a mix of lyric drama, zarzuela and popular short-format pieces. The collaboration of Rossend Llurba (1887–1954) is quite remarkable, since he would become of the main defenders of Catalan music hall, leaving behind the ideas and efforts to consolidate a lyric theater genre and moving to the most popular genres of variety shows[235]:

> "The Catalan Music Hall
>
> Have you never thought, my friends, of the victory it would represent for our race the establishment of a Catalan music hall? I believe this genre of cheerful and delightfully captivating art would do a great deal of good for our somewhat austere customs and our penchant for transcendentalism. It is true that our character has not been too prone to these kinds of frivolities, but I assure you that the day we learn to free ourselves from certain conventions that inevitably make us apathetic toward the way of feeling of other peoples so cosmopolitan and a bit more elegant than our own, the Holy Cause of our homeland will have taken a great step forward.
>
> Immoral?... No, don't think so. I believe that everything immoral is ugly; and can you tell me what ugliness there is in the mischievous smile of a charming can-can dancer, with red lips and a scorching gaze? Oh! I find a woman's extremely modest neck far uglier —and therefore more immoral— than one with a plunging neckline that shows the whiteness of her flesh to the voracious onlookers who pass by and are lucky enough to catch a glimpse of it. Let's not be hypocrites. More or less, everyone thinks the same as I do, that it would be lovely to know that among these stars of flesh who go through the world scattering the grace of their movements and the sweetness of their songs, there are Catalan ones: I don't know why the memory of Lluïsa de Vignè and Amàlia Molina dressed in our land's typical attire and singing comes to mind:
>
> | | |
> |---|---|
> | On the seashore, | [A la voreta del mar |
> | there is a maiden… | hi ha una donzella…] |
>
> Childish? Yes, you're right, but I know very well that here in Catalonia, we would find good musicians and good writers who would not consider themselves beneath composing excellent songs for these purveyors of joy. […] As for the audience —why not say it!— there's even more than enough for these things. […]
>
> Rossend Llurba[236]"

Therefore, once the activist efforts that characterized the Catalan lyric theater movement died out due to a change of interests in the generational replacement of artistic authors, it eventually transitioned to new claims of establishing a Catalan music hall repertoire[237],

[235] For further reading on the role of Llurba, see: ARMENGOL ROURA, Joaquim (2023): "Rossend Llurba i la constitució del music-hall català". *Proscènium* 9, web. Retrieved in January 2026 from: https://revistes.proscenium.cat/rossend-llurba/

[236] *De tots colors* 240 (30/08/1912), p. 18.

[237] Antoni Font's upcoming PhD dissertation will enlighten the still greatly unknown field of Catalan couplet and variety shows that started to become popular during the 1910s and eventually settled during the 1920s, becoming the natural succession of the Catalan lyric theater movement.

leaving behind Graner's moralizing aims and Morera's pedagogical intentions of instructing popular society in artistic taste.

The change of regime and the military dictatorship ruled by Primo de Rivera between 1923 and 1930 did not precisely gave support to regional identity movements or substate nationalisms like the Catalan case was. Therefore, the promotion of Catalan language, which was the main aim of the Catalan lyric theater movement, became prosecuted. The night shows in the theaters and halls along the Paral·lel avenue operating in the margins of the system would become a rather more optimal space for the new nationalist activists[238].

Once the corporativist dictatorship collapsed, the II Spanish Republic that was proclaimed in 1931 provided again freedom and public recognition to regional identities and other nationalist movements within Spain. Apparently, in this context of recovered freedom and self-government after the restauration of the Medieval Catalan administration known as Generalitat de Catalunya, Enric Morera tried, already in the last years of his life, to ensure public participation of the new Catalan administration in the revival of the Teatre Líric Català project. Other artists like Antoni Ros i Güell also revived projects from the glorious years of the Catalan lyric theater movement, like he did reopening the grottos of the Mercè hall in 1933 at the Olympia theater, still maintaining the original reference and even reprising one of Graner's installations.

Very little scholar attention has been paid to this project, since Morera published his autobiography in 1936 before these discussions had taken place. From what can be read in his personal correspondence, he achieved that same year an agreement with the Generalitat to be provided with public money to fund a new season[239]. However, the Spanish Civil War started very shortly after, cancelling the project and dooming all Catalan cultural initiatives that did not align with the fascist vision of centralized Spanish nationalism.

• • •

Despite multiple attempts aimed to consolidate a stable company of Catalan lyric theater, the movement never achieved a solid institutionalization. However, the interest and willingness to continue promoting the project remained alive for over two decades. From composers, playwrights and actors, to even painters, multiple figures from Catalan arts and culture dedicated their efforts and fortunes to the promotion of a national genre of Catalan lyric theater. Among the multiple difficulties they faced, the following should be highlighted:

[238] For a further insight on the theatrical activity at the Paral·lel avenue, see: MOLNER I CLOSAS, Eduard (2023): *El Paral·lel fent país, 1894–1936*. Barcelona: Institut del Teatre / Diputació de Barcelona / Arola Editors.
[239] SOLER, M.ª Encarnació (2005): *La sarsuela en el cinema…*, *op. cit.*, pp. 466–470.

- the internal division of the Catalanist movement into opposed segments that differed on how the new genre should be and attacked each other,
- the lack of professional authors willing to involve in the creation of new pieces,
- and the problems to consolidate business dynamics that focused the project in a single recognizable venue that facilitated the consolidation of a stable flow of audience.

Nevertheless, the different lyric projects that took place under the name of Teatre Líric Català or Espectacles-Audicions Graner were not a complete failure. Each short lyric season, despite ending up in economic loses for the impresarios, served to renovate and renew the Catalan lyric repertoire, providing new pieces for the companies and amateur troupes across the region that were actually interested on performing musical theater in Catalan language. This effort may not translate into economic wins, but it achieved the nationalist goal of creating a common popular imagery made of symbols of Catalan culture. The circus march from *L'alegria que passa*, the sardana from *La santa espina*, the iconic dress from Maria Morera playing the old queen in *La reina vella*, princess Margarida walking down the stairs in *La presó de Lleida,* or the cursed horse running across the stage in *El comte l'Arnau* became iconic references of a urban Catalan culture. It gathered people around a common national ideal, bringing the mass audience towards the Catalan national project and familiarizing them with the cultural symbols that made up Catalan national identity: its language, its customs and folklore, and its historical past through old legends and fables.

This chapter has focused on documenting and categorizing the professional initiatives within the movement, from the official companies that tried to run full lyric seasons, to the professional premieres of individual pieces, trying to identify and delineate the different stages of the movement's evolution. However, a whole parallel scene full of musical theater in Catalan language was also taking place in out of the professional field, played by amateur troupes in nationalist and religious civic centers in multiple municipalities across Catalonia. Outside of the nationalist and intellectual movement of Catalan lyric theater that aimed to establish a national canonic repertoire, provincial theaters and local companies wrote several amateur pieces and performed what probably would be hundreds of comic operettas in Catalan, usually called "Catalan zarzuelas", leaving behind the ideological distinction between the Catalan and Castilian genres. This repertoire, though, is still largely unstudied and has received extremely little scholar attention[240].

As well, the chapter has mostly focused on authors and impresarios, but actors should be already taken into consideration for their committed involvement in the lyric project, which could not have taken place without their participation bringing the pieces to life. The efforts made, for instance, by Assumpció Paricio and Artur Balot in 1915 to promote a travelling company of Catalan lyric theater that would continue performing the existing

[240] An initial attempt to catalogue all the existing librettos was made at: EUFINGER, Thomas (1996): "Bibliografia de 230 llibrets en català d'obres musicals del segle XIX i XX". *Zeitschrift für Katalanistik* 9, pp. 120–159.

repertoire show the interest that actors had in keeping the movement alive, serving as well as a proof of the audience's interest in Catalan lyric theater, otherwise pragmatic commercial criteria would have made companies drop this repertoire from their programs.

From the field of acting crews, the presence of remarkable female actresses is also worth noting. While there are very few cases of female composers or playwrights, like Narcisa Freixas, when analyzing the involvement and public recognition of actresses, women play a far more relevant role. Female lyric actresses were equally recognized and praised as their male counterparts. Female names were the head of plenty of billboards and publicity promotions, as well as the image in the cover of several journals specialized in performing arts, which shows the audience's affection for these figures.

Some of them developed long careers, like the case of Assumpció Paricio, showing that women could achieve a proper level of professionalization and public recognition within the singing and acting field without facing any gender-based limitations or critiques. Paricio premiered pieces by the greatest authors from Catalan culture, like Guimerà, Rusiñol, Mestres and Morera, always receiving positive feedback for her performances by all kinds of press. Therefore, diversifying the perspectives and approaches to the study of lyric theater does not only enrich the general understanding of its commercial and artistic functioning but also provides a more gender-equal result when including the field of acting, in which women were specially recognized and remarkable. Further research shall be encouraged to deepen this perspective and trace the careers of female lyric actresses who still lack proper biographies.

Chapter 2:
Ideological positions on the national lyric theater genre(s) based on the critique of the Espectacles-Audicions Graner[241]



Figure 63: *Add published in the program for the Teatre Líric Català performance of February 24th, 1901, directed by Enric Morera and Ignasi Iglésias. [CDMAE: record 431917].*

"—What should I do, dad, to be a good Catalan nationalist?

—Very simple, boy: go with your wife to the Catalan Lyric Theater and take her often to buy bedsheets and white clothes at 56, Pelayo street."

For most sectors of Catalan nationalism, promoting a national lyric theater repertoire to replace foreign genres that were so popular in Catalonia was a key issue. Cultural activism was, at this time, their main tool for spreading their message, reaching people, and promoting a change in their habits and perspectives on identity. Therefore, providing a Catalan-language repertoire was not only a social cause advocating for the use of the local language and removing the influence of the Castilian language from public spaces. It was also an ideological long-range weapon to spread a specific political vision of how Catalan nationality should be understood and seen, in a battle to determine which were the symbolic elements that constituted a cultural genre as "national".

Since musical theater was the dominant form of popular culture at the time, whoever controlled the stages would have the greatest social reach. Thus, different visions aroused regarding how the national lyric theater genre should be, and an internal battle within Catalanism to impose their artistic program was held. Multiple projects competed with each other and aggressive public discussions were held in the opinion press. Therefore, analyzing and categorizing the discourses shown in the press becomes an essential task to understanding the different views held within this lyric movement, because not all of the proposals that they defended succeeded writing and premiering new works. Due to this fact, although the study of the institutionalized companies and of the repertoire premiered on stage is still relevant and necessary, it is incomplete for fully understanding the range of different ideas and aesthetic considerations that existed about this issue.

[241] A preliminary version of this section was presented at: PÉREZ APARICIO, José Miguel (2022): "Posicionamientos del catalanismo en torno a un teatro lírico nacional: la crítica a los Espectáculos-Audiciones Graner", at the conference: *X Congreso Internacional MUSPRES: Hacia una historia de la crítica musical en España*. Almería: Universidad de Almería (April 28th–30th, 2022).

The situation described above has also caused significant historiographical issues. The intellectual discourses that received the most press coverage were not necessarily the most popular choices for the stage. Consequently, the discourses in the media did not match what the Catalan companies were offering at the theaters. For example, Modernist cultural journals such as *Joventut* strongly advocated for long-format Wagnerian operas in multiple acts[242], yet the intellectuals promoting this idea barely managed to write Catalan pieces that adhered to this ideal. Meanwhile, Catalan companies and amateur groups widely introduced one-act musical comedies, based on light and entertaining topics and alternating short musical numbers with spoken parts.

In his memoirs, Enric Morera discusses this issue, stating that there were many intellectuals dedicated to art criticism that often commented negatively on the existing Catalan initiatives that did not align with their views. However, these intellectuals were unable to materialize their desired proposals into new compositions:

> "But my triumph at the Catalan Lyric Theater does not sit well with some people. Who could these people that rebel against the evidence be? They are the usual suspects. They are the ones who do nothing. They are the ones who often write articles in their newspapers praising each other. They are the ones who, whenever they can, give speeches talking about themselves and praising each other. They are those who do not produce works because they do not know how, and if they ever try, they reveal their ignorance.
>
> Like the cripples they are, they work in the shadows, and years and years go by, and the tree of their knowledge never bears fruit, and if it does, it is already dead when it is born. That is why they cannot see me, just as they cannot see anyone who is not part of their brotherhood, who also produces and, with their works, exalts the name of Catalonia. [...] But, impaired for art as they are, their selfishness has never allowed them to see that, even though they were many and had newspapers, magazines, and publications of all kinds at their disposal, they were too incompetent to defeat me. [...]
>
> Back in 1905, at the Espectacles Graner [...] Some of these works were performed three hundred and four hundred times [...] After premiering all these lyrical works, issue 301 of the *Revista musical catalana* [*Catalan music magazine*], in an appeal also signed by Millet and Llongueras, inviting people to a dinner in honor of Vives, says: "... in favor of this *unborn* Catalan lyrical theater, which is so important *to bring out of the realm of desire* and turn it into a strong and beautiful reality... […] To deny so clearly and naturally that Catalan lyric theater has been created, and to remain so cool about it, strikes us as funny and makes us laugh[243]."

In order to document the diversity of views that existed on the issue of Catalan lyric theater, a wide sample of press reviews on the topic was needed. Not only did journals specializing in cultural topics and performing arts express their opinions on the matter, but political and religious journals did as well. As this thesis defends, Catalan nationalism was plural and segmented. There were different ideological sectors within the nationalist movement, and its various actors grouped themselves around institutions that shared the same ideological views on national identity. Journalism was one of the main means of

[242] A further analysis of the theatrical critique in *Joventut* is given in: FARRÉ I VILALTA, Imma (2016): "La crítica teatral al setmanari *Joventut* (1900–1906)". *Els Marges* 110, pp. 58–83.
[243] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 61–63; 75–76.

expressions of each of these segments[244], bringing together groups of Catalanist intellectuals with shared ideological approaches on the same editorial team. These included Catalan republicanism, traditionalism, Catholic Catalanism, liberalism, modernism or international socialism. The different segments given within this plural nationalist movement were articulated through journals.

Each conceived the national identity based on different symbolic elements and imagined cultural genres that would represent that identity differently. Therefore, analyzing the diversity of the press and identifying the different proposals for the national genre of lyric theater is essential to understanding the pluralistic approach to this topic and why the different genres competed with each other, instead of picturing a unified Catalanism in which everyone worked together on a sole cultural initiative. Analyzing the plurality of opinion sources is also essential to identify the ideological biases in critiques, which often base their opinions on moral or political views rather than on artistic criteria. Such is the case of *Joventut* cancelling any piece that they considered "moral", while Catholic journals such as *La hormiga de oro* were claiming for a "moral theater" in Barcelona that families with children could attend.

❖ Reference point: Lluís Graner and his musical visions

As discussed in the previous chapter, the stabilization of Catalan lyric theater companies was generally unsuccessful. The tendency leaned rather towards short, sporadic seasons, without continuity in time or space. The repertoire was not large, the seasons were not consecutive, and there were no stable theaters with a continuous lyric offer that could become a reference for the audience. For instance, the Teatre Líric Català project that Enric Morera started in 1901 at the Tívoli theater only lasted three months. When it was reprised in 1903 by the Foment del Teatre Líric Català association, it took place, only for a few months, at the Principal theater. In 1910, the new season that tried to revive the project was led by Francesc Montserrat Ayarbe and took place between the Teatre Espanyol and the Granvia theater. Morera only returned as the director of the project for the 1922 season organized again at the Tívoli theater.

These irregularities, changes in context, and lapses in space and time make it difficult to systematically analyze how it was received by the press and generalize editorial lines as consolidated aesthetic criteria supported by journals. Too many variants, as well as personal biases and favoritism towards particular authors, operate here. Not to mention the multiple premieres that took place outside of any lyric season as single productions in rented stages, which was the norm for many years. However, there was one serious project aimed at institutionalizing the movement and stabilizing permanent seasons that was

[244] For a wider analysis of the role of press in the political evolution of Catalanism, see: CASASÚS, Josep Maria (2014): "The Catalan-language press from 1868 to 1939". *Catalan Historical Review* 8, pp. 59–70.

partially successful. The Espectacles-Audicions Graner, the project that Lluís Graner carried out at the Principal theater of Barcelona, presented three consecutive and complete seasons of Catalan lyric theater with large-scale productions at the same theater. Moreover, the project had a very defined identity and a clear line of programming.

Graner openly intended for the Symbolist genre of musical visions to become the main lyric offer. His ideological and artistic intentions were very defined and straightforward, which allows us to easily identify his position on how the national lyric genre should be. In consequence, to proceed with the identification of the rest of positionings existing within Catalanism regarding this issue, the Espectacles-Audicions Graner are taken as the fixed point of reference. The different journals and critics will be placed around them according to the reviews they gave of Graner's musical visions, and they will be grouped and categorized based on the criteria they expressed when reviewing these pieces using textual discourse analysis tools.

However, before mapping the rest of positions regarding the Catalan lyric genre, Graner's standpoint has to be clearly defined. He aligned with Catholic and traditionalist colleagues and organizations —like Josep Carner or Joan B. Lambert— to promote the musical visions genre, whose pieces were mainly based on the gloss of folk songs and tales as artistic symbols of the national identity, staged under a modernized form that resulted visually attractive and emotionally suggestive.

> "Catalan song and legend have found in the Espectacles-Audicions Graner a new form of expression that is powerfully contributing to the current resurgence in their popularity. We could almost say that the artistic expression of popular sentiment has reached the peak of its development, were it not for the fact that we can expect more from the current cultural movement and from Graner, as far as this particular expression is concerned.
>
> That is why the most notable writers, poets, artists, and musicians of our land all contribute to Graner's work, each in their own field of expertise, each with their knowledge of the subject they master. That makes that, in a song that is so well known it no longer affects us, and in a legend that is so commonplace it no longer moves us, we can discover new sources of emotion in its spirit after it has been reincarnated in the imagination of the poet, in the inspiration of the musician, and in the vision of the painter[245]".

The theoretical foundations of the genre are to be found in Adrià Gual's theory of "popular theater", which led to his experimental piece *Blancaflor*, a "Catalan folk song harmonized for the stage", based on a modernized vision of folklorism through Materlinck's symbolist dramaturgy. Although the piece had been unsuccessfully premiered in 1899, leading to the author's abandonment of the project, Graner revived this proposal in 1904, becoming the temporary leader of the lyric movement in Catalonia.

[245] *La Veu de Catalunya* 2512 (16/04/1906), morning edition, p. 1 [originally in Catalan].



Graner became the artistic director of the project, with Gual's support as stage director, and redirected the original decadent approach to symbolism towards a vitalist view of the nation, aligned with the Catholic moral preaching. Influenced by the modernity brought by the cinematograph and electric lighting, Graner modernized the staging of folkloric content in an attempt to make it attractive to the urban audience.

Figure 64: *Picture of Lluís Graner in the cover of number 36 of the journal Talia, dedicated to announcing his new role as artistic director of the Principal theater of Barcelona. [*Talia *36 (21/10/1905), p. 1].*

The genre of musical visions was, hence, a Catholic and folklorist approach to late Modernism, which worked as a transition point between Catalan Modernisme and the Neoclassical Noucentisme, reintroducing traditional folk content into a modern form as a conservative impulse, later continued by the full restauration of the traditional forms too.

As a brief summary of the characteristics of musical visions that will be further developed in part II, section III of this dissertation, we can remark:

- Short duration (between 20 to 30 minutes long), fitting into one-hour sessions preceded by film screenings.
- Dramaturgy based on the suggestion of emotions through the sensorial combination of music, poetry, lighting and other stage effects, with very little action played on the scenes and no dramatic plot developed.
- Use of electric lighting effects and pyrotechnics, standing out for the technological complexity of the stage settings.
- Based on the gloss of folk songs and traditional legends.
- Multiple biblical and religious references, since Catholicism is considered an intrinsic characteristic of Catalan identity and part of its folklore.
- Exclusive use of the Catalan language as a nationalist cultural revendication.
- Pedagogical purpose regarding Catholic morality, the continuation of the transmission of Catalan folk culture and its traditional values.
- Reduced prices to promote the assistance of urban working classes and families with children.

Therefore, they are formally modern and use the latest stage technology, offering a schedule of sessions adapted to the new audiences. However, they maintain folkloric content as a nationalizing tool and have a moralizing and pedagogical intention according to traditional Catholic values.

❖ From love to hate: classification of editorial lines

Journals from this period were heavily involved in ideological discussions and were openly biased in their opinions. When analyzing the content of cultural reviews, there is an evident lack of technical language regarding the quality and skill of musical composition and theatrical performance, while other more politicized criteria was prevalent. Pieces were often judged based on their ideological, moral and formal alignment with the critic's views. The topics generally discussed in the reviews were:

- (A)moral content of the piece
- Long/short duration
- Inclusion of folk songs quotations or folk-like style of the melodies
- Familiar and childlike pieces or adult complexity
- Use of Catalan language

Besides these criteria, exceptions were made for authors that were close to or belonged to the magazine's editorial circle. For example, Wagnerian Modernist journals were extremely critical with the Espectacles-Audicions Graner and heavily criticized the genre of musical visions for its moral content and short format pieces. However, they were notably benevolent with *La presó de Lleida* [*The prison in Lleida*] due to their sympathies with the authors of this particular piece, Adrià Gual and Jaume Pahissa. The case Federico Urrecha, cultural critic of the news journal *El Diluvio*, operates in reversed direction. He was generally positive with the musical visions and lyric dramas produced by Graner at the Principal theater, but he shows an especially mocking and insulting tone whenever the composer Adrià Esquerrà authors the piece. Nevertheless, the large number of reviews documented, due to the continuity and long duration of Graner's project, allows us to identify which of them were exceptional within the general editorial line of a journal.

Not all criticism affected the artistic director equally. Lluís Graner was more receptive to certain critical trends than others, which made him adapt his programming to partially include other genres besides his preferred musical visions. He was inflexible in the face of anti-clerical and anti-Catalan criticism. However, Graner included in his following seasons the comic genre due to the close support received by comic playwright and satirical critic Josep Morató. As well, some attempts to include large-format works were done as a concession to the Wagnerian critics, like the production of the opera *Hänsel und Gretel* by Humperdinck in a Catalan translation, followed by some original lyric dramas trusted to renowned Àngel Guimerà in partnership with composer Enric Morera.

After analyzing all these different aspects, the different newspapers can be classified according to their editorial stance on the musical visions premiered at the Espectacles-Audicions Graner, as well as some also produced by Graner at his Mercè hall following the same aesthetics and dramaturgy. They are presented below, ordered from most favorable to least sympathetic, grouped according to the aesthetic and ideological characteristics each group considered most appropriate for the Catalan "national genre". Each section includes the name of the journals that form the category and the name of the

critics that author their reviews. Bold letters are used to remark terms or expressions that especially imply the characteristics used to group them into that specific category.

The classification is based on an extensive review of press coverage ranging from general news publications to those specializing in culture, politics, and religion. This approach provides a broader view of how the genre is received by the general public and Catalanist sectors, while previous studies used a narrower scoped sample. The corpus of documented reviews has been processed using critical discourse analysis tools to particularly identify the repeated terms or keywords that define the aesthetic and ideological lines of each newspaper[246].

- **Illustrated journals: artistic and popular theater**

- *La Ilustració catalana: periòdic artístic, literari i científic* (1880–1917)
  [*The Catalan Illustration: artistic, literary and scientific periodical*]
  M. i G. [Magí Morera i Galícia?]
- *La Ilustración artística: periódico semanal de literatura, artes y ciencias* (1882–1916)
  [*The artistic Illustration: weekly periodical about literature, arts and sciences*]
- *Catalunya artística: revista il·lustrada d'arts, lletres i ciències* (1900–1905)
  [*Artistic Catalonia: illustrated journal about arts, humanities and sciences*]

Illustrated journals were specialized in the divulgation of pictures, drawings and graphic content and their reviews of Graner's productions were very positive. It's worth noting that musical visions were also often referred to as "plastic tableaux" due to the strong component of the plastic arts in the works.

Besides Graner, other musical visions impresarios, like Joaquim Vancells in Terrassa or Francesc Cuixart in Manresa, were also professional painters that entered the performing arts world to approach stage sets design as an extension of their pictorial work. Sometimes they painted themselves the backdrops or the publicity posters, collaborating also with the most renowned painters for this matter.

At a time when electric lighting in theaters was one of the newest technological revolutions, they showed an especially strong interest in experimenting with live lighting design. They played with color and intensity modulation on stage, exploring the effects of these projections on the painted backdrop. Therefore, the world of the plastic arts strongly supported this genre due to its visual innovations and experimentation.

[246] Methodological details were further explained in the "Critical discourse analysis" section within the dissertation's "Methodology" chapter.

Conceptually, Graner's proposal aligns with the magazines' pictorial and visual interests. Both advocate for theater to offer a high level of artistic achievement and be accessible to the general public to raise cultural awareness. The theater section of *La Ilustració catalana*, in particular, published photographs coming almost exclusively from the Espectacles-Audicions Graner[247]. These journals are, actually, the primary source of graphical documentation of scenography designs through the multiple stage pictures they printed in their publications.

> "We were not mistaken in assuming that Graner's campaign at the Principal theater would be a cultural one. Due to circumstances that we shall not elucidate now, people have long been drawn to **short-running, low-priced shows**. Well, Graner's first task has been to **elevate these shows to the level of true artistry**. And now his first attempt has already achieved an air of exceptionality, one of those milestones in the life of a theater. When *El Comte l'Arnau* [*Count Arnau*] is no longer performed, it is certain that many, when talking about today's Principal theater, will say: «when *El Comte l'Arnau* was being performed... » [...]
>
> M. i G."
>
> *La Ilustració catalana* 125 (22/10/1905), p. 686 [originally in Catalan].

> "*Dante a les portes de l'infern* [*Dante at the gates of hell*] is the title of the plastic tableau that has been premiered at the increasingly crowded Mercè hall, producing an excellent effect both for its **light tones and the visual impact of the stage**. The poet appears at the gates of hell, an actor recites an appropriate sonnet, and the orchestra performs the prologue to Arrigo Boito's opera *Mefistofele*, creating a very impressive illusion.
>
> This **plastic tableau** is sure to be visited by the whole of Barcelona, as it is very well presented, **lacking neither emotion nor artistry, two essential elements in exhibitions of this kind**. Once again, we congratulate our dear friend, the remarkable painter Lluis Graner, for his success in presenting this beautiful scene that has attracted so much attention from everyone."
>
> *Catalunya artística* 30 (16/02/1905), p. 117 [originally in Catalan].

> "This lyrical tale [*La nina dormida al bosc*, the Catalan version of *Sleeping beauty*] in two acts and four scenes, staged at the Principal theater, will occupy a prominent place in the long list of great successes achieved by the notable artist Mr. Graner, who is in charge of the management and direction of our oldest theater and who, with his shows and performances, is carrying out **highly commendable cultural work**.
>
> […] Such a poetic theme has been beautifully treated by Mr. Montoliu; the text, written in beautiful verse, has **all the delicacy and ingenuity of children's stories**, and thus both the action and the form produce in the mind of the **spectator an uninterrupted succession of sweet and ineffable sensations.**

[247] A case study on *La Ilustració catalana* as a constructor of a national visual imagery can be found in: MALLART, Lucila (2015): "Premsa il·lustrada i construcció d'imaginaris nacionals a la Catalunya de finals del segle XIX: La Ilustració catalana com a cas d'estudi", in: CAPDEVILA, Joaquim; LLADONOSA, Mariona; SOTO, Joana (eds.): *Imaginaris nacionals moderns: segles XVIII-XXI.* Lleida: Universitat de Lleida, pp. 197–214.

> The music, by Mr. Alfonso, adapts admirably to the various situations created by the poet, and amid its rich variety it always retains **that purity, that freshness that harmonizes so well** with the character of the book; it is a score that is not only highly inspired, but also perfectly orchestrated, an opera in the true sense of the word.
>
> The poet and the composer, imbued with the same feelings, have managed to **touch the soul of the audience**, without resorting to anything other than **sincerity and spontaneity, essential qualities of all art and poetry**. […]
>
> M."
>
> *La Ilustración Artística* 1323 (06/05/1907), p. 311 [originally in Spanish].

- **Religious journals: defenders of morality and censored theater**

- *La Academia Calasancia: órgano de las Escuela Pías de Barcelona* (1891–1931)
  [*Calasancia Academy: bulletin from the Pious School of Barcelona*]
  J. M. E.
  M. C.
  A. G.
  Javier Santaeugenia

- *La Cruz: diario católico* (1901–1936)
  [*The Cross: Catholic journal*]
  Lluís Benaiges

- *La hormiga de oro: Ilustración católica* (1884–1936)
  [*The golden ant: Catholic Illustration*]
  Sebastián J. Carner (Josep Carner's father)

The religious press was another major defensive bastion among the media, publicly supporting the Espectacles-Audicions Graner. The content of musical visions included moral reflections (heaven always wins against hell, praying is a good habit that will help you fight evil, being good with others will be repaid, etc.), as well as heavenly characters like angels that perform miracles. As well, episodes from the Bible (especially stories related to Christmas and Jesus's birth) and legends about Catholic saints were staged as musical visions, since the promoters considered Catholic folklore to be an intrinsic part of Catalan identity.

These shows were a major attraction for religious audiences, including canons and priests, for which Graner's venues were the only theaters they were allowed to visit due to their moral decency. In addition, Graner's spectacular life-size nativity scenes installed in the Mercè hall were one of the highlights of the city during Christmas season.

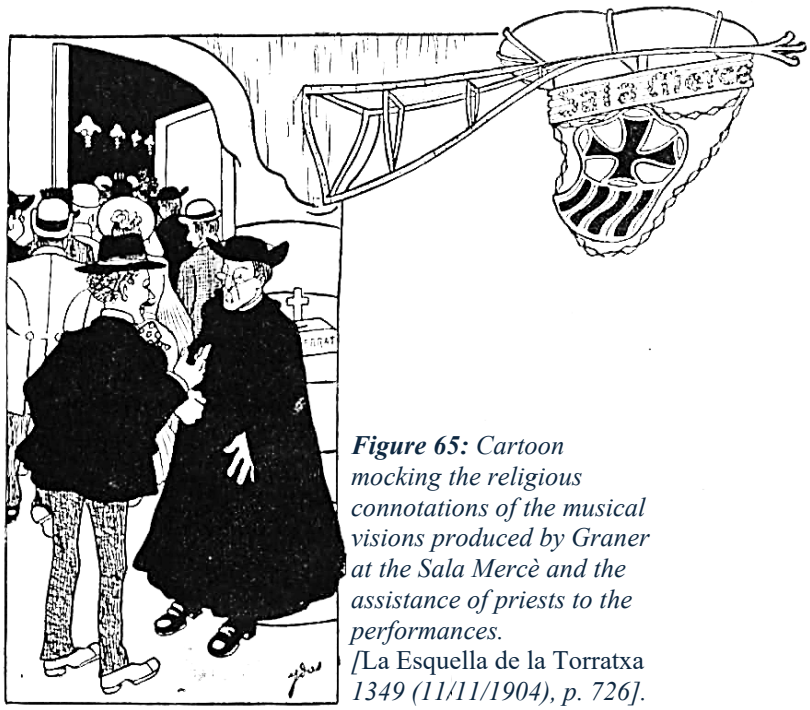


Figure 65: *Cartoon mocking the religious connotations of the musical visions produced by Graner at the Sala Mercè and the assistance of priests to the performances.* [La Esquella de la Torratxa *1349 (11/11/1904), p. 726].

The religious media was as well captivated by Graner's project. These journals praised the artistic nature of musical visions due to the artistic refinement of the sets and scenery, while other frivolous shows were not considered "art". The religious-themed dioramas that Graner often set up as complementary installations in the Mercè hall were also positively regarded.

La Academia Calasancia featured a large number of musical visions reviews and descriptions, particularly from the 1905/06 season. After that, theater reviews became less common in the journal. *La hormiga de oro* —which counted between collaborators with Sebastián J. Carner while his son was hired as a fixed literary arranger for Graner's musical visions— fiercely defended this project as the necessary implementation of a moral theater in the city[248]. They even published some photographs of the shows praising their artistic richness. *La Cruz*, published in Tarragona, also played a role in promoting these shows in the region of Tarragona, where some of Graner's works were later performed.

> "The artist Graner, in putting into practice his great idea of exhibiting plastic and musical tableaux under the name of Shows and Auditions, apparently set himself several goals, among them **the moralization of "Theater",** since we had reached an extreme where **immorality and bad habits had completely invaded the stage** in the most blatant way. He has achieved this, **as his theater presents performances that exemplify all virtues**, so he has acted very well. It is a pity that he does not offer sessions exclusively for the working class at **greatly reduced prices, in competition with immoral theaters**, which we have no doubt would be very popular and would both **moralize and enlighten the workers**.
>
> M. C."
>
> *La Academia Calasancia* 337 (04/04/1906), p. 331 [originally in Spanish].

[248] For a history of the beginnings of Catalan Catholic theater and the efforts to implement a moral theater in Catalonia in early 20th century, see: PINYOL I TORRENTS, Ramon (2009): "El teatre catòlic català contemporani. Els orígens (1897-1908)". *Anuari Verdaguer* 17, pp. 403–426. Although plenty of musical visions would fit into the described category, Pinyol does not include this genre in his approach.

"The work carried out by Graner […] is **highly moralizing and deeply patriotic**. […] May Mr. Graner continue **his commendable work of educating and entertaining us** with the varied selection of films he shows us; may he continue to always close the session with the irreplaceable **plastic tableau**, sometimes depicting **Catalan customs**, sometimes **legendary motifs**, sometimes historical events, and sometimes **religious beliefs and scenes from the life of Jesus**; if one is good, the next is better; continue alternating between **patriotic and religious themes**, thus continuing the work of **moralizing and creating good patriots**, and Barcelona will also continue to shower you with applause, contributing to the success that is achieved with no small effort. [...]

Javier Santaeugenia, Escolapio"

La Academia Calasancia 355 (03/01/1907), pp. 131–132 [originally in Spanish].

"Our readers will recall the series of articles we published last year on the Church and **moral and moralizing theater as a powerful educational tool for the people**, in view of the alarming and progressive corruption of customs and perversion of ideas that are rapidly undermining the institution of the family and disrupting society. […]

Well, Barcelona has seen the unexpected and sudden emergence of a man who not only has what it takes to undertake such a difficult project on his own, but also to carry it out with such drive that he has taken the lead from the outset. In addition to having enlisted the help of almost all the Fine Arts in the development of his shows, these are truly varied and original.

Ardent zeal, proven competence, astonishing activity, incomparable generosity, universal sympathy —Mr. Graner has brought all of these together, and in one fell swoop has achieved his goal by offering both small and large-scale performances at the elegant dean of our theaters, the Teatre de la Santa Creu. […] It follows, then, that Mr. Graner's work is worthy of the support of the **honorable public**, not only for its **moral goodness**, but also for its **artistic merit**, which alone is enough to deserve the favor of the general public. […]

The fatigue of many individuals engulfed in the struggle for material life to meet the needs of their families calls for rest [...]. And generally, when this need cannot be satisfied with **honest entertainment**, it is satisfied with whatever is available, however demoralizing it may be [...]. To counteract and reduce this effect, we believe that **the children of the Church should consider moral theater not only as a work of Christian and moralizing apostolate, but also as a work of patriotism and civilization.**

Well, moral theater is the best (and today the only acceptable) public entertainment that can be provided to **decent and honest families** [...] who could not attend any of the shows that have existed from some time until today. [...]

Sebastián J. Carner"

La hormiga de oro 47 (25/11/1905), p. 739 [originally in Spanish].

- **Satiric and humoristic journals: musical comedy**

- *Cu-cut!* (1902–1914)
  [*Cuckoo!*]
  Virolet [Josep Morató's pseudonym]

- *L'Esquella de la Torratxa: periòdic satíric, humorístic, il·lustrat i literari* (1872–1939)
  [*The cowbell of the turret: satiric, humoristic, illustrated and literary periodical*]
  P. del O.
  N. N. N.

Cu-cut! was a satirical magazine[249] that reviewed practically all musical visions. Josep Morató, their theater critic, regularly collaborated with Graner. They agreed on their support for Catalan musical theater and the promotion of the Catalan language, although Morató's predilect genre was comedy. Despite that, he was a fierce defender of Graner in the face of criticism from other anti-Catalan media, which led the painter to include Morató in his creative team, premiering several of his texts at the Principal theater.

Although they endorsed his musical vision, they favored a repertoire of light musical comedy, with jokes and easy humor, similar to the style of Catalan zarzuela. Through their support and persistence, they managed to increasingly introduce comical elements into Graner's seasons, including adaptations of vaudeville and operettas.

Conversely, *L'Esquella de la Torratxa*[250] did not welcome the musical visions due to its republican and anticlerical stance, as the works often included religious and monarchical references to the princes and aristocrats of medieval Catalonia. However, it did not openly attack the company and generally limited itself to not reviewing its musical visions.

They did publish, however, positive reviews of the productions authored by Adrià Gual and those with music written by Adrià Esquerrà, most likely due to personal affinity. Also lyrical dramas such as *Nit de Reis* [*The Three Kings Night*], *Pierrot lladre* [*Pierrot the thief*], and *La santa espina* [*The holy thorn*], as well as some musical comedies such as *Festa complerta* [*Crowded party*] and *Joves i vells* [*Youth and elderly*], did receive generally positive reviews.

[249] For a further reading on the content and impact of the journal: CAPDEVILA, Jaume (coord.) (2012): Cu-cut! *(1902–1912). Sàtira política en temps trasbalsats*. El Papiol: Efadós.
[250] For a further reading on the content and impact of the journal: CAPDEVILA, Jaume (coord.) (2014): L'Esquella de la Torratxa *(1879–1939). 75è aniversari de l'aparició del darrer número.* El Papiol: Efadós.

"*La sardana dels promesos* [*The sardana of engaged couples*] is the title of a cheerful and entertaining little scene of popular customs that has very opportunely come to uplift the mood of those attending the performances at the Principal theater from the heartache left in them by *La presó de Lleida*, *Fra Garí* [*Friar Garí*], and other **sorrows and chills that are often caused by the topics that visionary authors provide** for the stage of our dean theater.

Josep Morató [...] has developed a scene full of life and color that is interesting and delightful to listen to, as it is based on a semitone of **comedy** that **keeps the audience smiling** without the author having to resort to [...] the rudeness that usually constitute the dead weight of productions of this genre.

Someone who was there[251]"

Cu-cut! 207 (10/05/1906), p. 39 [originally in Catalan].

"The girl Vendrell also behaves well in a role that is the key to the little zarzuela *Innocència* [*Innocence*], transplanted from French to Catalan by Aulés and outlandishly set to music by Grant.

By the way, I was mistaken on the day of the premiere. When I saw that thin little girl playing such a demanding role, **singing couplets and dancing the cake-walk**, I thought: "Ow, Graner, you're derailing." And it seems that Graner himself realized this and toned it down a bit in subsequent performances. From bad... to *less bad*.

As for the rest, the play makes you laugh... a lot. Santpere is as funny as ever, as are Paricio and Morera, and Tor contributes greatly to the overall effect. [...]

Virolet [Josep Morató]"

Cu-cut! 237 (06/12/1906), p. 536.



Figure 66: *Cartoon published in* Cu-cut! *making a joke about the musical* farce Les calderes d'en Pere Botero *[*The cauldrons of Pere Botero*], written by Josep Morató. [*Cu-cut! *235 (22/11/1906), p. 508.]*

"—Didn't you say these were Morató's cauldrons?
—Yes
—Since it says here that they are Pere Botero's…"

[251] Whenever Josep Morató was the author of the text, he was substituted in the critique section so he wouldn't be reviewing his own pieces.

"We won't say that the Mercè hall, located on Rambla d'Estudis, is an artistic onion, but rather a daffodil bulb that blooms. It all depends on whether the average audience gets used to smelling it and enjoys its perfume. […] In any case, the Mercè hall is a curiosity in Barcelona, which, thanks to its **modest admission price**, is within everyone's reach. I don't know if, given **its religious nature**, some prelate will grant indulgences to those who visit it. What I do know, because I saw it, is that on the day of the inauguration, a lady was very agitated as she left, **looking for the holy water font**."

L'Esquella de la Torratxa 1349 (11/11/1904), p. 733 [originally in Catalan].

"[*La sardana dels promesos*] It follows the line of *visions* and, like most of them, its stage concept is **meager and passé**. The lyrics, written by J. Morató, are nothing more than average. The music by maestro Esquerrà is exquisite and brilliant."

La Esquella de la Torratxa 1427 (11/05/1906), p. 316 [originally in Catalan].

"*La santa espina*, with lyrics by Guimerà and music by Morera, is undoubtedly the most important artistic work ever produced at Graner's venue. It is clear that Àngel **wrote a work for the glory of the set designers** rather than for his own. Despite this, the text does not lack the author's genius touch, as he has managed to **harmonize the most grotesque scenes with poetic and sentimental touches** of the finest taste throughout the work, a quality that is particularly appreciated and valued by audiences who enjoy this genre of show.



La santa espina may not have **the unity and naive charm of the comic zarzuelas** that were once the favorite genre of the people of Barcelona, but as the child of a great writer and patriot, it is enjoyable for its dialogue, embellished with delicate thoughts, and for the poetry, always homespun, that many of the situations exude.

The music is beautiful; appropriate to the moments, brave, rich in harmonies, and almost always inspired. Some numbers stand out, such as the song of the sword, the chorus of witches, and the sardana, which has a strong Empordà flavor.

And the remaining compliments go to the designers. All the decorations, originally created by our best stage designers, are new and splendid. […] The direction, in the Italian style, is quite good."

La Esquella de la Torratxa 1465 (25/01/1907), p. 71 [originally in Catalan].

Figure 67: *Cartoon congratulating the successful premiere of* La santa espina*, picturing Guimerà as a sanctified spirit that comes out of Graner's cash box. The witches and mountains silhouette are part of the stage set of the piece.*

"We sincerely celebrate such an extraordinary success: congratulations to the author and impresario".

- **Cultural journals: literary theater based on dramatic action**

- *La Escena catalana: setmanari català de literatura, dedicat a fomentar el teatre de la terra* (1906–[1936])
  [*The Catalan scene: weekly newspaper about literature, dedicated to promote theater from our land*]

- *Garba: revista setmanal d'art, literatura i actualitat* (1905–1906)
  [*Sheaf: weekly journal about art, literature and current affairs*]
  Joan Blancas

- *Catalunya: revista literària quinzenal* (1903–1905)
  [*Catalonia: biweekly literary journal*]

- *Revista musical catalana: butlletí mensual del Orfeó Català* (1904–1990)
  [*Catalan musical journal: monthly issue of the Orfeó Català*]

Some journals dedicated to the promotion of Catalan culture, literature and music also discussed the Espectacles-Audicions Graner, with more neutral criteria and mixed reviews. *La Escena catalana*, dedicated to Catalan-language theater, was published by booksellers that held a rather informative and commercial intention. The professional and technical aspects of dramatic art took precedence over the intellectual ones, focusing on the acting skills and the literary ability of the playwright to develop dramatic action.

This newspaper's main criticism was the lack of action and dramatic conflict, due to the close influence of Symbolist drama on musical visions, which were more suggestive and intuitive than traditional action drama. For this reason, *La Escena catalana* gave greater support to lyrical dramas and comedies, genres that were easier for the average audience to understand and closer to the theatrical tradition known in the professional theater world. It also paid special attention to the cycles of non-musical theater.

Meanwhile, *Garba*, *Catalunya*, and *Revista musical catalana* were favorable towards Graner's shows, likely due to personal reasons. They highlighted the shows' positive and negative aspects without obvious ideological biases or idealizations, though personal interests related to the company were present.

The clearest case would be that of *Catalunya*[252], which was run by Josep Carner, hired by Graner to adapt and write the texts for his musical visions. This connection could explain why it often presented a favorable review. In the case of *Garba*, Graner himself was a contributor to the magazine himself. He was also friends with Lluís Millet, founder of the Orfeó Català. The painter had even produced documentary movies about this choir that had been premiered at the Mercè hall, screening rehearsals recorded in Millet's personal

[252] A further insight on the journal *Catalunya* can be read in: AULET, Jaume (1984): "La revista *Catalunya* (1903–05) i la formación del Noucentisme". *Els Marges* 30, pp. 29–53.

house. Therefore, the bulletin of this entity, the *Revista musical catalana*, would include some positive mentions of Graner's shows, even if brief and discreet.

"On those visions

With the installation of the visions in the Principal and Mercè theaters, a new atmosphere has come to communicate Mr. Graner to the *Escena catalana*, but only an atmosphere **to recreate the eyes**, since, **relying more on the art plastic arts** than on their own efforts, the literary authors have achieved few laurels to date, having believed it **a well-trodden path to dully write for the set designer**. But since those early visions, advancing further along the path they had taken, at least they have touched upon Catalan **lyrical drama**, which must be the regenerator of taste par excellence, amid this impure air that surrounds us.

We say they've slightly touched upon it, since **all the works performed to date have been nothing more than attempts** wrapped up in the title of a song, episode or farce, **paying tribute more to the comic genre than to the serious and transcendental genre**, some **on the verge of falling into vulgarity**, becoming, nevertheless, into honorable exceptions in certain works saturated with charming humor and which are as valuable as serious drama of ideas.

And wide open are their doors now to Catalan lyrical art. On the carpet of applause reserved for them by an already initiated audience, our first invigorating productions will soon be performed, the musician will fill the stave with inspiration, the set designer's brush will run across the canvas, without one element predominating over another, the three in unison, the three united, the three pursuing the same goal: the expression of true art.

All that remains is for entrepreneurs to embrace the announced works. Just thinking about it, we already feel a wave of artistic regeneration. [...]". [Most likely, the publication was introducing the upcoming premiere of the three-act lyric drama *La santa espina* by renowned playwright Àngel Guimerà, which took place on January 19th, 1907, and became a massive popular success].

La Escena catalana 10 (08/12/1906), p. 2 [originally in Catalan].

"The lyrics [of *Nit de Nadal* (*Christmas Eve*)], written by the young poet Casas i Amigó, who sadly passed away a few years ago, have given rise to five beautiful scenes, to which the excellent musical compositions of the maestro Lamote de Grignon have been adapted, already applauded by our music-loving audience.

This new musical vision that Graner has offered the public has, as a whole, like all the others premiered to date, **an unbeatable visual effect**: the set design by Junyent and Vilomara. **The combination of lighting, costumes**, in short, everything that makes up *La Nit de Nadal* is treated with a taste that we are not accustomed to here. But it seems that this is not enough to entertain and move the audience, because *La Nit de Nadal* **lacks a common thread, an action that develops** and, giving unity to the five scenes, links them together, turning them into a whole... Otherwise, *La Nit de Nadal* is a beautiful vision to behold and a delight to listen to.

Joan Blancas"

Garba 6 (30/12/1905), p. 22 [originally in Catalan].

"The Espectacles-Audicions Graner were inaugurated in this theater with *El Comte l'Arnau*. Inspired by the popular Catalan legend, Josep Carner has imagined **four scenes which, without the link of a developed plot, as they are simply episodic**, vigorously highlight the evil personality of the count, a goal that Carner had undoubtedly set himself and which he has achieved

with great success. We will say nothing about the poetry, as that is not our mission. In our opinion, it is of high quality and reflects popular sentiment.

Morera, the composer, has really hit the mark with this piece. His vigorous style, which at times is even striking, fits perfectly with the climactic moments, such as when Count Arnau appears with his entourage of evil spirits. And that's not to say that, when the situation calls for it, notes of tenderness have not flowed from his pen. The song of the Count's daughters in the last scene is of a very gentle freshness, with an enchanting naivety and a well-judged contrast, both before and after the fateful folk song, so that it can be said that this last scene is the most impressive musically speaking. And it is also that the effect is already prepared from the beginning of the work, since, with the exception of the shepherd's gentle flute playing in the second scene, the tones are, in general, somber, if not gloomy.

Let us congratulate Morera, who has managed to strike just the right note throughout the work, without resorting to artificial wisdom or falling into excessive vulgarity, and let us also congratulate Graner, the great artist, on the successful launch of this **educational work**, which he has undertaken with such dedication."

Revista musical catalana 22 (October 1905), p. 199 [originally in Catalan].

- **Modernist Wagnerian journals: large-format opera**

- *Joventut: periòdic catalanista: art, ciencia, literatura* (1900–1906)
  [*Youth: Catalanist periodical: arts, science, literature*]
  Rafel Vallès i Roderich
  Emili Tintorer
  J. Pujol i Brull

- *Art jove: arts, literatura, ciencias* (1905–1906)
  [*Young art: arts, literature, sciences]*
  Emili Vallès
  [Ignasi de Loiola] Brichs [i Quintana]

- *Catalònia: revista literària setmanal* (1906)
  [*Catalonia: weekly literary journal*]
  P[ere] F[ort?] [Cosme Vidal's pseudonym]
  Plàcid Vidal

Despite the trends seen so far, other Catalan nationalist newspapers gave very negative reviews of musical visions and were even aggressively against the Espectacles-Audicions Graner. These were newspapers particularly rooted in post-Romantic Modernism, which only conceived Catalan lyric theater in the form of Wagnerian-style three-act operas.

They were advocates of the long form and of an elaborate literary style with a highly intellectualized approach. Furthermore, some critics, such as Rafel Vallès, were totally opposed to new inventions such as the cinematograph. Their ideology was contrary to

morality and they were anticlerical, which is why they explicitly reviled Lluís Graner for his religious beliefs and for being, as Emili Tintorer literally wrote "a moral man". They particularly detested the childish character he imprinted on his productions, rejecting the fantasy and innocence of musical visions, which actually were deliberately aimed at family and children's audiences. Similarly, they detested musical comedy for its lack of literary class and considered easy jokes to be an anti-Catalan prostitution of the language.

Although they agreed on the Catalanist element, their orthodox approach did not accept Lluís Graner's proposals, either because of the modernity of cinematographic screenings in the program or because of his conservative morals. The only thing acceptable to them was the Wagnerian-style opera in three acts. Exceptionally, critics from the three newspapers, such as Pujol i Brull, Emili Vallès, and Plàcid Vidal, were tolerant of young Jaume Pahissa's works. Such was the case with the musical vision *La presó de Lleida*, written by Adrià Gual, since both authors also had similar expectations of developing this work in a large format.

It is worth noting that, in previous studies of the repertoire of Catalan lyric theater, the reviews from *Joventut*[253] had been the main source of information and opinion until now, representing a considerable bias due to the radical ideology of the journal's discourse.

> "[...] The tale *La Fustots* [Catalan version of *Cinderella*] is so **childish and innocent**! [...] In short, it's the same old folk tale that lulls children to sleep by exhausting their imagination. What a pity we're not all children anymore! To sum up, a dull, **deadly dull** session.
>
> Will it be a precursor for others? [...] Because what is happening at the Principal theater is very sad and dashes many hopes. A man presents himself as an artist of conscience and good faith. This man has money and wants to show it off by making art. Could anything be more commendable? Doesn't this seem like the first step toward the regeneration and elevation of Catalan dramatic art?
>
> Well, none of that, and do you know why? Because this man, in Graner, is a moral man. **A moral man!** Let's laugh, what nonsense! A moral man only accepts old things, things that are already established, or modern things that are made in the style of the old, because similarity also consacrates them. And then a lot of imagination, a lot of fantasy, [...] storytelling for children, a lot of empty verses, a lot of pretty words, a lot of colorful spectacle and a lot of beautiful dreams, a lot of naivety, a lot of candor...
>
> A moral man stages *La Fustots* for us treating us like **children**. Fortunately, we are not, and we laugh at his white geese. And he doesn't understand why we have reason to laugh at them. Because we, immoral men, [...] have seen that there are no blue princes and that always eating jam makes your belly fat. [...]
>
> Emili Tintorer"
>
> *Joventut* 298 (26/10/1905), p. 691–692 [originally in Catalan].

[253] A complete analysis of the approach and ideological function of the journal is given in: FARRÉ I VILALTA, Imma (2019): *La revista* Joventut*: literatura, modernitat i eclecticisme.* Tarragona: Publicacions de la Universitat Rovira i Virgili.

"[...] The most terrible thing is that if he understood nothing about economic management, he understood even less about literature. First of all, Graner immediately showed his **sectarian spirit**. Sectarian in the double sense of being **intolerant of what he believed to be immoral** and exclusivist towards certain forms of art. And this double intolerance led him to such extremes that the Espectacles-Audicions Graner were immediately **branded as Catholic**. Which, although it may not seem so, represents **an irreconcilable antithesis**. Catholic theater is **dead theater**. Because not only did the general public and theater lovers not go to Catholic theater, but neither did devout Catholics, since they only went to the theater in exceptional circumstances. [...]

He believed that Barcelona had a large enough core of devout Catholics, with such extreme modesty and such **simplicity and naivety of imagination** that they were easily satisfied; he believed that the young and old in Barcelona wanted nothing more than **toys and simple entertainment.** He was wrong. Catholics and children are there to fill the theater every night, but they prefer to entertain themselves at home, because, when you think about it, a theater always has something hellish about it. You almost feel like a rake going to the theater, even if it's Graner's. [...]

Emili Tintorer"

Joventut 344 (13/09/1906), pp. 585–586 [originally in Catalan].

"Some time ago, I saw an announcement that Gual had written **a three-act drama** about *La presó de Lleida*; some verses from that drama must have been used to dress up the scenes of the vision presented at the Principal theater, but what a joy it would be to see **a whole drama, what they call a drama, a major work, in three acts**, written by a poet taking inspiration from that tragic event recounted by the people! [...] So, you see how our poets dream of using popular songs to create powerful works, great works?

This is how we believe in the regeneration of Catalan theater, especially in our lyric theater, when we have talents like Pahissa, who rises to the level of the great masters. [...] I will conclude by describing this work as a bridge to **achieving what we so desire —our lyric drama—** and recommending that all people of good taste go hear it, or more precisely, go *see it* [...]

Emili Vallès"

Art jove 8 (31/03/1906), p. 129 [originally in Catalan].

"A hateful act is repeated too often. The bragging authors (?) of the ***short genre*** do not have enough disgusting us with their tiresome works, they also have to ridicule us, **prostitute our language, mixing it with the filth of degenerate slang**, thus creating anti-Catalan works. This behavior deserves, not our contempt, because while we despise them, they thrive; but rather an exemplary lesson following the pattern of the scandals at the Tívoli and Nou theaters, **attacking such stupidity from the aforementioned authors head-on**, until they can no longer be heard around here.

If Catalans understood what patriotism means, they would not tolerate **the ridiculous, degrading theatrical genre that we are fighting against.**

We must educate, moralize, and clean up our act.

We already have enough trouble with them bashing us from over there; we must not allow this in our own house; we must punish such audacity with vigor."

Catalònia 7 (08/09/1906), p. 7 [originally in Catalan].

- **Anti-Catalan and anticlerical journals: opponents to Catalanism**

- *El descamisado: órgano de la purria* (1906)
  [*The shirtless: bulletin of the scum*]

- *La Publicidad: eco de la industria y del comercio, diario de anuncios, avisos y noticias* (1878–1922)
  [*The Publicity: echo of the industry and commerce, periodical with adds, notices and news*]

Lluís Graner had managed to bring together support from contradictory sectors of Catalan nationalism, such as the traditionalists and the republicans. For instance, during the 1907/08 season, the Centre Nacionalista Republicà and the Joventut Carlista —clear political antagonists— both organized cultural subscriptions for their members to attend the Espectacles-Audicions Graner performances, avoiding each other on different days of the week, but consuming the same programs. However, the anti-Catalanist sector could not be silenced and became a firm opponent that attacked him fiercely through its mediatic branches.

The Espectacles-Audicions Graner took place during the years when the Catalanist movement was growing more politicized through Solidaritat Catalana. This political coalition aiming to unify Catalan parties achieved successful electoral results, which eventually led to the rise of voices against Catalanism, as in the case of Alejandro Lerroux. New media outlets emerged to express and divulgate these ideas, like *El descamisado*, which was mainly used to discredit Catalan nationalist figures and journals[254]. As well, some existing media shifted towards anti-Catalan positions, such as the newspaper *La Publicidad*, which ended up being directed by Lerroux himself.

These media outlets devoted themselves to harassing Catalanist companies, ideologues, and activists until they brought them down. They opposed any Catalanist project simply because of its nationalist nature, resorting to insults and aggressive, destructive criticism. Although they distinguished between "Catalan" (as they considered the Romea theater) and "Catalan nationalist" (Graner's Principal theater), they were intolerant of anyone who, beyond Catalan regionalism, defended a Catalan nationalist ideology.

"For the sake of art

> As soon as the mystical-theatrical-Catalanish season starts at the Principal theater, an editor from *El descamisado* will attend the performances, because it is time for them to stop deceiving people and **corrupting the atmosphere with a halo of idiocy and artistic misery that is a disgrace** to Barcelona.

[254] A further analysis of the Lerroux phenomenon and its effect on the press, including the Spanish ultra-nationalist journal *El descamisado*, is given in: MARFANY, Joan Lluís (1994): "Catalanistes i lerrouxistes". *Recerques: història, economia i cultura* 29, pp. 41–60.

The Principal theater has become a small University of Deusto where the performances bear the stamp of **effeminate decadence**. That is why you will always see so many chaplains, especially those with bibs. Don't call it theater, call it **Catholic society** and demand **ecclesiastical censorship**.

We will be there, so get ready, art mercantilists, **castrators of intelligence**.

Get ready!"

El descamisado 11 (19/08/1906), p. 2 [originally in Catalan].

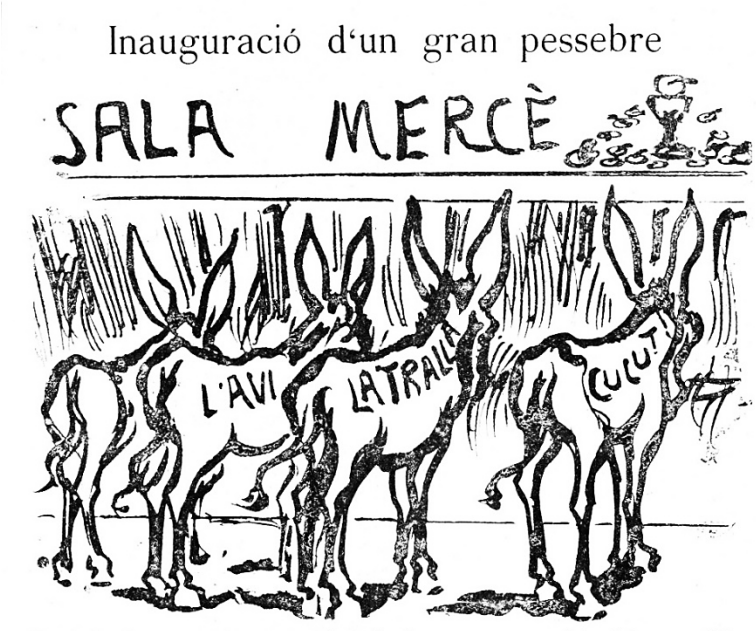
"We don't need to **ridicule Catalanists [Catalan nationalists]**; they do that quite well on their own. […] The philosophy of facts clearly shows that Catalanists are **reactionary in their ideas and anti-aesthetic in their art**. Their theater (we are not referring to Romea, which is Catalan), which is **corny, childish, and biblical**, lives in the Middle Ages, and as its supreme glory aspires to reproduce the famous autos sacramentales and to have **churches as its stage**.

Just as one day they bring out the nativity scene of Bethlehem, another the night of the Three Kings, another the discredited cauldrons of Pere Botero, and another, finally, they inaugurate a large manger. The fools who attend such an attraction deserve it!

Of course, it is worth taking the matter seriously and making it known that this **is the work of the Jesuits**. The curious observer who wastes a few pesos will see what kind of audience attends the show. **Priests, bourgeoisie, silly girls, and long-haired punks make up the audience**.

This explains why plays such as *El mal rico*, *El conde de l'Arnau*, and others **that reek of incense** are staged. **They stink** and should be performed in the little theater of the Catholic University of Deusto, where only men perform and dress as women when the role requires it. It is true that they fit better as female than as male."

El descamisado 30 (30/12/1906), p. 4 [originally in Spanish].



Son todos los que están y no están todos los que son..... catalanistas y solidarios. (Conste que el primer burro, es La Campana.)

Figure 68: *Cartoon ridiculing the Mercè hall as a Catholic attraction. The journals that show positive reviews about it are pictured as donkeys eating from its manger, mocking the one installed in the hall as part of the Christmas nativity scene. [*El descamisado *30 (30/12/1906), p. 4.]*

"Opening of a great nativity manger. Mercè hall.
L'avi, La tralla, Cu-cut!

All of those who're here are involved, but not all involved are here… Catalanist and solidary [referencing the Catalan party Solidaritat Catalana]. (Note that the first donkey is La Campana*)."*

❖ Recalling Graner's legacy in posterity

The Espectacles-Audicions Graner left a notable sociocultural legacy. Following its bankruptcy, they were even imitated by other venues and companies that emerged based on Graner's programs of film screenings accompanied by musical visions and other children's musical comedies in Catalan. Examples include the Sala Imperi during the period in which Baldomer Marinel·lo was its director, and the Sala Frederic Soler.

During the following decades, they were publicly remembered relatively often. References and commemorative articles can be found up until the 1930s. Visits by foreign companies performing Symbolist theatrical productions, such as those by Martínez Sierra from Madrid, brought back memories of the pioneering Espectacles-Audicions Graner. As well, the premieres of new dramas, with and without music, based on Catalan fantastical mythology or folklore —like *Liliana* and *La viola d'or* [*The golden viola*] by Apel·les Mestres, or *La filla del carmesí* [*Crimson's daughter*] by Josep Maria de Sagarra— also caused comparisons with Graner's productions at the Principal theater[255].

Over the years, very different sectors of Catalan nationalism remembered Graner's project for being one of the pioneering companies in institutionalizing their ideals. On the one hand, the Catholic sector, which lost the moral theater reference point it sought to consolidate:

> "Immorality in Barcelona
>
> […] The two main manifestations of **immorality** are crystallized in pornography and […] in cinema. There is no need to discuss the first one. From the hidden café-concerts to which it was relegated, it has spread to numerous venues that are not so hidden […] But almost worse than pornography is cinema. […] There is also pornography in cinema, and I have already spoken about that. But there are films that, without being pornographic, are highly immoral, as they promote vice and crime. […]
>
> Shows known today as "attractions" should be installed, genuinely select, of renowned merit and new for the public, which, without any danger to morality, of course, could compete with those presented in today's movie theaters. [...] And the first to be concerned about this should be those practicing Catholics I mentioned, who have been blessed by God with material wealth, thinking that one of the ways to invest that wealth is to seek by all means to clean up a society that is morally dying, suffocated by the tide of filth that is constantly growing, with new refinements of vice. [...]
>
> I cannot do less than dedicate a tribute to Mr. Graner who, with his "Espectacles-Audicions" at the Principal theater of our city **sought to cultivate art and morality**. However, he had to give up his efforts and retire in view of the losses he was incurring, for three main reasons: he did not take truly strict care of morality, as some of the works presented caused scandal to more than one regular spectator of good faith[256]. Instead, he only staged Catalan plays, which, although commendable in every respect, necessarily limited the audience. Finally, Mr. Graner, in his favor

[255] The press reviews regarding these topics can be found transcribed at the section "Similituds i comparacions de les visions musicals amb altres obres" in volume II of this dissertation.
[256] They're most likely referring to the eventual introduction of musical comedies in the repertoire.

and in all fairness, presented all his plays with such luxurious staging that it seemed unlikely that he would be able to recoup the considerable expenses incurred. [...]

Emilio Picó y B."

La Cataluña 202 (19/08/1911), pp. 520–521 [originally in Spanish].

On the other hand, the Catalan ultra-nationalist sector, which saw Graner's company as one of the main standard-bearers for the defense of cultural Catalanism at the beginning of the century, now longed for:

"The lerrouxeries of Mr. Lerroux

Whether legend or reality, all Catalans must never forget that Lerroux was sent to Barcelona by the governments of Madrid to crush Catalan nationalism with his destructive campaigns. Those of us who are old know very well what Catalan fervor was like twenty-five years ago: it was more of a romantic sentiment than a political one. The literary renaissance, Catalan theater, **the famous performances of the Espectacles Graner at the old Principal theater**, the first commemorations of September 11th [the National Day of Catalonia], among other things, all of this appeared to the government in Madrid as such minor and short-lived expansions that they believed that they would fall with a puff of wind with the mere presence of the future Emperor of the Paral·lel.

And Mr. Lacandru showed up in Barcelona *with airs of conqueror*, according to his own words. It is clear that we believe that his conquests in Barcelona should be limited to those he made in what we now call Chinatown, but that does not stop him from stirring up the still untapped working-class spirit, prone to being swayed by anyone, whoever they may be, who has a bit of sour rhetoric, a few clichés against the bourgeoisie or the clergy[257], a lot of comedy and a lot of swagger, mainly a lot of swagger! [...]

P."

D. I. C. (*Defensa dels Interessos Catalans*) 49 (28/05/1932), p. 13 [originally in Catalan].

For one reason or another, the Espectacles-Audicions Graner left an indelible imprint on Catalan culture, both for their artistic innovation and their sociocultural role. The company approached the general public to the early Modernist avant-garde through a Symbolist genre produced in a mass format, moved by an educational and pedagogical purpose. As well, they attempted to bring together and unify the authors and agents of Catalanism in a single project to revalue Catalan cultural offer in a format that was available to all audiences, whatever social class they belonged to. The socioeconomical circumstances did not allow the project to continue, but it still remained in the popular memory of Catalan people for years.

• • •

[257] These were also the main arguments used against the Espectacles-Audicions Graner by the anti-Catalan press.

Newspapers and periodicals are the informative weapon and structuring axis of Catalan nationalism, which held language as its main source of legitimacy, expressed and exercised through written publications. Writers, critics, and thinkers grouped together according to their interests and ideology in different newspapers that sought to express and disseminate their understanding of Catalan identity and their views on how the cultural genres representing the national identity should be like.

Ideological manifestos and theoretical treatises on lyric theater are scarce. Many ideas remain unrealized, meaning that there is no repertoire through which to induce the aesthetic proposal, and there are no published prologues explaining the authors' intentions... What exists, instead, is opinion and criticism in the press. Therefore, understanding the ideology of a magazine means understanding the position of the group of intellectuals behind its editorial committee, and thus piecing together the ideological puzzle of the entire community.

In order to carry out a systematic analysis of the press, it is necessary to document a corpus of reviews around a stable element with a sufficiently defined artistic and ideological proposal. This point of reference will be provided by the Espectacles-Audicions Graner as the Catalan lyrical theater project that remained most stable over time. If we analyze the newspaper archives relating to the Espectacles-Audicions Graner, the ideological lines that we can identify based on the criticism they made of the genre of musical visions are:

- Artistic theater with great plastic sets
- Moral theater fit for families and children
- Musical comedy
- Literary theater based on dramatic action
- Large-format Wagnerian opera

All of them, however, show a strong emphasis on the "theatrical" element in the combination of "musical theater", leaving the role of music as secondary. The linguistic and literary elements in Catalan lyric theater will be more important than the purely musical ones. Discussions about the suitability of the lyric genre to represent the Catalan nation will be based on the use of short or long formats, dramatic versus comic tone, the inclusion of moral and religious content, and the visual design of the staging.

Analysis of these positions shows that, although various sectors of Catalan nationalism were interested in establishing a national lyrical genre, they differed among themselves on what this should be like and supported different theories and genres, often based on their political and religious views. Sometimes these differences did not prevent artistic collaboration, such as the symbiosis between comedians and "visionaries" when musical comedy was incorporated into the programming of the Espectacles-Audicions Graner. In other cases, fierce and destructive criticism, which authors such as Morera and Gual lamented receiving throughout their lives, was exercised within Catalan nationalism itself.

Chapter 3:
Lyric repertoire distribution through the case study of *L'alegria que passa*[258]

As shown in the previous chapters, some tendencies within the Catalan lyric theater movement were taken to the stage and institutionalized as stable companies, while others were only able to organize short seasons, and some pieces were premiered as individual productions out of season. Some, like the project of a Wagnerian Catalan opera, remained as a theoretical proposal with very few pieces written, while others, like Catalan musical comedy, discretely opened their way to the stages without much theoretical reflection behind, but enjoying a popular reception.

Another aspect worth considering in this classificatory analysis is, besides the different ideological and aesthetic discourses supporting each lyric genre, the distribution models used to spread the repertoire and promote its wider representation. This chapter is dedicated to the reception of *L'alegria que passa* during the period of activity of the Catalan lyric theater movement (1897–1923), with the aim of documenting the span of its popularity, the geographical spread of the piece and the sociocultural impact it had on the popular imagery of Catalanism. However, the ultimate goal is to use this case study as the paradigm of Enric Morera's view on the distribution of Catalan operetta.



Figure 69: *Portrait of Enric Morera (ca. 1900s). [Arxiu Nacional de Catalunya: record ANC1-402-N-7320].*

The composer defended that, in order to compete with the "género chico" (Castilian comic zarzuelas in one act), the Catalan lyric repertoire had to present a similar form to facilitate a replacement from within the established system[259]. Accordingly, he stated that the new national genre should also be brief in duration (one act plays) and altern sung and spoken parts, so the already-existing zarzuela companies in Catalonia could easily replace foreign Castilian titles from their repertoire with new Catalan titles without having to drastically change or readapt their functioning. Offering a similar product should motivate companies to replace their offer and should not present difficulty in maintaining

[258] A preliminary version of this chapter was presented in: PÉREZ APARICIO, José Miguel (2024c): "El espacio escénico en el simbolismo lírico de Santiago Rusiñol: las representaciones en el exterior de *L'alegria que passa*", at the conference: *Outside the Theater: Music in Unconventional Venues of Nineteenth-Century Europe*. Oviedo: Universidad de Oviedo – Opera Omnia Luigi Boccherini (May 23rd–25th, 2024).

[259] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 74–78.

the regular audience, already used to this format of musical theater.

Morera's 1901 season of Catalan lyric theater in Barcelona could not be extended for long due to his economic limitations and the huge initial expenses dedicated to the commission of new repertoire and their corresponding new productions. However, his activist goal of creating a repertoire of Catalan operetta that existing companies could start programming was successful. The titles premiered at the Tívoli theater during this campaign reappear in different provincial and local theaters throughout the years, especially *L'alegria que passa*. As well, future companies programming full seasons of Catalan lyric theater in Barcelona would reprise the titles premiered by Morera in 1901, like it happened in 1903 at the Principal theater and in 1910 at the Teatre Espanyol. Even the Espectacles-Audicions Graner reprised Morera's titles between 1905 and 1907 in between its own productions.

Nevertheless, there were other projects within the Catalan lyric theater movement that did not promote or encourage this same model of repertoire distribution. While the genres of Catalan operetta and musical comedies tended to follow the aforementioned dynamics —freely performed by other companies in order for the repertoire to reach as many venues as possible—, the genre of musical visions had a very different approach on how to distribute the pieces. The genre promoted by Lluís Graner was heavily centralized within a closed network of halls dedicated exclusively to the staging of musical visions. The neuralgic center was located at the Sala Mercè in Barcelona, and following halls were opened in cities like Terrassa, Girona, Sabadell and Manresa. Most of them were led by artists that held personal friendships with Lluís Graner, were members of the same artistic associations (like the Artists' Circle of Saint Lluc), or shared the same political and religious views (close to Catholicism, traditionalism and Catalan nationalism).

These halls occasionally shared their original repertoire and even stage sets between them, but their pieces were not performed by external halls or companies, partially due to the technical requirements of the special lights design characteristic of musical visions that many unelectrified venues were not able to set. Therefore, musical visions were only performed in venues dedicated to this genre, during itineracies of these companies in external venues, or in short seasons of original musical visions programmed in other halls that temporarily adopted the genre[260]. Thus, these pieces very rarely left the network in which they had been produced and did not have reprises or new productions after the musical visions network initiated by Graner eventually collapsed by 1912.

The duality of these very different models of distribution can be clearly seen in operation when analyzing the program of the theater at the Centre de Lectura in Reus.

[260] This model of distribution will be further discussed in part II, section IV of this dissertation.

- **Differentiated distribution exemplified at the Centre de Lectura in Reus**

The first performances in this venue took place in 1904 by the Centre de Lectura dramatic section. The repertoire of musical theater consisted mainly in Spanish zarzuelas, for which the members of the choir Orfeó Reusenc joined the stage for the musical parts. *El anillo de hierro* by Zapata and Marqués and *La Dolores* by Tomás Bretón were some of the very first zarzuelas staged in 1904[261].


CENTRO DE LECTURA
— TEATRO —
Función para el Jueves 13 de Julio de 1905
CUARTA DEL ABONO DE MODA
Estreno en Reus de EL PICAROL
PROGRAMA
GLAROR DE POSTA
REPARTO
LA MORTA
REPARTO
1.ª Estreno en Reus
EL PICAROL
REPARTO
A las 9 en punto.

Although Morera had not able to maintain a permanent company of Catalan operetta in Barcelona, the premiered repertoire reached Reus in 1905, soon after the theater at the Centre de Lectura started holding permanent seasons. The local company from the dramatic section of the Centre de Lectura, along with the choir Orfeó Reusenc, reprised the Catalan operettas premiered in the Catalan Lyric Theater season of 1901.

Titles such as *La Rosons* by Mestres and Morera, *Picarol* by Mestres and Granados, or the whole set of collaborations between Rusiñol and Morera (*L'alegria que passa*, *Cigales i formigues*, *El jardí abandonat* and *La nit de l'amor*) were performed between 1905 and 1906, along with other Catalan dramas without music and some Spanish zarzuelas.

Although there was no external impresario backing the sponsorship of Catalan lyric theater, the simple availability of the pieces that had been written for Morera's Catalan Lyric Theater season made it possible for the local company in Reus to stage them on their own initiative.

Figure 70: *Program for the premiere of* Picarol *at the Centre de Lecutra in Reus on July 13th, 1905. [Reproduced in: ARNAVAT, Albert (ed.) (2005):* 100 anys de teatre Bartrina, vol. 1. *Reus: Pragma, p. 31.]*

However, once the scarce Catalan repertoire of operetta had already been staged, Castilian zarzuela continued to constitute most of the repertoire of musical theater at the Centre de Lectura for the following years. Popular titles such as *Los diamantes de la corona* by Camprodón and Barbieri, *Los africanistas* by Merino and López, *Gigantes y cabezudos* by Echegarai and Caballero or *Bohemios* by Perrín, Palacios and Vives were often performed. A trend reinforced by the frequent visits of comic-lyric companies of zarzuela that established a temporary residency at the theater, like Rafael Ceferino's and Pedro

[261] ARNAVAT, Albert (ed.) (2005): *100 anys de teatre Bartrina, vol. 1*. Reus: Pragma, pp. 25–27.

Daina's companies that visited in 1906, Camprubí-Llorente's and Rius-Estany's companies in 1907, or Vicente Serrano's in 1908[262].

Among these visiting companies, the troupe from Graner's Mercè hall also made its way to Reus, arriving in February 1908 from Barcelona to hold a temporary residency there for the months of February and March. They programmed some of their latest and most popular musical visions —like *La pastoreta*, *Sant Ramon*, *La cirereta*, *Mentides que no fan mal* and *Rialles i ploralles*— between two and four days per week. Once they left, however, no local initiative gave continuation to the genre of musical visions, and it was not performed again in Reus.



Figure 71: *Program of the "Audiciones Graner" at the Centre de Lectura in Reus. [Reproduced in: ARNAVAT, Albert (ed.):* 100 anys de teatre Bartrina, vol. 1. *Reus: Pragma, p. 41.]*

From then on, the stage continued to be dominated by Castilian zarzuela. In fact, this case is a clear example of the typical situation in most provincial theaters across Catalonia. Nationalist intellectuals denounced it as the foreign invasion of the musical offer in their theaters, which had to be resolved with the promotion of Catalan pieces. In the case of Reus, when the first visiting zarzuela company arrived at the theater in January 1906, directed by Pedro Daina, it was received by a group of protesters throwing leaflets against the Spanish "género chico" during one of the performances[263].

The journal *La Escena catalana* clearly denounced the situation around these same dates, defending the creation of new popular repertoire that different Catalan choirs and companies could stage, supporting the distribution model used so far for Catalan operetta:

> "[...] Wherever lyrical works are advertised, regardless of the language in which they are performed, venues fill up as if it were a major event. We have seen audiences in some towns remain indifferent during the dialogues of a Castilian zarzuela, ignoring the jokes they do not understand and the flourishes of language they are unfamiliar with, eagerly awaiting the musical numbers so they can listen to them with delight. We have seen those same fans choose works for their music rather than for their plot and the situations in which they could shine. What does this indicate? That it is the music that attracts them. Well, it is up to our authors to do so.
>
> Currently, the repertoire of Catalan zarzuela is very scarce. There are a few old ones, which everyone has performed and with almost childlike music. Come, then, dramatic authors, with lyrical works that are easy to perform and have good music, for however intricate it may be, our choirs will perform them properly in their theaters, and thus we will see the suffocation of the

[262] ARNAVAT, Albert (ed.) (2005): *100 anys de teatre Bartrina..., op. cit.*, pp. 31–41.
[263] *Ibidem*, p. 34.

> cheeky and brazen *género chico*, which our fans, tempted by the music, are opening their arms to from time to time, being unfaithful to the love of the things of our land[264]."

Catalan dramas were often performed in Reus among the Spanish repertoire, but the lack of a renewed repertoire of Catalan operettas, and after the musical visions companies were dissolved, there were few incentives to program lyric repertoire in Catalan language. *L'alegria que passa* was the only title of Catalan lyric theater that kept reappearing on the program. The piece was performed in 1905, 1907, 1908, 1914, mostly in between other titles of Spanish zarzuela. In 1917, Joaquim Viñas installed his Catalan company in Reus between February and March, reprising *L'alegria que passa* and *La reina del cor* by Iglésias and Morera, as well as the musical comedy *Permeti'm!* by Puiggarí and Esquerrà, premiered at the Espectacles-Audicions Graner, and the Catalan zarzuela *Els carboners* by Aulés and Pérez-Cabrero, also reprised by Graner at the Principal theater. Viñas came back between October 1921 and January 1922, bringing back the title of *L'alegria que passa* among his repertoire of Catalan dramas[265].

Hence, we can see that both of the main genres that constituted the Catalan national lyric movement were received at the Centre de Lectura in Reus, following the two different strategies of distribution described above. The repertoire of Catalan operetta was adopted by the local company from Reus on their own initiative, with a wider flexibility to program and reprise it throughout time, while the musical visions were received only when the company from one of the venues within Graner's network was able to visit on a temporary residency, bringing some of the pieces from their repertoire.

Therefore, while the dissemination of musical visions can be easily studied through the identification of the halls and companies dedicated to the genre, the repertoire of Catalan operetta presents wider difficulties, since there was no official sponsorship to trace and any company could freely take the text and scores to perform the pieces by their own will. In this context, *L'alegria que passa* becomes a referential paradigm as the first great commercial success of the Catalan lyric movement that remained on the stage throughout the whole period of activity of the movement.

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[264] *La Escena catalana* 7 (17/11/1906), p. 2 [originally in Catalan].
[265] ARNAVAT, Albert (ed.) (2005): *100 anys de teatre Bartrina..., op. cit.*, pp. 95–96.

❖ Long-lasting presence on the stages of Barcelona

As explained in previous chapters, *L'alegria que passa* started to be written in 1897 and was commercially premiered by the Teatre Íntim company led by Adrià Gual in 1899. Precisely for being one of the very first pieces that inaugurates the Catalan lyric theater movement, *L'alegria que passa* is the most appropriate case study to use in terms of evaluating the dissemination and planned distribution of the repertoire.

While other initial titles like the opera *La fada* or the dramatized folk song *Blancaflor* were not reprised in commercial productions after their premieres, *L'alegria que passa* did so, and several times, maintaining an almost-permanent presence of this title on the Catalan theater billboards. The social impact that the piece had on the popular imagery of Catalanism, and the artistic influence it had on the further development and spreading of the Catalan operetta movement make it a paradigmatic example of the impact and distribution of the genre that Morera called "Catalan operetta".

Soon after its public premiere in Barcelona, it started to attract the attention of companies that were interested in staging it, since the text with the musical fragments had been already published in 1898. While Morera was preparing the commercial debut of the piece in his Teatre Líric Català season, that eventually took place during the winter of 1901, he had to intervene to stop a new production in Reus that the society La Palma was planning to stage on May 1900[266]. On the meantime, a translation of the piece into Spanish language was staged at the Teatre Espanyol of Barcelona and at the Teatro de la Comedia in Madrid with Adrià Gual's company during the year 1900, as well as in Valencia by the company led by Cuevas[267].

Eventually, on January 12th, 1901, Morera premiered the commercial production of *L'alegria que passa*, in the original Catalan version, as the main piece of his Catalan Lyric Theater season. It was performed more than 60 times in the three months that the season lasted at the Tívoli theater. At the same time, the Italian Vitaliani company that was temporarily installed in Barcelona also performed their version of *L'alegria que passa* translated into Italian[268]. Since then, the title remained on the billboards of the theaters of the capital city almost permanently for the following two decades.

Due to the massive popularity that it gained, and to the fact that such a brief piece was very easy to schedule in varied programs along with other longer dramas or comedies, *L'alegria que passa* remained in the repertoire of the main companies installed in the theaters across Barcelona. Following its performances, the title can be found practically in every season in one or another theater in the city. After its premiere at the Tívoli theater, the following season it was seen at the Romea theater, in March 1902. The brief reprise of the Catalan Lyric Theater project in 1903 also brought the piece to the Principal theater,

[266] *Diario de Reus* 118 (22/05/1900), p. 2.
[267] *Lo camp de Tarragona* 37 (14/04/1901), p. 2.
[268] *Llevor* 9 (31/03/1901), p. 5.

and it was seen again there once Lluís Graner installed his Espectacles-Audicions Graner at the same venue between 1905 and 1908.

During those same years, also the Romea theater scheduled *L'alegria que passa* in January 1907, in the occasion of the premiere of a new title written by Morera, *El mestre* [*The teacher*], for which the theater had to temporarily hire an orchestra. The Romea company also included *L'alegria que passa* during their 1907 summer season, performing it in Barcelona as well as in Figueres and Manresa, and reprising it again at the Romea theater in December 1907.



PROGRAMA

Barcelona, 1 de Febrer de 1910

1.er L'obra lírica en tres actes i nou quadros del eminent Angel Guimerá i Mtre. Morera

La Santa Espina

desempenyada per les senyores Morera, Xifreu, Aparicio, i els Srs. Santpere, Nolla, Joaquim Vinyas, Granollers Balot, i demés parts de la Companyía.

Gran comparseria i cos de Ball

2.on La sarsuela en un acte de Santiago Rusiñol i Mtre. Morera

La alegría que passa

per tota la Companyia.

Figure 72: *Detail of the program for the performance on February 1st, 1910, at the Teatre Español. [CDMAE: record 408148].*

After the dismantling of Graner's project, Morera directed a new reprise of the Catalan Lyric Theater project in 1910, scheduling *L'alegria que passa* in February at the Teatre Espanyol and again at the Granvia theater where the company moved once the initial lyric season was over. In April, the company travelled to Sabadell, where they maintained the piece in their active repertoire, and in June, the Vitaliani company visited again Barcelona, bringing back their version of *L'alegria que passa*.

The reformed Catalan company that remained at the Principal theater after Graner's project was over also started off their first new season with *L'alegria que passa*, programing it in September 1910. Soon after, the Romea theater also scheduled it during November, and reprised it again at the end of the season in April 1911.

The summer of 1912, it was staged at the Novetats theater in Italian by the actor Alfred Sainati. It was seen there again in September, performed in Catalan this time, during an extraordinary performance organized by the journal *El teatre català* as a fundraiser, directed by Enric Giménez and with stage set lent by painter Ros i Güell. The following year, it was the Teatro Nuevo the one that hosted *L'alegria que passa* in October 1913, and in November 1914, it was reprised again at the Principal theater under the musical conductor Francesc de P. Bové and the choir Orfeó Vilafranquí.

The piece even reached the stage of the opera theater, the Gran Teatre del Liceu. In March 1915, the actress misses Xatart organized an especial event in which she performed *L'alegria que passa*, along with *La paralela*, *La sobrina del cura* and other comic titles that, according to the press, extended the session until 2:30 at night[269]. That same year, it

[269] *La Esquella de la Torratxa* 1891 (26/03/1915), p. 8.

was seen again at the Círcol theater in the neighborhood of Sants during the month of October, where it was reprised again a year later, in October 1916.

The Victòria theater also hosted *L'alegria que passa* in March 1917, and in October of that same year, it was also performed at the Gran Teatre del Bosc in the neighborhood of Gràcia in a special session commemorating 50 years of Catalan theater. Later on, it was staged at the Goya theater in March 1918, and another performance was scheduled in April 1919 in a "patriotic session" organized by the journal *L'intransigent* at the Olimpo theater[270].

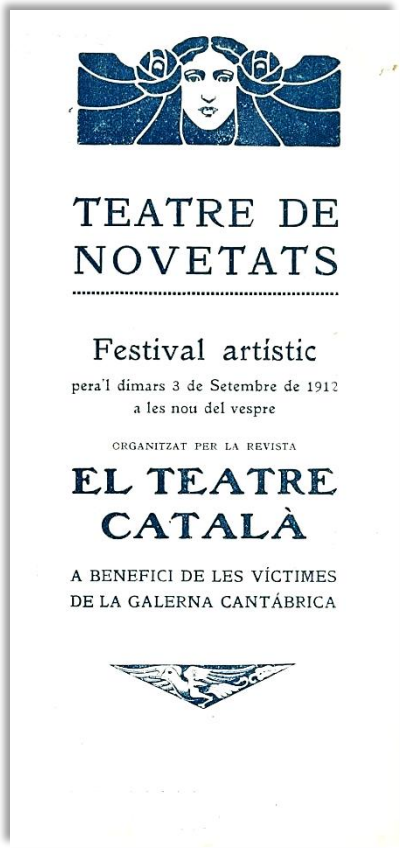


***Figure 73** (left): Cover for the program organized by* El teatre català *at the Novetats theater on September 3rd, 1912, which included* L'alegria que passa. *[CDMAE: record 409657].*



***Figure 74** (right): Program for the performance at the Principal theater on November 29th, 1914, including* L'alegria que passa. *[CDMAE: record 528207].*

[270] *L'intransigent* 30 (24/04/1919), p. 4.

Reached this point, it can be securely affirmed that, since its first public performance by Adrià Gual's company at the Teatre Líric of Barcelona in 1899, *L'alegria que passa* was performed uninterruptedly for at least 20 years between the main professional theaters of the Catalan capital. Afterwards, the Romea theater reprised it again in 1921 and in 1925, announcing it on their program as "the jewel of Catalan Lyric Theater"[271]. Even in the 1930s we can still find the title of *L'alegria que passa* in some of the main theaters, like in June 1931 at the Novetats theater.



PROGRAMA

1.er Simfonia.
2.ón La preciosa comèdia en tres actes, original de l'eminent prosista Josep Pous i Pagès,

TARDANIA

REPARTIMENT

Donya Clotilde	Sra. Baró (E.)
Laura	» Ortiz
Núria	» Fornés
Cambrera	Srta. Puió (B.)
Doctor Ferrater	Sr. Giménez
Don Pompeu Elías	» Montero
Marcel.	» Torrents
Doctor Carreras.	» Martí
Criat	» Ferrándiz

3.er La joia del Teatre Líric Català, en un acte, lletra del festiu escriptor Santiago Rusiñol i música del mestre Enric Morera.

L'alegria que passa

REPARTIMENT

Zaira	Sra. Ortiz
Tuies	» Matas
Agneta.	Srta. Gelabert
Arcalde	Sr. Daroqui
Joanet	» Torrents
Tòfol	» Almeric
Clown	» Soler
Cop-de-Puny	» Guitart
Pagès	» Ferrándiz

Poble

Vespre, a dos quarts de deu

PREUS

Llotjes de pati o primer pis sense entrades.	8'00 ptes.
Seients de pati amb entrada.	2'40 »
Seients de primer pis amb entrada	1'80 »
Seients de segón pis amb entrada	1'40 »
Seients fixes segón pis amb entrada.	1'00 »
Entrada a palco.	1'00 »
Entrada general.	0'48 »

(Els impostos a càrrec del públic)

Santiago Rusiñol

PROGRAMA

DIUMENGE, 13 DESEMBRE 1925 : A LES 10 EN PUNT

La comedia en 3 actes del il·lustre comediògraf En Santiago Rusiñol :

El Casament de Conveniència

REPARTIMENT:

Emilia, Sra. Baró; *Sra. Paula*, Sra. Morera; *Antonieta*, Sra. Fornés; *Elvira*, Sra. Gay; *Ramona*, Sra. Font; *D. Joan*, Sr. Galcerán; *D. Agustí*, Sr. Montero; *Pauet*, Sr. Parreño; *Carles*, Sr. Gómez; *Porter*, Sr. Martí

La comedia lírica en 1 acte d'En Santiago Rusiñol amb música del mestre E. Morera

La Alegria que passa

REPARTIMENT:

L'Arcalde, Sr. Martí; *Joanet*, Sr. Gómez; *Agneta*, Srta. Rodriguez; *Tòfol*, Sr. Aymerich; *Tuies*, Sra. Xatart; *Zaira*, Sra. Ferrándiz; *Clown*, Sr. Davi; *Cop-de-puny*, Sr. Teixidó

Dilluns, tarda i nit

Espléndid cartell

Figures 75 & 76: *Program for the performance on April 1st and 16th, 1921, at the Romea theater [CDMAE: record 599251] (left) and detail of the program for the performance on December 13th, 1925, at the Romea theater. [CDMAE: record 599462], both including* L'alegria que passa.

However, not only the professional companies and the large theatrical venues showed interest in programming *L'alegria que passa*. The piece was also found very attractive by companies acting in smaller halls and by amateur groups, whose several performances can be documented all across Barcelona, parallel to the professional productions in the large theaters.

Several recreational societies and amateur dramatic groups staged *L'alegria que passa* throughout the years. We can highlight the performances at the Cercle de Propietaris de Gràcia in April 1904 and October 1907, at the Centre Recreatiu Esquerra del Ensanxe during February and March 1908, at the Ateneu de Sant Gervasi in September 1909, or even at the private establishment known as L'Asiàtic in November 1912. Or those

[271] Program for the evening dedicated to the actress Esperança Ortiz on April 1st, 1921. [CDMAE: record 599251].

organized by the Escola Coral Catalana [Catalan Choral School] in November 1906, La Sardana society in December 1907, or the Floràlia dramatic section of the Aplec del Tercer Districte led by Mr. Rissech, along the Grieg quintet conducted by Mr. Font, in October 1909[272]. This last one also included in the program *Permeti'm!*, a musical comedy premiered at the Principal theater under the Espectacles-Audicions Graner.

It was also a popular piece to stage during the "festa major" or the neighborhood festivities. This was the case in Sant Andreu in December 1914, when it was performed at the Centre Popular of this district by its dramatic section, along *La nit de l'amor* (written by the same authors), while the orchestra and choir were conducted by Ll. Carbonell[273]. It was performed as well for the festivities of Sant Gervasi in September 1915 by La Filharmònica dramatic society, led by Francesc Guasch, and a choir conducted by Mr. Jordà, with a stage set designed by Mr. Sorribas[274].

As well, the piece was performed by societies and centers of diverse and opposed political and religious inclinations, which is of special interest as a proof of the wide scope of sociocultural interest that the piece aroused among Catalan society. *L'alegria que passa* was performed by the dramatic sections of nationalist organization, like the Centre Autonomista Català of Sant Gervasi, which staged it in March 1910, and the Centre Nacionalista Republicà of Gràcia, in April 1908. As well, Catholic and Traditionalist entities hosted this title, like the Joventut Tradicionalista of Sarrià did in January 1911, and the Acadèmia de la Joventut Catòlica in February 1918.

Workers' societies with leftist political views also performed *L'alegria que passa*. Such was the case of La Internacional society in November 1908 (playing it along *L'himne d'en Riego*[275], which later on would become the anthem of the II Spanish Republic), the Institut Obrer Gracienc in December 1908, El Artesano workers' society in March 1918, and the Círcol Barcelonès d'Obrers of Sant Josep in October 1919.

This large range of documented performances proofs that *L'alegria que passa* reached a wide social scope that transcended political and ideological affiliations. It was performed by professional companies and amateur dramatic sections, as well as by nationalist, traditionalist, Catholic and socialist organization, arousing a genuine interest in all of them independently. As well, it remained of public interest during at least two decades after its premiere. Not only the professional theaters programmed it in every season from 1899 to 1919 but it was also constantly present in smaller halls and recreational centers.

[272] *La Escena catalana* 160 (30/10/1909), p. 7.
[273] *Autonomia* 99 (December 1914), pp. 662–663.
[274] *El teatre català* 186 (18/09/19015), p. 662.
[275] *De tots colors* 47 (20/11/1908), p. 748.

❖ Mapping its performances across Catalonia…

Despite some scholars having circumscribed the Catalan lyric theater movement within the borders of the capital city[276], several amateur groups and dramatic sections of cultural centers across the region often performed lyric pieces in Catalan language, some imported from the repertoire of the professional comic companies, while many others were original titles. *L'alegria que passa* was one of these titles that crossed all kinds of geographical borders. Even if being "the jewel of the Catalan Lyric Theater" movement in the capital (as the Romea theater advertised it once), its popular success did not take place exclusively in the city of Barcelona and it was also widely performed across Catalonia.

In some cases, they were travelling productions performed by itinerant companies based in Barcelona. For example, the Catalan operetta company that Enric Morera formed for his 1901 Catalan Lyric Theater season travelled to Sitges in August of that same year to perform the piece at El Prado, along with *Picarol and La Rosons*[277]. The production that took place at the Centro Fraternal in Palafrugell in April 1902 by the company led by Miss Blanca also included many actors from the original premiere in Barcelona, like Joaquim Viñas as the clown[278].

The future reprises of Morera's Catalan Lyric Theater project also itinerated to other cities in Catalonia, bringing *L'alegria que passa* with them. After hosting a short season in Barcelona, the lyric company travelled in October 1903 to the Euterpe theater in Mataró, scheduling also *La Rosons*, *La barca* and *Picarol*[279]. Following the same dynamics, after a short season at the Teatre Espanyol of Barcelona, in April 1910 the company visited the Euterpe theater in Sabadell, led again by Joaquim Viñas with Maria Morera, and including in the program other lyric titles such as *La santa espina*, *La reina del cor*, *La reina vella* and *Les roselles*[280].

As well, the company from the Romea theater also included *L'alegria que passa* among the titles of their repertoire. In June 1903, the Alcácer-Gil duo of impresarios brough the Romea company led by Enric Borràs to the Teatro Circo in Reus, performing *Els vells* [*The elderly*], *El pati blau* [*The blue yard*] and *L'alegria que passa*[281]. When the Romea company performed in July 1907 at the Principal theater of Figueres, now led by actors Capdevila and Goula, *L'alegria que passa* was still present between the titles of the repertoire that they performed in this city[282].

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[276] AVIÑOA, Xosé (1999): "Els projectes barcelonins de Teatre Líric Català", in: *Història de la música catalana, valenciana i balear. Vol. VI: Del Modernisme a la Guerra Civil (1900-1939)*. Barcelona: Edicions 62, pp. 121–125.
[277] *Baluart de Sitges* 4 (24/08/1901), p. 7.
[278] *La Crónica* 55 (24/04/1902), p. 2.
[279] *El Nuevo Ideal* 946 (17/10/1903), p. 3.
[280] *Joventut teatral* 34 (21/04/1910), p. 7.
[281] *Las Circunstancias* 124 (09/06/1903), p. 2.
[282] *La Escena catalana* 41 (13/07/1907), p. 5.

In October 1911, the Artística Companyia Dramàtica Catalana visited Banyoles, led by Joan Santacana (who in 1914 would lead the company at the Principal theater) and made up of actors from Barcelona, mainly coming from the Romea theater company. They included *L'alegria que passa* in the program they performed at the theater of the Centre Banyolense[283]. In February 1912, Assumpció Paricio —who premiered the role of Zaira in 1901 and was the lead lyric actress at the Espectacles-Audicions Graner— embodied this character again for the performance given to commemorate the reopening of the Centre Català in Girona, along with colleagues from the Principal theater such as Artur Balot. They also scheduled the musical comedy *Permeti'm!* in the program[284], originally premiered at the Espectacles-Audicions Graner.

However, these were the exceptions, and most of the performances of *L'alegria que passa* outside of the Catalan capital were local initiatives performed by provincial companies or amateur groups. Besides the multiple productions that took place in the city of Barcelona, performances of *L'alegria que passa* have been documented in at least 50 different municipalities across Catalonia. These range from the very northern areas close to the French border, like Puigderà or Camprodon, to the southern province of Tarragona, as well as from coastal towns —like Sitges, Vilanova i la Geltrú, Badalona, Mataró and Palamós— to the western interior region of Lleida.

The Catalan capitals of all four provinces witnessed performances of *L'alegria que passa*. From what has been possible to document, at least 2 took place in Tarragona, 2 in Lleida, 5 in Girona, and almost 30 in Barcelona. Other relevant provincial cities also staged *L'alegria que passa*: 4 times in Figueres, 5 times in Reus, and 3 times in Vic. However, it was not only an urban phenomenon. Performances were scattered across the Catalan map, including also the smallest towns. For example, in March 1915, the same month that *L'alegria que passa* was performed at the Gran Teatre del Liceu, the Catalan opera house in the capital of Barcelona (which was close to reach 590.000 residents), the youth section of the Esbart Nacionalista of Torelló also performed this piece in a town that counted at the time with around 4.000 inhabitants. The piece was also played in Caldes de Montbui, with around 3.600 residents; Santa Coloma de Queralt, with not much more than 3.000; Artés, with around 2.3000; and Centelles, barely surpassing 2.000[285].

If all the locations are listed out, those would be: Barcelona city, L'Hospitalet de Llobregat, Sant Feliu de Llobregat, Molins de Rei, Sant Cugat del Vallès, Rubí, Sabadell, Terrassa, Montcada, Badalona, Vilassar de dalt, Mataró, Granollers, Caldes de Montbui, Llinars del Vallès, Centelles, Vic, Roda de Ter, Torelló, Artés, Manresa, Igualada, Sant Sadurní d'Anoia, Vilafranca del Penedés, Sant Pere de Ribas, Vilanova i la Geltrú and Sitges in the province of Barcelona; Tarragona city, Reus, El Vendrell, Valls, Montblanc, Poblet and Santa Coloma de Queralt in the province of Tarragona; only Lleida city and Tàrrega in the province of Lleida; and Girona city, La Bisbal, Palafrugell, Palamós, Sant

[283] *El amigo del pueblo* 61 (15/10/1911), p. 3.
[284] *L'Avenç de l'Empordà* 279 (03/02/1912), p. 3.
[285] Population data taken from: *Censo de la población en España en 1910. Tomo II: Clasificación de la población de hecho por sexo, estado civil e instrucción elemental*. Madrid: Instituto Geográfico y Estadístico [current Instituto Nacional de Estadística], 1916.

Feliu de Guíxols, Sant Hilari Sacalm, Sant Feliu de Pallerols, Banyoles, Figueres, Camprodon, Ripoll and Puigcerdà in the province of Girona.

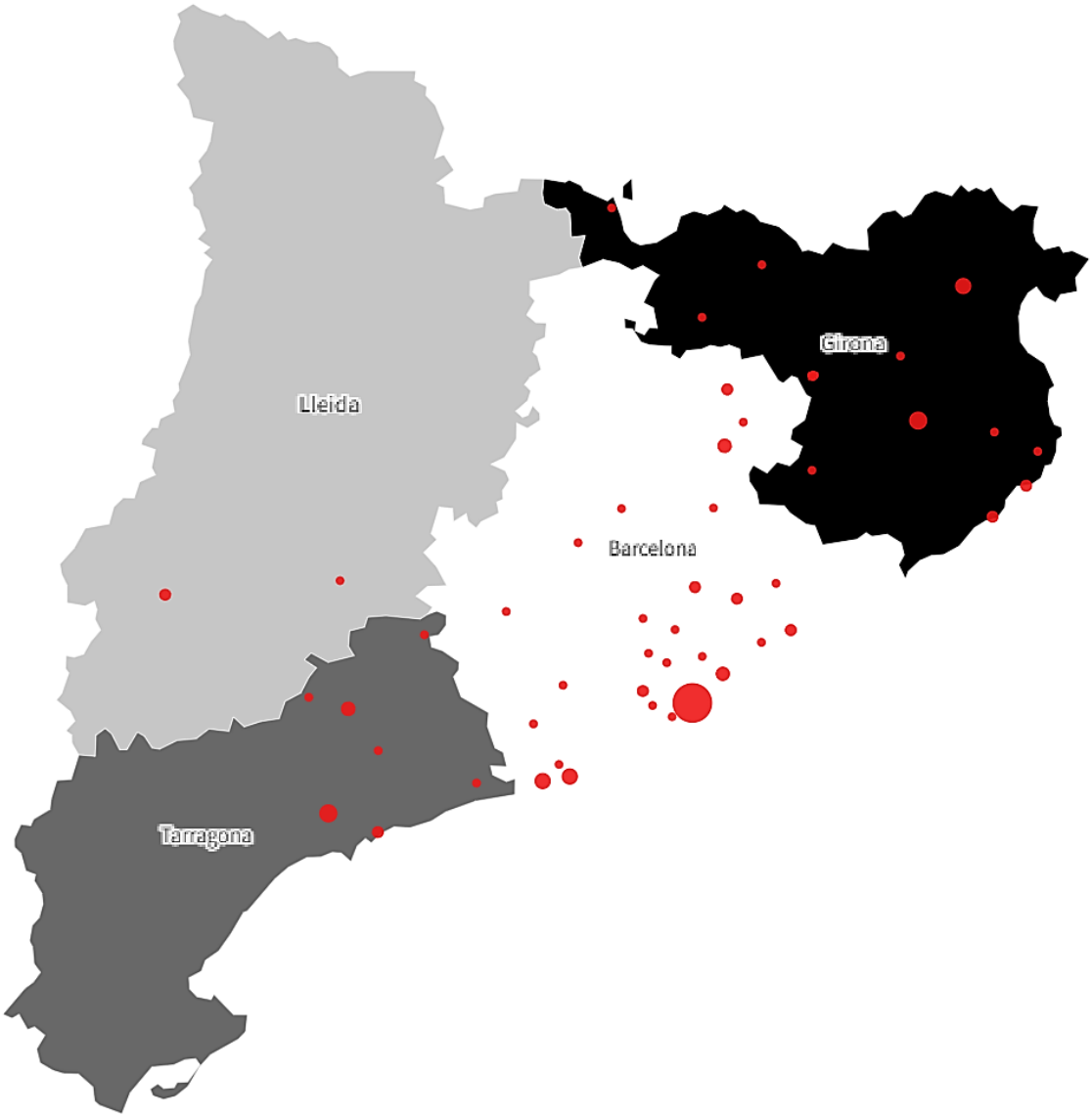


Figure 77: *Map of documented performances of* L'alegria que passa *across Catalonia between 1899 and 1922.*

Among these performances, it's worth highlighting the one in July 1905 at the Apolo theater of Vilanova i la Geltrú, performed along *La nit de l'amor*, with music played by the Orfeó Vilanovés, a choir of boys and girls, and an orchestra conducted by Mr. Montserrat. In December 1907, it was played at the Casino Circo of El Vendrell by the association La Lira, with Pau Gomís as conductor and the collaboration of a choir of boys.

In February 1910, Ramon Segalés and Lluïsa Fernández directed the piece at the Cervantes theater of Sant Cugat del Vallès. The following year, 1911, it was played in Llinars, and Rusiñol attended the performance accompanied by his family. In February 1915, the group Foc Nou staged it at the Carmen theater of Palamós, in collaboration with the orchestra of the Federal Center.

Later on, in March 1922, the theater of the Círcol Instructiu i Recreatiu in Caldes de Montbui also performed *L'alegria que passa*, in a program that included *La viola d'or* and *La nit de l'amor* as well. The season was dedicated to Catalan lyric theater, including titles such as *La santa espina* and *Joan de l'Ós*, premiered at the Espectacles-Audicions Graner, and the music was conducted by Joan Valls.


Circol Instructiu i Recreatiu
TEATRE
Caldas de Montbuy

Temporada de Cuaresma de 1922

Escullides funcións per el diumenge dia 5 de Mars de 1922

Tarda a les 5. INAUGURACIÓ DE LA TEMPORADA
amb la hermosísima rondalla bosquetana en un prólec i tres actes, original d'En Apeles Mestres, música d'Enric Morera

LA VIOLA D'OR

¡Éxit d'aquesta companyial...

Art sublim - Franques rialles - Espectacle cult

Nit a les 9 i quart. VETLLADA SELECTA.
ESTRENA per aquesta companyia de les exquisides obres líriques d'En Santiago Rusiñol, música d'Enric Morera

La nit de l'amor

Y

L'alegria que passa

Magnífica presentació. Conjunt admirable.
Mestre de Música: JOAN VALLS

NOTA. — El despatx de localitats comensará el divendres dia 5.

Imp. Milla.—Sant Pau, 27.—Barna.

Figure 78: *Program of the inauguration of the Easter season of 1922 at the theater of the Círcol Instructiu i Recreatiu. [CDMAE: record edc332384].*

Although it can't be fully assured that every regional performance of *L'alegria que passa* has been identified, a complete list of the documented performances outside of the capital city of Barcelona is given, which at least represent a good sample to realize the geographical and chronological scope that this piece reached[286]:

[286] The performances have been documented through a text-search in the digitalized press databases of the Sistema d'Arxius de Catalunya (xacpremsa), Xarxa de Biblioteques Municipals (Trencadís), Hemeroteca de la Diputació de Girona (Regira), Biblioteca Virtual de Prensa Histórica (which includes provincial press from Tarragona), Hemeroteca from the Arxiu Municipal de Lleida, and the journals edited outside of the capital and those from Barcelona specialized in performing arts found in ARCA (Arxiu de Revistes Catalanes Antigues), as well as the printed programs stored at the Centre de Documentació i Museu de les Arts Escèniques (CDMAE).

Date	Place of performance	Location
August 1901	Casino Ceretano	Puigcerdà
April 1901	[Unknown, by a youth group]	Vilanova i la Geltrú
August 1901	Prado Suburense theater, by the Teatre Líric Català company	Sitges
February 1902	Teatro Vidal	Sant Feliu de Guíxols
April 1902	Centro Fraternal	Palafrugell
June 1903	Teatro Circo, by the Romea theater company	Reus
October 1903	Euterpe theater	Mataró
February-March 1904	Pàtria i Art group	Badalona
March 1904	Centre Catalanista	Badalona
March 1905	Retiro theater	Sitges
May 1905	Principal theater	Girona
June 1905	Centre de Lectura	Reus
July 1905	Camps Elisseus theater	Lleida
July 1905	Apolo theater	Vilanova i la Geltrú
July 1905	Prado Suburense theater	Sitges
March 1906	Theater at the Unión Liberal building, by the Ateneu Obrer	Granollers
April 1906	Theater at the Foment association building	Montblanc
June 1906	[Vidal theater]	Sant Feliu de Guíxols
August 1906	Carmen square	Camprodon
October 1906	Principal theater	Tarragona
October 1906	Orfeó Gironí	Girona
December 1906	La Principal de Vilafranca	Vilafranca
March 1907	Nova Armonía group	Hospitalet de Llobregat
July 1907	Teatre Nou	Manresa
July 1907	Principal theater, by the Romea theater company	Figueres
October 1907	Centre de Lectura	Reus

December 1907	Casino Circo	El Vendrell
January 1908	Centre Català	Vilanova i la Geltrú
January 1908	Company from the Centre Català in Vilanova	Sant Pere de Ribas
June 1908	Catalunya Vella Society	Vic
August 1908	Ateneo de la Fraternitat	Sant Sadurní de Noia
September 1908	Casino Artesenc	Artés
September 1908	Cercle Catòlic	Roda
October 1908	Principal theater	Tarragona
October 1908	Castle's square	La Bisbal
[February] 1909 (Carnival season)	Main square	Sant Feliu de Pallerols
January 1909	Principal theater, by the company from the Centre Catalanista	Vilanova i la Geltrú
May 1909	Principal theater, by Peypoch's company	Figueres
June 1909	Centre Català	Sant Joan d'Horta
September 1909	Peypoch's company	Vic
October 1909	La Barretina Torollenca society	Torelló
February 1910	Cervantes theater	Sant Cugat del Vallès
March 1910	Unió Liberal association	Granollers
April 1910	Teatre Domènec, by the Roses-Amorós company	Rubí
April 1910	Euterpe theater	Sabadell
May 1910	Portal Nou square	Valls
June 1910	Centre Provincial	Lleida
September 1910	Lliga Catalanista d'Urgell i Segarra	Tàrrega
December 1910	Ateneu Igualadí	Igualada
January 1911	Centre Nostra Senyora de Montserrat	Badalona
July 1911	Casino Santfeliuense	Sant Feliu de Llobregat
August 1911	[Unkown location]	Llinars del Vallès
September 1911	Centre Catalanista, by Joan Santacana's company	Molins de Rei

October 1911	Centre Banyolense, by the Artística Companyia Dramàtica Catalana	Banyoles
February 1912	Centre Català	Girona
February 1912	[Main square]	Sant Feliu de Pallerols
May 1912	Ateneu Regionalista	Poblet
August 1912	Main square	Sant Hilari Sacalm
August 1912	Porcs square	Ripoll
February 1913	Centre Catòlic	Vic
April 1913	Centre La Estrella	Vilassar de dalt
August 1913	Associació Benèfic-Instructiva	Montcada
October 1913	Avenç Nacionalista Republicà	Caldes de Montbui
February 1915	Carmen theater, by the Foc Nou group with orchestra from the Centre Federal	Palamós
March 1915	Esbart Nacionalista	Torelló
April 1915	L'Estrella Society	Santa Coloma de Queralt
April 1916	La Artesana company	Montblanc
May 1916	Centre Catalanista	Molins de Rei
January 1917	Prado Suburense theater	Sitges
February 1917	Principal theater	Girona
March 1917	Centre de Lectura, by Joaquim Viñas's company	Reus
June 1918	Casino de Granollers	Granollers
July 1918	Carmen theater, by the dramatic section of the Orfeó	Palamós
March 1919	Sociedad la Boheme	Mataró
September 1921	Main avenue	Centelles
January 1922	Joventut Nacionalista de la Conca de Barbarà	Montblanc
March 1922	Círcol Instructiu i Recreatiu	Caldes de Montbui
April 1924	Casino Menestral Figuerenc	Figueres

❖ … and outside of Catalonia

Despite the success of the piece in Catalonia, one of the very first professional performances apparently took place in Madrid. In February 1900, the press announces that López del Castillo is planning to produce the Spanish translation of *L'alegria que passa* at the Teatro de la Comedia, as well as the drama *Silenci* [Silence] by Adrià Gual, also translated into Spanish[287]. Those performances would have taken place in mid-May by the Teatre Íntim company directed by Gual, which were announced including also the titles *Ghosts* by Ibsen and *Teresa* by Clarín in the program[288].

On April 7th, 1901, during his stay in Valencia, Rusiñol improvised a private reading of *L'alegria que passa* during a visit to the Fine Arts Circle. Misses Dolores Sala, who casually was present at the moment, played the musical parts of the piece[289]. The following month, the piece was brought to the stage by a professional troupe. On May 18th, 1901, *L'alegria que passa* was premiered in Valencia at the Ruzafa theater by Agapito Cuevas's company, apparently using the Spanish translation[290].

The Principal theater of Mallorca also hosted *L'alegria que passa* on March 22nd, 1902, performed by Blanca Iggnius's visiting company. The local press from Mallorca highly expected the premiere, dedicating whole pages of their journals to explaining the plot of the piece and even transcribe the dialogues of some selected scenes[291]. Apparently Rusiñol travelled to Mallorca to watch this production[292]. After Iggnius's season, a Castilian zarzuela company was installed at the Principal theater, while a Valencian zarzuela company arrived at the Líric theater of Mallorca.

However, one of the most remarkable productions of *L'alegria que passa* outside of Catalonia took place in June 1904, when impresario Tirso Escudero finally managed to bring Enric Borràs and his company to Madrid after spending a year after him trying to make the actor sign the contract[293]. Given his renown, it was a highly expected event in Madrid, as well as for the Catalan press, since the visit of the resident company of the Romea theater (considered the house of Catalan dramatic arts) to Madrid was felt with national pride.

Some of the pieces that Borràs brought to the Teatro de la Comedia were *Terra baixa* [*Lowlands*], by Àngel Guimerà, considered as a beautifully delicate drama, and the comedy *Don Gonzalo o l'orgull del gec*, by Albert Llanas, which the local press from Madrid did not like. *Els vells*, by Ignasi Iglésias, and *El místic* [*The mystic*], by Rusiñol, were profusely applauded, while *L'alegria que passa* was considered by the press as

[287] *El Español* 406 (07/02/1900), p. 1.
[288] *L'Atlàntida* 137 (28/04/1900), p. 14.
[289] *Las Provincias: diario de Valencia* 12643 (08/04/1901), p. 2.
[290] *Las Provincias: diario de Valencia* 12682 (17/05/1901), p. 2 and *Lo camp de Tarragona* 37 (14/04/1901), p. 2.
[291] *La Última hora* 2821 (21/03/1902), night edition, p. 1 and *La Almudaina* 6141 (22/03/1902), pp. 1–2.
[292] *La Almudaina* 6134 (14/03/1902), p. 2.
[293] *La correspondència de España* 16766 (02/01/1904), p. 2.

"acceptable[294]". As for the crew of actors that made up the company, besides Enric Borràs himself, great names of the Catalan scene were present, such as Maria Morera, Emília Baró and Joaquim Viñas. The only piece of the repertoire that included music was *L'alegria que passa*, for which an orchestra was present, conducted by renowned Amadeu Vives. The fact that one of the most praised Catalan composers of zarzuela was present to conduct Morera's score indicates the relevance given to the musical numbers.



Figure 79: *Cartoon based on* L'alegria que passa *published in the press of Madrid to announce the expected visit of Borràs's company to the capital city. [*Gedeón: semanario satírico *445 (03/06/1904), p. 6.*

Rusiñol's fans from Mallorca had been closely following the visit of Borràs's company to Madrid[295]. Before it was finished, they had already announced their intentions to bring it to Mallorca during the summer season, right after their visit to Madrid, before they returned to their residence at the Romea theater in Barcelona. It was planned to be a cultural highlight, including the visit of authors such as Rusiñol and Iglésias, which were travelling along with the company, to attend the performances[296].

The company gave its first performance at the Principal theater of Mallorca on July 2nd, out of a total of ten performances. However, there was a special interest in Mallorca that Enric Morera would attend to conduct himself the music of *L'alegria que passa*; if his calendar didn't allow so, then a top-level conductor such as Vives (who was already familiar with the score) would come to conduct it[297]. Again, a strong interest in the musical part of the piece was shown, noting that it was an indivisible part of the lyric play, equally praised as the text.

In January 1906, *L'alegria que passa* was staged again in Madrid at the Eslava theater, this time following a new Spanish translation done by Vital Aza[298]. The first performance took place on January 19th, played by the company directed by actress Loreto Prado and actor Enrique Chicote, and the stage set was designed by scenographer Martínez Garí[299].

[294] *Llevor* 150 (05/06/1904), p. 3.
[295] *La Almudaina* 6956 (07/06/1904), p. 1.
[296] *La Almudaina* 6956 (05/06/1904), p. 2.
[297] *La Última hora* 3502 (21/06/1904), p. 3 and *La Almudaina* 6971 (22/06/1904), p. 2.
[298] *El Nacional* 4530 (11/01/1906), p. 3.
[299] *El Heraldo de Madrid* 5529 (14/01/1906), p. 3.

Santiago Rusiñol directed himself the rehearsals, due to the admiration he professed to Prado since he watched her playing his piece *El místic*, who played the clown role. Matilde Franco embodied Zaira for this production[300]. Despite the mediatic expectation that surrounded the premiere, the Castilian and conservative press did not receive too well Rusiñol's symbolist proposal.

The bias of right-winged journals like *ABC* is evident: "These Catalans, but not the Catalanists [Catalan nationalists], because Rusiñol is not one of them, fortunately, are terrible! *The joy that passes by*…! And why does it have to pass by?[301]". Others like *El Liberal* or *La correspondencia militar* found the piece of an exasperating monotony, lacking vigor, and recommended Rusiñol to stick to the comedy genre, proof that they didn't appreciate nor understand the decant dramaturgy developed by the author and the symbolic connotations of this intentioned monotony, although they liked Morera's musical numbers. Others, like *La época*, praised the delicate details of the piece and the musical impressions caused by the music that closely reinforces the emotional suggestion of the scene, as well as the sounds effects included, like the irregular hammering of the workers while singing their working song. They recognize, though, that the piece "would have been even more [praised] somewhere where it didn't have to compete with the triumphant tangos and the cancan-like couplets[302]".

Besides the translations into Spanish and into Italian mentioned so far, the news about French and German translations also reached the Catalan news. The journal *Mercure de France* published a French translation by Marius Andrée in 1899[303], the same year in which the play had been premiered in Barcelona. Later on, in 1906, during the Espectacles-Audicions Graner period, in which the Catalan lyric theater project was strongly revived and Enric Morera reached his peak of popularity, it is announced on the press that he had been contacted by a company from Italy to stage his opera *Bruniselda*, as well as Santiago Rusiñol had received a letter asking for authorization to translate *L'alegria que passa* into German[304], although no later confirmation of this translation has been found.

[300] *El Heraldo de Madrid* 5533 (18/01/1906), p. 3 and *El Liberal* 9588 (18/01/1906), p. 2.
[301] *ABC* (20/01/1906), p. 4.
[302] *La Época* 19930 (20/01/1906), p. 1.
[303] *L'Atlàntida* 105 (16/09/1899), p. 14 and *La Veu del Segre* 2 (08/10/1899), p. 2.
[304] *Sabadell moderno* 144 (03/07/1906), p. 2.

- **American productions**

Performances of *L'alegria que passa* have been documented abroad, but not in foreign languages. The piece was actually played multiple times in Latin America by Catalan associations of émigrés in the continent, which used the original Catalan version to promote the use of their native language, even if surrounded by a Spanish-speaking environment.

The American city that hosted more performances of *L'alegria que passa* was Buenos Aires, in Argentina. The Casal Català founded in 1906[305] started from the very beginning of its activity to promote Catalan theater, both with a local amateur section and by bringing visiting professional companies from Catalonia. The company led by Jaume Capdevila visited Buenos Aires for the first time in 1908, coming back in the following years. In 1909, they included *L'alegria que passa* in the program they played at the San Martín theater, and in 1910 Santiago Rusiñol along with the actor Borràs visited the city personally. They were received with a special performance of other Rusiñol's dramatic titles by the local company from the Casal Català[306].

In November 1911, the piece was staged again by the Casal Català troupe in a performance dedicated to actors Josep Vall and Manel Biosca along the comedy *Aucells de pas* and the drama *Llavor redemptora*, including a choir section especially for *L'alegria que passa*[307]. In September 1913, the president of the Casal Català, J. Riera i Puntí, claims on the press that his organization had been the first one to perform in Buenos Aires *L'alegria que passa* in the open-air, which was becoming a trend among the Catalan centers in Latin America[308].



Figure 80: *Portrait of Joan Vehil, lead actor of the Catalan company that performed* L'alegria que passa *in 1917 in Buenos Aires. [*Resurgiment *17 (December 1917), p. 4.]*

Again in 1917, the Catalan Theater season organized by the visiting company led by Joan Vehil included *L'alegria que passa* among other Catalan dramas and comedies, and even some translations of European pieces that had been popular on the Catalan stages in the recent years, from Classics like Beaumarchais to contemporary Ibsen and Hauptmann[309]. It's worth noting that it was the only musical piece in their dramatic repertoire, but the musical part of this piece was not overlooked.

[305] For more information about the Casal Català in Buenos Aires (which should not be mistaken with the Centre Català, later on renamed as Casal de Catalunya), see: LUCCI, Marcela (2014): "El Casal Català de Buenos Aires y la diversidad cultural peninsular: el caso de la colectividad catalana en la primera mitad del siglo XX", in: BLANCO RODRÍGUEZ, Juan Andrés (ed.); DACOSTA, Arsenio (ed.): *El asociacionismo de la emigración española en el exterior: significación y vinculaciones*. Madrid: Sílex, pp. 385–404.
[306] *El teatre català* 148 (26/12/1914), p. 836.
[307] *Joventut teatral* 121 (02/12/1911), p. 3.
[308] *L'Estiuada* 72 (13/09/1913), p. 1.
[309] *Resurgiment* 17 (December 1917), p. 4.

In the following years, the musical numbers of *L'alegria que passa* were played in concert: once in August 2nd 1919 by the sextet of the Casal Català, along with the song *Els segadors* (also by Morera) and a symphony made of Catalan folk motifs by Rivera as the first celebration in Argentina of the Catalan national festivity[310], and again in 1919 by the same sextet in an event at the Casal Català dedicated to nationalist congressman Pi i Suñer, along with *L'Euterpense* by Manent, *Aires espanyols* by Granados, and the sardana *Garí* by Bretón[311].

Another performance in Argentina is worth noting, but this case it took place in the city of Mendoza. The Centre Català located in this city informed in December 1917 about the organization of an "aplec catalanista" or nationalist Catalan gathering that would be celebrated in Medoza's park (currently known as San Martín park), in which *L'alegria que passa* was announced as the central piece to be played by the Catalan choir and dramatic section of the center.

Besides the multiple performances in Argentina, other countries in the continent also hosted *L'alegria que passa*. On January 1st, 1912, the Orfeó Català of La Habana, Cuba, conducted by Joan Gay (author of the music for *El jardí abandonat*, another of the symbolist lyric dramas written by Rusiñol), organized a cultural event to celebrate the New Year, in which *L'alegria que passa* was played. Actors came from the declamation section of the Catalan Colony, and the performance took place at La Tropical gardens[312].



Figure 81: *The Orfeó Català choir from La Habana that performed* L'alegria que passa *in 1912. Conductor Joan Gay siting on the first row dressed in white. Next to him, Missess Pareto, who could have possibly played the role of Zaira. [*La Ilustració catalana *453 (11/02/1912), p. 66].*

[310] *Resurgiment* 37 (August 1919), p. 11.
[311] *Resurgiment* 38 (September 1919), p. 12.
[312] *Diario de la Marina* 286 (01/12/1911), p. 5.

Also in January 1912, *L'alegria que passa* was performed in Santiago de Chile. The event was organized as a "Catalan brotherhood celebration" by Joan Torrendell, dramaturg from Mallorca and director of the journal *El correo de Cataluña*, edited in Montevideo[313]. Later on, in May 1917, the recently founded Centre Català in Asunción, Paraguay, also manifested their intention of staging *L'alegria que passa* among their new artistic program for the season, including exhibitions and concerts as well[314].

These performances have been traced through the press in Catalan language edited in America and stored in Catalan archives, as well as in the Catalan journals that held correspondents in the continent. However, further systematical research in foreign local press, like the local press in America or the case of France to check whether the French translation was performed there, has not been carried out. Potentially, a further international reception could be documented, especially among the prolific activity of the Catalan associations in America.

Nevertheless, even if we could only interpretate the documented performances as a sample, the large number of performances that have been traced already denotes the extremely successful reception this piece. In total, 31 different productions are documented within the capital city of Barcelona and 78 more productions across the rest of Catalonia, between 50 different municipalities. Outside of Catalonia, it was performed at least 3 times in Madrid, 2 in Mallorca and 1 in Valencia, as well as across the sea in the American continent. At least 4 performances are documented in Buenos Aires (plus 2 more times in concert) and 1 in Mendoza, La Habana, Santiago and Asunción. In total, 125 productions of *L'alegria que passa* have been documented during the span of the Catalan lyric theater movement between 1897 and 1922.

[313] *La Escena catalana* 277 (27/01/1912), p. 7.
[314] *Resurgiment* 10 (May 1917), p. 12.

❖ Open-air performances

Among all the different productions of *L'alegria que passa*, there's one type that is worth highlighting for its added performative value. These are the open-air performances taking place in the town squares of multiple villages, which closely resemble the place where the play takes place as described and painted by Rusiñol.

There is no doubt that Rusiñol pictured his own trips with Ramon Casas across the rural areas of Catalonia[315] when he wrote *L'alegria que passa*. The one-act piece is rather an imagined scene in one of those villages that Rusiñol had visited so often, poetically used to describe his own experiences and feelings about the modernization of art in Catalonia.



Figure 82: *Rusiñol and Casas trying to fix their cart. Drawing illustrating Rusiñol's article "Otra vez en el carro. De Manlleu a San Feliu", published in* La Vanguardia *(05/08/1892), p. 4. [Museu Nacional d'Art de Catalunya: record 0269 11-D].*

The stage directions written by Rusiñol at the beginning of the piece describe that:

> "the scene takes place in an indifferent, vulgar, and boring village. In the background, going across the stage, there is a dusty road and two or three wheel chocks. Around it, there are shops. A wheelwright with a wheel at the foot of the portal, burning shavings nearby; a carpenter with a coffin […]
>
> In the foreground, a small square. On the left, a church without style or architectural order, with three steps at the entrance, and a little chapel with a extinguished lantern. On the right, a blacksmith's shop with horseshoes on the door. In the middle of the square, half a dozen plane trees, dusty and sick, and two crooked stone benches. […][316]"

The poster for the piece was also painted by Rusiñol himself, providing a pictorial view of how the author imagined the stage set. It is painted as if the viewer was located in the middle of the mentioned road leading to town. Plane trees are planted on both sides of the road, and the circus cart is heading to town, which can be seen further away on the background. The character of the clown appears on first term in front of the viewer.

[315] Rusiñol wrote a series of articles between 1899 and 1892 for *La Vanguardia* describing his experiences when travelling by cart across the northern rural areas of Catalonia.
[316] RUSIÑOL, Santiago (1898): *L'alegria que passa*. Barcelona: L'Avenç, p. 5.



Figure 83: *Poster for* L'alegria que passa *(1898) by Santiago Rusiñol and Enric Morera. [Museu del Cau Ferrat: Santiago Rusiñol collection, record 30771].*

During the studied decades, multiple performances of *L'alegria que passa* took place in the open-air, in villages that closely resembled the description provided by Rusiñol. The performative space here acquires a full new dimension of meaning, because the local audience and the town itself become active elements of the play, involving them in the fictional reality, or rather converting fiction into part of their reality. The villagers that receive the circus cart and that attend their performance are not imaginary anymore, it's the audience. The main square with a dull church, stores and trees is not a backdrop anymore, they are real elements of the performative space where they play is being staged.

These performances are not like any other in which a stage is placed in a public space to represent from there the fictional reality, like the "theater of nature" performances, for instance. The village as location does not signify here a mere contextual change from one place to another. It conceptually differ very much, since there is no recreation of a fictional space. In the cases in which *L'alegria que passa* is performed in the square of villages like the one described by Rusiñol, the play is being performed in what Erika

Ficher-Lichte named the "original location". This phenomenon became a trend impulse by theater reformist from the avantgardes and took place between the 1910s and 1930s, promoted by directors like Reinhart, Hofmannsthal and Evreinov. Their intention was to perform the plays in locations that held a thematic relation with the content of the play[317]. This is the case of *L'alegria que passa*, a play that presents the arrival of a circus company in a cart that stops in the main square, when it is played in the square of a real village.

As the reviews for the performance at the Plazuela del Carmen of Camprodon in August 1906 said:

> "The atmosphere, the decoration, the ambience and location of the Plazuela del Carmen, as if Rusiñol had dreamed it up, could not have been more fitting. […] It begins [...] presenting the sad and melancholic aspect of the square of a town without life, without aspirations, dull and without highs or lows. Things couldn't be more accurate. […]
>
> The climax of the play arrives: the exit of the acrobats' cart, producing a magical effect. [...] The play continues in this way until the end, when all those who have taken part in it have left. [...] The cart produced the true effect of reality.[318]."



Figure 84: *Postcard with an image of the Plazuela del Carmen of Camprodon (ca. 1900~1910). [Private archive].*

[317] FISCHER-LICHTE, Erika (2011): *Estética de lo performativo.* Madrid: Abada Editores, p. 224.
[318] *Font Nova* 105 (26/08/1906), p. 2.



Moreover, the limits of the play were diluted into the events surrounding the performance. The arrival of the actual cart used for the play in town was also announced in some cases as a local event, for which neighbors gathered. The feeling created by their arrival, bringing joy and culture as a novelty to town for two or three days of performances before leaving again, was identical as the feeling depicted by the play.

Figures 85 & 86: *Postcard of the performance of* L'alegria que passa *at the square of Sant Feliu de Pallerols (left) [personal archive] and picture of the company with the circus cart arriving to town (below) [CDMAE: record 256131-1].*





Open-air performances taking place at the square of rural villages can be documented, for instance, at the Plazuela del Carmen of Camprodon in 1906, at the square of Sant Feliu de Pallerols in 1909 and 1912, at the Plaça dels Porcs of Ripoll in 1912 and at the square of Sant Hilari Sacalm also in 1912.

An especially remarkable one took place at the main promenade of Centelles in 1921. Announced as a "completely natural performance", the location closely resembles the road from the poster designed by Rusiñol. The poser also announced the attendance of the author to the performance.

Figure 87: *Poster announcing the performance of* L'alegria que passa *at the promenade of Centelles. [Personal archive].*

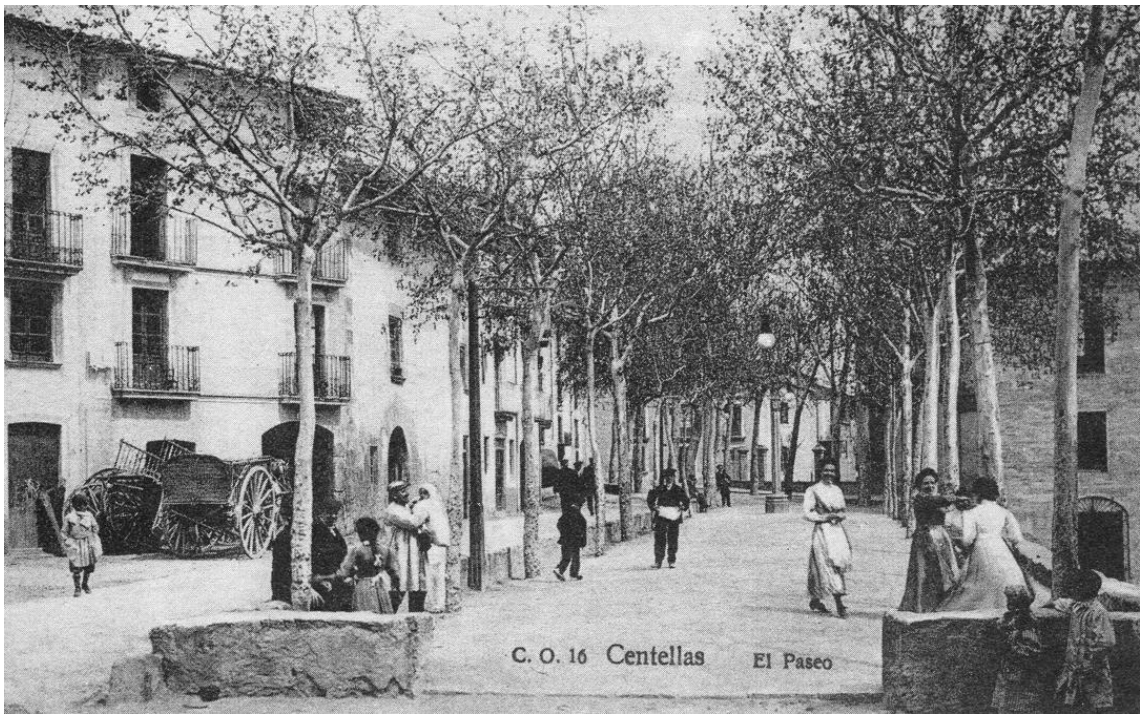


Figure 88: *Postcard of Centelles promenade in 1917, in which the main road, the plane trees on both sides and wooden carts can be seen. [Centelles townhall collection].*

Other performances did not take place in such symbolic places but were also staged outdoors. For instance, in July 1905, the Prado Suburense theater in Sitges installed a stage in its garden, most likely due to the summer temperatures. On the eve of Saint James Day, a special event was held, gathering an orchestra made of 30 professional musicians to perform the lyric dramas *L'alegria que passa* and *La nit de l'amor*, both by Rusiñol and Morera[319].

In July 1916, the Ateneu Autonomista from District III of Barcelona organized a charity event at the Güell park. The performance started with musical numbers, sports exhibitions, choir singing and boxing competitions. To wrap up the day, *L'alegria que passa* was performed under the artistic direction of scenographer Ros i Güell and stage direction by Josep Santpere. The piece was played at the Greek theater of the park, with views to the city of Barcelona from above and the sea as the background. However, some inconveniences did not allow for the best enjoyment of the performance: it was already getting dark by the time it started due to organizational delays, too many people gathered for the dimensions of the place and the piano was not audible for everyone[320].

Besides these open-air performances across Catalonia, *L'alegria que passa* also became the inaugural piece for the implementation of the "teatre de la natura" project at the Catalan colonies in America. The initiative started in Catalan lands in 1910 with the premiere in Figueres of the lyric tragedy *Canigó*, with a libretto arranged by Josep Carner and music by Jaume Pahissa, and it was followed by other lyric titles, such as *Flors de cingle* [*Flowers of a rocky mass*] in 1911 or *La viola d'or* [*The golden viola*] in 1914, that were staged in the forest of La Garriga.

Soon after the first performances took place in the motherland, the Catalan émigrés decided to also bring the initiative of performing theatrical pieces in the middle of nature as part of the cultural programs of the Catalan associations abroad. The piece that was generally chosen to initiate the project was *L'alegria que passa*. It was widely recognized as a symbol of Catalan dramatic culture, its authors had developed successful careers since then, and its staging was accessible enough for the amateur companies that formed the Catalan artistic troupes in America.

The first of these performances took place in La Habana, Cuba, in January 1912. The Cuban Orfeó Català scheduled the piece for the New Year's celebration that was being organized for the Catalan community on January 1st.

> "There is great excitement among the entire Catalan Colony on the occasion of the festival initiated by the Orfeó Català, with the enthusiastic cooperation of all the other Catalan societies that exist here.
>
> The upcoming New Year's festival will take place on January 1st in the magnificent gardens of La Tropical, which have been made available in their entirety for the event in question.

[319] *Baluart de Sitges* 206 (15/07/1905), p. 2.
[320] *El Teatre català* 231 (29/07/1916), pp. 269–270.

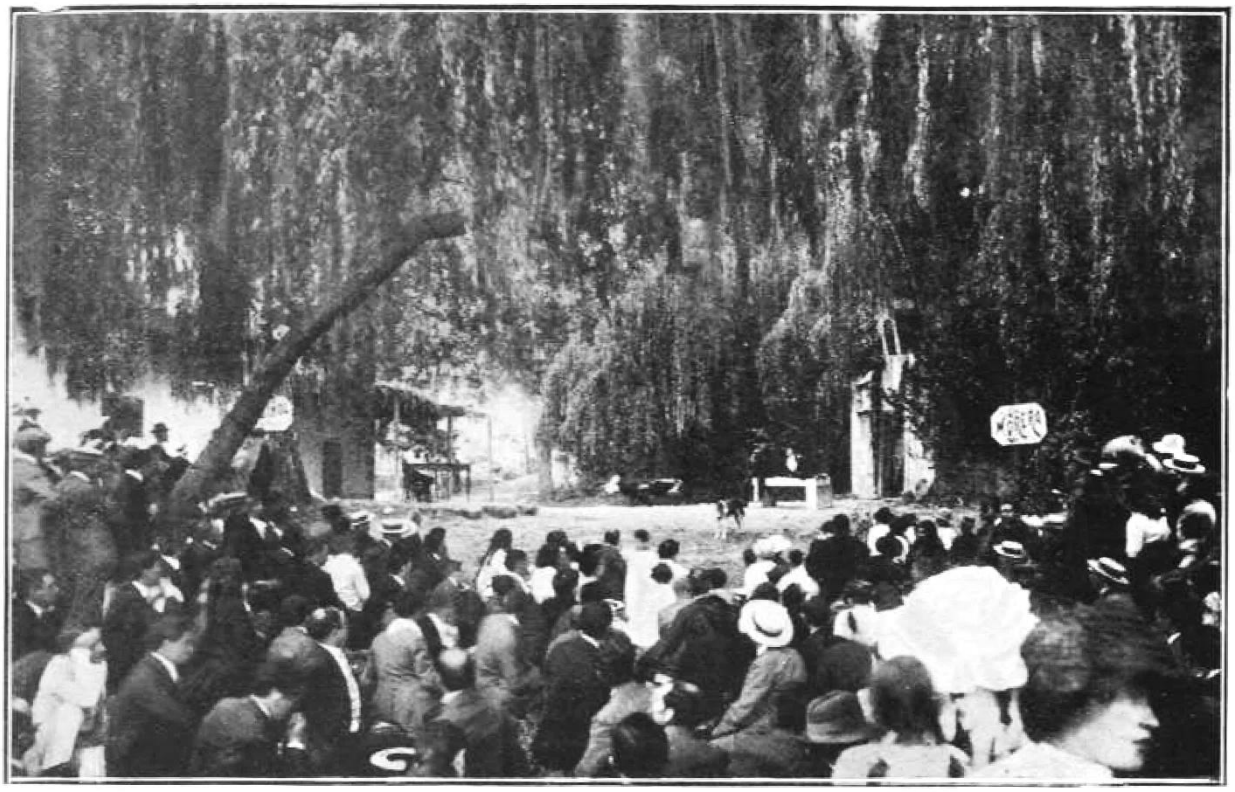
> We have repeatedly reported on the successes and achievements of the Orfeó Català, which now, under the expert direction of its maestro, the distinguished and well-known composer Mr. Joan Gay, is rehearsing remarkable songs that are sure to bring this organization a new and well-deserved triumph. […]
>
> The Declamation Section, chaired by the well-known Rafalitus, is already rehearsing the celebrated lyrical comedy, originally by Santiago Rusiñol and Enrique Morera, *L'alegria que passa*, in which the acclaimed actor Mr. Escribà and others will take part and direct the final rehearsals. This play will be performed outdoors, thus initiating the poetic and beautiful spectacle of "theater of nature" in Cuba.
>
> Sardanas played by cobla and other popular dances will also be featured at the festival, and undoubtedly all Catalans and a good number of supporters of such a grand and comprehensive festival will gather fraternally in the spacious gardens of La Tropical, which we sincerely applaud and associate ourselves with[321]."

Around the same dates, *L'alegria que passa* was also staged in the open-air in Santiago de Chile. In January 1912, the piece was performed in the forest as part of a Catalan brotherhood event promoted by Balearic dramaturg Joan Torrendell and, according to the Catalan press correspondant, attended by thousands of people:

> "At around five o'clock, on a stage set up in the middle of the forest, Catalan amateurs performed Rusiñol and Morera's beautiful production, *L'alegria que passa*.
>
> More than a thousand people gathered on the flat ground that served as the audience area to watch and applaud the climax scenes of this beautiful comedy, which was well performed and competently directed.
>
> We celebrate it for what it represents for our national theater[322]."

Some of the previously mentioned performances in America, like the one organized by the Casal Català of Buenos Aires in September 1913, and the one programmed by the Centre Català of Mendoza at the San Martín park in December 1917, can also be contextualized within the "theater of nature" project. The performance advertised in May 1917 in Asunción, organized by the Centre Català, was also announced as "the inauguration of the theater of nature" in Paraguay[323].

[321] *Diario de la Marina: periódico oficial del apostadero de La Havana* 286 (01/12/1911), evening edition, p. 5 [originally in Spanish].
[322] *La Escena catalana* 277 (27/01/1912), p. 7 [originally in Catalan].
[323] *Resurgiment* 10 (May 1917), p. 12.





Figures 89 & 90: *Stage between the trees during the performance of* L'alegria que passa *at the Catalan brotherhood party in Chile during 1912 New Year's celebrations. Below, the prairie where the audience sat to watch it, with reportedly thousands of people. [*La Ilustració catalana *453 (11/02/1912), p. 67].*

❖ Impact on the popular imagery

The multiple and diverse stagings of *L'alegria que passa* proof the sociocultural interest on the piece, from professional and amateur performers to include it in their repertoire, as well as from the public to continue attending the its performances. However, the social impact of *L'alegria que passa* went beyond the limits of the stage, becoming a reference in the popular imagery of Catalonia.

Many people recognized their own localities and villages in the grey town where the piece takes place, echoing Rusiñol's criticism towards the lack of cultural reception and renewal:

> "Once again Sant Feliu has proved that it lives in an ambience of boredom when faced with our Catalan art. Nothing has been awakened by the glorious name of our master Àngel Guimerà. Not even a slight desire to be delighted by the real scenes, full of life from *Sainet trist*. Who doesn't remember that grey town from *L'alegria que passa* when they look at ours, with this stillness, this boredom of someone whose artistic taste is dead. Oh, Sant Feliu![324]"

> "The artist [Maria Barrientos] has passed by Valls like in *L'alegria que passa*, without leaving a print in the heart of Vall's neighbors. An eminent artist has passed by, maybe the best voice in the world, but not a compatriot. Was this the thinking of the festivity organizers?[325]"

> "Events like these, healthy celebrations for the soul and for the body, is what our town [Lleida] needs, which extol and dignify it, that take it away from, as Rusiñol said in *L'alegria que passa*, the «eternal prose» it is condemned to […][326]"

The political situation in many towns resembled the situation denounced by Rusiñol in *L'alegria que passa* through the character of the mayor.

> "In *L'alegria que passa*, the mayor, a man missing ideas and not familiar with spiritual joy, dedicated to the selfish life of a materialist person, find his son reading a book and challenges him by saying: —«Read the letter from the duros coins, they all say the same but they please the sight.»
>
> Our regionalist congressmen, resembling the mayor from *L'alegria que passa*, do not conceive that the citizens of a town can have ideals and feel spiritual joy, the joy that a select man feels when preaching and fighting at all times for the implantation of the doctrine[327]."
>
> "We all know that Mr. Cusí, like that guy from *L'alegria que passa*, only finds his sight pleased in politics when he reads the letters from the duros coins[328]."

Some politicians also imitated the tone of cheerful characters like the clown when giving public speeches, especially in festive occasions like the local "festa major" or major festivity:

> "We have received the program of the major festivity that today, tomorrow and the two consecutive days will be celebrated in the town of Sant Feliu de Pallerols. The activities are very

[324] *La Veu comarcal* 12 (12/06/1910), p. 2 [originally in Catalan].
[325] *Pàtria* 50 (18/01/1913), p. 2 [originally in Catalan].
[326] *El correo de Lérida* 1705 (11/11/1907), p. 4 [originally in Catalan].
[327] *Empordà Federal* 154 (28/02/1914), p. 2 [originally in Catalan].
[328] *Empordà Federal* 266 (06/04/1916), p. 1 [originally in Catalan].

> varied and the preface is written with a lot of grace, imitating the speech of the clown from *L'alegria que passa*. We're thankful for the attention[329]."
>
> "And the councilor Andreu, making a parody of Cop-de-puny from *L'alegria que passa*, said that we can't allow that anyone doubts of the integrity of a public worker[330]."

The piece also inspired some cartoons on the press. *L'Esquella de la Torratxa* made a parody of Catalan politicians as the circus troupe from *L'alegria que passa* on their cart to mock the Catalan Lyric Theater season programmed in 1903. They were, on one hand, announcing the arrival of Catalanists to the Tívoli theater, and, on the other, foreseeing the brevity of their projected season as "a joy that passes by", as the title of the piece claims.

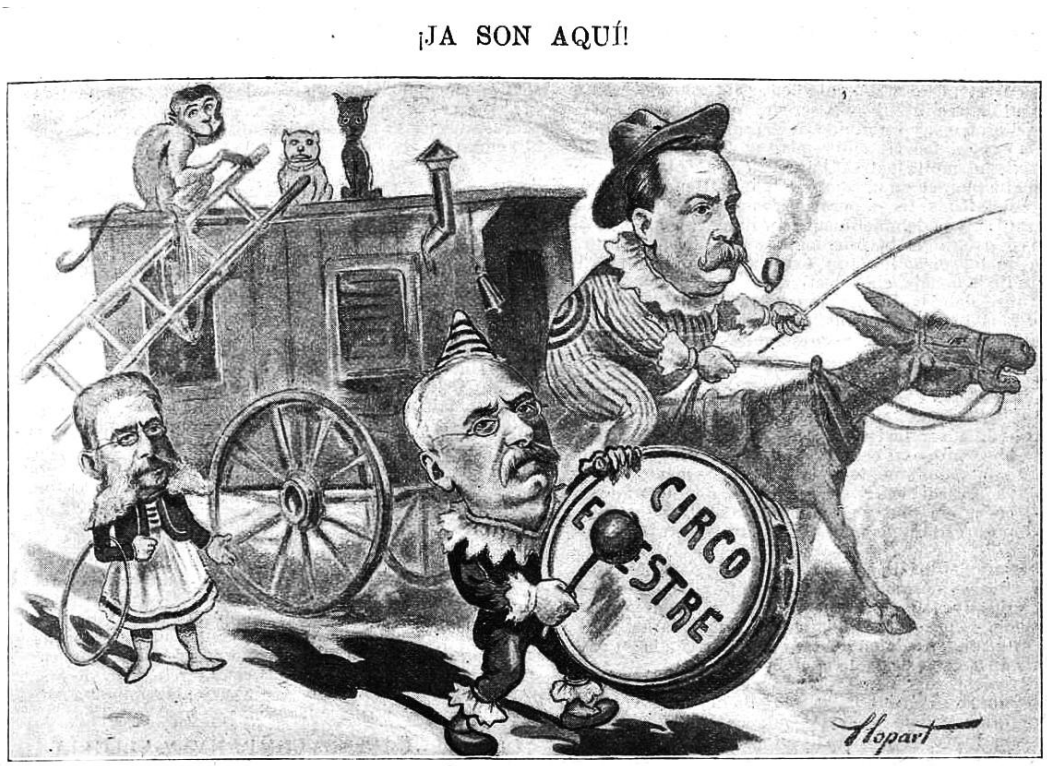


Figure 91: *Parodic cartoon referencing* L'alegria que passa*.*
*[*La Esquella de la Torratxa *1286 (28/08/1903), p. 7].*

As well, in March 1905, they used the reference of *L'alegria que passa* again to make a parody of Rusiñol and his colleague Ramon Casas, who were embarking on a trip to Castilian Spain. Rusiñol is pictured as Don Quixote following the Quixote route, which marks all the places mentioned in the novel.

[329] *Ciutat: setmanari nacionalista republicà* 7 (30/05/1909), pp. 8–9 [originally in Catalan].
[330] *Gent nova* 214 (23/12/1905), p. 4 [originally in Catalan].

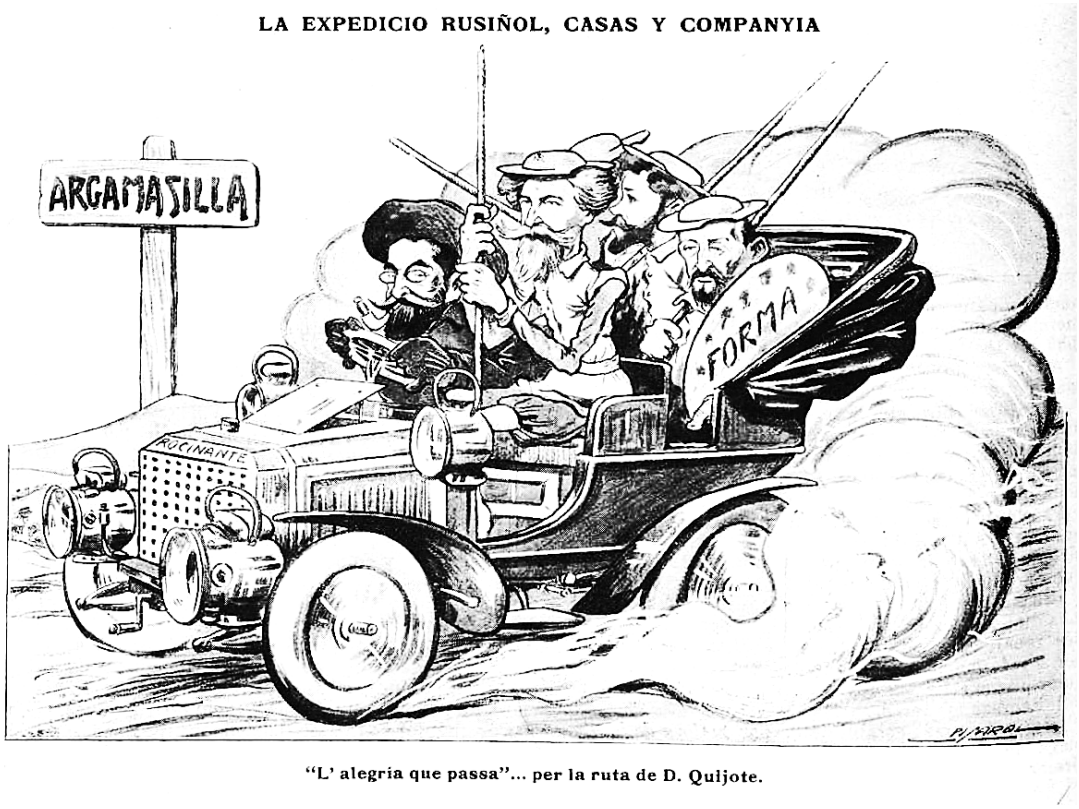


Figure 92: *Parodic cartoon referencing* L'alegria que passa*.*
*[*La Esquella de la Torratxa *1369 (31/03/1905), p. 12].*

Lastly, it is worth mentioning other dramatic pieces that were inspired by *L'alegria que passa*. In 1904, the comedy *El amor que pasa* [*The love that passes by*] was published in Spanish by the Quintero brothers, renowned librettist of Castilian zarzuela. The piece echoed in multiple occasions that they did not only have in common a similar title, but also their content. The journal El Guadalete, from Jerez de la Frontera (Andalucía), dedicated a whole column of the front page to speak about this new piece and its similarities with *L'alegria que passa*, proving that the piece was also known outside of Catalonia:

> "[…] in my understanding, the new piece by the Quintero brothers shares more than just an analogy on the title with *L'alegria que passa* by Rusiñol. And I'm not saying that to censor it, just as an ingenuous observation. There is something common to both pieces, a certain mysterious poetry that Spanish slept towns by the foot of the mountain or laying by a railroad station exhale[331]."

As well, Rusiñol published in 1907 in collaboration with Gregorio Martínez Sierra what the press called "an enlargement of *L'alegria que passa*" as a comedy in 3 acts[332]. It was premiered at the Teatro de la Comedia in Madrid with actress Rosario Pino as one of the highlighted performers. The following year, Martínez Sierra also translated *Cigales i formigues* by Rusiñol to stage it in Madrid in Spanish.

[331] *El Guadalete* 15282 (28/11/1904), p. 1 [originally in Spanish].
[332] *El ideal* 742 (20/01/1907), p. 3 [originally in Spanish].

All the aforementioned references to *L'alegria que passa* that can be found across time and space prove that the piece became part of the popular imagery. People had it present as a metaphor for political criticism, as an analogy to denounce the cultural passivity in certain villages, or as an icon for parody. The mentions to these piece continued appearing throughout the years and can be found in multiple journals and press sources from many different localities across Catalonia, showing the large and continued validity that its message continued holding.

• • •

Since its premiere, *L'alegria que passa* has circulated among multiple and varied companies, theaters and halls, becoming one of the most performed pieces of Catalan theater, as well as a cultural symbol of Catalan culture known all across the region. From the largest theaters of the Barcelonian capital to the smallest halls of villager amateur companies, *L'alegria que passa* was performed in 50 different Catalan municipalities during the 25 years that the Catalan lyric theater movement lasted. The brevity of the piece and the different musical arrangements that Morera wrote (from full orchestra to piano with voice, as well as for small band), as well as the poetic quality of the text and the sociocultural interest that the topic aroused, made it possible for all kinds of troupes and venues to stage *L'alegria que passa*.

Many other lyric titles were programmed too throughout the years along *L'alegria que passa*, which proves that, although this title was definitely the one that enjoyed the greatest popularity, its dynamics of distribution were not an extraordinary case, but rather a standardized distribution model for the genre of Catalan operetta and musical comedies. The lack of an institutionalized Catalan operetta company with the so desired stable seasons of Catalan Lyric Theater was not an impediment for the successful distribution of this lyric drama. It actually served, as Morera intended, to provide a popular lyric repertoire that Catalan companies could take instead of having to look for Spanish zarzuelas.

Titles such as *La reina del cor*, *Permeti'm!* or *Picarol* also enjoyed a long life after their premieres in Barcelona. However, very little research has been performed to document and trace the performances of Catalan operetta, and scholars interpreted this genre as a failed project due to the lack of institutional continuity of the companies in the capital city. However, a large number of performances that have been documented in the case study of *L'alegria que passa* in different theaters, halls and recreational centers across many Catalan municipalities. This points instead to a large popular success of Catalan musical theater in the region during the period in which the nationalist movement promoted the establishment of this kind of repertoire.

Under the light of the results presented in this chapter, it becomes clear that the movement was not based on the continuity of a single institutionalized company dedicated to the

Catalan lyric repertoire. As it was Morera's self-described intentions, it rather promoted a distribution model in which the operetta repertoire could be performed by any Catalan company that wished to do so in order to offer a popular replacement for Castilian zarzuela in their programs.

Accordingly, the right approach to fully understand the social and geographical reach of this repertoire is to trace and document the different performances given of each title by multiple troupes across the Catalan region. Only focusing on the short projects that took place in the capital aiming to institutionalize a stable company does not provide the full picture of the sociocultural reality of Catalonia and the spread of the repertoire. On this aspect, almost no research has been done, at least yet, to properly and systematically catalogue and document the genres of Catalan operetta and Catalan zarzuela, as well as the critical reception and performances of each piece.

Moreover, the contrast between the model of distribution paradigmatically exemplified by *L'alegria que passa* and the one used to spread the genre of musical visions is of notable remark. It shows that the differences between lyric genres were not only based on artistical or aesthetic criteria. They also followed different economic and organizational models, including the strategies to distribute and spread the repertoires that they correspondingly promoted as "the national genre".

These differentiated strategies on how to extend the social and territorial reach of each genre also deepen into the core idea of this thesis that the Catalan lyric theater movement was plural and segmented; that there were different groups and networks of people involved in the movement that represented different ideological approaches to the issue and proposed different strategies to reach their common goal, occasionally opposing each other in the process.

Section II

International influences and transnational processes in the definition of a Catalan lyric theater genre

Chapter 4:
(Inter)national cultural modernization and the importation of foreign trends

The Catalan lyric theater movement took place as part of the Catalan national awakening, based on cultural self-determination and a strong activist initiative. As Prat de la Riba explains in *La nacionalitat catalana* (1906)[333], the Catalan nation would have been silenced by the Spanish crown during the Modern Ages, but their revival or *renaixença* in the 19th century had to be confirmed now with new forms of national culture that would confirm the continuity of the national identity into modern times. Therefore, it was a consciously conceived movement of nation-building: they were actively constructing a modernized national culture.

The Renaixença movement was characterized by recovering the use of Catalan as a literary language of culture, restoring its past pureness through the employment of archaicism. Following the European Romantic aesthetics, they would empathize with regional traditions and history, focused on medieval glory, Catalan history, nature, and Romantic ideals, blending nostalgia with a call for cultural and political resurgence. One of the milestones of the period would be, for example, the reinstatement of the Jocs Florals [Floral Games] in 1859, a medieval poetic competition that became a cornerstone of linguistic revival[334]. Central to its literary output would be worth mentioning, for example, the epic poetry of Jacint Verdaguer, whose pieces *L'Atlàntida* (1877) and *Canigó* (1886) mythologized Catalonia's past while asserting its cultural distinctiveness[335].

Upon these laid foundations, followed the period of Catalan Modernism that encompasses the Catalan lyric theater movement. This *fin-de-siècle* cultural and artistic movement that emerged in Catalonia in the late 19th and early 20th centuries paralleled broader European trends such as Art Nouveau[336].

One of their main goals would be broadening the spectrum of national disciplines and strengthening, not only literature, but also visual and performing arts. The intention would be to define and settle national styles in the different disciplines of art, consolidating the national project through the constitution of a wholly integrated national culture. If Catalan Modernism (Modernisme) is mostly known for its architectural style, such as Antoni Gaudí's legacy, it also extended its influence beyond visual arts and literature into the realm of music. It's worth mentioning the Orfeó Català choral society, founded in 1891,

[333] PRAT DE LA RIBA, Enric (1990 [1906]): *La nacionalitat catalana*, *op. cit.*
[334] MARFANY, Joan Lluís (1995): *La cultura del catalanisme: El nacionalisme en els seus inicis.* Barcelona: Empúries, pp. 253–292.
[335] TERRY, Arthur (2003): *A Companion to Catalan Literature*. Woodbridge: Tamesis, pp. 60–66.
[336] BRADBURY, Malcolm; MCFARLANE, James (1991): "The name and nature of Modernism", in: VV.AA.: *Modernism. A Guide to European Literature 1890–1930*. London/New York: Penguin, pp. 19–55.

dedicated to the harmonization and popularization of Catalan folk songs and the settlement of a national musical tradition.

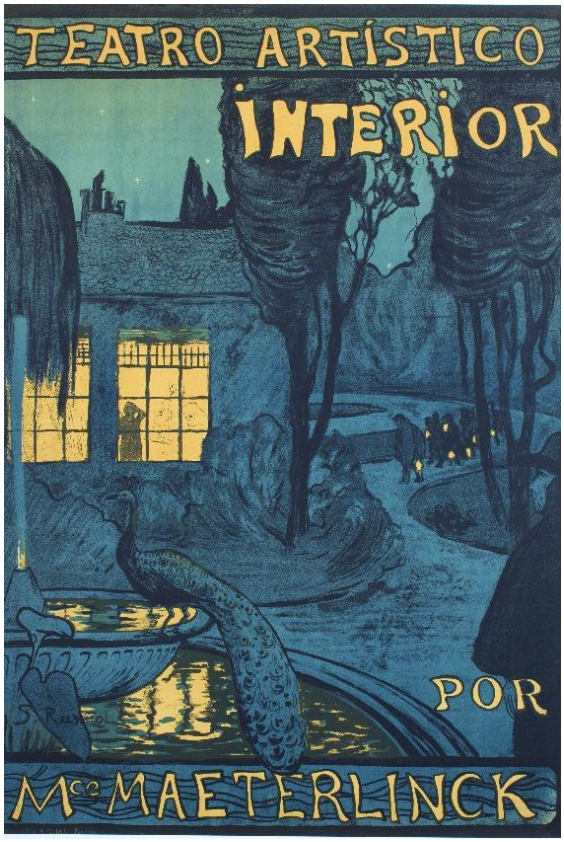
In this context, musical theater became one of the main preoccupations. Since all the great European nations had their own national genre of opera or lyric theater, the Catalan peoples, in order to be legitimated as a nation, also needed their own lyric genre conceived without any foreign influence. However, there was no precedent in history to look back at, since Catalan stages had been filled mainly with Italian opera and Spanish zarzuela. Moreover, the long-lasting presence of foreign influences on the field became a concern for nationalist intellectuals. Therefore, they started to call for the need to theorize and implement a new genre that would respond to this need in national culture.

The newly settled Catalan culture had to be, though, modern: a confirmation that the Catalan historical tradition was still alive and up to date with the international European innovations. If they were claiming for the present existence of the Catalan nation, they had to move from the medieval historical legitimations to a real and contemporary action that would revitalize their nationalist position. Consequently, Catalan Modernisme is characterized by drawing from both folk traditions and contemporary European trends. Some of the most prominent expression in the musical field could be Enric Granados, whose piano suite *Goyescas* (1911) blended Romantic lyricism with modernist harmonic experimentation, and Isaac Albéniz, whose *Iberia* (1905–1909) synthesized Spanish folk idioms with impressionistic techniques[337].

On the dramaturgical field, the Modernist program planned the renovation and modernization of theater in two phases: firstly, the importation of foreign contemporary trends and styles; secondly, the assimilation of the foreign styles by local Catalan authors. One of their key objectives was also the translation of European "classics" to educate people on the international canon they wanted to become part of, since Catalan nationalism had a strong internationalist perspective.

Adrià Gual was especially dedicated to this task, which he initially promoted with his Teatre Íntim company, and that continued promoting as director of the dramatic season of the Espectacles-Audicions Graner, Pieces by Euripides, Molière, Marivaux and Shakespeare were staged in Catalan among other classics, as well as other European contemporary authors such as Hauptmann and Bjørnson. The perception that Gual had of the history of European theater can be also traced in the texts of other Europeist intellectuals of the period, like Romain Rolland[338].

[337] CLARK, Walter Aaron (1999): *Isaac Albéniz: Portrait of a Romantic*. New York & London: Oxford University Press, pp. 220–268.
[338] ROLLAND, Romain; BLOCH, Jean-Richard; DIEGO, Rosa de (ed.) ([1903/1910] 2016): *El teatro del pueblo / Un teatro comprometido*. Madrid: Asociación de Directores de Escena de España.



This first phase was led by Modernists that rejected tradition, moral values, religion and all previous forms of culture in order to open up to the new future without any conditioning baggage. They implemented this cultural program by translating foreign authors that represented the latest innovative trends, such as Ibsen with naturalism[339] or Maeterlinck with symbolism[340], or the yet unexplored Wagnerism[341].

> "In the sea of our projects, we are sailing towards the creation of a free theater here, to bring winds from other lands that will refresh ours. Reforms can enter through theater better than through books: there is no need to read. Our town is a dead lake that we ought to make less turb and to unfold, turning it into a river of life that breaks useless locks and prevents stagnation. […]
>
> J[aume] Massó i Torrents[342]"

Figure 2: *Poster for the production of* Intérieur *(1895) by Maeterlink, translated into Catalan in 1898. Painted by Santiago Rusiñol. [Museu Nacional d'Art de Catalunya: record 250431-000].*

The second phase of the Modernist program for culture implicated the synthesis of the imported trends with the national tradition. The foreign pieces that had been staged in Catalonia should present new models that would inspire local authors to think and create differently, blending avantgarde aesthetics with social critique and Catalan identity. Therefore, these innovations were eventually assimilated by tradition, modernizing the local culture, offering new referents to refresh it and change its appearance. Once played here, local authors started writing their own pieces in imitation of the foreign ones, using the same formal and dramaturgical characteristics and techniques. Breaking from the realist conventions of the period, playwrights embraced symbolism, decadence, and psychological depth, often staging conflicts between bourgeois morality and artistic idealism.

We can outstand Adrià Gual and Santiago Rusiñol adapting European symbolist drama, Ignasi Iglésias approaching naturalism, and Enric Morera inspiring his musical

[339] SIGUÁN, Marisa (1988): "La recepció de Henrik Ibsen i Gerhart Hauptmann a la literatura catalana del canvi de segle". *Zeitschrift für Katalanistik* 1, pp. 150–156.
[340] CASTELLANOS, Jordi; Marrugat, Jordi (dirs.) (2020): *Història de la literatura catalana, vol. VI..., op. cit.*, pp. 31–35.
[341] CORTÈS, Francesc (2005b): "El nacionalisme en el context català entre 1875 i 1936", *op. cit.*, pp. 27–45.
[342] *L'avenç* 17 (15/09/1893), pp. 261–262 (originally in Catalan).

dramaturgy in Wagnerism as the most renowned authors of this phase[343], which would last from 1897 to 1903, encompassing Enric Morera's first stable season of Catalan lyric theater (1900/01). They assimilated naturalist scenographic constructions, Wagner's conception of the total work of art that interrelates the meanings of music and text, but the main influence came specially from symbolism with the use of light and color, the short format in one act, and the dramaturgical construction of the action as scenes that recreate situations and atmospheres without a narratorial explanation[344].

The result would be a contemporary and universalized form of national culture, but it created a big controversy on how these new trends could be considered the continuity of the national tradition, especially if they were imported from abroad and proposed a disruptive breaking from a historical perspective. Late modernist and proto-neoclassical artists that feared the loss of their identity because of the predominant rejection of their own traditional values in favor of foreign influences led a conservative turn reintroducing traditional content. They modernized the aesthetical appearance, but maintaining their moral values, religious references and folkloric elements in the content of lyric theater. This was also their way of preserving the characteristic elements that defined their national identity. They proceeded adopting the new external aesthetics, but reincorporating moral and religious values and folkloric elements as a revindication of national identity, understood as the modernization of the tradition

This process took place mainly in the field of lyric theater and was implemented through the theorization of a new genre that combined the newly imported aesthetics with the local movement of folklorism (the compilation of popular songs, tales and myths from the rural peoples), using this folkloric material as the main base for writing the new plays. Lluís Graner institutionalized this trend directing stable seasons of "musical visions" at the Sala Mercè[345] (1904–1907), the Espectacles-Audicions Graner[346] (1905–1908), and his collaborators in other cities as Terrassa (Ars-Lucis theater, 1906–1908[347]) or Girona (Saló Gerió, 1905–1909).

[343] GALLÉN, Enric (2020): "El teatre (1892–1918)", *op. cit.*, pp. 196–200.
[344] For description of the characteristics of this dramaturgic movements see: SARRAZAC, Jean-Pierre (2009): *Lèxic del drama modern i contemporani.* Barcelona: Institut del Teatre.
[345] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner…", *op. cit*.
[346] AVIÑOA, Xosé (2002): "El teatre líric català…", *op. cit*., pp. 223–229.
[347] AULET, Jaume (2009): "El Modernisme a Terrassa. L'empremta literària.". *Terme* 24, pp. 117–141.

❖ The reception of Symbolism in Catalonia

Before the first official avant-gardist performance —considered to be the premiere of Alfred Jarry's *Ubu Roi* in 1896—, Symbolism demonstrated "a turning point inwards, away from the bourgeois world and its standards, to a more personal, private and extraordinary world". As Michael Kirby defines it, Symbolism supposed the start of a "hermetic avant-garde" in theater based on undramatic stasis, monological and self-contained forms, opposed to the antagonistic styles such as Futurism, Dada or Surrealism[348].

Symbolist theater was introduced in Catalonia with Maurice Maeterlinck's *The intruder* (1890), a one-act quintessential Symbolist drama that employs atmospheric suggestion, metaphysical dread, and poetic abstraction to explore the inevitability of death through the gradual intrusion of an unseen, ominous force upon a family awaiting the arrival of a sick relative. As a foundational work of the *théâtre de l'inexprimé* [theater of the unspoken], the play exemplifies Symbolism's rejection of naturalism in favor of evoking unseen realities[349].

Translated as *La intrusa* in Catalan, the play's abstract and suggestive style aligns with Symbolist principles, emphasizing mood and inner reality over explicit action. Through its sparse dialogue, symbolic elements, and an ominous, unseen presence, Maeterlinck constructs a "static drama" in which silence and anticipation become the primary vehicles of meaning[350]. The blind grandfather's heightened perception, the recurrent sound of a scythe, and the flickering lamp evoke an existential dread that transcends literal interpretation, constructing a liminal space where death operates as both an unseen intruder and an atmospheric condition.

The Catalan translation of the play, done by Joaquim Casas-Carbó and Pompeu Fabra, was published in the journal *L'Avenç* in August 1893. The following month, on September 10th, it was staged at the Casino Prado as part of the second Sitges Modernist Festival. The performance was accompanied by a presentation speech by Santiago Rusiñol, who had promoted the premiere in collaboration with Raimon Casellas.

This production is widely considered to mark the onset of a pivotal period of unification among Catalan modernist factions around the figure of Rusiñol, a prominent advocate of the decadent symbolism that Maeterlinck's oeuvre embodies. The poet Joan Maragall provided a defense of the piece in the *Diario de Barcelona* journal, asserting its status as a prominent symbol of the modernist movement. In addition, both the playwright Jaume Brossa and the musicologist Alexandre Cortada eventually voiced their support for the

[348] KIRBY, Michael (1990): *A Formalist Theater*. Philadelphia: University of Pennsylvania Press, p. 99.
[349] LEHMANN, Hans-Thies (2006): *Postdramatic Theater.* London & New York: Routledge, pp. 57–63.
[350] SZONDI, Peter (1994): *Teoría del drama moderno (1880-1950). Tentativa sobre lo trágico*. Barcelona: Destino, pp. 60–65.

project led by *L'Avenç*, despite their initial hesitation to embrace the decadent style, as it supposed a rupture with the traditional moral standards of Catalan society[351].

Jaume Massó i Torrents, director of *L'Avenç*, regarded this second Modernist Festival as a point of convergence and general consensus in which all modernist intellectuals have been involved. However, the *L'Avenç* team recognized that they had reached a threshold of innovative ideas and that the Catalan literary scene required continuous exposure to diverse influences. Hence, they did not restrict their advocacy to defending symbolism alone, but extended it to encompass all contemporary literary movements that challenged Catholic traditionalism.

To this end, throughout the year 1893, *L'Avenç* published a compendium of all the aspects of European modernity that had to be imported to Catalonia. The journal intended to promote and facilitate the development of a contemporary Catalan culture that would align with the rest of modern European cultural trends by providing a guideline for Catalan modernist artists. Subsequently, in addition to those of Maeterlinck, the theatrical productions of Hauptmann and Ibsen, and the philosophical concepts of Nietzsche were also incorporated in their discourse[352].

Soon after this proclamation, at the end of the year, *L'Avenç* was closed due to the ideological shift of some modernist intellectuals toward anarchism and the subsequent ideological repression that ensued following the attacks on the Gran Teatre del Liceu by this radicalized sector. Within this milieu, the group led by Rusiñol proclaimed itself as the leader of Catalan Modernism, while Jaume Brossa and part of the collective that had formerly constituted *L'Avenç* positioned themselves as advocates of Ibsen's dramaturgy and gravitated around the newly founded magazine *Catalònia*.

The third Modernist Festival in Sitges coincided with the inauguration of Rusiñol's studio and showroom Cau Ferrat in 1894. The establishment of a modernist literary competition in Sitges, as well as his role as a jury member of the Jocs Florals competition in Barcelona consolidated Rusiñol's status as the lead figure of the modernist movement. However, he deliberately maintained a certain distance from the progressist Catalanism associated with the young republicans of Reus and Tarragona[353].

[351] CASTELLANOS, Jordi; MARRUGAT, Jordi (dirs.) (2020): *Història de la literatura catalana, vol. VI..., op. cit.*, pp. 31–35.
[352] *Ibidem*, pp. 35–37.
[353] *Ibidem*, pp. 42–43.



***Figure 93**: Cover for the book compiling the text from the literary competition celebrated during the III Modernist Festival in Sitges, edited by L'Avenç in 1895. [Museu del Cau Ferrat, Sitges].*

The fourth Modernist Festival didn't take place until 1897. In this edition, the festival was dedicated to the theme of lyric theater. For the occasion, the "Catalan opera" *La fada* [*The fairy*] was written, with a one-act libretto in Catalan language by Jaume Massó i Torrents and music by Enric Morera, drawing its theme from Catalan mythology and adhering to the precepts of total art and Wagnerian musical dramaturgy. *La fada* exhibited a seamless musical continuum avoiding the conventional division into numbers or scenes, while also employing the leitmotiv technique. It has been regarded as the consecration of modern musical principles and signified a foundational milestone in the establishment of a Catalan lyrical theater[354].

Although it was only performed once, the piece was met with great acclaim by Modernist critics and worked as a source of motivation for Enric Morera to continue composing more lyrical pieces for the theater in Catalan language, culminating in the establishment of the company known as the Teatre Líric Català in 1901. Despite his personal friendship and collaborations with the symbolist Rusiñol and the support received by the Modernist Festival, Morera's personal initiatives eventually approached naturalism and realism by

[354] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 265–282.

the hand of his other colleagues Ignasi Iglésias —who became the stage director of his Catalan operetta company— and Àngel Guimerà.

One of the key authors influenced by these modernist ideas was Adrià Gual, who subsequently synthesized them in a scenic theory that merged symbolism with theater of ideas and Wagnerianism. After his attendance at the staging of *The intruder* in Sitges, Gual started to integrate Maeterlinckian Symbolism into his pieces through the absence of action, an ambivalent atmosphere, the intuition of imminent mortality, legendary references, and idealistic or allegorical conceptualizations. The influence of decadent symbolism is evident in the author's imminent pieces written after the premiere of *The intruder*, such as *La visita* [*The visit*] and *L'últim hivern* [*The last winter*][355], both signed on that same year, 1893.

In 1895, Gual unveiled his theory of artistic synthesis through the piece *Nocturn*, and in 1897 he exemplified with *Blancaflor* his conception of a new popular lyric theater based on the glossing of folk songs as elements that connected with the social collectivity. Subsequently, in 1898, Gual founded the Teatre Íntim company with the objective of serving as a platform for the promotion of European Modernist authors who were not affiliated with the commercial literary sector, as well as fostering and perpetuating a Catalan theatrical tradition[356]. As part of this project, the company premiered in January of 1899 *L'alegria que passa* [*The joy that passes by*], a decadent symbolist piece of lyric theater in one act that represented the inaugural collaboration of the two primary exponents of Barcelona's modernism, Santiago Rusiñol and Enric Morera[357].

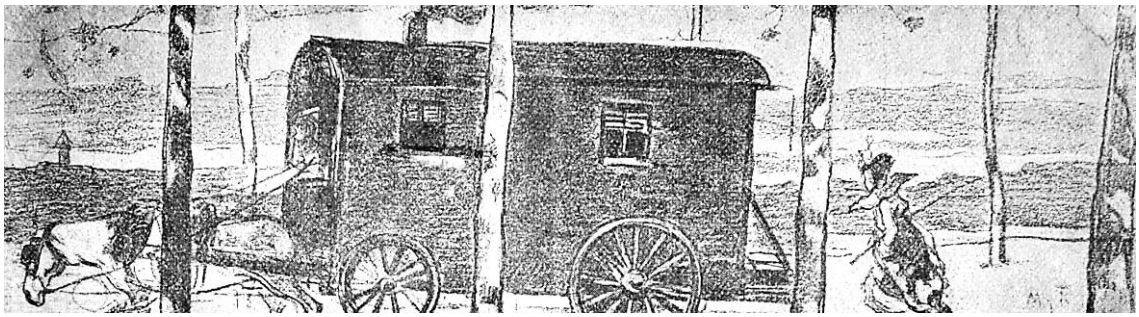


Figure 94: *Sketch by Santiago Rusiñol for the cover of the printed edition of* L'alegria que passa*, picturing the circus caravan approaching the rural town and the clown. [Personal archive].*

[355] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 147–156.
[356] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica*, *op. cit* , p. 9.
[357] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., p. 282.

The great success of *L'alegria que passa* served as a pivotal reaffirmation of the Symbolist movement. As the magazine *Catalònia* observed, "decadentism, so improper of the spirit of the Catalans, has triumphantly entered our country[358]". In *La Vanguardia*, Roca i Roca underscored the Wagnerian essence of the piece, which proposed a synthesis of music, poetry, and plastic design. For him, the piece exemplified the "total work of art" notion that the Modernists held as the ideal to achieve[359], as it was vigorously advocated for in the journal *Joventut* when criticizing other pieces from the Catalan lyric repertoire.

L'alegria que passa was staged again in the fifth and final Modernist Festival in Sitges in July 1899. In comparison to the previous *La fada*, Morera's music adopted more popular topics and exhibited a shift towards nationalism, a tendency that would persist in his subsequent works[360]. Motivated by the great initial reception of the piece, Enric Morera would subsequently validate his intentions to establish a genre of lyrical theater that was authentically Catalan and originally written in Catalan language.

In order to achieve so, he rented the Tívoli theater for a short winter season and established the company known as Teatre Líric Català. The primary goal of the project was to commission and produce new Catalan lyric theater repertoire that would oppose and compete with the *género chico* repertoire of Castilian zarzuela, which had been firmly established in the Paral·lel avenue of Barcelona. The stage director for the project would be his colleague Ignasi Iglésias, with whom he had already premiered in this fifth edition of the Modernist Festival the lyric comedy *La reina del cor* [*The queen of the heart*].

The Teatre Líric Català season was inaugurated on January 12th, 1901 with *L'alegria que passa*, a title that would prove to be recurring in the project. Although the stage director was, as aforementioned, the naturalist playwright Ignasi Iglésias and the rest of the repertoire leaned towards this trend, the collaborations between Morera and Rusiñol continued for a short time. In fact, the two following symbolist pieces that Rusiñol wrote before moving on and abandoning decadent Symbolism for good, were written for Morera's lyric season: *Cigales i formigues* [*Cicadas and ants*] and *El jardí abandonat* [*The abandoned garden*].

While Rusiñol's piece had enjoyed a great initial success, Adrià Gual's first approach to lyric Symbolism had not been too welcomed. Along with *L'alegria que passa*, the Teatre Íntim company had premiered in 1899 his "folk song harmonized for the stage" *Blancaflor*, called by the same name of the actual folk song that was being glossed and staged. The public didn't understand the innocent of the piece and didn't connect with the emotional memories that it was expected to bring back, recalling the folk songs heard as a kid now presented on stage[361].

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[358] *Catalònia* 3 (25/03/1898), p. 52 [originally in Catalan].
[359] *La Vanguardia* 5650 (22/01/1899), p. 4.
[360] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 283–284.
[361] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escénica*..., *op. cit*., pp. 68–69.



Gual, who was on stage playing the male lead character, was traumatized by the bitter experience of the public laughing at his piece. The failed premiere of *Blancaflor* left a deep personal scar for him that he still recalled decades later in his autobiography, making him halt his lyric projects[362]. After the following premieres of the original *La culpable* [*The guilty woman*] in December 1899 and the translation of Ibsen's piece *Espectres* [*Ghosts*] in March 1900 were also unsuccessful[363], Gual left to Paris for a couple of years, missing out the Teatre Líric Català season that took place on the meantime.

Figure 95: *Poster for the winter season of 1899 in which the Teatre Íntim premiered* Blancaflor, L'alegria que passa *and* La culpable. *[CDMAE: record 455283].*

Eventually, both dramaturgs ultimately adapted their style to align with the expectations of the public and critics, embracing moderation. The harsh criticism received by the incipient neoclassical Noucentisme and the conservative nationalist Catholics led Rusiñol and Gual to abandon decadent aesthetics. Adrià Gual had to adjust his symbolist style in response to criticism of his decadent approach. The objective of cultural renewal could not be accomplished if theater was unable to engage and interact with the general public. Rusiñol also expressed a sceptic lack of confidence in the reception of his symbolist work, as he feared it would not be accepted by the public. In consequence, he suspended the production of his piece that was the most representative of decadent Symbolism, *El jardí abandonat*.

[362] GUAL, Adrià (1960): *Mitja vida de teatre…, op. cit.,* pp. 98–104.
[363] GUAL, Adrià (1960): *Mitja vida de teatre. Memòries*. Barcelona: Aedos, pp. 105–123.

- **Decadent Symbolism in Santiago Rusiñol's dramatic work**

Santiago Rusiñol's Symbolist production was concentered between 1898 and 1901. His inaugural piece was the prose poem *Els caminants de la Terra* (*The walkers of Earth*, 1898), which was set to music by Enric Morera. It served as an inspirational foundation for his following dramatic pieces, *L'alegria que passa* (1898) and *Cigales i formigues* (1901), which share plot elements with the first prose poem, and also have their musical part composed by the same Enric Morera.



Figure 96: *Detail of Santiago Rusiñol's portrait taken in 1892. [Museu del Cau Ferrat].*

Both of these lyric dramas were performed during the first season of Teatre Líric Català, which took place at the Tívoli theater in Barcelona in 1901 under the sponsorship and direction of Morera. While *L'alegria que passa* enjoyed several performances and multiple productions across the Catalan region, *Cigales i formigues* would only be reprised, apparently in 1905 at the Centre de Lectura in Reus[364], and in 1908 in a Castilian version translated by Martínez Sierra as *Cigarras y hormigas* at the Príncipe Alfonso theater in Madrid[365].

In total, Rusiñol wrote three Symbolist lyric dramas following Symbolist aesthetics. *El jardí abandonat* (1900), with its musical sections composed by Joan Gay, was chronologically the second of these three to be written and was also initially programmed as part of the Teatre Líric Català season of 1901. However, Rusiñol did not trust that such a conceptual piece would be understood by the general public in a commercial production, which led him to withdraw the piece from the program of this lyric season[366].

However, El jardí abandonat still arose some interest and in the following years it was performed occasionally by amateur groups and in private evening of Catalan associations. For instance, the Centre Autonomista de Dependents del Comerç i de la Industria [Autonomist Centre of Industrial and Commerce Salespersons] celebrated a literary evening on November 12th, 1904, to inaugurate the sales year, which included musical performances by the Cercle Musical Bohemi and composer and pianist Joaquim Grant,

[364] ARNAVAT, Albert (ed.) (2005): *100 anys de teatre Bartrina…, op. cit.,* p. 33. Although Arnavat affirms that this production took place, no other documents or press references have been found documenting this performance, and he mistakenly ascribes the authorship of the text to playwright Apel·les Mestres.
[365] *El País* 7785 (29/11/1908), p. 2.
[366] RUSIÑOL, Santiago; CASACUBERTA, Margarida (ed.) (1992): *Teatre simbolista*. Barcelona: Edicions 62, pp. 21–50.

as well as the reading of *El jardí abandonat* along the musical accompaniment written by Gay[367].

The following year, the association Catalunya Vella from Vic decided to stage the piece for the Sant Miquel festivities taking place on July 10th. Ms. Muntal played the marchesse and Ms. Tresols played the role of Aurora. The professional musicians from Unió Lírica played Gay's music conducted by Mr. Espadaler[368]. They must have played then an orchestral version of the music, which was not edited and whose manuscript is lost in the present day. The association Catalunya Vella played again *El jardí abandonat* in Vic on January 1st, 1908, with the music played by Unió Lírica, and they scheduled the piece again in June 9th in an event dedicated to the assistants of a congress dedicated to the history of the Crown of Aragon, although the title had to be replaced by another in the last minute due to the sickness of one of the actresses[369]. The piece remained among their repertoire, since on January 11th, 1920, Catalunya Vella performed again *El jardí abandonat*, along with *L'alegria que passa* and *La nit de l'amor* [*The night of love*], also lyric pieces by Rusiñol[370].

Other associations tried to arrange stagings of the piece, like Agrupació Regionalista from Terrassa in the summer of 1905. It was planned as the closing event of a local Modernist art exhibition, which included the author of the text as stage director, although the performance had to be rescheduled and eventually cancelled[371]. However, no commercial productions at a major theater would take place until 1928.

In a deeper approach to Rusiñol's literary style, the thematic symbol that recurrently appears and structures his symbolist oeuvre is the personification and juxtaposition of Poetry and Prose. These work as representations of the artist and the townspeople, of modernity and tradition. Rusiñol employs a variety of methods to formulate his message, with each piece highlighting a distinct emphasis on this same principle. This contrast is exemplified by Joanet and Zaira in *L'alegria que passa*, Aurora and Ernest in *El jardí abandonat*, and the hermit and the town girl in *Cigales i formigues*.

Zaira is employed in *L'alegria que passa* as a symbol representing art's capacity to revitalize and modernize a community stagnated in tradition and social immobilism, a circumstance that provokes a sense of burden and suffocation for Joanet. In *El jardí abandonat*, Aurora is interpreted as a representation of the decline of a bourgeoisie unable to regenerate itself, juxtaposed with Ernest's yearning for autonomy and external knowledge, a sentiment he shares with Joanet. While the town girl from *Cigales i formigues* is understood to symbolize a village that consumes and utilizes art to sustain its daily existence yet fails to acknowledge its necessity or value. This notion is also

[367] *El Poble català* 1 (12/11/1904), p. 3.
[368] *La Veu de Catalunya* 2275 (11/07/1905), evening edition, p. 2.
[369] YLLA-CATALÀ I GENÍS, Miquel S. (2013): *Catalunya Vella, 1902–1936: una societat catalanista del nou-cents*. Vic: Patronat d'Estudis Osonencs, pp. 194–197.
[370] *Ibidem,* p. 211.
[371] Further details about this project are given at the section "Ars-Lucis" from chapter 9.

exemplified by the "grey town" where Joanet resides, as evidenced by the expulsion of the troupe of artists.

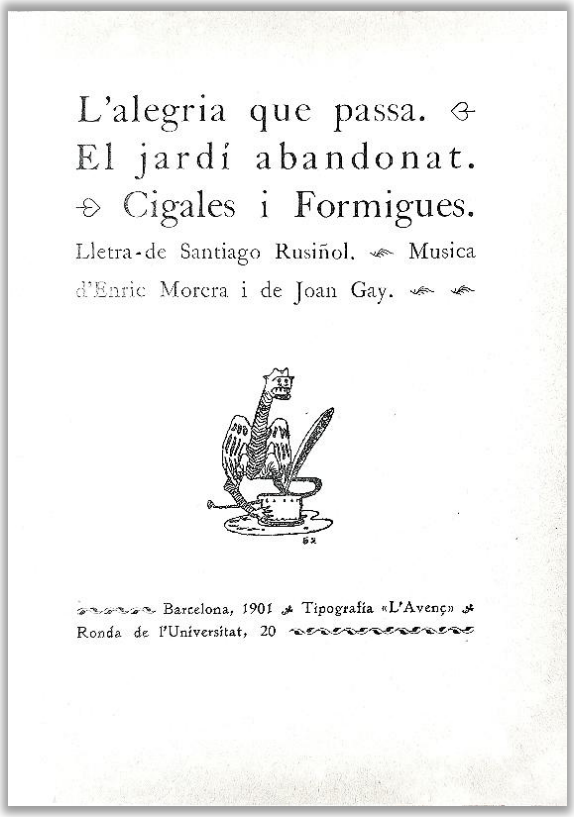

L'alegria que passa.
El jardí abandonat.
Cigales i Formigues.
Lletra de Santiago Rusiñol. Musica d'Enric Morera i de Joan Gay.
Barcelona, 1901 Tipografía «L'Avenç»
Ronda de l'Universitat, 20

Figure 97: *Cover of the compilation of Symbolist dramas by Santiago Rusiñol published in 1901 by L'Avenç. [Personal archive].*

Music is also suggestively used to emphasize this contrasted perception. *L'alegria que passa* includes musical parts throughout the act inserted as incidental music, so they would fit fluidly within the dramaturgical development of the piece, flowing along with the actions depicted on scene. Therefore, the music was mostly based on dances and marches of the visiting circus troupe, ambient working songs of the men in town and religious chants heard from the church that are actually being performed in the depicted action. While on the one hand it works as the sound landscape of a rural Catalan village, on the other hand it suggestively symbolizes the joy that the artists from the circus bring with their music in contrast with the intentionally boring and monotone local songs and religious chants.

All these ideas directly appeal to the modernist principle that culture must be the driving force behind the social regeneration that would break away from dominant imperialist structures. It would, moreover, promote the advancement of a society that had to adapt to the innovations of the industrial revolution and the new social and cultural models brought by productivism. Modern societies were beginning to move towards democratic and participatory models, in which the hierarchies of power and the imposition of ideas were declining. For this reason, cultural manifestations such as architecture, painting and, particularly in the Catalan context, the use of the national language in literature, were the means of bringing modern ideas to the masses and spreading them. Barcelona welcomed these ideas, as they converged with the notion of cultural self-determination, according to which Catalan society had to define itself, stating the differences that distanced it from Madrid, the imperialist capital of the kingdom[372].

The expectation was that the bourgeoisie would be the first to embrace these modernist ideas, disseminating them throughout the rest of society. However, the lack of mobilization among the Catalan bourgeoisie proved to be a significant obstacle in this regard. Their position was met with significant criticism from Rusiñol, as evidenced in

[372] CASTELLANOS, Jordi; MARRUGAT, Jordi (dirs.) (2020): *Història de la literatura catalana, vol. VI..., op. cit.*, pp. 17–28.

his play *El jardí abandonat*. The piece portrays the decline of Aurora's family, signifying the end of her lineage due to her inability to modernize and embrace globalism, a choice that led to her self-imposed isolation.

The challenges associated with the reception of modernist art are also exemplified in Rusiñol's oeuvre through the representation in *L'alegria que passa* of a rural village where joy passes by in the form of a circus troupe that can't settle in because the inhabitants expel them before they finish their first performance, serving as a metaphor that reflects the societal preference for material wealth over artistic appreciation. This concept is further illustrated in *Cigales i formigues* by the village of ants, who ascend to the hermitage in the hope of a miracle that their financial affluence cannot provide, failing afterwards to acknowledge the poet as the agent responsible for their salvation.

In this piece, Rusiñol presents a group of "cicadas", who are artists enjoying their time by a chapel on the hill, complaining how little benefit they receive for their art and joking about how they have to feed themselves with their own poetries. People from the town in the valley, who are the working "ants", do not wish to share with them the profits of their work.

The piece starts with a cicadas' chorus, singing for Poetry to never abandon them. The same melody will be reprised again as an uplifting solo. It is made of an ascending succession of notes by seconds until they reach a fifth from the initial note (e.g. from D♯ to A), to then descend two seconds and end up with an ascending fifth (from F♯ to C♯) that if prolonged for more than a bar. The character of the melody is, therefore, uplifting and motivational, in a rhetorical movement as if reaching the heights of heaven with poetry.



Figure 98: *Example of measures in 6/8 from the beginning of the solo melody of the cicada in musical number 2.*

The first ant from town that visits the artists by the chapel is the blind man, who arrives asking for mercy, since he has lost all his fortune and has realized that his soul was unnourished, eventually joining the rest of cicadas as one of them. After his visit, they see the whole town approaching on a pilgrimage. They arrive now singing themselves to ask the saint from the chapel for a miracle, after rejecting the cicadas and their songs in times of wealth. The ants chorus, in contrast to the cicadas allegro melody, will be heavily distressing. The tempo will be much slower and the voices will melodically progress by semitones, creating strong dissonances. The voices will mostly create a plain melodic design or descend.



Figure 99: *Beggining of number 3, the ants a capella chant while climbing to the cicadas chapel.*

The saint that they will find there is, actually, a poet, and the cicadas agree that the only possible miracle for them is "saint poetry". It can be symbolically interpreted as a pilgrimage to the temple of art, looking for a spiritual salvation through poetry. It has not rained in town for a long time and the drought is making them struggle, in a parallel state to their souls, which have not been fed with art and are in a deadly state inside of them, as described by the first blind man.

A girl from the crowd that used to be a cicada and left to town after becoming wealthy now supplicates the hermit-poet for a miracle in the shape of rain. An instrumental fragment is played very fast figures and tremolos on the chords to increase the tension while the hermit-poet preaches to them to embrace the purifying faith in poetry, to embrace the beauty of art in their lives. It is followed by a reprise of the ants chorus, after which it starts raining.

However, once their salvation arrives, they can only think of their wealth coming back, and they turn their backs again to the cicadas. They reason that it would have rained anyway and that miracles are not possible. The initial motif of the cicadas is reprised then by the winds and, after an apotheotic chord, the piece arrives to an end. Rusiñol is, again, criticizing the lack of support that Modernist artists received from society, as he did in *L'alegria que passa*.

Following *Cigales i formigues*, Rusiñol will redirect his dramaturgical creations towards the most conventional theater archetypes, thereby re-establishing a connection with 19th century *sainetes* or one-act farces and Costumbrismo style. This reorientation can already be glimpsed in the initial scenes of *Cigales i formigues*, as evidenced by the names given to the cicada characters and their jokes, who pursuit a comic effect[373].

Among his dramatic symbolist pieces, *El jardí abandonat* Rusiñol's closest approach to the decadent style, which works here to exemplify the constructive technique to create symbolic references. The primary device employed to construct these symbols and suggest these relationships between characters, objects, and ideas is the repetition of words. The original function of a word is to recall a specific meaning associated with it; however, its systematic repetition in association with other elements distances us from

[373] CASACUBERTA, Margarida (1999): *Santiago Rusiñol i el teatre per dins...*, *op. cit*., p. 92.

the real significate to which the term refers. Consequently, we end up dissociating the word from its meaning. The signifier loses its signification and, thereby, the word can be associated with another concept, interpreted as an abstract quality or a form, or it can even become an empty aural stimulation[374]. This use of language allows for the construction of symbolic references that characterize the symbolist style.

Therefore, it is possible to establish a correlation between a character and a flower by employing adjectives on the character that are congruent with those used to describe flowers, or by assigning them names derived from flowers. This method is employed, for example, in the construction of the symbol of Aurora in *El jardí abandonat*. The Marchioness refers to her granddaughter with the appellation "lily", comparing her with a "magnolia leaf", "all scent, all flower incense". Therefore, when speaking of flowers, we are speaking of Aurora.

Once this association is stablished, the signifier of the flowers acquires a new interpretation as a representation of life, which comes to an end when all the flowers are plucked from the garden throughout the play, resulting in a barren garden. Then, the metaphor of an approaching death is transferred to Aurora through the symbol of the flowers. The Marchioness eventually describes Aurora's voice as "delicate and beautiful like a flower from an umbraculum", as if she were "the last flower in a garden full of ruins". The decline of the flowers becomes the symbolic decay of Aurora herself and the end of her lineage.

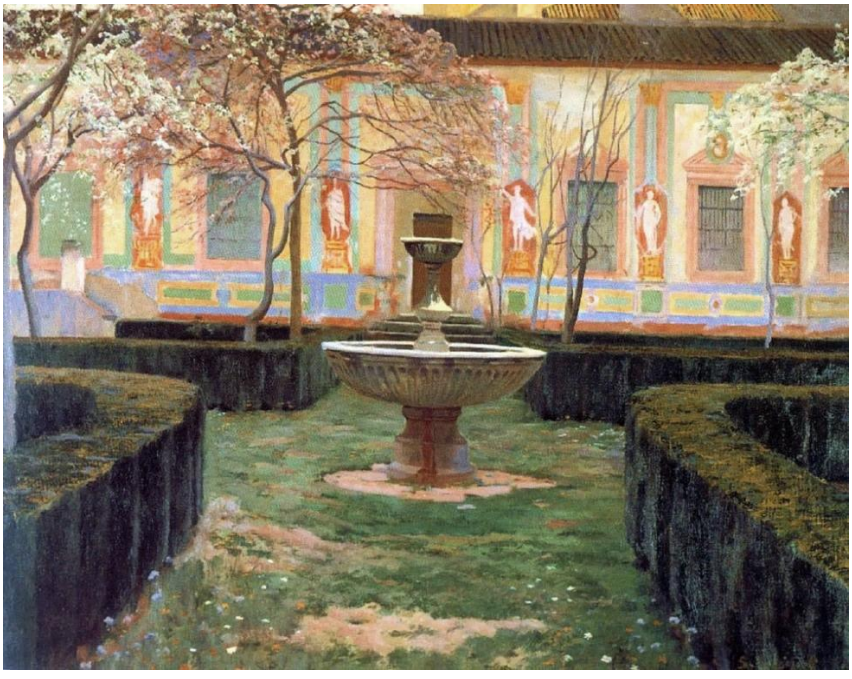


Figure 100: El jardí abandonat *(1898), painting by Santiago Rusiñol, in which the ambience of the later homonymous play will be inspired. [Personal collection].*

[374] MAETERLINCK, Maurice; GONZÁLEZ SALVADOR, Ana (ed.) (2009): *La intrusa; Los ciegos; Pelléas y Mélisande; El pájaro azul.* Madrid: Cátedra, p. 37.

Therefore, when Aurora offers Lluís a "dead flower" that would make him remember her, or when Ernest tells her that he cannot take any living flowers with him to continue contemplating them from outside the garden because they would wilt, the flower is actually symbolizing Aurora. Ernest is unable to take her with him because Aurora is incapable of leaving behind the past symbolized by the garden that she is unwilling to step out of. Aurora can only offer Lluís a memory of her to be his companion on the journey beyond the garden's boundaries; she will not leave physically, but only as a memory[375].

To enhance the meaning of each word, the dialogues are concise; the fewer words there are, the more relevant each one is, and the more resonance and permanence it has in the mind of the recipient. Consequently, Rusiñol employs a highly sophisticated vocabulary that refers to the human senses and a synesthetic expansion of perception: "silent fountains", "uninhabited rooms", "salons of stillness", "the smell of fallen nobility", "the smell of ruins", "the color of twilight", or "the color of sadness" transform Rusiñol's abandoned garden, which rather evokes the aesthetic of a temple or cloister, a cemetery of mortuary beauty[376].

This reduction in the dialogues is accompanied by a general reduction in the length of the works, as evidenced by these three symbolist dramas by Rusiñol, all of which are lyrical one-act plays. The short form is an archetypal feature of Modernism, adapting to the accelerated sensibility of modern man. It presents a dramatic architecture that is not fragmented into acts, opposing the traditional Aristotelian model, which advocates for moderation, neither excess nor deficiency in the length of the play[377].

Nevertheless, Rusiñol eventually expressed a sceptic lack of confidence in the reception of this symbolist piece, as he feared it would not be accepted by the public. In consequence, he suspended the production of the piece that was the most representative of his decadent Symbolism, *El jardí abandonat*. It would not be commercially premiered until 1928, when it was revived for a tribute to the writer at the Romea theater. The piece was chosen due to the fact that, in contrast to the reprise of other Rusiñol's pieces —who, by that point, had become a living legend— *El jardí abandonat* was not as well-known and remained a novelty[378]. The performance took place at the end of the season, culminating with a production that was more of an homage, rather than a commercial strategy.

[375] CASACUBERTA, Margarida (1999): *Santiago Rusiñol i el teatre per dins...*, *op. cit*., pp. 81–85.
[376] *Ibidem*, p. 85.
[377] SARRAZAC, Jean-Pierre (2009): *Lèxic del drama modern i contemporani.* Barcelona: Institut del Teatre, pp. 77–80.
[378] CASACUBERTA, Margarida: *Santiago Rusiñol i el teatre per dins*, *op. cit*., pp. 270–273.

- **The scenic theory of Adrià Gual**



Figure 101: *Rare portrait of young Adrià Gual. [CDMAE: Adrià Gual personal archive].*

At the end of 1896, Adrià Gual presented *Nocturn: andante morat*, a purely Symbolist piece that marked the author's consolidation within the Symbolist movement. The introductory text that precedes the dramatic piece laid the foundations of Gual's conceptualization of the synthesis of the arts, in which is known as Adrià Gual's "scenic theory[379]", encompassing his later "popular theater" proposal and the theorization of his "Catalan folk songs harmonized for the stage".

Nocturn features two characters, the Walker and the Sister. The two protagonists find themselves in a desolate landscape and discover a castle that closes its doors for them. While spending the night outside, they have amorous dreams that make their return to reality all the more unbearable. The piece culminates when the two characters perceive a light at the depths of a pond, which is revealed to be the reflection of a star[380].

Maeterlinck asserted that "time is always relative to the individual who has the notion of it, that neither the past nor the future exist in an absolute sense, but rather everywhere and always eternally present[381]". In accordance with this, Gual's work is not set in a specific time or historical period, which would cause the notion of the present to be lost. Rather, it is set in a pseudo-medieval setting, which can be exemplified, for example, with the castle that the *Nocturn* characters arrive at.

In contrast to naturalist theater, Symbolist theater rejects positivist models of social analysis and does not accept that the observation and reproduction of reality is the principle of new artistic creation. Consequently, it generates spaces that are imbued with a sense of timelessness or mysticism, serving as catalysts for sensorial suggestiveness. The sets also deliberately avoid concreteness and naturalistic recognition of the scenes, thereby distancing themselves from realism. This artistic approach eschews the depiction of external reality with exactitude, instead favoring the evocation of a more suggestive and impressionistic experience.

Symbolist theater presents an internal action, showing the emotional states of the characters, which clash with each other's and generate a new type of dramaturgical tension, which is rather emotional. The action is static and does not seek to create intrigue or dramatic tension, based instead on a conflict of feelings. Moreover, these characters are not defined psychologically; instead, they are symbols in themselves. They do not

[379] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica…*, *op. cit*.
[380] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 206–207.
[381] *Ibidem*.

represent an individual, but rather a more abstract idea or concept that cannot be materialized, such as death in Maeterlinck's *The intruder*[382].



Figure 102: *Cover for one of the manuscript editions of* Nocturn *by Adrià Gual preserved at the Centre de Documentació i Museu de les Arts Escèniques in Barcelona, depicting the star in the sky and the flowers symbolizing the characters.*

In *Nocturn*, Gual presents characters that are profoundly symbolic. One possible interpretation, given by Carles Batlle[383], is that the piece portrays rejection: the castle symbolizes society, which does not allow the pair of characters to enter. The walker and his sister also represent marginalization due to an incestuous desire between the siblings, which is never verbalized, but that is subconsciously expressed in their romantic dreams. Unable to live on the margins of society nor within the temple of art that the castle is, they see idealized death (the star reflected in the pond's water) as the only way out.

The introductory text preceding the piece, entitled *Teoria escènica* [*Scenic theory*], is considered to be one of Gual's most notable theoretical contributions. In this text, the author presents his vision of total art as a synthesis of dramatic text, music, and stage plastic design. Although Wagnerian theory unified text and music within the same dramaturgical conception, Gual notes that Wagner "neglected to consider that the right atmosphere in the plastic background of his dramas should be of great importance and should be treated with equal consideration as these other elements [text and music][384]".

Indeed, the emphasis on the visual aspect as an integral element of the overall artistic composition is a fundamental feature of the Symbolist tradition. Baudelaire and Mallarmé, focusing on the melodic and rhythmic combinations of words, had already dealt with the relationship between music and text. To this musical-literary dimension, Gual incorporates the visual and plastic emphasis design: the emotional intensity of the scene or the mood of the characters has to be meticulously matched to a specific color, thereby inducing a holistic synesthesia that transcends the conventional boundaries between the arts.

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[382] MAETERLINCK, Maurice; GONZÁLEZ SALVADOR, Ana (ed.) (2009): *La intrusa; Los ciegos…, op. cit.*, pp. 34–69.
[383] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 208–209.
[384] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escénica…*, *op. cit* , p. 139.

In the case of *Nocturn*, published in 1896, Gual applies the Modernist chromatic theory that he knows from the painting field to the performing arts. Although Gual developed his own theory on the relation between color and music in spoken theater as suggestive elements, this text was not published, and the manuscript has not been found[385]. In *Nocturn*, however, he does explore the connotations of the use of specific color as a suggestive element that strengthens the creation of a specific ambience along the rest of scenic elements.



Figure 103: *Purple sketch for "the crazy man" in* Nocturn, *who receives the sibling at the castle's door, not allowing them to enter. [CDMAE: record 226430].*

The stage design is understood by Gual not only as mere decoration or background, but as a cohesive element. Hence, color is used here as a reflection of the inner spiritual state of the characters[386]. As Batlle states in his analysis of Gual's symbolist theory, this conception of color and space in the stage design transcends the Wagnerian "total work of art" and is directly linked to Symbolist influence.

Therefore, Gual pictures *Nocturn* in purple, from the characters' dresses to the cover of the published text and all the drawings of stage elements. As the subtitle of the piece indicates, "*andante* morat" ["purple *andante*"], the color that describes the general ambience of the piece is purple, but also a musical tempo is indicated.

As Gual indicates in the prologue, this should be the tempo used for the performance, so the slow acting provokes a feeling of stillness. The title itself, "Nocturn" [Nocturne], evocates the musical pianistic form, as well as a reference to the nighttime, since the events of the play take place during the night[387]. This premeditated use of color and music ensures a seamless integration of sensory experiences across disciplines[388]. The enhancement of nonverbal theatrical elements constitutes one of the primary characteristics of Symbolist theater.

Sound and music are, indeed, the nonverbal elements with the greatest potential for suggestion and are closely involved in the dramaturgical conception of Symbolist theater. The objects and the sounds that they produce, or those that can be heard on stage, generally possess a symbolic value that extends beyond their simple incidental presence on stage. In fact, it is common for Symbolist pieces to be adapted into operas, as in the case of Maeterlinck's *Pelléas et Mélisande*, performed at the Théâtre d'Art in Paris[389], or

[385] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., p. 195.
[386] *Ibidem*, p. 196.
[387] *Ibid*., p. 199.
[388] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica…*, *op. cit* , pp. 15–18.
[389] MAETERLINCK, Maurice; GONZÁLEZ SALVADOR, Ana (ed.) (2009): *La intrusa; Los ciegos…, op. cit.*

Oscar Wilde's *Salome*. The employment of synthetic dialogue, poetic language, and systematic repetition of words are among the symbolist characteristics that facilitate their adaptation to the operatic format.

Adrià Gual maintained close ties to the world of Catalan lyric theater. In 1897, he presented his proposal of a musical theater genre based on Symbolist suggestion with the piece *Blancaflor*. His theory was based on the staging of harmonized folk songs that would be glossed throughout the performance. These staged songs were supposed to recall the infant memories of the audience, awakening in them feelings of tenderness, innocence and joy. Learned through oral transmission from the parents, seeing them plastically staged and musically orchestrated was supposed to impress the public and move the audience's feelings, fulfilling their childhood dreams and fantasies.



Figure 104: *Poster designed by Adrià Gual in 1896 for the Catalan Concert Society, depicting a tree-woman as an allegory of folk song. [Private collection].*

In line with contemporary European modernist trends, Gual conceptualized folk songs as a means for achieving cultural modernization, arguing that they are spontaneous expressions of the people's soul. Aligned with the Catalan nationalist movement, he believed that glossing these songs could work as a tool for collective regeneration. In 1901, he described his vision for a theater based on mythology and folklore in the journal *Joventut*, coining the term "teatre popular" [popular theater][390].

His first piece of lyric theater was *Blancaflor*, a gloss of the homonymous folk song. The piece starts with a group of villagers that cross the stage while singing the folk song called

[390] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica…*, *op. cit* , pp. 19–22.

Blancaflor. According to Solanilla's analysis of the stage design, this first scene correspond to a depiction of Catalan rural reality of late 19th century, that the audience should perceive as verisimilarly real[391]. The central part of the piece takes us to a mythological space, an archetypical and atemporal place ideally portrayed, which takes us far from the previous rural reality, but is not perceived as fictional either[392]. During this scene, we can see on stage the characters from the folk song: Blancaflor is sitting under the mint tree near the sea, as the song narrates, waiting for her lover to come back from sailing. When he finally arrives and they reunite, the evocation ends and the initial set reappears, making the audience come back to reality.

The play paradigmatically shows Gual's vision of the lyric genre that he pretended to establish: folk songs and mythology are windows to escape reality and briefly travel to a world of bright and pure emotions. Theater is the means to bring that world to material reality, so the audience can dream with their eyes open and feel for a moment what it's like to see those scenes from the tales they listened to as kids, existing only in their imagination.

The central element that brings cohesion to both stage sets is the mint tree that appears in the middle of the stage in both designs. As Solanilla interpretates, this tree has, firstly, a metonymic significance, locating the scene in the nature, a place of cult for Modernist authors. Also, it has a metaphorical significance, symbolizing protection due to its concave shape, as a barrier protecting the inside. It has, as well, a third significance, an allegorical interpretation of love professed by a wife to her husband, mystically portrayed as eternal. The life of the tree is the life of cosmos, matching its growing[393].

The first scene presents the tree with no leaves, dead, symbolizing the decadence of present times. In the central part, the tree is grown, green and full of life, as a symbol of vitality[394]. The purity of Blancaflor's love brings vivacity to nature; the use of folklore to modernize culture, educating people on those moral feelings, will bring new life to the decadent present society.

Despite the modernity of Gual's proposal, treating the visual part of the play as a field of expression and not only decorative, insufflating metaphorical and allegorical meaning to the stage elements, his production was not very well understood by the public[395]. The audience did not understand the symbolic meaning of the stage design, and found the use of a folk song lame and childish. Therefore, the drafts that Gual had at the moment for other folk songs arranged for the theatrical stage were left, at least for the moment, not premiered.

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[391] SOLANILLA, Anna (2008): *L'escenografia simbolista d'Adrià Gual*, *op. cit*., p. 169.
[392] *Ibidem.*
[393] SOLANILLA, Anna (2008): *L'escenografia simbolista d'Adrià Gual*, *op. cit*., pp. 170–171.
[394] *Ibidem*, p. 172.
[395] *Ibid*., pp. 191–194.

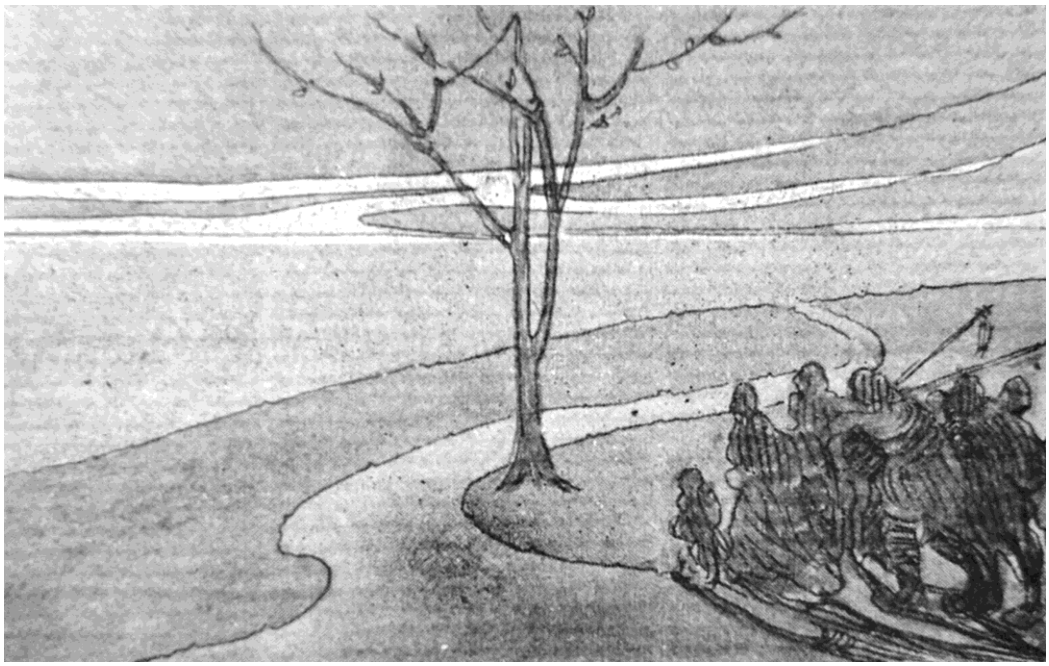


Figure 105: *Stage design for the first and last scenes of Blancaflor.*
[Printed in: GUAL, Adrià (1904a): Blancaflor: cant popular armonisat per la escena*. Barcelona: Impr. Joseph Cunill Sala, p. XI].*

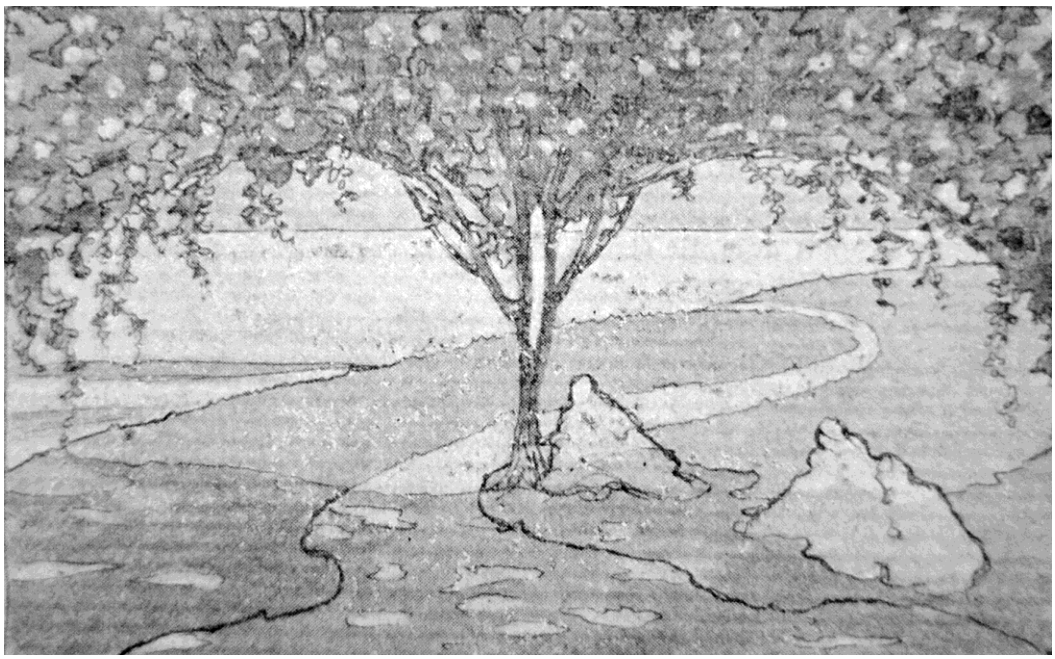


Figure 106: *Stage design for central scene of Blancaflor.*
[Printed in: GUAL, Adrià (1904a): Blancaflor: cant popular armonisat per la escena*. Barcelona: Impr. Joseph Cunill Sala, p. XII].*

In 1898, in response to the criticism received regarding his decadent symbolism, Gual began reading Ibsen's works, aiming to reconcile his differences with the defenders of theater of ideas. *Silenci* [*Silence*], a play that Gual started writing in late 1897, already shows some early signs of his dramaturgical change. Presented as an intimate drama, the play's message is not expressed directly. Instead, its meaning is conveyed through subtle details and signs that go unnoticed, based on the confusion and nuances of the real world[396]. The play depicts a day of burial and the neighbors who come to offer their condolences. Silence is the atmospheric protagonist, broken only by the chimes of the clock marking the passage of time in a very Maeterlinckian style.

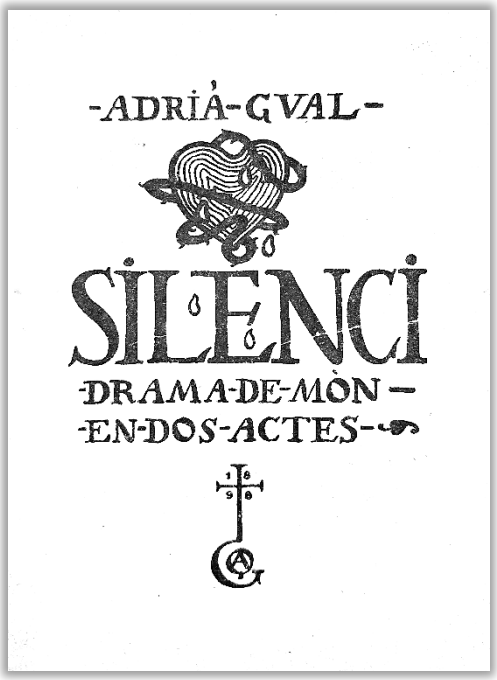


Figure 107: *Cover for the first edition of* Silenci, *"drama of the world in two acts" by Adrià Gual. Barcelona: Alvar Verdaguer, 1898. [Personal archive].*

Nevertheless, *Silenci* presents a past conflict in narrative style similar to Ibsen's, allowing the viewer to analyze the characters retrospectively and perceive the tensions between them caused by latent conflicts. The first act, which the author later rejected and eliminated, presented the events that provoked the characters' hidden passions in a more explicit and expository way. With the removal of this act, these passions can only be intuited in the second act[397].

The influence of the theater of ideas will not cause Gual to abandon the symbolism he had assimilated into his theater of feelings. Instead, he will adopt the most symbolic and suggestive aspects of Ibsen's characters' desire to transcend reality by imposing their individual aspirations. Thus, Gual's theater will surpass the decadent aspects of his early Symbolism, which had originally emerged as a response to the naturalist tradition within the French-speaking scene, defended by the Théâtre d'Art of Paris that Pual Fort founded in the late 1880s. Naturalist dramaturgy, represented by Zola and Ibsen, had, however, also emerged with the aim of breaking with Romanticism and previous traditions.

Both Symbolism and Naturalism share a fatalistic philosophical basis that portrays individuals as subject to external influences and pressures, leaving them without purpose or goals. However, the difference in their approaches lies in their conception of what oppresses humans: Naturalism presents individuals confronted with society's deterministic force, while Symbolism presents people's mental reaction to their inability to integrate into the world and cosmic orders[398]. By incorporating the symbolic dimension

[396] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica…*, *op. cit* , p. 22.
[397] BATLLE I JORDÀ, Carles: *Adrià Gual (1891–1902)..., op. cit*., pp. 276–277.
[398] BALAKIAN, Anna (1969): *El movimiento simbolista: juicio crítico.* Madrid: Ediciones Guadarrama, pp. 153–190.

of determinism into Symbolist theater, Gual presents a form of positivist Symbolism opposed to Naturalist individualism. In this conception, the moral defeat of society and the lack of love justify the crisis of the individual, who now displays a free and willing attitude whereby death is no longer the only liberating solution.

The tendency that Gual follows in his work is to gradually abandon legendary references to medievalist mythology and to move his intimate dramas from being secretive, as *Silenci* was, to being totally externalized, bringing back to his dramaturgy the elements of recognition and the idea of dénouement or literary resolution of the plot. This way, Gual manages to win the favor of the public and is especially recognized after the premiere of *Misteri de dolor* [*Mystery of sorrow*] at the Teatre de les Arts in 1904[399]. However, in that same year, Gual was hired as stage director for Lluís Graner's theatrical projects, which revived his theory based on folkloric symbolism.

According to his biographical statement, Gual would have joined the project due to the personal friendship he held with Graner, as well as for his economic necessity to fund his personal dramatic projects[400]. Eventually, Gual would abandon the project at the end of the 1905/06 season due to personal misunderstandings with Lluís Graner and he would pursue his own stage projects away from the Symbolist aesthetics.

[399] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica…*, *op. cit*., pp. 24–26.
[400] GUAL, Adrià (1960): *Mitja vida de teatre…, op. cit.,* pp. 191–195.

❖ The conservative impulse led by Lluís Graner

Catalan lyric theater has been so far defined as a movement that occurs during the Modernist period and is distinguished by two distinctive phases. The initial one is characterized by a disruptive Modernism driven by an avant-gardist impulse, which involves a deliberate deviation from established traditions through the importation of foreign trends. The subsequent step would be the phase of assimilation, by which local artists start imitating these foreign styles, contributing to the movement's dissemination and adaptation within the national cultural landscape. It is important to note, however, that this process was eventually faced by a traditionalist response, indicative of a conservative shift which ultimately led to the end of Modernism, transitioning into a neoclassical period called Noucentisme[401].

We can see traces of the conservative ideology since the inception of Modernisme: Adrià Gual in 1897 theorized the first model of Modernist lyric theater based on staging traditional folklore that he publicly exemplified with his piece *Blancaflor*. Nevertheless, he was radically silenced by the critique, which typically exhibited an aggressive tone towards proposals that fell out of the scope of their accepted aesthetics.

Gual was, in fact, one of the authors that suffered the worst critical backlash when presenting either disruptive scenic proposals or modernized conservative ones:

> "Here [in Catalonia] […] low intelligence reigns supreme, hand in hand with malice, that is, the opposite of what one imagines the perfect critic should be, accepting that it is necessary. [...]
>
> Criticism as it is practiced today is destructive rather than constructive. Who else but critics prevent the formation of critical thinking, making people believe that they are excused from thinking, from being themselves, because they are sheltered and live off their «mentor»? When they see or feel something that they are told is art, they don't even dare to form their own little opinion; they have to wait and see what the critic will say about it to know what to think, something that they agree to do on a daily basis... For one peseta a month, they are given everything ready-made... undoubtedly, in these times of progress, we have arrived at the solution to the great problems.

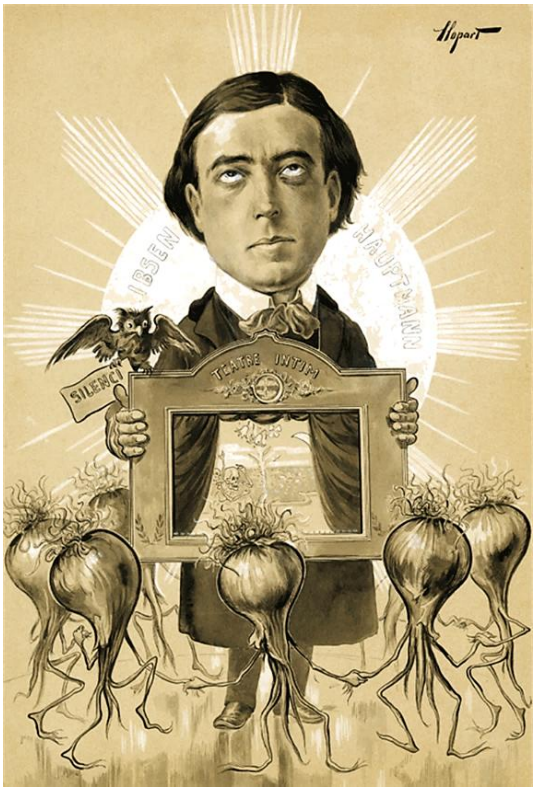


Figure 7: *Caricature published on the press. Adrià Gual, inspired by the light of Ibsen and Hauptmann, presents his naturalist piece* Silenci *(1898) with a deadly boring face. His followers are pictured as dancing onions.*

[401] The word "Noucentisme" plays with the polysemic meaning of the Catalan word "nou", which means "nine", but also "new". They were claiming that the culture for the nineteenth hundreds (the 20th century) should also be renewed, leaving behind the eccentricity of Modernism.

> On the other hand, artists, writers, and all those who produce «criticizable» works feel the influence of the printed word, and if they lament the unfavorable opinion of their critics in a low voice, they are careful not to do so aloud, because one must «know how to live» and it is not advisable to upset the masters of public opinion. But the ridiculous remorse of the shameful criticized ones does not end there; it goes even further, reaching the unconscious aspiration to please the critic they detest and sacrificing their work to achieve their approval in the form of a «review». [...]
>
> Adrià Gual[402]"

Given the plurality of ideologies within the nationalist movement, it was easy to find confrontation from journals defending a different cultural ideal. However, within the spectrum of international influences that were being received at the moment, the authors that followed the aesthetics of decadent symbolism —as Adrià Gual did in his *Blancaflor*[403]— faced special opposition[404].

While symbolism itself did not present a problem, it was the "decadent" part of it what was heavily criticized under identitarian and religious arguments. In this interaction between Modernism and the nationalist ideals, part of the Catalan nationalist intellectuals did not accept the decadent style in their national literature, since their program for modernizing the national culture was based on its revitalization as the main principle. Hence, the national identity had to be portrayed as vitalist, still present and alive, not as something in decay or crumbling. It was in 1904 when, under the fear of losing their traditional culture and way of life, the cultural conservative turn started to take place.

The initial Modernist cultural renewal had been based on importing foreign trends, rejecting the traditional and moral values from the construction of a modern national culture, especially the religious ones. This, summed up to the arrival of socialism, labor movements, anarchism, anticlericalism, etc., made the conservative intellectual bourgeoise feel a real fear of losing its identity, its values and its way of life. These initial Modernist ruptures with tradition triggered a reaction that led the conservative intellectual bourgeois to take action: they invested in new companies and theaters that implemented their newly conceived genre of the "musical visions" and they took the direction of the institutional associations to redirect the Catalan lyric theater movement.

This conservative turn also coincided with the introduction of a new generation of authors and artists. The initial phase of Modernism had been led by Ignasi Iglésias (1871–1928), Santiago Rusiñol (1861–1931), Enric Morera (1865–1942), even counting with the participation of some Romantic authors reconverted to Modernism, such as Àngel Guimerà (1845–1924). Now, the conservative impulse is led by Lluís Graner (1863–1929), who defended a traditionalist and Catholic Modernism, based on the theories of Adrià Gual (1872–1943) and backed up now by the young Josep Carner (1884–1970),

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[402] *Catalònia* 19 (01/12/1906), pp. 3–4 [originally in Catalan].
[403] SOLANILLA, Anna (2008): *L'escenografia simbolista d'Adrià Gual*. Universitat de Barcelona, pp. 159–193.
[404] RUSIÑOL, Santiago; CASACUBERTA, Margarida (ed.) (1992): *Teatre simbolista*. Barcelona: Edicions 62, pp. 21–50.

Rafael Masó (1880–1935), Joan Llongueras (1880–1953), and other young collaborators that were welcomed in the companies of musical visions.

We can explain this reaction based on the concept of conservative impulse by Peter Waldmann[405], based itself on the concept of conservatism by Peter Marris. According to it, change is perceived as an experience of loss. Therefore, a forced adoption of radical modernity is felt as a loss of tradition, identity and values. These radical progressist changes tend to provoke a reaction from the conservative sides that spontaneously start taking action to recover the control of the leading institutions and movements to redirect their actions. This was also the case of Catalan Modernisme in the field of lyric theater.

This conservative impulse started to be translated into real action in 1904. Firstly, Josep Carner sponsored the edition of the text of *Blancaflor* by Adrià Gual, which had been left unpublished after the failure of its premiere on stage[406]. Upon Gual's lyric theory exemplified in *Blancaflor*, Lluís Carner conceived the genre of "musical visions" based on Gual's concept of modern popular theater. On autumn of that same year, Graner opened the doors of the Mercè hall in the Rambla of Barcelona, offering Adrià Gual the position of stage director, while on the meantime Gual was also being named president of the association for the promotion of Catalan lyric theater[407].

Their leadership of the movement was officially consolidated in 1905, when Lluís Graner rented the Principal theater of Barcelona to stablish there his company Espectacles-Audicions Graner. They had officially taken control of the institutions to implement their desired repertoire and redirect the cultural trends. In this venue, Gual's librettos for his previously halted "folk songs harmonized for the stage" project were recovered and premiered. *Els tres tambors* [*The three drummers*], with music by Morera, and *La presó de Lleida* [*The prison in Lleida*], with the musical collaboration of Jaume Pahissa, were successfully premiered during the 1905/06 season[408]. The third one that Gual had left written during his lyric attempt between 1897 and 1899, *L'estudiant de Vic* [*The student from Vic*], was announced for the 1907/08 season, but it was not eventually scheduled due to the economical struggles of the company to keep up with the orchestral expenses.

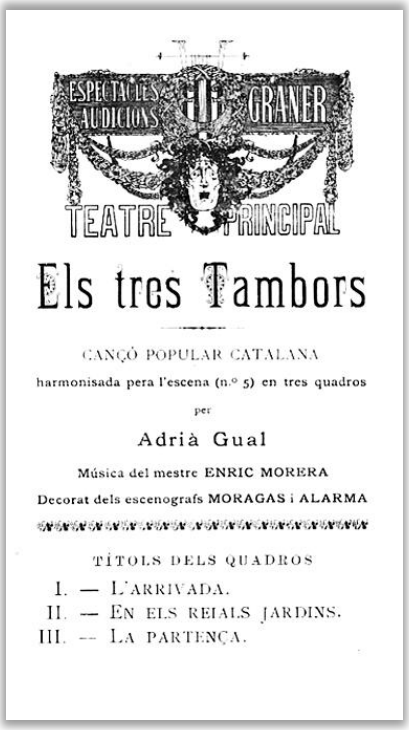

ESPECTACLES AUDICIONS GRANER
TEATRE PRINCIPAL
Els tres Tambors
CANÇÓ POPULAR CATALANA
harmonisada pera l'escena (n.º 5) en tres quadros
per
Adrià Gual
Música del mestre ENRIC MORERA
Decorat dels escenografs MORAGAS i ALARMA
TÍTOLS DELS QUADROS
I. — L'ARRIVADA.
II. — EN ELS REIALS JARDINS.
III. — LA PARTENÇA.

Figure 108: *GUAL, Adrià (1906):* Els tres tambors. *Barcelona: Imp. Henrich y Comp[a] (cover).*

[405] WALDMANN, Peter (2022): *El impulso conservador. El cambio como experiencia de pérdida*. Santiago de Chile: LOM Ediciones.
[406] GUAL, Adrià (1904a): *Blancaflor*, *op. cit.*, pp. III–VI.
[407] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escénica…, op. cit.,* pp. 153–162.
[408] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 312–314.

The musical visions reincorporated traditional folkloric content, but maintaining the Symbolist dramaturgy and its formal modern characteristics. The symbolist musical visions would stage folk songs and legends, combining the orchestrated glossed songs, folk poetry and spectacular set designed with colorful electric lighting effects. Their aim was to modernize folk oral heritage and produce a first-level sensorial experience that would result attractive to the urban audience. The decadent style, however, was left aside and they adopted a vitalist approach to Symbolism that portrayed better the liveliness and vigor of the Catalan nation, looking to provoke the exaltation of the national feeling through sensorial suggestiveness with poetry, music and plastic effects. The medievalist aesthetics, the quotation of archaic folklore and Catalan vocabulary, and the presence of Catalan nobility between the characters were symbolic elements of the historically legitimated Catalan nation that continued on in the present.

The genre of musical visions arrived in the following years to several cities across Catalonia, such as Terrassa, Manresa, Girona, Tarragona or Reus, creating a network of halls especially dedicated to the production of musical visions. Many of the promoters and sponsors were artists, mostly painters that decided to experiment with lighting on stage designs and live combinations of colorful spotlights on the scene backdrops, such as the cases of Joaquim Vancells in Terrassa or Francisco Cuixart in Manresa, besides Lluís Graner himself.

As well, many others were priests from the nationalist branch of Catalan church that decided to become part of the renovation of the scenic repertoire. They got involved in this task by writing and staging musical visions to engage civil society in moral activities that promoted Catholic and Catalan devotion under modern aesthetics. Such cases were Antoni Doltra in Olot and Jaume Bofarull in Tarragona. Hence, all the promoters were linked either by artistic and/or ideological premises, forming a collaborative network of halls in which some venues arrived to share some titles of their repertoires, even lending to each other the stage sets and costumes.

However, once Lluís Graner emigrated to America in 1909 due to the bankruptcy caused by his economic mismanagement of the Principal theater of Barcelona, the smaller halls in the network of musical visions started to cease their activity. The younger authors that would substitute him in the leadership of the lyric movement had different needs and proposals to define their generation. The neoclassical Noucentisme started to become a defined movement, and it would end up leaving behind the Modernist forms of theater to go back to the classical forms of multiple-acts dramas, big operas and great narrative development of the dramatic action, eventually completing the outthrowing of disruptive Modernism. The initial conservative turn given within Modernism would be radicalized into a completely conservative revindication of neoclassical forms.

• • •

Analyzing the historical avant-gardes, Jean Clair defined the role that artistic tradition played on the gestation and development of the new avant-gardes[409]. In response to formalist historiography, he proposed an evolution of art based on movements of disruptive avant-gardism that break from tradition, which are eventually assimilated and end up modernizing the tradition they broke away from. Repeating the cycle, a new avant-gardist response would break again from the modernized tradition.

Constanza Nieto presents Clair's avant-gardist dynamics through the metaphor of a tandem bike to understand the general evolution and movements of art throughout the 19th and 20th centuries[410]. In this comparison, we would understand avant-gardism as a disruptive tendency that wanted to break from tradition and the modernity as the later assimilation, forced to catch up with the avant-gardist trends, adapting them into the traditional schemes to create a new, renovated but still recognizable product.

These dynamics between an avant-gardist movement that forces the modernization of tradition can also be seen in the reception of Symbolism as part of the inner development of the Catalan lyric theater movement. The result of a conservative impulse renovating theater of Catholic and traditionalist content with modernized aesthetical forms has to be understood through the previous forced cultural renovation imposed by the initial phase of disruptive Modernism.

Following the Modernist program, a plan to renovate the national culture was unfolded, during which foreign contemporary authors were translated into Catalan and their styles were subsequently emulated by Catalan authors to revitalize the local culture. Santiago Rusiñol and Adrià Gual were captivated by the theatrical Symbolism represented by Maeterlinck. Both defended the reception of his work and began to write and stage their own productions following his decadent style.

Symbolist aesthetics were mainly developed in the field of lyric theater, following the ideal of sensorial suggestion through the combination of poetic texts, plastic images and music. New musical dramaturgies were rehearsed by Enric Morera as the composer for the music in Rusiñol's lyric dramas, as well as after Adrià Gual's theorization of the "folk song harmonized for the stage". Morera explored the use of incidental music in *L'alegria que passa* as a suggestive element that leads the audience towards how they should perceive the nature of the characters in the play. Meanwhile, Gual theorized a motivic use of orchestrated folk songs in which music presented a harmonic continuum above which the folk motif flowed repeatedly, passing through the different instruments and varying the texture, density, tempo and key to express the emotional variations according to the development of the piece, as the composer Granados essayed in *Blancaflor*.

In response to the initial abrupt and radical cultural modernization, an eventual backlash took place to revindicate the national tradition, modernizing it by assimilating the new

[409] CLAIR, Jean (2017): *La responsabilidad del artista*. Madrid: Antonio Machado.
[410] NIETO YUSTA, Constanza (2011): "La modernidad, ¿una sola historia?", in: AZNAR ALMAZÁN, Yayo; GARCÍA HERNÁNDEZ, Miguel Ángel; NIETO YUSTA, Constanza (eds.): *Los discursos del arte contemporáneo*. Madrid: Centro de Estudios Areces, pp. 153–178.

imported styles. A conservative impulse, rather common in contexts of radical progressist change, reintroduced traditional and folk content into the new forms and aesthetics to preserve the elements of the national identity. Once Rusiñol had detached himself from the Symbolist lyric project, the approach to lyric theater formerly theorized by Adrià Gual was revived by Lluís Graner for the further development of the repertoire. The implementation of his theory on popular theater approached the staging of folk songs in the genre of "musical visions" from a Modernist perspective of cultural regeneration rather than from a traditional folklorist standpoint.

The genre of "musical visions" would revive the glossed staging of folklore in a vitalist key, influenced on the one hand by Catholic ideology as a celebration of life and, on the other, by nationalist ideology, which vindicated the present vigor of Catalan national identity. According to his biographical statement, Gual would have joined the project due to the personal friendship he held with Graner, as well as for his economic necessity to fund his personal dramatic projects[411]. Eventually, Gual would abandon the project at the end of the 1905/06 season due to personal misunderstandings with Lluís Graner and he would pursue his own stage projects away from the Symbolist aesthetics.

Ultimately, after Graner's bankruptcy and the dismantling of his lyric project, Gual's dramaturgy continued its shifting towards a style that was more easily comprehensible to the general public, leaving behind his Symbolist period. The conservative tendency was embraced and continued by the young upcoming generation and the following neoclassical movement, which eventually revindicated also the revival of traditional form, redirecting their interest to the traditional opera genre, as exemplified by the adaptation of the musical vision *La presó de Lleida* by Gual and Jaume Pahissa as an opera premiered in 1928, or by the opera *El giravolt de maig* (1928) with libretto by Josep Carner, who had been the first literary arranger of musical visions at the Mercè hall.

In conclusion, the early foundational repertoire of Catalan lyrical theater was significantly influenced by Symbolism. It is within this context that the relevance of the Catalan lyric theater movement in the cultural modernization of Catalonia can be acknowledged. The influence of this movement transcends the field of music, acting also as a catalyst for the dramaturgical avant-garde.

Morera's and Graner's lyric projects were used to project, in the form of mass cultural productions for the big stage, the latest Modernist trends that intellectuals were experimenting with in the theatrical and literary fields. They popularized the avant-garde through a pedagogical initiative aimed at educating the public and elevating the artistic level of Catalan culture. Moreover, the reception of Symbolism and its direct impact on the development of a national lyric genre that are explained in this chapter reinforce, again, the argument that the Catalan lyric theater was a plural movement, not only influenced and focused on imitating the Wagnerian model as most literature so far have portrayed.

[411] GUAL, Adrià (1960): *Mitja vida de teatre…, op. cit.,* pp. 191–195.

Chapter 5:
Approaching and distancing from Wagnerian musical drama through Adrià Gual's theories[412]



Figure 109: *Portrait of Adrià Gual. [*La Ilustració catalana *123 (08/10/1905), p. 653].*

When thinking of multifaceted and multidisciplinary Catalan artists, Adrià Gual i Queralt (1872–1943) is one of the figures who should come to mind. The artist's professional scope encompassed a wide range of disciplines, including painting, poster art, and lithography, as well as playwriting, stage direction, set design, or even screenwriting and film production. A substantial corpus of studies and doctoral theses has centered on these aspects of his professional career[413]. However, one aspect that has received less attention is his dedication to the Catalan lyric theater movement, whose direction and development was profoundly shaped by Gual's theoretical and practical contributions.

A brief analysis of Adrià Gual's contribution to Catalan lyric theater reveals his extensive involvement during the period of activity of this initiative. It can be considered that the starting point for this lyric movement was the premiere of the lyrical drama *La fada*, with music by Enric Morera and libretto by Jaume Massó i Torrents, at the Modernist Festival in Sitges in 1897. The next major premiere, to which a previous chapter of this dissertation is dedicated, already took place under the umbrella of Adrià Gual. *L'alegria que passa*, which featured music also by Morera and a text by Santiago Rusiñol, premiered on January 16th, 1899, by the Teatre Íntim company, which had been founded and was directed by Gual.

Two weeks later, on January 30th, the same company premiered a "folk song harmonized for the stage" titled *Blancaflor*. It was Gual's first lyric contribution, which was followed by a long string of other staged folk songs and "musical visions". With *Blancaflor*, Gual introduced his own genre of lyric theater based on the glossing and staging of folk songs,

[412] A preliminary version of this chapter was published at: PÉREZ APARICIO, José Miguel (2024b): "La propuesta de teatro lírico catalán de Adrià Gual: aproximaciones y distanciamientos respecto al drama musical wagneriano", in: ORTIZ-DE-URBINA SOBRINO, Paloma (ed.); MACSOTAY, Tomas (ed.): *Recepción de Richard Wagner y vanguardia en las artes españolas*. *Mito y Materialidad*. Madrid: Dykinson, pp. 219–237.

[413] It's worth highlighting Anna Solanilla's PhD dissertation *L'escenografia simbolista d'Adrià Gual* (2008) about his stage designs and his scenographical theory; Carles Batlle's PhD dissertation *El teatre d'Adrià Gual* (1998) about Gual's work as a dramaturg; the respective chapters of M. Encarnación Soler's PhD dissertation *La sarsuela en el cinema com a imatge del quotidià (1896-1940)* (2005, pp. 137–153) about Gual's approach to cinematography, and Xavier Fàbregas' book *Aproximació a la historia del teatre català modern* (1972, pp. 161–170) about Gual's theatrical contributions as stage director.

tales, and popular legends; that is, elements of folklore that were considered representative of Catalan cultural identity and, in addition, oral transmitters of language, moral lessons and teachings.

While the lyrical drama initially promoted by Morera assumed the dominant position in the Catalan lyrical initiative, subsequent to its financial collapse and the profound intellectual disapproval of a significant segment of the Catalanist movement, the movement underwent a pronounced shift toward Gual's lyric proposal. This shift culminated in Gual being appointed as the artistic director of the Foment del Teatre Líric Català association in October 1904. The following month, the Mercè hall was inaugurated on Rambla dels Estudis in Barcelona[414] under the patronage and artistic direction of the painter Lluís Graner, turned now into a theater entrepreneur, who began experimenting with the genre of "musical visions", based upon *Blancaflor*'s proposal under a vitalist lecture.

Gual was involvement in the Mercè hall project since its very beginning in the capacity of stage direction. The following 1905/06 season witnessed his relocation to the Principal theater in Barcelona, again under the patronage of Lluís Graner, where three "musical visions" with text by Adrià Gual were premiered. This genre became the new focal initiative of the movement, with Gual serving as the dramaturgical theorist and Lluís Graner acting as the artistic promoter and patron. Ultimately, a regional network of venues dedicated to staging musical visions emerged, reaching multiple Catalan municipalities such as Terrassa, Tarragona, Reus, or even Girona.

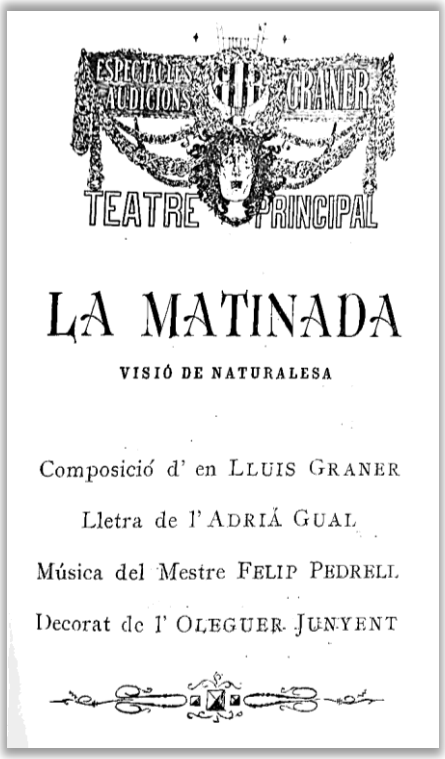

ESPECTACLES AUDICIONS GRANER
TEATRE PRINCIPAL
LA MATINADA
VISIÓ DE NATURALESA
Composició d' en LLUIS GRANER
Lletra de l' ADRIÁ GUAL
Música del Mestre FELIP PEDRELL
Decorat de l' OLEGUER JUNYENT

Figure 110: *Cover for the libretto of* La matinada*, one of Gual's musical visions premiered at the Principal theater. [Personal archive].*

Despite Gual's early disengagement from Graner's enterprise —as he already foresaw a negative economic balance—, musical visions remained on Catalan programs until approximately 1911, when Lluís Graner precipitately went into exile in America due to bankruptcy that his theatrical adventures caused him. In consideration of the aforementioned context, it can be asserted that the genre conceptualized by Adrià Gual with *Blancaflor* —eventually designated as "musical visions"— played a pivotal role in the establishment of a distinct national genre of Catalan lyric theater.

In addition to his contributions as a writer and stage and artistic director, Gual also authored several theoretical and critical writings in which he analyzes in depth the

[414] GONZÁLEZ MORENO-NAVARRO, Antoni (2004): "La Sala Mercè…", *op. cit*., pp. 32–44.

situation of lyric theater in Catalonia: its historical trajectory, the influences it has received, and what proposals he considers appropriate to bring the genre to fruitful realization. The most pertinent theoretical texts by Adrià Gual have been transcribed in the edition of *Teoria escènica* prepared by Carles Batlle and Enric Gallén in 2016. Regarding Gual's reflections upon lyric theater and the Wagnerian influence, it's worth noting the following ones:

- "El teatre modern: innovador?" ["Modern theater: innovative?"] (c. 1898-1899).
- "El Teatre Popular. Pla-estudi llegit en l'Associació Popular Regionalista" ["Popular Theater. Blueprint read at the Regionalist Popular Association"] (02/04/1901).
- "L'art escènica i el drama wagnerià" ["Performing arts and Wagnerian drama"]. Conference given at the Wagnerian Association of Barcelona (11/03/1904).
- "El Teatre Líric Català" ["Catalan Lyric Theater"]. Speech given at the ceremony of office assumption as director of the Foment del Teatre Líric Català association (17/10/1904).
- "De plàstica wagneriana" ["About Wagnerian plastic arts"]. Article published at *La veu del vespre* (20/02/1934).

These documents represent the most specific, developed, and intellectually refined primary sources that describe the concerns of the members of the Catalan lyric theater movement.

Other significant authors within this movement, such as Enric Morera, have demonstrated a preference for practical and pragmatic criteria, focused on the actual stage practice instead of the conceptual theorization. Conversely, Lluís Graner has minimal written documentation concerning his motivations to produce and sponsor lyric theater, with the exception of some newspaper articles about his figure based on interviews with him, and the administrative documents and correspondence from his corporate entity, the Espectacles-Audicions Graner.

As one of the leading representatives and theorists of the movement for Catalan lyric theater, the present chapter will analyze Adrià Gual's public speeches and writings in search of references to Richard Wagner. The purpose of this analysis is to comprehend the extent to which Wagner's influence is manifest or pertinent to Gual's conceptualization of a national lyric theater genre.

During this period, references to Richard Wagner (1813–1883) were consistently present in reviews, opinion pieces, and news articles in the press. The efforts to establish a Catalan lyrical genre occurred parallel to the fervent reception of Wagnerian musical drama in

Barcelona[415]. It is worth noting that, between the aforementioned premieres of *L'alegria que passa* and *Blancaflor* by Gual's Teatre Íntim, *Die Walküre* was premiered at the Gran Teatre del Liceu on January 25th, 1899. The inaugural season of Enric Morera's Teatre Líric Català in 1901 also took place between the premieres of *Siegfried* in November 1900 and *Götterdämmerung* a year later. Therefore, the Wagnerian contextual references were inevitably present.

Despite the absence of overt references to Wagner in newspaper critiques of Catalan lyric theater, some ideological factions within Catalan nationalism advocated for the production of opera with Wagnerian characteristics, particularly as disseminated in the journals *Joventut*, *Art jove*, and *Catalònia*. These advocates placed significant emphasis on the interrelation of music and text, albeit without providing any technical specifications regarding the realization of this union. They further advocated for the use of leitmotifs and the creation of large-scale, three-act pieces, given that Catalan lyric theater, in contrast to opera, used to be conceptualized as a concise, single act.

Subsequent literature and research on Catalan lyric theater during the Modernist period frequently cite the term "Wagnerian" and regard the repertoire as if its artistic goal was to imitate Wagner's musical drama. This preconception has led to a tendency to seek out Wagnerian characteristics in the repertoire or to criticize it for lacking them. Consequently, a reorientation of this perspective is proposed here, commencing with an examination of Catalan lyric theater theories and repertoire to discern if there was any real similarity or influence whatsoever regarding Wagnerism or other international references that were present at the time[416].

Following a thorough analysis of Gual's essays, a comparative analysis will be conducted between the extant theoretical discourse and the practical outcomes, employing pragmatic criteria to ascertain how the alleged Wagnerism is manifested in the premiered works. In other words, an analysis will be conducted on Adrià Gual's theories concerning the Catalan lyric movement in order to trace the reception and synthesis of Wagnerian ideas in his own stage theories, as well as on the manner in which these Wagnerian characteristics were applied in the practice when staging musical visions.

[415] MOTA, Jordi (2001): "Historia de la Associació Wagneriana". *Wagneriana castellana* 40.
[416] A noteworthy contribution can be observed in the work of Francesc Cortès (2005), wherein he already emphasizes the symbolic utilization of Wagner's references, rather than a real compositional imitation in the practice. Within the context of Catalan nationalist discourses, Wagner symbolized a divergent approach from traditional Mediterranean influences. This subject will be revisited later in the chapter.

❖ Local and international historical legitimation

One of Adrià Gual's main concerns when it came to consolidating a new national lyrical genre was its historical legitimacy. A central question guiding his efforts concerned the proposal's integration into the prevailing national tradition: how can it be perceived as continuing the national heritage if, at the same time, it proposes a cultural renewal that breaks with traditional Italian and Castilian influences?

To this end, Gual undertakes a comprehensive historical analysis of the local lyrical tradition and the reception of the foreign repertoire in Catalonia, meticulously selecting the figures of artistic and moral quality that merit continuation: Josep Anselm Clavé (1824–1874) and Richard Wagner. By incorporating both domestic and international elements, he establishes a duality in his references, thereby legitimizing himself within the national tradition and in relation to the broader international context, particularly with regard to the Germanic tradition. This phenomenon is achieved through the utilization of two prominent figures from the preceding generation, who are regarded as his immediate successors in time.

On the one hand, the folklore movement associated with the Catalan Renaixença and the rise of nationalism in the 19th century embarked on the collection of popular songs from rural areas in an effort to preserve and document national culture. These songs worked as a source of inspiration for numerous composers, who harmonized them and incorporated them into their choral repertoires.



Figure 111: *Picture of the choral society Euterpe, directed and founded by Josep Anselm Clavé. [CEDOC: record 3.1_0110].*

Josep Anselm Clavé played a pivotal role in the establishment of choirs among Barcelona's working class[417], an initiative that "aided workers in overcoming their habit of loitering, while cultivating their aural sensibilities, fostering a devotion to study, and showing them the path to an aesthetic aspiration that has been transmitted from generation to generation[418]". As a result, they would be distant from other forms of entertainment that were regarded as intellectually inferior and morally degenerate.

[417] AYATS, Jaume; COSTAL, Anna (2020): "The Cors de Clavé: Popular music, republicanism, and social regeneration", in: MARTÍ LÓPEZ, Elisa (ed.): *The Routledge Hispanic Studies Companion to Nineteenth-Century Spain.* New York/London: Routledge, pp. 31–49.
[418] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*

Gual and other Modernist intellectuals specifically disapproved of theatrical genres that intended to be mere instrument of "public exploitation, tickling [the audience] with verses aimed to produce the laugh of the shopkeeper and, afterwards, the weeping of the follower of serialized novels[419]".

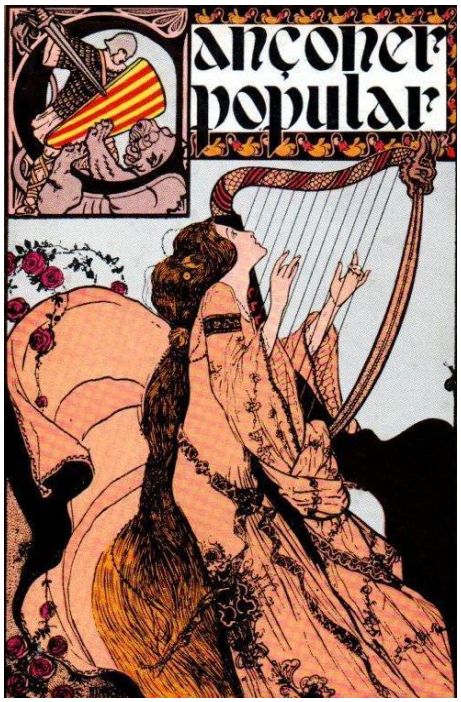


Figure 1122: *Cover for the volumes of the* Cançoner popular*, edited by Aureli Capmany. [Barcelona: Imp. La Renaixensa, 1901–1913].*

At the beginning of the 20th century, the choral movement was still very alive. During Catalan Modernisme, it experienced a flourishing period, as evidenced by the work of Aureli Capmany and his compilation project *Cançoner popular català*, in which Gual himself and Lluís Graner collaborated as illustrators. The first volume of the series was published in 1901 and the project lasted until 1913, when the 100th song was published[420].

The most prominent continuators of this choral tradition were Enric Morera and his ensamble Catalunya Nova, as well as the Orfeó Català led by Lluís Millet, whose "music palace" remains as one of the architectonical gems of Modernism. Consequently, Gual's proposal was to use that prevalent enthusiasm for traditional songs among workers' choirs and adapt the repertoire for its dramatized staging. This approach is exemplified by his first lyric piece *Blancaflor*, whose subtitle translates to "folk song harmonized for the stage".

The goal established by the Catalan lyric theater movement under Gual's leadership was to develop a mass show out of this choral tradition that would perpetuate the dissemination of folk Catalan songs —which embodied the essence of the national identity— to a larger urban audience, particularly aiming for families and children as their primary target audience. Their objective, which positioned them as continuators of Clavé's social work, was to revitalize traditional culture, rendering it appealing to the emerging modern industrial society and competitive with other cultural expressions.

The movement sought to achieve this by modernizing the presentation of folk pieces, incorporating into the staging advanced electrical technology for special lighting effects, such as the musical visions had. However, this internal program of the movement remains rather implicit, while Adrià Gual's public discourse focuses on the vindication of Wagnerian dramaturgy and the Wagnerian use of medieval legend as a nationalizing and, at the same time, transnational element.

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[419] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*

[420] VILAR I HERMS, Ramon (2017): "La recolección de la canción popular en el ámbito de la lengua catalana". *Boletín de Literatura Oral*, extraordinary vol. 1, pp. 245–272.

In contrast to what he considers to be "melodic" lyric theater, which emphasizes catchy melodies, and easy listening —exemplified by Italian opera or Castilian zarzuela—, Wagnerian musical drama represents, in Gual's view, the pinnacle of "literary" lyric theater. This literary approach marks a significant shift in the musical narrative: the music is not presented in the conventional style of closed numbers with abrupt transitions from declamation or recitation to singing. Rather, both elements interact in a more fluid and natural manner, creating a seamless integration of musical and literary elements.

Librettos, as true theatrical pieces, should not work as an excuse for singing that breaks with theatrical verisimilitude. As Gual asserts, "lyric theater must be a consequence of literary theater, that is to say [...] a step further along the broad path of the most refined ideals[421]". Wagnerian musical drama will work as a clear example of these dramaturgical pretensions, as Wagner himself had previously advanced this argument in defense of his own musical drama against the frivolity of Meyerbeer's French *grand opéra*, a type of theater that Gual also finds "full of apparent complications and annoying noises, portraying a wisdom that we do not yet know if it was true[422]".

Furthermore, Gual dismisses Naturalist dramaturgy and Ibsen's theater of ideas, deeming them to be excessively cold for the audience and overly dependent on logical reason. Theater must resonate with its audience, and it is the sentiment it elicits that works as the catalyst for the spectator's introspection. Consequently, the message should not initially be processed by the mind, but rather, it should be perceived as an emotional impulse devoid of rationality[423].

If we are to avoid the tendency toward "romantic kitsch", it is within the realms of both popular folklore and mythology that we find the suggestion of "endless and always noble passions, which are the healthiest strengthener of human feelings", such as "kindness, heroism, and beauty". As Gual asserts, "all that has endured in the realm of profound aesthetic values has emanated from folk sources, emerging as the progeny of traditions and legends[424]". Therefore, Wagner's employment of mythology is assumed as a precedent for Gual's Catalan folk songs harmonized for the stage, establishing a legitimizing connection between the national proposal and the desired European internationalism.

Based on these references, the legitimacy of the Catalan lyrical genre, as defended by Adrià Gual, is substantiated in his discourse by three interwoven axes. Firstly, the Catalan tradition works as the foundation for this repertoire, seen as successor of Clavé's popular choral societies. Secondly, the international precedent established by Richard Wagner — consolidator of folk mythology as the basis of national lyrical theater— provides a recognized legitimation in the European context. Thirdly, the pedagogical and moralizing function that this folklore must exert on modern society, in contrast to other genres with a potential to corrupt its ethics and morals, works as a crucial point of national discussion.

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[421] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*
[422] *Ibidem*.
[423] GUAL, Adrià (1898-1899). *El teatre modern: innovador?* Barcelona, Museu de les Arts Escèniques, Ms. Fons Gual, carpeta 47.
[424] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*

❖ Chronological aspects of Wagner as modernizer

A primary concern of Catalan nationalism was the modernization of culture through the reception of contemporary international authors. In this way, the current European scene could work as a reference point for the renewal of national culture. Consequently, the works of renowned playwrights such as Maurice Maeterlinck, Gerhart Hauptmann, and Henrik Ibsen were translated and staged. In the field of lyric theater, Richard Wagner emerged as a crucial figure, serving as a paradigm for modernization. However, an examination of the historical timeline reveals the necessity to bypass a couple of generations to connect Wagner to the young authors involved in Catalan lyric theater.

Between Modernist authors such as Adrià Gual or Enric Morera and those only a couple of decades older, but already pertaining to the previous aesthetic movement of the Catalan Renaixença, such as Àngel Guimerà (1845–1924) or Felip Pedrell (1841–1922), there is already a significant disparity in their dramatic-musical styles and conceptions. This is only further exacerbated when considering the temporal distance between the figures involved in the Catalan lyric movement and the seminal composer Richard Wagner, more than five decades older than Gual or Morera. Consequently, the presentation of imitation Wagnerian musical drama as modernizing, in chronological terms, could be contradictory.

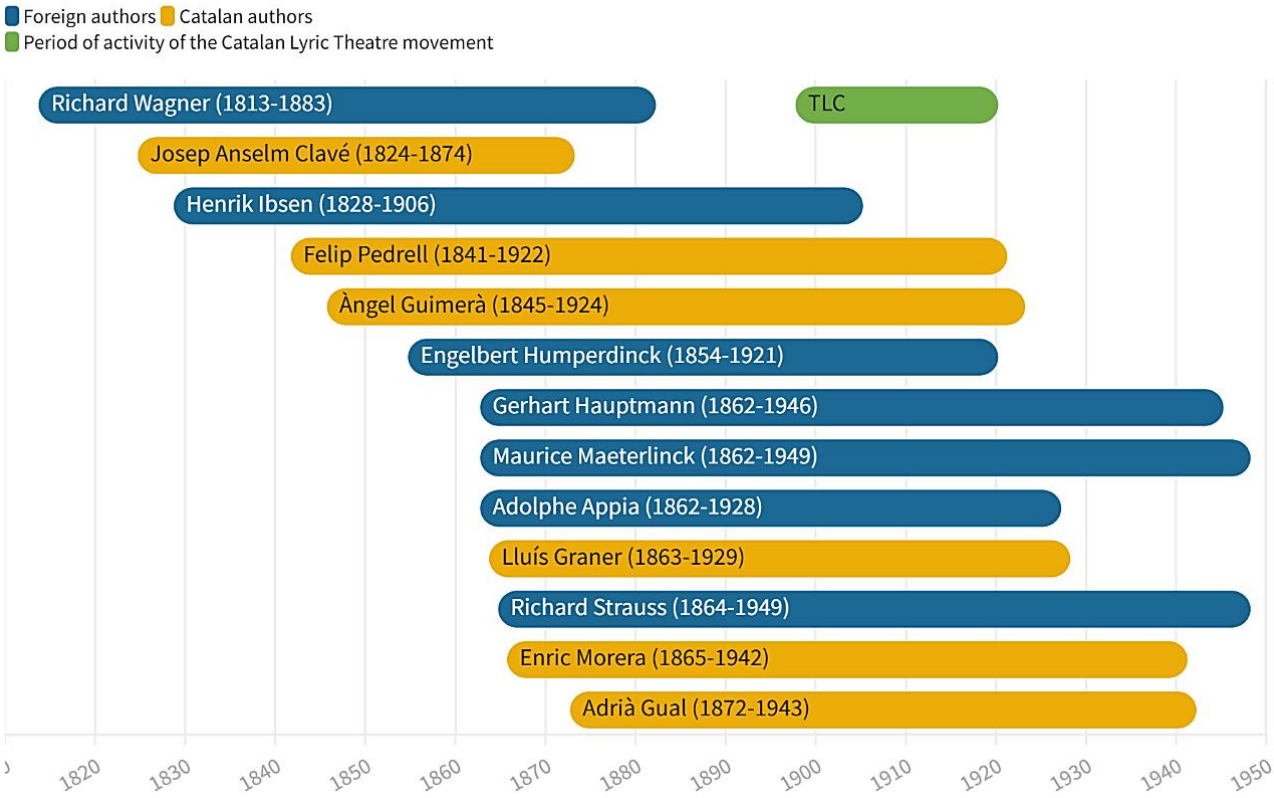


Figure 113: *Time line including the main Catalan authors involved in the lyric movement compared to the foreign authors that influenced the Modernist cultural renewal.*

While there was an interest in contemporaneous creation regarding the French-speaking world, as evidenced by the translation into Catalan and staging of Maeterlinck's pieces shortly after their first premieres, regarding the German-speaking world this interest was focused on Wagner and the post-Wagnerian school, as demonstrated by the Catalan performance of Engelbert Humperdinck's *Hänsel und Gretel* (1893, premiered in Catalan in 1907 at the Espectacles-Audicions Graner).

However, German culture itself was undergoing a new phase of modernization with operas such as *Salome* (1905) or *Elektra* (1909) by Richard Strauss, whose premieres in Germany are parallel with the lyric activity of the Espectacles-Audicions Graner in Barcelona. Thus, within the German cultural landscape, there were new immediate references in the current avant-garde for which no such interest was shown. Hence, how does the figure of Wagner present himself as a reference point for modernization?

Adrià Gual himself acknowledges that Richard Wagner is a figure from the past, yet justifies his resonance in the present due to the late reception of his oeuvre:

> "[…] Wagner's name is no longer, and cannot be, for our generation a novelty or a surprise. Our awakening coincided with the arrival of the imposing echo of the Master's work, [...] we may not have received it, but we have rather found it on our way [...] On the same note, we speak of it as something admired and we cannot speak of it as something discovered[425]."

Although his operas began to arrive in Catalonia in the 1880s, new premieres were still taking place at the Gran Teatre del Liceu in 1899, such as *Die Walküre* (first performed in 1870 in Munich) and *Tristan und Isolde* (1865, Munich). It is worth noting the case of Parsifal, which, since its premiere in 1882, could not be performed outside Bayreuth until 1914 due to copyright restrictions[426]. Thus, the export of Wagner's work and its reception abroad spread over the decades, remaining as a current novelty.

It is in the early 20th century, when Wagner had already achieved a notable level of acclaim among the Barcelona public, when Adrià Gual recognized Wagner as a modernizing influence. Gual leveraged Wagner's popularity to advocate for cultural renewal, drawing inspiration from the Germanic model that Wagner embodied. However, it is crucial to acknowledge the continued relevance of Wagner's legacy in Germany during this period, primarily attributed to the continuity of the Bayreuth Festival and the role of Wagnerian musical drama in fostering a sense of German cultural unity, which was a significant component of nationalist ideology during that era[427].

The German nationalist movement provided a theoretical and ideological foundation for Catalan nationalism, as evidenced by the influence of German thinkers on the development of Prat de la Riba's nationalist theory[428]. In fact, when Gual examines the

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[425] GUAL, Adrià (1908): "L'art escènica i el drama wagnerià", in: *XXV Conferències donades a l'Associació Wagneriana (1902-1906)*. Associació Wagneriana, pp. 115–144.
[426] "El estreno de *Parsifal*". *Las historias del Real – Capítulo 2*. Teatro Real. Retrieved on 10/08/2022 from: https://www.teatroreal.es/es/noticia/estreno-parsifal
[427] IAN HALL, David (2017): "Wagner, Hitler, and Germany's Rebirth after the First War". *War in History*, 24/2, pp. 154–175.
[428] SILVEIRA, Janete (2007). *Nacionalismo cultural y político. La doble cara de un proyecto único: Cataluña.* Tesis Doctoral, Universitat de Barcelona, pp. 163–193.

staging of Wagnerian drama in his texts, he does so by quoting the words of Houston Stewart Chamberlain[429], husband of Wagner's youngest daughter and a regular attendee at the Bayreuth Festival, who also stood out as a theorist of Pan-Germanist nationalism. Therefore, Wagner's reception transcends the realm of his artistic contributions. His theoretical reception is filtered by the perception of Wagner held by German intellectuals during that period, and by the symbolic instrumentalization of his figure as a nationalist reference point. It is precisely this nationalist fervor, which endured from Romanticism to Modernism, what worked as a connecting vessel, facilitating the transmission of interest in Wagner's figure between the two aesthetic movements.

This interest in Germanic culture on the part of Catalan nationalism is also evident in the staging of Germanic legends in multiple musical visions. Although the aim of the genre was to stage regional folklore in Catalan language, pieces such as *La cova de les serps* (premiered at the Mercè hall) were also written, with "a plot based on a Germanic legend and arranged into Catalan verses by Josep Carner[430]". Other examples could be the musical vision based on Montserrat's legend *Fra Garí*, arranged by Xavier Viura and Enric Morera, or the lyric-dramatic poem *Gaziel* by Apel·les Mestres and Enric Granados (Principal theater of Barcelona), which clearly are adaptations following the German legend of Faust.



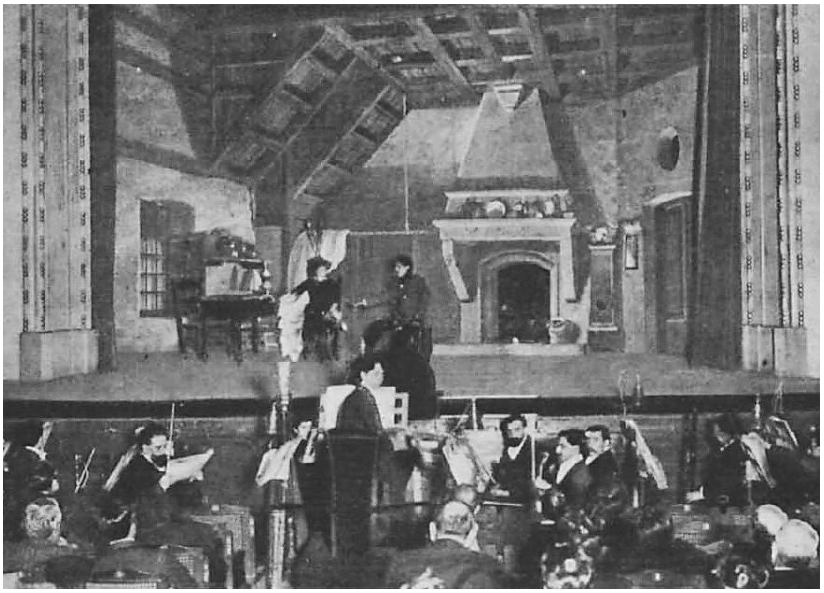


Figure 114 *(left): The poet and Gaziel (the tempting demon) performed by Assumpció Paricio and Josep Santpere [CDMAE: record 317610-6].*

Figure 115 *(right)**:** Stage picture of the first scene of* Gaziel*, picturing the writing room of the poet and the fireplace through which Gaziel appears [*El arte del teatro *18 (15/12/1906), p. 9].*

[429] The only direct quotation that Adrià Gual paraphrases in his speeches on lyric theater is from Chamberlain's *Das Drama Richard Wagners* [*The Wagnerian drama*], which was originally published in 1892 and subsequently translated into Catalan by Joaquim Pena in 1902 as *El drama wagnerià*.
[430] *La Veu de Catalunya* 2498 (22/03/1906), evening edition, p. 4.

Other pieces were taken directly from German authors, such as the musical fragments by Robert Schumann that were used to accompany the tale of *La Fustots* [*Cinderella*], produced by Lluís Graner with an arrangement of the folk text made by Josep Carner, or the opera *Hänsel und Gretel*, which Engelbert Humperdinck (heir to the Wagnerian style) premiered in 1893 and which Lluís Graner would produce at the Principal theater of Barcelona. Actually, the Catalan premiere of *Hänsel und Gretel*, translated as *Ton i Guida*, was followed by a list of Catalan parodies and adaptations, remarking the rich reception of the piece and the interest that it entailed. For example, *L'oració de la nit* by Rafael Masó and Joaquim Pecanins, premiered at the Gerió hall, was a piece composed of "fresh and naïve verses, very heartfelt, inspired by a well-known German legend that has its counterparts in other countries[431]".

This legend was, in fact, *Hänsel und Gretel*, freely adapted following the Catholic moral, according to which the lost kids were rescued from the woods by an angel after saying their daily night prayer. Also, *En Tonet i la Guideta*, using the diminutive version of the characters' names, was premiered at the Saló Montserrat in Arenys de Mar as a "plastic comic-musical piece", with a libretto written by Francisco de Prats and a stage design made by F. Casanovas. "As we can deduce from the title, it is clear that this is a parody of Goethe's famous piece, which has been so successfully performed in Catalan under the title *Ton i Guida*[432]."

In Adrià Gual's own historical analysis[433], Wagner is regarded as the final link in a chain of German authors that includes Goethe and Schiller. Gual reviews the various moments and authors who have used legend and mythology as the foundation for their dramaturgy, from Greek antiquity, through Shakespeare, to German Romanticism, culminating in Richard Wagner.

Following Wagner's consideration as the heir to Greek tragedy, chant and word come together through legend to instruct the people in correct morality, since the businessmen and bourgeoisie, who possess the purchasing power to invest in culture, "are impassive when it comes to matters of art" and have corrupted the arts by seeking economic profit, thereby compromising artistic quality and morality. "That is to say, those who should be, for the good sake of art, its disseminators have turned out to be unnatural exploiters, self-declared obstacles[434]". These ideas had already been expressed by Nietzsche himself in *Die Geburt der Tragödie aus dem Geiste der Musik* [*The Birth of Tragedy Out of the Spirit of Music*] (1872) and by Wagner in *Die Kunst und die Revolution* [*Art and Revolution*] (1849), thus highlighting the ideological concomitance within their respective discourses.

Cultural renewal through Germanism is presented as the saving solution to the perceived Mediterranean moral and aesthetic corruption. Always according to Gual, the reception

[431] *Diario de Gerona* 97 (29/04/1906), pp. 2–3.
[432] *La Escena catalana* 65 (28/12/1907), p. 4.
[433] GUAL, Adrià (1901): "El Teatre Popular. Pla-estudi llegit en l'Associació Popular Regionalista la nit del 2-4-1901". *Joventut* (25/04/1901; 07/05/1901).
[434] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*

of Richard Wagner's work in Catalonia represents the introduction of a new reference point from which Catalans could begin to distance themselves from the traditional influences that hindered the development of their desired national theater. The integration of Germanist ideals thus allowed for a deviation from the dominant genres of the time, which included French vaudeville and operetta, Italian opera, and Castilian zarzuela, characterized by their emphasis on humor and physical comedy, were often criticized for their lack of intellectual depth and their cultivation of "fanatics of melodicism", overly devoted to melodic appreciation without intellectual requirement[435].

Given the aforementioned references, German Romanticism emerges as the theatrical model of reference: from Shakespeare as the seed of 19th century drama[436] to Goethe, who "brings to life his great Doctor Faust from a legend of Vichnau (13th century)," and Wagner with his musical drama. The focus is, thus, on the idealized figure of Wagner and the Germanic world, as opposed to Italian opera and French operetta, both of which had been imitated in Spain in the mid-19th century reformulation of the zarzuela[437].

As Cortès considers, Wagner meant for Catalan nationalist ideology a model to follow in order to overcome Italian aesthetic clichés, and he was seen at the same time as a dignification of the operatic repertoire[438]. Following these considerations, Gual attempts to legitimize Catalan lyric theater by presenting it as a continuation of the musical drama developed in the German tradition: Mozart, Gluck, and Weber had paved the way for Wagner's genius, and by imitating him, Catalan lyric theater would place itself on his level[439].

However, this theoretical discourse shows certain public concessions to the Catalanist sector in favor of Wagner and of fully sung opera that do not entirely align with the practical projects Gual carries out. First, although Gual designs the stage sets for the production of Wagner's operas in Barcelona, he also collaborates in the importation of French comic opera and some Italian ones translated into Spanish. Between April and May 1905, when he was already involved in Lluís Graner's company based at the Mercè hall, Gual, together with Arturo Baratta, directed a brief season of Spanish-language opera at the Eldorado theater with the Compañía Lírica Internacional, presenting works by Offenbach, Bizet, and Gounod, and even Puccini's *La bohème*, as well as the premiere of a new Spanish opera, *Inés de Castro*, by Vicente Costa and Nogueras[440]. These titles openly contradicted his apprehension against Mediterranean melodic opera.

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[435] GUAL, Adrià (1904b): *El Teatre Líric Català*, *op. cit.*
[436] BACARDIT, Ramon (2005): "Introducció. Tragèdia i drama en el segle XIX. Estat de la qüestió", in: *Tragèdia i drama en l'obra d'Àngel Guimerà*, Universitat de Barcelona, pp. 1–21.
[437] CORTÈS, Francesc (2005b): "El nacionalisme en el context català entre 1875 i 1936", *op. cit*., pp. 30–31.
[438] *Ibidem*, p. 37.
[439] GUAL, Adrià; BATLLE, Carles (ed.); GALLÉN, Enric (ed.) (2016): *Teoria escènica*, *op. cit*., pp. 156–157.
[440] MEJÍAS GARCÍA, Enrique (2018): "*Opéra-comique* en castellano: una alternativa al wagnerismo en el debate sobre la ópera nacional en la Barcelona de 1905", in: LOLO, Begoña (ed.); PRESAS, Adela (ed.): *Musicología en el siglo XXI: nuevos retos, nuevos enfoques*. Madrid: Sociedad Española de Musicología, 607–627.

❖ Staging and practical results through the French filter

When we compare the general characteristics of a Wagnerian drama with those of a musical vision, we see quite a few differences. The influences on its dramaturgical conception and staging are, indeed, diverse, yet Wagnerian drama is practically the only one recognized in public discourse.

Wagnerian musical drama	Musical vision
3 acts and several hours of duration.	1 act made of 1 to 3 scenes, 20–30 min.
Dramaturgy based on narrative development of the action.	Suggestive scenes based on disjoined situations and little dramatic action.
Literary and elaborated dramatic texts.	Lyrics coming from glossed folk songs and legends, staying true to the original compiled version; childish character.
Based on the reelaboration of medieval mythology.	Based on the staging of folk songs and tales as they were recorded.
In the national language (German).	In the national language (Catalan).
Musical continuity without the division into separated musical numbers.	Alternation of spoken and sung parts, intentionally avoiding the contrast between them with instrumental transitions and spoken intonations.
Use of leitmotif (association of motifs with scenic elements through simultaneous appearance and repetition throughout the piece).	Each scene presents a musical motif that will be repeated and varied throughout the different sung moments.
Use of expanded harmony and large orchestral ensemble with emphasis on brass instruments.	Use of expanded harmony and small ensembles of between 3 and 5 instruments (with the exception of the Principal theater in Barcelona, which has a full orchestra).
Staging style based on mythological realism.	From the initial decadent Symbolism (Gual's *Blancaflor*) to vitalistic Symbolism (Graner's productions); suggestive use of lighting and color.

Figure 116: *Chart comparing the general dramaturgical, musical and scenographic characteristics between Wagnerian musical drama and musical visions.*

In formal and dramaturgical terms, the influence of Maeterlinck's Symbolist theater and the scenographic proposals developed by this French-speaking school are evident. The precedents of *Nocturn* and *Blancaflor* had already clearly demonstrated Maeterlinck's influence on Gual's own dramaturgy, practically imitating the Belgian playwright by adapting his *Pelléas et Mélisande* for his *Nocturn*[441].



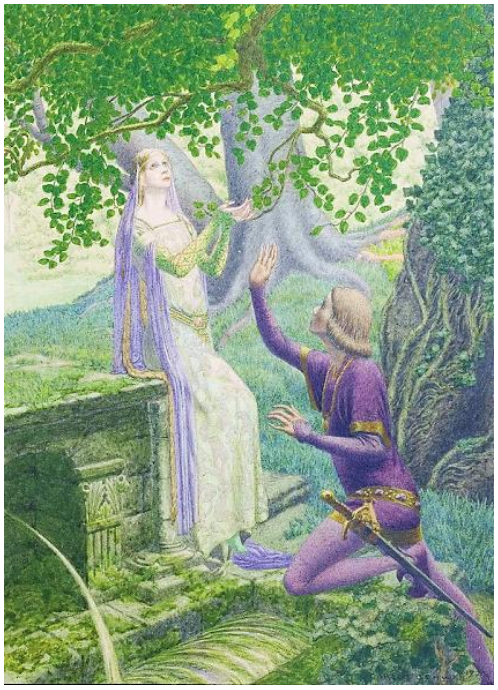


***Figure 4** (left):* *Drawing by Adrià Gual for the characters Walker and Sister in his play* Nocturn *(1896). [CDMAE: record 226440-1].*

***Figure 5** (right):* *Illustration by Carlos Schwabe for the edition of the play* Pelléas et Mélisande *(1892) by Maeterlinck. They both use the same purple color for the characters due to its symbolic meaning.*

From the short format in one act, consisting of various scenes that present suggestive images without a narrative development of the action, to the scenographic conception with a strong medievalist timeless component and a very thoughtful use of lighting and color. All of this distances us from the original Wagnerian musical drama, since the idea of a total work of art passes through the filter of the Symbolist school, which adds its concern for scenographic visual and plastic detail.

In fact, Gual recognized the contribution of Wagnerian theory in terms of the union of music and text, emphasizing the intertwined nature of their meanings. Nevertheless, he regarded it as an unfinished conception, as the scenography must also be unified as an element that evokes the feeling of the scene:

> "Wagner's work, conceived with the intention of unifying all theatrical components, undeniably failed in terms of plastic stage design, practically at odds with the technical possibilities, as well as being of a dubious taste inherited from the race and the moment in which it was produced[442]".

Clear examples of this concern for the plastic staging could be the musical visions of *La matinada*, *Montserrat*, or *L'Atlàntida*, where the primary element driving the stage dramaturgy is colored electric lighting. Whether to recreate a sunrise, outline the mountains of Montserrat, or imitate the thunder and lightning of a storm, lighting is used

[441] SOLANILLA, Anna (2013): "Adrià Gual, l'escenògraf de la modernitat". *Serra d'Or* 640, pp. 67–71.
[442] GUAL, Adrià (1934): "De plàstica wagneriana". *La Veu del Vespre* (20/02/1934).

as the central element of the piece without presenting any narrative development of the story, situation, origin, or internal evolution of the characters.

Indeed, in a letter addressed to Adrià Gual and published in *El poble català*, Manuel de Montoliu explicitly warns him that his lyrical conception errs succumbing to spiritualism because it has approached Maeterlinck too much. Instead, Montoliu argues, Gual should imitate Wagner in his literary development of legendary action:

> "[...] Maeterlinck's generous attempt to spiritualize modern theater beyond measure has proved fruitless [...] And as for the new lyrical-dramatic form [...] that you, my friend Gual, conceived in a moment of inspiration, great care must be taken to ensure that it does not become a hybrid genre [...] that distorts the poetic element of the legend on the one hand and is a veritable atrophy of lyrical drama on the other.
>
> This new genre must be [...] a glossed legend and a condensed drama, both elements intimately fused through music; in a word, a corollary of Wagner's musical drama[443]".

In other words, according to Montoliu, the genre devised by Gual is not Wagnerian because it does not adhere to the conventional narrative development of musical drama. This assertion is reiterated on numerous occasions in the Modernist journal *Joventut*, which specially addresses the form of the pieces, emphasizing the necessity of large-scale pieces comprising three acts.

This phenomenon can be attributed, at least in part, to the impact of the regional Catalan folklore movement. The material employed in the creation of the pieces is respected and it remains as it was obtained from the original source. This stands in contrast to the practices prevalent during the Romantic period and in Wagner's oeuvre, where the material was often subjected to extensive elaboration. Modernists, however, interpret the recorded folklore as the embodiment of the national spirit, a manifestation of national identity, and a subject worthy of preservation in its original state. Folk songs are simple, spontaneous expressions, without a premeditated ideological content, and they should be kept like this[444]. Consequently, they limit their engagement with folklore to mere glossing, refraining from any alteration or variation in its content.

A more direct affinity with Wagnerian musical drama is apparent in the realm of musical dramaturgy, where a certain similarity exists, though not a complete congruence. A prevailing concern linked to Wagnerian theories pertains to the use and reiteration of musical motifs, or *leitmotifs*. This tendency, however, is also attributable to the very nature of the Catalan lyric dramaturgy, which is founded on the glossing of folk songs, traditionally strophic, meaning that the theme or motif that characterizes them is also repeated in origin.

Pieces based on the staging of legends or tales that were not originally accompanied with any folk melodies will also employ the motif as a structuring musical element in each scene of the play. However, these will not reach the degree of narratological development

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[443] *El Poble català* 69 (03/03/1906), p. 1 [originally in Catalan].
[444] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902): Per un teatre simbolista, op. cit.*, pp. 245–251.

of the Wagnerian leitmotif, since there is no prolonged action in which the motif can participate interrelating its meaning with other dramaturgical elements. Instead, the role of the music motifs will work as a technique to formally structure the music, avoiding traditional melodic arias and instrumental forms, allowing a fluid musical continuum based on the repetition and orchestral variation of the motifs. Instead of preventing the dramaturgical action or being linked to the evolution of characters, the role of music here will be rather suggestive of the folk tone of the story and simply descriptive of the nature of some evil or heavenly characters[445].

The employment of legend is also associated with Wagner, yet this correlation is not exclusive. Adrià Gual makes several assertions regarding Wagner's role as the zenith of the utilization of mythology in theater. However, there are also numerous references to the legend as a transnational and timeless element whose interpretation has been and continues to be given in different peoples: "We must not limit ourselves purely to our own legends. All legends are siblings and all are beautiful, and only with them and through them can men arrive at an understanding of human secrets[446]".

Even the fervent Wagnerian advocate Manuel de Montoliu acknowledged in the same aforementioned letter to Gual the universal nature of legend and its widespread use as a builder of national cultures:

> "We can say, in general, that the national theater of all countries is nothing more than the dramatization of their historical or legendary deeds [...]. Thus, all of us who have a keen interest in the formation of this national theater of our Catalonia, based on the songs and legends of antiquity, have no shortage of models from which to learn and draw inspiration. All times and all civilizations offer us something to choose from[447]".

Furthermore, researchers such as Bruce King and S. E. Wilmer assert that it is commonplace for urban modernism to draw on rural sources to legitimize its own identity[448] and for the construction of nationalist theatrical traditions to use national legend and mythology as a source of inspiration[449]. Consequently, it would be erroneous to assert that the employment of legend or mythology is inherently Wagnerian.

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[445] The musical dramaturgy of musical visions will be further discussed in chapter 7.
[446] GUAL, Adrià (1901): "El Teatre Popular...", *op. cit.*
[447] *El Poble català* 69 (03/03/1906), p. 1 [originally in Catalan].
[448] KING, Bruce (1980)*: The new English literatures: cultural nationalism in a changing world*. London: Macmillan, p. 42.
[449] WILMER, Stephen E. (ed.) (2004): *Writing and rewriting national theater histories*. Iowa City: University of Iowa Press, pp. 25–26.

❖ The (inter)national value of mythology

The early 20th century saw European folk legends transformed into dynamic instruments of cultural exchange and ideological expression across national borders. For instance, Scandinavian myths were strategically adapted by German and British Romantic-nationalist movements, serving as cultural capital that either reinforced the idea of a shared ethno-cultural past or was politicized by nationalism[450]. This process mirrored broader European trends where ethnographers and folklorists systematically documented regional legends, not merely as nationalist projects but as contributions to an emerging transnational folklore network[451]. The Celtic Revival in Ireland, for instance, repackaged local legends for international consumption, while Slavic epics circulated through pan-Slavic intellectual circles.

Homi K. Bhabha's concept of cultural hybridity and the "third space[452]" helps explain how folk legends, when transmitted across borders, were not merely preserved but actively reinterpreted within diasporic and postcolonial contexts. These narratives became sites of negotiation where national identity was both asserted and destabilized through cross-cultural exchange. Benedict Anderson's theory of nations as "imagined communities[453]" further clarifies how folk legends, even when rooted in local tradition, gained international resonance when adopted by other societies, reinforcing pan-national identities or ideological affinities (e.g., pan-Slavism or pan-Africanism). These legends became portable patrimony, narratives that could simultaneously anchor local identity and travel across borders through academic journals, literary adaptations, and political movements.

Hence, early 20th century folk legends were far more than relics of rural tradition; they were dynamic *mobile signifiers*, politicized narratives that facilitated international solidarity, ideological mobilization, and even soft power. Whether through anticolonial resistance movements, diasporic cultural retention, or pan-national mythmaking, these stories functioned as both mirrors and engines of transnational identity formation.

In the realm of performing arts, the use of legends and myths as the foundation of the national theatrical tradition historically started in Germanic territories at the beginning of the 19th century and irradiated later on to the European surrounding nations. The cases of *Boris Godunov* in Russia (adapted to the theater by Aleksandr Puixkin in 1831 and arranged as an opera in 1874 by Modest Mussorgsky) or *Peer Gynt* in Norway (adapted

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[450] RIX, Robet W. (2017): "The European Circulation of Nordic Texts in the Romantic Period". *Oxford Research Encyclopedia of Literature*. Oxford University Press, web.

[451] TANGHERLINI, Timothy R. (2013): *"*The Folklore Macroscope Challenges for a Computational Folkloristics*"*. *Western Folklore* 72/1, pp. 7–27.

[452] BHABHA, Homi K. (1994): *The location of culture*. London & New York: Routledge, pp. 19–39.

[453] ANDERSON, Benedict ([1983] 2006): *Imagined Communities. Reflections on the Origin and Spread of Nationalism* (revised edition). London/New York: Verso.

to the theater by Ibsen in 1867 with incidental music by Edvard Grieg) are clear examples of the spread of this procedure.

As for their use to construct national traditions in the field of performing arts, S. E. Wilmer states that the use of traditional legends as a nationalizing technique in theater is a common element for the construction of nationalist theater traditions[454]. Bruce King also speaks of the adaptation of rural folklore, seen "as a source of authenticity", into mass culture as a common procedure in nationalist movements, especially "to overcome a modern sense of fragmentation and loss of identity[455]". These are exactly the precepts and intentions of the musical visions: to bring folk legends and songs to the city's stages to renew traditional culture and expand it among the urban audience.

Therefore, the use of legends as a basis for lyrical works is not an exclusively Germanic or Wagnerian characteristic. Musical visions could only be related to Wagnerism as a product of nationalist aesthetics and as a continuation of an initial synthesis of the arts that Wagner began. Nevertheless, Catalan Modernisme personalized this procedure of using mythology as the basis of national theater in the figure of Wagner.

The revindication of his figure has a quite symbolic value that overpasses the simple reference to Wagner's work and actually relates to transnational procedures of national construction through folkloric mythology. Richard Wagner abandoned and refused the Italian opera format after 1868's revolution that ended up with the German unification in 1871 and developed his own national genre based on Germanic mythology. Therefore, the musical drama that he developed meant: the refusal of external cultural influence, the revival of German culture through the use of its medieval folklore in his dramas, and the creation of a new genre of lyric theater that the German nation could identify as their own, culturally legitimating the nation in the present through their past. This was the exact same goal that the movement for a Catalan lyric theater had.

The Catalan folklorist movement, especially active between the 1880s and the 1920s, initiated the compilation of folkloric mythology to be the foundation of their new national culture, as Wagner had done with pieces such as *Tristan and Isolde* or *The Ring of the Nibelung*. The common interest in folk mythology as a way to construct national modern culture could be one of the reasons why Wagner was seen as a modernizing cultural influence in Modernist Catalonia.

The folklorist movement involved, as well, the birth of ethnomusicology with the compilation of folk songs from rural areas. For Catalan nationalism, the use of folk songs was one of the foundations of the new national culture, along with the aforementioned popular mythology. Folklorists and composers such as Higini Anglès and Pere Bohigas meticulously collected and standardized rural melodies from regions like Empordà and the Pyrenees, transforming them into symbols of Catalan identity. This process often involved suppressing Castilian influences and modern urban adaptations to present an "authentic" and timeless Catalan musical heritage, as seen in the *Cançoner Popular de*

[454] WILMER, S. E. (ed.) (2004): *Writing and rewriting national theater histories*, *op. cit*. pp. 25–26.
[455] KING, Bruce (1980)*: The new English literatures…, op. cit.*, p. 42.

Catalunya project[456]. By selectively curating and homogenizing regional variants —such as the *havaneres* of the Costa Brava or the *goigs* of inland villages— collectors crafted a unified national repertoire that obscured the region's historical hybridity, including Moorish, French, and Castilian influences. This constructed authenticity resonated with the Renaixença cultural revival, Catalan Modernisme and the Noucentisme movement, which sought to define Catalonia's distinct identity within Spain.

However, although the folklorist movement is based on collection local rural folklore motivated by nationalist causes, it shares a transnational nature. This trend can be generally observed in the European peripheries and other regionalist movements, finding some of its main promoters in Béla Bartók (1881–1945, Hungarian), Jean Sibelius (1865–1957, Finnish) or Manuel de Falla (1876–1946, Spanish). This early 20th century wave of "musical nationalism" used folk song compilations, as Philip V. Bohlman's studies reveal, not as passive collections but active constructions of national identity, shaped by ideological agendas and transnational cultural flows.

European folklorists and composers selectively curated rural melodies, reframing them as eternal national symbols. This process often involved purging regional variations, foreign influences, or modernizing elements to fit a mythologized vision of cultural purity[457]. By erasing hybridity (e.g., the Romani roots of Spanish *flamenco* or the Slavic-Germanic blends in Austrian *Volkslieder*), collectors manufactured an "authenticity" that served nationalist movements, establishing an artificial divide between "pure" folk and "corrupt" urban or foreign music. For instance, Bartók's Hungarian collections excluded urban *verbunkos* styles to emphasize a pre-industrial "folk essence", while Cecil Sharp's English ballad editions standardized dialects to craft a cohesive national canon[458].

Therefore, with regard to folk songs, we can also speak of a transnational idea, whereby different nationalist movements across Europe considered them to be custodians of national identity. These movements parallelly underwent a process of selective compilation and stylization of folk songs to use them as one of the foundations of the new national culture, which interconnects the case of Catalan folklorism with the international European norm.

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After analyzing the discourse and practical results in the configuration of musical visions as a Catalan lyrical genre, we find that Wagner's ideological and theoretical influence is present. However, it coexists with other influences with which it interferes and which

[456] CALVO I CALVO, Lluís (1989): "Higini Anglès y la Obra del Cançoner Popular de Catalunya". *Recerca Musicològica* 9-10, pp. 283–293.
[457] BOHLMAN, Philip V. (1988): *The Study of Folk Music in the Modern World*. Bloomington: Indiana University Press, pp. 33–52.
[458] *Ibidem*, pp. 1–14.

have a more recognizable weight in the final result brought to the stage, such as Maeterlinckian Symbolism.

The treatment of the dramatic action, the short one-act format, and the scenographic conception bring the genre of musical visions closer to the Symbolist sphere. To such point, that it even provoked criticism from certain Catalanist sectors for being considered un-Wagnerian, despite the presence of ideas such as the "total work of art", the union of music and text, and the use of legend inherited from Wagner.

The Wagnerian precedent served to legitimize the genre internationally and historically, but the local tradition of folklore and workers' choirs, which based their repertoire on harmonizations of popular songs, was a much closer precedent. Wagner's influence helped consolidate Gual's proposal of staging folk songs, but it was not decisive or essential for its conception. The use of legend, as Catalan intellectuals of the time themselves recognized, was a transnational and timeless phenomenon, not exclusively Wagnerian.

Although it was not the most recent avant-gardist reference at the moment, the successful reception of Wagner's work during Catalan Modernisme served to introduce an alternative model to traditional Mediterranean influences. Wanting to break away from them, Wager became thus a renewing influence. He represented a different model of lyric theater, with more literary and dramaturgical weight and less melodic preponderance.

The value and force of Wagner's name in public discourse is symbolic, as an indisputable reference point for the construction of a national lyrical genre. The process that the Catalan lyrical theater movement wanted to carry out was the same as that which took place with the gestation and establishment of Wagnerian musical drama: the creation of a new genre in the national language without the influence of foreign styles. It would represent the national identity, historically legitimizing it with medieval references from local mythology that locate its origins centuries ago, and the nation would feel identified with it through the use of its traditional folklore and language.

Even though the final form and style of the musical vision genre differs from that of Wagnerian drama, the ideological goal that both processes present is similar enough to consider Wagner a role model of reference.

Chapter 6: A comparative perspective. Catalan and Lithuanian national awakenings through musical theater[459]

The need to include this chapter arises from the challenges we encounter when contextualizing our initial case of study, the movement for a Catalan lyric theater (1897–1923), within the broader musical theater scene of Spain. Closely linked to the Catalan national awakening of a sub-state, activist, and linguist nature, this movement sought to theorize and consolidate a national genre of Catalan musical theater to replace the foreign repertoire. In this process, the traditional external influences, such as Castilian, Italian, or French, were openly rejected in the search for a unique style or genre[460]. It was, as well, a means of articulating, spreading, and promoting the ideas and symbolic elements of Catalan nationalism to a mass audience.

This phenomenon of a sub-state nationalism rejecting centralist cultural influence diverged from the discourses and practices taking place elsewhere in Spain, where Madrid —the capital of the kingdom— centered the cultural focus. When historiography has attempted to construct a unified narrative of the situation, taking Madrid as the paradigm, Catalonia has often been interpreted as a case of self-inflicted isolation and disconnection from the international cultural scene: a negative byproduct of nationalism, rather than a contribution to a unified patriotism participating in the statal Spanish zarzuela circuit.

In the effort to shape a national genre in Catalonia, there was a strong emphasis on local folklore. Most artistic proposals emerging from this movement argued that works should incorporate sardanas (instead of the waltzes typical of imported operettas or other Spanish rhythms) and quotations from Catalan folk songs (many of which the authors themselves had collected from rural towns). Folk songs, passed from generation to generation by oral transmission, were seen as especially powerful symbols, thought to be tied to the land and to carry the essence of the towns where they had traditionally been sung[461]. Local legends, tales, and myths also become subjects for lyric theater plots, while local traditions and customs are often depicted too in operettas with a more comic tone. What we observe, then, is a process in which the staging of microregional folklore —songs, dances, and tales from highly specific areas— was used to construct a new "national culture" intended to represent Catalonia as a whole.

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[459] The chapter is included as edited for its publication in: PÉREZ APARICIO, José Miguel (2025c): "National Awakenings Through Musical Theater: A Comparative Perspective Between the Catalan and Lithuanian Revivals". *Lietuvos muzikologija* 26, pp. 75–95.
The research took place during the international research stay at the Research Centre of the Lithuanian Music and Theater Academy (Vilnius) funded by the complementary grants for international mobility (EST24/00023) of the FPU doctoral fellowship awarded by the Ministry of Universities of Spain.
[460] In the case of the Lithuanian national revival, we can observe similar debates regarding the harmonization of folk songs, for example. Harmonizing Lithuanian folk songs using a style coming from Russian or German influence was not considered to be purely Lithuanian.
[461] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 245–251.

One of the aims of this chapter is precisely to emphasize that this use of microregional folklore to articulate a differentiated national identity through its staging in musical theater was not unique to Catalonia. Rather, it was common practice across different regions undergoing similar processes of national awakening during the same period. These regions followed, independently, comparable patterns in the process of conceiving a new national culture and in determining what symbolic elements made it "national." By demonstrating this, we seek to "normalize" the case of Catalonia, which Spanish state historiography has often treated as a regional exception, and instead integrate it into a broader European context of nationalist awakenings.

Even if the events taking place in this region do not fit within the state dynamics occurring in the rest of Spain, especially those centered in the Castilian capital of Madrid, this movement should not be dismissed as an isolated case within its sociocultural environment. The aim of this chapter is to prove that this process of nation-building through an independently and newly created national culture was not unique to Catalonia but also to other sub-state nationalisms of the same period as part of a broader transnational practice.

The Catalan case study will be set in this chapter alongside another European region that experienced a coetaneous national awakening of similar characteristics, presenting a comparison based on transnational history methodologies. The goal is to determine whether, under the same ideological process of a sub-state national awakening, the discourses and practices of cultural nationalism used to mobilize society and establish a national culture in the field of musical theater were also similar, despite belonging to different geopolitical contexts and areas of artistic influence.

The chosen case for this comparison is Lithuania and its national revival at the beginning of the twentieth century, from 1904, when the use of the Lithuanian language was legalized, until the restoration of the independent state in 1918. Both are sub-state movements of ethno-linguistic character within imperial states in the process of national homogenization (Russification, Castilianization), with linguistic diglossia. Moreover, both processes of conceptualizing and implementing a new national culture can be studied independently, since their similarities cannot be attributed to reciprocal influence, given that each was located in a different part of Europe and without apparent direct links between them.

The decades of the 1920s and 1930s, in which the political trajectories of the two cases diverged, will also be considered. While Lithuania became independent, creating its own state and new national institutions, such as the State Theater, Spain entered the military and corporatist dictatorship of Primo de Rivera, which initiated the repression of non-Castilian regional identities and languages, including Catalan. This will allow us to see whether the new administrative structures generated notable changes in the actions and ideas of both nationalist movements.

Special attention will be paid to which symbolic elements were considered representative of national cultural identity, how they were introduced into musical theater, and what kind

of dramatic genres or styles were employed. The hypothesis proposes that, although there are stylistic differences depending on regional traditions, artistic influences of the area, and the education of their authors, the ideological and theoretical processes taking place were similar. In addition, as a secondary underlying goal, this study seeks to provide a pluralistic view of the diversity of lyric formats and genres used during this period. While the historiography of music has focused mainly on constructing the histories of national operas due to the greater musical sophistication of this genre, this chapter highlights the importance of the "popular" genres of musical theater and the role they played in reinforcing feelings of national belonging reaching a broader social scope, especially through the active participation of amateur people in performances.

❖ Cases of sub-state nationalism and civic cultural activism

The case chosen for the comparison is the Lithuanian national revival that takes place during the first decades of the 20th century, beginning with the legalization of the Lithuanian language in 1904 and culminating in the reestablishment of the independent state in 1918. This case meets the previously mentioned requirements of a sub-state national awakening that was contemporaneous in time yet located in a different geopolitical context and cultural sphere of influence within Europe. We can therefore attempt a comparison based on their common similarities aiming to find shared patterns of cultural implementation of nationalist ideals.

Catalonia, for its part, it's a region that had been integrated into the Kingdom of Castile in 1714 after the War of Spanish Succession between Habsburg and Bourbon claimants to the throne. The memory of the Crown of Aragon and its independent institutions provided Catalanism with a historical legitimation for recovering autonomous governance. Between 1870 and 1890, the revindication of the cultural use of the Catalan language became increasingly public through the theatrical works of writers such as Jacint Verdaguer, Àngel Guimerà, and Narcís Oller.

It will be during the period of Catalan Modernisme, the regional variant of the international Art Nouveau movement spanning the 1890s to the early 1920s, when a strong cultural mobilization took place to create Catalan national styles in different fields of art. Musical theater became of particular importance, viewed as the "total art" uniting all disciplines[462]. Providing people with a repertoire of musical theater in Catalan so that they would not have to consume exclusively Spanish zarzuela, as well as modernizing Catalan rural folklore for performance in the cities, were central tasks for cultural activists in order to familiarize the population of industrial centers with Catalan language and folklore. The politization of the nationalist movement eventually achieved in 1914 the creation of the

[462] AVIÑOA, Xosé (2002): "El teatre líric català…", *op. cit*., pp. 223–224.

Commonwealth of Catalonia (Mancomunitat de Catalunya), the first administrative entity within the Kingdom of Spain that recognized the union of the four Catalan provinces until its dismantling in 1925 under the military dictatorship of Primo de Rivera.

Lithuania, meanwhile, had been a region of the Russian Empire since its annexation in 1795. Historically, however, it had been an independent duchy that, even if unified in the form of a commonwealth with the Kingdom of Poland under the Union of Lublin in 1569, had retained autonomous government and an official recognition as one of the two nations forming the unified state. However, during the nineteenth century, the imperial policies of Russification provoked rebellions in 1830 and 1863 that were responded with the closure of the University of Vilnius and the ban of the Lithuanian language. This ban prompted the book-smuggling movement, which kept the language alive until its decriminalization in 1904. The gatherings known as "Lithuanian evenings" also played an important role in sustaining the language alive[463]. Choir associations and amateur theater groups were also key in mobilizing society toward the promotion of a national culture. The staging of amateur operettas, as well as of mysteries and miracles symbolizing the rebirth of the nation through the staging of mythological folklore, was particularly significant in shaping a shared national consciousness[464]. In 1918, Lithuania's independence was reestablished in the context of the Russian Revolution and World War I.

Both are therefore cases of sub-state nationalism: regions integrated into larger imperial states that developed nationalist cultural awakenings at odds with the national identity that the imperial states sought to homogenize[465]. Catalan nationalism opposed Spanish identity, while Lithuanian nationalism opposed Russian and Polish identities. Both were mainly based on shared linguistic and cultural traits —their own national languages and common folklore that are specific to their regions— as well as in historical memories of independence, with their own legal and nobiliary structures that legitimized the recovery of autonomy[466]. Yet, as noted earlier, both movements also displayed traits of civic nationalism through the activist will to mobilize and structure civil associations to promote and establish a new national culture.

Being language one of the main defining elements of national identity, a shared characteristic of both societies was linguistic diglossia and the class connotations attached to language use. There is a process of substitution of Catalan and Lithuanian languages,

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[463] DAUKŠAITĖ, Gražina (2002b): "Lietuviškieji vakarai", in: PALIONYTĖ-BANEVIČIENĖ, Danutė (ed.): *Lietuvos muzikos istorija, knyga I. Tautinio atgimimo metai 1883–1918*, Vilnius: Lietuvos muzikos akademija kulturos, filosofijos ir meno institutas, pp. 77–80.

[464] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva: tautinės lauko misterijos tarpukario Lietuvoje". *Menotyra* 24/2, p. 100.

[465] For the relations between the process of regional nationalist awakenings and empire national homogenization see BERGER, Stefan; MILLER, Aleksey (2008): "Nation-building and regional integration, c. 1800–1914: the role of empires". *European Review of History – Revue européenne d'histoire* 15/3, pp. 317–330.

[466] Journals such as *Les annales des nationalités*, which were the first European initiatives dedicated to the international divulgation and support to repressed nationalist movements in the continent, considered both Catalan and Lithuanian national movements as part of the same group of sub-state nationalisms. Between 1913 and 1916, we can find multiple issues on the Catalan and Lithuanian political situations regarding their national recognition.

displaced by the main "languages of culture", reducing them to "peasant languages" with decreasing urban and administrative presence. In Catalonia, Spanish was promoted in education by the state, and used by elites, while in Lithuania, Polish (spoken by the aristocracy and clergy due to past ties with the Polish kingdom) and Russian (dominant in the Tsarist institutions in the capital of Vilnius) prevailed. Whether these restrictions were more or less severe[467], in both cases they had direct effects on cultural offerings: the theaters in Catalonia were filled with Spanish zarzuelas and touring Spanish companies[468], while in Lithuania theaters hosted Polish drama companies and Russian opera and operetta troupes[469], staging opera exclusively in the Russian language[470]. In both cases, the Catalan and Lithuanian languages were relegated to folk and amateur culture and rural environments.

For both nationalist movements, folk songs became one of the central symbols of national culture. Folk songs were artistic, included lyrics in the national language, and embodied orally transmitted traditions handed down generationally over centuries and legitimized by history. As understood by Adrià Gual, folk songs are "a work of art that is flower of our land", tied to our childhood memory:

> "When we remember those times, sleepy songs come to our mind, that, with the ear of a child, still pure before the distressing sounds of life, we picked up straight from the lips of a loving mother, to the rhythm of a swinging crib […] Those melodies […] now come to us as intimate friends […] calling to the deepest of our souls[471]".

For Stasys Šimkus:

> "[…] our cultural and national rise was particularly related to the song. It is difficult to analyze today whether there was more aesthetic admiration, or a patriotic feeling, or a desire to resurrect the nation everything together, because music, and especially a beautiful song, which brings pure aesthetic joy, also touches and awakens the noble desires of the soul[472]".

Choirs and theater groups became the principal vehicles for congregating people and making them engage on tasks of cultural divulgation. The harmonization of folk songs was especially prolific, fueling strong choral movements in the two studied regions closely tied to the spread of their national revivals. As M. K. Čiurlionis observed:

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[467] A ban on Lithuanian language was enforced in 1865 by the Russian empire. It was prosecuted until 1904, eventually becoming the official language of the new state in 1918.
In Catalonia, the opposite was the case. Although Spanish was promoted by the state and compulsory in education, Catalan language had been widely used until then. It is in 1922 when it's administrative limitation and prosecution started under the regime of Primo de Rivera.

[468] AVIÑOA, Xosé (1985b): *La música i el modernisme...*, *op. cit*., pp. 60–65.

[469] BAKUTYTĖ, Vida (2009): "Operetė Vilniuje: už ir prieš (XIX a. antroji pusė ir XX a. pradžia)", *Menotyra* 16/1-2, pp. 12–22.

[470] PETRAUSKAITĖ, Danutė (2011): "Between City and Village: the Development of Lithuanian Musical Culture in the End of the 19th and the Beginning of the 20th Century", in: LOOS, Helmut (ed.), *Musik-Stadt, Band 1: Traditionen städtischer Musikgeschichte in Mittel- und Osteuropa*, Leipzig: Gudrun Schröder Verlag, pp. 60–75.

[471] GUAL, Adrià (1904a): *Blancaflor..., op. cit.*, pp. VII–IX.

[472] PALIONYTĖ-BANEVIČIENĖ, Danutė (1967): *Stasys Šimkus: straipsniai, dokumentai, laiškai, amžininkų atsiminimai*, Vilnius: Valga, pp. 215–216.

> "[…] Lithuanian music will still live on in folk songs or melodies, which in the meantime have the value of a museum […] because only in them you can hear the echo of Lithuania. […] Those songs are precious marble rocks waiting only for a genius, who will know how to make immortal works from them[473]".

National awakenings in both regions involved intense efforts through the decades to compile folk songs collected from peasants, harmonize them for choral performance, and eventually stage them in musical theater[474].



Figure 117: *Folk song* Los tres tambors *[*The three drummers*] as compiled in: CAPMANY, Aureli (1903):* Cançoner popular*, Barcelona, Imp. La Renaixensa, p. 21.*



Figure 118: *Stage picture of the musical vision* Los tres tambors*, by Adrià Gual and Enric Morera, whose plot is taken from the folk song while glossing its orchestrated melody (Principal theater of Barcelona, 1905). [Arxiu Fotogràfic de Barcelona: AFB3-117, record 56608]..*

As to who led these movements and how, attention must be paid to a common phenomenon in the formation of national intellectual elites. These awakenings were led not by the traditional nobility but by a new class of intellectuals coming from a popular background. This was significant in that they were in direct contact either with rural communities that preserved folk traditions and songs or with workers and popular classes whom they envisioned as the audiences for their new national cultures.

In Catalonia, composer Enric Morera (1865–1942) was the main promoter of amateur choirs and seasons of musical theater in Catalan, while painter/writer Adrià Gual (1872–1943) led multiple theater companies dedicated to Catalan repertoire. Morera came from a family of musicians who had migrated to Buenos Aires, earning a living through teaching and playing in theaters and cafés. He later returned to Barcelona to learn from

[473] KYMANTAITĖ-ČIURLIONIENĖ, Sofija; ČIURLIONIS, Mikalojus Konstantinas (1910): *Lietuvoje (kritikos žvilgsnis į Lietuvos inteligentiją),* Vilnius: Juozapo Zavadzkio išleidimas, pp. 59–83.
[474] LANDSBERGIS, Vytautas (1992): *M. K. Čiurlionis. Time and content*. Vilnius: Lituanus, pp. 9–10.

private teachers that he paid with his own savings, without officially enrolling in any conservatory. Gual, for his side, was the son of an artisan lithographer from Reus and studied painting also privately at the academy of Pere Borrell.

In the case of the Lithuanian revival, figures that stand out are composer Mikas Petrauskas (1873–1937), who took on the wide pedagogical task of promoting the opening of Lithuanian music schools and choirs, and composer and painter M. K. Čiurlionis (1875–1911), who carried out a relevant task in the promotion of Lithuanian painting organizing the Exhibitions of Lithuanian Art. He also developed theories about Lithuanian music, which he published alongside the literary critical chapter of his wife Sofija Kymantaitė-Čiurlionienė in the book *Lietuvoje* [*In Lithuania*] (1910).

Both Petrauskas and Čiurlionis were the sons of church organists in small towns: Petrauskas was born in Palūšė and worked in the churches of Labanoras and Obeliai as a teenager, while Čiurlionis grew up between Senoji Varėna and Druskininkai. The two of them learned music from their fathers, eventually attending music school and studying at conservatories abroad.

The concept of the "popular" or "folk" was central to all of them when addressing the building of a national culture, from Mikas Petrauskas's "liaudies opera" ("folk opera") to Adrià Gual's "cançó popular harmonitzada per a l'escena" ("folk song harmonized for the stage"). However, it presents different significations in their discourses. For some, "popular" meant creating a national culture for consumption by the popular classes that conformed the nation, a vision promoted by Morera and Petrauskas with their operetta repertoire. For others, "popular" meant grounding intellectual national culture in folk traditions, as pursued by Gual and Čiurlionis, and exemplified in the repertoire of symbolistic lyric theater.

Folk songs were, indeed, a key element of the national imagery. Either quotations of folk songs were woven into new pieces, or the vocal style of compositions imitated the folk intonations and rhythms. In Catalonia, musical visions such as Blancaflor (1899) by Enric Granados and *La presó de Lleida* [*The prison in Lleida*] (1905) by Jaume Pahissa, both with lyrics arranged and glossed by Adrià Gual, took as their basis the harmonization and orchestration of homonymous folk songs, using the original lyrics as the plot for full dramatic pieces[475]. In Lithuania, Petrauskas's opera *Eglė—žalčių karalienė* [*Eglė, Queen of Snakes*] (1924) used archaic modes and folk melodic intonations[476], while J. Karnavičius's *Gražina* (1933) incorporated more than 40 folk song quotations[477].

Another shared trait was the personal commitment of nationalist authors and artists, whose activist dedication to the building of a national culture led the civil mobilization required to settle choirs and drama companies, financing many from their own pockets

[475] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 258–264; 430–433.
[476] NARBUTIENĖ, Ona (1976): "*Eglė – žalčių karalienė*", in: BUROKAITĖ, Jūratė (ed.): *Mikas Petrauskas: straipsniai, laiskai, amzininku atsiminimai*. Vilnius: Vaga, pp. 297–318.
[477] BAUBLINSKIENĖ, Beata (2009): "Sceninė muzika: operos", in: AMBRAZAS, Algirdas Jonas (ed.): *Lietuvos muzikos istorija. Kn. 2, Nepriklausomybės metai, 1918-1940*, Vilnius: Lietuvos muzikos ir teatro akademija, p. 378.

despite knowing they would not recover the investment. It's worth mentioning how Enric Morera destined his personal savings to produce the seasons of Teatre Líric Català that he directed in 1900[478] and 1922[479], and how Lluís Graner invested his personal fortune in the Espectacles-Audicions Graner, which staged high-quality productions of musical visions between 1905 and 1908 with affordable-price tickets for the lower classes[480]. Petrauskas similarly financed the printing of his operetta scores to distribute them to choirs he had helped to establish to provide them with repertoire to stage:

> "If I print *Kaminakrėtys*, I will send it to Saint Petersburg to Sapir. […] I doubt very much that *Kaminakrėtys* would return the investment after printing, because there will be few people who demand it. Well, I'll have to think about that. If there was money, I would print all my works regardless of anything, but the money is like swept away. It's true, I gave a concert in Chicago, the concert brought in 400 dollars, but I haven't had it for a long time[481]".

They were aware that such investments would not be recovered, since it was not a profitable business. However, they were not commercially motivated but pursued cultural and symbolic goals.

Private initiatives to gather amateur theater groups demonstrate the activist dedication of the nationalist cultural sector. One example is Gabrielius Landsbergis-Žemkalnis's staging of *Mindaugas, Lietuvos Karalius* [*Mindaugas, King of Lithuania*] (1908), which directly competed with professional Polish companies presenting the same piece at the same time[482]. Another is the secret staging of Birutė in 1906, written by the same Landsbergis-Žemkalnis after his imprisonment for "Lithuanian propaganda", with music by Petrauskas, who was then being sought by Tsarist authorities for arrest[483]. Similarly, the efforts of the Lithuanian Artists' Society to stage *La traviata* in Kaunas in 1920, under extremely precarious postwar circumstances, marked the beginning of Lithuanian opera[484]. This act of perseverance works as a paradigm of the promoters' personal commitment, carried out as an expression of national cultural consciousness, regardless of the economic outcome.

On the Catalan stage, we also find notable initiatives led by actors. In 1910, the Borràs brothers —actors from the Principal theater company— rented the venue themselves to restore the Catalan repertoire after its previous director had shifted to Spanish-language theater in search of greater profit, while Assumpció Paricio and Artur Balot created their own traveling company for the 1915–16 season to perform Catalan musical theater when no theater empresario would permanently host them.

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[478] IGLÉSIAS, Ignasi (1921): *Enric Morera: estudi biogràfic*. Barcelona: A. Artís, pp. 33–35.
[479] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 58–63.
[480] GUAL, Adrià (1960): *Mitja vida de teatre…*, *op. cit.*, pp. 185–196.
[481] BUROKAITĖ, Jūratė (ed.) (1976): *Mikas Petrauskas…*, *op. cit.,* pp. 109–112.
[482] TRINKŪNAITĖ, Šarūnė (2016): "XX a. pradžios Vilniaus lietuvių teatro šturmas: aistros dėl *Mindaugio, Lietuvos karaliaus*". *Krantai* 3, pp. 68–71.
[483] LANDSBERGIS, Vytautas (1976): "Apie Birutė", in: BUROKAITĖ, Jūratė (ed.): *Mikas Petrauskas: straipsniai, laiskai, amzininku atsiminimai*. Vilnius: Vaga, pp. 252–265.
[484] PETRAUSKAITĖ, Danutė (2020): "Lietuvos operos teatro kūrimas Kaune: Juozo Žilevičiaus patirtys". *Ars et praxis* 8, pp. 29–36.

The fact that the actors and singers were amateurs demonstrates that this was a movement of strong civil mobilization, with ordinary people actively coordinating their efforts to consolidate a national culture. In venues such as the Sala Mercè in Barcelona, the Saló Gerió in Girona, and Ars-Lucis in Terrassa, as well as in plenty of other salons staging musical visions between 1904 and 1912 across Catalonia, all of the companies were formed by amateurs. Some later joined the professional stage, while others were simply motivated neighbors of their cities. From a methodological perspective, it is important to consider the actions of these lower and middle layers of society and how they perceived and experienced the national awakening in everyday life (what has been termed "banal nationalism[485]"). Traditional studies, by contrast, have tended to rely exclusively on the testimonies of the intellectual and political elite and well-documented institutions, generating a biased view[486].

Closely linked to the engagement of amateurs in stage productions was the constant pedagogical intention to instruct the people of the nation, both performers and audiences. Writing about the birth in 1907 of the choir Birutė, based in Chicago, Petrauskas stated:

> "I taught music for about 25 years, I spent money and worked to acquire knowledge that is necessary for such a profession and what is necessary for the education of people[487]".

Indeed, in the Lithuanian context, Mikas Petrauskas led the way in establishing choral societies and Lithuanian conservatories in the USA, so the diaspora could have better trained performers[488]. The more educated Lithuanian singers and musicians became, the better performances they could present at Lithuanian gatherings, thus keeping the community engaged and providing them with better artistic standards. As Petrauskas stated himself:

> "My desire after coming to the USA was, and still is, to educate as many people as possible in music, so that when I leave here, they can lead choirs and small orchestras on their own, so that they all remember that Petrauskas, while living in America, did not sleep, but worked for the Lithuanian nation...[489]".

Children were also a central focus. Petrauskas personally visited schools to audition young singers who would perform in his operettas[490]. Some operettas, such as *Tarnaitė pamokė* [*The maid has taught*] by Petrauskas or *Musmirės* [*Amanita mushrooms*] and *Kur tiesa?* [*Where's the truth?*] by Antanas Pocius, were written specifically to include children on stage, which, as Petrauskaitė notes, was "a memorable lesson in music and

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[485] SKEY, Michael (2009): "The national in everyday life: a critical engagement with Michael Billig's thesis of banal nationalism", *The Sociological Review* 57/2, pp. 331–346.
[486] HAUPT, Heinz-Gerhard; TACKE, Charlotte, "Die Kultur des Nationalen. Sozial- und kulturgeschichtliche Ansätze bei der Erforschung des europäischen Nationalismus im 19. und 20. Jahrhundert", in: *Geschichte und Gesellschaft. Sonderheft*, 16, 1996, pp. 255–283.
[487] BUROKAITĖ, Jūratė (ed.) (1976): *Mikas Petrauskas…*, *op. cit.,* pp. 85–86.
[488] PETRAUSKAITĖ, Danutė (2015): *Lietuvių muzikinė kultūra Jungtinėse Amerikos Valstijose, 1870–1990: tautinės tapatybės kontūrai*. Vilnius: Vilniaus dailės akademijos leidykla, pp. 280–326.
[489] Quoted in BUROKAITĖ, Jūratė (ed.) (1976): *Mikas Petrauskas…*, *op. cit.,* p. 296.
[490] BUROKAITĖ, Jūratė (ed.) (1976): *Mikas Petrauskas…*, *op. cit.,* pp. 295–296.

nationalism for them[491]". Pieces such as *Girių karalius* [*The King of the Forest*] were also aimed at young audiences.

In Catalonia, similar efforts can be observed. Enric Morera founded the choir Catalunya Nova, composed of motivated workers on a socialist mission to educate the lower classes on their musical abilities. As Morera recalls in his autobiography, members were so committed that they were even willing to walk to Paris to attend concerts when unable to pay for travel expenses[492]. The Foment del Teatre Líric Català association established a school of musical theater in 1903, offering free lessons in singing, declamation, and music reading to promote the consolidation of trained Catalan companies. The Mercè hall staged musical visions performed mainly by children[493], awakening in some of them the desire to pursue professional careers in Catalan musical theater. Similarly, the Espectacles-Audicions Graner in Barcelona held special sessions on Thursdays with discounts and toy raffles to attract the younger audiences to their "musical visions".

It is also relevant to note the open rejection of established institutions and the determination to create new ones through coordination between nationalist authors, intellectuals, and amateurs. Sofija Kymantaitė-Čiurlionienė summarized this idea in *Lietuvoje*: "[…] it is not institutions who make culture, but cultural people who make cultural institutions for themselves […][494]". The intention was not to take over the existing institutions and convert them to Lithuanian enterprises from within, but to create their own new ones: new companies, choirs, and theaters born of national consciousness and controlled directly by them, thus keeping them accessible and free of institutional or bureaucratic barriers.

In both cases, the institutionalized opera houses presented obstacles for composers seeking to premiere new pieces, whereas smaller halls and amateur companies proved to be more flexible options for premiering the new national repertoire. However, for present-day research, stable institutions with regular seasons such as opera theaters are easier to document than individual amateur performances without stable frequency, which left fewer traces in the press and less archival material, often relegating them to oblivion.

[491] PETRAUSKAITĖ, Danutė (2012): "Operetė lietuviškoje egzodo scenoje JAV: pastangos išlikti ir prisitaikyti (XX a. pirma pusė)". *Lietuvos muzikologija* 13, p. 160.
[492] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 45–49.
[493] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner...", *op. cit*.
[494] KYMANTAITĖ-ČIURLIONIENĖ, Sofija; ČIURLIONIS, M. K. (1910): *Lietuvoje...*, *op. cit*., pp. 7–12.

❖ The national genre(s): a pluralistic approach

There was never only one way of conceiving the new "national genre." Just as nationalist movements were politically and socially plural and diverse, so too were the cultural forms they consumed. Different social classes, political ideologies, and even (non-)religious orientations engaged with and promoted different kinds of genres and styles within the spectrum of the new national culture. In this sense, we can argue that the differences among proposals were not only based on artistic criteria, but also on the kind of audience they aimed to reach, the ideals they sought to transmit, and their own conception of what constituted national identity and how it had to be portrayed.

Examining both the Catalan and Lithuanian national revivals, we can classify the production of musical theater into three main groups: popular operetta, symbolistic and mythological lyric theater, and opera. Each offered a different aesthetic and dramaturgical approach and circulated within its own distribution networks, though in some cases the same authors contributed across multiple genres.

A notable multidisciplinary example from the Lithuanian scene is Jonas Dambrauskas, who simultaneously worked at the State Opera —where he reorchestrated Petrauskas's opera *Eglė—žalčių karalienė* in 1939— composed his own operas (*Valdovas* [*The ruler*], libretto by Vincas Mykolaitis-Putinas, and *Živilė*, libretto by Jonas Graičiūnas), wrote music for theatrical dramas (such as *Baisioji naktis* [*The frightful night*, 1936, text by B. Sruoga] and *Dvylika brolių juodvarniais laksčiusių* [*Twelve brothers flying like ravens*, 1932, text by S. Kymantaitė-Čiurlionienė]), and composed for symbolist and mythological mysteries (*Nuvainikuota Vaidilutė* [*Uncrowned Priestess*, 1927], *Amžių karžygys* [*The Warrior of Centuries*, 1930], and *Mūsų aukuras* [*Our pagan altar*, 1937])[495]. Stasys Šimkus likewise ranged widely, from the operetta *Išeivis* [*The expatriate*] (1921), to the musical tragedy *Čigonai* [*Gypsies*] (ca. 1935), to the opera *Kaimas prie dvaro* [*Village by the manor*] (1941).

In Catalonia, Enric Morera was one of the most prolific composers, working indistinctively across operetta (such as *L'alegria que passa* [*The joy that passes by*], 1898, and *La reina del cor* [*The queen of the heart*], 1901), symbolistic musical visions (like E*l comte l'Arnau* [*The Count Arnau*], 1905), lyric drama (the successful *La santa espina* [*The holy thorn*], 1907, to the later *Don Joan de Serrallonga*, 1922), and opera (from *La fada* [*The fairy*], 1897 to the late *Tassarba*, 1916)[496]. Jaume Pahissa also began with musical visions and later moved into large-format opera, even reworking earlier pieces into operatic form, such as *La presó de Lleida* [*The prison in Lleida*] (1905) into *La princesa Margarida* [*Princess Margaret*] (1928). Joan B. Lambert followed a similar trajectory, starting his career with musical visions (*La mare de Déu* [*The Mother of God*], 1904; *Lo captiveri d'un sant* [*A saint's captivity*], 1912), while also being closely involved

[495] BAKUTYTĖ, Vida (2004): "Jono Dambrausko tautiškoji draminė muzika". *Menotyra* 18/1, pp. 16–24.
[496] IGLÉSIAS, Ignasi (1921): *Enric Morera…*, *op. cit.*, pp. 71–74.

with the management of the company, and eventually turned toward popular Castilian zarzuela (*Por una mujer* [*For a woman*], 1922).

These examples reinforce the connections among genres and demonstrate that they should not be analyzed as separate histories but as interconnected strands within a shared musical theater movement. Rather than adopting an evolutionist perspective that moves from simple operetta to large-format opera, it is more appropriate to view the different genres of musical theater as coexisting repertoires that addressed different cultural needs and appealed to different audiences. Even when opera was achieved, other genres were not abandoned, and composers continued to diversify their repertoire. In the following pages, we will examine each of these three categories individually in more detail.

- **Popular operetta**

The largest repertoire in the national language of both movements became operetta. Hundreds of titles were staged, involving dozens of companies and, significantly, amateurs actively participating in productions. This reflected not only the popularity of the genre but also a civic will to promote a form of national culture addressed to the popular classes.

Operetta required very little in the way of technical resources. Any group could take a text and stage a performance without needing to rent large theaters or assemble full orchestras. The pieces typically included songs that were short and easy to perform, sometimes requiring only voices or a small ensemble rather than a full orchestra. As a result, the genre was not dependent on higher institutions to host it; any stage or salon provided an adequate setting for amateur groups. This allowed for wide geographical diffusion. While in Catalonia the repertoire was mainly premiered on the motherland, with some exceptions arriving to the diaspora communities in America, the Lithuanian repertoire was mainly staged abroad.

A paradigmatic case is *L'alegria que passa* by Enric Morera and Santiago Rusiñol. This short piece for full orchestra, remained in repertoire for more than 25 years in various Barcelona professional theaters. Morera also arranged it for band, so it could be performed by smaller ensembles, and published a reduction for voice and piano. The piece was staged in more than fifty municipalities across Catalonia by amateur or semi-professional groups, in small salons or even in open-air squares. The main centers of Catalan diaspora in America also arranged performances of *L'alegria que passa* in Havana (Cuba), Santiago (Chile), Buenos Aires (Argentina) and Asunción (Paraguay).

Popular operettas typically depicted scenes of traditional life in comic and entertaining ways with simple plots that were easy to follow. Their humor often included jokes and vocabulary considered vulgar, prompting criticisms of their "low intellectual" level. For

example, *La sardana dels promesos* [*The sardana of engaged couples*] by Josep Morató and Adrià Esquerrà is based on jealousies surrounding the local tradition of a rural town of pairing engaged young couples to dance the sardana in the town square. *La dida seca* [*The dry nurse*] by Eduard Aulés and Carles Oró, depicts under a comic tone the harsh rural economic reality: a man raising two children alone after the death of his wife, who was their wet nurse, while their parents served as soldiers in the American colonies—the children turning out as rude and foulmouthed as the rest of the men from the local tavern. Or *Les roselles* [*The poppies*] by Josep Maria Jordà and Adrià Esquerrà, a romantic comedy of misunderstandings, set against the religious tradition of leaving poppies in front of a statue of the Virgin Mary on an altar.

Authorial originality was often of little concern. Many works were translations or re-arrangements of other pieces under new titles, or re-used musical numbers from existing pieces, alongside well-known folk songs. The first operettas by Mikas Petrauskas were translations themselves, such as *Kaminkrėtys ir malūnininkas* (based on Jan Nepomucen Kamiński's Polish libretto *Kominiarz i młynarz czyli Zawalenie się wieży*) and *Adomas ir Ieva* (based on Ernest Blum and Raoul Toché's French libretto *Adam et Eve*)[497].

Pijus Bukšnaitis also stands out in the field of translation, publishing operettas such as *Kornevilio varpai* (a Lithuanized version of Charles Clairville's *original Les cloches de Corneville*), *Gražioji Galatėja* (arranging Franz von Suppe's melodies from *Die schöne Galathée* for choir), and *Grigutis* (adaptated from M. P. Starickio's Ukranian drama *Oj ne chody Hryciu*). Some pieces, instead of new music, took musical numbers from other preexisting titles, such as *Kova už idėjas* [*Battle for ideas*] (also translated by Bukšnaitis from Ukrainian) or *Kanklininkas* [*Kanklės player*] (combining folk songs and music from diverse operettas, with text by J. Steponaitis).

On the Catalan stage, translations of French comedies were also common, though plots and names were always changed and adapted to the Catalan context, and the titles of the original versions were usually unacknowledged. Lluís Puiggarí was one of the most active literary re-arrangers, publishing titles such as *Permeti'm!* [*Allow me!*], *L'ajudant* [*The helper*], and *T'estimo!* [*I love you!*]. While the texts were adapted, the music was always original, composed by Catalan authors both to suit local tastes and because importing foreign scores was expensive. In some cases, like *Com unes malves* [*Like mallows*], the same text circulated in both Spanish and Catalan previous versions. The press sometimes criticized the abusive practice of translations and rearrangements, with authors like Eduard Aulés known for recycling his own texts by doing not much more than just changing the title and adding a couple of musical numbers.

In Lithuania, other genres —especially mysteries and opera— resulted more attractive for the public during the interwar period, while operetta retained great popularity among migrant communities, particularly Lithuanian diaspora in the United States of America[498],

[497] GRUODYTĖ, Vita (2021): "The (Non-)seriousness of culture: the case of the Lithuanian operetta", in: WEISS, Jernej (ed.): *Opereta med obema svetovnima vojnama = Operetta between the two world wars*. Koper/Ljubljana: Založba Univerze na Primorskem; Festival Ljubljana, pp. 295–296.
[498] PETRAUSKAITĖ, Danutė (2012): "Operetė lietuviškoje egzodo scenoje JAV...", *op. cit.*

as well as among Lithuanian workers that had moved to neighbor industrialized areas such as Riga and Saint Petersburg[499].

According to Petrauskaitė's analysis of more than 110 Lithuanian operettas produced between 1901 and 1940 in the US, roughly 65 presented generic topics not directly tied to Lithuanian national identity, while 25 had explicitly national plots portraying Lithuanian heroes or settings. The remainder included fairy-tales, mythological, religious, educational, or revolutionary themes[500]. However, these operetta gatherings were of special interest to reunite Lithuanians, allowing them to speak their native language, remember their origins, and be reminded of their traditional customs, awakening in them a national feeling and a sense of belonging to the Lithuanian nation in an environment of entertainment and celebration.

Mikas Petrauskas was the initiator and leading author of the genre. His operettas circulated widely, mainly among Lithuanian diaspora communities in the United States but also arriving to certain towns and cities across Lithuania. His 1903 arrangement of *Kaminkrėtys ir malūnininkas* [*The chimneysweeper and the miller*] for a Lithuanian society abroad was restaged in Lithuania in 1905, followed by *Adomas ir Ieva* [*Adam and Eve*]. However, out of the 110 titles identified by Petrauskaitė, only 15 are signed by Petrauskas, which indicated the broader involvement of other Lithuanian authors.

Kaminkrėtys ir malūnininkas was also staged, citing some examples, in Brooklyn in 1907, in Radviliškis in 1913, in Šiauliai in 1913 and 1938, in Chicago in 1918 and again in 1934, in Philadelphia in 1927 and 1933, in Baltimore and Worcester in 1939, and in New York from 1938 to 1940, becoming one of the most performed Lithuanian operettas. Another title written by Petrauskas, *Consilium facultatis*, which he edited in 1915, was staged in Klaipėda by the Singing Society, followed by a production of *Birutė*[501]. Also *Vaikas ar mergaitė?* [*A boy or a girl?*] appeared on the stage of the State Theater in Kaunas along with *Birutė* in 1925.

Although most of the documented performances of Lithuanian operetta took place abroad, there's also evidence of local initiatives in Lithuanian lands. The Dainos Society in Panevėžys was particularly active, staging Petrauskas's *Adomas ir Ieva* and *Consilium facultatis* in 1915. Even one of the local amateur performers, Vladas Paulauskas, wrote his own version of *Kaminkrėtys ir malūnininkas* in 1913. Into the 1920s, this society remained active staging operettas, as seen in their 1926 performance of *Kornevilio varpai* [*The bells of Corneville*].

[499] KLIVIS, Edgaras (2009): "Staging the Nation: the Case of Lithuanian Fin de Siècle Theater Productions in Foreign Industrial Centers". *Methis. Studia humaniora Estonica,* 3, pp. 121–127.
[500] PETRAUSKAITĖ, Danutė (2012): "Operetė lietuviškoje egzodo scenoje JAV...", *op. cit.*, p. 163.
[501] GRUODYTĖ, Vita (2021): "The (Non-)seriousness of culture…", *op. cit*., p. 298.



Figure 119: *Picture of the group of actors from the Dainos Society in Panevėžys that performed* Kaminkrėtys ir malūninkas*. [Panevėžio apskrities Gabrielės Petkevičaitės-Bitės viešoji biblioteka].*

In Catalonia, the Catalan Lyric Theater company, directed by Enric Morera and Ignasi Iglésias in 1900, was one of the highlights. Morera sought to create a series of Catalan operettas that companies in the region could stage in place of Castilian zarzuela, which also was quite popular across Catalonia. While the project failed to maintain a stable company or theater that hosted Catalan operetta, numerous sporadic short seasons of Catalan operetta were mounted between 1901 and 1923, many of them in provincial theaters, temporarily replacing predominant Spanish titles. Morera invested considerable effort, time, and personal funds as an impresario commissioning and producing new works, since the lack of a broad repertoire was the main problem for existing companies that could potentially stage Catalan operettas. However, despite his dedication, the initiative remained discontinuous and didn't manage to establish a permanent institution[502].

Cultural centers and associations across the geography of Catalonia frequently hosted amateur groups performing Catalan zarzuelas, as the works were both entertaining for the public in smaller towns and easy to perform. For intellectuals, however, the term "zarzuela" was directly associated with Castilian identity, proclaimed to be the "Spanish national genre" of musical theater. Nationalist intellectuals, therefore, avoided the term, preferring "operetta" or "lyric theater" to differentiate themselves from Spanish culture. Yet, the general public, press, and amateurs commonly referred to this repertoire of Catalan operettas as "Catalan zarzuelas", without attaching political meaning[503].

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[502] AVIÑOA, Xosé (1985b): *La música i el modernisme*..., *op. cit*., pp. 287–311; 324–328.

[503] The repertoire of Catalan zarzuela, however, has barely been studied by contemporary musicology and theater studies. The low literary quality of the texts and the simplicity of the music are key factors in this lack of interest. Still, for contemporary Catalanism, the fact that one of the most widespread genres carried

These pieces played an important role by offering middle- and working-class audiences appealing repertoire in their own language, making them reflect on the cultural value of the customs and traditions of their daily life that they were watching performed on stage, nurturing a collective sense of national belonging. The fact that they were performed primarily by amateur groups is also relevant: their active participation demonstrated civic commitment to creating and sustaining a new national culture. Rather than passively consuming their language, folk songs, and dances, people were actively learning and performing them —a particularly meaningful process for migrant or mixed communities.

Thus, it was a relevant repertoire for nationalist activists to cultivate, serving two main purposes: first, to promote the cultural education of the lower classes in a field of their interest; and, second, to spread the elements that built national consciousness and a sense of national belonging. In the context of nationalist awakenings, bringing the broader population —including the working classes— to your side was essential for a successful establishment of the national project.

- **Symbolist and mythological lyric theater**

Another field to highlight comprises genres with different labels that are not straightforward to group but can be understood collectively as symbolist and mythological lyric theater. This trend brings together works that share a symbolist dramaturgy featuring medievalist aesthetics, mythological and folkloric references that evoke a glorious historical past, and an artistic combination of visuals, music, and poetic text (as an heir to the "total work of art"). It is strongly influenced by the modernist trends of Maeterlinck's symbolism and the Théâtre d'Art, in both its Parisian and Muscovite branches.

The aim is to create a highly artistic theater grounded in national folklore. The language tends to be poetic and suggestive rather than narrative. Dramaturgy is based on eliciting feelings and emotions through the different senses that theater can mobilize (music, visual staging, and poetic language), seeking to arouse an irrational response in the spectator while rejecting naturalist dramaturgies based on logical narratives and audience reasoning. Because national belonging and patriotism are felt as irrational rather than logical, the public should be addressed through emotion[504].

Moreover, medievalist and folkloric elements held strong symbolic value because they: 1) portrayed Catalan medieval institutions and nobility, recalling an independent past; 2) used an archaic Catalan language, legitimating the existence of their tongue across time;

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the name "zarzuela", with the correlation this implies with Castilian culture, is problematic. The few studies of "Catalan zarzuela" have instead focused on the intellectual initiatives that Catalanism undertook to distance itself from the genre, overlooking the fact that a wide repertoire of local zarzuela was being written for amateur stages in the Catalan language.

[504] GUAL, Adrià (1901): "El Teatre Popular...", *op. cit.*

3) divulgated tales and legends that strengthened a common cultural imagery for the nation based on rural folklore. These three elements were, in fact, the pillars on which political nationalist theories were built to legitimate the existence of their nationality.



Beyond its artistic interest, symbolism is closely linked to spiritualism and religious feelings; suggestive dramaturgies are especially apt for evoking the spiritual. In Catalonia, the musical visions received strong support from Catholic associations and leading figures from the regional church, while in Lithuania the staging of miracles and mysteries was often promoted by the Catholic Futurist (Ateitininkai) association[505]. Catalan repertoire directly staged episodes from the Bible or legends of miracles performed by Catholic saints (conservatives and traditionalists claimed Catalan identity was intrinsically Catholic and thus part of national folklore). Lithuanian repertoire, while less directly linked to the church, often included spiritual content in a broader sense, such as priestesses and rituals or visual references to the crucified Christ.

***Figure 120**: Fragment of a flyer announcing the mystery* Visi žmonės*, with a suggestive drawing between an allegorical Christ with a crown of thorns and an antique classical reference to a laurel crown. [Lietuvos nacionalinė Martyno Mažvydo biblioteka].*

In the Catalan region, the repertoire corresponding to this category is the "musical visions." The first attempt to establish the genre occurred in 1898 with *Blancaflor*, a "harmonized folk song for the scene" by Adrià Gual, who commissioned the music from his friend Enric Granados. Gual theorized that folk songs —the most pure and innocent elements of traditional culture—, most intrinsically represented the national identity because of the generational oral transmission of the melodies, closely bound to the land where they were sung, and their moral and educational content. National culture, then, had to be based on staging folk songs. Although it was initially a failure, the theory was later taken up by the impressionist painter Lluís Graner, who added a layer of visual spectacular to folk stagings—electric and colorful light effects, fireworks, animals on stage, etc. The goal was to modernize folk culture to attractive urban audiences and, through theater, to restore the lost generational transmission of this rural folklore.

A circuit of small recreational salons opened across Catalonia, performing musical visions alongside movie projections or artistic installations. From the southern cities of

[505] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, p. 98.

Reus and Tarragona, to Terrassa, Manresa, Arenys de Mar, and in the north, Girona, an active network of salons staged musical visions across the whole region between 1904 and 1912. Many of the artistic directors and impresarios were, in fact, impressionist painters such as Lluís Graner, Joaquim Vancells, Adrià Gual, or figures from the plastic arts, such as architect Rafael Masó. Their interest in "painting the light", too limited by oil paint on canvas, led them to experiment with electric light in live performance, playing with shadow, color, and intensity on stage, making them some of the first lighting designers for the theater.

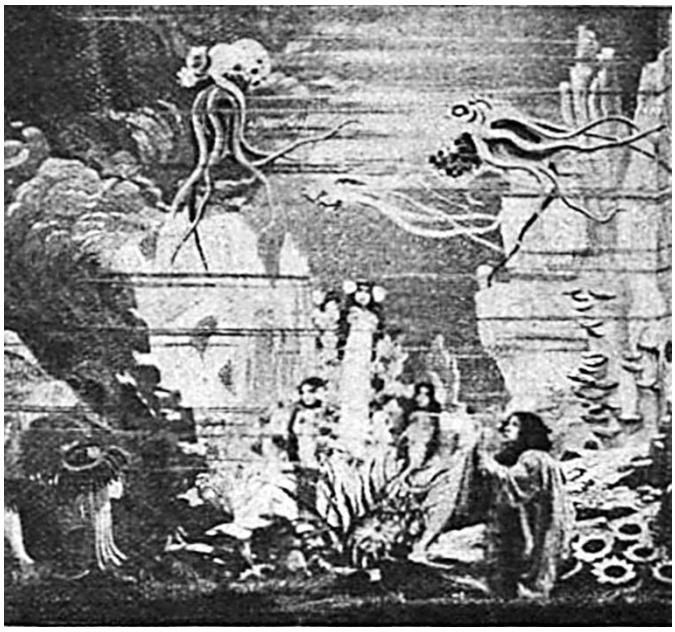
La matinada [*The sunrise*], conceived by Graner and commissioned from Adrià Gual and Felip Pedrell, is a paradigmatic example of this fusion of modernism and traditional values. The main dramaturgical element that leads the action is electric light. Set in a single scene—a landscape of the rural nature with a forest and a river—the piece begins in complete darkness and, as the sun rises, welcoming the new day, the lighting intensifies. A hidden choir of peasants thanks the sun for giving them a new day and with God for giving them the purifying mission of working the land. A flock of lambs (a clear religious symbol) cross the stage with the peasants, who dance a sardana, the national folk dance. This mixture of folk symbols of national identity, religious references, and the purity of idealized nature and the rural world —presented in a suggestive scene aimed at triggering the audience's emotions— paradigmatically exemplifies the dramaturgy of this kind of symbolist lyric theater.

The genre peaked at the Principal theater of Barcelona, when Lluís Graner installed his enterprise Espectacles-Audicions Graner in 1905. Alongside musical visions, the program offered concerts and dramas translated into Catalan with the purpose of showing both international classics and the most modern foreign trends on a pedagogical mission to present them to Catalan audiences. Graner's commitment to the highest artistic standards, however, generated deficits even in his most successful productions, and he eventually went bankrupt. After his exile to America to avoid debts, the circuit of salons that performed musical visions gradually closed their doors; outside of Barcelona, the general public of smaller cities and towns was not yet ready for such lyrical, symbolist repertoire. Some of the most famous productions were, as mentioned throughout this chapter, *El comte l'Arnau* and *La presó de Lleida* at the Principal theater, *La mare de Déu* at the Sala Mercè and *L'oració de la nit* at the Saló Gerió in Girona, later performed by children at several schools in this northern region.

A further view of their theoretical standpoint was the internationality of folklore. Local folklore was considered the purest representation of national identity, yet nationalists were aware that legends and songs often had similar versions in other lands. Folklore was thus simultaneously national and international —rooted in local regional identity yet connecting with other nations universally:

> "We don't have to only remain on our own legends. All of them are siblings and beautiful, and only from them and for them can mankind comprehend the human secrets[506]."

[506] GUAL, Adrià (1901): "El Teatre Popular...", *op. cit.*



In this sense, note the resemblance between the staging of *La dona d'aigua* [*Aloja*] (literally translated as "water-woman", also known abroad as undine), a musical vision produced at the Sala Mercè based on a Catalan mythological figure parallel of the Lithuanian *Jūratė*, with the sketched underwater world that Čiurlionis envisioned for the scenography of his unfinished symbolist opera.

Figure 121: *Stage picture of* La dona *d'aigua [Garba, 3 (25/12/1905), p. 22].*



Figure 122: *Čiurlionis's drawing for the scenery of* Jūratė. *Underwater palace. [Čg 46, p. 28].*

In Lithuania, the initiator of symbolist theater was Vydūnas. Rejecting naturalism, his work is crafted not around a literary narrative but a combination of poetic text, gesture, and action to produce an emotional effect. He conceived theater as a return to spiritual ritual presenting deep philosophical reflections through complex metaphors, symbols, and suggestion. In line with the "total art" premise of symbolist dramaturgy, his language

interweaves text with visual scenography and lighting, as well as the acoustic features of speech, music, and sound to create meaning[507].

His first operatic project —folk tale *Gilanda* pictured as a national opera— was left unfinished due to the death of his brother Albert Storosta, with whom he was writing the piece. Later on, it seems he was in touch with Česlovas Sasnauskas and adapted some of his dramas, such as *Karalaitė* [*Princess*], as opera librettos, but these projects were not developed[508]. Still, he left ample space for music in his dramas and mysteries. Not as standalone numbers between spoken parts, but as integrated musical and sonic elements. For example, *Jūrų varpai* [*Sea bells*] (1920) includes short choral moments integrated within the action, and the repeated sound of sea bells that plays an important dramaturgical role; in the tragedy *Pasaulio gaisras* [*Fire of the world*] (1928), sounds of nature create a stage soundscape[509].

Music appears as a choral ensemble not merely "performing a song", but functioning as a choral character that also creates a plastically changing scene on stage. In addition to choral scores, Vydūnas's texts include drawings specifying singer placement and the movements that they have to draw on stage. In *Likimo bangos* [*Waves of fate*] (1922), the choir performs "fogs with the forms of women and men", while a personified Nature sleeps, awaiting spring; in *Jūrų varpai*, the choir acts like sirens, creating the impression of a surging sea in the scene. Fire is also a symbolic element in Vydūnas's pieces: the choir of *Amžina ugnis* [*Eternal fire*] (1913) performs a musical-choreographic exaltation of fire; and in *Pasaulio gaisras*, as Martišiūtė explains, "the collective character is used to create the visions of the creation of the world, the awakening of the natural forces, and the human civilization striving to conquer them. In this drama, the plasticity of the chorus, the ability to change forms, fill the entire space of the stage is extremely important[510]".

The genre of the "mysteries", also called "national mysteries" or "mysteries of the fate of the nation", became especially relevant during the interwar period of independence. Mythological and fantastic depictions of Lithuania's past served as a collective way to channel the new national feeling. Stagings of mysteries and miracles grew into mass events, with increasingly complex music. New titles included harmonized songs and choirs by leading musical figures of the time, such as Jurgis Karnavičius, Jonas Dambrauskas, and Juozas Tallat-Kelpša, who were involved with the State Theater's opera productions or would later stage Lithuanian operas there. Technical staff and artistic directors from the State Theater also collaborated with the staging of mysteries, supporting large open-air stagings, underscoring the need to study these different genres together, given that the authors fluctuated from one to another and their histories are intertwined.

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[507] MARTIŠIŪTĖ, Aušra (2004): "Tautos dvasia, širdies kalba: Vydūno teatro vizija". *Darbai ir dienos* 39, pp. 141–142.
[508] PALIONYTĖ-BANEVIČIENĖ, Danutė (ed.) (2002): *Lietuvos muzikos istorija, knyga I...*, *op. cit.*, pp. 252–257.
[509] MARTIŠIŪTĖ, Aušra (2004): "Tautos dvasia, širdies kalba...", *op. cit*., p. 144.
[510] *Ibidem*.

In 1923, the first outdoor mystery was performed in Kaunas, *Stebuklo valanda* [*Miracle hour*], with the support of the directors of the State Theater, arousing great enthusiasm within Lithuanian society[511]. Other titles staged at the State Theater, included *Spiritus* in 1925, with "music and ancient dances"; *Likimo keliais* [*On the paths of destiny*] in 1929 by Vincas Krėvė, with folk songs arranged by Karnavičius, and *Visi žmonės* [*All the people*] by Antanas Sutkus, with music by J. Tallat-Kelpša, a fantastic piece that announced the inclusion of allegorical characters playing death, angels and demons.

The Catholic Futurist (Ateitininkai) association was also active in organizing open-air stagings of miracles. These became mass events, with spectators even climbing trees to watch performances that included symbolic elements such as smoking altars of eternal fire, ghosts, solemn processions, and, of course, singing choirs[512]. In 1925, *Paparčio žiedas* [*Fern flower*] by Liudas Gira was praised as "a real Lithuanian theater, where by reviving ancient theater forms, the national element is placed at its base[513]", celebrating that it had gathered large audiences from diverse social backgrounds, creating an emotional sense of community. The piece staged an allegorical extinction and resurrection of the nation —a ritual of rebirth— mirroring Lithuania's reestablished state.

The year 1930, marking the 500th anniversary of Vytautas the Great's death, was especially remarkable. *Amžių karžygys*, with text by V. Bičiūnas and choral and orchestral music by Jonas Dambrauskas, was staged "in honor of Vytautas the Great" in the open air at the Kaunas Oak Grove valley[514], featuring more than 50 actors, four full choirs with more than 300 singers, the orchestra of the War Museum, as well as warriors and slaves, horse riders on stage, etc.

Nuvainikuota Vaidilutė, by Vincas Mykolaitis-Putinas, with choruses by Jonas Dambrauskas was another grand staging that year. The spirits of Kęstutis and Birutė appear on stage, while Vytautas the Great's echoing voice and God's designation for the fate of Lithuania are heard. With State Theater technical support, over 900 performers (including soldiers), four choirs, pyrotechnics, fantastic dances, horses, and more than 6.000 spectators, it became a truly massive event[515].

As Trinkūnaitė remarks, it is symbolic that, after such a successful trajectory, the last open-air mystery was staged in 1940[516]. However, such events, which gathered so many people and emphasized emotional bonding across different and plural social backgrounds, highlight the important social function these performances served during the interwar period in fostering a shared national feeling.

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[511] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, p. 98.
[512] *Ibidem.*
[513] Quoted in TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, p. 100.
[514] There seems to be available footage of the rehearsals at:
https://www.youtube.com/watch?v=ELElTO45Hf4
[515] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, p. 103.
[516] *Ibidem*, p. 106.



Figure 123: *Picture of the open-air stage for the performance of* Nuvainikuota Vaidilutė *in Kaunas, 1928. [Wikimedia].*

- **Opera**

The field of opera was, in both cases, a complicated issue. The capitals of both Catalonia and Lithuania had an opera house, but national authors had difficulty staging their works there. Opera is the most institutional genre, since it requires a building and technical means not available to amateur companies or independent productions. As we have seen, nationalist movements were mostly based on civic activism and were reluctant to collaborate with established institutions. Whether a private opera house without the administrative bureaucracy of the state, such as the Catalan Liceu, or a public institution created by the restored national state, as the case of the State Theater in Kaunas, both focused on international canonical repertoire and provided little opportunity for local composers.

In Catalonia, the Gran Teatre del Liceu, the main Catalan opera house since 1847, generally refused to perform Catalan (or Spanish) operas. This was not opposition to the nationalist movement itself, since the opera house was one of the symbols of Catalan culture. Rather, it was an elitist issue in which Catalan was considered a "popular" language associated with peasants, while Italian was viewed as the language of high culture. As a private enterprise, the owners and artistic directors programmed almost exclusively Italian titles or pieces translated into Italian.

Of the very few Catalan operas staged, such as *Els Pirineus* [*The Pyrenees*] (1902) by Pedrell or *Empòrium* (1906) and *Titaina* (1912) by Morera, the librettos were translated from Catalan to Italian, provoking protests from the audience[517]. It was not until the 1910s that an exception was made with Jaume Pahissa, who premiered *Gal·la Placídia* (1913) and *La princesa Margarida* (1928) —adapted from the successful 1905 musical vision *La presó de Lleida*, even reusing the same stage design— at the Liceu in Catalan, along with other titles in Spanish in between[518].

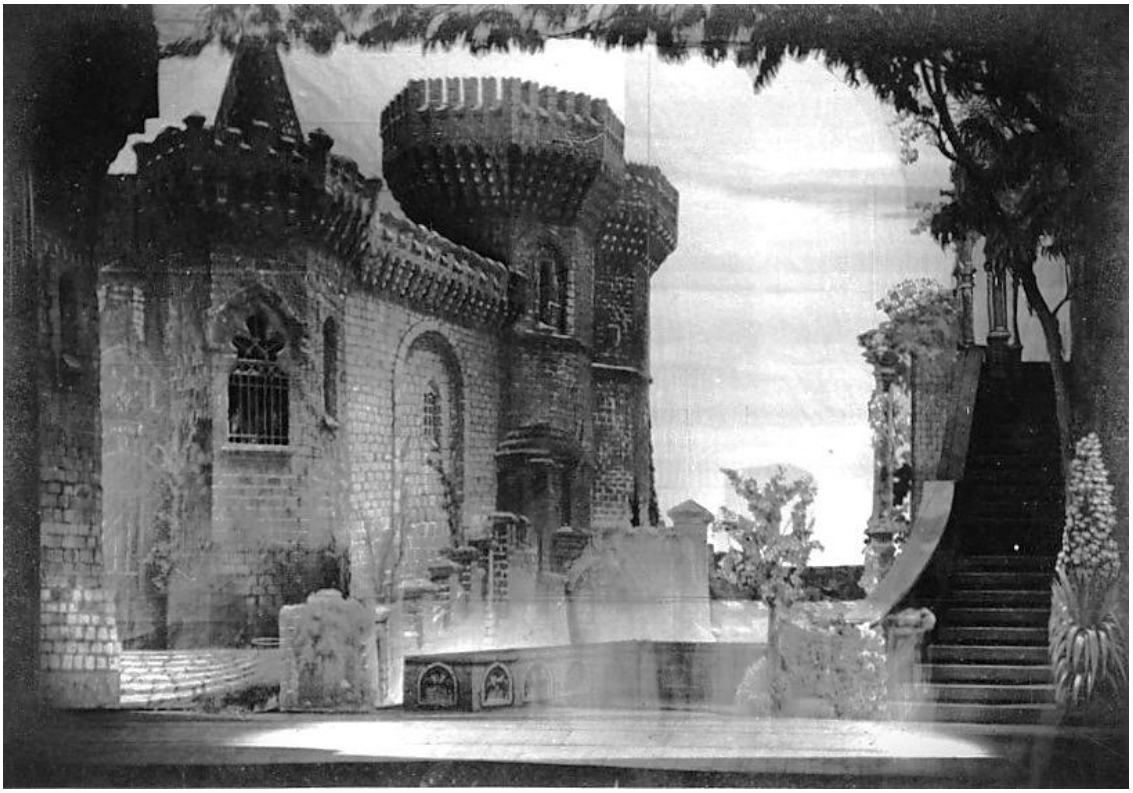


Figure 124: *Picture of the stage of the Liceu Theater for act I of* La princesa Margarida *by Jaume Pahissa and Adrià Gual. [UAB/Arxiu de la Societat del Gran Teatre del Liceu].*

At the same time, important sectors of the intellectual elite and specialized press were calling on producers to "raise the level" and produce large-format operas instead of musical dramas or visions, while the opera house systematically refused to perform in Catalan.

> "[While speaking of the musical vision *La presó de Lleida*] why did he limited himself to gloss the folk song, […] [when] the folk song is just an episode of a whole musical poem? […] How pleasant would it be to see a whole drama, what people call a true drama, a long piece, in three acts, written by a poet following that tragic tale that the folk people tell! […] Do you see that our poets dream of folk songs to create remarkable pieces, long pieces? […]
>
> Emili Vallès[519]"

[517] CORTÈS, Francesc (2004–05): "Consideracions sobre els models operístics entre 1875 i 1936". *Recerca Musicològica* 14–15, pp. 81–83.
[518] *Ibidem*, pp. 84–85.
[519] *Art jove* 8 (31/03/1906), p. 129.

> "Mr. Graner, what do we have to do? Don't you have the will to listen to what people from Barcelona and the whole Catalonia are demanding for a long time? Catalan opera, good and conscientious opera. With the artistic means that you have […], with Catalan performers as we have, known some of them, still unknown some other. Are you not brave enough to give Catalan Art what it's missing, the necessary means for its enlargement and development? […]
>
> Carme Karr[520]"

However, this intellectual elite, so loud in the press criticizing musical dramas, did not follow through with concrete initiatives to support the so missed national opera. When Carme Karr herself collaborated with producer Lluís Graner, she staged a one-act legend, *El testament d'Amèlia* [*Amèlia's testament*], including only a few musical numbers based on the folk melody of the same title, for which she required another composer's help with orchestration. As Enric Morera stated:

> "[…] but my triumph establishing a Catalan lyric theater did not sit well for some people. Who could be the ones confronting the evidence? The same ones as always. Those who do nothing. Those who often write on their journals praising themselves to each other. […] Those that do not produce any pieces because they know they can't and that, if they try, they only show their ignorance […] and years and years pass by and the tree of knowledge never gives any fruit, and if it does, it's already dead[521]."

A paradigmatic example was *El comte l'Arnau*, a folk song staged as a short symbolist piece at the Principal Theater of Barcelona in 1905. It was a huge success, running for more than five months and selling more than 10.000 copies of the booklet with the lyrics, while at the same time Felip Pedrell tried to stage an operatic version of the same folk song in two acts, but failed to arrange a premiere[522].

In Lithuania, the national opera also focused on canonical international opera[523]. It began in 1920 under the Lithuanian Artists' Society and was nationalized in 1922 as a public institution of the new independent state. Its role was largely pedagogical: to introduce Lithuanian audiences to the main titles of the international repertoire (translated into Lithuanian) and to professionalize and consolidate a generation of Lithuanian opera singers. While it achieved the important cultural task of introducing Kaunas to the international opera scene and supporting the national language through the translation of all the productions to Lithuanian, it did not meet the creative needs of a new Lithuanian repertoire. As Trinkūnaitė quotes from Balys Sruoga (1925), the State Theater was not able to respond to that "particularly important time of the nation […] It does not represent

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[520] *Joventut* 325 (03/05/1906), p. 281.
[521] MORERA, Enric (1936): *Moments viscuts...*, *op. cit.*, pp. 61–63.
[522] CORTÈS, Francesc (1991–92): "La música escènica de Felip Pedrell: *Els Pirineus*. *La Celestina*. *El Comte Arnau*". *Recerca Musicològica* 11–12, p. 94.
[523] Before independence, the Vilnius City Theater hosted only foreign companies, mostly Russian, Ukrainian, and Belarussian troupes. Since 1864, opera and operetta performances were allowed only in the Russian language. Italian troupes also visited frequently until the beginning of the twentieth century (DAUKŠAITĖ, Gražina [2002a]: "Koncertinis ir muzikinis teatrinis gyvenimas Lietuvoje", in: PALIONYTĖ-BANEVIČIENĖ, Danutė (ed.): *Lietuvos muzikos istorija, knyga I. Tautinio atgimimo metai 1883-1918*. Vilnius: Lietuvos muzikos akademija kulturos, filosofijos ir meno institutas, p. 41).

the spirit of the nation, it does not stimulate the creative energy of the nation[524]", since it programmed Polish dramas and foreign opera, leaving very little space for Lithuanian authors.

Firstly, efforts to encourage leading musicians to compose operas failed. The State Theater tried to encourage conductors such as Stasys Šimkus, Juozas Gruodis, and Juozas Tallat-Kelpša offering them internships, but none completed their projects. Tallat-Kelpša, for example, spoke of composing the opera *Gintaro pakrantėje* [*On the Amber coast*] as early as 1907. Sent to Italy with the full salary of an opera conductor from 1928 to 1929, he returned with nothing completed and later abandoned the project[525]. For the season 1937/38, the State Theater tried to involve Tallat-Kelpša once more in staging an opera, which was eventually postponed for the season 1940/41. His three-act opera *Vilmantė*, based on texts by Maironis, J. Talmantas and K. Inčiūra, including stylized folk songs, never saw the light of day, although, according to the press, he had handed in a draft and was orchestrating the piece[526].

Secondly, the State Theater also rejected many existing pieces that had been written independently. One example was *Vaidilutė* [*The Priestess*] by Vytautas Bacevičius, which drew on folk laments and panpipe music, written while he was studying in Paris[527]. Auditioned in 1932, it initially received a generally positive evaluation by the management of the theater before it was eventually discarded, since for Juozas Gruodis it was more of "a trial work than a finished work". "The parts of the singers seem monotonous and primitive, if you don't count the intervals and small notes that are not convenient for the singer. […] The periods of the text sometimes do not match the periods of the music. […] Chorus with existing accompaniment, if at all possible, would be very difficult to perform." But also, "the libretto of that opera is too naive for the opera written with it to be shown publicly[528]." Bacevičius had arranged it himself, inspired by V. Mykolaitis-Putinas's mysteries, in a Symbolist tone with mystic and moral-patriotic motifs, including symbols of both paganism and Christianity. However, when Gruodis himself attempted to start writing an opera that same year, he eventually handed the libretto to another composer, finding the chosen text of *Tyrų duktė* [*The Daughter of Tyrai*] by Bronė Buivydaitė too lyrical[529].

Either because the works submitted were not technically strong enough[530] or because their aesthetic proposals were not accepted, the State Theater kept delaying the staging of

[524] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, p. 99.
[525] BAUBLINSKIENĖ, Beata (2009): "Sceninė muzika: operos", *op. cit*., p. 372.
[526] *Ibidem*, p. 374.
[527] STANEVIČIŪTĖ, Rūta (2024): *Figures of Modernity: International Society for Contemporary Music and the Modern Music Movement in Lithuania*. Vienna: Holitzer Verlag, p. 89.
[528] As quoted in BAUBLINSKIENĖ, Beata (2009): "Sceninė muzika: operos", *op. cit*., p. 373.
[529] BAUBLINSKIENĖ, Beata (2009): "Sceninė muzika: operos", *op. cit*., p. 374.
[530] Lithuanian educational institutions had been moved abroad by the Tsarist administration, and musical education was to be reestablished in Lithuania during the period of independence. The first music school in Kaunas was opened in 1919, and the one in Klaipėda started operating in 1923. Composers who studied abroad and were trained in new modernist styles and trends faced difficulties when coming back to Lithuania, since relevant teachers at the Kaunas Conservatoire, such as Juozas Naujalis, openly opposed

Lithuanian operas and was not especially cooperative with younger composers. Reflecting on the institutions of interwar Lithuania, Vytautas Bacevičius wrote in a 1948 letter to Jeronimas Kačinskas:

> "How can you expect anything good from strangers when your own people used to be as angry as wolves? You must remember the times of the bureaucratical Ministry of Education in Lithuania, and what the Kaunas "Art Temple", i.e. Theater, used to do to young artists[531]."

Criticism mounted, and some figures, such as Mikas Petrauskas, who had been especially proactive in the promotion of Lithuanian musical theater, openly addressed the issue in 1928:

> "[…] our Kaunas Opera has nothing Lithuanian. We, Lithuanians, are so low in our music field, almost like the inhabitants of wild nations. Our artists do not try to promote their art at all, saying that our art does not exist. The society, having also received the mess of a foreign culture, got used to it, because it is more solemn and, of course, cheaper, accessible without difficulty[532]."

Since the premiere of *Birutė* in 1906, no new Lithuanian opera was staged in Lithuanian lands until *Gražina* in 1933[533], with music by Jurgis Karnavičius and a libretto based on A. Mickevičius's homonymous poem. In the meantime, *Birutė* had been restaged in 1909 in Vilnius; in 1910 in Rokiškis and Marijampolė (where it was performed again in 1914); and in 1919, 1921, and 1925 in Kaunas[534]. Petrauskas's second opera, *Eglė—žalčių karalienė*, premiered in 1924 in Chicago and did not reach Lithuanian stages until 1939, when it was reorchestrated by J. Dambrauskas for the State Theater in Kaunas[535].

Karnavičius, for his part, had already written stage music before *Gražina* for different mysteries. The next Lithuanian opera, *Trys talismanai* [*Three talismans*], was in fact an arrangement of an earlier mystery by Kazys Inčiūra with music by Antanas Račiūnas. Lithuanian musical theater had remained vibrant, but largely in the form of non-operatic genres.

Modernism (see STANEVIČIŪTĖ, Rūta (2024): *Figures of Modernity…, op. cit.*, pp. 131–39). However, many Catalan composers were not highly skilled either, since conservatoires were introduced in Spain quite late. The first music school in Barcelona opened in 1886, and Enric Morera, who went to Brussels to study harmony, often complained that young Catalan composers could not even harmonize folk songs properly (Morera 1936, pp. 39–42) and that directors and authors were "bad musicians, without any knowledge whatsoever" (Morera 1936, 37-38) who would not be able to play his compositions. There are testimonies that, for example, the musical vision *L'any mil* (*The year one thousand*), commissioned by the Espectacles-Audicions Graner, could not be staged because the composer Joan Llongueras did not know how to properly orchestrate it for a full theater orchestra, leaving an unfinished draft. (MANENT [ed.]; MEDINA [ed.] [1997]: *Epistolari de Josep Carner, vol. 3…, op. cit.*, pp. 77–78).

[531] As quoted in STANEVIČIŪTĖ, Rūta (2024): *Figures of Modernity…, op. cit.*, pp. 132–133.

[532] Quoted in BUROKAITĖ, Jūratė (ed.) (1976): *Mikas Petrauskas…*, *op. cit.,* pp. 97–100.

[533] *Gražina* was premiered not without prior criticism and controversy about the nationality of its author, since Karnavičius, although Lithuanized, was of Russian origin. Similar criticism can also be seen in the Catalan context, where Enric Morera and Amadeu Vives were considered by the most radical nationalists as traitors to the Catalan cause because, at some point in their careers, they had written or translated pieces into Spanish and had staged them outside Catalonia.

[534] LANDSBERGIS, Vytautas (1976): "Apie Birutė", *op. cit*., p. 254.

[535] NARBUTIENĖ, Ona (1976): "*Eglė – žalčių karalienė*", *op. cit*., pp. 316–318.

For one reason or another, national authors found it difficult to access the opera houses. The institutionalization of national culture, though it provided the means for better and more stable productions, did not necessarily make it easier for national authors to see their works staged.

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Although there are clear contextual differences that affect the quality, quantity, and outcome of the studied repertoire, the underlying discourses about the need for a new national culture —one that paid special attention to musical theater— and the creative approaches to nationalizing dramatic genres are very similar in both national movements. There are also stylistic differences: Lithuanian composers were influenced by the Russian, Polish, and German schools, while Catalan composers were mainly influenced by Italian and French music, as well as by the zarzuela tradition from Castilian Spain. However, the genres they approach to create a national culture, as well as the techniques and symbolic elements they employed to represent the national identity followed similar patterns.

These shared patterns allow us to conclude: 1) The Catalan musical theater scene and the discourses on the creation of their own national genre, independent of traditional Castilian and Italian influences, did not imply nor resulted in cultural isolation or disconnection from European trends. Other regions experiencing nationalist awakenings, such as Lithuania, were undergoing similar processes that led to similar results in the field of musical theater. 2) The new Lithuanian culture that began to flourish after the legalization of the Lithuanian language, even if not counting with many well-skilled authors and professional companies, was not far behind other sub-state nationalist movements that already had established cultural institutions, such as the Catalan case. By linking both cases, we shift from viewing them as isolated, local phenomena to seeing them as part of a wider transnational process that multiple regions experienced contemporaneously in the context of sub-state national awakenings.

The sociocultural context must also be considered. By the early 20th century, opera was already undergoing a process of canonization, with the same titles repeated increasingly often on international billboards. The creation and premiere of new pieces took place instead in the field of popular musical theater, which was not bound by the rigid institutional structures of grand opera houses. In both cases, the histories of opera and popular musical theater were intertwined, with the same composers, writers, and actors contributing to both. The modernization of society called for new formats, such as operetta or musical drama with spoken parts, rather than long-format, fully sung operas. In Catalonia and Lithuania, very few operatic titles by national composers were premiered, while a large repertoire of operettas and mythological musical dramas was produced. Even if operas may be of greater qualitative interest from a musical perspective, quantitatively, the short-format genres prevailed by far.

From *Birutė* (1906), considered the first Lithuanian opera, to *Trys talismanai* (1936), the last before the 1940 occupation, only five new titles can be counted[536], while more than one hundred Lithuanian operettas were produced in the same period between Lithuania and its diaspora[537]. If we consider which were the largest and most massively attended events, these were the open-air mysteries. For example, *Nuvainikuota Vaidilutė*, by Vincas Mykolaitis-Putinas with choirs by Jonas Dambrauskas, was staged for the 500th anniversary of Vytautas the Great's death in 1930, involving more than 900 people on stage (including four choirs and even soldiers with horses) with the technical staff of the State Theater providing pyrotechnics and other effects[538].

The Catalan repertoire presents a similar situation. Very few Catalan operas were staged, and some were even forced by the Catalan opera house to be translated into Italian, such as *Els Pirineus* [*I Pirinei*] (1902) by Felip Pedrell or *Empòrium* and *Bruniselda* by Enric Morera (1906), which caused protests among the public. While composers struggled to stage their operas at the Liceu opera house, just down the same street, the Principal theater of Barcelona had their names on its billboard announcing musical visions such as *La matinada* by Pedrell —innovative in its use of electric light as a dramaturgical element— and *El comte l'Arnau* by Morera. Musical dramas by Morera and the renowned writer Àngel Guimerà were as well successfully premiered at the Principal Theater: *La santa espina* (1907), which included a sardana that became Catalonia's unofficial anthem, and *La reina vella* [*The old queen*] (1908), staged amid discussions of nominating Guimerà for the Nobel Prize.

There was a strong will to reach the people, to engage the broader population in the new national project, and to awaken in them a shared national consciousness. For this purpose, popular genres were more effective than operas, which reached only a smaller, elite audience. The mass stagings of Lithuanian open-air miracles with thousands of participants created a sense of communal belonging. The Catalan musical visions presented a short-format entertainment for families to transmit rural folkloric references to children in industrial cities in recreative salons. The popular operettas performed by amateurs engaged smaller communities and promoted the use of the national language.

The social impact of these genres, and their ability to attract large cross-class audiences, made them especially valuable to activist movements of national awakening. By contrast, the staging of a national opera only congregated a smaller elite concentrated in the capitals. Still, producing national opera remained relevant for opera house audiences and for international promotion within operatic circuits. While both projects coexisted within nationalist movements, it is important to notice that they respond to different sociocultural needs, and that, in order to reach the full social spectrum of the national community that "has to be awakened", not only one single genre could meet by itself the varied aesthetic needs of different ideological groups and social classes.

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[536] BRUVERIS, Jonas (2006): *Lietuvos nacionalinis operos ir baleto teatras*, Vilnius: Mokslo ir enciklopedijų leidybos institutas, pp. 541–547.
[537] PETRAUSKAITĖ, Danutė (2012): "Operetė lietuviškoje egzodo scenoje JAV...", *op. cit.*, p. 162.
[538] TRINKŪNAITĖ, Šarūnė (2017): "Stebuklinė Lietuva…", *op. cit.*, pp. 101–103.

Therefore, opera should not be seen as the ultimate stage that has to be reached to consider a cultural process of nation-building successful. This has often been the traditional scholarly approach, reinforced by the discourse that intellectual elites held at that time, who claimed that musical comedies and dramas should evolve into the more complex and literary form of national opera. Following this argument, simpler or more popular genres have been dismissed by scholars as failures or proto-stages in the process of achieving a national opera, attributed to authors' lack of training or audiences' lack of education. While such factors may have played a role, it is important to recognize the social function of these repertoires in national awakenings, where the goal was to instill national consciousness throughout society.

It was not only about creating a form of high culture in the national language to prove the nation's "civilized" status. More importantly, especially if we consider quantitatively the number of premiered titles, it was about engaging people in the national project by providing forms of culture they were already inclined to consume. The issue was not simply to "educate" audiences to move from vaudeville to national opera because they lacked artistic criteria, but also to provide them with vaudevilles in the national language, portraying situations from traditional daily life and replacing foreign repertoires so that audiences could see their own culture represented on stage in the form of genres that they already consumed.

Thus, rather than creating entirely new "national genres" with unique styles or dramaturgies, these movements "nationalized" existing genres and aesthetic trends by inserting elements with symbolic national meaning: quotations of folk songs or folk-styled intonations, folk dances and rhythms, tales and myths arranged as plots for the plays, or depictions of traditional customs from the daily life of folk villagers. Pointing to the need to rethink nationalistic approaches to the history of musical theater, this vision aligns with Tatjana Marković's theories about nineteenth-century national operas as national variations emerged from shared, common international genres, rather than as the isolated creation of multiple and distinct individual national genres[539].

[539] MARKOVIĆ, Tatjana (2012): "How much is opera inter/national?", *op. cit.*, pp. 91–107.

Part II

The Symbolist genre of musical visions

Section III

Analytical definition of the musical visions genre

Chapter 7:
Formal and dramaturgical conception of the musical visions genre

"Musical visions" form a genre of Symbolist lyric theater that originated within the Modernist movement of Catalan lyric theater. The aim of its authors and promoters was to create a genre that was authentically and intrinsically Catalan, not only because Catalan was the only language used to write the works, but also because their dramaturgy was rooted in cultural elements that were inseparable from Catalan identity. Under this premise, an elaborate proposal was theorized, initially developed by Adrià Gual under the name "cançons populars catalanes harmonitzades per a l'escena" [Catalan folk songs harmonized for the stage][540]. Later on, Lluís Graner took over and institutionalized the genre with a stable full season and a permanent specialized venue, renaming it "musical visions."

The dramaturgy of the new genre had to be rooted in and based on popular folklore; in other words, folk stories would be glossed as the creative engine and structural axis of the piece. Its main feature was that these stories would not merely serve as material to inspire the writing of a new drama, but that the folkloric material collected from oral sources would be respected as much as possible, since it contained the timeless essence of Catalan identity passed down from generation to generation. The national lyrical genre was to act as a continuation of this oral tradition in the urban and industrial environment, remaining faithful to the original material. Authors would then gloss the original materials, interspersing additional verses or musical sentences to prolong the extension of the piece.

Therefore, musical visions involved the materialization of popular oral imagery to visualize it on stage, hence their designation as "visions". In this process, folk culture was also modernized using spectacular stage sets and effects, renewing interest in traditional content by presenting it in an appealing form. This proposal arose from traditionalist and conservative Catalanism, which accepts modernizing the form to attract contemporary audiences and to offer a competitive format in the urban scene, but reintroducing folkloric and moral content in the face of a disruptive Modernism that had broken with tradition.

Musical visions would gloss folk songs, traditional legends and children's fables coming from popular songbooks and ballads compiled by folklorists of the time. However, their staging would avoid Costumbrismo aesthetics (a style focused on portraying customs and manners in a realist way, predominant in zarzuela) and would be developed under a Symbolist approach, influenced by Maeterlinckian medievalism. The plays would have little action and no real plot development, relying instead on the presentation of timeless medieval scenes or tableaux, and the suggestion of sensations or situations through a thoughtful use of music, lighting, color, and other available theatrical and scenographic resources.

[540] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 233–269.

This chapter aims to provide a first analytical definition of this lyrical genre, which has been largely overlooked in academia and is unprecedented in existing literature. In other words, the aim is not to analyze and comment on different works belonging to the genre as individual and separate cases. Instead, once the corpus that forms the repertoire of musical visions has been compiled and documented, the intention is to identify the characteristics common to all the works that allow them to be grouped together and understood as a single genre. It does not aim to create a new category under a revisionist perspective but rather following the perception of the public opinion at the time, which did not hesitate to classify a work as a "musical vision" or not when reviewing it in the press, clearly differentiating musical visions from other existing lyrical genres. Below, an outline of the characteristics of the scenic, literary, and musical elements that make up musical visions is provided.

- **Set design and staging**

The relevance of the visual proposal is evident in the very name given to the genre: musical "visions". The great contribution of these works was to visually represent well-known legends and songs of Catalan folklore, allowing the audience to see these orally transmitted forms plastically rendered in scenes of vivid color and perspective. The season-opening program of the Espectacles-Audicions Graner announced them as "Great Musical Plastic Tableaux. Staging of popular themes, visions of nature, history, customs, etc." In this way, rural folklore would be renewed through an attractive and astonishing staging, thus modernizing folk culture and adapting it to the current tastes of contemporary audience, facilitating access to urban societies.

Musical visions materialize on stage the images that belong to collective imagination. These are indeed imagined but have no visual representation in their original form as a song or a poeticized legend. In fact, following what Gual first did with *Blancaflor*, the fairy tale *La Fustots* [*Cinderella*], with text by Josep Carner (under the pseudonym Sever de la Cantonada), treats the representation of the fantastic story on stage as if it were an open window into the characters' imaginations: it begins with a scene in which a grandmother sits with her granddaughter to tell her the story of *La Fustots*, which we see represented as the back wall covering the stage set comes into view, as if we were diving into their daydreams.

The short form will predominate in musical visions, all in a single act but featuring a multiplicity of very brief scenes that favor the diversity of sets and tableaux that make up the vision. However, this dramaturgical principle involves difficulties in staging: folk legends and songs are not intended for the stage; they feature frequent changes and multiple spaces, as well as a highly condensed narrative, all of which must be resolved to bring them to the stage. *La presó de Lleida* [*The prison in Lleida*], written by Adrià Gual with music by Jaume Pahissa, exemplifies this spatial problem. In just one act, it presents

five different sceneries, with different sets and scenic constructions for each. This spatial dynamism goes so far that the fifth scene presents only 12 lines of text, but "2 tormenter curtains. Backdrop with a stone carpet, 1 passable ladder 1.7 meters high by 2 meters long, [...], 1 ramp, 1 visual element, 1 corner scaffolded section[541]" were built specifically for it.

This ephemeral multiplicity of sets is not only required by the dramatic action of the piece but is also demanded by the audience. In *Els tres tambors* [*The three drummers*], also with text by Adrià Gual and music by Enric Morera, the set for the first scene is reused in the third, because the story told by the song required returning to the same space where it began. However, this was poorly received by the critics, accustomed to a large variety of backdrops within the same piece:

> "The new musical production *Els tres tambors* has been presented with great splendor, as is customary at that theater. [...] The decorations, by the expert set designers Mr. Moragas and Mr. Alarma, are in both their overall design and their details two exquisite works. [...] The costumes are magnificent. It's a pity that the third scene, repeating the first stage set, ends up disappointing the audience![542]"

Many legends also feature fantastic effects, such as the disappearance or appearance of characters on stage, or special lighting that recreates weather effects or creates special ambiences. The text of *El comte l'Arnau* by Josep Carner calls, for example, for a cloudbank to form in the first tableau and for the hermitage to be set ablaze, for the castle to be fantastically illuminated in the third scene and for the soldiers to vanish, or for the fireplace to suddenly go out and for the count to disappear from view in the fourth. Moreover, the count should cross the stage on horseback several times. The use of animals on stage seemed common, whether fake (like the geese that appear in *La Fustots*) or real (as in the case of the sheep herd of sheep that cross the stage in *La matinada* [*The sunrise*]). In the latter, moreover, the lighting plays an essential role because the play's only tableau is based on this luminous crescendo that recreates the sunrise.

Following this line, *Fra Garí* [*Friar Garí*], with text by Xavier Viura and music by Morera, also stands out using multiple sound effects, such as bell tolls, the rumble of a cavalcade, the resounding of trumpets, neighing horses, infernal noises, thunder, etc. Also, in the second scene, a squadron of witches and warlocks appears with fantastical brooms, dancing wildly; in the middle of the dance the devil rises amid a blaze of flames, only to be plunged down at the end of the scene by a great earthquake. The scenic resources were to be ingenious and approach, on the one hand, the magic genre from theater, and, on the other, the fantastic effects of the nascent cinematographic language.

Therefore, we have sound effects, lighting, music, stage sets, and colorful backdrops painted with projected perspective. All of these are the elements that shape the "great musical plastic tableaux"; therefore, they are conceived as a synthesis of the arts, a total work of art that uses all available means to create the settings and atmospheres of each tableau. This apparent visual spectacularity that serves as an appeal for the public has a

[541] Excerpt from Lluís Graner's inventory at the Principal theater [CAT AHSCP 01-I.6-02-04.01-7.110, p. 103.]. For further pictures and descriptions see the corresponding entry for *La presó de Lleida* in volume II.
[542] *La Esquella de la Torratxa* 1413 (02/02/1906), p. 95.

Symbolist origin and intent: there is no complex dramatic action that develops the play; it is rather based on the creation of emotions through the atmospheres created with music, scenography, and the spoken word. Thus, it plays with impressions and the creation of moods that align the perception of the work with the feeling it aims to convey:

> "And once the lyrics and music [of *El comte l'Arnau*] have come together, the set designers step in and complete the work by giving it an appropriate **ambience**, worthy of the beautiful legend that serves as the basis for the lyrics and music[543]."

> "For the five panels that make up the work [*La presó de Lleida*], the set designers Messrs. Moragas, Alarma, Vilomara, and Junyent have painted beautiful decorations, perfectly balanced in color and, above all, in **ambience**[544]."

The musical visions move between a verisimilar depiction of medieval reality (*La presó de Lleida*, *Els tres tambors*, *Donzella qui va a la guerra*... [*Damsel that goes to war…*]) and a symbolic level, because these stories represent, beyond the historical facts, the cultural tradition and people's values that make up Catalan identity. The most fantastic legends and tales (*Fra Garí*, *El comte l'Arnau*, *La Fustots*, *El miracle del Tallat* [*The miracle of Tallat*]…) take the use of scenic resources to the limit, as they aim to attract audience through their senses with spectacular effects that grab their attention. Still, they remain connected to identity symbolism: these performances are making the imaginary tales of childhood become a sensorial reality, materializing the stories that were orally passed down interconnecting generations and creating a common culture of belonging.

The perseverance in showcasing people's traditions and values simultaneously represents the shift from decadent to vitalist Symbolism, more likely prompted by the criticisms that Gual and Rusiñol received between 1898 and 1899 alleging that the decadent style was not inherent to Catalan culture. Now, under Graner's Catholic vision, the new lyric genre sought to become a celebration of the Catalan identity, a proof of its present vigor. While at the end of the 19th century L'Avenç defended a plural but anti-Catholic Modernism, now the musical visions produced at the Espectacles-Audicions Graner were reintroducing folkloric, traditional, and Catholic content adapted to a modern Symbolist staging. They are rather closer to a pre-Noucentisme conception in sharing Josep Carner's idea of an ahistoricial patriotism (this "imaginary epoch" that Gual mentions in his musical visions librettos).

In fact, religiosity is very much present in the religious scenes and poems that were staged as musical visions, such as *La nit de Nadal* [*Christmas Eve*], *La resurrecció de Llàtzer* [*The resurrection of Lazarus*], or the Christmas scenes of *El mal rabadà* [*The bad shepherd*]. Even some of the most fantastical legends are tied to Christianity, such as *Fra Garí*, taking place at the hermit of Montserrat, or *Lo miracle del Tallat*, about the apparition of the Virgin of the Tallat mountain. Religiosity is defended as an intrinsic part of Catalan cultural tradition, as part of this folk culture that musical visions must modernize to keep people's cultural heritage alive for future generations.

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[543] *La Ilustració catalana* 125 (22/11/1905), p. 686.
[544] *El Poble català* 72 (24/03/1906), p. 4.

- **Texts**

Many of the texts musical visions were based on actually come from poetry. For instance, *La nit de Nadal* is based entirely on the eponymous poem by Francesc Casas i Amigó. From the commissions planned for the Principal theater, *Ramon Lull* was also based on a poem by Magí Morera, *Les coves d'Artà* [*The caves of Artà*] were "moments from the poem *La deixa del geni grec* [*The legacy of the Greek genie*] by priest Miquel Costa i Llobera," and *L'any mil* [*The year one thousand*] was planned to be a "musical vision with choruses based on the poetry of Ángel Guimerà[545]".

The musical visions of the Mercè hall also shared this characteristic. *La dona d'aigua* [*Undine*] was most likely a gloss on the poem *Les dones d'aigua* written in 1898 by Miquel Costa i Llobera, and *La mare de déu quan era xiqueta…* [*The Mother of God when she was a girl...*] had already been glossed as a poem by Adrià Gual, winning the Gold and Silver Viola at the 1898 Floral Games. From Jacint Verdaguer, the poem *La mort de l'escolà* [*The death of the altar boy*] that had been set to music by Antoni Nicolau in 1900 was staged, as well as the introduction of his poetry book *L'Atlàntida*, set to music by Enric Morera in 1893.

Even some, like *A la voreta del mar* [*By the sea*], had its text drawn entirely from popular folklore, although it was more common for a poet or playwright to adapt the folk lyrics. In the preceding decades a folklorist movement had been developing in Catalonia, and popular songs from rural areas had been compiled. The main folkloric compilation that would have served as a source for playwrights and composers would have been the *Cançoner popular* edited by Aureli Capmany and published by La Renaixença, especially the first series from 1901–1903, including illustrations by Lluís Graner and Adrià Gual. Many musical visions from the first season of the Espectacles-Audicions Graner (1905/06) are glosses of songs included here (*La presó de Lleida*, *El Comte l'Arnau*, *Els tres tambors*...) and many other songs included in this compilation were also glossed at the Mercè hall (*Lo Decembre congelat*, *La porquerola*, *La Mare de Déu*, *La pastoreta*, etc.).

To a lesser extent, the *Romançer popular de la terra catalana*, published by Marià Aguiló in 1893, was also used as a reference, in which, for example, the legend of *Donzella qui va a la guerra* staged at the Principal theater in 1906, and the story of *Blancaflor* that Adrià Gual glossed together with Enric Granados between 1897 and 1899 already appeared. The reuse of old texts intensifies the characteristic intertextuality of this repertoire and expands the network of references between the original legend or song, its poeticized version, and the new stage production.

Counting on the lyricism derived from this relationship with poetry and the formal brevity of poems and songs, the dramaturgical aim is to present suggestive situations—the momentary visualization of previously imagined scenes taken from collective popular

[545] Taken from the playbill for the opening of the 1905/06 season of the Espectacles-Audicions Graner on October 12th, announcing the list of titles to be premiered. [CDMAE: record 527545].

imagery. Therefore, the musical visions do not develop proper dramatic actions as traditional dramatic literature does, especially the smaller-scale visions at the Mercè hall or similar venues. For instance, in the case of *La resurrecció de Llàtzer*, set to lyrics by Josep Carner, critics note the simplicity of the action: a first tableau with the family weeping over Lazarus's death and a second in which Christ miraculously resurrects Lazarus, but they emphasize how heartfelt the lyrics are and the "moments of deep emotion" they evoke.

A similar critique was made of *El bon escarceller* [*The good jailer*], with an "action so simple [that] it moves you" and a synthesis of text, music, and set design with a result that is "at once decorative and human". *La pastoreta* [*The shepherd girl*] was similarly described, made of a "simple and sweetly moving action". As well, *La nit de Nadal* "consists of five tableaux [...] and, despite the lack of action, they produce a very pleasant effect, delighting the eyes and the spirit".

Precisely because of their brevity, the musical visions were criticized by the Wagnerian wing of the Catalan nationalist press, led mainly by *Joventut*, a proponent of a fully-sung lyric drama with extensive literary development and complex dramatic action. For example, they said of *La matinada* in a pejorative tone: "All in all, five or six minutes of spectacle". In fact, the faction closest to Wagnerism and favorable to opera understood that a one-act lyric play alternating sung and spoken passages was only meant to be a step toward the consolidation of a true opera.

Nevertheless, the format of musical visions was short by definition, and the audience perceived its brevity as characteristic of the genre. The alternation between musical visions and the film screenings that preceded the plays foreshadowed a model of rapid consumption and short formats.

- **Music**

The process of glossing popular songs and extending them to create a full-fledged dramatization in a theatrical performance involves fragmenting the original song so that new written material can be inserted between its strophes. This is the case, for example, with *El fill del rei*, *Campaneta la ning-ning* or *A la voreta del mar*, which maintain throughout the whole piece the character of the original folk melody, only introducing variations that prolong the composition. Typically, folk songs are based on the repetition and variation of the same strophic pattern, so this fragmentation means that the melodic formula will be repeated throughout the work, giving it cohesion and musical unity. Additionally, motifs from the melodic theme are used to construct part of the orchestral material that accompanies the work along the sung moments.

This use of motifs or the repetition of the main theme does not mean that they function as a Wagnerian leitmotif. Instead, the process here is based on the composition of a piece

based on a main theme that is used as a vocal melody harmonized by the orchestra, or as an orchestrated instrumental theme. This procedure differs from the leitmotiv in its construction of musical interrelationships and associations, since the folk motifs in musical visions have a symbolic nationalist value, rather than aiming at creating a musical narratological discourse as leitmotivs do.

In cases of popular legends that also have a musical version, such as *El comte l'Arnau*, there is already original material on which the musical composition can be based. However, for other legends that have not traditionally been set to music, the musical parts must now be composed, as is the case with *Fra Garí* or *Lo miracle del Tallat*. The musical visions that do not directly quote folk songs still retain the characteristics of folk singing: it is a syllabic style in which each syllable corresponds to a note and does not incur into vocal runs or melismas; it maintains a melodic linearity, in which the same note is repeated on consecutive syllables and the melodic movements do not reach distant notes, and it is as well constructed in strophes that repeat the same melodic formula.

Thus, it avoids the melodic lyricism characteristic of bel canto, which, from the moral and pedagogical perspective this genre was conceived, would be superfluous and gratuitous entertainment, that "accustomed the ears to vice and comforts" and corrupted the purity of emotions words intended to inspire. Instead, composers aimed for a much flatter and more linear vocal design, approaching the concept of *volksmusik* as one of the pillars of German cultural nationalism that served as their reference point. Their goal was to stylize folk singing —a key element of cultural identity— so their vocal lines, when not directly quoting traditional melodies, were of a narrow melodic range, moving in narrow intervals usually in conjunct motion. If we take as an example the scores by Joan B. Lambert (some of the very few that remain complete from the Mercè hall) and the fragments published in the press by Borràs de Palau, we can see how the voice generally pivoted between the tonic and the dominant, relying on the intermediate notes as passing points, while instrumentally a higher degree of chromaticism and dissonance was introduced in search of musical interest and modernity in harmonic color.

Another musical element from folklore that is present, in addition to folk song melodies or the imitation of folk singing style, is the rhythms of traditional dances, especially the sardana. Plenty of musical visions include a sardana, which coincides with moments of festivity or celebration and would give rise to a dance number on stage, while Catalan operettas and vaudevilles tended to include waltzes instead. For instance, *Els tres tambors* includes a sardana to celebrate the arrival of the soldiers in the first scene; the third scene of *La nit de Nadal* consists of a shepherds' sardana; *El bon escarceller* includes two sardana numbers danced and sung by a group of kids in contrast to the sad ballad sung by the imprisoned count. Similarly, *Donzella que va a la guerra*, *Lo miracle del Tallat* and *Fra Garí* also include dance numbers.

• • •

All of the aforementioned characteristics were very specific to musical visions and clearly differentiated these pieces from other lyric genres. While, for instance, Enric Morera's works for his Teatre Líric Català season were often called "sarsueles" [Catalanized word for "zarzuelas"] by the press or even in the printed editions of the scores, musical visions were understood as a genre of Catalan lyric theater distinct from zarzuela and opereta. The particular case of *La sardana dels promesos* [*The sardana of engaged couples*] — the only lyric work from the first season of Espectacles-Audicions Graner that was not advertised as a musical vision— shows us how clear the critics were about the difference between genres: whether they were for or against it, all the critics agreed that this was not a musical vision, but a zarzuela "chica" or a comedy based on traditional customs[546].

This custom-based comedy does not follow any of the parameters of Adrià Gual's popular theater theory: it is neither based on a legend nor a folktale, nor does it include traditional songs. It deals with a religious festival typical of the Empordà region and uses the sardana rhythm for the main musical number, but it does not partake in the medievalist ahistoricism characteristic of the other musical visions, nor does it generate the characteristic intertextuality or intermodality of those visions quoting other poems or songs previously known from folk tradition. Instead of recreating sensorial ambiences and situations through scenic settings in brief tableaux, it develops a comic plot among the characters. In other words, it combines all the characteristics of regionalist zarzuela and was understood as such, even if premiered among musical visions.

The case of *La matinada* is also exceptional, because it is announced as a "vision of nature" that does not directly quote any folk song, legend, or tale; rather, it is a single plastic tableau in which the shepherds' choir sings happily as they begin a new day, with a lighting effect that recreates the sunrise. However, since it does conform to the scenic and symbolic characteristics of the plastic tableaux that make up the rest of the musical visions, it was understood by the audience and press without any discussions as a musical vision. The reception of these works demonstrates that the musical visions succeeded in being received and perceived as a genre distinct from the Spanish zarzuela, with defining and distinctive characteristics.

[546] Further details about the piece and the criticism received can be found at the corresponding entry for *La sardana dels promesos* in volume II.

❖ The imagery of musical visions. Between popular folklore and nationalist symbolism[547]

After a brief analysis of the dramaturgical conception of the genre to understand what these works were based on and how they were presented to the public, we will proceed to analyze the scenic imagery of musical visions: what content forms their creative foundations, which elements recur to the point of becoming characteristic of the genre, what symbolic functions they perform, and what value they have or convey to the viewer. In other words, musical visions mainly glossed legends, folk songs, and religious episodes; therefore, emphasis will be placed on defining the symbolic value given to them, the implicit or explicit ideological discourse of these elements, and their affiliation or connection with the movements and concerns of the moment in the political and religious spheres.

The pieces that make up the repertoire of musical visions have undergone a process of multimodal content analysis using qualitative methods, which ultimately allows us to make quantitative generalizations applicable to the musical visions genre as a whole. To this end, each literary text is taken as a unit of analysis in search of lexical elements that define or determine the recurring and characteristic objects that make up the imagery that the musical visions recreate on stage. Consecutively, other semiotic elements that interact with the textual ones are analyzed. Taking into consideration the multimedia nature of lyric theater, a multimodal approach would also require paying attention to the visual imagery that is being portrayed on stage, especially if we keep in mind that many producers and artistic directors were professional painters. Scenography and lighting elements will therefore receive special attention.

An initial classification will then be made, dividing the repertoire of musical visions into two groups: those based on folklore and those based on religious episodes. As a result, noble characters related to the ancient territorial entities of Catalonia prior to their integration into Castilian institutions and law are identified as characteristic objects of the imagery of legendary visions, in addition to castles and other elements of the medieval landscape that are temporally decontextualized and presented with a timeless significance. On the other hand, religious visions based on biblical episodes or saint characters typically feature Virgin Mary, baby Jesus, and other biblical and saintly figures. Luminous elements symbolically highlight their appearances, and landscapes related to places of worship, such as the monastery of Montserrat or the silhouette of its mountains are recreated on stage. Another common element is the infernal as a representation of moral punishment, including the usual appearance of demons and witches in the works. As well, some of them recreate visions of hell on stage as Catalan

[547] A preliminary version of this section was published at: PÉREZ APARICIO, José Miguel (2024a): "El imaginario de las visiones musicales y sus implicaciones ideológicas: entre el folklore popular y el simbolismo nacionalista". *Jornades d'Estudis Doctorals d'Art i de Musicologia* 3, pp. 163–178.

folklore depicts it, including for instance the cauldrons of Pere Botero, a popular folk character that inhabits hell according to Catalan fables.

Lastly, findings should be situated within a wider historical and sociocultural discourse. Among nationalist thinkers followed by the promoters and theoreticians of the musical visions genre, Torras i Bages can be identified as the religious reference regarding the relationship between Catholic spirituality and national identity. As the spiritual leader of the Saint Lluc Artists' Circle, he preached the indivisibly linking of Catholic faith and Catalan identity with his lapidary phrase "Catalonia will be Christian or it will not be". His approach explains why Catholic imagery and biblical episodes were considered as part of Catalan folklore to be glossed in musical visions. In the political field, Prat de la Riba's theories on the historical elements that make up Catalan identity can be traced. As he considered, Catalan nationality was based on a common archaic language, the past existence of a Catalan territorial entity preceding the nation-state, and their previous own legal tradition. Therefore, his vision of nationality would explain the emphasis on medievalized settings and the recurrent appearance of Catalan nobility in musical visions.

The results presented are obtained by ultimately comparing the ideological theories of the aforementioned authors with the elements identified in the imagery of musical visions, understood as semiotic components of the same discourse. The purpose is to verify whether the elements seen on stage are endowed with an ideological function based on these theories and whether their semiotic treatment acquires symbolic value. Following the idea of the discursive-material knot, whereby discourse and material are inseparable and constitutive of the same process, the empirical study of the content of musical visions required a parallel discursive interpretation which, in turn, conditioned the empirical documentation phase.

- **Medievalism and Catalan nobility**

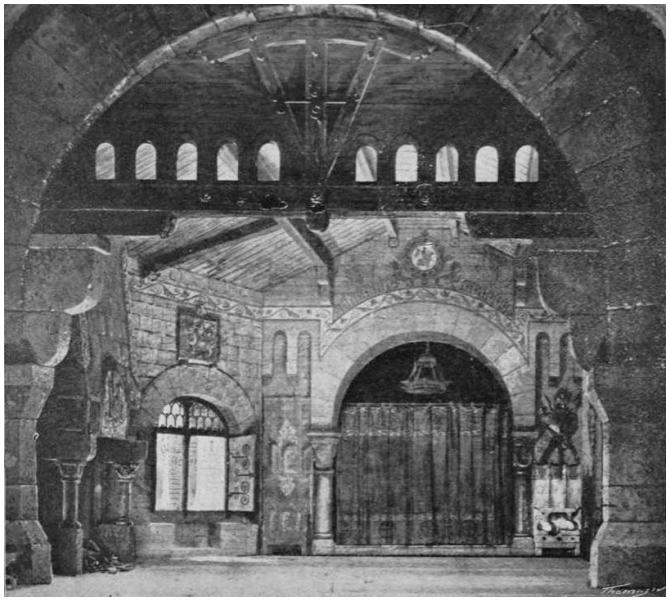
If the content of the stories selected to be brought to the stage is analyzed, certain consistent trends can be identified: medieval timelessness, the presence of noble characters from the Catalan counties and the Aragonese Crown, and, of course, the exclusive use of the Catalan language, with a markedly archaic tone naturally contextualized within this mythological medievalism. At first glance, these elements would appear in the theatrical repertoire of musical visions in a casual or incidental manner, legitimized as they are already common from the stories narrated in folk ballads and songbooks. Given that the dramaturgical principle of musical visions is glossing popular folklore, respecting the original content collected from the sources and varying it as little as possible, these folk themes and characteristic motifs would become the same ones that characterize the new lyric genre. This approach was thought to keep intact and

preserve the essence of Catalan national culture that resided in folklore[548], and it was the technique used to "nationalize" the genre and ensure that its dramaturgical conception was intrinsically related to Catalan identity.

Timeless or ahistorical medievalism is one of the implicit characteristics of folklore, which also ends up characterizing the repertoire of musical visions. Both the exteriors of castles (including the construction of large towers and staircases) and their interiors (large stone halls, arches, and wooden porticos) will be the most common spaces recreated on stage, accompanied by appropriate costumes. However, these scenes will rather serve as evocative settings, since the works do not mention specific historical events that place them in a real past, nor dates or places that specify them in a historicist manner but instead act as representations of an idealized or mythological past.

For instance, the musical vision *El comte l'Arnau* [*Count Arnau*] by Josep Carner and Enric Morera is based on a historical legend, re-elaborated in multiple versions, being one of them the lyrics of the folk song that is glossed on this stage version. Although some detailed versions of the legend locate count Arnau in a castle from the 11th century in Mataplana, providing a specific chronology for the lifetime of the main character, the stage version follows the lyrism of the folk song, focusing on the images and scenes that form each episode narrated by the folk song, eluding all kinds of chronological details, evoking a mythological medieval time not tied to historicist details. Nevertheless, the stage set does closely recreate the hermit of Mataplana (the only standing building from the complex) and follows a similar style when recreating the stoned interior of the castle with the semicircular arches of the doors (some of the very few remains from the actual historical castle).





Figures 125 & 126: *Pictures of the third and fourth scenes of* El comte l'Arnau*, representing the outer walls and the interior of the count's legendary castle. [*La Ilustració catalana *125 (22/11/1905), p. 685].*

[548] BATLLE I JORDÀ, Carles (2001): *Adrià Gual (1891–1902)..., op. cit*., pp. 240–251.

In the case of *El miracle del Tallat*, the libretto actually provides a summary of the folk legend from 15th century and provides the reference of the first text that published it in modern times, indicating that the story is said to explain the origins of the sanctuary on the Tallat mountain. The actual stage version, written by Carner and Morera, only makes a short incidental reference to the Tallat mountain when the captive Catalan Christian prays to the Virgin of the Tallat Mountain, being miraculously rescued by angels that leave him at the top of said mountain. Therefore, while chronological references are systematically avoided in the pieces, spatial ones are included when they're useful to locate the pieces in Catalan lands, also giving the chance for set designers to represent recognizable medieval landscapes from Catalan nature and historical buildings on stage.

The case would be slightly different for visions that stage fables and fairytales that take place in imaginary or non-located places, presenting spaces that are fully imagined. For instance, the interior of the castle of *La nina dormida al bosc* [the Catalan version of *Sleeping Beauty*], designed by scenographer Josep Castells, festively decorated in the first act, and in ruins in the second after 333 years, is completely imagined, since the original story does not provide a geographical context. In fact, the libretto locates the piece in "legendary times", not providing either a chronological reference. Visions based on popular fables would encounter the same situation, like, for instance, the production of *La Fustots* [the Catalan version of *Cinderella*], with a text arranged by Josep Carner and using pre-existing musical fragments by Schumann.




Figures 127 & 128: *Stage pictures of the castle of* La nina dormida al bosc *in the first and second acts. [*La hormiga de oro *19 (11/05/1907), p. 300].*

Besides the straight-forward staging of folklore and mythology, some musical visions especially aimed for children also came up with new fables and fantastic stories, following the style of popular children's folk tales. The repertoire written for the Imperi hall and the Montserrat hall in Arenys de Mar, as well as the later seasons of the Mercè hall in Barcelona, was mostly on this kind of children fables. Despite not directly quoting stories from real historical folklore they, these plays maintained the same medievalistic and nobiliary elements, aligned with the characteristic aesthetics of folk musical visions.

For instance, *El príncep qui s'és enamorat* [*The prince that has fallen in love*], written by Joan Draper for the Montserrat hall, develop in two short scenes the love story between a prince and a peasant girl that saves him when he has an accident while hunting, with the final permission of the king to marry her. It includes a hunting song and a damsels' chorus composed by Xavier Maimí. Similarly, *L'infant príncep* [*The infant prince*], written by Josep Maria Navarro Porcel with music by Francesc Montserrat Ayarbe, put on the stage of the Imperi hall the story of an unloved child that turned out to be the king's lost heir, taken to his palace by a fairy.



Figure 129: *MARINEL·LO, Manuel (1912):* La pomera. *Barcelona: Baguñà (cover).*

Other productions from the same hall followed similar plots, like *La pomera* [*The apple tree*], by Manuel Marinel·lo and Montserrat Ayarbe, which teaches a lesson on honesty that the little prince learned when cutting by accident the king's favorite apple tree; and *La pinteta d'or* [*The golden comb*], by Marinel·lo with music by Modest Serra, telling the story of a shepherd arriving to the king's castle on a stormy night to return the princess' golden comb.

The stories that the repertoire was based on were also populated by kings, princesses, counts, and other figures from medieval nobility associated with the Catalan territories: the famous Count Arnau of Mataplana, Princess Margarida and the Baron of Lleida, the Counts of Barcelona visiting friar Garí, the Prince of England as one of the three drummers passing through the county of Granastre, Count Carles of Aragon, the Lady of Aragon (daughter of the King of France and sister of the King of Aragon), etc. In several cases, they are also shown as judicial decision-makers: the Count of Barcelona condemns or pardons friar Garí, the Baron of Lleida decides on the death sentences of prisoners...



Figure 130: *Sketch by Brunet i Pous for the stage design of the King of Aragon's throne hall in* La dama d'Aragó. *[CDMAE: record 249665].*

In addition to the backdrops and stage sets that replicated palaces and castles on stage, especially Lluís Graner in the role of producer paid close attention to the costumes. Dresses were commissioned to replicate the royal noble attire and the armor of the medieval soldiers who defended them, made from the finest materials and with delicate details. For instance, in *El fill del rei* [*The king's son*], which stages the folk song of the same name arranged by Manuel Marinel·lo and Amadeu Argelaga, although the nationality of the prince is not mentioned, he appears in the last scene along with his knights dressed with the Saint George's cross on their shields ready to depart to the crusades after her lover is forced to be confined in a convent. Considering Saint George is Catalonia's patron saint, their armors and shields become a reference of another symbol linked to Catalan identity.



Figures 131 & 132: *Cándido Fugasot as one of the crusaders (left), and Josep Santpere as prince kneeling along Conrat Giralt as king in the final scene in which the prince becomes a crusader (right). [*La Escena catalana *59 (16/11/1907), p. 8].*

These stories, which were passed down orally from generation to generation over the centuries, include aristocratic figures such as the leaders of territorial power, which take on new symbolic value in the context of a national awakening. Through them, musical visions seek to disseminate in a mass cultural format the past existence of an administration and noble titles specific to the Crown of Aragon and the Catalan counties, who were executors of their own justice. They also publicly claim the use of a centuries-old language that serves as a unifying element between that past and the present, as a continuation of the national identity throughout time and its legitimate present existence. In other words, the points that Prat de la Riba highlighted as indispensable for a people to be considered a nation: their own language and legislation[549].

Companies dedicated to musical visions were not explicitly political, a point emphasized, for example, by Lluís Graner in relation to the Board of the Hospital de la Santa Creu, owner of the Principal theater:

[549] PRAT DE LA RIBA, Enric (1990 [1906]): *La nacionalitat catalana*, *op. cit.*, p. 49.

> "[…] Among the renovations I am carrying out on the Principal theater, which I have leased, and as a complement to the decoration of its façade, I plan to place a Catalan flag at the top of the building. In doing so, I do not in any way intend to give the slightest hint of political nature to my company, which is purely artistic and educational. […][550]"

Therefore, justifying the entire dramaturgical construct of his repertoire exclusively through aesthetic theory and artistic references to medievalist Symbolism and folk culture was a decisive point. Medievalism was already present in the very content of the folklore being glossed, but it also fitted in perfectly with the artistic pretensions of the genre's ideologues and artistic directors. In fact, medievalist aesthetics were characteristic of Symbolist theater, which was imported to modernize the Catalan theater scene during the Modernist period of early 20th century[551]. It should be noted that Maeterlinck's Symbolist works were one of the direct dramaturgical inspirations for the genre as conceived by Adrià Gual, who had already adapted *Pelléas et Mélisande* (1893) in his own *Nocturn* (1896)[552].

However, Graner's Catalan nationalist activism was evident and ultimately showed his ideological affiliations. The selection of folklore to be glossed was not merely artistic either, since the dissemination on stage of the values and symbols implicit in this folklore can be directly related to the Catalan nationalist program that was actively promoted during those years. Among the artists and intellectuals involved in musical visions (especially the younger ones), there were openly "humble followers of the great Prat de la Riba[553]", as Emili Vallès described, for instance, Rafael Masó (promoter of the genre in Girona). Masó even received direct support from Prat de la Riba through the Barcelona Provincial Council for subsequent cultural projects such as the Athenea society[554].

The Catalanist movements that emerged to lay the foundations for a national art based on popular culture and traditional crafts —as Joaquim Folch i Torres explains when defending the opening of a Popular Arts Museum— were inspired by or saw their own aspirations directly reflected in Prat de la Riba, whose ideas were framed within the European nationalist currents that sought to find the defining elements of their identities in the popular folk arts[555]:

> "[…] this work as a whole must be the development of that section of Prat de la Riba's book, where, in order to demonstrate the existence of the Catalan nationality, the facts of art, as well as those of language and law, are brought to bear[556]."

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[550] Signed by Lluís Graner, 12/10/1905 [originally in Spanish]. [CAT AHSCP 01-I.6-02-04.01-7.110, pp. 26–27].
[551] CASTELLANOS, Jordi; MARRUGAT, Jordi (dirs.) (2020): *Història de la literatura catalana, vol. VI..., op. cit.,* pp. 31–35. As well, chapter 4 of this dissertation is dedicated to further explain the reception of Symbolism in Catalonia and its application on lyric theater.
[552] SOLANILLA, Anna (2013): "Adrià Gual, l'escenògraf de la modernitat", *op. cit.*, pp. 67–71.
[553] Citing an original quote from 1935 quoted in: *Presència* 299 (03/04/1971), p. 16.
[554] OLLER, Dolors (1980): *La poesia de Rafael Masó...*, *op. cit.*, p. 28.
[555] VIDAL I JANSA, Mercè (2014): *Enric Prat de la Riba i les arts. Recull epistolar 1911–1916*. Girona: Curbet Edicions.
[556] From the article "L'art popular" by Joaquim Folch i Torres, in: *La Veu de Catalunya* 4600 (07/03/1912), evening edition, p. 4 [originally in Catalan].

As a result, Prat de la Riba's nationalist theory ended up becoming the ideological benchmark for Catalan nationalism at the time, which had an impact on and was directly followed by cultural activists involved in the production of musical visions.

Although he had been advocating these ideas since the *Compendi de la doctrina catalanista* [*Compendium of Catalanist doctrine*] of 1894, following the thinking reflected in *La nacionalitat catalana* [*Catalan nationality*] (1906), which would serve as a reference manual for Catalanism from then on, Prat de la Riba theorized that a cultural identity could be constituted as national if it had its own common language and a distinct legal tradition or rights:

> "If to be a country, to be a nation meant having a language, a legal conception, a distinctive sense of art, if it meant having a national spirit, character, and thought, then the existence of the nation or country would be a natural fact like the existence of a man, independent of the rights that might be recognized to it[557]."

These two aspects will be reinforced by musical visions, giving the quotation of folklore an ideological value and taking it to a symbolic level. The aforementioned permanent medievalist aesthetics led the audience to place language and territorial nobility in an idealized and mythologized historical past. The use of the Catalan language with notable archaic stylistic features —already revived by the Renaixença generation of writers— acts as a connector between past and present through the common language, highlighting its centuries of tradition. The noble titles and constant references to the Crown of Aragon also emphasize the monarchic legislative tradition of the former kingdom before its integration into the Castilian system, in line with the imperialist positions of Prat de la Riba himself, as opposed to other tendencies within Catalan nationalism that favored republicanism.

Musical visions, therefore, will play a role in the "nationalization" of the working classes and in the dissemination of the nationalist theory of Catalanism. At this time, one of the greatest concerns for conservative Catalan society was the incoming of industrial workers from Spanish-speaking regions and the loss of traditional culture due to the popularity of new imported genres[558]. In other words, the new working classes brought and favored Spanish as the common language in the city, and zarzuela, revue, and other variety shows replaced traditional genres. For this reason, the aimed audience of musical visions promoters were the working classes, especially children and families, in order to maintain the transmission of rural folklore and the Catalan language in urban areas.

The low ticket prices to facilitate the attendance of the working class, special days dedicated to children with offers and raffles, the inclusion of comedy films as part of the sessions, and the use of spectacular visual effects... all of this is aimed at attracting low- and middle-class audience through shows that have been modernized to reflect new trends of the incipient 20th century, while also maintaining traditional content and censored moral values. In addition, many of the works would include the direct participation of

[557] PRAT DE LA RIBA, Enric (1990 [1906]): *La nacionalitat catalana*, *op. cit.*, p. 49 [originally in Catalan].
[558] AVIÑOA, Xosé (1985b): *La música i el modernisme...*, *op. cit.*, pp. 260–265.

children as actors, usually in sardana dance numbers, thus exercising direct activism by teaching children traditional folk dance, not only as spectators but also as participants.



Figure 133: *Stage picture of* La cirereta*, staged at the Mercè hall during the 1906/07 season, including all children characters to teach them how to collect cherries from the trees. [*La Ilustració catalana*, 203 (21/04/1907), p. 253].*

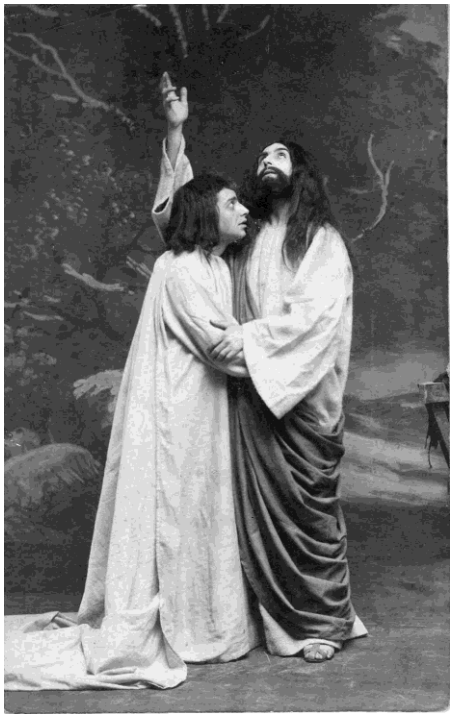
Similarly, Flors de muntanya *has a whole scene teaching children how to collect pine cones from the pine trees and eat the nuts.*

- **Biblical episodes and religious characters**

In addition to the folk quotations, it is worth noting the presence of religious references and the staging of biblical episodes in the repertoire of musical visions. In cases where musical visions correspond directly to biblical episodes, these come directly from sacred texts, understood as part of Catalan popular culture, which was the main creative source for musical visions. Some cases show episodes directly related to the life and work of Jesus Christ, such as the two versions of *La resurrecció de Llàtzer* (one by Guimerà and Morera and the other by Josep Carner and Joan Borràs de Palau) or *L'oració a l'hort* [*The prayer in the garden*] and *El calvari* [*The calvary*] (both with text adapted by Josep Carner and screened in film version at the Mercè hall during Lent). As well, *Jesús a l'hort* [*Jesus at the garden*], produced by Francisco Cuixart at the Montserrat hall in Manresa, staged this Lend topic.

Others will deal with other characters from sacred mythology based on texts from the Old Testament, such as *Moisès* [*Moses*], a vision written by Lluís Viladot and Joan Fargas for the Mercè hall. As well, the character of Jacob was the subject of *Somni de Jacob* (by Mateu Nonell and Adrià Esquerrà) for the Mercè hall and repeated at the Ars-Lucis hall, and *Els fills de Jacob* (by Antoni Doltra and Josep Rufet) for the Centre Catòlic d'Olot. The duo of Viladot and Fargas even wrote *La tornada del fill pròdig* [*The return of the prodigal son*] based on the parable of the same name. The case of *La Mare de Déu quan*

era xiqueta... by Josep Carner and Joan B. Lambert, although not directly based on a biblical text, deals with the sacred character of the Virgin Mary.





Figures 134 & 135: *Picture of Ramon Tor as Jesus and Artur Balot as Lazarus for Guimerà and Morera's version (left) [CDMAE: record 316487] and stage picture of the first scene of Carner and Borràs de Palau's version (right) [*La Ilustració Catalana *150 (15/04/1907), p. 2].*

At a crossroads between religious and popular references, we find visions based on various figures from the book of saints and their miracles: *Sant Ramon* (by Folch i Torres and Piqué) staged at the Mercè hall, *El miracle de Sant Francesc* [*Saint Francis's miracle*] (written by Marc Miravitllas and Nicanor Pérez in 1927), and *Lo captiveri d'un sant* [*A saint's captivity*] (by G. Puig and Joan B. Lambert, on the story of Saint Vincenç de Paul) premiered at the Casa de Caritat in Barcelona. There are many others that even refer to places of significance to the Catalan Church, such as *Montserrat* (by Folch i Torres and Joaquim Grant) and *Fra Garí* (by Xavier Viura and Morera). Based on the poem *La mort de l'escolà* by Jacint Verdaguer, which also sets its story in Montserrat, a version will stage Antoni Nicolau's song based on Verdaguer's poem at the Mercè hall, which will be repeated in various halls of the musical visions network, and an alternative version entitled *La mort de l'escolanet*, written by Marc Miravitllas, adapting the same text by Verdaguer for the Euterpe hall in Manresa.

Nevertheless, the most popular religious episode that was used as a creative source for musical visions was Christmas and the traditions and biblical episodes surrounding the birth of Jesus, like the Three Wise Men visit. *La nit de Nadal* (staging of Francesc Casas's poem with music by Joan Lamote de Grignon), put on the stage of Barcelona's Principal theater the story of Jesus's birth as narrated in the Bible. The first scene shows on stage the manger where Jesus is born with the typical elements of the Nativity scene, and the

following ones consist of angels announcing his birth, the shepherd dancing a sardana, and the arrival of the Three Wise Men to adore the newborn child.

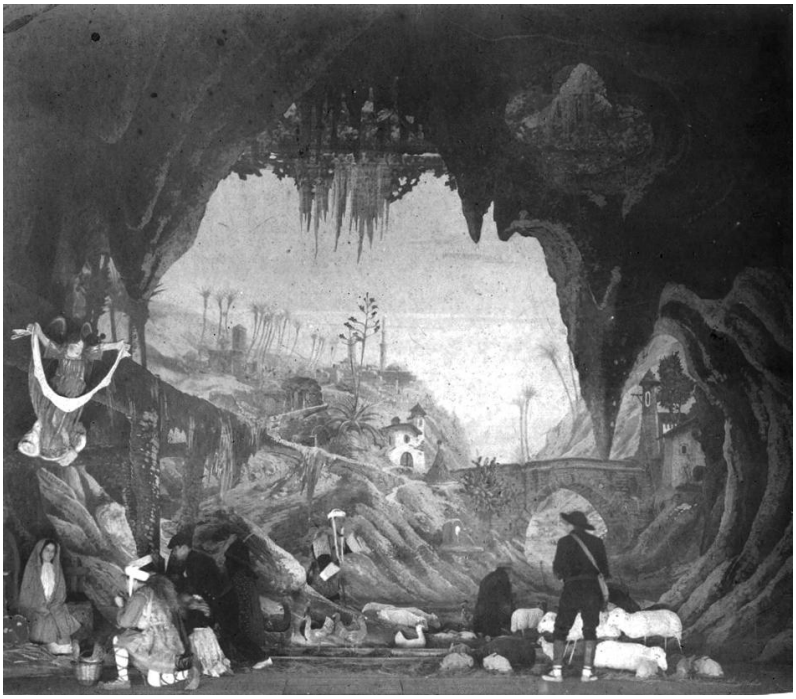


Figure 136: *Stage picture of scene one from* La nit de Nadal*, showing the Nativity scene in the manger. [Arxiu Fotogràfic de Barcelona: record 76769].*

As well, many smaller-scale productions in the network of musical visions halls staged Christmas scenes: from Morera's aforementioned *El mal rabadà* to *Jesús és nat* [*Jesus is born*] by Rafael Nogueras Oller and Joaquim Grant at the Mercè hall; *Camí de Betlem* [*The way to Bethlehem*] presenting "Christmas scenes of rustic country life" at the Ars-Lucis hall; *Nadal a muntanya* [*Christmas on the mountains*] by Ramon Garriga and Joan B. Lambert at the Imperi hall; and *L'infant Jesús o Els pastorets de Betlem* [*Child Jesus or Bethlehem's shepherd*] at the Montserrat hall in Manresa.

As well, multiple musical visions staged stories around the arrival of the Three Wise Men visiting children to bring them gifts: *Un zing-zing, un té-té, una R i una E* by Rafael Nogueras Oller and Frederic Alfonso at the Mercè hall, reprised also at the Ars-Lucis hall; *Rondalla de Reis* [*Fable of the Three Kings*] by Agustín Mundet and Francesc Montserrat Ayarbe, scheduled at the Imperi hall just before its closure; *Diada de reis* [*The Kings' Eve*] by Ramón Dámaso García and Iscle Tomàs at the Montserrat hall in Manresa, reprised at the Euterpe hall of the same city; *Nit de reis* [*Kings' Eve*] by Francisco de Prats, taking musical fragments by Schütt at the Montserrat hall in Arenys de Mar; *La visió del frare Lleonart o Els reis d'Orient* [*Friar Lleonart's vision or The Kings from the East*] by Ramon Pàmies and Pere Solé at the Centre Catòlic in Balmes; or even *Los Reis* [*The Kings*] by Viladot and Fargas. All these musical visions staged the arrival of the Three Wise Men, mostly bringing gifts to humble kids from poor families as a lesson of generosity and hope for the kids in the audience.

Some, although not directly dealing with religious figures, included secondary elements referring to Catholicism. In the case of the fable *La nina dormida al bosc*, arranged by Manuel de Montoliu with music by Frederic Alfonso, we see a Catholic ritual attended by priests taking place inside the palace to celebrate the birth of the heiress, as well as a Catholic cross among the ruins of the palace in the second act. Another work in which a Catholic rite is depicted on stage is *El miracle del Tallat*. After an opening scene in the port of Algiers, where Muslim pirates are seen bringing in the new Christian slaves they have captured, the Catalan slave Miró is rescued from his cell by an angel who takes him to the top of mount Tallat. There, while a group of pilgrims march towards the sanctuary in said mount, the priests are seen on stage officiating the Christian rite at the altar.





Figures 137 & 138: *Stage pictures of the first and third scenes of* El miracle del Tallat*, showing the port of Algiers and the top of mount Tallat. [*La Ilustración Artística *1250 (11/12/1905), p. 807].*

Similarly, *Captiveri d'un sant* (of which the music by Joan B. Lambert has been preserved) and *La filla del carmesí* [*The Crimson Lord's daughter*] (with music by Amadeu Argelaga) also deal with the theme of Christians being kidnapped by Muslim pirates. All of them include musical numbers of prayers to Allah to emphasize the religious nature of the events, beyond simple exotic orientalism. This theme, which also recurs in Guimerà's plays from the Renaixença period, serves as a form of national self-recognition of Christian Catalonia in contrast to the "other" identified in the Muslim pirate.

This review shows that religious references were practically omnipresent in the repertoire, whether explicitly and directly commenting on biblical texts, through secondary references to religious figures such as saints or friars, or by setting the action in places of worship such as Montserrat. However, we must emphasize the modernity of these productions, which sought to renew popular interest in this folkloric or religious mythology and attract the working classes through their spectacular staging. In the case of visions with religious content, electric light plays a particularly important role.

In the early years of the 20th century, electric lighting was a cutting-edge feature in theater. In fact, venues dedicated to musical visions had to make significant investments to

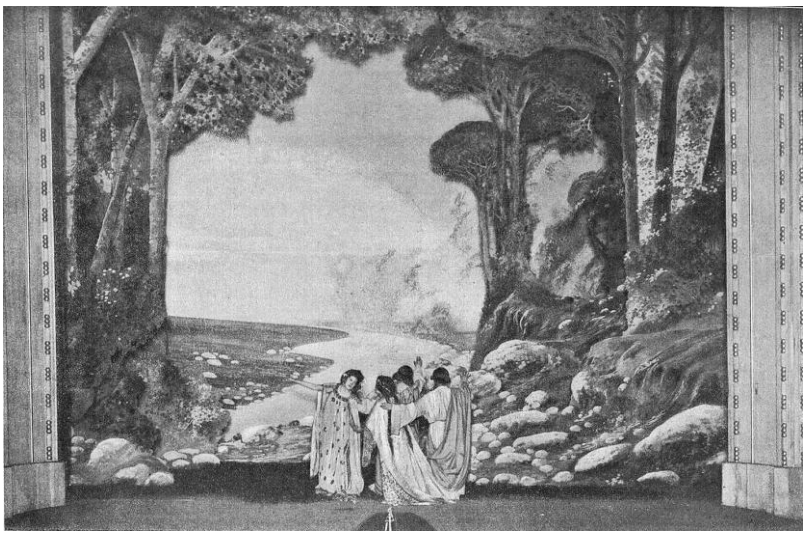
electrify their facilities and install the rows of colored light bulbs needed to create these effects. The interplay of intensities, color mixtures and transitions, as well as silhouette drawing using shadows, were techniques that proved very attractive to audiences. But light was also an element imbued with symbolic value for vitalist Catholicism.

As is evident in the writings and reviews dedicated to *La matinada*, a work written by Adrià Gual and Felip Pedrell based on the original idea by Lluís Graner that recreates dawn through the gradual lighting of the stage, light is synonymous with new life, with waking up to the Lord's gift of a new day, with a spiritual awakening that leads us back to the right path:

> "[...] The poetic sentiment of the dawn of a new day, of the rising of the sun, inspired Pedrell to compose music of an almost mystical nature: it is the song of the multitude giving thanks to God for sending us the star of light and life. It is a hymn in which the decrepit old and the children, the maidens and the mothers sing of the benevolent deeds of the sun. [...][559]"

Beyond being a technical innovation, works such as *La matinada* present a totally avant-gardist dramaturgical conception of theater. The driving force behind the development of the action is no longer the word. The play breaks away from the primacy of the literary text in the theatrical tradition, which becomes a mere lyrical accompaniment, while the stage lighting is the element that holds the communicative potential of the piece. Light is a symbol of purity, rebirth and, in spiritual terms, divine illumination; moreover, the only action that takes place on stage is the dawn, which is recreated through light increasing its intensity. Therefore, the communicative potential of the work to create its message is totally interdisciplinary and depends especially on light. It is the interrelation of the dawn seen on stage with the choral piece and its lyrics as a prayer to God that, together, create the atmosphere of devotion to God and gratitude for his work in creating nature in which to redeem ourselves through manual labor in the fields.





Figures 139 & 140: *Stage picture of the beginning of the piece (left)[Arxiu Mas: record 700-E] and the lady's sardana dance celebrating the new day (right)* *[*La ilustració artística *1249 (04/12/1905), p. 792].*

[559] *Revista musical catalana* 23 (November 1905), p. 218 [originally in Catalan].

Similarly, *Flors de muntanya* [*Mountain flowers*], written by Joaquim Vancells and also described as a "vision of nature" to be premiered at his Ars-Lucis hall, makes special use of lighting design to recreate the passing of the day within the piece. From the dawn of the first scene to the midday sun among the trees in the second, and the dusk in the final scene. A large part of the work's appeal lies in the visual exploration of recreating different moments of the day on the same backdrop using only changes in lighting. The piece also focuses on showing the values of working in nature of two shepherd boys, but it has a more dramatic ending in which one of them, after shirking his responsibilities and losing one of the oxes in his herd, decides to entrust himself to God as his only redemptive penance and leaves amid the ringing of bells and the singing of the Angelus heard from the nearby church, entering into the darkness of the night. This time, it is darkness that has great symbolic value as a reflection of the character's inner self.

The appearance of sacred characters enveloped in flashes of white light, such as the Virgin Mary in *La mare de Déu quan era xiqueta...* and the rescuing angel in *Lo miracle del Tallat*, or even the daughters of count Arnau in the play of the same name as a representation of the purity that expels evil from the condemned count, are cases that combine these two concepts of the use of lighting. But, as well as heavenly beings and holy characters appear in musical visions, evil creatures from hell are also present as their counterparts.

Demons are recurrent characters in musical visions, often tempting the main characters or scaring them before the angels appear to rescue them. For instance, in *L'oració de la nit* [*The night prayer*], written by Rafael Masó, the lost children in the woods are threatened by a group of little demons when the sun sets, but their night prayer summons an angel that appears to rescue them. As well, in *El mal rabadà*, a court of little demons sing about boycotting the day in which Jesus is born, and the head of the demons tries to trick a shepherd in his way to Bethlehem before an angel appears to reveal his true identity.

In *Fra Garí*, the Devil also appears in the second scene, tempting Garí to murder the Count's daughter and helping him dig her grave. This time his court will be made up of witches and sorcerers, who are the ones in charge of summoning the Devil with a ritual dance. In *El pont del diable* [*The devil's bridge*], written by Antoni Doltra and Josep Rufet for the Centre Catòlic d'Olot, the main character also establishes a deal with the Devil to build him a bridge in exchange of his soul, although he eventually manages to trick him.

In some musical visions, there are also scenes taking place directly in hell. In *El mal ric*, the first scene stages the story narrated in the eponymous folk song that is sung during the play, in which a poor pilgrim dies of hunger after a rich man he encounters on his way doesn't want to provide him with any charity. The following two scenes present the gates of heaven, where the pilgrim is received by an archangels' choir, and hell, where the bad rich man ends up, while a group of little demons sing and dance.

Other pieces produced by the Espectacles-Audicions Graner, even if they were closer to the genre of lyric drama or musical comedy, also maintained these elements in their imaginary, building on stage, for instance, Pere Botero's cauldrons in the eponymous production of *Les calderes d'en Pere Botero*, based on the figure from Catalan folklore that inhabits hell and boils people in his cauldrons.

These works ultimately served to modernize religious culture and bring it up to date with the modernity of the emerging 20th century, but in a censored and moralistic manner. This was, in fact, one of the goals pursued especially during the papacy of Pius X (1903–1914). Defenders of this lyrical genre and the film screenings that accompanied the sessions even referred to the pope's stance on cinema in the press, since the Church had begun to promote this type of entertainment under his rule. They held meetings of moral entrepreneurs, screening sessions at the Vatican, and even created cinematographic distribution companies linked to the Catholic institution.



Figure 141: *Maria Morera dressed as a witch in* Les calderes d'en Pere Botero. *[Arxiu Fotogràfic de Barcelona: record 77930].*

For the promoters of the genre, Catalan identity was intrinsically Catholic, and national sentiment was inseparable from religious sentiment. Therefore, it was entirely natural for them to alternate religious scenes about local saints or biblical miracles with medieval episodes from rural folklore, since both belonged equally to the national culture. This conception is inherited from the mythology of Jacint Verdaguer, several texts of whom were adapted as musical visions, and would be directly influenced by the thinking of Torras i Bages, with whom Lluís Graner had come into direct contact through the Cercle Artístic de Sant Lluc [Artists' Circle of Saint Lluc] when Torras i Bages was its advisor[560].

The main promoters and collaborators involved in the production of musical visions — from Graner and Gual to Antoni Gaudí (architect of the Mercè hall), Joaquim Vancells (founder of the Ars-Lucis hall), and Modest Urgell (stage director of the Espectacles-Audicions Graner)— had contact with this artistic association, which had a strong Catholic character. Therefore, not only did they share the Catholic ideology of the circle, but this could also have been one of their main links or meeting places in the gestation of the project.

Returning to the role of bishop Torras i Bages, by this time he had already published the key piece of his philosophy, *La tradició catalana* (1892), in which he promoted the indivisibility of religion and Catalan nationality under the well-known slogan "Catalunya serà cristiana o no serà" [Catalonia will be Christian or it will not be]. This approach was partly a method of protection and legitimization in the face of the secularizing liberalism

[560] JARDÍ, Enric (1976): *Història del Cercle Artístic de Sant Lluc, op, cit*., p. 57.

that was gaining ground[561], and its influence can be clearly traced among the promoters and sponsors of musical visions. For instance, Rafael Masó (architect and artistic director of the Saló Gerió) and Josep Carner (dramatic adapter on a fixed salary for the texts of the Mercè hall and the Espectacles-Audicions Graner) began publishing in Torras i Bages's journal *Montserrat* already in a very early stage of their careers[562].

These shows would be contributing to the dissemination of symbols created around Catholic Catalanism and promoting patriotic unity around religious milestones. This, added to the clear intention of their promoters to offer low-priced tickets and locate their venues in urban areas to facilitate attendance by the working classes, makes it clear that the aim was to tackle the "cuestión social" or "social issue" of the time through instruction in religious and nationalist values, while at the same time positioning the Church as an indispensable institution for the integrity of Catalan cultural identity[563].

> "The artist Graner, in putting into practice his great idea of exhibiting plastic and musical tableaux under the name of Espectacles i Audicions [Shows and Listenings], apparently set himself several goals, among them the moralization of "Theater", since we had reached an extreme where immorality and bad habits had completely invaded the stage in the most blatant way. He has achieved this, as his theater presents performances that exemplify all virtues, which he has done very well. It is a pity that he does not offer sessions exclusively for the working class at greatly reduced prices, in competition with the immoral theaters, which we have no doubt would be very well attended and where the worker would be moralized and enlightened at the same time[564]."

The project's ties to religious institutions will be quite evident, despite not being official. For instance, the first venue dedicated to musical visions, the Mercè hall, had a high-profile opening ceremony attended by notable figures from the ecclesiastical world, which caused reluctance among sectors less sympathetic to clericalism, as well as among anti-Catalan clergy:

> "Mr. Graner's gracious invitation was matched by his select audience. We were there, the cream of Barcelona's Catholicism, many distinguished Roman Catholic ladies and about a dozen most reverend priests. […] The Mercè hall begins, on this side, with all kinds of religious guarantees, which reassures me in the event of a fire inside […] those who could not escape would have the consolation of dying warm, passing quickly from this miserable life to the lofty regions from whence the angels descend. […][565]"

> "[...] In any case, the Mercè Hall is a curiosity in Barcelona, and because of its modest admission fee it's within reach of every purse. I don't know if, given its religious character, some prelate will be on hand to grant indulgences to those who visit.
>
> What I do know, because I saw it, is that on the day of the inauguration, a lady, upon leaving, was rushing around looking for the basin of holy water[566]."

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[561] TORRAS I BAGES, Josep; PÉREZ FRANCESCH, Juan Luis (ed.) (1985): *L'Església i el regionalisme i altres textos (1887-1899)* Barcelona: La Magrana, pp. XII–XXIV.
[562] PRATS, David (2007): *Rafael Masó: antologia poètica*, *op, cit*., p. 12.
[563] TORRAS I BAGES, Josep; PÉREZ FRANCESCH, Juan Luis (ed.) (1985): *L'Església i el regionalisme..., op. cit.*, pp. XII–XXIV.
[564] *La Academia Calasancia* 337 (04/04/1906), p. 331 [originally in Spanish].
[565] Signed by Federico Urrecha in: *El Diluvio* 308 (04/11/1904), morning edition, pp. 16–17 [originally in Spanish].
[566] *L'Esquella de la Torratxa* 1349 (11/11/1904), p. 733 [originally in Catalan].

In addition to its morally appropriate musical visions, the film screenings at the Mercè hall were the only ones in the city that had the approval of the ecclesiastical censors for clergy to attend its screenings. For its part, the Saló Gerió, designed in Girona by Rafael Masó, was directly linked to the Centre Moral Gironí [Girona's Moral Center] as it was installed in its building. Similarly, the Saló Artístic in Sabadell was installed in the building of the Associació de Catòlics [Association of Catholics] of Sabadell, and the Saló Montserrat was installed in the premises of the Centre Catòlic [Catholic Centre] of Arenys de Mar. In addition, the season of musical visions promoted by the priest Antoni Doltra in Olot was produced directly by the Centre Catòlic of Olot. As Doltra's case already shows, several priests and chaplains were among the authors of musical visions, making the religious activism of the project evident. As well, religious newspapers served as an important means of publicity to advertise musical visions.

❖ Musical dramaturgy of musical visions

The first point to be considered when designing the insertion of music within the piece was its alternation with spoken parts. From a dramaturgist point of view, both playwrights like Adrià Gual and composers like Enric Morera agreed that musical visions should have spoken sections in contrast with the lyrical sung parts in order to make the flow of the piece more fluid and flexible. However, the musical parts should not be enclosed in musical numbers that unrealistically started all of a sudden interrupting the action, as it usually happened in genres like Spanish zarzuela and generally in operetta.

Instead, they opted for an extended use of melodrama, in which usually instrumental parts (either only musical or accompanying spoken declamation) served as transitions from spoken action leading towards sung parts. As well, instrumental parts were used between sung sections or as de-transitions back to spoken action. The primacy was for the action to continue naturally whether it was sung or not, with music and singing serving as a lyrical element reinforcing the mood of the scene and the creation of the proper ambience, rather than sectioning the development of the play in fragmented numbers. Therefore, throughout a scene, instrumental, sung and spoken parts would fluidly alternate with each other.

As well, each scene would usually be based on the repetition and variation of the same musical motif or melodic sentence, providing it with a sense of unity. Thus, there is no internal structural division inside each scene caused by the insertion of music, but rather a lyric flow that integrates music instead of fragmenting the scene's structure. The dramaturgical conception is not based on a musical number with its reprises but a natural call for sung moments as the lyrism of the scene demands. The scene's motif or main melodic sentence will appear and reappear as the intensity and poetic feeling of the scene requires, played by one set of instruments, changing to another, or sung by one or multiple characters, providing each scene with musical cohesion.

We can see this fluid use of music, for instance, in the first scene of *Fra Garí*, composed by Enric Morera on Xavier Viura's text. After the presentation of the main melodic sentence played by the wind instruments, a short choral section sung by angels and demons follows, after which the main melody is reprised by the wind instruments. Then, damsels and chevaliers intervene with sung declamations about the state of the count's daughter, followed by an instrumental section in which the strings reprise and repeat one of the main motifs while the count and Garí speak above the music. A harmonic shift will change the atmosphere of the scene, turning it more dramatic by the end of their conversation. A reprise of the damsels' intervention will lead to an instrumental end of the scene in which the main melody is reprised by the wind instruments. An outline of the scene would show its structure as:

Section	Score bars	Libretto verses	Interventions
Instrumental prelude	1–16		String playing chords. Woodwinds playing the melody.
Angels and demons' choir tempting Garí while the curtain is still closed	17–35	1–10	Choir of angels and demons taking the melody from the winds. Strings continue playing chords.
Opening of the curtain. Garí is seen at his cave while he hears the trumpets of the count's court approaching	36–51		The melody goes back to the woodwind instruments, adding the horn. Strings continue playing chords.
Damsels and chevaliers lament on the state of the count's daughter	52–74	11–17	Damsels and chevaliers' choir. Strings start playing shorter chords.
The count and his sick daughter arrive to the scene	75–86		Winds continue playing melodic content and the main motif is introduced on the strings.
Spoken dialog between the count and Garí with instrumental music, agreeing that she will stay with Garí to recover	87–133	18–51	Count and Garí speak. Shortly countess and daughter by the end. Strings repeat the main motif softly under the spoken dialog.
Damsels' reprise of the lamentation	134–139	52–53	Damsels choir. Short chords played by the woodwinds.
Instrumental end of the scene reprising the main melody while the count's daughter follows Garí inside his cave	140–167		Brass instruments reprising the main motif [140–147], woodwind instruments and strings reprising the main melody from the opening [148–167].

The form of the scene depends then on the natural development of the action taking place, with characters following a realistic approach in the declamation of their parts. Music accompanies the events but does not affect the formal structure. There are no forced repetitions of text lines, choruses or any parts of the scene forced by musical form. Given that there are not repeated sections, what provides the internal musical cohesion of the scene is the constant repetition of the single main motif and its textural and harmonic variations throughout the scene. The sung parts do not alter either the rhythm of the action like enclosed musical numbers do. Instead, the development of the scene is fluid, searching for dramatic verisimilitude, which was one of their dramaturgical principles. This aim to reach lyric verisimilitude leads to the conception of a fantastic or mythological realism.

Following a verisimilar approach to the characters that sing and in which occasions, it is mostly the fantastic characters (angels, demons, or mythological creatures) those who sing their interventions, while human characters will mostly sing in situations in which singing can be realistically introduced in the actions they're performing (celebrations, dances, expressions of lament, working and hunting songs, and sung prayers). For instance, in the commented scene from *Fra Garí*, the fantastic angels and demons are the ones that sing their dialog, while Garí and the count's family speak above instrumental music. The sung interventions of the damsels and chevaliers correspond to a deep expression of lament, and part of the instrumental music is justified as verisimilar in the scene as the trumpet call from the court, who plays the scene's main motif. In the second scene of *Fra Garí*, demons and witches will sing during a evil dance (also including a spoken melodrama section), and in the third scene the count's chevaliers will sing in the context of a hunting song.

Considering examples from other venues, *El bon escarceller* from the Mercè hall includes two musical numbers written by Joan B. Lambert that are also inserted as verisimilar music. The ballad is sung by the imprisoned count as a lament, which the jailer intentionally mentions that he has heard and whose sentiment has touched him, while the sardana is sung and danced by the kids while paying outside the jail, which the count hears from his cell. From the Ars-Lucis hall, *Flors de muntanya* introduces a folk song that the shepherd kids sing as an entertainment while they work in the fields and includes religious music at the end that is actually played in the story from the nearby town's church. As well, in *L'oració de la nit* from the Gerió hall, the sung moments are played by the little demons and the angel, while the kids speak part of their dialogue above music that includes sounds references from the environment where the action is taking place, like the cuckoo bird from the woods. The only part they sing from their intervention is the night prayer, which could verisimilarly be recited as a song.

As well, it is worth noting the usual choral singing in musical visions and their hidden interventions behind curtains or from the stage sides. In pieces like *La matinada* we can also appreciate how the placement of choirs is used to create spatial acoustic designs as a relevant element in the conceptualization of the piece. In this piece, Felip Pedrell starts indicating that the first intervention of the choir is heard from far away, singing with their

mouths closed. Slowly, as the music goes on, they should get closer to the stage, open their mouths to sing proper lyrics, and raise their voices little by little. Eventually, the characters from the choir will appear on stage and reach a *forte*. In the aforementioned scene from *Fra Garí*, the choir of angels and demons also takes place behind the stage, indicating on the score that the demons should be heard from further away than the angels. As well, the damsels will start singing out of stage and will approach it slowly as the court arrives to Garí's cave after the trumpet call. In the second scene, the witches and demons that arrive to Garí's cave also start their choral singing outside of the scene and heard from far away. They will sound closer and closer until they arrive at the stage and start an evil dance number. The angel's apparition that makes them run away will follow the same procedure.

The spatial sonorization of the backstage singers is also remarkable in *El miracle del Tallat*, composed by Enric Morera. In the second scene, which takes place in Miró's cell, the Muslim pirates are heard singing their prayer to Allah. Different singers will sing a musical sentence of the prayer, but they will be on different sides of the backstage, creating a binaural effect until they all join in a conjunct choir also rising in intensity. Similarly, in the third scene of the piece, the choir of angels that rescue the Christian captive also start singing from the backstage, sopranos singing one sentence from one side and tenors continuing from the opposite side, while they approach the stage and eventually appear visible to the audience. The later intervention of the pilgrims approaching the sanctuary where the angels leave the rescued captive will follow the same procedure.

Lastly, it's worth mentioning the case of *La presó de Lleida*, written by Adrià Gual with music by Jaume Pahissa. In this case, music does not announce the upcoming character that still has not been seen on stage but rather recalls him once the audience has been moved to a different location. The first scene of the play shows the prison of Lleida to the audience, where the thieves are singing a song. When the stage set is changed for the second scene that takes place in the baron's palace, we can still hear their song from the nearby prison, but this time the prisoners are out of the stage. Instead of announcing the appearance of the characters with a faraway singing, this time it's the audience who has been moved further from the original location, and the spatialization of their singing is used as a tool for the audience to understand the spatial movement to a nearby hall where they can still be heard. Therefore, the musical announcement of characters that start singing out of the stage before reaching it, the singing of backstage characters that are not visible to the audience, or moving to backstage characters that have already been on stage while they continue singing are common dramaturgical procedures in musical visions used by different authors.

- **Glossing folk songs**

As mentioned above, one of the sources of melodic inspiration for the musical visions will be Catalan folk songs. One of the basic compositional principles of the musical visions based on the staging of folk songs will be to respect and maintain the original melodic design and to ensure that the folk motifs are the central axis of the composition. It will be based, rather than on developing new melodic material, on harmonizing, orchestrating, and glossing the original song. The example of *Blancaflor* discussed earlier in chapter 1 is already a case of glossing a traditional song. In this case, as well as in the rest of staged folk songs, the motifs that make up the melody of the traditional song are the main material for the music of the whole scenic piece.

The process of "glossing" traditional melodies will be based on these motifs being repeated indefinitely throughout the musical fragments of the scene, keeping the original melody recognizable at all times. The interest of the musical development will depend on the changes in the texture, orchestration, and rhythmic subdivision and arrangement of these melodies: the motifs will move from one instrument to another; they can be homophonic, or one of the sections will play harmonic accompaniment; tempo can vary and rhythm can be adjusted to adapt the melody to the incidental requirements of the scene.

One of the cases in which this procedure of glossing a folk song can be observed is in *La mare de Déu quan era xiqueta...*, orchestrated and arranged by Joan B. Lambert. In the first instrumental overture, the harp and viola play a harmonic role, constantly repeating arpeggiated chords, while the main motif of the song is repeated by different instruments. It is first played by the first violin and clarinets, then by the cellos and double basses, and then returns to the violin and clarinets, with the addition of the flute and oboe.



Figure 142: *Bars 7 to 9 for the string instruments in* La mare de Déu quan era xiqueta...

In the sung section, the child soprano will sing the entire popular melody slowly and softly, while the harp continues to play subtle arpeggios and the strings mark each half beat with a brief *pizzicato*. Next, a brief instrumental interlude will repeat the procedure of the initial overture. In the second strophe, the melody will be sung again by the soprano following a similar procedure to the first time. However, some instruments will occasionally double the voice and reprise the melody in the pauses between vocal phrases. This instrumental crescendo accompanying the voice will culminate when, at the end of the strophe, the orchestra takes up the melody again, building to a grand apotheosis as it accelerates and grows in intensity.

A similar approach can be heard in the musical vision *A la voreta del mar*, arranged by Adrià Esquerrà. In this case, the popular melody is repeated cyclically throughout the scene, sung by the two main characters, who alternate in the form of a versified dialogue. The popular melody follows the characteristics of note repetition, small movements, and an arched design. While the main melody is generally slow and elongates its notes, the internal rhythmic tension is created by the violin and cello, in the form of a counterpoint to the vocal melody with fast scales at moments when the voice pauses on longer syllables. For its part, the piano generally has a harmonic function, accompanying with chords.



Figure 143: *Bars 28 to 30 from* A la voreta del mar.

However, to maintain musical interest and avoid monotony, and in response to the plot twist that takes place halfway through the piece, harmonic variations and an acceleration of tempo will be used to emphasize the tension and alarm created in the characters. While the start of second scene returns to the melodic and calm beginning of the first, towards the middle, it will once again feature harmonic chromaticism, tempo accelerations, and a more percussive character in the piano chords that reflect the evolution of the dialogue between the princess and the sailor, who has taken her away on his ship without her consent, until he reveals that he also comes from a noble family.

A last example worth mentioning that can also be found in volume V of this dissertation made of transcribed scores is *Campaneta la ning-ning*, with music composed by Joaquim Grant after a libretto written by Rafael Nogueras Oller. The music for this musical vision is divided into three numbers and a short finale, with spoken parts in between numbers and their encores. Numbers 1 and 2 follow a similar approach to the aforementioned examples: the folk melody is sung by the different characters, who repeat the same melodic sentence while instrumental texture varies throughout the numbers, ending with an instrumental section played by the strings in number 2 that serves for characters to speak over.

However, number 3 is worth mentioning because of the rhythmic adaptation of the folk melody. In this part of the scene, characters appear at a ball and incidental music is needed. To stick to the principle of only glossing the original song without added material or alternative melodies, motifs from the melody are taken to write an instrumental minuet for the dance played on stage and a march for the entrance of the prince. While the minuet rhythm and its form can be clearly recognizable, as well as the march rhythm and tempo, the use of the folk motif makes the original melody still noticeable and provides musical cohesion to the different musical numbers of the piece.

Many other musical visions followed similar procedures, glossing popular songs such as *La presó de Lleida* and *Els tres tambors*, written by Adrià Gual (who also wrote the libretto for *L'estudiant de Vic*); and *El fill del rei* by Manuel Marinel·lo with music by Amadeu Argelaga for the Espectacles-Audicions Graner. There are many others for which the score has not been located, although we know from reviews that they followed similar procedures, such as *El mal ric*, with music arranged by Frederic Alfonso, and *Sant Ramon*, with music arranged by Fructuós Piqué at the Sala Mercè, *Muntanyes de Canigó* with musical arrangement by Adrià Esquerrà for the Saló Gerió, and the version *of La presó de Lleida* by Jaume Bofarull with musical arrangement by Daniel Mestres.

- **Topics of musical discourse**

Besides the quotations and glosses of folk songs and the use of folk sardana rhythms, original music was also written. These were the cases of folk legends, myths and fables that did not have an existing folk melody associated with them. However, in this intentional detachment from melodism and the prevalence of original catchy melodies, the procedure for these cases was also standardized and music recurred to topics associated with the nature of the characters to semiotically and pedagogically complement the meaning and interpretation of their appearances.

For instance, **nobiliary characters** in staged legends and myths with original music will maintain the previously explained tendency of staged folk songs. Even if they are not directly quoting folk motifs, their singing will imitate and evoke **folk-styled melodies** or will include scenes of declaimed intonations over instrumental music replicating these folk-sounding motifs. Such is the case of the count's family and court in *Fra Garí* (which comes from a non-musical legend). In the following selected bars from the first scene, the narrow melodic range and the movements in narrow intervals usually in conjunct motion can be appreciated in the damsels' intervention:



Figure 144: *Bars 56 to 62 from the first scene of* Fra Garí *sung by the damsels.*

Throughout the spoken part in which the count dialogues with Garí, the string instruments can also be appreciated repeating a segment of the main motif taken from the melodic sentence that opens the piece. Therefore, all the instrumental material played comes from variations of this initial melodic sentence, which follows the same design based on narrow and conjunct movements, often arched.



Figure 145: *Bars 89 to 93 for the strings from the first scene of* Fra Garí.

A similar imitation of folk topics can be appreciated in the ballad sung by the imprisoned count in *El bon escarceller*. Here, does not only the ballad that the count verisimilarly sings within the reality of the play imitate the same folk-styled melodic design, but literarily it also imitates the style of medieval ballads, explaining the epic content of his personal story in short strophes. In the selected transcribed bars, the same melodic style favoring conjunct movements to close notes is present, although some wider intervals including fifths and fourths can be seen as expressive elements in the count's lamentation. Still, the overall arched melodic design is maintained, as well as the alternation between binary and ternary rhythmic figuration characteristic of folk melodies.

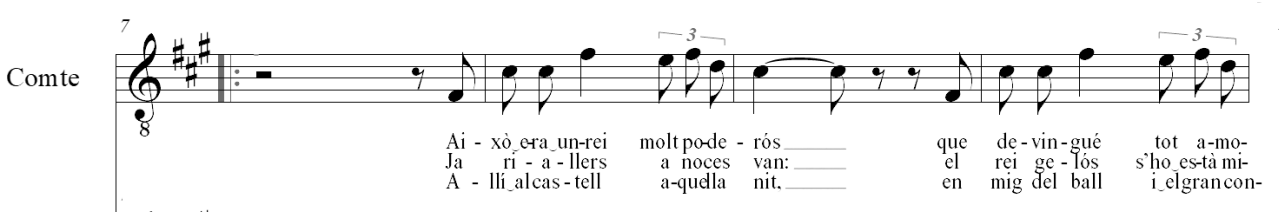


Figure 146: *Bars 7 to 10 from the count's ballad from* El bon escarceller.

These characters embody then the musical essence of Catalan folklore and traditional styles. They become representations not only of medieval historical nobility but also locate and legitimate folk style in their idealized medieval past, as a characteristic cultural feature in noble characters that has survived throughout the centuries. In contrast, evil creatures like **demons and witches** that appear on stage will follow a musical style **influenced by urban contemporary music**. Their evil acts are then musically linked to the moral corruption of modern cities.

Going back to the example of *Fra Garí*, the witches dance from the second scene presents the characteristic topical style of these characters. Tempo is notably faster, brass instruments have a relevant presence, and dynamics and intensity are *forte*, resulting in loud scenes. Rhythm is irregular, starting musical sentences in pickup beats and playing off time to remark the weak parts of each beat. Figures are repeated and short, staccato or accentuated, while instruments move down a fifth and go back up a fourth repeating those same two notes, breaking any melodic fluidity to reinforce the rhythmic character of the section.

Sometimes, this topical style is also mixed with folk-styled melodies sung by the little demons. Such is the case, for instance, of the first musical number of *El mal rabadà*, which glosses a Catalan Christmas folk song that the little demons dance on stage. The musical version for this scene includes the aforementioned offbeat technique in the instruments, the fast pace and overall rhythmic character given to the accompanying music, while respecting and making recognizable the folk melody when sung. A similar example can be found in the second musical number written for *L'oració de la nit*, in which the little demons go out on stage to scare and threaten the little kids (which will be commented in the section dedicated to the Saló Gerió in chapter 9).



Figure 147: *Bars 75 to 80 for the voices and brass instruments from the second scene of Fra Garí, during the witches and wizards evil dance.*

Similarly, the Moor dance played in the first scene of *El miracle del Tallat*, which locates the action in the port of Algiers, follows a similar style, aimed at helping the audience locate the Moors in their imaginary of the evil, in contrast with the upcoming angel's apparition to rescue the captive Christian. Lower strings and bassoons play accentuated off beat chords, generating a rhythmic feeling, while first violins and clarinets play the melodic line, which is made of fast trills and short scales including incidental alterations, recreating an orientalist style. As the dance goes on, the lower strings and additional woodwind instruments join the melody creating a loud and fast homophony; as well, brass instruments will take over the offbeat rhythmic marking.



Figure 148: *Bars 96 to 104 for the string instruments from the first scene of* El miracle del Tallat*, during the Moorish dance.*

As just mentioned, demonic musical topics will be in direct contrast to the style used to musically introduce **angels and heavenly creatures**. These often appear right after evil beings appear on stage threatening the main characters, usually accompanied by a **harmonious homophony** inspired by religious music. In the final intervention of the "good angel" in *L'oració de la nit* the rhythm and tempo slow down, the piano plays arpeggiated chords and the voice and strings play the same melody made of longer notes in a *piano* dynamic, following arched melodic sentences. In contrast with the previous demons, which presented rhythmic and fast music, the angel's song is melodic and harmonious.



Figure 149: *Bars 160 and 161 from* L'oració de la nit*, corresponding to the good angel's final intervention.*

In other cases, religious moments have a more apotheotic nature. In the second scene of *El miracle del Tallat*, the heavenly topic can be heard when the choir of angels arrives to rescue the captive Christian. Following the previous example, all voices will be homophonic, singing *legato* long notes. The choral melody will prevail over the instrumental accompaniment, which will be based on stable, repeated and homorhythmically played chords. However, the figuration of these chords will accelerate throughout the scene and long chords will be broken up in repeated shorter notes. This will create internal tension and a feeling of acceleration, while the main choral melody maintains the same slow tempo and rhythmic figuration. This inner rhythmic tension will continue in a *crescendo* until it reaches the apotheosis at the end of the scene and is resolved in a final long and sustained chord. Liturgical style is therefore associated with the savior heavenly characters that end up saving humans from evil.



Figure 150: *Bars 142 to 148 for the voices and strings from the second scene of* El miracle del Tallat*, corresponding to the angels' chorus.*

As also happened with the demons' musical topics, heavenly topics can be found in some cases combined with references to folk imagery. Such would be the case of *La matinada*, in which the liturgical style is used for the villagers that sing a choral piece to thank God for the new day during the sunrise. The homophonic general chorus following the heavenly musical topic is alternated with passages in which sections of villagers sing more folk-styled melodies, to later reprise the initial heavenly chorus. While the general chorus is mostly homophonic and holds slow and long melodic sentences, the folk-styled passages will be more rhythmic, faster and instruments will either play chords or rhythmically remark some melodic motifs, accompany the voices instead of doubling their melody.

This combination of musical topics intertwines thus the symbolic meaning of religious and liturgical prayer with references to folk culture. It depicts the performance of devotion in rural ambiences, as well as presenting the rural world as a divine creation and working in the fields as a moralizing task, combining both worlds also by mixing its musical topics into one single piece.

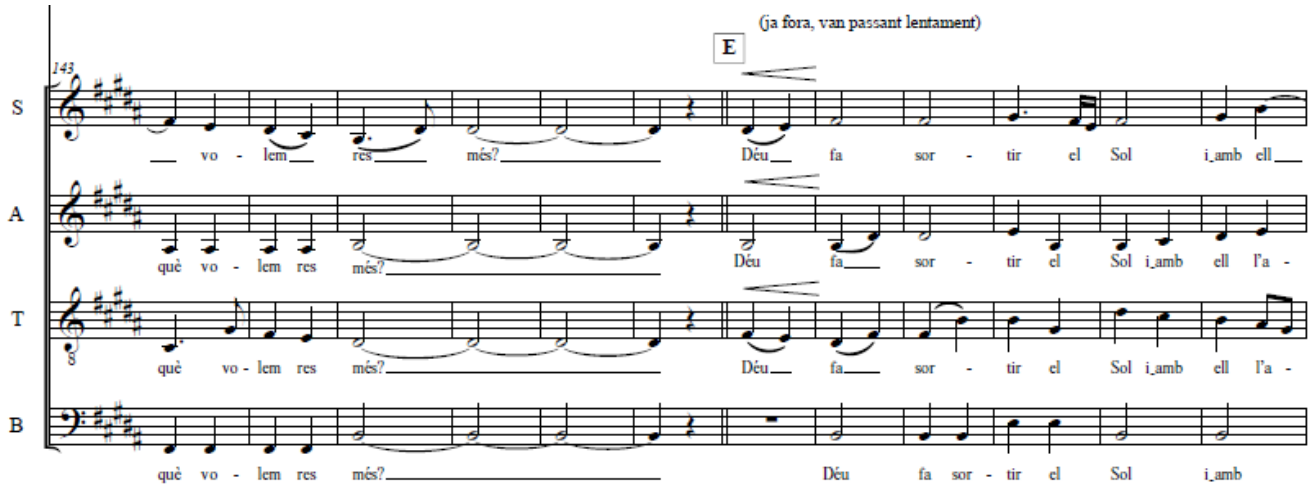


Figure 151: *Bars 143 to 154 for the voices from the initial general chorus of* La matinada.

Although further analytical research would be necessary to properly address the musical semiotics of Catalan lyric theatre, this section aimed to draft a proposal of intuited musical topics that seem to be present and recurrent in musical visions, linked to characters from the imagery that define musical visions. Further edition and deeper analysis of the scores is encouraged in order to confirm the validity of the proposed topics, as well as to identify compositional techniques that are both characteristic of individual composers and the genre of musical visions as a whole.

• • •

This new genre aimed to stage traditional folk songs, legends and tales in a modern style to appeal to the urban audience of the newly inaugurated 20th century. Directly influenced by the Symbolism of Maeterlinckian art theater, the musical visions presented a brief format with a dramaturgy that moved beyond literary theater, integrating visual and sound elements in order to transcend dramatic action in favor of emotional and sensorial suggestion. Through the spectacular nature of the stage productions (featuring a wide variety of painted curtains, lighting effects, special scenic tricks, musical choirs and dances), musical visions were aimed at creating suggestive atmospheres or moods that would arouse emotions in the audience through the senses. However, the ultimate objective was to continue the generational transfer of popular oral folklore in the urban space, where it was now staged. If harmonized folk songs had been widely accepted in the choral repertoire by different layers of society, from workers' to elite choirs, bringing them now to the stage as a theatrical production was a logical step towards the creation of a national mass cultural product.

This process of staging was based on a series of intertextual and intermodal connections through which the producers intended to "visualize" orally transmitted folklore, hence the

term “musical vision”. This way, urban society and especially children could continue consuming traditional folklore in a modern form able to compete with other contemporary productions, ensuring the continuity and transmission of traditional culture. The particular characteristics of musical visions made people perceive them as a genre of lyric theater that differed from others. While other nomenclatures like “lyric drama” or “operetta” were often diluted into the term “zarzuela” by the Catalan press and public opinion, “musical visions” were quite distinctive and eventually became the label used to refer to Symbolist theater in general. They probably were the model that most approached the movement’s goal of creating a distinctive and genuinely Catalan genre of lyric theater.

In addition to the artistic intention of connecting aesthetically with 20th-century modernity, musical visions were created as a tool to disseminate a Catalanist and Catholic ideological program as mass entertainment. The elements that make up the imagery of the musical visions are similar to those that make up the theoretical essence of Catalan identity and would have served to introduce the public to the cultural references on which conservative and Catholic Catalan nationalism was based.

The counts, kings, and princesses of popular folklore who appear on musical visions — framed in a medieval context that gives them timeless or ahistorical value— serve as symbols of the legislative tradition that Prat de la Riba considered necessary for a people to be considered a nation. In addition, there is the common language legitimized in the historical past by this same medievalism and the archaic characteristics of the used Catalan lexicon, as well as serving as a connecting element throughout time with the Catalan-speaking audience of the present. The sacred characters and places of worship that appear in the musical visions also have an ideological interpretation in terms of identity, linking Catalan nationality with Catholic sentiment as something intrinsic, following the doctrine of Torras i Bages. Therefore, we can talk about musical visions as a repertoire of lyrical theater based on the formal modernization of folklore and directly inspired by art theater and Symbolist dramaturgy. At the same time, it was a spectacle dedicated to the spread of nationalist ideology and the mass dissemination of the symbols that make up Catalan cultural identity according to the theories of the conservative and Catholic Catalanist sector.

Dramaturgically, it opted for a poetic and lyric flow between sung and spoken parts, using often instrumental parts as transitions. The scenes tended to be musically constructed on the variation of the same motif of melody, often taken from folk songs, that appeared and reappeared throughout the scene with textural variations on the instruments or voices playing it, as well as rhythmic and harmonic changes to adapt to the evolving mood of the scene. Besides folk quotations, the staging of legends and fables that didn’t count with traditional music accompaniment, new folk-styled melodies would be written following the same structural procedure. As well, some musical topics seem to be identifiable when characters such as demons and angels appear on stage, recurring to urban-styled references to represent evil and religious-sounding music when heavenly creatures appeared, while medieval characters would sing folk-styled intonations.

Section IV

Network of venues and promoters staging musical visions[567]

[567] This part of the dissertation is complemented by the catalogues on volumes II and III, which include detailed documented files, stage direction and press transcriptions, along with existing pictures of each of the musical visions premiered on each venue.

Chapter 8:
Musical visions venues in Barcelona under the sponsorship of Lluís Graner

The first venues dedicated to the performance of musical vision, the genre this section is dedicated to, were opened by painter Lluís Graner, who became in 1904 an entertainment impresario. Up until then, his main profession had been artistic painting. He studied Fine Ats at the Escola de Belles Arts of Barcelona between 1883 and 1886, taught by Benet Mercadé and Antoni Caba. With a scholarship given by the Barcelona Provincial Council, he went to study in Madrid, where he felt especially inspired by the painting he contemplated by Spanish Baroque painters Diego Velázquez, Francisco de Zurbarán and José de Ribera[568]. This experience deeply marked the beginnings of his career as a painter, strongly influenced by the chiaroscuro technique and the representation of social issues and low-class characters on his paintings[569]. His interest on "painting light" in chiaroscuro would later on translate into the experimentation with electric lighting on the shows he produced. As well, his first period as a painter influenced by Social realism would also translate into his personal concern of providing working classes with moral and artistic entertainment and attractions.

After also visiting Paris and studying Millet, Bastien-Lapage and the Le Nain brothers' paintings, he resettled in Barcelona in 1891, opening that same year his first whole exhibition at the Sala Parés. He became in 1895 the president of the Artists' Circle of Barcelona, role that he held for a year, in which he resolved the economic struggles of the institution. Nevertheless, in 1899 he joined the Artists' Circle of Saint Lluc, a split up of the aforementioned one formed by Catholic painters and spiritually led by priest Torres i Bages, whose teachings and call for action to provide a Catholic moral theater for the peoples surely sank in Graner's mind. As well, he was cofounder of the Artistic and Literary Society of Catalonia, along with Modest Urgell (who later on would become stage director for the 1906/07 season of the Espectacles-Audicions Graner) and Enric Galwey[570].

Among his most renowned merits, it's worth pointing out his bronze medal at the Universal Exhibition of 1888 and the honorific mention at the 1889 edition. He also received the extraordinary award given by the queen at the General Exhibition of Fine Arts in 1894 for the painting *La ferreria* [*The blacksmith's shop*], the bronze medal at the edition of 1895 for *La conjura* [*The conspiracy*], another bronze for *Remordiment* [*Remorse*] in 1897, and a silver medal for *El comité roig* [*The red committee*] in 1901. Throughout the 1890s and 1900s, his work was exhibited throughout Germany, especially in Berlin, Munich and Düsseldorf. He was as well known in France, where he exhibited

[568] SALA I TUBERT, Lluïsa (2003): "Lluís Graner i l'espectacle total", in: FONTBONA, Francesc (dir.): *El Modernisme. III. Pintura i dibuix.* Barcelona: L'Isard, p. 123.
[569] SALA I TUBERT, Lluïsa (2003): "Lluís Graner i l'espectacle total", *op. cit.*, p. 124.
[570] SALA I TUBERT, Lluïsa (2003): "Lluís Graner i l'espectacle total", *op. cit.*, p. 126.

his work at the Société Nationale des Beaux-Arts up until 1904, even invited to become a member of this French society[571].



Figure 152: La ferreria*, by Lluís Graner (1894, oil on canvas) [Museu Nacional d'Art de Catalunya: record 010165-000].*



Figure 153: El comité roig*, by Lluís Graner (1901, oil on canvas). [Museo del Prado: record P006387].*

Nevertheless, in 1901 the painter decided to start taking music lessons. As he wrote to his friend Felip Pedrell in January 15th, 1902, while the composer was residing in Madrid:

> "[…] You shall know, my dear teacher, that I too am beginning to study music (most certainly you are saying to yourself that I have gone mad). Well, yes, at the age of 38 I am just beginning, and with true faith. Naturally, I do not know how far I will get, but I can assure you that what all my friends tell me (that I will tire of it and soon give it up), that I will never do, for I feel too deeply the beauty of this art, perhaps the most difficult one, but also the most sublime. […][572]".

In following letters to Pedrell, Graner confirmed the continuation of his musical studies. However, from May on, Graner stated he was feeling too anxious to study music properly, since he was professionally struggling in the upcoming painting exhibition he was participating in. As he feared, his works did not receive a positive review by critics at the National Exhibition of Madrid in 1904 and the painter felt devastated, while, as he says, the desire to continue learning music lingered in his soul. By the end of June, the situation had not gotten any better, since his hopes that the State would buy some of his recent painting was neither fulfilled. At this point in his career, Graner was already recognized as a senior painter, with multiple national and international awards and featured in Spanish, French and German exhibitions. The fact that he was left with no recognition in this year's national exhibitions and that his painting were neither bought must have felt like a professional discredit.

This professional disappointment, along with his personal restlessness to get more involved in the musical field, seem to be the reason that caused Graner's professional shift from painting to entertainment and lyric theater production. However, it does not seem to be a sudden decision, not only because he had already been studying music for

[571] SALA I TUBERT, Lluïsa (2003): "Lluís Graner i l'espectacle total", *op. cit.*, p. 126.
[572] BONASTRE BERTRAN, Francesc (ed.); ÁLVAREZ LOSADA, Cristina (ed.) (2015): *Epistolario de Felip Pedrell.* Bellaterra: Universitat Autònoma de Barcelona, pp. 1022–1023 [originally in Spanish].

years, but also because during that same spring of 1904, Adrià Gual had been preparing under the sponsorship of Josep Carner the edition of his *Blancaflor*, the first "folk song harmonized for the stage", the genre that Graner would be interested in reviving in the upcoming season at his newly open Mercè hall. Therefore, rather than the cause, the failed exhibition seems to be rather the trigger or accelerator of this decision.

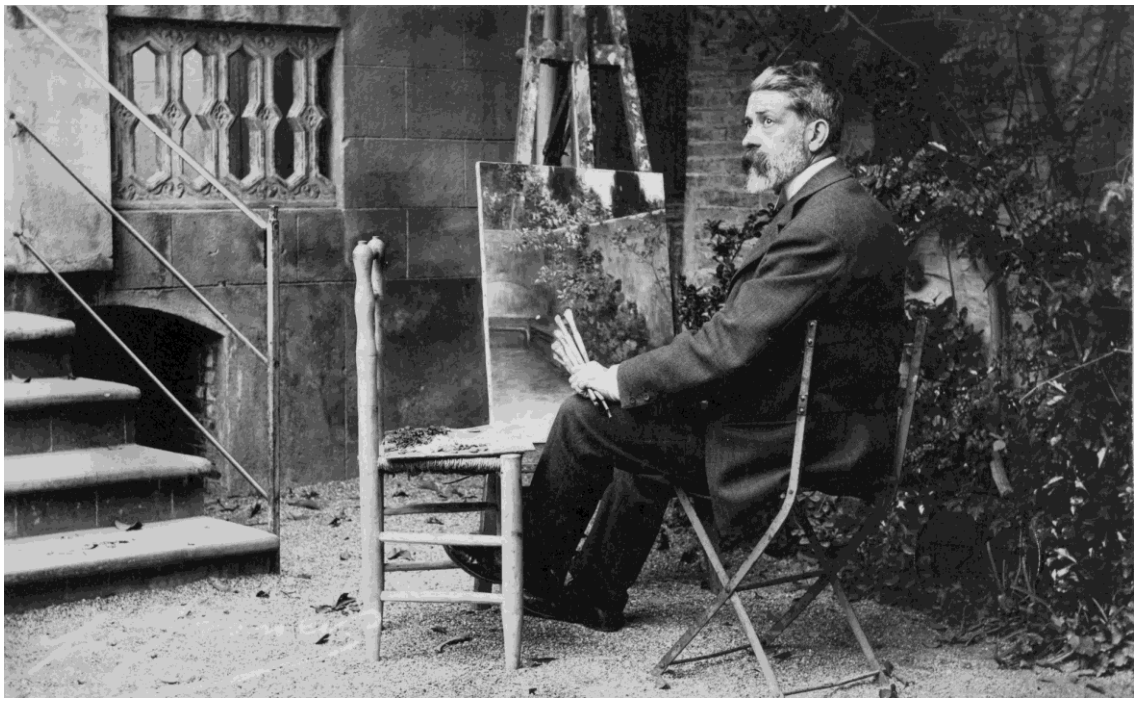


Figure 154: *Portrait of Lluís Graner painting (1904).*
[Museu Nacional d'Art de Catalunya: record 12361 0-000].

The first registered petition by Lluís Graner to habilitate and renovate the facilities where the Mercè hall would be dates back to June 13th, 1904. The venue would open in November 3rd of that same year, although new petitions to renovate the main entrance on the Rambla and the underground connection of the basement with the Bot street would be issued on January 1905, when the first plastic installation of the Nativity scene had already taken place[573]. Motivated by its success, in terms of public attending the venue, economic revenue and artistic productions, Graner presented a bet in the public competition to rent the Principal theater of Barcelona, where he opened his Espectacles-Audicions Graner in October, 1905.

As artistic director of these venues, Graner was free to experiment beyond traditional painting. He became a stage set designer and a pioneer in the artistic use and design of electric lighting on stage productions, becoming one of the main promoters of Symbolist theater in Catalonia along Adrià Gual. As well, he produced multiple comic and documentary movies for the Mercè hall, gaining the recognition of being the inventor of the "spoken films". His plastic installations at the underground grottos of the Mercè hall

[573] GONZÁLEZ MORENO-NAVARRO, Antoni (2004): "La Sala Mercè, el desaparecido cinematógrafo diseñado por Antoni Gaudí", *op. cit.*, pp 32–33.

also allowed him to experiment with dioramas, reflections trick with lighting and all kinds of visual attractions.

His work at this recreational venue and the stage of the Principal theater gave him the chance to go further than only "painting light" to actually experimenting with it with live lighting on stage shows and plastic installations, combining different colors and intensities while projected on painted backdrops. This led Graner to become a referent in the modernization of plastic arts towards the achievement of a total work of art that would be connected at the same time with popular urban attractions. His example was followed by other painters like Joaquim Vancells, who opened the Ars-Lucis hall in Terrassa, and Francisco Cuixart, who opened the Montserrat hall in Manresa following the model initiated by Graner's Mercè hall.

The following sections of this chapter will develop Graner's experience as artistic director and theater impresario, from his beginnings in 1904 at the Mercè hall until his exile in 1910 after the bankruptcy caused by the economic mismanagement of the Espectacles-Audicions Graner. The chapter will analyze and comment the different attractions installed at the venues, with a special focus on the lyric theater productions, and will remark the innovations he embraced on stage productions. As well, the economic planning and management of the venues will be analyzed to provide a documented explanation on his economic failure, given the evident success of productions like *El comte l'Arnau*, *La presó de Lleida*, *La santa espina* or *La reina vella*, which were not corresponded with equal economic gains.

Sala Mercè

The Mercè hall opened on November 3rd, 1904, as Lluís Graner's first project outside the field of painting and gallery exhibitions. It was located in 4 Rambla dels Estudis, which currently corresponds to 122 Rambla, one of the main streets in the heart of the city of Barcelona. It was named after the Saint patron of Barcelona, Saint Mercè or Mercedes, given the strong Catholic spirit of its new owner. The venue used the main floor of the building as well as the underground floor, and also enjoyed an access on the street behind the building at the Bot street, which was used as the exit of the venue. The architectonical design of the venue was in charge of renowned architect Antoni Gaudí (1852–1926).



Figure 155: *Picture of the entrance to the Mercè hall from the Rambla. People are gathering to line up to enter the venue, whose sunshade says "teatre sala Mercè" or "Mercè hall theater". [Institut d'Estudis Fotogràfics de Catalunya].*

Lluís Graner was its owner and artistic director throughout the whole period of activity, which reached 1910. The painter envisioned the venue as a multidisciplinary space dedicated to different entertainments and attractions, in an approach to modern urban culture. His aim was to provide a moral alternative to Catholic families, also affordable to middle- and low-class families, so they wouldn't have to attend other indecent venues that often used sexual jokes or movies to appeal the working classes. Since Graner's goal was to mainly attract children, Thursdays were dedicated to them and toys were given away in a raffle to children that had a ticket to the venue on that day.

The main floor hosted a small stage where musical visions would be performed, as well as a projection booth from which the films were screened. The program was scheduled as

short continued sessions throughout afternoon and evening, usually from 16:00 to 19:30 and from 21:30 to 23:00. These would be longer on the weekends and holidays, also including a morning session. Tickets to a session were only 25 cents and these started with a series of projected films, ending up with the performance of a musical vision, usually by a troupe of kids and music played by a quintet made of a piano or harmonium, two violins, a viola and a cello. Sometimes, also remarkable pictures were projected and musical pieces were played. The business model of hourly sessions allowed to lower the entry prices, instead of paying a higher price for a longer session at a larger theater, attracting more people as well. As a parallel attraction, the underground floor would host plastic installations.



Figure 156: *View of the audience sitting on the main floor of the Mercè hall. [GONZÁLEZ, Antoni (2000): "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia *9, pp. 16–21].*

Graner's ideal was to imitate recreational halls, like the ones in Paris where the cinematographer and Georges Méliès fantastic films had become popular. He offered as well similar short-format entertainment at low prices, but providing a truly artistic and moral entertainment. Musical visions, using the very recent technology of electric light on stage and other stage effects, were an experimental genre aimed at materializing on stage the imagery from folklore and popular fables. The "spoken films" were also unique, even receiving Graner the recognition for their invention. Therefore, Graner's vision did not come straight from the field of theater, wanting to become a dramatic impresario, but rather from the field of urban entertainment and popular attractions.

The following sections will deepen on the different shows and attractions taking place at the venue, the difficulties that progressively forbid the stage and cinematographic activity at the Mercè hall, the departure of its acting company and its use after Graner's exile.

❖ Cinematograph

While the musical visions staged in this recreational venue were the main attraction of the sessions, it is also worth to acknowledge the cinematographic screenings that preceded these performances on the same stage. In fact, the Mercè hall was officially registered as a cinema and it even received a gold medal by the local authorities in recognition of the outstanding quality of its cinematographic screenings, qualified as the best movie hall in the urban center[574].

It is worth noting that cinematographic screenings had just become one of the latest attractions in recreational halls, initiating its spread across Parisian venues between 1898 and 1902. The Mercè hall installed them as soon as 1904 and, following the international trends of early cinema, screened programs based on comic films, fantastic tricks, religious topics and documentaries. As for the film repertoire screened at the hall, the Mercè hall had, for instance, the right for exclusive screening and distribution of some of the films produced by the Pathé house, which eventually opened an office in Barcelona in 1906[575].

In addition to acquiring films from prominent international film companies, like Pathé or Gaumont, the artistic team at the Mercè hall undertook the production of their own films during the first season, encompassing both documentary productions of popular events in the city and artistic depictions of dramatic plots. All of Graner's cinematographic offer was thought out as moral content suitable for children and families, while the majority of halls in the city did not.

In fact, across the Catholic world, the use of cinema as a moralizing tool spread throughout these years. Catholic film impresarios even achieved to organize a screening at the Vatican for the pope and the highest cardinals in 1907[576], proving how cinema (which had been initially criminalized by church as immoral) could become a powerful sociocultural tool to provide the masses with moral entertainment. Graner, who deeply shared this concern, joined the cause with his cinematographic program at the Mercè hall. His aim was to upgrade cinema from being a "minor" entertainment to a proper art.

From the team of script writers, only the names of Adrià Gual and Josep Carner are known[577]. Another relevant collaborator in Graner's cinematographic team was Segundo de Chomón (1871–1929). According to Adrià Gual's autobiography, he worked with Chomón between 1904 and 1905 during his period at the Mercè hall[578]. Nevertheless, there is no other mention of Chomón neither on the press nor on any other sources. Instead of being a permanent operator at the hall, Chomón would have probably acted as a

[574] *La Cruz* 1596 (10/01/1907), p. 2.
[575] GUBERN, Román (2016): *Historia del cine*. Barcelona: Anagrama, pp. 55–56.
[576] *La regeneración* 43 (18/05/1907), pp. 13–14.
[577] MINGUET I BATLLORI, Joan M. (1988): "La «Sala Mercè» de Lluís Graner…", *op. cit.*
[578] GUAL, Adrià (1960): *Mitja vida de teatre…, op. cit.,* p. 190.

commercial intermediary between Graner and the Pathé house[579], as well as cameramen consultant.

It's relevant to note that between 1902 and 1903 Chomón assisted Ferdinand Zecca as cameraman for the recording of *La Vie et la passion de Jésus-Christ*, produced by the Pathé house[580]. On the Easter of 1905, Graner premiered at the Mercè hall multiple films and cinematographic musical visions of his own production based on the same topic, recording very similar scenes and in need of recreating the same tricks, a task in which Chomón could have assisted them. These films were *Judas* (script written by Josep Carner, aired on March 8th), *L'oració a l'hort* [*The prayer in the garden*] (also with script by Josep Carner, accompanied by incidental music and with stage design for the recording made by Salvador Alarma, premiered on the same day), and *El calvari* [*The calvary*] (premiered on April 5th).



Figure 157: *General view of the main floor sitting and projector's booth of the Mercè hall. [GONZÁLEZ, Antoni (2000): "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia *9, pp. 16–21].*

One of the main attractions from the Mercè hall were the "spoken films". During its first season, the hall produced its own short comic films and, during screenings, the actors delivered their lines aloud while hidden, synchronizing them with the visuals presented on screen [581]. This unique method that Graner pioneered was made possible by the actors'

[579] MINGUET I BATLLORI, Joan M. (1995): "La «Sala Mercè», el primer cinematógrafo de la burguesía barcelonesa…", *op. cit.* & MINGUET I BATLLORI, Joan M. (2009): "Segundo de Chomón and the fascination for colour ". *Film History* 21, pp. 94–103.
[580] GUBERN, Román (2016): *Historia del cine*, *op. cit.*, p. 44.
[581] FÀBREGAS, Xavier (1972): *Aproximació a la història del teatre català modern*, *op. cit*., pp. 161–170 & SOLER, M.ª Encarnació (2005): *La sarsuela en el cinema…*, *op. cit.*, pp. 137–154.

hidden presence in the hall, either positioned in the pit or behind the stage, contributing to an immersive auditory and visual experience for the audience.

Since the use and promotion of Catalan language was one of the main goals on the hall's policies, the invention of these "spoken films" was probably caused by the need to include language on the movies that, at this moment, were still silent. It was an ingenious and simple way to solve technological impediments, although it made the screenings more expensive to produce, as the salary of the actors hiding in the pit had to be paid. Graner obtained a patent for these shows as the city's first sound screenings through this particular technique.

As well, on the spring of 1905, the Mercè hall produced a series of films under the title *Películes intimes de personatges catalans* [*Intimate films about Catalan personalities*], which is worth noting for its innovative nature, showing again the pioneering approach that Graner had regarding cinematographic production. These films recorded well-known figures from Catalan cultural life and showed them to the public in their usual creative activities. Painters such as Modest Urgell, Ramon Casas, Santiago Rusiñol, and Lluís Graner himself were especially featured creating portraits or drawings.

Although the films seem to be lost, press reviews remark the "artistic character" of the recordings, "highlighting the face" of remarkable personalities, something the audience wasn't used to see:

> "[…] The eminent artist Luis Graner, who personally oversees the recording of the films, has chosen the backgrounds for the scenes, the moments captured by the photographs, and the speed of the screening with such skill that all the pictures are extremely interesting and expertly documented. […][582]".

As well, the camera did not remain in a fixed position, but also moved to capture the rest of the room full of art pieces:

> "[…] But the photographer, drawn to the many artistic elements in Casas' studio, tilts the camera and scans the room, allowing us to see the paintings and drawings collected there. Thus, in addition to the artist, we see in detail the place where such admirable works have been produced, works that have raised the prestige of Catalan painting both here and abroad.
>
> This method of showing the environments that inspire and produce our artists and writers is continued with the other models filmed, so that the vision is not only interesting for the curious, but also instructive for the observer. […][583]".

This was the case, for example, of the documentary movie Graner recorded of one of the rehearsals of the Orfeó Català, which used a large number of cameras not to miss any of the important faces that showed up on the event, like Felip Pedrell's or Lluís Millet's, both friends of Graner. However, mainstream film history does not document this kind the use of artistic (rather than functional) close-ups to highlight faces in cinematography until *Scenes of true life*, produced by Vitagraph between 1908 and 1910[584].

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[582] *La Vanguardia* 11522 (25/03/1904), morning edition p. 8.
[583] *Ibidem.*
[584] GUBERN, Román (2016): *Historia del cine*, *op. cit.*, pp. 64–65.

On later seasons, sports competitions also became popular on cinema, and Graner's programs also paid special attention to documentary recordings of contemporary events, like the war with Morocco or different events to which the royal family assisted. As well, once stage performances were forbidden at the Mercè hall by the local government new security norms, Graner revitalized the appeal of the cinematographic program by introducing long colored films. One of the most remarkable pieces from the repertoire was the collection of films produced in 1908 by Films d'art featuring actors from the Comédie française.

These recordings presented renowned classical piece from French theater, played by the most prominent actors, and tried to consolidate cinema as a legitimate art by linking it to settled arts like dramatic literature, even if the visual language went back to a fixed camera on a theatrical set[585]. Some of these films even included music specifically composed for them, like *El retorn d'Ulises* [*The return of Ulysses*], with music by Georges Hüe. Imitating this trend, the artistic team from the Mercè hall also wrote music for some other screenings, like the film *Els balls populars a través del món* [*Folk dances across the world*], for which Joan B. Lambert wrote new music.

Consequently, the Mercè hall quickly emerged as a prominent film venue in Catalonia, renowned for the artistic quality of its productions, its exclusive right of screening and distribution of famous foreign titles, and its adherence to a moral standard. The model established by the example of the Mercè hall was characterized not only by its cinematographic offer, but also by the meticulous design of the space, including its artistic decoration and spaces dedicated to installation art.

This model of hall was to be replicated, emulated, or copied in other municipalities, becoming the reference for other artists that wanted to open their own recreational venues under the same ideological standards. New halls either compared themselves to the Mercè hall as a marketing strategy, or the press compared them to the Mercè hall, used as a standard reference to assess the novel recreational venues. It's worth noting the Sala Valls in the municipality of Valls and the Sala Mercè in Arenys de Mar as official distributors of the films of Graner's Sala Mercè, promoting not only a network of musical visions, but also a cinematographic one.

Nevertheless, after renting the Principal theater and installing there his Espectacles-Audicions Graner, the impresario eventually focused on theatrical productions, which allowed him further exploration with the use of color and simultaneous music. The technology of cinema was still not ready for the "total work of art" that Modernists were looking for. However, the expenses needed to produce a movie only had to be paid once and could be amortized with additional screenings, while in a theatrical production, actors and the orchestra had to be paid for every performance. When Graner abandoned the model of cinematographic screenings and a musical vision that wrapped up each session in favor of entirely performed sessions at the Principal theater, his business model would collapse.

[585] GUBERN, Román (2016): *Historia del cine*, *op. cit.*, pp. 65–70.

❖ The underground grottos

Besides the main floor that hosted the stage and projection booth for the film screenings and performance of musical visions, the Mercè hall also had an underground level used for art installations. There, Graner was able to continue working on plastic creation and the artistic design of different entertainment attractions that people could visit for a very cheap price, which caused long lines of visitors across the Rambla waiting to enter. The first one that opened this space to the public was the Nativity scene of 1904, which became one of the trademarks of the Mercè hall on every Christmas season:

> "Today, the Mercè hall will host the opening of an attractive fantasy show featuring underground caves with stalactites and stalagmites, replicating the most picturesque ones in Artà and Manacor. Various dioramas and plastic tableaux will also be on display, representing the birth of the Messiah, the Annunciation, the flight into Egypt, the cave of Friar Garí, and a natural waterfall, all artistically presented with lighting and color effects[586]".

As other reviews also point out, the human figures were real-sized, which, with the right combination of lights and shadows, created a great impact on the public that visited the underground grottos. Visual illusions created with dioramas and lighting techniques became quite popular, making this "moral" and "innocent" attraction appealing for every family and child. The press stated that, on Christmas Day and Saint Steve's Day (25th and 26th of December, both holidays in Catalonia), around 4,000 people had visited the Nativity scene installed at the Mercè hall[587].



Figure 158: *Postcard with the title: "Sala Mercè. Monumental pessebre". Only known image of the Nativity scenes installed at the Mercè hall. It probably corresponds to the scene "Masia catalana" or "Catalan country house" installed in 1907. [Unknown date, personal archive].*

[586] *La Vanguardia* 11435 (22/12/1904), morning edition, p. 3 [originally in Spanish].
[587] *La Veu de Catalunya* 2100 (26/12/1904), evening edition, p. 4.

As well, the design made by Gaudí for the entire floor was found very appealing for the public. It recreated the inside of a cave, with stalactites and stalagmites. It was designed in the shape of a grotto, with a pathway to follow and a handrail separating the visitors from the installations, as visible in some of the following pictures. The walls imitating rocks were built in iron and concrete, which made it incombustible, safe in case of the so common fires that took place in cinematographic halls.

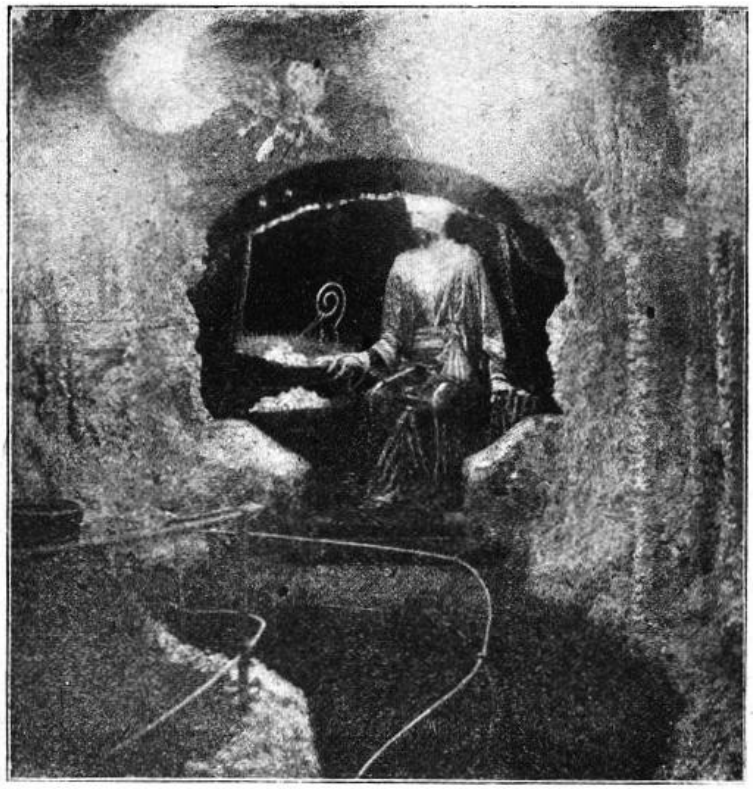
Since most of the attention and dedication of the artistic team during the 1905/06 season was focused on the opening of the Espectacles-Audicions Graner at the Principal theater, little was said about the artistic installations at the Mercè hall, besides the reprise of the Nativity scene for Christmas. In 1906, the grottos were renovated under Graner's direction, painted in metallic tones and decorated with green plants. It was announced that, besides Graner, also artists Ricardo Urgell, Eusebio Tolosa, Domingo Soler and Antoni Ros i Güell worked on the plastic construction of Graner's design. As the press described its different scenes:

> "[…] These scenes depict episodes from the birth of Jesus, such as the journey of the Three Kings, the angel's announcement to the shepherds, the flight to Egypt, the manger in Bethlehem, and the Adoration. In all of them, it is impossible to distinguish the dividing line between the distant horizon painted on the canvas and the field of vision in the foreground. The plasticity of the reliefs continues imperceptibly and perfectly through the painting with the most distant landscapes, in the most insignificant detail, in the accidental placement of a figure, the skilled hand of the artist who conceived the whole painting and executes it perfectly as he had preconceived appears.
>
> In The Adoration, visitors are struck by the unique firmament studded with constellations of twinkling stars of varying magnitudes scattered asymmetrically against the backdrop of an intensely turquoise blue sky illuminated by an inexplicable clarity that allows objects to be perfectly distinguished without losing the distinctive character of the night sky, offering a pleasant contrast to the semi-iridescent turns of bright light projected onto the portal in ruins. It is a must-see, as it is impossible to describe accurately.
>
> The facilities are on the ground floor, converted into a large grotto of stalactites and stalagmites in columns that reminds me of Fingal's cave, irregularly subdivided into others to give it greater variety. The columns, artfully dotted with metallic touches, are covered with a fine veil of twilight dew that gives them the appearance of the humidity typical of caves. […][588]".

The underground grottos gained special protagonism on the 1907/08 season, when the stage performances at the Mercè hall were prohibited by the new local laws destined to avoid stage fires at cinematographic venues. The season opened in mid-September with a new installation with the Giant of the Pine, a characteristic figure from Catalan folklore, as the central figure:

> "The grottoes have already been inaugurated in the Mercè hall, which constitute a unique and new spectacle in Barcelona. The mechanical theater with its great variety of transformations, the dwarfs dance, the Giant of the Pine, with its imposing appearance and magnificently dressed, treats all visitors to toys and jewels, and other attractions and surprises were a great success at the opening. It is to be believed that all of Barcelona will parade through these marvelous caves[589]".

[588] *La Academia Calasancia* 355 (03/01/1907), pp. 131–132.
[589] *El Poble català* 576 (14/09/1907), p. 2.



El gegant del Pi, que *viu* a les grutes de la Sala Mercè y obsequía als visitants ab sorpreses. ¡Bon gegant!

Figure 159: *Picture of the Giant of the Pine or gegant del Pi, the main visual attraction installed at the Mercè hall grottos in September 1907.* [En Patufet *197 (12/10/1907), p. 666.]*

"The Giant of the Pine, who lives at the grottos of the Mercè hall and treats its visitors with surprises. Good giant!"

In December, 1907, the typical Nativity scene came back to the grottos. This time, it was made of three scenes: the flight to Egypt, the Annunciation and the Catalan country house. Graner enjoyed again the collaboration of Ricardo Urgell and Antoni Ros i Güell for the plastic construction of the scenes. It was followed on the spring by the installation of El palau de la sirena or The Mermaid's Palace, which opened in late March, 1908:

> "Graner is about to inaugurate a new show in the caves. Now he's decided to build a mermaid's palace and for days he has had a crew of workers and artisans at work, who will turn a stretch of underground into a marvelous underwater dwelling. And there will be light, and there will be glass of every color and shape. There will be some twelve tons of crystal alone in the mermaid's palace. And amid that burst of brightness and sparkle, a host of gigantic spy-devils and other little creatures, all transparent, will move about, forming the mermaid's court[590]".

As multiple reviews state, the installation included a large quantity of crystals and created fantastic light effects combining different colors and reflections throughout the grottos, an "extraordinary delight for the eyes". A statue was also placed representing the mermaid hostess of the palace; however, it was made of wood and critics pointed out that they should have placed a real person instead. The comment will be heard by Graner and considered for the following installation.

In April, coinciding with the Easter festivities, new elements were installed to refresh the mermaid's palace installation, and it was only replaced by the end of the year to install

[590] *La Veu de Catalunya* 3199 (19/031908), morning edition, p. 2.

again the traditional Nativity scene for Christmas. The critic Lluís Benaiges explained, while commenting the Nativity installation, the motivation behind it and the social function it was destined to:

> "Our grandparents and our parents didn't need any other spectacles to have fun than those celebrated in the warmth of family. […] But modern winds are banishing, especially in the big cities, the simple customs that tightened the bonds of family life more and more. And no longer finding this within the home to satisfy his yearning, we seek it in amusements and distractions and all manner of frivolities that we have come to call attractions, which here and there in the city surround us like a dizzying spectacle.
>
> Convinced of this, Graner —convinced that the family Nativity scene is now almost nowhere to be found in the home— has wanted to place it where the modern trends carry the crowds. At the Mercè hall, there the brilliant artist has brought it, flaunting it; and the simple family Nativity scene has become, in the caves of Graner's spectacles, a superb and splendid work.
>
> The Annunciation, the shepherds, the Nativity, all the pastoral scenes —the delight of our childhood— have become, at the Mercè hall, a delight for adults, an aesthetic pleasure that speaks to the heart and the mind[591]".

After the holidays, the last of Graner's original installations will be seen at the Mercè hall. In April 10th, 1909, El palau d'en Banyeta or Banyeta the Demon's Palace will be opened at the underground caves as a "Dantesque vision of hell". The different scenes of the installation will recreate the spaces and elements associated with the figure of Banyeta and Pere Botero, characters from Catalan folklore that inhabit hell and boil people on their cauldrons. As well, a musical vision about them had been produced by Graner at the Principal theater under the title *Les calderes de Pere Botero*. As for the current underground installation:

> "This is the plastic representation of the palace of Banyeta, with all its dependencies and boiler departments and with all the magnificence of the devil's royal house.
>
> He, seated on his throne atop a crater whose immense fiery mouth gapes at his feet, surrounded by red-hot rivets of blazing chains hanging from the ceiling and walls, will receive the public in the palace's antechamber, delivering speeches appropriate to the circumstances.
>
> Venturing into the red interiors, the children of Barcelona will see the immensely open mouth of a chimerical dragon who, scooping up red embers with its forked tongue, will grant them passage into its depths, where they can see the stirring of the great cauldrons of Pere Botero and the leaping and shrieking of little devils[592]".

This time, Banyeta the Demon was played by a real person, in the company of kids that played his court of little demons, as can be seen next to him in the following picture. However, in the late 1900's, anti-Catalanism had become a noticeable movement in Catalonia after the great electoral success of nationalist coalition Solidaritat Catalana. As a way of sabotaging the Mercè hall, anti-Catalanist journals started to criticize Graner's installation since he was supposedly "scaring children" with visions of hell and "exploiting them" while benefiting from their work as actors. In late June, 1909, only a

[591] *La Cruz* 2198 (24/12/1908), p. 1.
[592] *La Veu de Catalunya* 3582 (09/04/1909), evening edition, p. 2.

couple of months after the installation was opened, the governor of Barcelona prohibited that any children would take part as an actor at the Mercè hall's installations.

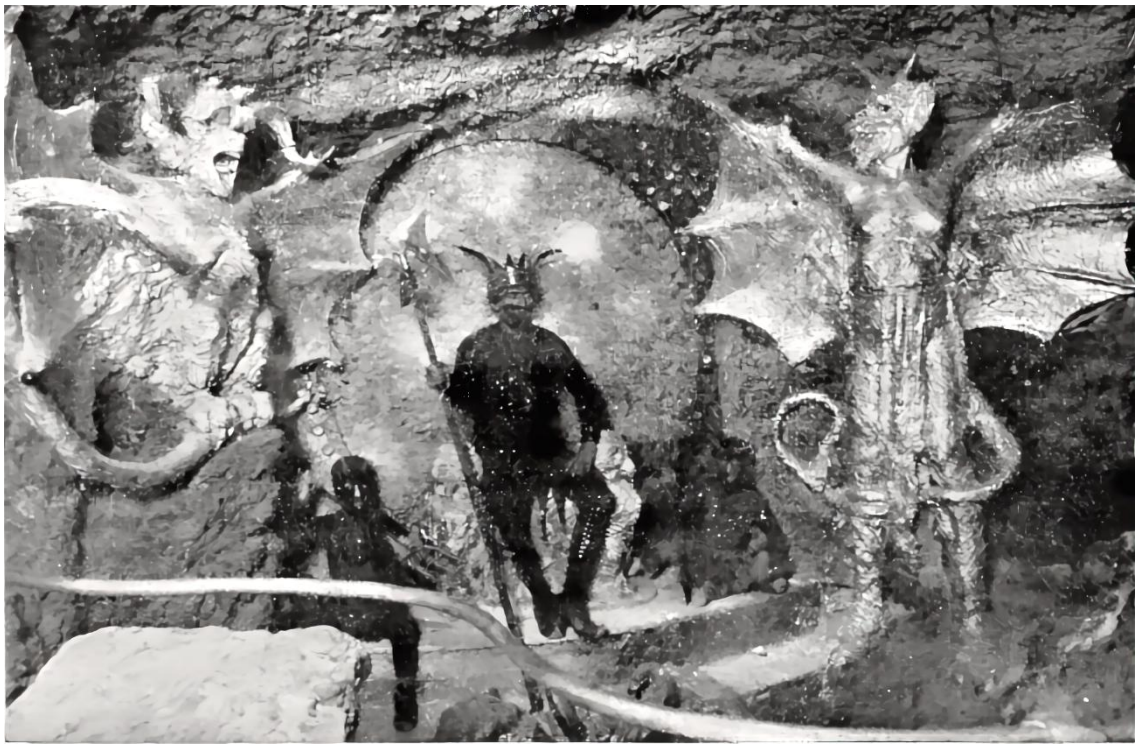


Figure 160: *Picture of the installation* El palau d'en Banyeta *at the underground grottos of the Mercè hall, with an adult actor playing the devil and one little dèmon on each side played by a kid. [Arte y cinematografía 5 (25/11/1910), p. 14.]*

Nevertheless, the installation continued as a great success and remained at the underground grottos until the end of the year, when the Nativity scenes came back for Christmas. This probably was the last installation directed and designed by Graner. After spending some time working in America, the painter eventually emigrated from Barcelona in 1910 to remain there permanently after his lease contract at the Principal theater had come to an end. In November 1910, the Mercè hall was announced at the press looking for a new owner.

❖ Stage productions

Besides the previously mentioned attractions offered at the Mercè hall, the main production in the program was the repertoire of musical visions. These short musical plays were performed on the small stage of the venue at the end of every session, preceded by cinematographic screenings. The troupe of actors and actresses mainly included children, like Mercè Viola or Pilar Corbinos. There were as well adult actors and actresses that mostly came from the amateur field. Some of them achieved a professional level and were moved to the Principal theater company, such as the cases of Ramon Tor (1880–1951), Lluís Puiggarí and Artur Balot, as well as the aforementioned Mercè Viola. The same situation took place with the creative team, which initially included names such as Josep Carner, Joan B. Lambert and Adrià Gual, who later moved to the project at the Principal theater. The Mercè hall, therefore, held the role of a training hub, where actors and creators could rehearse before moving to the larger stage. There were, however, remarkable names that achieved notable success at the Mercè hall but remained on the small-scale stages, like actor and stage director Baldomer Marinel·lo or painter and set designer Antoni Ros i Güell.



Figure 161: *Fragment of the cover page of* La Escena catalana *53 (05/10/1907) dedicated to the main actors from the Mercè hall.*

Throughout the three and a half seasons that the scenic project lasted at the Mercè hall, the style and content of the repertoire of musical visions shifted and evolved, although it maintained the same form and imagery based on short plays that depicted medievalistic

and fantastic settings, aimed at materially visualizing oral folklore and tales from the Catalan tradition. The initial goal of these stage productions was the plastic and visual experimentation under the artistic direction of Lluís Graner. The projection of shadows creating silhouettes, the use of electric lights mixing their colors and changing intensities, even combinations of filmed scenes with live performance on stage, were all new and extremely modern elements to experiment with on stage. The following season focused on the poetic suggestion and nationalist Symbolism materializing on stage folk songs and legends from Catalan folklore, while following productions were rather based on moral teaching through children's popular tales and eventually some comic pieces, still including incidental or casual singing of folk songs and the characteristic medievalistic imagery.

The following section will comment on the line of programming that the venue followed before the live stage performances were interrupted by the restrictive municipal regulations that forced its halting.

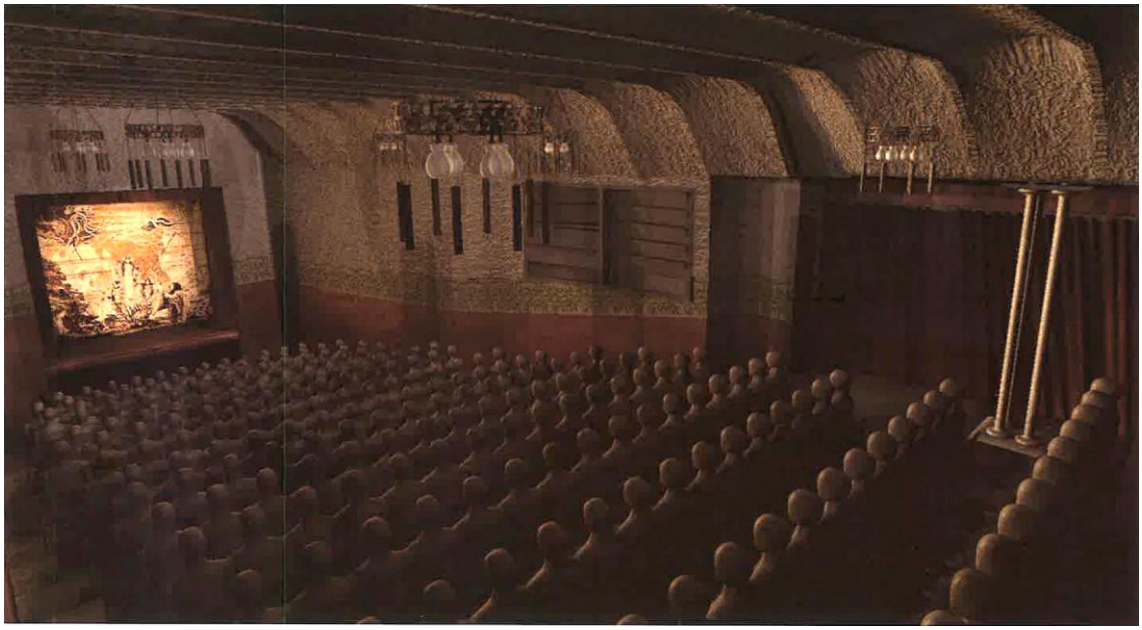


Figure 162: *Digital reconstruction of the main hall of the Sala Mercè, showing the seats in front of the main stage in which also films where projected. (Graphic designed by J. Grabau and published in: GONZÁLEZ MORENO-NAVARRO, Antoni (2004): "La Sala Mercè, el desaparecido cinematógrafo diseñado por Antoni Gaudí".* Quaderns científics i tènics de restauració monumental *14, p. 44).*

- **1904/05 season**

On November 3rd, 1904, the Mercè hall was inaugurated, owned by painter Lluís Graner and designed by architect Antoni Gaudí. The venue offered cinematograph sessions culminating in a staged "musical vision", a term appearing here for the first time. The new genre was built upon Adrià Gual's theoretic foundations, already essayed in 1899 with the "Catalan folk song arranged for the stage" titled *Blancaflor*. The playwright was even hired as stage director for the first two seasons programmed at the Mercè hall.

The earliest experiments with musical visions focused primarily on the lighting and plastic aspects. Lluís Graner was directly involved in the artistic and visual conception of the shows with the aim of overcoming the technical limits of traditional painting. His goal as a senior painter was to explore with live lighting and to experiment with the changes of colors and intensities projected by spotlights on painted backdrops, while also adding a sonic dimension with simultaneous music and poetic lyrics. Musical visions, for Graner, were a step forward towards the achievement of a total work of art that diluted the traditional limits of artistic disciplines and merged them into one single piece.

Consequently, Graner worked on projecting shadows and silhouettes on stage, as in the vision of *Montserrat*, in which he recreated the iconic outline of Montserrat mountain while children sang chants in honor of the Virgin the hermitage in Montserrat is dedicated to, with a final fantastic appearance of a little girl playing Virgin Mary between beams of white light. As well, they worked combining colors between the painted backdrops and the colored spotlights projected on them, as was the case with *Dante a les portes de l'infern* [*Dante at the gates of hell]*), a scene presenting poet Dante at the gates depicted by himself in his *Inferno* accompanied by Boito's *Mefistofele* instrumental opening, from which Adrià Gual's watercolors for the stage design are still preserved. Some of the presented works also recreated natural effects on stage, such as the storm that takes place in the vision of *L'Atlàntida* [*Atlantis*], inspired on the prologue of Jacint Verdaguer's homonymous poem. This line of work will continue the following season, for example, with *La matinada* [*The sunrise*] at the Principal theater, also conceived by Lluís Graner.

Another remarkable piece from this season was *Sant Jordi matà l'aranya* [*Saint George killed the spider*], which seems to be an adaptation of Artur Guash Tombas comic piece from 1892 based on mythological character of Saint George, patron saint of Catalonia. The notable aspect, though, is the combination of live performance on stage with screened filming. The piece starts with a dialogue on stage between two characters that seem to be a grandfather with his grandson, in which the first explains to the latter the legend of Saint George. A window to the idealized world of mythology is opened and, when the curtain closes, the filmed images of Saint George fighting the dragon and projected on the curtain accompanied by light music. A similar technique was used to frame the ideal world of *Blancaflor* between scenes of the real world, as will happen again in future pieces produced at the Espectacles-Audicions Graner, such as *La Fustots* [*Cinderella*].

As well, the plastic tableau *La Mare de Déu quan era xiqueta…* already introduced a paradigmatical example of how the main dramaturgical conception of the genre would be for the following seasons: the direct staging of a folk song, presenting on stage the exact actions and events narrated on the original lyrics of the folk song, while the melody is orchestrated and glossed to make it long enough to last for most of the scene. In this case, the song speaks of young Mary, mother of Christ, going to school as a little girl to learn how to sew and write in company of Saint Paula and Saint Susanna.



Figure 163: *CARNER, Josep:* La Mare de Déu quan era xiqueta... *Barcelona: L'Avenç, 1905 (cover page).*

One aspect emphasized from the outset by the musical visions produced by Lluís Graner is the religious belief. During Lent, in accordance with the Catholic tradition of not staging theatrical performances, the musical visions will be replaced by cinematic-format visions based on biblical episodes, such as *L'oració a l'hort* [*The prayer in the garden*] and *El calvari* [*The calvary*]. Reviews on the day the hall opened were already joking about the number of clergies who attended the event, given the moralizing character Graner had announced for his shows from the very beginning.

Another main attraction from the Mercè hall was the "spoken films". During its first season, the hall produced its own short comic films and, during screenings, the actors spoke their lines aloud while hidden behind the curtain or on the orchestral pit. Graner obtained a patent for these shows as the city's first sound screenings through this particular technique. As well, on the spring of 1905, the Mercè hall produced a series of films in which they recorded well-known figures from Catalan cultural life and showed them to the public in their usual creative activities. Painters such as Modest Urgell, Ramon Casas, Santiago Rusiñol, and Lluís Graner himself were especially featured creating portraits or drawings. Several films were also recorded of rehearsals of the Orfeó Català with Lluís Millet, given the good relation between Graner and the choir's director.

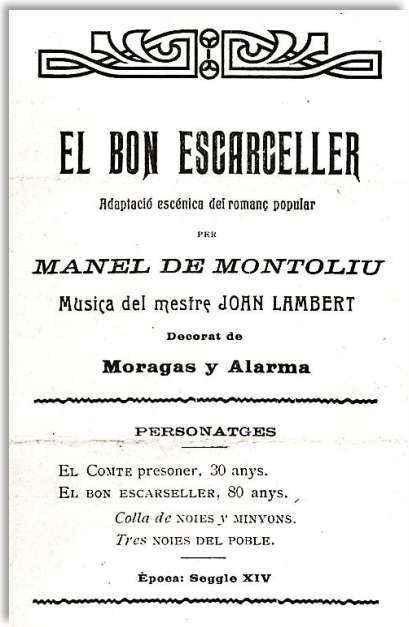
In addition to its regular sessions, the hall was also used for concerts by external associations, such as on November 16th and 18th and December 13th, 1904, when the Mercè hall hosted the concert season of the Philharmonic Society. Also, other associations offered evening performances by renting the hall, as was the case with Foment Autonomista Català, which offered a subscription for the night sessions of four consecutive Wednesdays beginning May 17th, 1905, to schedule its evening gatherings.

The Mercè hall also had a basement level inspired by the Drach caves in Mallorca that was used to house artistic installations. During this first season, the scenes from the monumental nativity scene, inaugurated on December 22nd, 1904, stood out. There were life-sized statues by Enric Clarasó, waterfalls, dioramas, and a multitude of color effects produced with electric lighting.

- **1905/06 season**

In 1905, the Mercè hall offered a new season of musical visions and film screenings, continuing the style of the previous one. The season opened on September 13th with the premiere of *La mort de l'escolà* [*The death of the altar boy*], a musical vision based on Antoni Nicolau's well-known song set to Verdaguer's poem. The hall's next production, *La dona d'aigua* [*Aloja* or *Undine*], also consisted of the staging of a preexisting poem, in this case by Miquel Costa i Llobera (1854–1922), about a character from Catalan mythology.

Other visions were directly based on the original retrieved folk legends and songs, as is the case with *A la voreta del mar* [*By the sea*], a popular song arranged here by Adrià Esquerrà, or *La pastoreta* [*The little shepherd*], with music arranged by Narcisa Freixas. Also noteworthy is the case of *La cova de les serps* [*The serpent's cave*], a musical vision based on a Germanic legend, which underscores the internationalist conception of the use of folk legend that Adrià Gual, the stage director, explains in his theoretical writings.


EL BON ESCARCELLER

Adaptació escénica del romanç popular

PER

MANEL DE MONTOLIU

Música del mestre JOAN LAMBERT

Decorat de

Moragas y Alarma

PERSONATGES

El Comte presoner, 30 anys.
El bon escarseller, 80 anys.
Colla de noies y minyons.
Tres noies del poble.

Època: Segle XIV

Figure 164: *MONTOLIU, Manel de:* El bon escarceller. *Barcelona: Imp. López Robert, 1906 (detail from the cover page).*

Nevertheless, more dramatized visions were also introduced, with greater literary development. *El bon escarceller* [*The good jailer*], with text by Manuel de Montoliu, presents a dramatic scene in which the jailed count explains the story of how he arrived there in a sung intervention following the metric form of a medieval ballad. *La fada de la font* [*The fairy of the fountain*] expands the number of scenes that musical visions typically had, to the point that the press referred to it as a "short little drama". Enric Morera's Christmas scenes, titled *El mal rabadà* [*The bad goatherd*], include the glossing of three different traditional Christmas songs, rather than one song per work as was usually the case.

Although the Mercè hall remained very active this season and expanded its network of literary and musical collaborators, the opening of the Espectacles-Audicions Graner at the Principal theater captured most of the press' attention. Due to the success of the Mercè hall's first season, its owner and director, Lluís Graner, decided to rent the Principal theater to stage there as well his repertoire of comic and moral films, as well as more ambitious musical productions with full orchestra.

However, the Principal theater will begin a rivalry with other major theaters, such as the Romea theater, and the Mercè hall will continue competing with the city's other small performance venues, making the morality and suitability of its program for children and families its hallmark. Although spoken films continued to be announced, with few titles

specified on the press, documentaries of current events will become more common in the cinematographic repertoire. In the summer of 1906, the Mercè hall remained open with special film screenings and will stage reprises of musical visions from the previous season, such as *Sant Jordi matà l'aranya* and *Dante a les portes de l'infern*.

- **1906/07 season**

This new season at the Mercè hall presents a major shift in its theatrical production. The departure of Adrià Gual from the scenic direction of both the Mercè hall and the Espectacles-Audicions Graner led to a succession that altered both the number of new productions per season and their dramaturgical nature.

The theater's new direction team expanded the number of productions: whereas last season there were 9 new plays and 2 reprises, this season features 23 new plays and 2 reprises. This change will affect how long a play runs; whereas last season a play ran for between 3 and 6 weeks, now plays will run for about 2 weeks. Unlike the scheduling at the Principal theater, where the company performed different plays in each session of the day to diversify the offering, at the Mercè hall there is only one production scheduled at a time for all sessions.

There will also be a notable shift in the dramaturgical principles of the new productions. Under Adrià Gual's direction, musical visions glossed traditional songs or legends collected by folklorists, but now the new season will produce works much closer to popular children's tales. This use of popular tales, although it contrasts with the lyricism and mythological character of earlier musical visions, still fits within the theoretical precepts of the musical vision genre and does not represent a major conceptual shift. We could consider this the second stage in the evolution of the musical visions genre, in which the most suggestive medievalist Symbolism of the early days gives way to a more narrative theater with a moralizing message aimed at children.



Figure 165: *MARINEL·LO, Manuel:* La nevada*. [Barcelona]: Col·lecció En Patufet (n. 23), [1912] (cover).*

For instance, the season opened with the production of *La nevada* [*The snowfall*], written by Manuel Marinel·lo with music by Adrià Esquerrà and stage design by Antoni Ros i Güell. The play is made of two scenes, following the style of a traditional children's tale. On the first one, a couple of orphan children gently host at home two travelers that arrive on a cold winter night while singing folk songs on their way. On

the second one, these travelers turn out to be rich people that reward the children taking them on a fancy carriage with them, teaching the children in the audience the moral lesson that unexpected good will be granted to you if you're kind and generous to people.

Nevertheless, there will still be some new titles based on the direct staging of Catalan folk songs, such as *El mal ric* [*The bad rich man*] or *La gentil porquerola* [*The kind little swineherd*]. The titles based on foreign fairy tales stand out especially, such as *La caperutxa roja* [*Little red riding hood*] (by Charles Perrault and retold by the Brothers Grimm) or *Somni d'una nit d'hivern* [*A winter night's dream*] (an adaptation of Hans Christian Andersen's *The little match girl*). The line of productions based on biblical episodes or religious figures is also continued, with titles such as *Somni de Jacob* [*Jacob's dream*], *Jesús és nat* [*Jesus is born*], or *Moisès* [*Moses*].

In addition to the lyric theater performances, the screening of films of various types (documentaries, newsreels, comedic fiction…) continued as usual, and visual attractions continued to be installed in the basement grottos. During this season, the large nativity scene installed for the Christmas holidays was announced as a special highlight. It should also be noted that during the summer, at the end of the season, problems will begin with the Barcelona City Council regarding new requirements for performance venues, which will force renovations on the hall to bring it into compliance with the new regulations.

The venue remained open during the summer, but the pieces staged during these months confirm a shift in the production of musical visions, presenting a rather comic tone. Joan B. Lambert was especially dedicated to the summer's production, writing music for the visions *El foc de Sant Joan* [*Saint John's fire*], performed on the occasion of the midsummer night, picturing the Catalan traditional celebrations on Saint John's eve, or *En Boritlles i en Tinyós* [*Cigarette Butts and Mangy*], a comic short play depicting the arrival of a soldier to a cave protected by a female guardian, following the folk motif from the song *Els tres tambors* [*The three drummers*].

❖ Suspension of theatrical performances

The 1907/08 season began on September 12th with the opening of a new renovation of the subterranean grottoes. The new facility featured a "gegant del Pi" automaton and dancing dwarves. The start of theatrical activity took place on the 21st with the premiere of *Rialles i ploralles* [*Laughters and tears*]. The titles premiered at the start of the season suggest that the programming continued the trend of the previous season: comic musical visions (such as *Rialles i ploralles*), moral tales (such as *Ensenyança domèstica* [*House schooling*]), alternated with some traditional glosses of popular songs (*L'hostal de la Peira* [*The hostel in Peira*]). It is worth noting that the music for all three was written by Joan B. Lambert, a collaborator who was personally very close to the artistic director.

Despite the company's willingness to continue its operations, new municipal measures aimed at movie theaters began to be announced in September. Previously, the city council had already required architectural reforms and remodeling of performance halls to ensure emergency exits and prevent overcrowding due to regular fires in these venues. In this case, a ban on stage performances in movie theaters was being requested. It included "all those that require decorations, scenery, [and] lighting effects[593]", that is, the main elements of musical performances. Additionally, musicians' pits were prohibited in movie theaters.

In November, stage performances were officially banned in several movie halls, including the Mercè hall. The last production announced before the ban, *Se n'ha de venir de mena* [*You must have been born that way*], never made it to premiere. Nevertheless, the hall remained open. The main floor continued its film programming and increased advertising in newspapers and announcements of newly released titles, many of which were exclusive or commissioned for the theater. Highlights included current events films, documentaries, sports films, and comedic fiction. However, the main attraction was the basement grottoes, where Lluís Graner was able to continue designing artistic installations.

After installing the traditional Great Nativity scene he set up every Christmas, Graner announced a new major project in the caves: "The Mermaid's Palace". According to the press, twelve tons of glass and crystal were installed in the caves. With multiple spotlights and bulbs of different colors and intensities, an optical play of lights and reflections was created. A wooden statue represented the mermaid, and a series of small beasts and imps formed her court.

On the other hand, the actors performing at the Mercè hall did have to leave the venue. For the rest of the season, they toured other Catalan cities and towns, bringing the Mercè hall's musical visions —which served as a publicity draw— to those places.

The Mercè hall's activities under Lluís Graner's direction lasted until 1910, when the painter announced its closure.

[593] *El Poble català* 622 (30/10/1907) , p. 2.



Figure 166: *Picture of the Arc de la Glòria street taken by Narcís Cuyàs taken from the Tapineria street. Over the entrance arch, an advertising poster of the "Palau de la sirena" or "Mermaid's palace" installed at the Sala Mercè can be seen. [Diputació de Barcelona archive].*

"Sala Mercè. Next Thursday, Saint Joseph's Day, inauguration at the grottoes of The Mermaid's Palace. Surprising novelty."

❖ Company tours

After theatrical performances were banned at the Mercè hall in November 1907, its actors moved to other stages outside of Barcelona, where theatrical performances in cinema halls were still permitted. For the remainder of the season, they toured various Catalan towns, presenting "the musical visions of the Sala Mercè", which had become well known thanks to their success and the opening of other musical vision halls throughout Catalonia.

It seems the first tour was staged in Terrassa, although it's billed as the reopening of Ars-Lucis. This venue, located in Terrassa, was part of Graner's network and had already begun presenting musical visions in the city during the previous season, under the direction of Joaquim Vancells. In mid-November, the venue announced the start of new activity, which materialized in a brief winter season. Three musical visions were staged to celebrate Christmas and Three Kings' Day. The venue's programming continued with film-only screenings until the end of February.

From late January to early February 1908, the actors from the Mercè hall performed at the Euterpe theater's new cinema hall, the Sala Novetats. They staged *Mentides que no fan mal* [*Lies that do not hurt*] and *El senyor mestre està malalt* [*The teacher is sick*], which had been premiered in Barcelona during spring and summer of the previous year.

On February 8th, the company arrived at the theater of the Centre de Lectura in Reus, where it stayed until the end of March. There, they performed a wide variety of musical visions from the Mercè hall, accompanied by film projections also from Barcelona. The Centre de Lectura's institutional support would have facilitated this stay, which was announced in the program booklets as "Audicions Graner", even though the works came from the repertoire premiered the previous season in the Mercè hall. To conclude the tour, the company premiered a new original musical vision titled *Somni de gloria* [*Dream of glory*], with lyrics by Josep Ferré i Gendre and music by Salvador Grau Martí. At the same time, the Patronat de l'Obrer of Tarragona was interested in staging some of the Mercè hall's productions with its own theater troupe. They even wrote their own version of *La presó de Lleida* [*The prison in Lleida*].

The last tour that can be confirmed took place at the Agricultural Center of Vilafranca del Penedès. On May 31st, the Mercè hall's musical visions were inaugurated, featuring Pilar Corbinos in a leading role. At least *Sant Ramon* [*Saint Raymond*] and *Mentides que no fan mal* were performed during the stay, which lasted until at least June 7th. It's not confirmed whether the same cast of actors and actresses remained throughout the entire season and its various tours. It seems that at least the names of Baldomer Marinel·lo and the girl Pilar Corbinos did. According to press reviews, this tour was not very successful, and it seems that it was the company's last tour of the season.

Nevertheless, the interest in musical visions did not end there. Baldomer Marinel·lo scheduled another season of musical visions at the Imperi hall from September 1911 to January 1912. Josefa Ferrer, who had worked with him during the tour in Reus, was part of his cast.

❖ Final period and transfer

After the suspension of theatrical performances, the Mercè hall's next major events were the traditional Christmas nativity scene of 1908 and the notable installation of the "Palau d'en Banyeta", which occupied the grottoes from April until December before being replaced by a new nativity scene. However, in February 1909, Banyeta's palace was reinstalled with new features to renew its appeal.

Banyeta's palace displayed cauldrons of hell, craters and sparks of fire, and even featured the great Banyeta demon seated on his throne. Unlike in the previous installation, where the mermaid had been a wooden figure, Banyeta was portrayed by a real person. Several children also participated as little devils. However, throughout 1909, there was growing opposition to child labor and the supposed immorality of frightening children with scenes of hell. In June, children were finally prohibited from participating in the grotto installations.

Conversely, the appeal of the film programming was renewed by including live music performed exclusively for the films being screened, as well as the premiere of exclusive productions, particularly sporting events and the recordings of theatrical performances by the most famous French theater actors. The special children's shows organized in direct collaboration with the schools were also notable.

It should also be noted that when the Mercè hall's stage activities were halted by a municipal ban, Lluís Graner requested ownership of the hall's trade name "Sala Mercè". In the following years, other companies and venues used the Mercè hall's name as a commercial draw to attract customers to their own enterprises[594].

In early 1910, rumors began to circulate about Graner's departure and the sale of the venue. Graner had, in fact, returned to the professional activity of painting in November 1909. In February 1910, he travelled to America for a painting tour. He mainly stayed in New York, where he held exhibitions of his artwork. Due to his success and the warm reception he received, he remained there until May, painting portraits of various American personalities.

Since he returned to Barcelona, monthly raffles of toys and photographic portraits among the children in attendance began to be announced at the Mercè hall. This would be the only novelty in the hall, since no new projects were announced at the grottoes.

With the arrival of summer 1910, the five-year lease on the Principal theater, which had begun in 1905, was coming to an end. Although he had delegated the company's management to Antoni Niubó and Enrique Vinyals, he was the contract holder and was responsible for settling the debts with the Hospital de la Santa Creu, the theater's owner. Once he was finally disentangled from the Principal theater, the rumors that had been

[594] The case of the Sala Mercè in Arenys de Mar will be explained in the section "Cinematographic distribution" of the following chapter.

circulating for some time were confirmed when Graner announced the sale of the business in November 1910.

The activity that takes place after Lluís Graner's departure is not fully clear due to the lack of research and documentation on this purely cinematic period, as well as the contradictions in the existing bibliography. Studies on Ros i Güell, who took on the lead of the artistic installations at the grottoes, are also scarce, and much of the activity in the grottoes remains unknown.

The Mercè hall continued its operations under the newly established film company Hispano Films, which began its business activities in July 1911 and leased the venue starting in September:

> "A corporation called «Hispano Films» has been established in the county city, which will be dedicated to the editing of films in Barcelona.
>
> In addition, this company has leased the Mercè hall to operate the cinematograph and grotesques, whose premises are undergoing restoration and beautification work[595]."



The new company upholds the principle of morality in its productions as one of its core values, like Graner did. It also brings Adrià Gual's work back to the Mercè hall, this time as a film director[596].

During this period, Hispano Films expanded its operations internationally. In 1913, it was reconstituted as a joint-stock company, though this time the word "morality" was removed from the clauses of its new statutes.

Figure 167: *Comic cartoon picturing Adrià Gual as cinematographic director of the Hispano Films company. [*La Esquella de la Torratxa *1730 (23/02/1912), p. 134].*

"Gual, cinematographic. In virtue of the support he's just received, the Hispano Films house will have to record all its movies under an umbrella".

[595] *La Cruz* 3640 (16/09/1911), p. 2.
[596] For a further reading on Gual's activity in the field of cinematography, read: SOLER, M.ª Encarnació (2005): *La sarsuela en el cinema com a imatge del quotidià…*, *op. cit.*, pp. 137–154; 186–188.

It seems that the Hispano Films company will continue holding film screenings at the Mercè hall until May 1915. The venue will reopen on November 18th of that year to host the "Espectacles Patufet" associated with the magazine *En Patufet*. However, a few months later, the new shows had to close due to misunderstandings between Hispano Films, which owned the venue, and the building's owners:

> "**Espectacles Patufet**
>
> Dear Patufet followers, you're all surely already aware. Our shows have been suspended. When they were most splendid, when they were fulfilling the purpose for which they were created, an unpleasant unforeseen event, the legal action between the owner of the house where the Mercè hall is located and the company Hispano Films, which owns the lot —and in which the spectacles company has no involvement— has led to their suspension, until a future occasion is arranged[597]."

With its film screenings suspended by court order, the venue remained closed until 1936. At that time, it reopened under the name "Cinema Atlàntic", and the entire interior was renovated, erasing all traces of Gaudí's design for Graner's original Mercè hall.

A few years before that, in 1933, Antoni Ros i Güell had reopened the grotto shows to the basement of the Olympia theater, reviving the commercial name "Grottoes of the Mercè hall". Ros i Güell, a regular collaborator with the Sala Mercè as a set designer for the musical visions and the subterranean artistic installations, inaugurated the new "grottoes" with a revival of Banyeta's palace. Soon after, he also recovered the traditional great nativity scenes like the ones Graner used to install[598].

This same year, Pahissa's opera *Gal·la Placídia* was being reprised at the Liceu opera house and the actor Josep Santpere was directing his own company of vaudeville at the Teatre Espanyol, proving that the generation of artist trained at Graner's enterprises made a long career afterwards.

[597] *En Patufet* 626 (08/01/1916), p. 36.
[598] BEJARANO, Juan Carlos; GRAS, Irene.; OJUEL, Maria (2004): *Ros i Güell, el pintor que empaitava núvols*. Badalona: Museu de Badalona, pp. 50–51.



Figure 168: *Advertising pop-up book for the reopening of the Mercè hall grottoes at the Olympia Theater in 1933, directed by Antoni Ros i Güell. It announces the installation of "Banyeta's Palace" and the preparation of the "monumental Christmas nativity scene." Barcelona: Imp. Elzeviriana, [1933]. (Cover, back cover, and unfolded interior). [Private collection].*

Espectacles-Audicions Graner[599]

After a first successful season was arranged at the Mercè hall by debuting Lluís Graner, newly reconverted to theater impresario, the former painter decided to embark on a greater theatrical journey. The stage experimentation he had developed at the small-scale stage of the Mercè hall, which was actually registered as a cinematographic hall, required now a larger stage. The long lines that formed at the entrance of the Mercè hall led Graner to consider that he needed to take his lyric productions to a larger scale. The nearby Principal theater, located at the same avenue where the Mercè hall was, had been the main theater of the city of Barcelona, which still held a symbolic place in the capital's cultural imagery, but was at the present moment in a decadent state, in regards of its architectonic structure and the quality of the productions that were programmed.

When the bet for the lease of the theater was announced, Graner had no doubt about his intentions, eventually achieving his purpose. He installed there his "Espectacles-Audicions Graner" and transferred the best staff under his service: Adrià Gual as stage director, Josep Carner as literary arranger and Joan B. Lambert as musical conductor, who were already working at his Mercè hall. Graner built a network around the theater that gathered most of the personalities of Catalan culture, in an effort of institutionalizing, centralizing and unifying Catalan culture under the same roof. However, the large-scale production expenses of a venue like this exceeded Graner's management skills, who was not able to produce benefits to maintain the project in the long term.

This section delineates the company's economic planning, encompassing a review of the theater's leasing conditions, the refurbishment and modernization of the building, employee expenses, incoming revenue, and debt. Moreover, the economic analysis reviews the policies of low-priced tickets, high production costs, specific investments for maintenance, events and season tickets to attract audiences, as well as the effects this has on the programming of the various seasons.

All of the aforementioned matters are based on an extensive compilation and cataloguing of newspaper articles, letters, and archival documents preserved in relation to the company, which are scattered among different and disparate collections due to the exile of director and sponsor Lluís Graner to America after his lease concluded, and the fire of 1915 that destroyed the theater's archives.

However, it is noteworthy to remark the administrative documents and correspondence between Lluís Graner and the Hospital Board on which most of the following economical and administrative statements are based. These documents can be found in the Historical Archive of the Hospital de la Santa Creu i Sant Pau under the reference code CAT AHSCP 01-I.6-02-04.01-7.110.

[599] A preliminary version of this section was published at: PÉREZ APARICIO, José Miguel (2025b): "Los Espectacles-Audicions Graner (Barcelona, 1905–08): gestión empresarial, programación y recepción crítica". *Journal of Music Criticism* 9, pp. 29–60.



Figure 169: *Satirical cartoon dedicated to the launch of the new company at the Principal theater. It points towards the unification of Morera's Teatre Líric Català, Gual's Teatre Íntim and Graner's Sala Mercè into one single project under the name Espectacles-Audicions Graner.*
*[*La Esquella de la Torratxa *1396 (06/10/1905), p. 661].*

❖ Leasing of the Principal theater

The Principal Theater in Barcelona, located on the city's Rambla that traverses from Plaza Catalunya to Drassanes, was under the ownership of the Hospital de la Santa Cruz during this period. The theater's management was put out to tender for five-year contracts, and the most ethical proposal offering the highest percentage of profits to the hospital would be awarded the contract[600]. However, this one was not an easy theater to manage.

At the beginning of the 20th century, the Catalan bourgeoisie and the higher-income population had already migrated to the new neighborhoods of the Eixample, which featured larger apartments and more amenities. Consequently, the narrow alleys of the old town were left to be inhabited by the working and lower classes, an audience that was known to frequent the revue and comedy theaters along the Paral·lel avenue. In contrast, the residents of the Eixample went to the Romea and the Liceu theaters, leaving the Principal theater fall between two stools as they regarded it "too downhill" on the Rambla for them to reach.

Amid rumors and speculation that the theater would end up being used for "depraved" genres or converted into a bank headquarters, Lluís Graner made the decision to allocate funds for the comprehensive renovation and refurbishment of the building, with the objective of restoring it to its original state as a cultural center for Barcelona. He aspired for the Principal theater to work as a nexus for the Catalan intelligentsia, offering both the working and the wealthy classes access to high-quality shows that would be used to glorify Catalan culture.

Following the expiration of Caferino Palencia's lease at the end of the 1904/05 season, Pasqual Andreu assumed operation of the theater under a summer contract, offering film screenings and other variety shows until September 30th. It seems that the impresario expected to remain as the manager of the theater for the entire following season, unaware that his summer contract was temporary and would only be in effect until the five-year tender was convened and signed.

On July 24th, he submitted a formal letter of grievance to the Hospital Board, expressing his discontent regarding the tender, of which he had just become aware, and which was scheduled to take place on August 2nd. He explained that if his contract was not renewed, he would be unable to recoup all the investment made to adapt the theater to his shows. It seems that he prepared a preliminary proposal and rental offer for the tender, but so hastily that he did not complete it with his signature or date, thereby failing to render it official.

Those who had submitted bids for the five-year tender to manage the theater between October 1905 and May 1910 were Antoni Estrada, Manuel Salvat, and Lluís Graner. The terms of the lease tender stipulated the following requirements:

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[600] ARTÍS I BALAGUER, Josep; SANSANO, Gabriel (ed.) (2024): *Tres segles de teatre barceloní. El Principal a través dels anys*. Sant Vicent del Raspeig: Publicacions de la Universitat d'Alacant, pp. 425–470.

- Performances must be appropriate in terms of morality, modesty, and decorum.
- Masquerade balls of any kind are prohibited.
- At least 130 public evening performances per season.
- Seasons must be divided into three periods: October to December, January to March, and April to the end of the season on May 31st. A minimum of 50 performances was required in the first and second periods, and a minimum of 30 in the third.
- The theater could not hold performances during Holy Week, from Palm Sunday to Holy Saturday, and should remain closed on those days.
- All employee salaries, electricity bills, and theater operating expenses are to be paid by the impresario. The auditor, janitor, and doorman receive 5, 4, and 3 pesetas, respectively. The auditor was paid on each day of performance, while the janitor and doorman were paid fortnightly in advance. Machinery operators received 27,5 pesetas per performance. Cleaning staff received 7,5 pesetas per day, plus a bonus of 0,75 on days with extra performances.
- The impresario is responsible for the maintenance and reparation of the theater's equipment and machinery.
- The Hospital Board and the city council would keep two boxes and three seats reserved on the main floor.
- The Hospital Board would keep the use of the painting workshop, the dance foyer, the entrance hall, and the ticket offices where tickets are sold.
- The bar must be open throughout the performances so that members of the Ateneu Barcelonès can go through from the theater to their cultural center without going outdoors.

We know that Estrada's bid, submitted on June 16th, proposed installing a cinema and variety shows at the Principal theater. As for Salvat, he offered to surpass the stipulated requirements by conducting 150 performances per season and allocating 10% of the proceeds to the hospital, thereby ensuring a minimum of 18.000 pesetas.

Given this rivalry, on July 31st, just two days before the tender deadline, Graner wrote to express his interest and revised his offer to 15% and a minimum of 20,000 pesetas, while also increasing the deposit amount from 3,000 to 5,000 pesetas. On August 2nd, the competitors remitted a deposit of 1,500 pesetas to take part in the competition, which was won by Lluís Graner.

❖ Inaugural refurbishment

Graner's lease commenced on October 1st, 1905, and during the initial month, he submitted numerous requests to the Hospital Board while establishing and organizing his business. He requested the use of the dance foyer and painting workshop spaces to install a tailor's workshop and conduct other operations. The Board agreed, although subsequent grievances arose because Graner exceeded his rights and occupied too much common space storing the stage sets, clothing, furniture, and other props.

The theater's restoration and modernization included its complete electrification, with the following features: colored lights on stage, lights in the orchestra pit so that musicians can see their scores, electric lighting on the main floor sitting and interior spaces, and even the exterior with illuminated advertising signs. The stained-glass windows adorning the theater's façade were designed by Adrià Gual, and the posters advertising the plays, featuring different calligraphic designs for each announced title, were painted by professional painters, including Graner himself, who also worked as the lighting designer for some of his early productions.

One of the most iconic elements of the new company's design would be the dramatic mask that crowns the theater's entrance gate, above which there is a wreath intersected by the four bars of the Catalan flag and a lyre. This mask is placed in the center of the lower border of a board in which the company's name is emblazoned, encircled by a garland made of roses. This logo will appear on all materials published by the company, such as librettos, programs, brochures, and advertising posters. Its symbolism is to be remarked, merging elements from the Classical world, such as the lyre and the theatrical mask as reminiscences of ancient Greek drama, as well as Catalan national symbols such as the legendary four bars painted by Gifré el Pilós that are portrayed on the medieval flag or the roses from Saint George's legend as the patron saint of Catalonia.

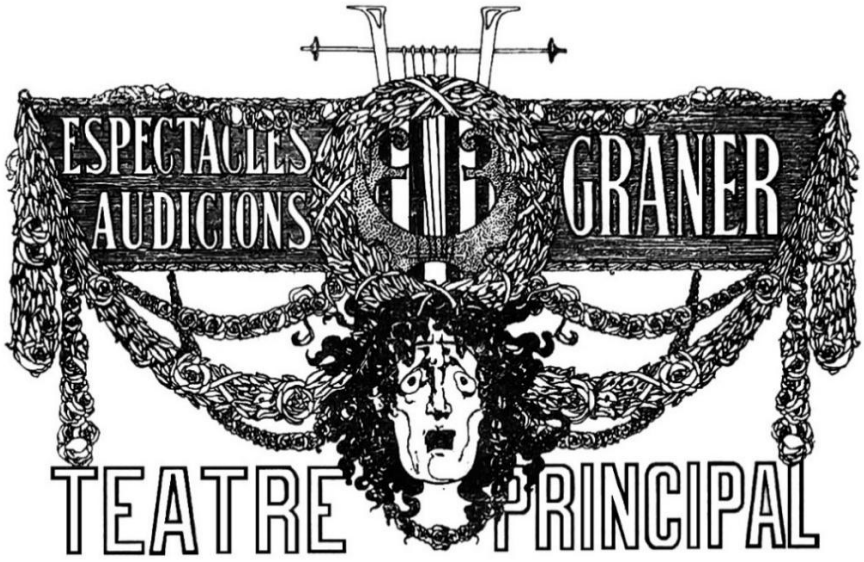


Figure 170: *Logo of the Espectacles-Audicions Graner operating at the Principal theater of Barcelona.*

Graner also requested authorization from the Board to place a Catalan flag on the theater's façade as part of the decorative installation to commemorate the completion of the theater's renovation. He placed particular emphasis on the cultural, rather than political, nature of the gesture, emphasizing the artistic and educational objectives of his company. He extended an invitation to the members of the Hospital Board to attend performances at the Principal to demonstrate their support for his company. Some later articles dedicated to the company would recall the display of the Catalan flag as one of the notable events of this period:

> "[…] He [Lluís Graner] acquired the Principal theater and, under the name «Espectacles i Audicions Graner», began his oeuvre. At the top of the main façade there was the Catalan flag. […] Nothing greater or more beautiful has ever been done in Barcelona in other performances […][601]."



Figure 171: *The lone extant photograph of the Principal Theater's façade during the Espectacles-Audicions Graner era that features the flag displayed above the building. [Private archive].*

Other records from the period also attest to the prominent presence of the Catalan flag on the theater's façade throughout the five years that it remained under Graner's management, as evidenced by the chronicle of the visit of the Spanish king Alfonso XIII to Barcelona in 1908:

[601] *La Veu de Catalunya* (14/06/1919), p. 5 [originally in Catalan].

"**Saluting the Catalan flag**

> As Don Alfonso passed in front of the Principal theater, he noticed the Catalan flag that completely covered the balcony of the coliseum. He saluted it militarily as the procession continued on its way to the Church of La Merced. As the king passed along Las Ramblas, the bells of the cathedral and almost all the parishes began to ring[602]."

On October 10th, the list of new theater employees was announced: Pedro Bofill, José Domingo, Francisco Giner, Antonio Torrent, Salvador Ferrer, Isidro Albert, Miguel Castells; Ramón Jacas as general personnel manager; Lluís Via as stage manager. The season was scheduled to open on the 12th, although it was delayed due to complications in the installation of the pyrotechnic special effects for *El comte l'Arnau*[603].

❖ Salaries and commissions

Part of the company's artistic team moved to the Principal theater from the Mercè hall, also founded and directed by Lluís Graner. This relocation included stage director Adrià Gual and actors such as Artur Balot, Ramon Tor, Lluís Puiggarí, and Mercè Viola. Some of them came from amateur theater and had had their first professional experience at the Mercè hall. The Espectacles-Audicions Graner were, in fact, characterized by a mix of prestigious authors and performers, along with emerging talents from the younger generation. Joan B. Lambert and Josep Carner, who had also made their debut at the Mercè hall, were at that time two youngsters starting their professional careers alongside Lluís Graner, one as an orchestra conductor and the other as a poet and playwright. Actually, Lambert had a close personal relationship with the Graner family, and Carner was employed on a fixed salary to arrange the texts for the productions that Graner commissioned him to write[604].

A review of the available data regarding the financial management and salaries paid for direct commissions by the company reveals that Carner received 60 duros (300 pesetas) per month for his work as a literary arranger. As for Joan Llongueras, he was paid 8 duros (40 pesetas) for the composition of musical illustrations ("la cançó del malalt" ["the song of the ill one"]) for *El malalt imaginari,* the Catalan translation of Molière's French piece.

In numerous cases, composers did not complete their commissions, resulting in announced or programmed pieces that were eventually never performed. For instance, Joan Llongueras encountered challenges in orchestrating *L'any mil* [*The year one thousand*], which ultimately led him to relinquish the commission and seek guidance from

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[602] *La Veu de Catalunya* (11/03/1908), p. 2 [originally in Spanish].

[603] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit.,* pp. 314–320.

[604] BALDELLÓ, Francesc (1959): "Aspectes poc coneguts de la poètica de Josep Carner", in: VV. AA.: *L'obra de Josep Carner. Volum d'homenatge a cura de setanta-dos autors*. Barcelona: Editorial Selecta, pp. 13–25.

Pedrell taking orchestration lessons with him[605]. The commission stipulated that the musical visions should span a duration of between 20 and 25 minutes, and a deadline of 20 days was typically allocated for their composition and submission to the company.

In other instances, the composer initially announced at the beginning of the season did not complete the piece, which had to be entrusted or reassigned to another composer. In such cases, Enric Morera served as a great backup composer, always available to assist the company at the last minute. Such happened with *La santa espina* [*The holy thorn*], for which Amadeu Vives was initially announced as the composer, ultimately not writing the music due to the disagreement with the economical return offered by Graner, based on a single commission instead of a percentage of every performance[606].

There are also cases in which previously written plays that had not been premiered at the time of their creation were recovered. One such example would be part of the repertoire of the Teatre Aulés program during the 1907/08 season. In other instances, the press announced that the materials to stage a play had arrived to the company or were even being rehearsed, without the play ultimately being premiered.

When authors submitted their pieces to the company to sell performance rights without a prefixed rate, the payments exhibited significant variation depending on the author's cachet. For instance, Jaume Nonell received 50 pesetas for selling the rights to the lyrical comedy *La festa de les donzelles* [*The damsels' festivity*] to the Espectacles-Audicions Graner company[607], while, during the same season, Enric Morera and Àngel Guimerà each received 1,000 pesetas for the transfer of the performance rights for one year of *La reina vella* [*The old queen*][608].

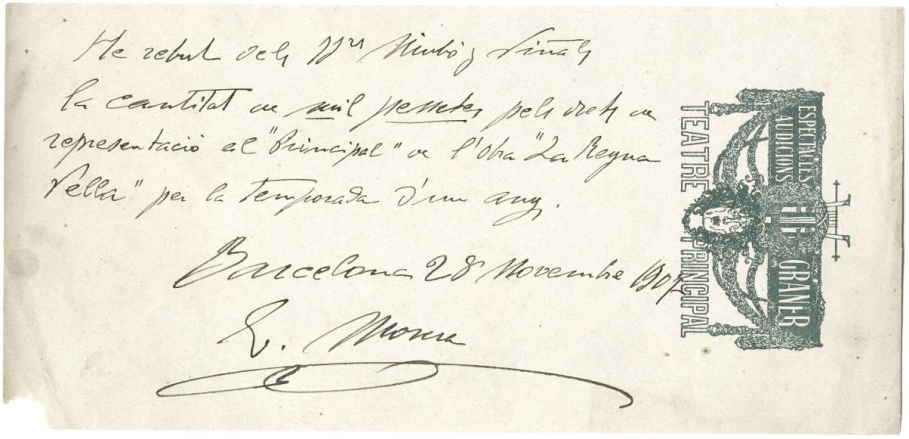


Figure 172: *Receipt of the payment to Enric Morera for the performance rights of* La reina vella *for a one-year season. [CDMAE: record 516094].*

[605] MANENT (ed.); MEDINA (ed.) (1997): *Epistolari de Josep Carner, vol. 3…, op. cit.*, p. 77–83 and AULET, Jaume (1992): *Josep Carner i els orígens del noucentisme*. Barcelona: Curial Edicions / Publicacions de l'Abadia de Montserrat, pp. 334–346.
[606] SOLER, Maridés (2014): "El teatre musical d'Àngel Guimerà", *op. cit.*, pp. 118–121 & GUIMERÀ, Àngel (1978): *Obres completes*, vol. 2. Barcelona: Selecta, pp. 1508–1511.
[607] The receipt can be found at the Biblioteca de Catalunya, Ms. 6109.
[608] The receipts are preserved at the Centre de Documentació i Museu de les Arts Escèniques, records 515974 and 516094.

❖ Earnings and debts

Although the company enjoyed great success, it faced economic problems from the outset due to financial mismanagement. Graner closed the first season with a deficit of 50,000 pesetas, which he attributed to investments made to refurbish and adapt the theater. On July 18th, 1906, he appealed to the Hospital Board to lower the percentage of box office revenue they collected from 15% to 10%, arguing that they had received much more than the minimum 20,000 pesetas stipulated per year. The Board agreed to reduce the collection to 12%, maintaining it at 15% for off-season performances, such as those in the summer.

At the beginning of the following season, in October 1907, Graner will again request the same reduction to the 10%. He highlights the revitalization he has brought to the theater, which had been in decline both architecturally and in terms of the quality of the shows that were previously performed there. Graner asserts that his administration has successfully brought back the select audience that had ceased attending performances there due to the theater's distance from the new urban expansions where the higher classes had moved to. He emphasizes that his shows have been lauded as "works of culture and moral recognition", characterized as splendid and well-presented, and regarded as a moral and aesthetic success, as well as an economic one for the Board. However, for him, the productions had been "a real misfortune of an absolutely negative result" in financial terms.

Regarding the accumulated debt, Graner reproaches the Board for the fact that their revenue collection has increased significantly in comparison to the income previously received from past impresarios. The Board had already received 60,000 pesetas in box office revenue for the first two seasons; that is, 10,000 pesetas more per season than the stipulated minimum of 20,000, exceeding it by 50%. However, Graner reports a "real and effective" loss of 150,000 pesetas for the first two seasons.

If the first season concluded with a deficit of 50,000 pesetas, the second resulted in a deficit of 100,000, despite presenting overwhelming box office successes, such as *La santa espina*. This title remained on the billboard of the Principal theater for four months due to popular demand, being reprised on the following season for four more months, but it reportedly ruined the financial budget of the company due to the expenses that such a numerous staff on stage required.

This paradigmatic case works to reinforce the argument that the financial bankruptcy of the company was not due to poor artistic productions and the lack of public or popularity, as it had been suggested until now, but due to a business model that was structurally loss-making, in which even the sold-out sessions presented insufficient box income to cover the costs generated by each performance. The enforced policies of low-priced tickets to facilitate the access to the middle and working classes to a high-quality Catalan culture, along with the activist attitude of the impresario dedicated to invest his fortune to the national cause reviving its cultural attractive (as it was characteristic from the lyric

movement, as Morera had done himself with his Teatre Líric Català) were not financially sustainable to be maintained in time without additional external income and sponsorship.

Titles such as *La santa espina* achieved the goal of creating symbolic references for the national culture that would persist on the popular imagery, as the recognized sardana from this piece proves, having become a national anthem until these days. They did not generate economic, but rather symbolic capital, which was the ultimate goal of the nationalist activists working in the cultural field. Despite the financial bankruptcy that Lluís Graner experience after his management of the Principal theater, he later on tried to go back to the theater business following his desire of spreading Catalan culture. Other leading figures of the movement, such as Enric Morera, maintained the same attitude, investing on Teatre Líric Català seasons whenever he had gathered enough savings to invest on it, as he did in 1901, 1910 and 1922.

Going back to the case of the Espectacles-Audicions Graner, considering the substantial accumulated debt, the management was compelled to raise ticket prices for their third season and abandon the low-price policies that facilitated access for the middle and working classes. Until now, tickets to the Principal theater with a full orchestra and a large stage had cost the same as those to small variety halls with only quartet or quintet musical ensembles. A comparison with the prices offered by the competition clearly shows that the Principal theater offered an artificially lowered price, much lower than that of the Liceu opera house, other lyric theater seasons such as the Teatre Líric Català led by Morera, and even the city's main Catalan theater house, the Romea, which did not have an orchestra at all.



Figures 173 & 174: *Tickets to the sessions arranged by the Espectacles-Audicions Graner at the Principal theater. [Author's personal archive].*

Seating (prices in pesetas)		**Principal**		**Líric Català**	**Romea**	**Teatre Íntim**	**Liceu**
		1905/06	**1907/08**	**1901**	**1905-08**	**1899**	**1905-08**
Balcony box	Without entry tickets	2,50	9	7,50	7	17,50	48
Main floor seat	Including entry ticket	0,50	1,75	1,50	1,75	3,50	7,40
1st floor seat		0,50	1,50 – 1,75	1	1,25	2,50	2
2nd floor seat		0,40	1 – 1,50		1		2
3rd floor seat		0,30	0,75				
Box entry ticket		0,50	0,75	1		1	2,80
General entry ticket		0,25	0,50	0,50	0,50	0,75	

Figure 175: *Comparative chart of the ticket prices and seating in the different theaters of Barcelona that were direct competition of the Espectacles-Audicions Graner at the Principal theater or that had programmed similar repertoire.*

A comprehensive inventory and appraisal of the sets was conducted at the conclusion of the five-year contract, revealing that the expenditure on sets had amounted to at least 76,000 pesetas for the first two seasons, an extremely high amount compared to the investment dedicated by other theaters in the city such as the Liceu opera house[609]. Lluís Graner, who as a theater impresario had no back-up sets on storage, had routinely commissioned new sets and costumes for each production, intentionally requesting the use of superior quality materials. Therefore, confronted now with the necessity of budgetary reductions, the production team for the third season repurposed existing sets and engaged in minimal new commissions.

On October 8th, 1907, the Hospital Board resolved to maintain the 12% rate until revenue reached a minimum of 20,000 pesetas per year. Upon reaching this threshold, the rate was set to be reduced to 6% for both film screenings and theater performances. Given these

[609] CORTÈS, Francesc (2025): "Impresarios y gestión teatral del G. T. del Liceu de Barcelona durante los años de la fiebre del oro". Paper read at the conference *The management of 19th century opera houses* in Oviedo, May15th–17th, 2025.

quantities, it can be estimated that the initial season yielded approximately 200,000 pesetas in box office revenue, while the subsequent season grossed around 250,000. By calculating the conversion of these amounts and their equivalence according to historical Consumer Price Index (CPI) fluctuations, it can be determined that their current equivalent value would approximately be respectively 900,000 and 1,300,000 euros. Graner delegated the management of the company when his personal debt reached a sum currently equivalent to 680,000 euros.

❖ Artistic direction and programming

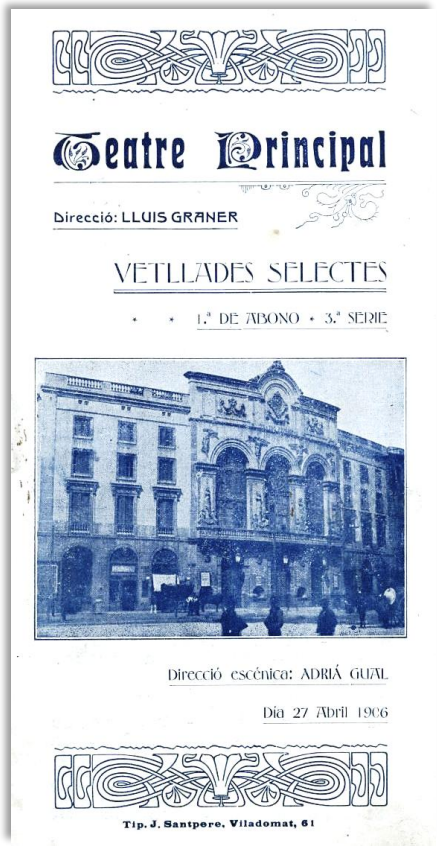
Although the artistic direction of the theater was in the hands of Lluís Graner, who was the main economic sponsor of the enterprise and impresario in charge of the company operating the theater, he relied in the help and assistance of other artists. Besides the main program of lyric theater, the Espectacles-Audicions Graner also offered extraordinary sessions and some exclusive passes of non-musical theater performances, as well as seasons of musical concerts. Graner relied on the help from Adrià Gual as stage director to choose the program for the dramatic sessions. As for the musical concerts, Graner established a network of collaborations with other musical entities from the city, like Lluís Millet's choir and Joan Lamote's orchestra, to hold their concerts at the Principal theater. He not only leased the venue for them to perform but actually arranged conjoined events in which the Graner header often appeared on the printed programs.

As well, Graner's initial plan to mainly stage musical visions also changed with time. The influence of collaborators like Àngel Guimerà made him open up his program to lyric dramas, as well as the support of playwrights like Josep Morató or Eduard Aulés made him include several musical comedies, eventually announcing a whole line of programming dedicated to operetta. The following sections will analyze how each of the three seasons directed by Graner was structured, the repertoire that was programmed and how the programming tendency evolved and changed. As well, at the end of each season, a chart is provided listing all the titles played during the season in chronological order of their premieres, showing colored bars that indicate all the dates in which they were played throughout the season.

- **1905/06 season**

The first season of the Espectacles-Audicions Graner, which was inaugurated on October 14th, 1905, focused its lyric theater offering on the genre of musical visions. Lluís Graner, its artistic director, had already experimented with it during the previous season at the Mercè hall. Adrià Gual, who had laid the theoretical foundations on which the new genre was based with his theory of "folk songs harmonized for the stage", was now transferred to the Principal theater from the Mercè hall. Two of his early lyric pieces based on folk songs were revived during this season for their premiere at the Principal theater.

The legendary vision *El comte l'Arnau* [*Count Arnau*] opened the season, generating great success due to its spectacular staging, which used colored lights, special effects, and even pyrotechnics on stage. The genre held a strong pictorial and visual character, based on the suggestion and creation of different atmospheres through the senses by combining visual, musical, and poetic effects, to which the audience was not accustomed. In titles whose dramaturgy was more rooted in the visual part along poetic texts, such as *La matinada* [*The sunrise*] or *La Nit de Nadal* [*Christmas eve*], critics pointed out the lack of dramatic action and narrative development, which is characteristic of avant-gardist Symbolism. For this reason, future musical visions have a more narrative literary character and will be more dependent on text.


Teatre Principal

Direcció: LLUIS GRANER

VETLLADES SELECTES

1.ª DE ABONO • 3.ª SERIE

Dirección escénica: ADRIÁ GUAL

Día 27 Abril 1906

Tip. J. Santpere, Viladomat, 61

Figure 176: *Program for the select evening sessions, announced under the artistic direction of Lluís Graner and the stage direction of Adrià Gual. [CDMAE: record 527532].*

Besides musical theater, the first half of the season featured "dilluns dramàtics" [dramatic Mondays], select evening season tickets, and "thés d'hivern" [winter teas] dedicated to spoken theater performances, continuing with the policies that characterized Gual's line at the Teatre Íntim. As the programmer of the non-musical theatrical repertoire, Gual emphasized the performance of major works from the international canon, both historical and contemporary, translated into Catalan, with an educational aim to cultivate the audience's cultural awareness. Among the authors represented are Ibsen, Hauptmann, and Bjørnson, interspersed with Shakespeare, Molière, and Cervantes, and even Greek classics such as Euripides and Sophocles.

Starting in February, new lyric productions began to alternate with reprises of the repertoire premiered at the Teatre Líric Català season that was arranged in 1901 by Enric Morera and Ignasi Iglésias at the Tívoli theater, including hits such as *L'alegria que passa* [*The joy that passes by*] and *La reina del cor* [*The queen of the heart*]. The folk songs harmonized for the stage by Adrià Gual, which premiered in the

spring, were also quite successful, especially *La presó de Lleida* [*The prison* in Lleida] with music by Jaume Pahissa. These helped to consolidate the Symbolist approach to musical visions. The lyric repertoire gained considerable weight, and the non-musical theater was practically relegated to extraordinary sessions.

Another noteworthy aspect of the company's programming was its music concerts. Lluís Graner used his good relationship with Lluís Millet (which had already led to previous artistic collaborations at the Mercè hall) to organize a series of Lent concerts with the Orfeó Català at the Principal theater. The Orquestra Filharmònica Barcelonesa, conducted by Josep Lassalle, also found a good ally in Lluís Graner, who shared his desire to bring the international symphonic repertoire to the Barcelona public, an educational task parallel to that proposed by Gual with the dramatic repertoire. Music by composers such as Mozart, Beethoven, Händel, and Haydn was performed at the Principal theater, in some cases for the first time in Spain. The Associació Musical de Barcelona also played an intermediary role as organizer of the concert series at the venue, programming artists such as Pau Casals, Joan Manen, and Joan Massià, as well as some prominent international performers such as pianist Ignacy Paderewski and violinist Mathieu Crickboom.

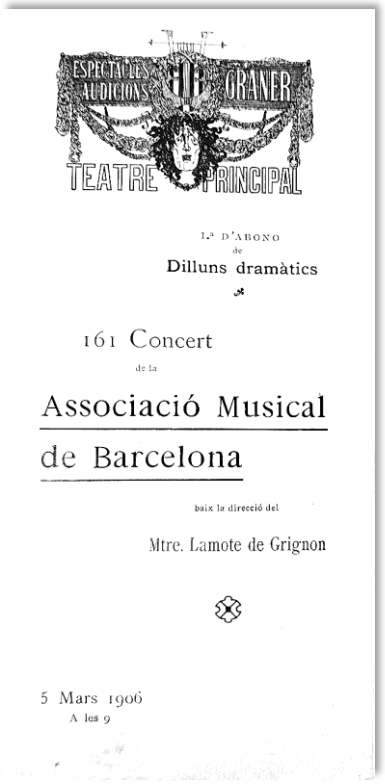


Figure 177: *Cover of the program for the concert organized by the Associació Musical de Barcelona in collaboration with the Espectacles-Audicions Graner in March 5th, 1906. [Private collection].*

Weeks before the season opened, there had been speculation about who would be the musical director. The names of Enric Morera, Francesc Pujol, and Joan Lambert were announced. The latter was already working as a pianist at the Mercè hall and was ultimately chosen as the musical director of the Principal theater for the entire duration of the Espectacles-Audicions Graner. In fact, Lambert had ties to the traditionalist and Carlist youth of Barcelona, an ideology he shared with Lluís Graner; it was even said at the time that he was engaged to one of Lluís Graner's daughters, until the painter went into exile in America and the engagement was called off.

As for Gual, he left the company's team at the end of the season after an argument with Graner about the financial imbalance it was causing him, suggesting that he was actually dismissed by the impresario[610]. As director of the Teatre Íntim, Gual was aware of the budgetary dramas involved in theater production and did not want to be part of the financial ruin he foresaw for his friend Graner. It should be noted that, although the press linked the activities of the Teatre Íntim to the Espectacles-Audicions Graner, there was no formal relationship between the two companies. Gual, as stage director of the Principal theater, programmed according to his ideals of importing foreign theater and reviving the classics, just as he did privately with his Íntim company, but they never joined forces, nor did any of the Principal's productions bear the Íntim label or mention of responsibility.

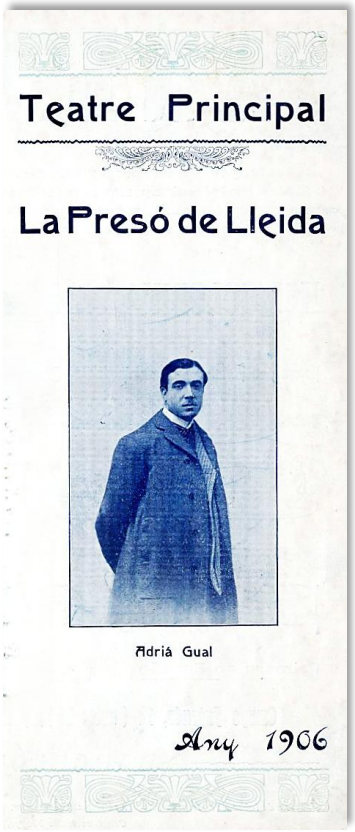


Figure 178: *Flyer from the Espectacles-Audicions Graner announcing* La presó de Lleida *by Adrià Gual. It also included a note with a biography of the artist. [CDMAE: record 406935].*

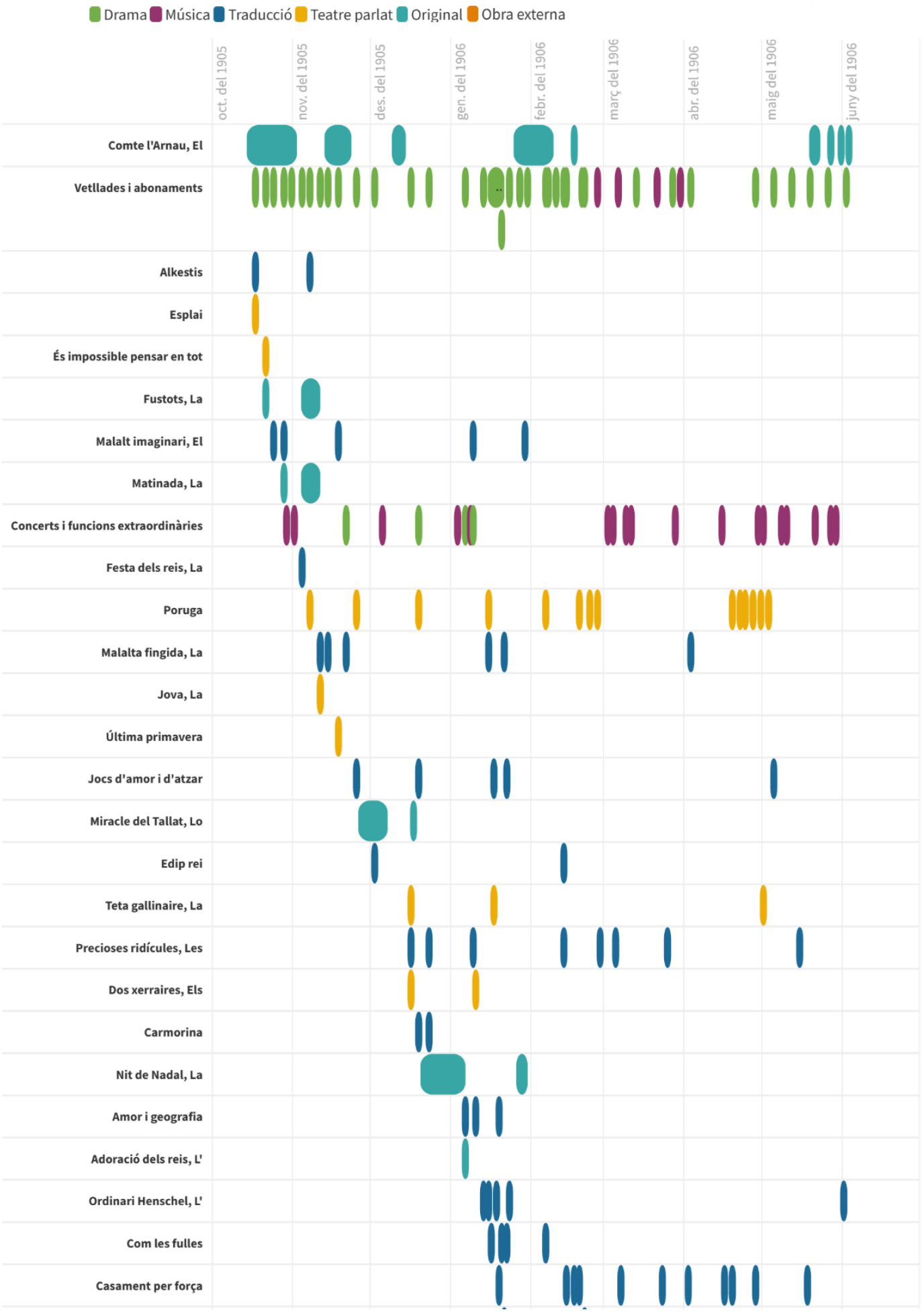
Regarding Enric Morera, he wrote many of the scores for the season's premieres, but he never held any position of musical direction or programming. During this period, he lived in Sitges, and all the scores for his original music written under commission for the shows at the Principal theater are signed from Sitges. Therefore, as in the case of Gual, Morera's company, Teatre Líric Català, also had no connection with or responsibility for the Espectacles-Audicions Graner. Morera worked exclusively as a composer who was commissioned to write music for the programmed works, and in some cases he also introduced artists from his circle of contacts to Lluís Graner in order to establish new collaborations, as was the case with Àngel Guimerà. He as well ceded the repertoire of his previous company at the Tívoli theater to be performed by the Principal company, but without direct participation in the management of the company.

The season ended on June 4th, and a summer season began based exclusively on cinematographic projections. Ticket prices were reduced during the summer to 0.25 pesetas for general seats and 2 pesetas for boxes with 6 tickets.

[610] GUAL, Adrià (1960): *Mitja vida de teatre…, op. cit.,* pp. 191–196.

Teatre Principal

Espectacles-Audicions Graner




Eridon i Amida
Joan Gabriel Borkman
Alegria que passa, L'
Barca, La
Dispesera, La
Tres tambors, Els
Assumpció d'Hannele Mattern, L'
Alegres comediantes, Les
Picarol
Reina del cor, La
Rosons, La
Cel que s'obre
Presó de Lleida, La
Comtessa de Scarbanyes, La
Esperança
Hora suprema, L'
Mona de Pasqua, La
Fra Garí
Un castell feudal
Scherzo
Felicitat en un racó, La
Ingènua, La
Sardana dels promesos, La
Cegueta, La
Riteta
Metge per força
Valor
Donzella qui va a la guerra
Casa Tiaelde, La
Morta, La
Sarau de l'adroguer, El

- **1906/07 season**

This second season, with Modest Urgell taking over from Adrià Gual as stage director, there is a shift towards comic genres, bringing together different theatrical trends within Catalan culture while moving away from the focus on musical visions that characterized the first season.

While the previous season featured a combination of musical visions and spoken theater sessions, this one leaves aside non-musical theater to shift its programming toward exclusively lyric theater, but more dramatic instead of suggestive and including a greater diversity of genres in the program. Musical visions will now include more action and will be closer to lyric drama. These were alternated with operettas or lyrical comedies, lyric dramas such as the tale *La santa espina* [*The holy thorn*], and even large-scale operas closer to Wagnerian style were included, such as Humperdinck's *Hänsel und Gretel*.

Although the change in stage direction may have contributed to this shift in programming, the socio-political context of the time also played a role. It is important to bear in mind the events reported in the office of the newspaper *Cu-cut!*[611] and the consequent birth of Solidaridad Catalana as a political coalition of different Catalanist parties. In the cultural field, a clear parallel to this political coalition can be seen in the Espectacles-Audicions Graner, which also attempted to bring together the different theatrical proposals of Catalan lyric theater within its programming, thus establishing the Principal theater as a space for the meeting and unification of cultural Catalanism.

Thus, we can still find the hallmark of musical visions (such as *La dama d'Aragó* [*The lady of Aragon*] and *La resurrecció de Llàtzer* [*The resurrection of Lazarus*]). These were interspersed with lyrical dramas that maintain the company's characteristic thematic line (whether religious or legendary, as with *Gaziel* and *Nit de Reis* [*The Three Wise Men eve*]), fables developed as large-scale lyric works (*La santa espina* and *La nina dormida al bosc* [*The girl sleeping at the woods*]) and also musical comedies, many of them adaptations or "transplants" into Catalan of French works (such as *Permeti'm!* [*Allow me!*], *Innocència* [*Innocence*] and *L'ajudant* [*The helper*]).

In terms of the structure of the season, there is a clear distinction between the fall and winter terms. Inaugurated on September 20th, 1906, the first half of the season was notable for the great success and long run of *Nit de Reis* [*The Three Wise Men eve*]. The premiere of new works was interspersed with reprises from the previous season (such as *Els tres tambors* [*The three drummers*] and *La presó de Lleida*) and lyrical works from the repertoire of Morera's Teatre Líric Català, like *La reina del cor* and *Picarol*.

After the Three Kings festivities in January, *La santa espina*, written by Àngel Guimerà with music by Enric Morera, kicked off the second half of the season and captured much of the attention, remaining on the theater's billboard for the rest of the season. The programming of reprises of previous titles was left aside from then on. To celebrate the

[611] MCGLADE, Rhiannon (2015): "The «fets de *Cu-Cut!*» Cartooning Controversy in Catalonia." *Romance Quarterly* 62, pp. 199–211.

100th performance of *La santa espina*, a new musical vision was commissioned from the same authors. Although *El cavaller Sant Jordi* was initially announced, the authors finally delivered an adaptation of a scene from their drama *Jesús de Nazaret* (1894) adding a couple of new musical numbers, entitled *La resurrecció de Llàtzer*. Looking ahead to spring, *Ton i Guida* (the Catalan translation of Humperdinck's *Hänsel und Gretel*) and *La nina dormida al bosc* by Manuel de Montoliu and Frederic Alfonso renewed the repertoire, maintaining the format of large-scale lyrical fables.

This was the moment of greatest prestige and visibility for the company. Numerous articles about *La santa espina* and *La nina dormida al bosc* appeared in newspapers, even in the ones edited in Madrid, including photographs of scenes from the plays, which showcased the Espectacles-Audicions Graner as one of the main promoters of Catalan theater. It is also worth noting the amount of promotional material that was published for *La santa espina* (photographs, postcards, portraits, etc.) and the publication of the score for the sardana number, which still lives on in the musical imagination of Catalonia.



Figure 179: *Flyer from the Espectacles-Audicions Graner announcing the performance of La santa espina. [CDMAE: record 527524].*

Towards the end of the season, special performances were held to benefit the various actors in the company, with several non-musical extraordinary performances and some reprises of previous plays to diversify the program as the season was drawing to a close. It should be noted that spoken theater, which had been very present during the previous season with select evenings passes, was hardly seen at all until the last days of the season. Only the "thés d'hivern" sessions were maintained, and instead, many more music concerts were scheduled. Renowned musicians like pianists Joaquim Malats, Édouard Risler and Raoul Pugno, soprano Maria Gay and violinists Joan Massià and Joan Manen gave concerts during this season at the Principal theater. The female participation as concert soloist is especially remarkable, with pianists Esperança Forés, Júlia Sicard, Wanda Landowska and Helène Morsztyn.



Figure 180: *Program for Helène Morsztyn piano concert organized by the Espectacles-Audicions Graner. [Personal collection].*

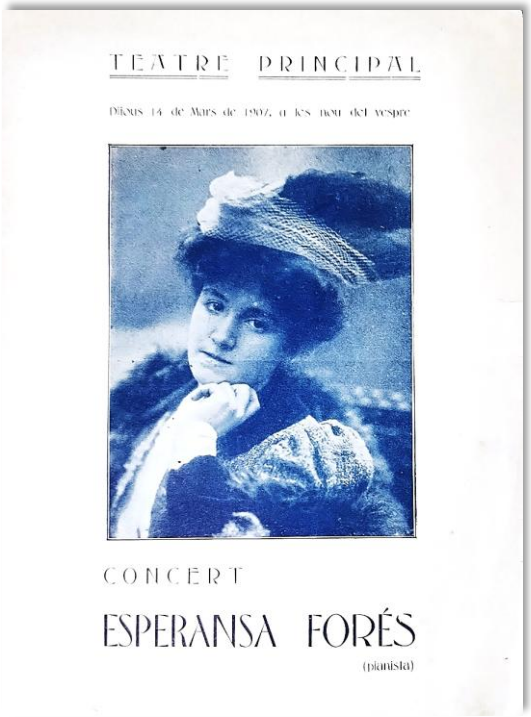
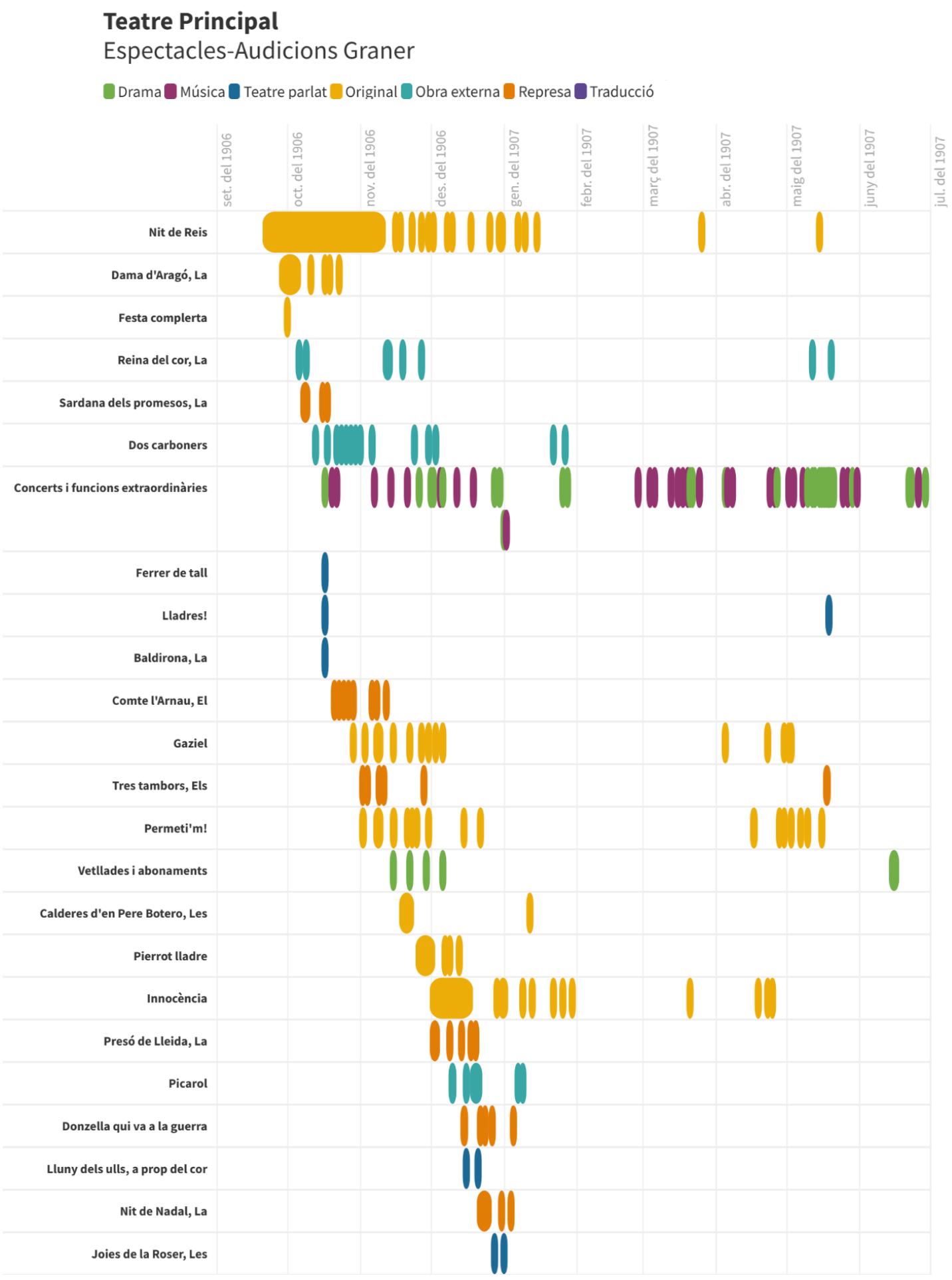


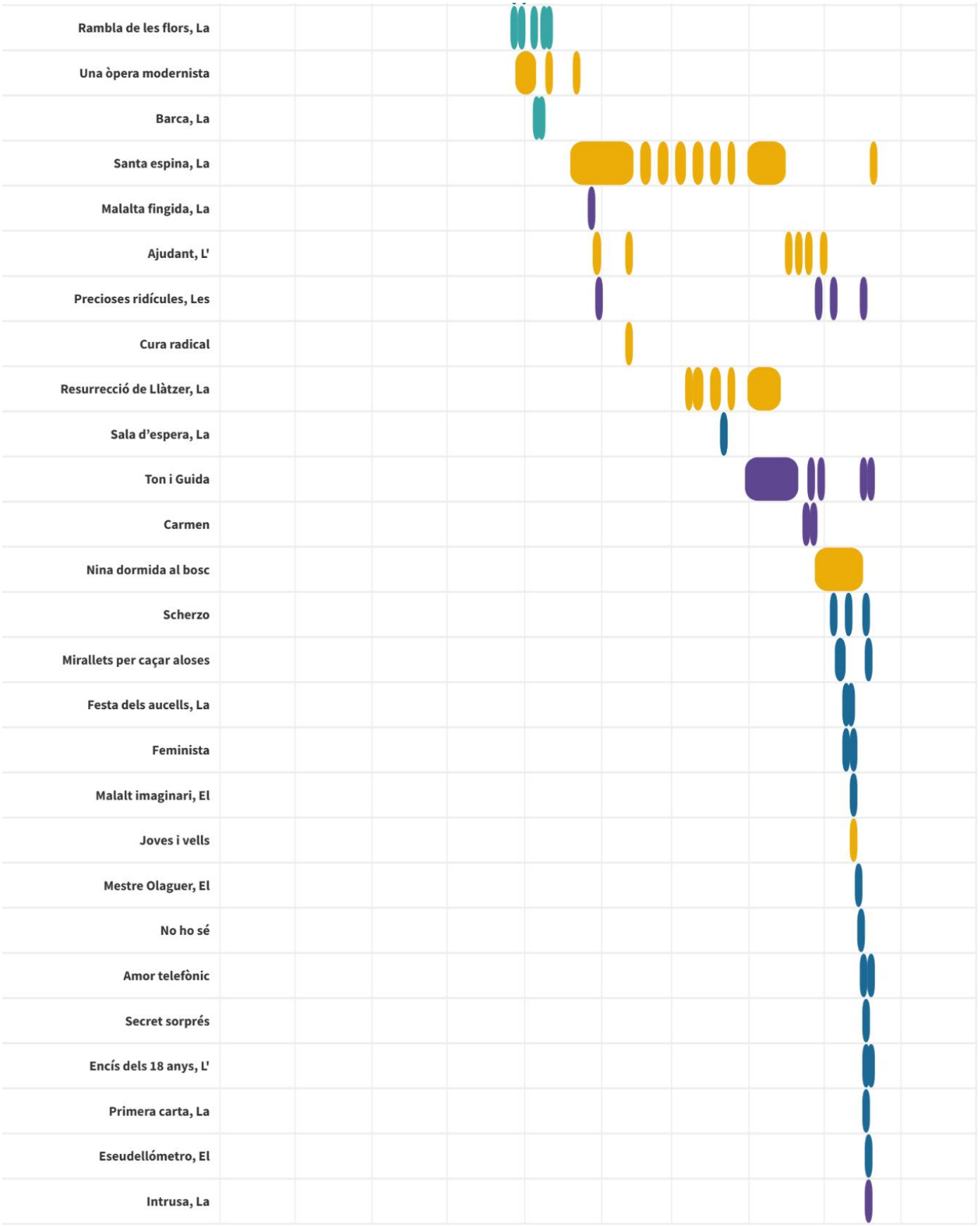
Figure 181: *Program for Esperança Forés piano concert organized by the Espectacles-Audicions Graner. [Personal collection].*

Therefore, the theater's offerings were now more specialized in the musical repertoire, both in terms of lyric theater productions and concerts. It followed criticism that at the end of the previous season pointed to the need for the Principal theater to specialize in musical genres while the Romea theater did so in dramatic genres. At this point, both were positioned as the city's "Catalan theaters" in the public eye, with regular transfers of actors between their companies and joint summer touring seasons, although historically the Principal theater had been in direct competition with the Gran Teatre del Liceu as opera houses, a duality that seems now disappeared from public discourse.

Despite the resounding success of some of its productions, the company owner's financial problems and debts grew due to the shows' losses. According to some accounts, the success of *La santa espina* was also the company's downfall, because the number of musicians and actors needed on stage to perform it generated enormous expenses that even sold-out tickets revenue could not cover with such low seat prices. In addition, the programming of large-scale lyric fables forced a reduction in the number of daily sessions due to their longer length, which also meant fewer tickets sold.

On May 21st, 1907, the summer season opened, offering only film screenings. Tickets for general seats cost 1 real, while boxes with six tickets cost 2 pesetas.


Teatre Principal
Espectacles-Audicions Graner
Drama
Música
Teatre parlat
Original
Obra externa
Represa
Traducció
set. del 1906
oct. del 1906
nov. del 1906
des. del 1906
gen. del 1907
febr. del 1907
març del 1907
abr. del 1907
maig del 1907
juny del 1907
jul. del 1907
Nit de Reis
Dama d'Aragó, La
Festa complerta
Reina del cor, La
Sardana dels promesos, La
Dos carboners
Concerts i funcions extraordinàries
Ferrer de tall
Lladres!
Baldirona, La
Comte l'Arnau, El
Gaziel
Tres tambors, Els
Permeti'm!
Vetllades i abonaments
Calderes d'en Pere Botero, Les
Pierrot lladre
Innocència
Presó de Lleida, La
Picarol
Donzella qui va a la guerra
Lluny dels ulls, a prop del cor
Nit de Nadal, La
Joies de la Roser, Les


Rambla de les flors, La
Una òpera modernista
Barca, La
Santa espina, La
Malalta fingida, La
Ajudant, L'
Precioses ridícules, Les
Cura radical
Resurrecció de Llàtzer, La
Sala d'espera, La
Ton i Guida
Carmen
Nina dormida al bosc
Scherzo
Mirallets per caçar aloses
Festa dels aucells, La
Feminista
Malalt imaginari, El
Joves i vells
Mestre Olaguer, El
No ho sé
Amor telefònic
Secret sorprés
Encís dels 18 anys, L'
Primera carta, La
Eseudellómetro, El
Intrusa, La

- **1907/08 season**

This third season consolidated the commitment to comedy productions that had already been hinted at during the previous season, leaving musical visions in a secondary place in favor of musical comedies. Lluís Graner's departure from the company's artistic direction and the new stage direction led by actor Enric Giménez favored this change in programming. Until then, the stage directors had been painters, which had a more plastic and poetic vision. In addition, during the spring of 1908, the company ended up abandoning musical shows altogether in favor of only-spoken theater.

The program announced at the beginning of the season already planned a mix of "visions and operettas," declaring the intention to promote the comic musical repertoire. In November, the press confirmed that Lluís Graner was no longer the artistic director of the Principal theater for this season, but it is unclear to what extent he had prepared or mediated to structure the upcoming program. Be that as it may, the planned balance was destabilized, with the removal of several musical vision titles from production, many of which had already been written.

Thus, commissions for musical visions that had been already written (like *Barcelona* by J. Lapeira) were abandoned, as were the revivals of pre-existing titles that had not yet been premiered (such was the case of *L'estudiant de Vic* [*The student from Vic*] by Adrià Gual). Even some titles that had been announced during the season as upcoming premieres (*La filla del carmesí* [*The Crimson Lord's daughter*] by Manuel Marinel·lo and Amadeu Argelaga) never made it to the stage. Some of them, such as *La presó de Xauxa* [*The prison in Xauxa*] by Apel·les Mestres and Jaume Borràs de Palau, were later premiered by other companies. Other cases that were only partially written, as the case of *Margaridó* by Apel·les Mestres, had a printed edition of the libretto published, without the music that Amadeu Vives never arrived to write.

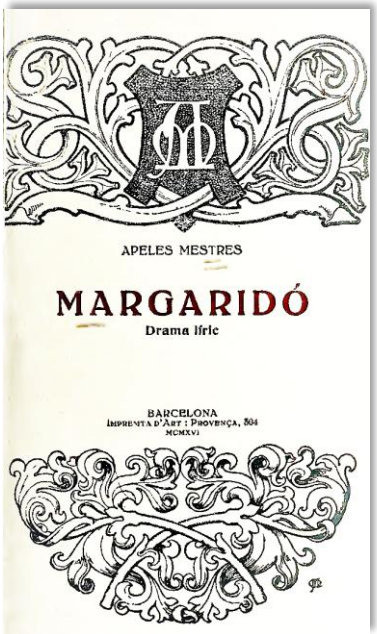


Figure 182: *MESTRES, Apel·les (1916):* Margaridó. *Barcelona: Impremta d'Art (cover).*

Some of them were old works written years ago and left unperformed, such as *Les roselles* [*The poppies*] (a 1900 manuscript probably written for Morera's season of Teatre Líric Català) or some comedies included in the Teatre Aulés subscription. Others were translations and adaptations, mostly from French, such as *T'estimo!* [*I love you!*] and *Com unes malves* [*Like mallows*], both by Lluís Puiggarí.

The season can be clearly divided into three parts. The fall term, from the premiere of *Joan de l'Ós* [*Bear John*] to the Three Kings festivity, is when most musical premieres take place. Comedies stand out (from *Els entremaliats*, *A peu pla*, *No diguis blat...* and *La dida seca* to the bilingual parody for April Fools' Day, *Il castello di Malastruga*).

Besides the comic genre, only *El fill del rei* [*The King's son*] was a musical vision staging a folk song; *Joan de l'Ós,* a lyric fable; and *Rodamon* [*Vagabond*], a drama with legendary and medieval air. Religious and Christmas-themed works are still present in this season, but they now have a more comical and narrative tone, as in the case of *El portal de Betlem* [*Bethlehem's portal*] by Alfons Maseras and Adrià Esquerrà, definitively abandoning the poetic and evocative dramaturgy of earlier seasons. Works depicting local customs also adopt a comedic tone, such as *Els gendarmes o qui vigila no dorm* [*The police officers or who guards doesn't sleep*] by Josep Morató and Celestí Sadurní, that familiarizes the public with the Catalan dialect of what's considered "Northern Catalonia" (currently Southeastern France) through a comic plot of policemen investigating the theft of hens in a farm.

The winter program will drastically reduce the number of musical titles on the billboard, focusing on the reprise of *La santa espina* and the successful premiere of *La reina vella* [*The old queen*], once again betting on the Morera-Guimerà duo. Enric Morera's public profile at the Principal theater was such at this time that even the Liceu opera house attempted to counterprogram the new premiere of *La reina vella* with a reprise of Morera's opera *Empòrium*, which, however, was not very successful due to a lack of investment in the production.

No new musical comedies were premiered during the winter, with the comic repertoire focusing on spoken theater. As for musical visions, the new premieres (*El miracle de santa Agnès* [*Saint Agnès's miracle*], *La llar* [*Home*], and *El testament d'Amèlia* [*Amèlia's will*]) will be poorly received. They were criticized for their technical quality and dramaturgical inconsistencies, forcing some fragments of the texts to be rewritten after opening night. None of them, in fact, were published in the collection of librettos edited by the Espectacles-Audicions Graner.

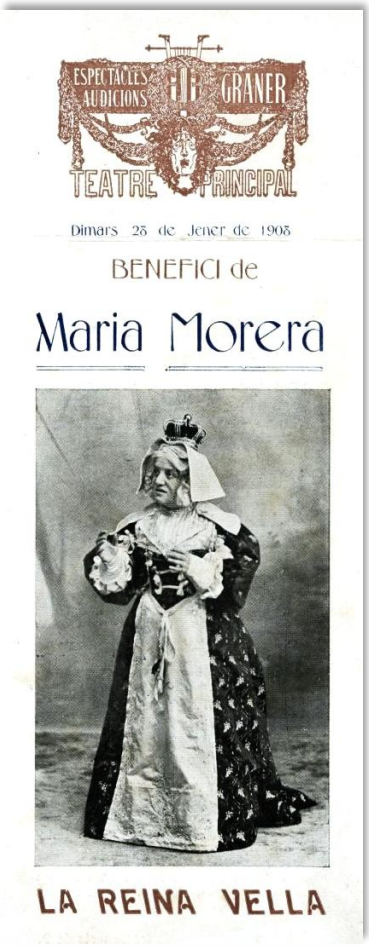


Figure 183: *Flyer announcing an extraordinary evening in honor of actress Maria Morera, who would be playing the main character of* La reina vella*. [CDMAE: record 527537].*

The spring program lasted from April to mid-June, featuring only-spoken theater performances. Notably, the drama *El detective Sherlock Holmes* [*The Detective Sherlock Holmes*] translated from English, practically held a permanent presence in the program. The orchestra was probably dismissed entirely; some afternoon sessions were even devoted solely to cinema. In fact, the musical activity of the season, which had occupied a significant part of the program during the previous season, was reduced to a series of

four concerts by the Barcelona Philharmonic Orchestra with conductor Josep Lassalle and a few special concerts in the spring by Emili Sauer and Miecio Horszowski.

The 1907/08 season particularly promoted seasonal passes for private evenings, which were organized by entities of great ideological diversity that had gathered around the Principal theater since the beginning of the aforementioned Solidaritat Catalana nationalist coalition. The fall and winter programming hosted evenings dedicated to the members of the Centre Nacionalista Republicà [Nationalist Republican Centre] and the Joventut Carlista [Carlist Youth] on different days of the week, the latter even celebrating the Don Carlos de Borbón Day at the Principal theater. In addition, several series of Tertúlies barcelonines [Barcelona gatherings] were also organized, as well as a special Teatre Aulés season ticket, with premieres and reprises of comedies (with and without music) by playwright Eduard Aulés. In the spring, the theater focused on holding performances to benefit the company's actors and actresses, with only one final season ticket remaining active for the Joventut Carlista's "divendres blancs" or "white Fridays".



Figure 184: *Tickets for the seasonal pass for the evenings organized by the Nationalist Republican Centre (left) and the Carlist Youth (right) from 1907 and 1908. [Personal collection].*

The company's financial problems continued to worsen irremediably, accumulating more debts that ended up jeopardizing the payment of the theater's rent. The main cut was made in the set design. If during the first seasons the company's main attraction was the visual aspect of the shows (multiple new sets for each production, luxurious costumes, and live special and pyrotechnic effects), during this season practically no new sets were announced. Not even for *La reina vella*, the season's greatest production, was all the scenery commissioned as new.

Although two new backdrops were painted, the first scene reused Brunet i Pous's backdrop for *La dama d'Aragó* (1906/07) and in the remaining scenes we can identify a pastiche of new and reused elements, such as the chapel in the second scene, which comes from Oleguer Junyent's design for the first scene of *El comte l'Arnau* (1905/06).



Figure 185: *Stage picture of the first scene from* El comte l'Arnau. *[*Esplai *203 (20/10/1935), p. 1177].*



Figure 186: *Stage picture of the second scene from* La reina vella*, reusing the hermitage's decoration from* El comte l'Arnau. *[Arxiu Fotogràfic de Barcelona: record 76966].*



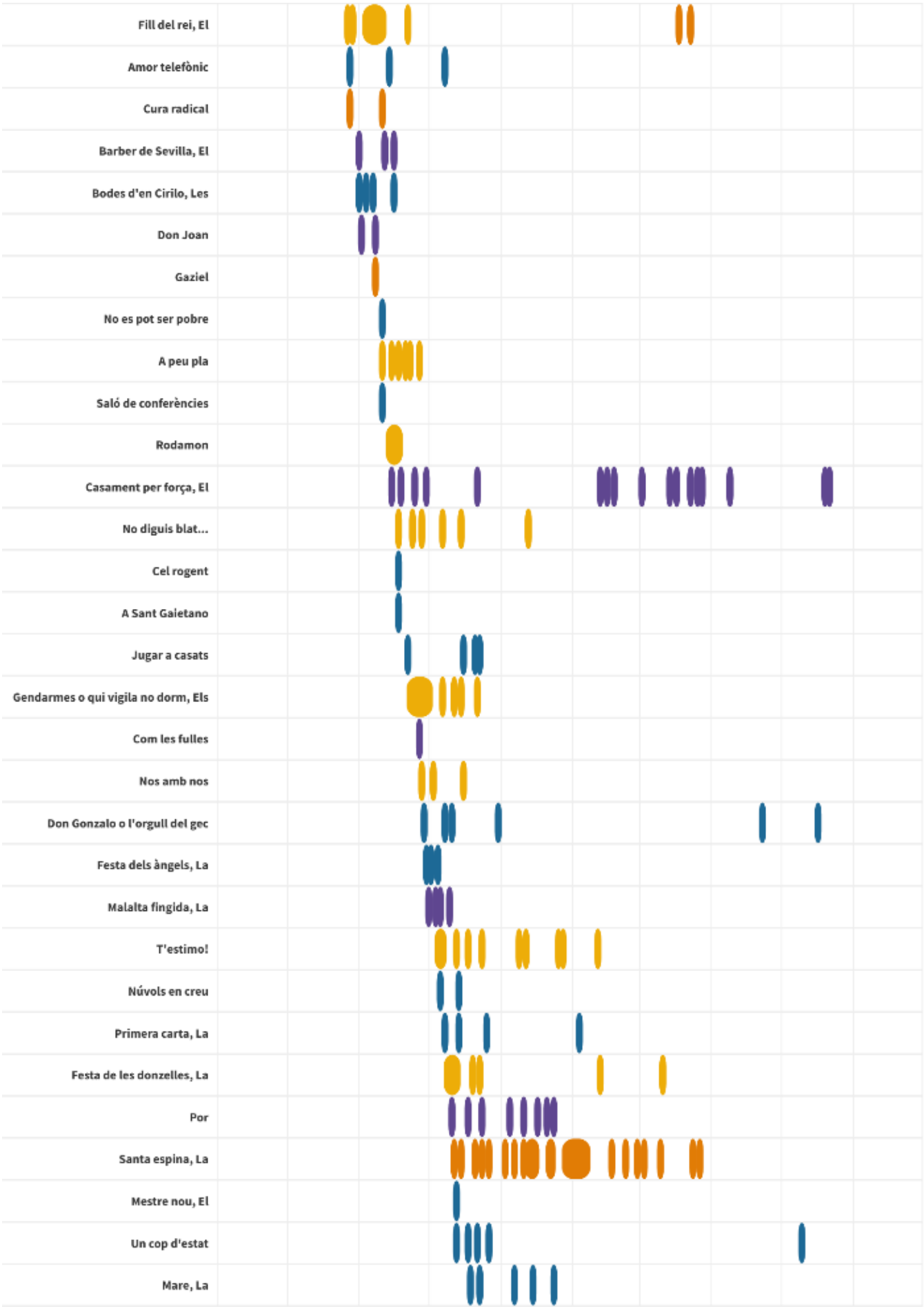
Figure 187: *Sketch for the set design of the first scene from* La dama d'Aragó. *[CDMAE: record 249665].*

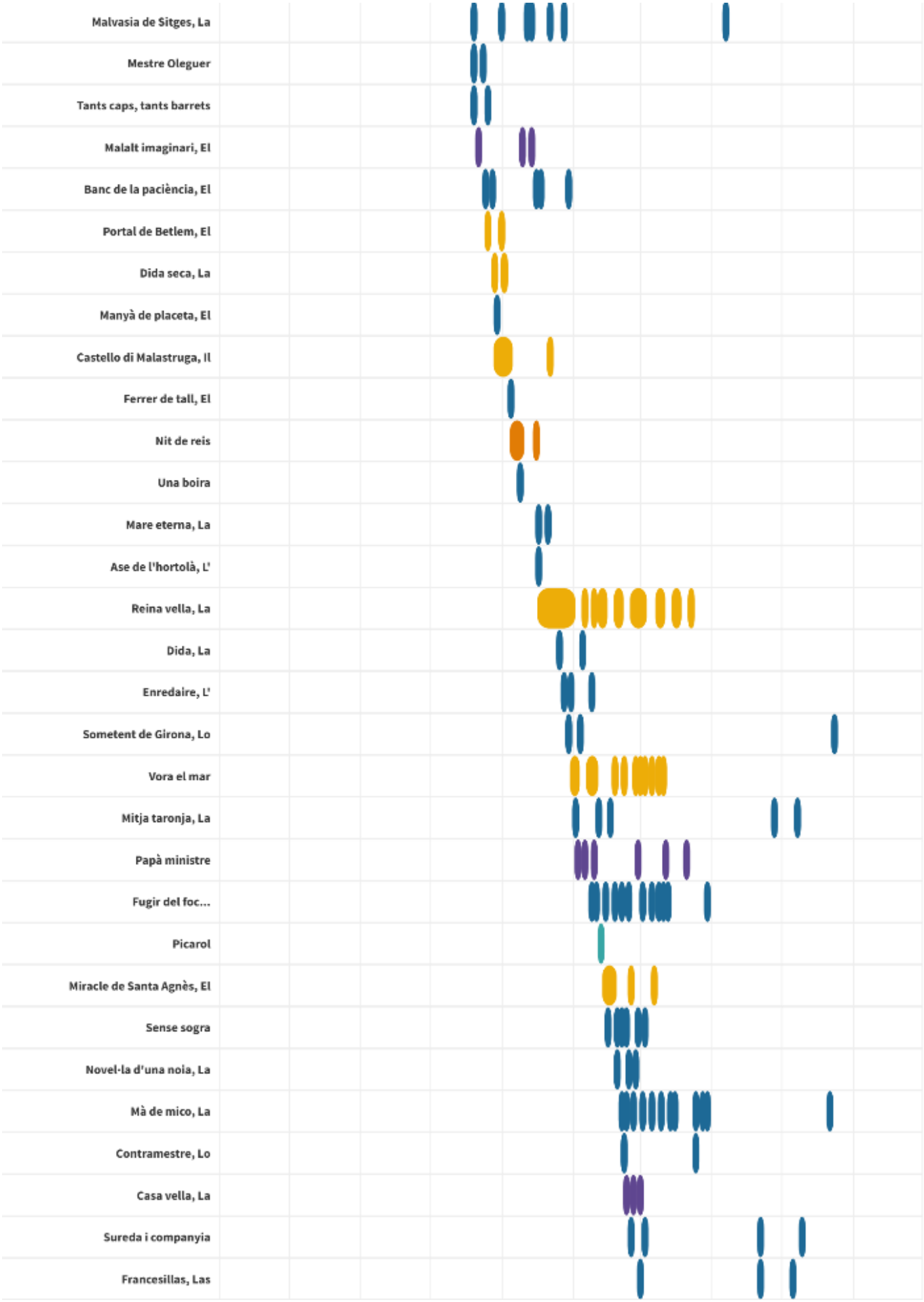


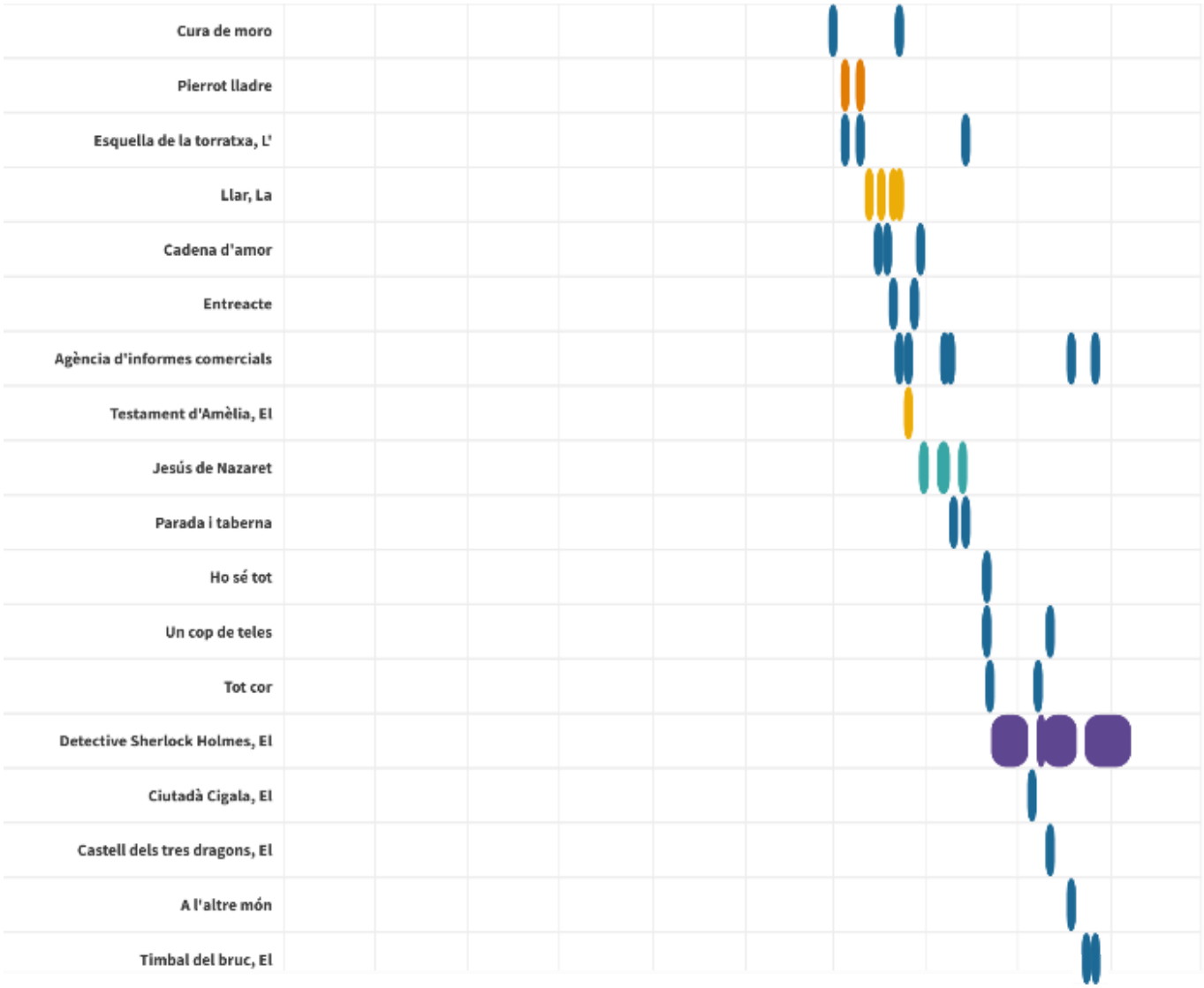
Figure 188: *Stage picture of the second scene from* La reina vella*, reusing the stage set designed for* La dama d'Aragó. *[Arxiu Fotogràfic de Barcelona: record 76965].*

The following season, 1908/09, Graner made his definitive departure from the theater. He transferred the management of the venue to Antoni Niubó and Enrique Vinyals, although he had to continue as the person ultimately responsible for the financial results and the payment of the theater rent, as he was the signatory of the lease contract. For the remaining two seasons of the contract, the theater's marquee changed its header to "Teatre Català," dropping the surname "Graner" from the company's name. The same troupe of actors remained as the resident company, now directed by Jaume Borràs, but the orchestra remained dismissed, officially abandoning musical and lyrical theater programming.

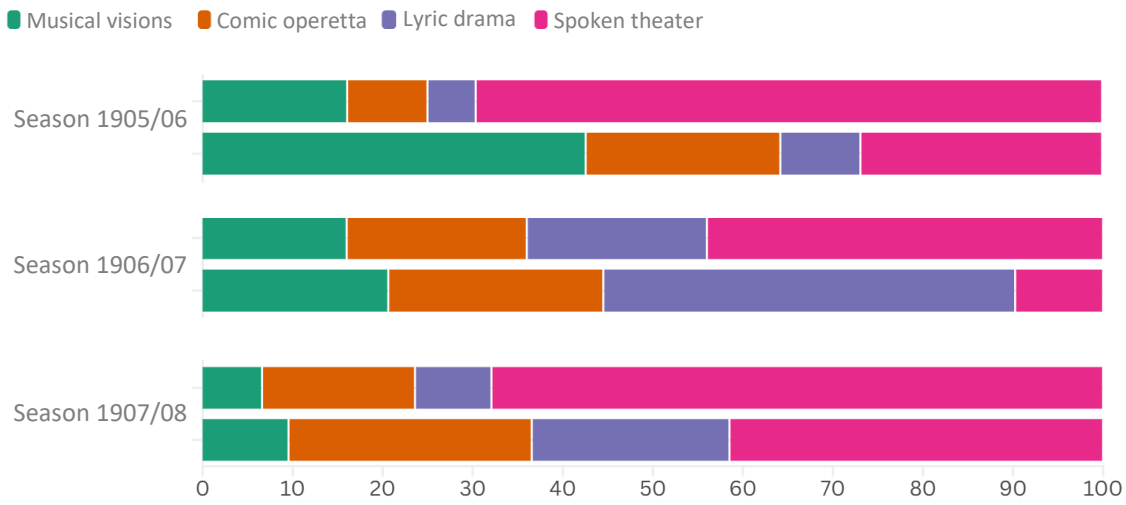

Teatre Principal
Espectacles-Audicions Graner
Drama
Música
Teatre parlat
Original
Obra externa
Represa
Traducció
set. del 1907
oct. del 1907
nov. del 1907
des. del 1907
gen. del 1908
febr. del 1908
març del 1908
abr. del 1908
maig del 1908
juny del 1908
Encís dels 18 anys, L'
Joan de l'Ós
Alegria que passa, L'
Mirallets per caçar aloses
Permeti'm!
Capseta dels petons, La
Com unes malves
Entremaliats, Els
Florida eterna
Vetllades i abonaments
Sogra i nora
Rector de Vallfogona, El
Pas de comèdia
Concerts i funcions extraordinàries
Un dècim de la primera
Reina del cor, La
Scherzo
Roselles, Les
Cafè de Barcelona, El
Sirena
Girasol
Claror de posta
Un racó del món
Innocència
Si natural
Mossèn Janot
Hort d'en Xurrumeco, L'


Fill del rei, El
Amor telefònic
Cura radical
Barber de Sevilla, El
Bodes d'en Cirilo, Les
Don Joan
Gaziel
No es pot ser pobre
A peu pla
Saló de conferències
Rodamon
Casament per força, El
No diguis blat...
Cel rogent
A Sant Gaietano
Jugar a casats
Gendarmes o qui vigila no dorm, Els
Com les fulles
Nos amb nos
Don Gonzalo o l'orgull del gec
Festa dels àngels, La
Malalta fingida, La
T'estimo!
Núvols en creu
Primera carta, La
Festa de les donzelles, La
Por
Santa espina, La
Mestre nou, El
Un cop d'estat
Mare, La

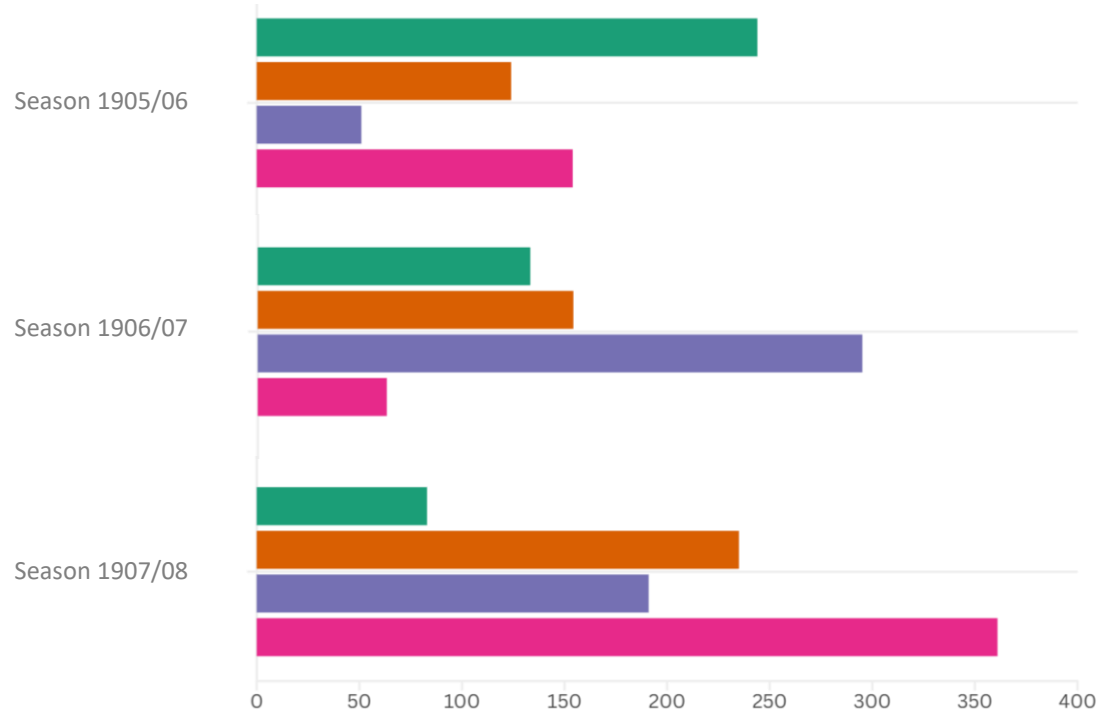

Malvasia de Sitges, La
Mestre Oleguer
Tants caps, tants barrets
Malalt imaginari, El
Banc de la paciència, El
Portal de Betlem, El
Dida seca, La
Manyà de placeta, El
Castello di Malastruga, Il
Ferrer de tall, El
Nit de reis
Una boira
Mare eterna, La
Ase de l'hortolà, L'
Reina vella, La
Dida, La
Enredaire, L'
Sometent de Girona, Lo
Vora el mar
Mitja taronja, La
Papà ministre
Fugir del foc...
Picarol
Miracle de Santa Agnès, El
Sense sogra
Novel·la d'una noia, La
Mà de mico, La
Contramestre, Lo
Casa vella, La
Sureda i companyia
Francesillas, Las


Cura de moro
Pierrot lladre
Esquella de la torratxa, L'
Llar, La
Cadena d'amor
Entreacte
Agència d'informes comercials
Testament d'Amèlia, El
Jesús de Nazaret
Parada i taberna
Ho sé tot
Un cop de teles
Tot cor
Detective Sherlock Holmes, El
Ciutadà Cigala, El
Castell dels tres dragons, El
A l'altre món
Timbal del bruc, El

In the following chart, we can clearly observe how the initial primacy of musical visions was replaced in this second season by lyric drama, while in the third season operettas became the lead musical genre along the final shift in spring to only spoken theater:



For each season, the first bar presents the percentual proportion of titles performed by genre, while the second bar presents that of total performances grouped by genre. In the first season, a large volume of spoken theater was premiered, but these were single performances, while musical visions stayed for longer in the program even if quantitatively these amounted to less titles. In the second season, it's lyric drama the genre that is performed the most, in total and in relation to the number of titles premiered. For the third season, the predominant musical genre is operetta, although the shift to non-musical theater for the last months of the season eventually makes it the most performed genre of the season. The chart that follows shows the total number of days each play was performed grouped by genre:



❖ The Principal theater after Graner's lease

Despite the delegation of both artistic and administrative management, and even having removed his surname from the header of the company that operated the Principal theater, Graner continued to receive fines and financial penalties as the ultimate responsible party for being the signatory of the lease contract. For instance, he was levied a fine of 50 pesetas for allowing spectators to smoke inside the theater, in addition to the costs of a mandatory renovation to comply with new fire regulations.

In light of the escalating disputes, the Hospital Board designated Ricardo Canals as the new theater comptroller in January 1909, appointing him with the role of mediating between Graner and the Board in successive financial disagreements. For instance, in February, the Board demanded 1,000 pesetas from Graner due to his failure to hand over the agreed percentage of box office revenues. At that time, Graner still owed 2,188.25 pesetas to cover the rent of the current season, a sum that was finally agreed to be deducted from the deposit paid at the beginning of the contract.

Faced with the need to increase his income, on March 9th Graner asked the Board for permission to consolidate the transfer of the company operating the theater to Enrique Vinyals and Antoni Niubó, who had already been in charge of artistic direction since the previous season. Permission was granted on May 9th, 1909, and Graner returned to the field of painting. At the end of the year, exhibitions of his pieces were organized at the Parés gallery and the Societat Artística i Literària. In early 1910 he moved temporarily to America, where he resumed painting to pay off the suffocating debts awaiting him in Barcelona, exhibiting in New York and receiving commissions from Washington, Boston, and Chicago.

> "**Graner exhibition in New York**
>
> Last March, the eminent Catalan painter Lluís Graner, who, as our readers know, is spending some time in New York, opened an exhibition of his works at the famous Brandus Gallery located in that great American capital. Given the high praise from critics, the exhibition could not have been more successful, and, if we add to this the invitations he receives every day to send pieces to Washington, Boston, Chicago, and other American cities, we can fairly say that the artist has made a successful start in the United States.
>
> The renowned American critic Mr. Joseph Edgar Chamberlin published a lengthy and highly laudatory article on Graner's work in *The Evening Mail*, entitled "Another vigorous Spanish painter, Mr. Graner of Barcelona."
>
> The *American Art News* also praised the Catalan artist effusively in a long article entitled "Lluís Graner and his work". In addition to illustrations, such as a portrait of the painter and some of his exhibited canvases, the aforementioned article contains praising opinions about the Barcelona master, filling more than three columns, each with its own heading: «An original painter», «An observer of character», «Painter of the night and in the studio», and «Honors paid to the master»[612]."

[612] *La Veu de Catalunya* 3937 (21/04/1910), morning edition, p. 4 [originally in Catalan].

On September 20th, 1909, when the last season of the contract was due to begin, the Board demanded to receive the pending revenue of the box office takings, threatening to withhold authorization for the theater's opening if the stipulated financial obligation was not met. It was further noted that the funds previously withdrawn from the deposit had to be restored. The situation worsened in October when the Board reminded them that they had to hire a security guard to ensure that regulations were being followed in the theater, particularly the smoking ban, which also required the presence of two firefighters during performances.

When the final day of the contract arrived on May 30th of 1910, Graner still owed about 4,000 pesetas out of the stipulated 20,000 corresponding to the last season. He requested pardon, citing the financial ruin caused by the theater debts, which had culminated in his bankruptcy. Moreover, he added that with the lease contract now concluded, he found himself with no means of generating new earnings to address his debts. Upon the final liquidation of the last season in July 1910, the following sums remained unresolved: 16,212.15 pesetas corresponding to 12% of the revenue; 2,811.75 pesetas to reallocate the previous debt that was taken from the deposit; 976.10 pesetas to reach the minimum annual rent of 20,000, and, in addition, 5,470.21 pesetas due in stamp duty.

Faced with this situation, Lluís Graner proposed to the Board the sale of his company's collection of stage sets, which were still housed within the theater, for 30,000 pesetas. The offer was made under the assumption that the sets were made of superior-quality materials and could be reused for a prolonged period. However, the impresarios to whom he had delegated the company's management had pawned some of the sets as deposits for their own debts while Graner was touring North America as a painter, precisely to raise funds to cover his own pending payments. For this reason, Graner found himself unable to lend the production of *Ton i Guida* —which was being planned to be reprised in Vic for the Balmes festivities in August 1910— due to its confiscation[613].

This series of events prompted Graner to initiate legal proceedings against the aforementioned businessmen, alleging their misappropriation of his property. The case was pursued by his lawyers and attorneys, A. Puig i Subirana and Francisco de P. Figueras i Sagués, as Graner had returned to America. In February 1911, the court ordered the return of the assets to the rightful owner, thereby lifting the seizure of Graner's sets on the grounds that they had been illegally pawned in the name of Vinyals and Niubó.

Meanwhile, the materials still in the theater had been inventoried for sale, and in August 1910, Maurici Vilomara appraised the sets and costumes. He estimated that Graner had spent approximately 76,000 pesetas on them, but since the designs had been made specifically for very particular plays, they would be difficult to reuse and could reach a maximum of 38,250 pesetas. Alternatively, if they were valued as reusable wood and fabric for building other sets, their value would amount to only 12,750 pesetas.

[613] NADAL, Lluís B. (1911): *Crònica de les festes del centenari d'en Balmes*. Vic: Gazeta Montanyesa, pp. 160–163.

In the final days of 1910, the Board ultimately resolved to allocate 15,000 pesetas for the sets and 875 pesetas for the rest of Graner's belongings that remained in the theater. However, a deduction of 1,250 pesetas was made due to the misplacement of the set for *Nit de Reis*, while an additional 5,470.21 pesetas that the Hospital had paid on Graner's behalf for stamp duty and other taxes were subtracted, as well as 74 pesetas for the due wage of stagehand Pedro Roger. Therefore, Graner ended up receiving only 9,080.79 pesetas. Notwithstanding, he still had 5,470.21 pesetas left to pay to the Public Treasure, and, according to particular testimonies, it seems that he also left debts to other set designers and painters.

<table>
<tr><th></th><th>Stage set and costumes expenses</th><th>Losses</th><th>Box office revenue</th><th>Revenue % paid to the Hospital Board</th></tr>
<tr><td>1st season</td><td rowspan="2">76,000 pesetas</td><td>50,000 pesetas</td><td>200,000 pesetas</td><td>20,000 + 10,000 pesetas (15%)</td></tr>
<tr><td>2nd season</td><td>100,000 pesetas</td><td>250,000 pesetas</td><td>20,000 + 10,000 pesetas (12%)</td></tr>
<tr><td>3rd season
(Directed by Niubó and Vinyals)</td><td>(Previous stage sets are reutilized)</td><td></td><td></td><td>12% until reaching 20,000, from then on 6%</td></tr>
<tr><td>4th season
(Managed by Niubó and Vinyals)</td><td rowspan="2">(The sets are pawned and Graner must recover them by court order.)

The Hospital buys Graner's sets for 14,625, although they had been appraised at 38,250.</td><td></td><td></td><td>2,188.25 are taken from the deposit to reach the minimum</td></tr>
<tr><td>5th season
(Managed by Niubó and Vinyals)</td><td>5,470.21 debt in Public Treasure taxes.</td><td></td><td>976.10 left to reach the minimum + 16,212.15 pending from the agreed 12%</td></tr>
</table>

Figure 189: *Chart summarizing the known expenses, revenues and revenues of the Principal theater during each season of Graner's lease.*

Following the termination of the lease contract of the Principal theater, and confronted with the impossibility of meeting the payments still owed, Lluís Graner found himself compelled to return to America seeking exile until practically the end of his life. Despite all, perhaps encouraged by news of Morera's comeback as an impresario with a last season of Teatre Líric Català in 1922, Graner asked Àngel Guimerà the following year —recalling their friendship, which had begun with his Principal theater project— to lend him the rights to one of his plays. Graner's intention was to produce its staging in the United States, moved by his passional desire to increase the visibility of Catalan culture abroad, but it seems that they eventually did not reach any agreement[614].

His return to Barcelona in 1928, 18 years after his departure, was celebrated and met with widespread enthusiasm by the press. The painter provided an account of his life in Barcelona, acknowledging that, despite the great artistic and economic success of the Mercè hall, the Principal theater project had irreparably ruined his finances. Despite the company's considerable bankruptcy, it had provided the city with a major theatrical attraction that was chronicled by the press for decades as one of the major milestones of Catalan theater in the city and as the primary project for the institutionalization of Catalan lyric theater. During its three-season run, the Espectacles-Audicions Graner staged a total of 55 lyrical theater productions in Catalan.

Its influence was such that even the genre of musical visions initiated by Lluís Graner became the benchmark for symbolist theater in Catalonia. Consequently, when other symbolist productions later arrived in the city—as was the case with those by Gregorio Martínez Sierra and María Lejárraga in 1917—the press and popular opinion compared them with this repertoire and undoubtedly announced them as "musical visions"[615].

As for the Catalan theater company that Graner had established and consolidated at the Principal theater, the following years proved to be turbulent. Following the expiration of Graner's contract and after a series of brief summer leases under the impresarios Josep Tarrés i Haase and Vicenç Alexandre i Beses, the tender for the next five-year lease (1910–1915) declared Ramon Franqueza i Comas as the new impresario. Initially, the Principal theater continued to operate as "Teatre Català" maintaining the offer of Catalan repertoire. The theater remained occupied by the same company, under the direction of Jaume Borràs, with his brother Enric Borràs as the lead actor. However, Franqueza would abandon the "Teatre Català" project in the summer of 1912:

> "**A grotesque act by a businessman. The «Catalan theater» by the draper's.**
>
> The bramble can only prick you, and this businessman [Ramon Franqueza], both disastrous and amusing, who put the dignity of our dramatic art in a precarious situation, could do nothing else, as a shameful culmination of his task, but sell the Teatre Català at public auction. He could not do the same with the authors or the plays: he had already abused everyone's enthusiasm and good faith enough to turn them into business material. [...] But spite and impotence were eating away at

[614] The correspondence between the two that corroborates this fact can be found in the Biblioteca de Catalunya, Àngel Guimerà collection, box 32 (correspondence, box 2).
[615] BELTRÁN, Clara (2020): *Oleguer Junyent i Sans, pintor-escenógrafo…, op. cit.,* pp. 659–666.

them, and now a set designer, now that actor or the other one had to complain about the eternal inconsiderateness of this businessman [...]

Finally, faced with his obvious impotence, when he saw that without the support of those he had always treated so badly it was impossible for him to continue, the man decided to completely wash his hands of the theater of the motherland and, to crown his decision, with a contemptuous gesture, like a sad manifestation of defeat, he tore down the board with which he had once sought to deceive the unwary by placing it on the balcony of the Principal theater. Without any respect for the legend it bore, without any consideration for what the two words and the glorious coat of arms that accompanied them represented, he took it home to a ragman and haggled over its price, as if it were scrap metal from the Bellcaire fair. [...]

It is a low blow, a miserable insult to our enthusiasm; it is a stupid mockery of our passion made by someone who has only become wealthy with Catalan theater. The sign of the Teatre Català, which should have been the banner of a noble art but instead became his public shame, is about to be taken away by rag-and-bone men or destroyed by inclement weather. [...][616]"





Figures 190 & 191: *Picture of the façade of the Principal theater operated by the "Teatre Català" company between 1908 and 1912 (left) [personal archive] and board of the "Teatre Català" company based at the Principal theater, taken down from the façade and found on an empty site on Muntaner Street (right) [*El teatre català *22 (27/07/1912). p. 2.]*

Despite anticipating higher profits from the theater in Castilian, Ramon Franqueza terminated his rental lease by requesting financial benevolence comparable to that requested by Graner. Franqueza found himself unable to cover the final year's rent, even though in previous seasons the profits obtained by the Hospital Board had been well above the stipulated minimum. However, this time, the factors contributing to this decline included a decrease in audience attendance due to the hostile climate in the city caused by the Great War.

[616] *El teatre català* 22 (27/07/1912), pp. 2–3 [originally in Catalan].

The acting company that Graner had established at the Principal —now directed by Jaume Borràs, with his brother Enric Borràs as the leading actor— considered these events to be a betrayal and a public disdain to Catalan culture on the part of the impresario. Therefore, when the time came to put the theater up for lease again, Jaume Borràs himself submitted a bid to compete with Franqueza's renewal and ultimately won the tender. The building was being refurbished to reopen again as "Teatre Català" when the historic fire of 1915 occurred:

> "[...] Work began on the embellishment of the hall and restoration of the stage, using varnish and oil, without realizing that these are dangerous elements in a theater. In addition, a backdrop was painted on the stage itself and the windows facing the Lyon d'Or were left wide open so that it would dry faster. During the five years that I owned the theater, these windows were never opened, either in summer or winter. One would have had to see how the flames came out of the Lyon's chimney at night to immediately guess how one of those wisps, with the windows open, went over that curtain, causing the fire, which, moreover, found good fuel in Graner's sets that were piled up at the foot of the windows. [...]
>
> Ramon Franqueza[617]."

It was precisely the curtains and sets from the Espectacles-Audicions Graner era that the Hospital had purchased to cover Graner's debt, which had remained stored as the theater's back-up sets, that initiated the fire.

During the fire of 1915, the entire collection and archive of the Principal theater were destroyed. The theater was completely burned down and in 1918 it had to be demolished, leaving only the façade standing.



Figure 192: *Picture of the stage of the Principal theater after the fire of 1915. [Arxiu Fotogràfic de Barcelona: record AFB3-117 7418].*

[617] *La Veu de Catalunya* 8083 (15/02/1922), morning edition, p. 10 [originally in Catalan].

Chapter 9:
Partnered network of venues across the region

The new genre of "musical visions" premiered at the Mercè hall, which was inaugurated in 1904 by Lluís Graner at Rambla dels Estudis in Barcelona. The painter, emulating the model of entertainment venues with cinema, variety shows, and art installations, established the Mercè hall as an experimental project.

His aim was to offer these popular formats, with short sessions and affordable ticket prices, from an artistic and moral perspective, standpoint, thereby enhancing their intellectual content. The intention was to consolidate the space as a cultural center accessible to both the working-class and bourgeois families that presented shows in line with Catholic morality and attractive to children, but at the same time visually and aesthetically appealing.

He engaged in experimentation with the production of both fiction and documentary films, combining staged scenes with voiceovers. He directed theatrical performances incorporating electric lights of various colours and intensities with music and poetry (known as "musical visions") with dramaturgies based on sensorial suggestion. The basement floor, designed by Gaudí to emulate a cave, also contained art installations. The monumental nativity scenes were particularly striking, becoming an annual tradition at the hall that served as a visual attraction with the intention of repopularizing this Christmas tradition.

The team that formed around the Mercè hall included Lluís Graner as owner, sponsor, and artistic director; Josep Carner as lyricist and playwright; Adrià Gual as stage director and theater programmer; Joan Baptista Lambert as pianist and musical director; and Antoni Ros i Güell as plastic artist and set designer. The success of the venue was such that the intellectual circle closest to his team expanded the initiative by creating a network of similar halls across Catalonia. With the Mercè hall serving as the creative hub from which the proposals radiated, other venues were set up in Girona, Terrassa, and Sabadell with Graner's support.

Rafael Masó, a close friend of Josep Carner, became acquainted with the initiative taking place in Barcelona while studying in the Catalan capital. Upon returning to his native Girona, he established the Gerió hall there with the support of the Centre Moral Gironí and his brother Narcís. The new venue opened its doors in April 1906. The musical vision of *L'oració de la nit* [*The night prayer*], premiered there, enjoyed a long run as a piece in the children's repertoire including gestural choreography during its performance based on the Dalcroze pedagogy.

Shortly thereafter, in October 1906, the painter Joaquim Vancells, a member of the same artistic and Catholic circles as Graner, inaugurated the Ars-Lucis gallery in Terrassa. He enjoyed the close support of Joan Llongueras, who was also a close friend of the Masó brothers from Girona. Llongueras, who had also established professional relations with

Lluís Graner, was a collaborator of the Espectacles-Audicions Graner. In addition to personal friendship and cultural influence, stage collaborations were established between this circuit of venues, which came to share part of their repertoire. For instance, the Ars-Lucis hall hosted musical visions previously premiered at the Mercè and the Gerió halls, as well as newly written titles.

At the start of the following season, in October 1907, an attempt was made to establish another venue in the neighboring city of Sabadell. The "Saló Artístic" or Artistic hall was inaugurated in the building of the Catholic Association of Sabadell. The commencement of its activities was facilitated by the direct support of Lluís Graner, who provided not only the texts and scores of three of his musical visions from the Mercè hall, but also the scenery and costumes. The Artístic hall produced two more musical visions prior to the conclusion of the season, written by anonymous local authors from Sabadell.

The forced closure of the Mercè hall by government order undoubtedly had an impact on the continuity of the rest of venues in the network, which soon after ended up ceasing their activities. However, a final attempt was made to maintain the musical vision genre present in Barcelona following the transfer of the Mercè hall to new proprietors in 1910 and the permanent exile of Lluís Graner from Catalonia.

In September 1911, Baldomer Marinel·lo, who had been the leading actor at the Mercè hall company (and had also directed its tour at the Reus Reading Center in 1908), installed his company at the Imperi hall to offer a season of musical visions. He received notable support from his brother, Manuel Marinel·lo, who collaborated as a librettist, and Francesc Montserrat Ayarbe, who did so as a composer. Both had previous experience in the genre, as they had writen various musical visions for Graner's companies. Other collaborators who wrote musical visions for the Imperi hall also came from between the former collaborators of the Mercè hall, such as Joan B. Lambert, Adrià Esquerrà, or Rafael Nogueras Oller. However, the company only operated the venue from September 1911 to January 1912, later moving to the Catalanist Centre Gent Nova, but abandoning the musical visions project.

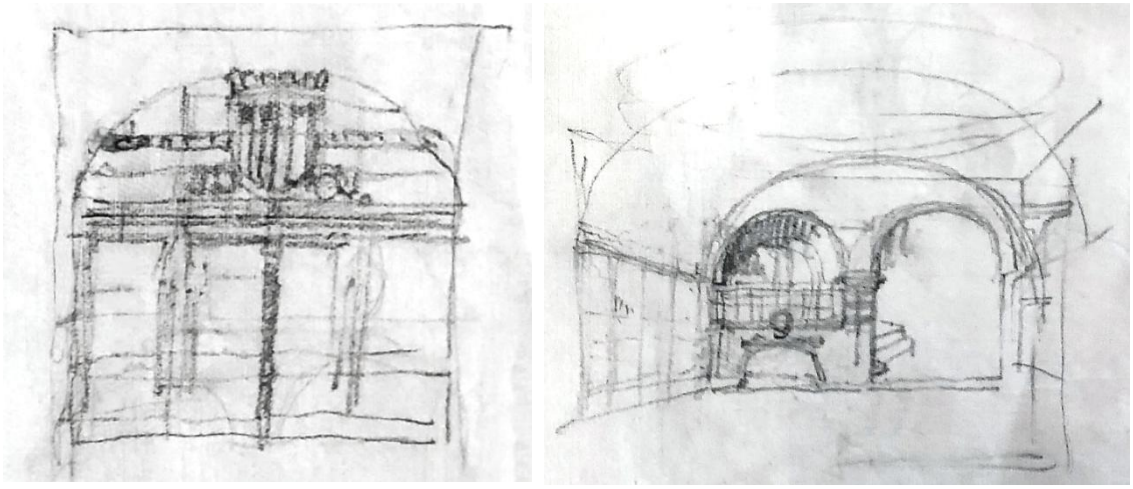
Similarly, Antoni Ros i Güell persisted in his involvement with the plastic installations that had become popular at the grottos of the Mercè hall, even opting to relocate the project when the original Mercè hall was closed down permanently by court order. As well, the film activity at the hall was continued by the Hispano Films company, where Adrià Gual worked as a film director, supposing his comeback to the Mercè hall after his first period there as a stage director for the inaugural season.

However, the scattering of the activities without the sole leadership of Lluís Graner, in addition to the restrictions imposed by the local administration, meant that the original project of the Mercè hall as a multidisciplinary recreational venue was irretrievable. In a similar manner, its regional network of theater and movie halls collapsed when it lost the Mercè hall's central support, which included the exclusive distribution of imported art films and the itineracy of new stage productions.

❖ Saló Gerió (Girona)

The renovation of the Centre Moral Gironí —located on the Saint Augustí square, now known as Independence square— along with the construction of its new auditorium, were projected at least since the summer of 1905. At that time, Rafael Masó, the architect that led the project and who became the hall's artistic director, engaged in discussions with his colleague Josep Carner concerning the "Saló Gerió" or Geryon hall[618]. Masó graduated from the Architecture School of Barcelona in 1906 and then moved back to his city of origin, Girona, becoming the "Saló Gerió" one of his first architectural projects. The name of the hall draws back to the foundational myth of the city of Girona, whose protagonist is the three-headed giant Geryon that fought Heracles.

The design of the stage, the projection booth, the entrance gates, and the ticket office were modeled after Gaudí's design for the Mercè hall, using concrete to replicate the texture of rocks and iron structures[619]. Actually, Masó professed a devotion for Gaudí on the early stage of his career and he directly imitated his design of the Mercè hall for the Geryon hall project, as can be seen in Masó's sketches. Additionally, a modern lighting system with colored electric bulbs would be incorporated and the main floor in front of the stage was inclined to offer an optimal visual clarity of the stage from the rear.



Figures 193 & 194: *Sketches by Rafael Masó for the entrance gates and projection booth of the "Saló Gerió". [Centre de documentació del Col·legi d'Arquitectes de Catalunya: record 9635-1].*

Masó was acquainted with the Mercè hall during his student days in Barcelona through his close friend Josep Carner, who worked there as a playwright and dramaturgical arranger with a fixed salary between 1904 and 1906. Furthermore, he shared artistic networks with the director of the Mercè hall and main promoter of the genre of musical visions in Barcelona, Lluís Graner. They both were members of the Artists' Circle of

[618] MANENT, Albert; MEDINA, Jaume (eds.) (1998): *Epistolari de Josep Carner, vol. IV*. Barcelona: Curial, p. 156.
[619] *La lucha* 8823 (26/04/1906), p. 2.

Saint Lluc[620], along with Antoni Gaudí, who had designed the Mercè hall. Moreover, Masó was part the religious associations Lliga Espiritual de la Mare de Déu de Montserrat and attended the meetings of the Acadèmia Catalanista, led by Torras i Bages[621], who has been identified as one of the ideological influences for Graner's projects, linking Catalan and Christian identities and promoting the use of theater as a tool of spreading these ideas.

The hall was officially inaugurated on April 28th, 1906, inside the building of the Moral Centre of Girona, which also had a café on the lower floor. The room that hosted the stage was 100 m^2 and it could host up to 150 people in the audience. From the artistic team, we only know that Rafael Masó was the artistic director, Ramon Adroher was in charge of the cinematographic direction, and Narcís Masó (Rafael's brother), as well as other "various young members of the Moral Centre[622]", integrated the management team. It is also worth mentioning the personal involvement of the musical trio that performs on the sessions of the Geryon hall, formed by Isidre Mollera, Tomàs Mollera, and Josep M.ª Dalmau. For the lyrical performances that needed a larger orchestra, Isidre Mollera put together a quintet or sextet directed by himself that was to be placed in the pit beneath the stage[623].



Figure 195: *Picture of Rafael Masó (ca. 1920). [Arxiu Municipal de Girona: record 067975].*

The new hall and the company installed there shared the same name. However, other entities organize activities in the hall as well, such as the Moral Center's amateur dramatic troupe. Actually, it was the actors from this group who performed in the Geryon hall's productions, as did their children in the musical visions. The Geryon hall's first season featured the largest theatrical and cultural program organized by the Geryon company's own initiative in the Moral Center auditorium.

The programing was fundamentally based on musical visions, censored cinema projections according to Catholic morality, photography projections of popular and religious activities, the narration of fables for children, folk music concerts, and dramatic performances. Morning sessions were specifically scheduled for children, and a seasonal pass to the "selected evenings" was also offered for high-standing members of the

[620] OLLER, Dolors (1980): *La poesia de Rafael Masó: per a una anàlisi de la poètica noucentista*. Girona: Universitat de Girona, p. 17.
[621] PRATS, David (2007): *Rafael Masó: antologia poètica*. Girona: CCG Edicions, pp. 12; 19.
[622] *El tradicionalista* 196 (12/04/1906), p. 3.
[623] *El deber* (12/05/1906), pp. 294–295.

audience. Therefore, the hall did not only emulate the architectural design of the Mercè hall in Barcelona, but also its cultural offer.

Both the Barcelona company and the new Girona initiative had a shared ideological purpose. Specifically, both entities seek to offer modern and aesthetically attractive shows based on Catalan folklore, presented in Catalan language and following Catholic moral guidelines. The sessions are brief and low-priced, making them accessible to popular classes. The shows are designed to appeal particularly to children, and their content had to be suitable for families. This approach ensures that the company's values are transmitted to society, positioning the hall as an alternative to other shows that promoted moral corruption.

There is also a notable coincidence with the Mercè hall in the authors of the musical visions that were premiered: Joaquim Pecanins —a friend of Masó who even came to Girona for the premiere of his piece[624]—, had recently composed the musical vision *La dona d'aigua*, commissioned by the Mercè hall. Adrià Esquerrà was one of the most prolific composers of both the Mercè hall and the Espectacles-Audicions Graner. Ros i Güell was also one of the usual set designers of the musical visions produced by Lluís Graner.

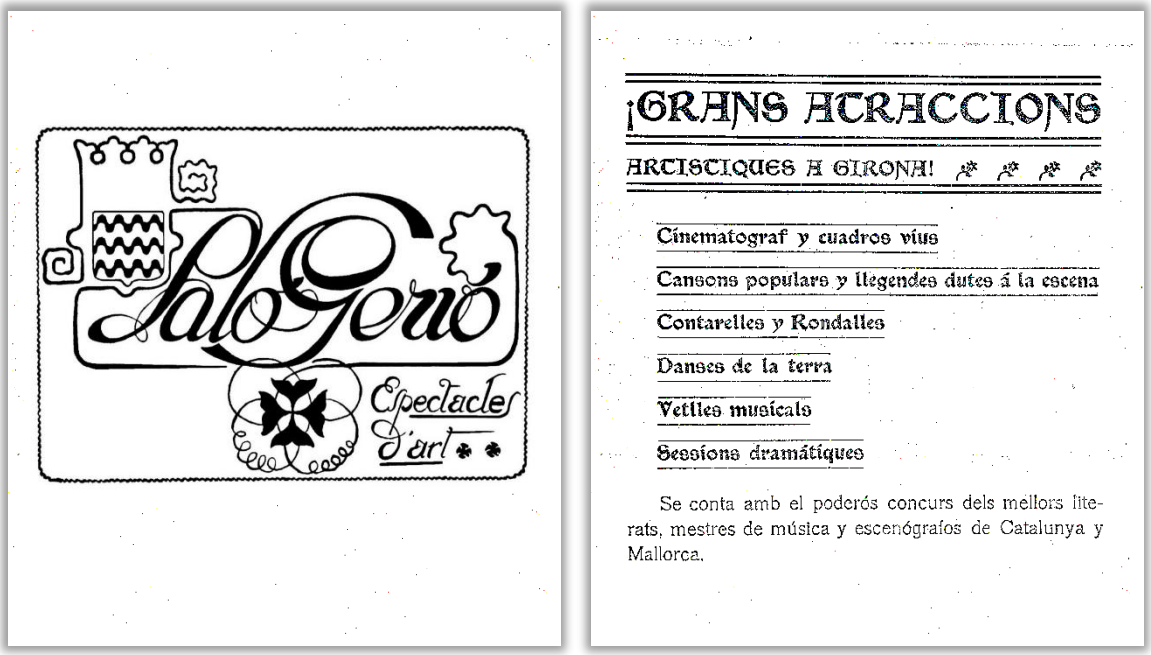


Figure 196: *Playbill advertising the opening of the "Saló Gerió". [Arxiu Municipal de Girona: record 1123045, pp. 1–2].*

[624] *La lucha* 8823 (26/04/1906), p. 2.

The piece that inaugurated the activity of the Geryon hall was *L'oració de la nit* [*The night prayer*], subtitled as a "crepuscular vision" that was premiered on April 28th, 1906. The lyrics were written by Rafael Masó, who also was the artistic director of the season, and the music was written by Joaquim Pecanins. The play was inspired by the German tale of Hansel and Gretel, in a revised Catholic version. It consists of a single scene in which two little sisters are lost in the woods when the sun starts to set. Before night arrives, they say her daily night prayer that would bring them protection. A group of little demons finds them in the meantime, but an angel appears as an answer to their prayer to scare the demons away, because "God listens to the prayers of such immaculate hearts".

The stage set depicted a thick forest by the time of the sunset, which probably used electric light effects to recreate the setting of the sun as characteristic of other musical visions like *La matinada* [*The sunrise*] or *Flors de muntanya* [*Mountain flowers*]. The backcloth was painted by renowned artist Antoni Ros i Güell, a very active collaborator of the Mercè hall. Around a total of 15 children made up the cast of the piece: two girls, one angel, and a troupe of little demons. The musical instrumental overture of the piece is used to create a gloomy and distressing feeling, which is played while the girls pronounce their short dialogue explaining their situation and kneel to pray. The predominant motif repeated throughout the piece is a birds call in two notes, imitating the sound of a cuckoo bird:



***Figure 197**: Example of the first musical number in which the cuckoo motif is played.*

The cuckoo motif played by the right hand on the piano is repeated in different beats inside each measure, showing an irregular pattern. Nevertheless, it's always played on the weak part of the beat, which reinforces the internal rhythmic irregularity. In the melody played by the strings, the note from the weak beat is often prolonged to reach the strong beat, as if the tempo was being dragged. Sometimes the melodic theme starts on the first beat of the measure, in some others, on the second, diluting the rhythmic regularity. Another motif that appears on repeated occasions is a crossed glissando on the

chords. While the violin plays a descending glissando, the cello plays an ascending one to descend afterwards, reinforcing the sensation of distress:



Figure 198: *Example of a section that presents the crossed glissandos on the strings.*

The entrance of the little demons is accompanied by very fast ascending scales and arpeggios on the piano, a shock contrasting with the previous slow tempo. These are very rhythmic and clearly mark the regularity of the beats. Once the demons are on stage, they sing a chorus with a melody that resembles a folk song, if it was not an actual quote of one of them, given that the press said about this number that the demons were singing "a popular song". This section maintains a very rhythmic character, with the cello and the left hand of the piano marking the beats, and the violin and right hand off time. A gestural choreography inspired by Dalcroze's pedagogical method was performed here by the little demons.



Figure 199: *First measures of musical number 2B, the little demons' chorus.*

In contrast, the number that follows shows a very slow tempo, with a pianissimo melody sung by the angel and multiple-octaves wide ascending arpeggios in the piano imitating the sonority of a heavenly harp. The nature of both characters is portrayed by music, with a disruptive, fast and rhythmic entrance of the demons, resolved by a slow peaceful melody sung by the angel, played along embracing ascending arpeggios.



Figure 200: *Example of number 3. First measures of the entrance of the angel soloist.*

Therefore, this musical vision, as characteristic of the genre, is presenting a short-format scene in which folk elements are present (as an inspiration for the plot and in the form of a folk-sounding chorus), as well as religious ones (the prayer and the angel), including a moral teaching for kids about God's protection if you pray every night before going to sleep.

During the short spring season of the Geryon hall, a second musical vision was premiered. *Muntanyes de Canigó* [*Canigó mountains*] was premiered on June 21st, 1906. The text was written by Nicolau de la Font and the music was arranged by Adrià Esquerrà, a well-known collaborator of Lluís Graner in Barcelona. The piece was subtitled as a "Pyrenean vision" and it included a harmonized gloss of the folk song known by the same name. The stage set, made again by Ros i Güell, presented a landscape view of the Canigó mountains, a key geographical spot for Catalan mythology that historically belonged to the Crown of Aragon, now located in the French Pyrinees. Years later, the lyric tragedy *Canigó*, written by Josep Carner and Jaume Pahissa in 1910, treated the same topic and included quotes from the same folk song.

Along with the musical visions and the film screenings that completed the sessions, also some afternoons were dedicated especially to children with folk tales' narrations. Different tales compilated by priest Alcover in Mallorca were told to children, including

the titles *La rateta* [*The little rat*], *L'hermosura del món* [*The beauty of the world*] and *En Pere Grill* [*Peter Grill*]. The musical ensemble Trio Mollera i Dalmau also dedicated some sessions to musical performances of folk dances typical of the local festivities. The season concluded on July 1st.

For its second season on 1906/07, the Geryon hall aimed to continue with the same style of programming that it had held during the previous season, but instead it had to gradually reduce its activity. The company's main goal was to hold regular film screenings on Sundays throughout the whole season, which would only be suspended for solemn religious celebrations. Actually, the hall had needed during its inaugural renovation a whole new wiring system that came straight from the electric generator of the city, due to the technical requirements of the projector that needed a powerful and stable flow of electricity[625]. The film sessions were usually one hour long and took place between 4:00 p.m. and 9:30 p.m. The Saint Narcís festivities and the Christmas holidays were the only events that extended the Sunday film sessions to other days of the week, but only temporarily.

The theatrical activity of the Geryon company would be reduced, premiering only one new musical vision with a unique function. *Les quatre barres* [*The four bars*], by Josep de Palol with music by Francesc d'Assís Font was premiered on September 29th, subtitled as "graphic visions" or "musical ballad" in two scenes that staged the legend of the Catalan flag made of four red bars[626]. The storytelling sessions dedicated to children would not be repeated either. However, some extraordinary sessions were also programmed to reprise the musical visions from the previous season. During the month of January and, later on, between the end of June and the middle of July, the "sessions de moda" or trend sessions took place. They were usually scheduled as the last session of the day, starting at 9:00 or 9:30 p.m. on Sundays, and included select film screenings and the reprise of *Muntanyes de Canigó* and *L'oració de la nit*. The season finished on the last weekend of July.

The rest of theatrical activities in the hall would be programmed directly by the Moral Center's dramatic troupe, technically independent of the Geryon company, although sharing lots of their members. They staged pieces such as the zarzuelas *Cápsulas Mausser*, *Catalunya!*, *Lo sant de l'amo*, *Lo que pasa en Madrid* and *Lo allotjat;* the dramas *El fill del crehuat* and *Els mals companys*; or the comedies *Lo darrer acreedor* and *Vells i boigs.* Additionally, the theatrical activity in the Catholic Circle of Workers, the musical activity of the Orfeó Gironí that occasionally included the performance of Catalan zarzuelas[627], and the opening of the new Sports cinematographer would increase competition in the city's cultural sector.

[625] *La lucha* 8823 (26/04/1906), p. 2.
[626] *Lo geronès* 594 (15/09/1906), p. 3.
[627] For example, the announcement of the performance of the bucolic zarzuela *Lo naixement del Salvador o La redempció de l'esclau* by the Orfeó Gironí can be read in: *Diario de Gerona* 299 (29/12/1907), p. 7.



Figure 201: *The Independence square in Girona with the Moral Centre building, which hosted the Geryon hall on the upper floor, designed by Masó. On the right, a small gate to the garden with two theater masks painted that led to the stairs heading to the Geryon hall.*
[Arxiu Municipal de Girona: record 065627].

It is also worth noting the gradual separation of the Mollera musical ensemble from the Geryon hall, which had until then been their artistic residence. At the beginning of the season, during the Saint Narcís festivities, the Mollera trio performed as usual in theatrical productions organized by the Moral Center. However, throughout the season, as they transition to becoming professors of the Schola Orpheònica[628] and embark on new musical projects, they will be present in the Geryon hall less frequently. During the second half of the season, they only performed at the Geryon hall as part of the Schola Orpheònica concerts given there and in the premiere on February 2nd of a new zarzuela in three acts with Isidre Mollera's music titled *El cazador negro*, played by a sextet that Mollera directed himself [629].

During the 1907/08 season, only film screenings were scheduled, taking place on Sundays and on other public holidays. They used to begin at 4:00 p.m by the start of the season, but their scheduling was progressively delayed and by the end of the season they were beginning at 5:00 p.m.

[628] BRUGUÉS I AGUSTÍ, Jordi (2008): *La música a Girona. Història del conservatori Isaac Albéniz.* Girona: Diputació de Girona / Conservatori de Música Isaac Albéniz, pp. 47–49.
[629] *El tradicionalista* 280 (31/01/1907), p. 3.

A Pathé gramophone was introduced for the reproduction of music records to add interest to the sessions[630], given that the Mollera trio would not perform there again from this season on. It appears that Isidre Mollera had definitively detached from the hall, as he was currently engaged in other personal projects. The only musical activity that has been documented in the hall during this third season is the concert for the festival of Saint Carles, which was organized by the Traditionalist Youth association[631].

Meanwhile, the Principal theater has been hosting a series of concerts, attracting groups that were previously regulars at the Geryon hall, including the Orfeó Catalunya and the Schola Orpheònica. Furthermore, there has been an increase in the public offer of concerts, with frequent outdoor performances by the Regimiento de Infantería de Asia.

Unlike the previous season, the amateur troupe of the Moral Centre does not organize any performance whatsoever. However, there is a significant increase in theatrical activity documented in other associations, including the dramatic section of the Orfeó Gironí and an opera season at the Principal theater.

With regard to cinematic programming, it is important to note that El Paralelo hall enters this arena as another new competitor. On certain occasions, the two halls have even scheduled screenings of the same films simultaneously. As religious newspapers have observed, the films in question have undergone a transformation, deviating from their original devout essence. The titles that were announced indicate that the film repertoire consisted of comedies, anecdotal humor, and documentary films about foreign countries.

In consideration of the aforementioned circumstances, this third season can be regarded as the ultimate decline of the company's theatrical endeavors. Among the factors contributing to its brief lifespan are the following: the young age of the management team, the reliance on a larger entity (the Moral Centre) that owned and shared the venue, the shortage of professional performers capable of sustaining a full season, and the increasing professional competition of other venues offering a similar cultural program.

The summer period of 1908 appears to have been uninterrupted, with film screenings taking place on Sundays extending into July and August. Once the 1908/09 season starts, the Geryon hall keeps on loosing relevance against the zarzuela season of the Principal theater and other cinematographic halls. There is a noticeable decline in media attention, as evidenced by a gradual decline in advertisements and the prolonged absence of announcements of movie titles being screened. As a marketing strategy, color films were introduced in the repertoire in the midpoint of the season, as well as historical dramas divided into multiple films.

[630] *Diario de Gerona* 270 (24/11/1907), p. 12.
[631] *La regeneración* 67 (02/11/1907), pp. 583–584.



Figure 202: *Logo of the Moral Centre of Girona.*

In May 1909, the entity responsible for scheduling the cinematographic sessions in the Geryon hall was officially dissolved[632]. Consequently, the hall was placed under the direct administration of the Moral Centre, which repurposed it as an auditorium to host diverse events. For example, at the beginning of the 1909/1910 season, during the fair season, the Moral Center lend the venue to a newly constituted board of ladies who would place a raffle stand there[633]. The term "Saló Gerió" continued to be used for the hall well beyond the dissolution of the original company that opened it up, extending until approximately 1912.

Although the network's hall in Girona premiered very few original musical visions, it is worth highlighting the later life they had outside of the city.

Their original *Muntanyes de Canigó*, which had been premiered in June 1906, was later on reprised at the Ars-Lucis hall in February 1907. This fact emphasizes that even though the initial project came from Barcelona, the rest of companies producing musical visions also had contact between them and showed their own initiative to write, produce and itinerate their pieces, allowing their works to circulate independently of the capital. In this case, Joan Llongueras —the main composer of musical visions in Terrassa— had a close friendship with Rafael and Narcís Masó, which could explain this collaboration. It even probably motivated Llongueras to join Joaquim Vancells to open the musical visions hall in their city.

However, the most remarkable case would be that of *L'oració de la nit*. During the 1910s, Dalcroze pedagogical method based on songs with gestures, and exercises such as gymnastics and calisthenics for children were greatly promoted in Catalonia. One of the leading advocates of these pedagogies, who studied them firsthand in Germany, was Joan Llongueras, the aforementioned key promoter of the Ars-Lucis hall and close friend of Rafael Masó, who even visited him in Germany during his studies[634].

[632] *El tradicionalista* 105 (09/05/1909), p. 3.

[633] *La regeneración* 155 (10/07/1909), p. 11.

[634] FALGÀS, Jordi (ed.) (2013): *Athenea 1913. El temple del Noucentisme*. Girona: Fundació Rafael Masó / Úrsula Llibres, pp. 65–71.

In Girona, it was Rafael's brother —Narcís Masó— who led the promotion of these pedagogies as the director of the Patronato Obrero de Girona's rhythmic gymnastics school. *L'oració de la nit* was included in the repertoire of Dalcroze children's songs with gestures translated into Catalan as part of Narcís's project to import modern European pedagogical methods[635]. Beyond the school run by Narcís, other primary schools, both municipal and religious, chose this piece to be performed by children at special events and end-of-year performances.



Figure 203: *Portrait of Narcís Masó, promoter of the Dalcroze method in Catalonia. [Fundació Rafael Masó].*

For example, the municipality of Olot shows an especially keen reception of this piece. The Catholic Centre of Olot staged *L'oració de la nit* twice in 1908 and again in 1917, as well as the local parrish of Olot in 1926. The Orfeó Popular Olotí also performed it twice also in 1926 and once again in 1928. Considering the difficulty of documenting these amateur local performances, the identification of 7 stagings of this title shows its great reception among children's repertoire, as well as its outstanding long-lasting presence.

To briefly mention other cases, *L'oració de la nit* was also performed at the Catholic Academy of Ripoll in 1908 and 1909, in Palafrugell by Narcis Masó's gymnastics school in 1912, in the local school of Argelaguer in 1917, and in religious schools of Darnius and Mataró in 1923 and 1929.

It's worth noting especially the case of Adela Trayter i Colls, the director of the local school in La Bisbal de l'Empordà, who also personally promoted the Dalcroze method and used *L'oració de la nit* as one of the pieces to be learnt by the kids. She was also one of the early introductors of Montessori's pedagogical method in Catalonia and she collaborated with Joan Llongueras's Catalan Music Institute to organize school performances. She staged this musical vision with students from her school in 1912 and 1913, and the news even arrived to Rafael Masó himself[636].

[635] BRUGUÉS I AGUSTÍ, Jordi (2015): "El fet musical gironí durant la República i la postguerra: de l'eufòria al desencant", in: PARDO SALGADO, Mari Carmen (ed.); CUENCA I VALLMAJÓ, Miquel (ed.): *La música culta a les comarques gironines. Dels trobadors a l'electroacústica*. Banyoles: Centre d'Estudis Comarcals de Banyoles, pp. 105–109.

[636] Letter by Joan Baptista Coromina to Rafael Masó. Arxiu Històric del Col·legi d'Arquitectes de Catalunya, fons Rafael Masó: CAT AHCOAC-G/Capsa 1096/460.



Figure 204: *Adela Trayter (second row, second on the left) with the girls from the class of 1917/18 at the school where she worked in La Bisbal de l'Empordà. [Arxiu Comarcal del Baix Empordà: record ACBE120-9-N-451].*

Following the dissolution of the Geryon project, Rafael Masó initiated a series of new cultural initiatives. The construction of the Athenea hall was initiated in 1912, and it was formally inaugurated in 1913. The facility remained active until 1917. This venue could be considered as a continuation of the cultural project that Masó initiated with the Geryon hall, but in a more mature point of his career, as well as fully owned by him, independent from external entities, such as the case of the Moral Center being the owner of the building in which the Geryon hall operated. Although Masó's initial intention for the project also included theatrical performances, the Athenea hall did not finally present any stage programming and was dedicated to musical concerts, presentations and public readings of books, and conferences[637].

Among other members, the intellectuals who were originally involved in the musical visions in Barcelona, such as Josep Carner or Adrià Gual, attended the Athenea hall as speakers, and the musicians of the Geryon hall, Josep M.ª Dalmau and Tomàs Mollera, also gave concerts in the new venue. In fact, the aforementioned musicians would form the Catalan Quintet, which came back to perform in the Moral Center again, as well as in the Athenea hall. The quintet was dedicated to the dissemination of the historical classic repertoire, a similar intention as the concert seasons organized at the Espectacles-Audicions Graner. Therefore, although it left behind the genre of musical visions, the

[637] FALGÀS, Jordi (ed.) (2013): *Athenea 1913. El temple del Noucentisme…*, *op. cit*., pp. 149–162.

Athenea project meant a “Noucentista” or Neoclassical continuation of the embryo that began in the Geryon hall. The repetition on Athenea’s playbills of the name of many of the personalities initially linked to the movement of the musical visions is proof of it.



Figure 205: *Members of the Quintet Català on 1913.*
From left to right: Josep Mª Dalmau i Massa (violin), Sants Sagrera i Anglada (violoncello), Tomàs Mollera i Marés (piano), Rafel Serra i Freixas (violin) i Josep Serra i Oliva (viola).
[Arxiu Montserrat Mauné - Javier Gironella]

❖ Ars-Lucis (Terrassa)



Figure 206: *Close detail of a picture of Joaquim Vancells (ca. 1904). [Personal archive].*

By the inauguration of the Ars-Lucis, the city of Terrassa had already hosted modernist cultural initiatives, involving some of its future protagonists. For example, since 1899, the painter Joaquim Vancells, future director of the musical visions venue, had been organizing small concert meetings in his house where his artist friends and his family sang pieces by Wagner, Bach, and Catalan folk songs. Among the attendees was Enric Granados, who also instructed Vancells's daughter in music. In 1909, Granados gave his first public concert in Terrassa, inaugurating the art evenings of the Agrupació Regionalista, a Catalanist civil association[638].

Vancells's musical enthusiasm prompted him to bring the Catalanist choral groups to the city. He extended an invitation to the Orfeó Català, an organization that had recently been established in Barcelona under the direction of Lluís Millet and Amadeu Vives, to perform in Terrassa. The primary objective of the Orfeó Català was the promotion of Catalan music through the choral harmonization of traditional songs.

In 1896, the commission organized by Galí, Arch, Soler i Palet, and Utset Juncosa arranged the first visit of the Orfeó Català in Terrassa. The expenses were to be covered by a popular subscription, and the visit finally took place on August 23th, 1896, at the Principal theater. As the hand program for the concert stated:

> "The Orfeó Català of Barcelona, that his master Lluís Millet conducts, agreed on celebrating a series of popular concerts in the main Catalan cities, in order to disseminate good music from our land, singing our tender and beautiful folk songs, as well as some foreign ones of the same kind, and some other pieces by Catalan and foreign composer.
>
> Its meritorious and disinterested task, achieved already in Sabadell and Masnou, has been praised and applauded with enthusiasm by the public and the newspapers, being a true musical event in those municipalities. What we try today is nothing further than enjoying also the praise and applause of the important city of Terrassa. To achieve so, a concert will be given at the Principal theater of this city at 4 in the afternoon of next Sunday, August 23rd [639]."

[638] LLONGUERAS, Joan (1944): *Evocaciones y recuerdos…, op. cit.* pp. 115–117.
[639] Orfeó Català Documentation Centre (CEDOC): E:Boc ProgOC-0025.

On November 6th, 1898, the Orfeó Català returned to the Principal theater and the Retiro theater, along with a large popular celebration held in its honor, which included a reception at the train station and a banquet[640].

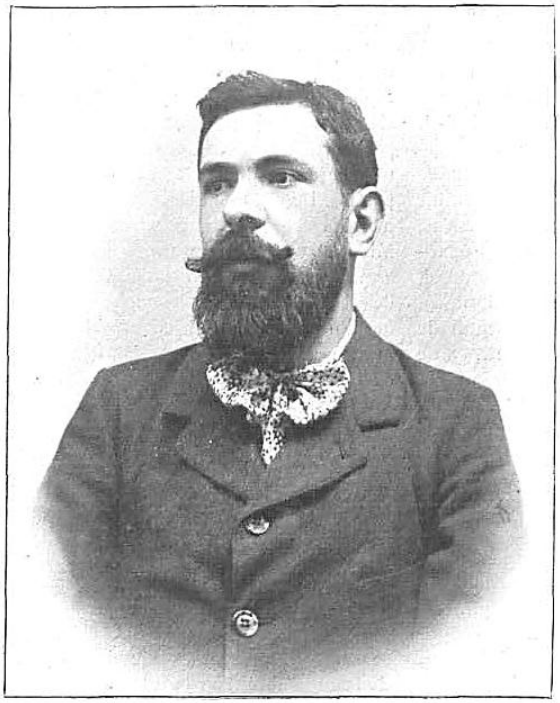
On July 2nd, 1899, the choir Catalunya Nova, directed by Enric Morera, also visited Terrassa to celebrate the major festive day of the city. Most of its repertoire consisted of Morera's harmonizations of folk songs, which would subsequently become an integral part of the repertoire of the nascent local choral associations of Terrassa. The Catalunya Nova choir arrived accompanied by Santiago Rusiñol and Jaume Pahissa, two prominent figures of Modernism also associated with the Catalan lyrical theater movement[641].

The foundation of the choir section of the Agrupació Regionalista in 1900 coincided with another visit of the Orfeó Català to Terrassa, an event that would not be repeated until 1915. The new choir was under the direction of Joaquim's brother, Francesc Vancells, who was later on succeeded by Martí Alegre, a musician and writer who authored dramatic pieces and lyrics for zarzuela[642]. Alegre would collaborate shortly after with the Ars-Lucis hall. In addition, he engaged in a collaboration with the Teatre Íntim company led by Adrià Gual, playing a role at their staging of the Greek tragedy *Prometeu encadenat* [*Prometheus bound*]. Moreover, he helped in the compilation of rural Catalan folk songs.

Joan Llongueras was subsequently appointed as the next conductor of the choir of the Agrupació Regionalista, a position for which he was direct suggested by the renowned Catalanist political leader Prat de la Riba[643]. The institution ultimately became known as the Escola Coral, which, under the direction of Llongueras, introduced a season of "select sessions of art" in Terrassa, attracting prominent musical ensembles to the city.

Joaquim Vancells used to travel to Barcelona with the purpose of attending choral concerts, where he became acquainted with Enric Morera. He was also in close touch with Joan Llongueras, to whom he made requests for songs and copies of scores when the need arose. In his correspondence, Vancells informs Llongueras, following his attendance to a "Wagnerian-style choir" concert in Barcelona, of his enthusiasm for the musical contribution that they were making for the Catalan people. He continued stating that it was imperative for the youth of Barcelona to be acquainted with the artistic value of choral music. "May art and the motherland repay you", Vancells said to Llongueras in February, 1906[644]. At the end of the year, Vancells would inaugurate the Ars-Lucis hall, with the customary collaboration of Llongueras as commissioned composer.

[640] PI DE LA SERRA, Paulina (1978): *L'ambient cultural a Terrassa 1877–1977*. Terrassa: Caixa d'Estalvis de Terrassa, p. 81.
[641] *Ibidem*, pp. 80–82.
[642] *Ibidem*, pp. 123–125.
[643] *Ibidem*, pp. 88–89.
[644] Biblioteca de Catalunya: M 6234 (Joan Llongueras's personal archive).



D. MARTÍ ALEGRE
FUNDADOR DEL ORFEÓ TARRASSENCH



D. JOAN LLONGUERAS
ACTUAL DIRECTOR D'AQUEST ORFEÓ



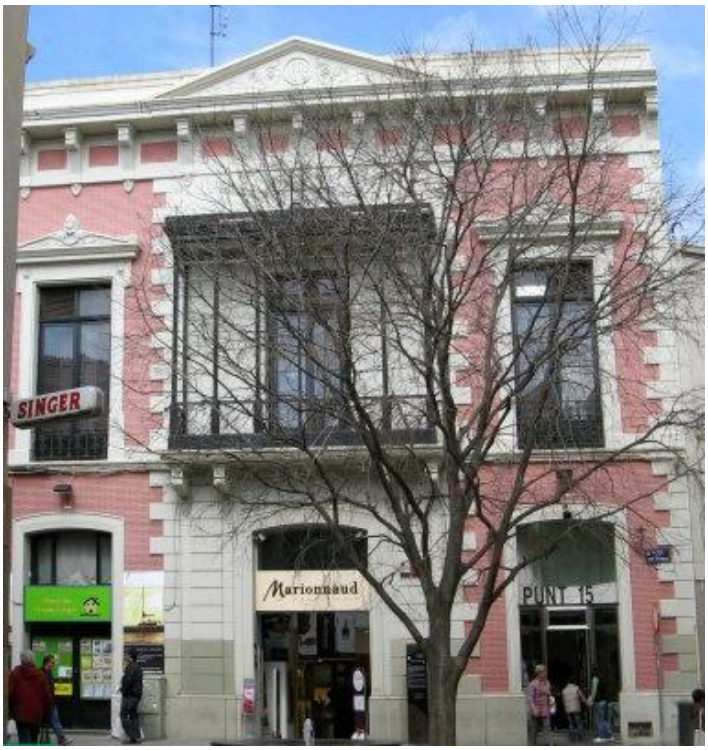
LOS CORISTES DE L'AGRUPACIÓ REGIONALISTA DE TARRASSA

Figure 207: *Pictures of Martí Alegre, Joan Llongueras and the Agrupació Regionalista choir.* [La Ilustració catalana *31 (03/01/1904), p. 5].

The Ars-Lucis hall represented the ambitions of Joaquim Vancells to go beyond painting and explore the field of stage design using the recent electric technology for the stage lighting, creating a show that unites live plastic art with music, following in the footsteps of his renowned colleague Lluís Graner at the Mercè hall[645]. In fact, the name "Ars-Lucis" literally translates from Latin as "the art of the light". Vancells was also, as well as Graner, Masó or Gaudí, member of the Saint Lluc Artists' Circle, which is believed to be the place where all the main promoters of musical visions networked.

The hall was located on the first floor of the Gran Café Condal building, at the square of the Font Trobada, in the center of Terrassa. The venue was linked to the Agrupació Regionalista in terms of funding as well as musical and theatrical collaboration, since the performers and singers were drawn from the dramatic troupe and the choral school of this association. Vancells, as impresario and artistic director of the hall, received financial assistance from Joan Bosch, physician and director of the Agrupació Regionalista[646]. The hall was inaugurated on October 13th, 1906, but there is evidence suggesting that Bosch began to contribute financially as early as 1904.





Figures 208 & 209: *Archive picture of the Ars-Lucis hall (ca. 1906-08) [Arxiu Tobella] and of the current state of the building [Albert Esteves, 2010. @Fundació per a la Difusió del Patrimoni Monumental Català.]*

[645] PI DE LA SERRA, Paulina (1978): *L'ambient cultural a Terrassa 1877-1977*, *op. cit*., pp. 149–151.
[646] CARBONELL, Jordi (2002): *Joaquim Vancells*. *Exposició retrospectiva*. Terrassa: Caixa de Terrassa, p. 20.

The musical visions premiered in Terrassa aligned aesthetically with those produced in Barcelona. The repertoire also incorporated "visions of nature" recreating rural and pastoral environments, Christmas themes, and arrangements of folk songs. It is noteworthy, however, to mention the importation of certain pieces from the repertoire of the Mercè and the Gerió halls.

Muntanyes de Canigó [*The Canigó mountains*], coming from the Gerió hall, was reprised in Terrassa on February 3rd, 1907. The piece glosses a folk song about the mythological Canigó mountains in Catalonia, arranged by Adrià Esquerrà, and it was presented with a new set designed by Vancells. *Somni de Jacob* [*Jacob's dream*], coming from the Mercè hall, had been written by Mateu Nonell upon the biblical character of Jacob, with music arranged also by Adrià Esquerrà. The piece was reprised on March 3rd, 1907, with a new set designed by Vancells and the Viver brothers, renowned landscape painters from Terrassa[647].

Joan Llongueras, who was deeply involved in the artistic team of the Ars-Lucis, was a close friend of Josep Carner, who worked at the Mercè hall and the Espectacles-Audicions Graner for the first two seasons. When Llongueras was commissioned to write music for the Principal theater of Barcelona, like the incidental music for *El malalt imaginari* [*The imaginary invalid*] by Molière or the musical vision *L'any mil* [*The year one thousand*], with text by the same Carner, it was his friend Josep Carner who signed the official letters[648].

Llongueras was also a close friend of Rafael Masó, the artistic director of the Saló Gerió in Girona. When Llongueras was in Germany studying the Dalcroze pedagogies, Rafael even visited him while touring Germany as his wedding trip. Later on, their collaboration continued and Llongueras organized at Masó's Athenea society activities introducing the rhythmic gymnastics for children that he was dedicated to promote as a pedagogue[649]. His activity probably influenced directly the role of Rafael's younger brother, who also became a pedagogue promoting the use of the Dalcroze pedagogies, including the musical vision *L'oració de la nit* in his children repertoire.

Therefore, the collaborations between halls were not only professional regarding the facilitation of productions from one to another, but also personal and intellectual.

As for the original productions staged at the Ars-Lucis hall, the first of them, which inaugurated the activity of the venue, was *Flors de muntanya*. The piece was subtitled as a "vision of nature", following the precedent of *La matinada* from the Espectacles-Audicions Graner. Written by Joaquim Vancells, who also designed the stage set, the piece presents a scene in nature where a little boy and a girl hold different conversations. The

[647] CARBONELL, Jordi; FREIXA, Mireia; PEREGRINA, Neus (1997): *Germans Viver*. Terrassa: Caixa de Terrassa, pp. 63–93.
[648] MANENT (ed.); MEDINA (ed.) (1997): *Epistolari de Josep Carner, vol. 3…, op. cit.*, pp. 77–78.
[649] FALGÀS, Jordi (ed.) (2013): *Athenea 1913. El temple del Noucentisme…*, *op. cit.*, pp. 65–71.

stage presents a view of the neighboring mountain of La Mata, covered in fog, and the cliffs of Montcau[650].

In the first scene, the sun is rising and the first morning sounds of nature can be heard. The sound of the leaves, a rooster, a dog and the sheep are heard. The leaves from the trees start looking greener when the light starts shining on them. The two children play together and mock each other for being lazy and not paying much attention to the bulls. While leaving the scene to look for the animals, they sing the folk song *A la torre xica, a la torre gran* and the boy plays a cheerful dance with a folk flute.

The second scene takes place in the afternoon. The trees are projecting shadows under which the little girl is napping. The heat and boredom of the after-lunch time should be felt in the ambience of the scene. The beginning of the scene is connected to the previous one by the singing of the same folk song. Both children play together again and collect pinecones to eat their nuts, when a storm begins. The sky becomes dark, and thunder and lightning announce the coming storm. The scared bulls can be heard while it rains.


ARS-LUCIS

ESPECTACLES-VISIONS MUSICALS-CINEMATOGRAF

En vista de lo molt concorregudes que's veieren les sessions inaugurals de la setmana passada, l'empresa, no pleneyent gastos de cap classe, ha disposat per aquesta setmana la següent e interessant

PROGRAMA

Dos cotxers per un client (ESTRENA)

Festa de carrer (ESTRENA)

Els mosqueters de la Reyna (COLORS)

Costums de la Bretanya

Repetició de la visió de naturalesa en tres quadros:

FLORS DE MONTANYA

Viatjes de Gilbert (COLORS)

Els noys fan toros (ESTRENA)

He perdut les ulleres (ESTRENA)

Les sessions del dissapte tindrán lloch rigurosament, la primera a les 9 y la segona a dos quarts de 11 de punt de la nit.

Les del diumenge: Primera, a dos quarts de 4.—Segona a les 8.—Tercera a dos quarts de 7 vesprada).

Primera, a les 9 y la segona a dos quarts de 11 de punt de la nit.

Preus de costum

Figure 210: *Program for the performance of* Flors de muntanya *after the screening of different movies. [Printed in: COMAS, Rafael (February 1994): "Programes 2: Ars-Lucis 1".* El col·leccionisme de temàtica terrassenca *32, p. 2].*

In the third scene, the evening is coming to an end, and the lights of the town houses can be seen far away. The ambience is very still when the boy arrives. One of his bulls fell on the cliff and he will be punished by the owner that hired him as a shepherd. She can't make him feel any comfort and gives him her medallion with a religious image to bring him luck. All of a sudden, the bells from the town's church play an Angelus and the boys choir sing a prayer. Decided to leave the town, while the music is playing, the boy looks up to the sky and starts walking into the darkness holding the medallion.

This vision presents, therefore, the folk, religious and nature elements characteristic of the genre. The piece is an ode to nature and its interest is based on the plastic exploration of lighting on the backdrop, accompanied by sound and other special effects. Different ambiences are recreated, from the sunrise and awakening of animals, to a hot afternoon, a heavy storm, and the evening sunset. Folk music is playing along the portrayal of popular traditions, such as the pinecone picking, and rural professions like the shepherd are also shown. Little action takes place on stage, while the scenes are focused on

[650] BENET, Rafael (1962): *Nueva biografia del eximio patricio tarrasense el artista pintor Don Joaquín Vancells y Vieta*. Terrassa: Juan Morral, pp. 25–28.

evocating different states of emotion, and religion if finally portrayed as the place where comfort can be found to redeem one's mistakes.

The following premiere was *Pastor-Rei* [*Shepherd-King*], of which no details about the plot are known. The music was written by Joan Llongueras, a close collaborator of Vancells in the Ars-Lucis project, and the stage design was done by Vancells and the Viver brothers. By the title, we can suspect a bucolic topic including, again, shepherding in nature. In February, in the occasion of the carnival, a parody of *Pastor-Rei* was premieres at the Ars-Lucis titles *Camàlic, rei de la broma* [*Stable lad, king of jokes*], a "sketch of carnival current affairs" in two acts. It was written by Joan Carné and included Italian-styled musical numbers, a triumphant march, and a final chorus sang by the whole company composed by Marc Armengol. In some press reviews, the title was initially announced before the premiere as *Rei Camàlic*, for which we can suppose that the stable lad becomes a king.

The next production authored by Joaquim Vancells was *La lluerna* [*The firefly*], for which he again designed the stage set himself. The first scene shows the sunny beach of Can Sans, by the fishermen neighborhood of Llavaneres. Fishermen populate the stage, dunes of sand are on stage, as well as rocks and water made with different fabrics. The dialogue of the characters imitated the local accent and slang of the fishermen.

On the second scene, the sea is portrayed with waves while the sky gets darker. The scene starts with a slow and gloomy prelude followed by a fishermen chorus that's heard from far away, sounding like a lament about the inevitability of work and who, one or another, has the duty to take out the web from the sea, thanking God that it's full of fish.

On the beach on stage, a fisherman appears and a little girl climbs down from the rocks while the moon is shining. With a single kiss, she achieves to turn him into a caring man, leaving behind his grumpiness and selfishness, taking him in his arms as if she was his daughter. The piece ends with a song in which a female soloist sings about the latest news at the Can Sans beach, about a woman called Lluerna, who has passed away, leaving her daughter in the care of a man called Rasclot. Her parts are intercalated with reprises of the fishermen choir about how bitter the sea is.

The point of the piece is probably to contrast the hard life of fishermen in contrast with the sweetness of the girl, and how innocent love can move even the most bitter heart. Again, the plastic experimentation is very present on Vancells's design, creating a beach on stage and using different lighting on the marine backdrop, creating different atmospheres on the same beach by changing the use of the light and the music accompaniment. The vision does not develop dramatic action, and the information needed to understand the role of the characters is given at the end in the lyrics of the final song.

By the end of December 1906, the "Christmas scenes of countrified rusticity" titled *Camí de Betlem* [*Path to Bethlehem*] were premiered. The piece was made up of two scenes and the authors are not known. However, the press reviews indicate that the lyric were taken from the folk song *Lo rabadà*, Christmas themed, that had already been used in other musical visions written for the Mercè hall in Barcelona. The backdrops would portray the

Pyrenees with mountainous landscapes, and the reviews especially praise the variations that the lighting creates on them. The characters would have been based on folk stereotypes of the mountain people from the region. Following what the folk song narrates, the scenes of the play would have presented mountain shepherds holding torches and walking on the snowy mountain starting their way to Bethlehem since it's Christmas Day and Jesus is going to be born.

The last original musical vision of the season was *Ofèlia*, premiered on March 31st, 1907, which takes its title from the character of Shakespeare's *Hamlet*. The piece would have been based on scenes taken from the original story of *Hamlet,* glossing the parts in which Ofelia takes part to idealize this character. The first scene was located in a tavern, including a chorus of drinkers, with a realistic aesthetic. The second one produces a contrast by taking us to a fantastic scene, in which there's a musical solo by Ofelia and a chorus of fairies. The text was arranged by Martí Alegre and the music was written by Adrià Esquerrà for a violin, viola, piano and harmonium quartet. The stage set was made by the Viver brothers.



Figure 211: *Program for* Ofèlia*, performed during Easter days. [Printed in: COMAS, Rafael (March 1994): "Programes 3: Ars-Lucis 2".* El col·leccionisme de temàtica terrassenca *33, p. 2].*

The programmed sessions were complemented by film screenings, including also the "spoken cinema" genre, which was pioneered by Lluís Graner in the Mercè hall. As previously explained, this approach involved actors speaking live while hidden in the pit of the stage, as a voiceover while the movies were being projected. However, later testimonies suggest that Vancells may have cut numerous scenes that he judged, in accordance with his moral principles, to be inappropriate for public dissemination, ultimately leading to the cessation of the distribution of tapes by the producers[651].

[651] BENET, Rafael (1954): *Joaquim Vancells. L'home i l'artista.* Barcelona: Edicions Figures i Paisatges, pp. 121–124.

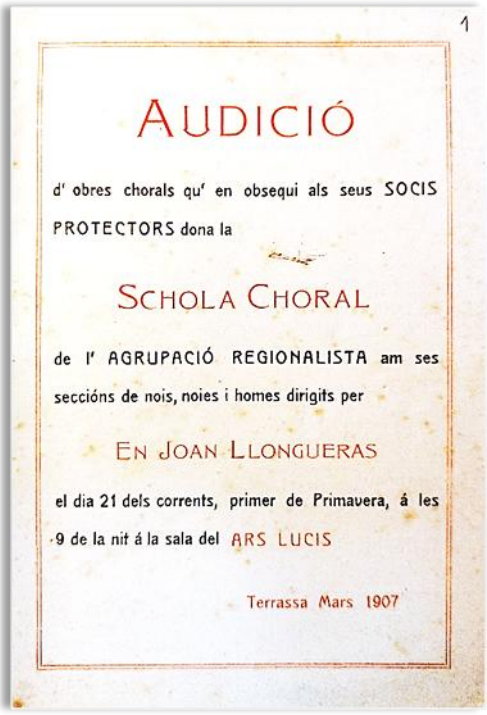


Figure 212: *Cover for the hand program of the Escola Coral concert at the Ars-Lucis hall. [BC: M 5800/02].*

According to certain press reviews, a select but very scarce audience attended the venue. For the working classes, the musical visions, which featured minimal narrative plots and prioritized artistic contemplation, were likely perceived as elitist. Some neighbors even boycotted some of the performances yelling from their seat words to mock the religious connotations of some pieces, which led the anticlerical opinions rage against the Ars-Lucis productions[652]. However, the programming also included several concerts and theatrical performances of dramas and sainets.

The Associació Musical organized at the Ars-Lucis concerts by the Russian violinist Winssant Rhodresski, the local baritone Marc Barba, and the Catalan pianist Esperança Forés. The Escola Coral directed by Joan Llongueras at that time also performed at the Ars-Lucis hall on March 21st, 1907. Also, some dramatic pieces without music were staged, like *Sirena* by Apel·les Mestres, *La festa dels ocells* by Ignasi Iglésias (with a stage set designed by Vancells), or *La mare* by Santiago Rusiñol (with a stage set designed by the Viver brothers).

The remaining theaters in Terrassa, namely the Principal and the Retiro theaters, presented ongoing artistic performances throughout the season, including operas, zarzuelas, literary evenings, concerts, and dance performances. It is noteworthy that concurrently with the inauguration of the Ars-Lucis, a Spanish zarzuela company was established in the Principal theater, presenting several canonical titles from the Spanish repertoire. The dramatic section of the Agrupació Regionalista and the new Ars-Lucis hall would have worked as the scenic and lyrical alternative in Catalan language.

The activity of the season that had started in October ended in mid-May. On the one hand, a cinematographic hall in the Alegria theater was inaugurated on those dates, increasing the local competition. On the other, the Corpus Christi festivities were to take place at the end of May. Therefore, the hall decided to end its season before overlapping the festive and summer seasons. The Associació Musical on its own had also gained a lot of prominence by then and began to organize several concerts and conferences on music and lyric drama.

From June through July, some extraordinary concerts and theatrical performances were organized at the Ars-Lucis and the company would cease its activity, at least temporarily.

[652] PI DE LA SERRA, Paulina (1978): *L'ambient cultural a Terrassa 1877-1977*, *op. cit.*, pp. 149–151.

This does not imply, however, that there was no cultural activity in Terrassa during the summer that involved the artistic team of the Ars-Lucis.

In July 1907, the Agrupació Regionalista organized an independent exhibition of local art, which was held from June 29th to July 7th. Joaquim Vancells was directly involved in the exhibition's organization. This event coincided with the inauguration of the association's new premises, an event that was celebrated with a ceremony that included the reading of a series of letters by Adrià Gual and poems by Manuel de Montoliu. Among the attendees, the presence of Ramon Casas at some of the events was especially remarkable. Hence, the most renowned personalities of Catalanist Modernist culture converged in Terrassa on these dates.

The artistic exhibition was hosted in the open air, situated at the gardens of the new premises of the Agrupació Regionalista, where a café and a service offering soft drinks had been installed. As part of the activities, the performance of *El jardí abandonat* [*The abandoned* garden] was scheduled. This lyric drama, written by Santiago Rusiñol with music by Joan Gay, had been written for the first Catalan Lyric Theater season organized by Enric Morera at the Tívoli theater and had remained eventually not premiered. The stage direction for this production was to be meticulously orchestrated by Santiago Rusiñol himself. Joan Llongueras recruited students at his choral school to perform as vocalists for the piece. The performance was planned to take place in the aforementioned gardens, as an imitation of the French "theater of nature" performances, and the set decoration was prepared for the premiere[653].

Nevertheless, its execution was postponed until the end of August to accommodate Rusiñol's presence[654] and the local art exhibition was eventually closured without premiering the piece. On Sunday, the 11th, the exhibition concluded with a raffle gifting postcards. From Thursday, August 15th on, the artists were permitted to retrieve their art pieces for disassembly. No evidence has been found that the performance of *El jardí abandonat* was reprised anytime afterwards in Terrassa, nor the will of the author to actually stage it has been documented, since Rusiñol had already claimed in the past that the decadent symbolism exposed in *El jardí abandonat* was too unattractive for a commercial production and that he didn't like much the music that Joan Gay wrote for it.

The Ars-Lucis hall, which appeared to have closed its doors following the conclusion of its inaugural season by the summer of 1907, reopened for a brief winter season. Despite the initial announcement in early November regarding the relaunch of the hall's activity, the resumption was postponed until the end of December. According to the religious spirit and the practicing Catholicism that characterized the companies of musical visions, the

[653] *La sembra* 285 (18/07/1907) p. 13.
[654] *La sembra* 286 (01/08/1907), p. 19.

Ars-Lucis reopened in late December 1907 to represent two musical visions based on religious Christmas themes.

Although *Lo mal rabadà* was initially announced, it was ultimately replaced by *Jesús és nat* [*Jesus is born*], which was performed on Christmas Day. Both titles had been premiered at the Mercè hall in Barcelona. *Jesús és nat*, written by Rafael Nogueras Oller, with music by Joaquim Grant glossing the Christmas folk song *Lo noi de la mare*, was reprised in Terrassa on December 25th, 1907.

Subsequently, on New Year's Eve, a revised version of *Jesús és nat* and *Camí de Betlem* was presented under the title *Nit de Nadal* [*Christmas Eve*], a "musical vision in 4 scenes". Apparently, it would have been just an arrangement of the two previously premiered pieces put together, since no further notice of the authorship is given.

On the occasion of the Three Wise Men Day in January 1908, the musical vision for children entitled *Un zing-zing, un te té, una R i una E* was reprised in Terrassa. The piece, written also by Rafael Nogueras Oller and with music by Frederic Alfonso, had been premiered at the Mercè hall the previous year. It was subtitled as a "Three Kings tale", aligning with the thematic framework of the festivity on which it was performed. Although no documents have been localized, we know from the press reviews that it was divided into two scenes and that it included the performance of a little girl, her mother and the Three Wise Men. It had reportedly been performed at the Mercè hall successfully over 180 times[655].

In fact, all the aforementioned titles that were staged for the Christmas season at the Ars-Lucis hall were part of the original repertoire of the Mercè hall, which ceased performances at the onset of November 1907 due to a municipal prohibition imposed on the cinemas, not allowing them to arrange live performances. Consequently, the reopening of the Ars-Lucis facilities during the winter season was likely a strategic initiative to ensure the continuity of the network's operations, with the support from the hall in Barcelona.

Joaquim Vancells had already programmed some pieces from the Mercè hall during the previous season, and the Ars-Lucis project itself was inspired by this venue. The friendship and professional connections he shared with Lluís Graner would have potentially enabled a business collaboration to host his productions[656], particularly given that the Ars-Lucis hall was equipped with the necessary lighting equipment and technical crew to stage musical visions and screen the films that would complement the sessions, as was the case at the Mercè hall.

Following the Three Kings Day, the Ars-Lucis hall remained active until late February, offering exclusively cinematographic programs. In mid-February, the hall worked as a meeting venue for students of the Industrial Schools, as an external activity. The last announcement regarding the cinematographic sessions at the Ars Lucis was issued on

[655] *La creuada* 53 (11/01/1908), p. 14.
[656] AULET, Jaume (2009): "El Modernisme a Terrassa...", *op. cit.*, pp. 135–136.

Saturday, the 22nd. Consequently, this weekend could have marked the culmination of the activities at the Ars-Lucis.

The presence of a painting by Vancells among the gifts given to the public at a raffle celebrated during this period would indicate that the painter had still been linked to the project. However, it could have been a mere itineracy of the Barcelona company after the closure of their residency at the capital. Following this brief winter season in Terrassa, the company from Barcelona took their musical vision from the Mercè hall on official itineracies to Manresa, Reus and Vilafranca, among other locations.

Regardless of its relative success, the project accumulated substantial economic debts, which would have led to the termination of the hall's operations. Vancells would continue to deal with these financial issues for years[657], such as the case of his associate Lluís Graner, the pioneering figure of Barcelona's musical visions. Nevertheless, it is noteworthy to mention the premature passing of Vancells's daughter, who was buried on January 4th, 1908, being still a little child. This personal experience undoubtedly influenced the painter's decision not to continue with the programming of any children's musical vision at the Ars-Lucis after the one already scheduled for the Three Kings Day.

Quoting the words of *La sembra*, Terrassa ended up being "condemned to prose" when the Ars-Lucis closed, alluding to the metaphor from the lyric drama *L'alegria que passa* by Rusiñol and Morera, in which modernist artists were rejected when trying to bring the "poetry" into the provincial towns. However, the termination of the Ars-Lucis project did not result in the total inactivity of the members involved.


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IV
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Cançons Populars Catalanes
amb la cooperació de
Na MONTSERRT GALÍ DE LLONGUERAS
Terrassa, 19 de Març de 1910, a les nou del vespre

Figure 213: *Program of a select artistic session dedicated to the performance of choreographed folk songs, organized by Llonguera's Choral School in 1910. [BC: M 5800/22.]*

Joan Llongueras merits particular recognition for his sustained commitment to musical development of Terrassa through the Choir School. The objective of musical visions, which was to continue the transmission of oral folklore in urban environments, found its continuation through the concerts that the school gave, including several folk songs in their repertoire. The harmonizations arranged by Enric Morera were of notable popularity, along with a conjunction of gestures, choreographies, and gymnastic exercises grounded in the Dalcroze's

[657] FREIXA, Mireia (2003): "El Modernisme a Terrassa i la seva escola de paisatge", in: FONTBONA, Francesc (dir.): *El Modernisme. III. Pintura i dibuix.* Barcelona: L'Isard, pp. 133–144.

pedagogy. Llongueras even translated himself a substantial part of the original Dalcroze repertoire from German[658].

The relationship with Adrià Gual, the ideologue and first stage director of musical visions in Barcelona, endured over time, evidenced by Gual's frequent lectures on Dalcroze pedagogy together with Llongueras. It is noteworthy that during the same period in which the Ars-Lucis reopened for the winter season of 1907/08, Gual's Teatre Íntim company was presenting translations of foreign theater classics in Terrassa.


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VI SESSIONS SELECTES D'ART

□ □ □ □

IV

TEATRE LÍRIC

PERA NENS I NENES

Terrassa, dissapte dia 25 de Març de 1911
a dos quarts de deu de la nit

Figure 214: *Program of the select artistic session given on March 25th, 1911, dedicated to children's lyric theater by Llongueras's Choral School. [BC: M 5800/22].*

The collaboration between Vancells and Llongueras also persisted, as the painter designed multiple sets for the stages where the Choir School performed its concerts. It is significant to note that on March 25th, 1911, the Lent concert season of the Choral School featured a session dedicated to children's lyric theater, in which *Flors de muntanya*, the musical vision premiered at the Ars-Lucis, was performed again. This production featured new sets and costumes designed by Joaquim Vancells and Pere Viver. According to the program:

> "This vision of nature, truly exquisite, was premiered and performed many times with great success, about four or five years ago, at the Ars-Lucis hall. The first sparks of a pure and sincere love in simple and innocent souls who live in the middle of nature is the theme developed with surprising discretion and good taste.
>
> It's made of three delicious moments, torn from real life, in which even nature seems to admirably describe the different states of the two twin souls who awaken themselves to the highest and noblest emotions of living.[659]"

This performance was part of the series of "Select Artistic Sessions", which had been organized since 1906 by Joan Llongueras through the Choral School. These events, which were meticulously programmed during the Lenten season for at least ten consecutive years, were designed with the pedagogical objective of introducing the most distinguished musical performers to Terrassa, while also presenting the classical musical repertoire in the city. This pedagogical intention and the repertoire played were analogous to those of the concert seasons of the Espectacles-Audiciones Graner.

[658] The personal archive of Joan Llongueras stored at the Catalan Library [Biblioteca de Catalunya] includes multiple hand programs of these events describing all the pieces that were played.
[659] Program of session given on March 25th, 1911, by Llongueras's Choral School. (BC: M 5800/22).

Some of the notable composers featured were Scarlatti, Beethoven, Liszt, Schumann, Bach, and Haydn, accompanied by concise biographies in the hand programs. Ensembles such as the Orfeó Català, the Renaissance Quartet (with Eduard Toldrà), the orchestra of the Associació Musical de Barcelona (conducted by Lamote de Grignon) or the pianist Enric Granados played at these select sessions in Terrassa.



Figure 215: *Program for one of the concerts of the Choral School in 1909, including a picture of the children performing songs with gestural choreographies based on Dalcroze pedagogy. [BC: M 5800/10.]*

A parallel can be drawn between this case and that of the Gerió hall in Girona, where Rafael Masó worked as the primary promoter. Following a brief period of operation, Masó presented his most notable musical vision, titled *L'oració de la nit*, which became prominent in the region as part of the children's repertoire, alternated with other songs, gestural choreographies, and gymnastic exercises. As well, Masó had the pedagogical objective of promoting the classical music repertoire, which he often programmed later at his Athenea hall.

Furthermore, the design of both halls and their programming was influenced by the same Mercè hall from Barcelona. It is worth noting again that the piece performed at the Ars-Lucis *Muntanyes de Canigó* was original from the Gerió hall, which indicates that both venues established a collaborative interaction.

Finally, it is also worth highlighting the moral cinematographic activity, which was continued on by the Catholic Youth association. In January of 1909, this organization inaugurated a cinematographic hall under the name "Sala Montserrat". The venue was actually designed by Joaquim Vancells and featured stained glass windows that pictured a view of the Montserrat mountains, set against a pine forest. The hall's design was intended to create an ambiance reminiscent of the mountains at twilight, with the pine forest of the window glasses serving as a backdrop. The screenings featured moral films suitable for family viewing, following the path started by the Ars-Lucis and the Mercè hall.

❖ Saló Artístic (Sabadell)

The "Saló Artístic" or Artistic hall was established as a private company specializing its cultural offer in cinematography and musical visions. It was inaugurated on the ground floor of the Catholics' Association of Sabadell (Rambla, 65), where the building had an auditory that functioned as their primary communal space. The organization's establishment occurred on October 26th, 1907, following the prohibition issued by Barcelona City Council that forbid the live performances at the Mercè hall in Barcelona. Under the motto "deleitar moralitzant" or "delight while moralizing", the Artistic hall shared with the Mercè venue the same pursuit of offering moral shows appropriate for family audiences.



Figure 216: *Portrait of Mateu Rifà. [SANAHUJA I CAPELLA, Daniel (1986): "Recordant... Mateu Rifà i Planas".* Quadern de les idees, les arts i les lletres *52, p. 643].*

The aforementioned hall, under the direction of Mr. Carreras and Mr. Pujol, reached an agreement with Lluís Graner to bring a selection of the productions from the Mercè hall to Sabadell, including the decorations and costumes. Remarkably, the cast of the Artistic hall featured Maria Vendrell, a notable child performer who had previously gained recognition as an actress in both the Mercè hall and the Espectacles-Audicions Graner.

The venue also hosted a resident musical quartet integrated by Mateu Rifà Planas (violin and conducting), F. Sendra (viola), A. Baqués (violoncello) and Joan Padró Badia (piano). Mateu Rifà, the conductor, had been a pupil of Enric Morera on the topics of harmony and composition and he studied violin with Domènech Sánchez, professor at the Conservatory of Barcelona. He wrote several choir and instrumental pieces that he used to perform especially at the Centre Català in Sabadell and eventually became a teacher at the municipal music school[660].

In the Artistic hall, the musical visions *Mentides que no fan mal* [*Lies that do not hurt*], *La Mare de Déu quan era xiqueta...* [*The Mother of God when she was little…*] and *El mal ric* [*The bad rich man*] were performed after being brought from Barcelona.

Mentides que no fan mal is a comic piece by Josep Ribot with music by Batista i Cretona based on a moralizing lesson for children. A little girl, thinking that "people can't be poor", has been telling people that she comes from a wealthy family, considering that little lie "won't hurt". When his father realizes, he tells her off and threatens her with taking out the big cross because lying is a sin.

El mal ric is based on the homonymous folk song. A selfish rich man does not want to share any charity with a poor man that passes by. He turned out to be a pilgrim, which

[660] SANAHUJA I CAPELLA, Daniel (1986): "Recordant... Mateu Rifà i Planas". *Quadern de les idees, les arts i les lletres* 52, pp. 643–645.

sings the folk song the piece is based on before dying of hunger and going to heaven, received by a choir of archangels. As for the rich man, he's condemned to hell, where he meets a choir of dancing demons, creating a great contrast visual, musical and dancing ambience between the hellish and the heavenly scenes.

For *La Mare de Déu quan era xiqueta...*, the original stage set that had been so successful in Barcelona is brought to Sabadell for the reprise of the piece. It is also based on an homonymous folk song, presenting a scene in which Virgin Mary appears as a little girl going to school and learning how to write. Seven little girls appear on stage in front of a backdrop depicting a Gothic hall. The short vision is fully accompanied by music, based on the repetition of the folk melody in a crescendo of intensity and orchestral density until the peak is reached at the end during the final apotheosis, in which a vision of adult Virgin Mary appears on stage surrounded by white light.

Furthermore, two original musical visions —*Lo bon pobre* [*The good poor one*, probably a parody of *The bad rich one*] and *Àngels de la Terra* [*Angels of Earth*]— were premiered on November 23rd and 28th, credited to local anonymous authors from the city of Sabadell. Each was performed between 3 and 4 times. All the musical vision sessions were also accompanied by cinematographic projections of a morally instructive nature for the children, as well as enriched with "listenings", brief musical concerts given by the resident quartet that played in the hall.

However, subsequent events suggest that the newly established company was not able to become firmly established. On November 20th, the price of tickets was reduced with the aim of facilitating access for a broader public audience, and the musical quartet was reduced into a trio. One general ticket reached the extremely low price of 15 cents, and a preference ticket was set at 25 cents. The boxes that hosted up to six people costed 2.25 pesetas.



Figure 217: *The building where the Artistic hall was hosted at 65 Rambla de Sabadell. [Google Maps, recorded views from 2015].*

The hall hosted events on Sundays and holidays from 15:30 on along the whole day, while on Saturdays the activity began at 21:00, exclusively open in the evening. On a weekend, they arranged a total of 8 sessions. On December 2nd, the press issued its final announcement regarding a stage performance. After this, the room will be kept open for the purpose of film screenings. The last recorded weekend in which the hall was opened is March 7th and 8th, 1908, offering cinematographic sessions.



Figure 218: *Rambla de Sabadell, street where the Artistic hall was located (ca. early years of the 20th century). [Personal archive].*

❖ Sala Imperi (Barcelona)

Since its opening on April 9th, 1909, the "sala Imperi" or Empire hall was employed for a variety of purposes for a period of approximately 10 years. The venue, which was located at 245 Diputació Street in Barcelona, had a maximum capacity of 1,200 spectators. Its billboard primarily announced variety shows, zarzuela performances and cinematographic screenings, but throughout its active period the hall also hosted musical visions, children's theater and puppet companies.



Figure 219: *Entrance to the "sala Imperi" or Empire hall. [Personal archive].*

The building also housed a café on the lower floor, where chess —a game that was gaining popularity at the time— was typically played. Several local chess championships were actually held in the Empire hall. The venue also frequently hosted political rallies of various ideological orientations. In fact, the rally that initiated the regional protests against the "decret de notaries" —named by the press as the "second chapter of Solidaritat Catalana[661]"— was held here during the season of musical visions directed by Marinel·lo.

The complex also had gardens where circus performances were held during one of the seasons, as well as other more criticized activities such as the "matança del negre[662]" or "negros slaughter" (most likely imitating the public lynchings of African Americans that

[661] *La campana de Gràcia* 2220 (25/11/1911), p. 1.
[662] *De tots colors* 195 (29/09/1911), p. 621.

also occurred in the US at the time). The news media reported this exhibition until Baldomer Marinel·lo installed his company in the hall and, according to the moral profile of his shows for children, forced its cancellation.

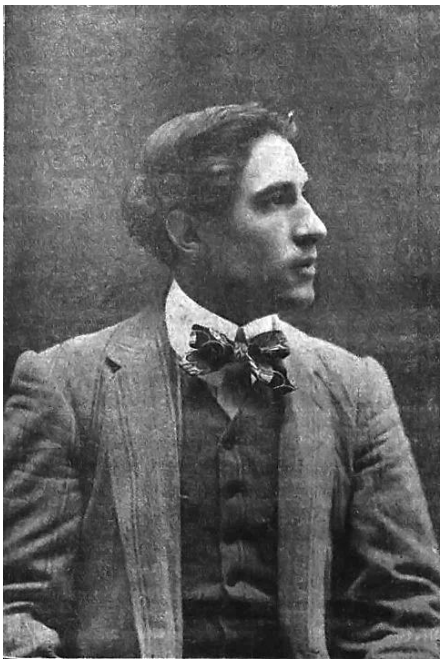


Figure 220: *Portrait of Baldomer Marinel·lo.[*De tots colors *194 (22/09/1911), cover].*

The musical visions were introduced to the Empire hall in September 1911 by Baldomer Marinel·lo, the lead actor of the company to take residence there. His familiarity with this lyric genre came from the times when he started acting as a member of the dramatic section of the Mercè hall, under the artistic direction of Lluís Graner[663]. The company had to stop acting in the Mercè hall due to the new municipal regulations of Barcelona that prohibited theatrical performances within cinematographic venues. Marinel·lo had been, actually, the actor who led the company during its tour to the theater of the Centre de Lectura in Reus in 1908 after the closing of their residence hall in Barcelona.

Following Graner's definitive departure from the artistic direction of the Mercè hall in 1910, Marinel·lo assumed the promotion of the musical visions genre in Barcelona, establishing his company in the Empire hall. He was assisted by his brother, Manuel Marinel·lo, who contributed as a playwright, and Francesc Montserrat Ayarbe, who collaborated as a composer. Their repertoire also featured works by Adrià Esquerrà, Nogueras Oller, and Joan Fargas. All of them had previously collaborated with the dramatic companies led by Lluís Graner.

The repertoire, following the guidelines established by the Mercè hall, was particularly oriented towards the younger audience. The company showed a predisposition for pieces with moral and censored content, suitable for families. It also had a close relationship with the Carlist and traditionalist youth entities. For example, the lyric legend *Griselda* was performed at the Empire hall, as previously premiered by the Traditionalist Youth of Sarrià[664], and the Carlists association of *requetés* decided to celebrate the day of the Immaculate Virgin —their saint patron— in the Empire hall[665]. They also celebrated especial sessions that destined the profit to religious entities, like the Provintial House of Charity or the Schools of Faith Preservation.

[663] *De tots colors* 194 (22/09/1911), p. 604.
[664] VILADOT, Lluís: *Griselda*. Barcelona: Tipografia carrer Universitat 52, 1912, p. 4.
[665] *La bandera regional* 154 (08/12/1911), p. 2.

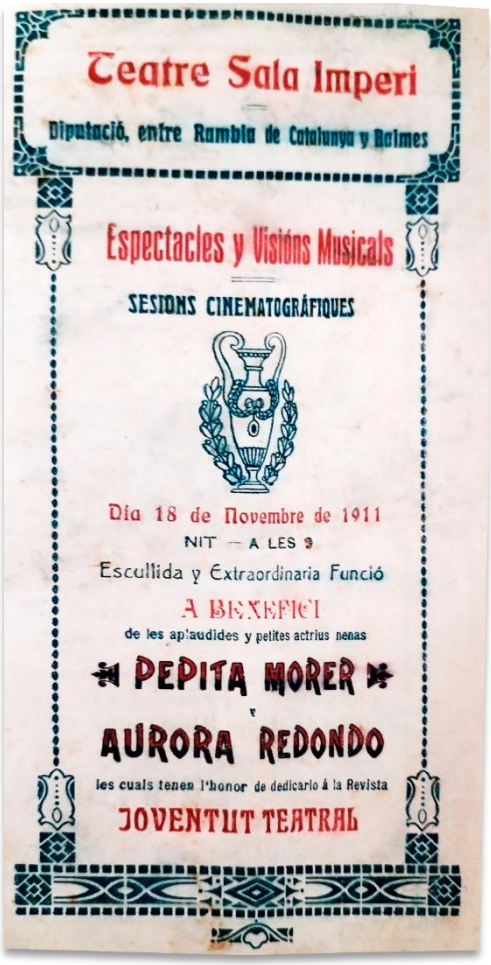


Figure 221: *Playbill for one of the special sessions of "shows and musical visions" of the Marinel·lo company at the Empire hall. [Personal archive].*

The musical visions that were premiered in the Empire hall were based on a variety of sources that included children's fables, legends, and folktales. Additionally, some of these musical compositions incorporated Christian themes, which were intended to be represented during religious festivities such as Christmas and the Three Wise Men's Day.

The formal composition of these pieces adheres to the principles established by the preceding repertoire of musical visions: brief compositions containing one to three musical numbers, featuring multiple instrumental fragments that can be easily integrated with the narrative action to facilitate a seamless transition between verbal and musical elements.

The musical parts were composed for a quartet, consisting of first and second violin, double bass, and harmonium, in addition to the voices. The notable presence of child actors can be used to underscore the centrality of children, as similarly emphasized in the original Mercè hall, involving them in the performative activity of the venue.

The musical visions premiered at the Empire hall mostly belonged to the subgenre of staged children's tales, usually called by the press "rondalla escènica" [scenic tale] or "conte líric" [lyric story]. These often maintained fantastic characters and medieval sets typical of folk myths and legends, although their dramaturgy left aside the initial Symbolist treats to follow a narrative development of the tale and an eventual moral teaching for the kids' audience. Some of the remarkable titles that were premiered for this season were *La pomera* [*The apple tree*] and *L'infant príncep* [*The infant prince*].

Although the text of *La pomera* has not been located, the author Manuel Marinel·lo published the following year a novelistic version of the tale. Contrasted with the musical numbers written by Montserrat Ayarbe, it can be confirmed that it's the same story. An old king cherishes an apple tree from his garden; however, one day he finds the log cut down. In profound sorrow, he sends his guards to look for the perpetrator. However, it was his son, who stands up to recognize his blame and, in return for his honesty, the king forgives him and includes the axe he used in their coat of arms. The novelistic version focuses on the king, presenting one scene during the day and another one in the evening, focusing each one on a different emotion of the character. Symbolically, the life of the tree is matched by the moment of the day: when it's cut down, the sun is setting and the day is arriving to its end. However, compared with the musical score for the theatrical

version, the play would have included some more action on scene. There are an instrumental prelude and a folk-styled song that the king sings during the first scene, and another musical number sung by the prince when he finds the axe that he wants to try out, before accidentally cutting down the whole tree. In the novel, this scene is explained by the prince to his father but not narrated.

L'infant príncep is a fairytale by Josep Maria Navarro Porcel in two short scenes about a kid that his mother despises and kicks out of his home. A fairy appears when he's outside crying by the door to explain that such a cruel woman couldn't be his mother, that he was stolen as a baby and is actually the son of the king. This scene includes a musical number sung by the fairy and an instrumental section while the kid is magically changed into clean clothes before ending the scene, both written by Montserrat Ayarbe. The second scene takes place in the garden of the palace, starting with a musical number in which the herald announces the return of the lost child. Another instrumental number is played while the kid is taken to the throne by the fairy. Once sitting there, the kid sees her woman he used to live with between the crowd and forgives her, hosting her with him in the palace.

Even if they are original stories and not stagings of retrieved folktales, they imitate the same style and resemble the folk-like ambience. These musical visions present the characteristic medievalized and nobiliary elements that formed the imagery of musical visions and present an atemporal idealized past. Although they are more narrative than Graner's first experimental visions (a few were even published as novelized stories), they still present little action on stage, focusing on the characters' feelings. As well, they end with a moral teaching, following the pedagogical nature of Graner's musical visions.

While these were newly written tales imitating the style of folk stories, there were also some productions that were directly based on folk glosses or quotations. For instance, the lyric legend *Griselda*, with text by Lluís Viladot and music by Joan Fargas, which was staged in October 1911. The piece had been originally premiered in 1909 at the Traditionalist Youth centre of Sarrià and it was based on a medieval romance by Bernat Metge from 15th century, which he translated from Petrarca's texts. It was now reprised at the Empire hall as a musical vision in three scenes, in what the press called "the first manifestation [at the Empire hall] of a genre that with no doubt will be very appreciated by the audience, that of the artistic musical visions that were so successful some years ago at the Espectacles-Audicions Graner at the Principal theater and at the Mercè hall[666]". As well, *Les flors de maig* [May's flowers] was a musical vision in 3 scenes premiered in December 1911, in which R. Jofre arranged for the stage the story from the homonymous folk song and used musical fragments from the existent harmonized version composed by Josep Anselm Clavé.

Some others, like *L'escola dels somnis* [*The school of dreams*], *L'escarment* [*The chastisement*], *Don Panxo o en Bieló* [*Mr. Panxo or Bieló*] and *L'aigua de la vida* [*The water of life*] were closer to the comic genre. Rather than a continuation of Symbolist

[666] *La bandera regional* 147 (21/11/1911), p. 6.

aesthetics, this initiative focused on the moral and pedagogical aspects of Graner's project and dramaturgically aligned with the literary currents of children's theater.

L'escola dels somnis was the first lyric production of the company, premiered on September 16th. It seems to have imitated the division of the play in two levels that Adrià Gual had already designed for *Blancaflor* and that Graner had also used in some of his productions, like in *La Fustots*: reality that transitions into an ideal world existing in our imagination, eventually coming back to reality. The music consisted of 8 short musical moments composed by Francesc Montserrat Ayarbe, some of them as incidental instrumental music and some others as sung numbers. The characters that intervene are the dreaming children from the real world and the characters they imagine, which are the group of thieves, the captain and the princess that he wants to rescue. We can interpretate that it was a pirate's story.

L'escarment was announced as a lyric comedy or musical vision in 2 scenes. The text was written by Manuel Marinel·lo and, although the document has not been located, from the four songs that were written by Montserrat Ayarbe for the play, the plot can be intuited, given that the lyrics are used to describe the situation of the characters. These are Milia, the nosy lady that will end up receiving the chastisement that gives the play its title, her weeping son on the streets once the mother has been locked up, and a chorus of children singing about Milia's misbehaving and the reprisals she's received from her mother Marieta for dating men. The play most likely aimed to teach a moral lesson to children on how a lady and a mother should behave regarding her relations with men.

Don Panxo o en Bieló was a children's comedy in one act, written again by the duo formed by Manuel Marinel·lo and Francesc Montserrat Ayarbe. The action takes place in a town of the Vallès region, in the province of Barcelona. A group of children mock an elder man from town, while one of them feels compassion for him and doesn't want to misbehave. The man turned out to be a returned Catalan general from the military that had been destined to the American colonies and had returned to spend his old age years back in Catalonia. When the children are told off by the major and get to know who he is, they start feeling a new respect for him and change their attitude towards the man. The comedy includes multiple musical numbers that are non-verisimilar. Still, the press links this piece to the tradition of theater for children started at the Mercè hall: while Graner's musical visions were performed "to be seen" due to the predominance of plastic and visual elements in the dramaturgical conception, these still provide a moral and educational repertoire, but closer to the comic genre[667].

As for *L'aigua de la vida*, it was announced as a lyric comedy in 6 scenes, written by Josep Amic Bert, with music by Adrià Esquerrà and stage set designed by Francesc Arois. No documents have been located and very little detail was given by the press, but it's known that the play was inspired by a fantastic tale by the Brothers Grimm.

[667] *La Escena catalana* 268 (25/11/1911), pp. 2–3.

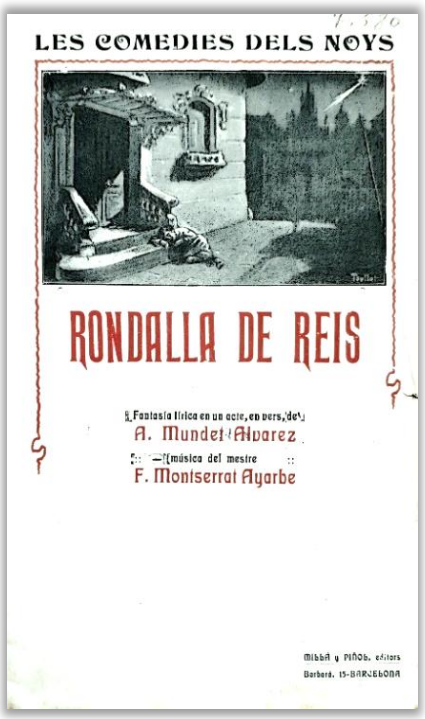


Figure 222: *MUNDET ÁLVAREZ, Agustín:* Rondalla de Reis. *Barcelona: Milà i Pinyols, 1916 (cover).*

The last musical visions were performed in late December 1911. *Nadal a muntanya* [*Christmas by the mountain*], featuring music by Joan B. Lambert, was performed prior to Christmas Day, and the premiere of *Rondalla de Reis* [*The Wise Men tale*] was scheduled for January to coincide with the Three Wise Men's Day celebration. Nevertheless, the company had to interrupt its activity, thereby suspending the premiere of the latter musical vision.

According to press reports, an incident occurred in the final days of the year. The artist Francesc Arois i Sala, who had been commissioned to paint a scenic backdrop for *Nadal a muntanya*, reportedly caused significant damage to the curtain he had painted, tearing it in an act of revenge after not being paid for it[668]. The company was on the verge of economic bankruptcy, unable to manage its outstanding debts and invoices, including those owed to the painter-scenographer Arois.

In the early months of 1912, the company of the Empire hall, now under the single direction of Joan Ferrero, performed in the Círcol de Propietaris de Gràcia and at least their two female performers —Pepita Morer and Aurora Redondo— and the repertoire premiered in the Empire hall were integrated as part of the comic-lyric company installed at the Catalanist center Gent Nova in Badalona.

In the spring, the Empire hall became a "café cantante" or singing café and regularly featured couplet singers such as Raquel Meller, Tórtola Valencia, Paquita Escribano and Conchita Ledesma. In the summer of 1912, the Gran Guinyol Català company, directed by Santacana and Màntua, debuted in the Empire hall.

Later on, as a remarkable milestone, *El amor brujo* by Manuel de Falla —featuring Pastora Imperio as the protagonist under the musical direction of Amadeu Cristià i Rotches— was performed in June 1915 in the Empire hall as the Barcelona premiere[669]. In 1918, the venue ceased operations. It was then replaced by the Fabra i Coats department store, which was destroyed by a fire in May 1919.

[668] *De tots colors* 208 (29/12/1911), p. 830.
[669] *La Veu de Catalunya* 5797 (22/06/1915), evening edition, p. 2.

❖ Cinematographic distribution

While the musical visions staged in these recreational venues are the focal point of this study, it is also worth to acknowledge the cinematographic screenings that occurred in these spaces and the influence that the Mercè hall —the first one inaugurated— had on the promotion and expansion of a network of Catalan and moral cinematographic halls.

The Mercè hall received a gold medal by the local authorities in recognition of the outstanding quality of its cinematographic screenings, qualified as the best movie hall in the urban center[670]. Notably, this distinguished space had pioneered a unique method known as the "spoken films", which involved actors delivering their dialogue live, synchronizing it with the visuals presented on screen[671].

This innovation was made possible by the actors' hidden presence in the hall, either positioned in the pit or behind the stage, contributing to an immersive auditory and visual experience for the audience. Since the use and promotion of Catalan language was one of the main goals on the hall's policies, the invention of these "spoken films" was probably caused by the need to include language on the movies that, at this moment, were still silent. It was an ingenious and simple way to solve technological impediments, although it made the screenings more expensive to produce, as the salary of the actors had to be paid.

In addition to acquiring films from prominent international film companies, like Pathé or Gaumont, the artistic team at the Mercè hall undertook the production of their own films during the first season, encompassing both documentary productions of popular events in the city and artistic depictions of dramatic plots. All of their cinematographic offer was thought out as moral content suitable for children and families, while the majority of halls in the city did not.

Consequently, the Mercè hall quickly emerged as a prominent film venue in Catalonia, renowned for the artistic quality of its productions, its exclusive right of screening and distribution of famous foreign titles, and its adherence to a moral standard. The model established by the example of the Mercè hall was characterized not only by its cinematographic offer, but also by the meticulous design of the space, including its artistic decoration and spaces dedicated to art installations.

This model of hall was to be replicated, emulated, or copied in other municipalities, becoming the reference for other artists that wanted to open their own recreational venues under the same ideological standards. New halls either compared themselves to the Mercè hall as a marketing strategy, or the press compared them to the Mercè hall, used as a standard reference to assess the novel recreational venues.

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[670] *La Cruz* 1596 (10/01/1907), p. 2.

[671] MINGUET I BATLLORI, Joan M. (1995): "La «Sala Mercè», el primer cinematógrafo de la burguesía barcelonesa…", *op. cit.*

An illustrative example can be found in the Escudé cinema, which was inaugurated in Tortosa in 1905. After concluding his studies in drawing and painting in Barcelona and in architecture in Madrid, Francisco Escudé i Bosch (1867–1919) relocated to Tortosa in 1903. He had not fully completed, however, the requisite qualifications to practice as a professional architect[672]. Therefore, once in Tortosa, he opened a photographic workshop and conceived the Escudé cinema, an annex to the photography studio that functioned as a hall for cinema projections, art exhibitions, and other recreational shows, "just as the similar ones that we can find established on the big capitals[673]".

The hall's inauguration took place on June 29th, 1905, and it was adorned by the artists Cerveto and Fumadó. Both the design and the programming were inspired by the moral recreational hall concept exemplified by the Mercè hall, which prioritized artistic and moral educational content. The venue was situated on the street of the Station, accommodated 300 spectators, and featured electric lighting. The influence of the Mercè hall is not only implicit, but noticed by the press:

> "[…] Shall Mr. Escudé receive our applause for providing Tortosa with a hall that will honor the city and that, if maybe after some time it could even become a reflection of the Mercè hall in Barcelona, will be not only a place for entertainment, but also for culture, in which our people will learn without studying. […][674]"

Beyond serving merely reference for imitation or comparison, the Mercè room also directly contributed to the dissemination of its model. Lluís Graner, endorsing the spread of musical visions in other municipalities, facilitated the distribution of titles and stage sets to colleague halls in various locations, including those in Terrassa and Sabadell. In congruence with these policies, Graner extended his patronage as well to other cinemas, providing them with tapes and films for which he possessed exclusive distribution rights. These were the cases of the second Mercè hall, located in Arenys de Mar, and the Valls hall, situated in the homonymous town of Valls.

[672] MAIGI, Manel (2008): "L'arribada del cinema a Tortosa (1897-1907). De les barraques itinerants als cinemes estables", in: QUINTANA MORRAJA, Àngel (coord.); PONS BUSQUET, Jordi (coord.): *Cinema i modernitat: les transformacions de la percepció*. Girona: Ajuntament de Girona, pp. 260–262.
[673] *Correo ibérico* 316 (30/12/1904), p. 2.
[674] *La veu de la comarca* 130 (01/07/1905), p. 3 [originally in Catalan].

- **Sala Mercè (Arenys de Mar)**

The new Mercè hall, located at 54 Riera del Bisbe Pol, opened up in 1906 with the assistance of Lluís Graner, owner and director of the Mercè hall in Barcelona, from which this new venue borrows its name. Its intention was, as the rest of institutions in the network, to offer morally uplifting and censored cinema suitable for family viewing.

> "**Arenys de Mar** [...] The Sunday before the Virgin of August's day, the cinematographer of the Mercè hall that two gentlemen of this town, with the cooperation of Mr. Graner, from Barcelona, have installed in a spacious place at the Riera began working.
>
> Since it's running, Saturdays and Sundays, all sessions have been very busy. Congratulations to the initiators, since this opening constitutes a healthy act of culture for our town[675]."

The cinema was housed on the ground floor of the building. Besides the projections hall, the venue also had a waiting room, as did the original Mercè hall designed by Gaudí. The project was founded and promoted by Josepa Espriu and her brother Francesc Espriu (who were aunt and uncle of the writer Salvador Espriu).

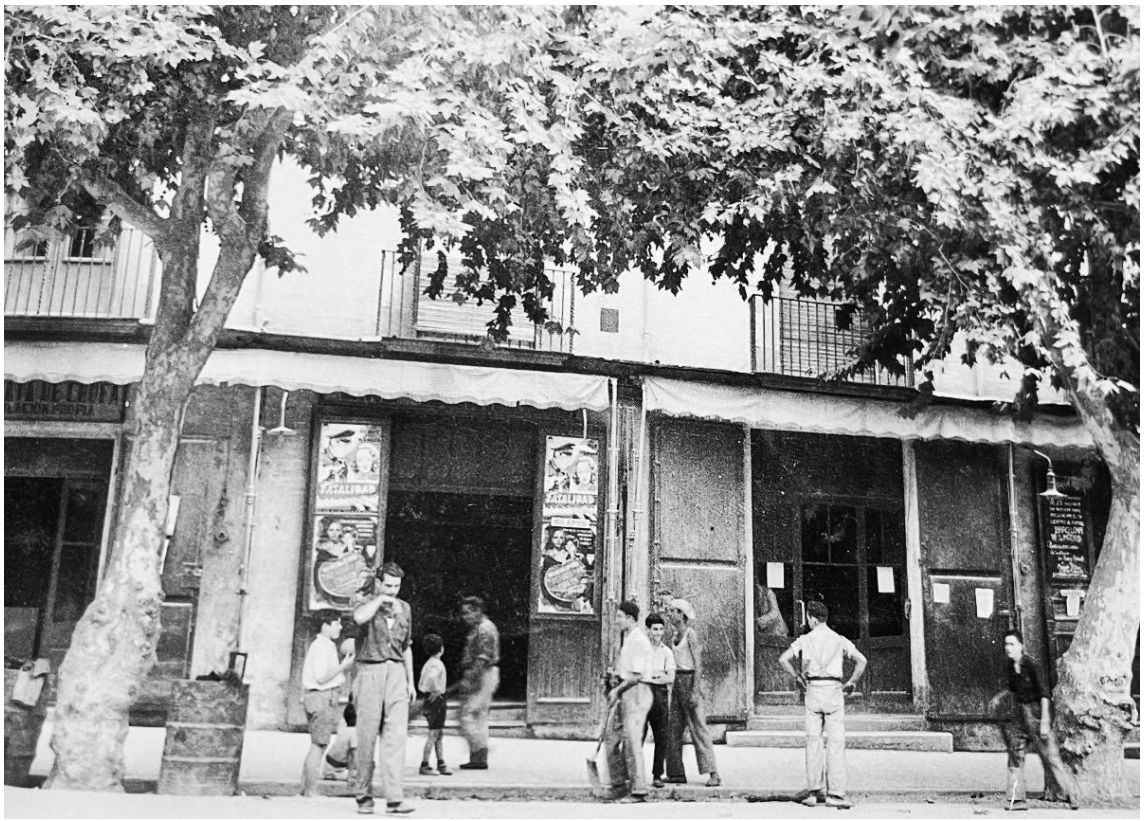


***Figure 223**: Entrance to the Mercè hall in Arenys de Mar, at 54 Riera del Bisbe Pol. On the billboard, the movie* Fatalitat *is announced, premiered in 1931.*
[MARTÍN, Joan Carles (February 2024): "Sala Mercè. Un tomb pels establiments desapareguts". L'agenda*].*

[675] *La Veu de Catalunya* 2959 (10/09/1906), morning edition, p. 2 [originally in Catalan].

The ideological controversies among the residents of Arenys involved the Mercè hall, which was known for its emphasized morality of its programming, leading to criticism from certain sectors, in addition to the prevailing commercial rivalry.

> "On every session, this amusement looks even more crowded, the only one that nowadays sells out and fills its showroom with the inhabitants of Arenys with no class distinction.
>
> We had seen on very few occasions an amusement in our town that becomes as popular as the Mercè hall, located at the Riera, is. Although we, and many others, like and are delighted with it, and we as well as look at it with satisfaction, it seems that not everyone does. We thought someone could find something to miss, since it's an innocent entertainment and the venue only screens films that can't offend anyone's feelings and that can be watched by the youngest and oldest public and all kinds of families. […] we are completely amazed that a place that could only be a shelter for devout souls, for mercy and piety, has been badly criticized, treating it as indecent, dishonest and indecorous, making comments and murmuring about some of the films. Only a badly intentioned person could see an immorality here; they don't exist. […]
>
> We're not advertising propaganda about this venue, only watching over the decency and honesty of many families that have been questioned. We protest, not only against the words that labeled this cinema of our town as a dishonest amusement, but also against the trend and unsettling spirit that those words allude to. […]
>
> B. Aranyó[676]"

Since its inauguration, the partner Mercè hall in Barcelona had faced a similar consistent opposition from anti-Catholic and anti-Catalanist media. These groups openly expressed disapproval of the institution's moral censorship policies and its engagement with ecclesiastical personalities. Conversely, religious and traditionalist newspapers provided robust endorsement and advocated for the provision of moral culture for families with children. This ideological division permeated the whole socio-cultural landscape of the era.

Notwithstanding this initial setback, the hall proved to be a success. Consequently, in 1913, the decision was made to renovate the building, with the objective of enlarging the cinema. This expansion included the addition of a theatrical stage with a painted curtain, projected to host performances during the cinematograph sessions. The newly renovated venue opened on April 13th, 1913, as well as a café called Lion d'Or that was located facing the street also on the ground floor along with the cinema.

[676] *La costa de Llevant* (08/01/1907), pp. 4–5 (originally in Catalan).

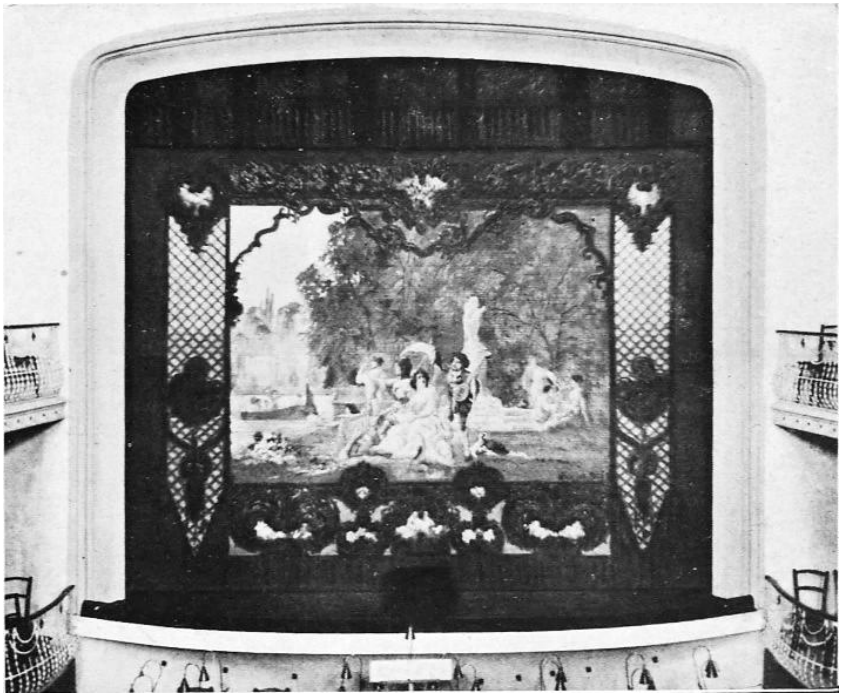


***Figure 224**: Stage built after the renovation of the Mercè hall in 1913, including a newly painted curtain. The pit with the electric lamps to light up the scores for the musicians is also visible below. [*La Ilustració catalana *513 (06/04/1913), p. 222].*

However, due to the financial demands associated with the theater's maintenance, the Espriu family opted to list the property for sale. The building was purchased in 1919 by Mr. Olivella, a member of the Barcelona City Council, and rumors began to circulate about its demolition. Ultimately, the cinema remained in its original state, and on that same year, the rival cinema Doré acquired the Mercè hall and resumed operations at the cinematographer. Notwithstanding, the Esprius reserved their permanent right to occupy a box with six chairs[677]. Although the activity in the hall continued, it did so with commercial programming no longer connected to the exhibition of moral cinema, breaking all ties with the previous policies adopted from Graner's original Mercè hall.



***Figure 225**: Ticket for a movie session at the Mercè hall in Arenys de Mar, dating back to November 1937, during the period in which the hall was ruled by Montserrat Costa. [Personal archive].*

The Mercè hall maintained continuous operations at its cinema for a period spanning multiple decades. It only remained closed after a substantial snowfall on February 26th, 1962 left the venue in a state of disrepair and inaccessible to the audience, resulting in the collapse of its roof. The venue remained closed until July 8th, 1968, when it was reopened following its reconstruction. It would not be until 1986 that the Mercè eventually ceased its activity. The building was subsequently demolished to make way for a new residential building.

[677] MARTÍN, Joan Carles (2024): "Sala Mercè. Un tomb pels establiments desapareguts". *L'Agenda* (29/02/2024), web.

- **Sala Valls (Valls)**

The "Sala Valls", or Valls hall, was installed on the ground floor of Casa Cartanyà, in front of the Principal theater of the municipality of Valls. According to rental ads following its closure, the premises were located at "Arrabal de Capuchinos, n. 7". Previously, in 1901, the Círculo Republicano Democrático Federal and the editorial board of *El Trabajo: Semanario Republicano, Democrático, Federal y Socialista* had been installed on the same floor[678]. The *El Trabajo* newspaper closed in 1903, and the party Círculo Republicano disbanded in 1905. On August 2nd, 1903, Juan Cartañà Dalmau, the head of the Cartanyà family and owner of the building, died[679].



The director of the Valls hall was Romà[680] Closa i Nolla, a film business-man from Barcelona who had direct contacts with film companies in Paris. Initially planned for the beginning of February 1907, the opening was delayed by various personal matters of the employer until Thursday, February 7th of that year. The venue had a waiting room and then a showroom. On the day of the inauguration, the projector had a lantern illuminated by a 2,000-lumen light that operated with 65-degree rectified ether[681]. There was also a suitable screen for projecting static images.

Figure 226: *Current view of the Principal theater of Valls (right) in front of the Cartanyà house, which nowadays corresponds to 13, Jaume Huguet street.*
[Google Maps, view registered on 2012].

The Valls hall exclusively projected films that were distributed by the Mercè hall in Barcelona, thereby maintaining its censored character and adherence to Catholic morality. The Catholic press of Valls supported this venue over other cinematographers, such as the Modern cinema, a direct competitor that was installed on the ground floor of the Principal theater, just across the street in front of the Valls hall. The venue offered two daily sessions, at 9:30 and 10:30 p.m., but the schedule was extended on holidays with hourly sessions from 3:30 p.m. to midnight.

[678] *El Trabajo* 12 (07/12/1901), p. 3.
[679] *El progreso vallense* (16/08/1903), p. 3.
[680] He was also known as Ramón in the Spanish press.
[681] *La Veritat* 6 (09/03/1907), p. 2.

"**Notes from Valls** [...]

New cinema.— Within a few days, a new cinematographer will be installed in the Valls hall by the businessman Mr. Romà Closa, from Barcelona: the films that will be exhibited will be completely moral and most of them will be the same as the ones exhibited in the Mercè hall in Barcelona. If we are to judge by the preparations that are made in the Valls venue, the cinematographic apparatus that has been picked up from Paris must be up to the highest expectations. The impresario is a correspondent for one of the houses in Paris that sell films for cinematographers, which indicates that those to be exhibited in this new hall will be very recent[682]."

For the second season (1908/09), they hired a musical group to provide live music performances in the hall. Occasionally, multidisciplinary artists and couplet singers performed in the venue to compete with the variety shows flooding the city's showrooms at that time. This drew severe criticism from Catholic newspapers such as *La Veritat*, which singled out the Valls room because it was inaugurated advertising a moral code that it soon broke[683].

In September 1909, the third season started. The first ads published in the press announced screenings scheduled for the weekends. Apart from that, the only extraordinary records we have are the cinematographic sessions scheduled for the Santa Úrsula fairs in late October and the San Juan Bautista fairs in late June.

The next mention about the Valls hall appeared in the press in November 1911, when the venue was advertised for rent in the newspaper[684]. Later, in 1912, all of the machinery from the Valls hall was listed for sale[685]. The Suizo café would later be installed at the emptied hall.

[682] *La Cruz* 1625 (12/02/1907), p. 2.
[683] *La Veritat* 63 (11/04/1908), p. 2.
[684] *La crónica de Valls* 337 (25/11/1911), p. 3.
[685] *La crónica de Valls* 354 (23/03/1912), p. 3.

Chapter 10:
Venues with brief seasons of musical visions: from private companies to civil Catholic societies

Beyond the network directly linked to the Mercè hall, the place of origin of musical visions, the genre was found appealing by many other venues and cultural centers throughout Catalonia. This chapter will present the multiple halls, dramatic troupes, and Catholic and moral centers that offered, at some point of their lifespan, brief seasons of musical visions.

Besides the capital city, other municipalities such as Manresa, Olot, Arenys de Mar, and Tarragona featured multiple halls where this symbolist theatrical genre was performed. The following listing of venues is arranged in chronological order according to the inauguration of the seasons of musical visions, with the exception of the Euterpe hall, which corresponds to a direct continuation of the Montserrat hall and, consequently, is positioned subsequent to it.

The span of venues dedicated to musical visions covers most of the cultural scene of Catalonia, geographically and socially. The diversity of documented spaces indicates the wide adoption of the genre, not only by recreational venues led by painters and other plastic artists such as Graner, Vancells or Masó, but also by amateur dramatic troupes, Catholic and moral centers, and commercial theaters. Even some of them were personal initiatives, such as the Domènech family theater in their private tower in Olot.

It is noteworthy that the majority of the halls that hosted musical visions did not program them as sporadic premieres over time, but rather as brief seasons that were meticulously programmed from the artistic direction. Along with the programming of the pieces, a sociopolitical program is also implicit, since the genre has been closely linked since its origins to the promotion of Catholic morality and traditional values. Therefore, it was not only an aesthetic decision, but a sociopolitical positioning.

In certain instances, such as the Montserrat hall in Manresa or the Montserrat hall in Arenys de Mar, it is evident that the endeavor to implement the genre proved unsuccessful. This outcome can be attributed to the public's predilection for the comic theatrical genre, which made artistic directors shift back to the programming of comedies. Other notable cases include the theater of the Patronat de l'Obrer de Tarragona and the Catholic Centre of Olot, which were personal projects aimed at infusing the genre into existing dramatic groups. These projects concluded upon the cessation of the respective directors' involvement.

Although none of them had a particularly long life, the identification of this network is of vital relevance to realize the geographical span of the genre and to understand how it was publicly perceived and commercially distributed. Firstly, after presenting the diverse initiatives that implemented the genre on their venues, we can assure that the musical visions —and the movement of Catalan lyric theater altogether— were not only a urban

phenomenon given in the capital city, but a regional movement. It mobilized multiple intellectuals and artists, as well as civil and religious associations, from the professional and the amateur fields, in the different provincial capitals of Catalonia, as well as in secondary and smaller municipalities.

Secondly, unlike other genres within the repertoire of Catalan lyric theater that under formal criteria could be labelled as "Catalan zarzuela", the musical visions showed a distinctive dramaturgy and aesthetics that allowed both the critics and the general public to distinguish them from other genres in the lyric repertoire that shared similarities and that could interchange their generic label. Not only intellectuals that understood the symbolist and suggestive dramaturgy behind them were able to identify them, but also the general public, even in the smaller municipalities, was able to tell apart from musical visions and other lyric genres, that generally grouped under the generic label of "zarzuela". The initiatives and venues presented here are proof of the artistic interest that the arrival of the musical visions supposed and the activist efforts that their promoters made to bring them on stage.

The spreading of the genre is also proof of the public impact and media repercussion that the Mercè hall had in the Catalan cultural life, further that just in Barcelona. Most of the venues documented here were directly inspired by Graner's project, even sometimes reporting on the press the importation of this genre from Barcelona as an appeal. However, they invested in the production of musical visions on their own initiative, unlike the network aforementioned on the previous chapter, that enjoyed direct support from Lluís Graner.

Between the advertising materials edited by the Mercè hall, there was even a comic strip including children from further towns in Catalonia taking the train to go to the Mercè hall in Barcelona. Taking into consideration that local authors and artists in other provinces knew this genre and programmed similar plays for children in their towns, maybe the comic strip was not exaggerating excessively. In fact, the press also reports that some stage productions at the Mercè hall were prolonged because of public demand from people from outside the city that hadn't had time yet to go see them.



2. — Pren el primer tren que ve per veurer «La Sala Mercè».

[He takes the train to go see the Mercè hall.]



4. — Quan s'obre la «Sala Mercè» de la cua és el primê.

[When the Mercè hall opens, he's the first one on the line.]



37. — I els explica molt rebé el què és la «Sala Mercè».

[And he explains very well what the Mercè hall is].



46. — Els minyons al poble van i conten el cas tan grau

[The boys go back to town and explain the great experience.]



47. — Arma el poble gros bullit per el que el Miliu els ha dit.

[The whole town makes a fuss because of what Miliu has told them].



48. — I per la «Sala Mercè» surt un tren de gent ben ple.

[And to the Mercè hall leaves the train full of people].

Figure 227: *Selection of images from the comic strip about Miliu's trip by train to the Mercè hall. [Personal archive].*

❖ Sala Montserrat and Sala Euterpe (Manresa)

> "Under the name of Sala Montserrat, the new hall will be opened soon in the building of Mr. Miró, in the Saint Domingo square. It will be a venue destined to cinematographic projections and dioramas, plastic tableaux and other artistic shows. We have had the opportunity to see the decoration project for the façade, made by the distinguished painter Mr. Cuixart, which we do not doubt that will attract attention for its originality and good taste[686]."

On July 23rd, 1905, the newly established troupe of the Montserrat hall commenced its operations in the city of Manresa, remaining active for a period of four seasons. The initial programming of the venue consisted of cinematographic and photographic projections accompanied by "quadros vivents" or "living paintings" and other shows.

The inaugural "musical living painting", accompanied by music and declamation, was *El canonge Mulet*, which presented the historical events of the murder of the canon at the Holy See of Manresa in 1428. The backcloth, designed by the artistic director of the hall, Francisco Cuixart, represented a painted view of the interior of the basilica of Manresa where the events took place. The piece was performed at the end of every cinematographic session, and the price was 15 cents for a general entry and 25 cents for a preference seat. It was staged on two Sundays, August 29th and September 17th, 1905.

The artistic creations in question have been referred to by the press as "quadros plàstics musicals" or "musical plastic tableaux". These creations incorporate both a dramaturgical model and a thematic content that mirrors that of musical visions, drawing inspiration from local legends, historical and religious episodes, and children's fables. The resulting plastic tableaux were also based on symbolist suggestion through poetry, music and visual effects. Under the artistic direction of a painter, the backcloths of the stage were pictured as giant paintings that were coming lo life through the live lighting design, the movement of the actors and the music.



Figure 228: *Picture of Francisco Cuixart. [*Jorba*, (01/03/1931), p. 1].*

Francisco Cuixart i Barjau (1875–1931) worked as the artistic director and set designer of the Montserrat hall. Indeed, Cuixart pursued a career as a painter following his studies at La Llotja art school in Barcelona, the same place where Lluís Graner had studied. Among his pieces are numerous paintings of the Peninsular War (1808-1814) and the design of the coat of arms of the Orfeó Manresà and the Promotion of the Sardana in the region of Bages[687].

[686] *El pla de Bages* 395 (15/07/1905), p. 2 [originally in Catalan].

[687] CRUSAFONT I SABATER, Miquel de (2010): "Documentació de medalles (V): l'obra i la figura de Francesc Cuixart". *Acta Numismàtica* 40, pp. 219–225.



Figure 229: *Francisco Cuixart painting at his studio. [*Jorba*, (01/03/1931), p. 1].*





Figures 230 & 231: *Shield for the Orfeó Manresà (left) and for the Foment de la Sardana (right), designed by Francisco Cuixart. [Jorba, (01/03/1931), p. 7].*

Between *El canonge Mulet* and the next "living painting", the hall hosted a puppet show coming from Els quatre gats in Barcelona, as well as other varieties artists. On November 19th, 1905, the hall relocated to a more spacious venue in a building also owned by Oleguer Miró in the Fius and Palà square of Manresa, situated between the streets Mestre Blanch and Sant Domènec. Francisco Cuixart was himself the designer of the new hall's façade, which was situated on the ground floor of the Miró house. Along with Cuixart, Miró was also affiliated with the Regionalist League, the conservative nationalist party of Catalonia.



Figure 232: *Picture of the Fuis and Palà square (Manresa). On the left, the building owned by Oleguer Miró, first location of the Montserrat hall on its ground floor. [Arxiu Comarcal del Bages].*



Figure 233: *Picture of the façade of the Sala Monterrat, designed by Francisco Cuixart. In the centre, a round medallion picturing the silhouette of the Montserrat mountains. On the sides of the doors, relieves of palm leaves. [memòria.cat, portal de memòria i història de Manresa].*

Following the inauguration of the refurbished hall, the season continued to stage these musical plastic tableaux, directly influenced by Graner's view and the musical visions. Such titles as *Jesús a l'hort* (representing the biblical episode), *La torre de la minyona* (based on a legend of Manresa), and *La filadora* (glossing the homonymous folk song) were featured.

Jesús a l'hort [*Jesus by the orchard*] presented on stage the biblical episode of Christ's last prayer by the orchard, such as *L'oració a l'hort* did during the first season of musical visions at the Mercè hall. It was performed after the screening of different short movies also based on Catholic themes, since the sessions took place close to the Holy Week. The backdrop, painted by Francisco Cuixart, portrayed a landscape of the orchard under a mystical atmosphere.

It was followed by *El fill del rei* [*The king's son*], premiered in May and reprised in June. The homonymous folk song had been staged at the Espectacles-Audicions Graner, but this time, the title corresponded to a piece written by Manuel Alabert that used a chorus by Mendelssohn with lyrics translated into Catalan, without a clear reference that it glossed the aforementioned folk song. Another piece that is confirmed to be based on the folk song that shares its title is *La filadora* [*The spinner*], adapted by Martí Genís and harmonized by J. Cortinas, the conductor of the band in the city of Vic, where the piece was later performed too.

Borràs de Palau, who had collaborated with the Mercè hall, also wrote the music for *L'anell malastruc* [*The wretched ring*], premiered at the Montserrat hall. Although the plot is not known, the press praised the stage set, claiming that a bigger stage would be needed for the painter to fully express their potential. A palace was painted as the background for this piece. It's worth noting that the press, instead of providing details on the plots and characteristics of the pieces, focused their words instead to praise the visual stagings, mostly painted by Francisco Cuixart in collaboration with Andreu Noguera.

Musical visions based on historical legends can also be found in the Montserrat hall. *La torre de la minyona* [*The girl's tower*], with lyrics also by Alabert and music by Josep Masó, staged the homonymous popular legend well-known in Manresa. The tower mentioned in the title actually exists in Cardona. According to the legend, it was inhabited by a Count during the Muslim invasion of the peninsula. He invited one of the Muslims for a visit, who fell in love with his daughter, and they were secretly seeing each other trying to avoid starting a conflict between both peoples. Once the father found out, he locked the girl in the famous tower until she died out of sorrow after painting a cross at her door, proving she had never lost her Catholic faith. It's not known if the legend was altered for its staging as a musical vision in Manresa.



Figure 234: *Preference ticket to the Sala Montserrat.*
On the back, it's stamped with the shield of the city of Manresa.
[memòria.cat, portal de memòria i història de Manresa].

The hall was open on weekends and holidays, with schedules that varied according to the time of year or specific festivities. Generally, sessions were offered on Saturday evenings (from 8:00 p.m. on), Sunday mornings (from 9:00 a.m. or 12:00 p.m. on), and afternoons (from 3:00 p.m. or 6:00 p.m. on). The duration of these sessions was approximately an hour. Tickets were available for purchase at a rate of 0.25 pesetas for those with preference and 0.15 pesetas for the general public.

The first season would have been directly influenced by the activity of the Mercè hall, imitating the genre of musical visions under the involvement of its artistic director Francisco Cuixart. They even managed to screen in Manresa some selected movies that had been previously shown at the Mercè hall, using that as an advertising claim:

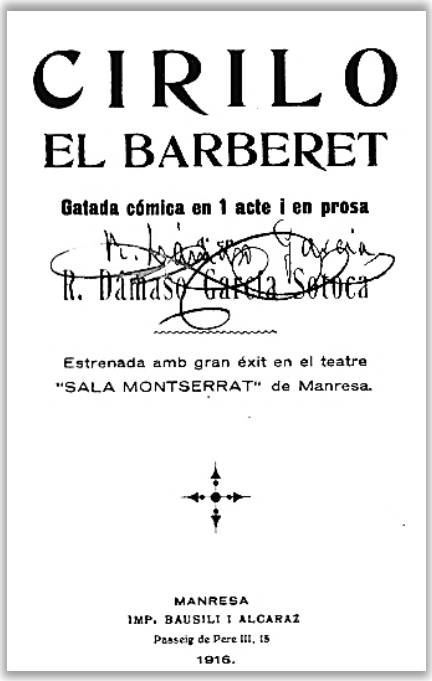
> "Among the films that will be shown tomorrow at the Montserrat hall are *L'acordeon misteriós*, which has been very successful at the Mercè hall in Barcelona, and the new and very funny ones titled *Noi entremaliat* i *Se desitja un gos guardià*. Also, the comic dialogue *Anar per llana*, full of jokes, will be premiered[688]."

Besides this one from the Mercè hall, they usually brought movies from the Pathé and Gaumont houses.

While this first season focused on the performance of "living paintings" and "musical plastic tableaux", the hall's program also encompassed a broader range of genres and shows. In addition to the puppet shows, imitation acts, and equilibristic performances, several zarzuela titles were announced, accompanied by choral music, such as the Catalan *El soldat i la criada* [*The Soldier and the Maid*], accompanied by piano and violin, or others in Spanish, such as *El brazalete de oro* and *El ramo mágico*. In subsequent seasons, the prominence of comic genres increased. From the second season on, in an effort to increase public attention and minimize costs, the repertoire underwent a substantial transformation. The staging of musical pieces and plastic tableaux declined notably, and a concomitant emphasis was made on comic pieces that employed preexisting stage sets.

[688] *El pla de Bages* 723 (25/08/1906), p. 2 [originally in Catalan].

A comprehensive list of the actors and actresses who constituted the cast the Montserrat hall can be compiled through the advertisements of the various productions that appeared throughout the three seasons. The cast comprised at least six women, with Pilar Laffitte as the lead actress, and at least seven men, highlighting the popularity of Dámaso García, Jacinto Girbau, and Josep Singla. The group also included at least six young boys and two girls. The individuals constituting the company were not professional actors; rather, they were amateur enthusiasts.


CIRILO

EL BARBERET

Gatada cómica en 1 acte i en prosa

R. Dámaso García Sotoca

Estrenada amb gran éxit en el teatre "SALA MONTSERRAT" de Manresa.

MANRESA
IMP. BAUSILI I ALCARAZ
Passeig de Pere III, 15
1916.

Figure 235: *GARCÍA SOTOCA, R. Dámaso:* Cirilo, el barberet*, "premiered with great success at the Montserrat hall in Manresa". Manresa: Imp. Bausili i Alcaraz, 1916. [Universitat de Barcelona: record 0701081418].*

It is noteworthy that several of the young actors also contributed original works, which premiered at the Montserrat hall. This can be illustrated by the case of Jacinto Girbau, whose dramatic scene *La calumnia* and his comedy *Un capritxo com un altre* exemplify this phenomenon. Similarly, the comedy *Un sabater de pega* by Josep Singla demonstrates this trend. Additionally, García, in collaboration with Àngel Mata, wrote the comedy *El testament d'en Secall*, which premiered in July 1907, further supporting this argument. A select collection of these titles were published, including those by R. Dámaso García, like *Cirilo, el barberet*.

During the 1906/07 season, comedies characterized by humor and jokes will be prioritized, while lyrical and musical works will be drastically reduced. Furthermore, invitations to artists from external venues will not be extended. The performance of comedic and dramatic works will be exclusively undertaken by the resident company of the hall.

During the Easter holidays of 1908, the repertoire will feature dramatic pieces, including *La calumnia* by Jacinto Girbau and *Mossèn Eudald* by Àngel Mata. The biblical piece entitled *La fi de Judes*, premiered for Palm Sunday of 1907 is particularly noteworthy. Writen by Marc Miravitllas, it draws inspiration from the drama *Jesús de Nazaret* by Àngel Guimerà[689], with a new set designed by Mr. Cuixart.

During the remaining of the season, the hall experienced significant success, becoming (or at least being proclaimed by the press) one of the most popular spaces in Manresa for its comedies and films that aligned with moral principles:

> "On each session, the public that frequents the Montserrat hall is more numerous. And that's not strange. The shows that take place there, all of them of good kind, and the artistic taste with which the performances are executed by the consummate actors Mr. Garcia, Tarrés and others, and the

[689] A scene from Guimerà's *Jesús de Nazaret* was also used by the original authors to compose a new musical vision for the Espectacles-Audicions Graner during this season, and the whole drama would be staged at the Principal theater of Barcelona on the following season.

> distinguished Miss Pilar Laffitte, who so naturally plays her difficult roles, accompanied by the important cinematographic films, make people frequent the increasingly favored Montserrat hall[690].”

The only musical piece of the season is the comic-musical scene *L'hereu* [*The Heir*], with lyrics by Marc Miravitllas and music based on the homonymous folk song harmonized by Francesc Alió. The name of Marc Miravitllas is, in fact, one of the most frequent among playwrights who wrote pieces for the Montserrat hall.



Figure 236: *Playbill of one of the performances of* L'hereu. *[Filmoteca de Catalunya].*

The 1907/08 season was inaugurated with *El mestre de pàrvuls*, a comic sketch by Miravitllas that received a favorable critique. During the Christmas season, the hall would bring back the lyric repertoire, staging *L'infant Jesús o Els pastorets de Betlem* [*The Child Jesus or The Shepherds of Bethlehem*], which would be reprised in February. It is also worth mentioning other comedy titles that premiered during the winter of 1907, including the humorous comedy *La broma de don Serafí* and the humorous knightly piece *Els castell dels esguerrats*, featuring a luxurious set design and new costumes.

During the Easter season, the company resumed its practice of screening films on Catholic subjects and released two new lyrical pieces based on religious topics: *La samaritana*, “biblical sketch with a great set” by Marc Miravitllas and music by Iscle Tomàs, and *Pasqua florida*, “dramatic sketch with a choir of caramellaire [folk singing] boys”, by Àngel Mata and music by the same Iscle Tomàs. Additionally, the biblical drama in two scenes by Marc Miravitllas *El decret del rei Herodes* was premiered, and *La fi de Judes* was reprised. These two pieces, however, did not include any music.

690 *El pla de Bages* 930 (11/05/1907), p. 4 [originally in Catalan].



Figure 237: *Playbill for the performance of* La samaritana *on April 5th, 1908. [Filmoteca de Catalunya].*

Nonetheless, the prevailing repertoire remains oriented towards comedic pieces, including both comic sketches and plays for children, such as *Un sabater de pega* [*A Fake Shoemaker*] by Josep Singla, who also performed as an actor. Additionally, entertainment games will be offered, including a raffle stand and the drawing of gifts based on the numbers of entry tickets.

In January of 1909, the last lyrical productions of the hall were premiered. Following *Els pastorets nous* on the 5th, the musical vision in three scenes *Diada de reis* [*The Three Kings Day*] —also announced on the press under the title *La nit dels reis*— was performed. Written by Dámaso García and Àngel Mata, and accompanied with music by Iscle Tomàs, it was a suitable title for the Christmas mood of the season. *La minyona de la costa* [*The girl from the coast*], a dramatic-lyric sketch by Àngel Mata with music by Iscle Tomàs was also premiered on January 31st.

The 1908/09 season marked the culmination of the hall's activities. July 18th was the last day on which it opened its doors, and on August 25th, it was announced that the venue had already been dismantled. However, the company and team of authors that had led the Montserrat hall continued their operations and relocated to a new facility. On December 5th, 1909, they resumed their activities in the Euterpe hall, which was installed on the ground floor of the Euterpe theater.



Figure 238: *Sala Euterpe logo. [Printed on the programs stored at the Filmoteca de Catalunya].*

The building of the Euterpe theater in Manresa housed a cinematographic hall that engaged in parallel activities to those on stage. The previous company that had been installed there, which commenced

its activities in January 1908, called it "Saló de Novetats". This initial period featured a brief tour of the company of the Sala Mercè company from Barcelona and their repertoire of musical visions, which occurred shortly after the prohibition that forced the suspension of live performances in their hall.

However, by the beginning of the 1909 season, both the cinema and the main stage of the theater remained closed. Nonetheless, on December 5th the cinematographic hall was reopened under the new name of Sala Euterpe:

> "The company of the Euterpe hall intends to give, alternated with the cinematographic projections, spectacular performances of lyrical-dramatic pieces. We wish the company that good taste guides them and that success crowns their efforts[691]."

On the one hand, it revived the building of the Euterpe theater that had ended up inactive, and on the other, it meant the continuation of the Montserrat hall that had ceased operations at the conclusion of the previous season.

The Euterpe hall, therefore, featured once again the same actors and authors who had been involved in the Montserrat hall. The cast includes the following individuals: Agneta García, Mrs. Laffitte, Mrs. Piqué, Mr. Pons, Mr. Font, Mr. Planas, Mr. Tañà, Mr. Garcia, and the Santamaria brothers. The list of authors includes the composer Iscle Tomàs, and the playwright Marc Miravitllas, who was also in charge of giving voice to the films. Both Miravitllas and Tomàs had been close collaborators of the Montserrat hall.

The Euterpe hall was the only spoken cinematographic hall in Manresa, worth mentioning that it did so in Catalan language. This practice was consistent with the method patented by Lluís Graner at the Mercè hall, a technique in which actors positioned within the stage's pit delivered their dialogues live while the movie was being screened.

Furthermore, one of the musical visions staged was drawn from the repertoire of the Montserrat hall. *Diada de reis* had its premiere in January 1909 in the Montserrat hall and was reprised in January 1910 at the new Euterpe hall, which likely featured the same scenery of the original production that represented the interior of the basilica of Manresa, painted by Francisco Cuixart. Other musical visions that premiered in the Euterpe hall are *Lo palau de l'enveja* [*The palace of envy*], and *La mort de l'escolanet* [*The death of the little altar boy*].

Lo palau de l'enveja was a musical comedy in 5 scenes premiered on December 5th, 1909, with music by Iscle Tomàs. From what's known from the press reviews, it included a musical prayer and a choir of goblins, indicating its moral character[692]. The press mention to the characters "Pere Botero" and "Banyeta" suggests that the piece could be based on Botero's legendary trip to hell, which was a popular tale for kids at the time that had also been staged at the Espectacles-Audicions Graner as *Las calderes d'en Pere Botero* [*Pere*

[691] *Bages ciutat* 1 (02/12/1909), p. 3 [originally in Catalan].
[692] *Joventut teatral* 15 (09/12/1909), pp. 6–7.

Botero's cauldrons] and the theme for a plastic installation at the sala Mercè inaugurated on that same year under the title *El palau d'en Banyeta* [*The palace of the horned demon*].

La mort de l'escolanet was a lyric-dramatic vision in 3 scenes, based, as well as the version premiered at the Mercè hall in 1905, in the homonymous poem by Jacint Verdaguer about the death of a child from the school in the Montserrat chapel. The piece was premiered on December 19th, 1909, with lyrics arranged by Marc Miravitllas and stage design by Joan Coma. It reportedly was a very sentimental and emotional piece that even included the burial of the little boy. The version premiered in Barcelona, using the choir arrangement written by Antoni Nicolau, had reached a high popularity and it had been staged also at religious schools in Terrassa and Olot in 1908 and at the Traditionalist Circle of Sabadell in 1909.

A close examination of the extant hand programs reveals that the venue offered a diverse and appealing selection of cinematic projections, including spoken ones, colored, and of extended duration. In addition, a musical quintet performed interludes, and the company also performed a range of lyric genres, including musical comedy and zarzuela. A selection of the titles that were announced includes the zarzuelas *De Girona al polo Nord* [*From Girona to the North Pole*], which features a girls' choir; *¡Viva mi niña!* [*Hurray for my girl!*], in Spanish; and *Els pastorets nous* [*The new little shepherd*], a piece by Joaquim Estebanell that premiered in 1903 at the Círcol Manresà.

However, the Euterpe hall was not open for a particularly extended period. The establishment had been inaugurated in December of 1909 and offered seasonal programming during the winter months. By April of 1910, the latest news regarding its activities were released.

It is noteworthy for being one of the final major events, if not the very final one serving as a closing ceremony, the itinerant visit of the company of Teatre Líric Català from Barcelona, directed by Joaquim Viñas and Maria Morera:

> "**Sala Euterpe.—** The Teatre Líric Català, directed by Joaquim Viñas and Maria Morera, has worked in this theater for the Easter holidays, staging with extraordinary success *La flor tardana*, *L'alegria que passa*, *La reina vella*, *La reina del cor* and *La festa major*[693]."

No further news about the venue were disclosed afterwards, until one year later the hall reopened under its previous name of "Saló de Novetats".

[693] *La Escena catalana* 182 (02/04/1910), p. 6 [originally in Catalan].

❖ Torre Domènech (Olot)

The Torre Domènech was the Domènech Rouret family's recreational theater, installed in the tower that was part of their villa on Passeig de Barcelona, an extension of Olot with stately summer houses. Josep Domènech Rouret, the owner of the house-tower, directed the theatrical initiative with the collaboration of his brother, Manel Domènech Rouret.

Manel used to publish poetry and excerpts from his work in the *Font Nova* newspaper based in Camprodon. Though his pieces are signed from Barcelona, he had a lot of contact with the Girona region. Some of the first titles he wrote are *Un fracàs!*, a comic monologue from 1900 in one act, and *Los amors de l'Elvira o L'aprenent nou*. From 1901 on, Manel Domènech Rouret pieces started to be published in Girona. The author visited Olot in the summers to organize theatrical seasons in the family tower, where he would assume responsibility for the staging.

The aforementioned newspaper, *Font Nova*, published in April 1906 a fragment of Manel's *La rondalla de l'avi* [*Granpa's tale*], a musical vision that was to be presented at the Mercè hall in Barcelona. Despite being announced as a premiere for the following theatrical season, the piece was not staged nor released. The musical score was composed by Salvador Bartolí, who would later compose the music for the vision *Tal faràs...* [*You will do so…*], premiered in August 1907 at the Mercè hall, and for *La llar* [*Home*], premiered in March 1908 at the Espectacles-Audicions Graner.

This interest in the musical visions presented during the previous spring would result in the family theater season of the summer of 1906, during which at least two musical visions were premiered at the Domènech's tower: *De bon matí* [*Early in the morning*] and *La cova de l'amor* [*Love's cave*], both with music by Josep Domènech and stage design by Manel Domènech.

Despite the press characterizing Josep as an "accredited dramatic author", there is no extant record of his writings. During this summer season, although some other dramatic pieces were also staged, he was only credited as the author of the music for these two musical visions. It seems that he could have been involved in the performance of the pieces as an actor as well.

The summer season started on July 9th, 1906, presented its last performance on September 15th, marking the culmination of the theatrical experience of the Domènech Rouret family:

> "According to the statement of a friend of ours, the accredited playwright D. José Domènech Rouret, with the show played on the 15th of this past September in the theater of his house-tower in Olot, he retired from performing arts.
>
> We regret the determination of the artist, when, in the peak of his life, the performance of his roles made the delights of everyone who witnessed them[694]."

[694] *La Font Nova* 111 (07/10/1906), p. 3.



Figure 239: *Postcard of the Pons i Tusquets house-tower on the Passeig de Barcelona in Olot (ca. 1916). The Domènech Rourets house-tower was located on the same street and would have looked similar. [Personal archive].*

❖ Portfoliògraf (Barcelona)

The Portfoliògraf hall first opened its doors on December 23rd, 1906. The venue was installed at number 14 on Vergara Street (facing the corner with Plaça de Catalunya), in front of the Eldorado theater. Its primary programming consisted of cinematographic screenings, featuring performances by artists specializing in various performing arts. On Thursdays, the hall organized the "días de moda" or "trend days" for children. As for the staff of the hall, Miquel Vallcorba i Ballesteros (1875–1962) has been identified as the projectionist of the cinematographic apparatus.

In the final weeks of May 1907, the hall disclosed to the press the imminent presentation of a sort of "new show", which was to be the musical visions. Three new titles were premiered prior to the season's conclusion. The cast included Enric Guitart as the primary performer, leading a company that also comprised Mr. Ferrer and Mr. Rodríguez, along with Mrs. Gotarrodona and Mrs. Piqué.

During the period spanning from May to June of 1907, three new musical visions were premiered. All of them had been written by composers who had formerly collaborated with the Espectacles-Audicions Graner (and who would subsequently engage in further collaboration with the organization). These pieces were *Mansuet* (with music by Celestí Sadurní), *La cova del mar* [*The sea's cave*] and *Vetlla d'amor* [*Love's soirée*] (both with music by Narcisa Freixas).

Mansuet, written by Joan Molas Valverde (b. 1887), is also the name of a legendary character from Collbató (Baix Llobregat). According to the story, the blacksmith took the women and children of Collbató to the neighboring caves in the mountain of Montserrat to protect them from the French invasion during the Peninsular War (1808–1812). There, he installed an ammunition manufacture to provide soldiers with weapons, and he was able to scare away the French soldiers that tried to come in. This legend became increasingly popular during the 19th century and was among the main myths of Catalanism. It was staged at the Portfoliògraf hall in four scenes, with the stage sets designed by Fèlix Urgellès. The composer, Celestí Sadurní, had already conducted the seasons of Catalan Lyric Theater of 1901 and 1903 and was known in the field.

La cova del mar was presented as a "theatrical vision" by with text by Rafael Nogueras and music by Narcisa Freixas. This duo had recently written the musical drama *Rodamon*, which would be premiered at the Principal theater during the following season. Nogueras had also been a frequent collaborator at the Mercè hall, writing several musical visions for the 1906/07 season. As for *La cova del mar*, the press compares it to these productions at the Mercè hall and speaks of a high expense on the backdrops and visual production, but no details about its content is provided.

Vetlla d'amor presents a fishermen town by the sea, with two backdrops painted again by Fèlix Urgellès. The one for the second scene was especially highlighted by the critics for the exquisite way of painting light reflections on the sea. The text develops a sentimental

conflict between the local inhabitants, portraying his popular customs, dialect and maritime traditions. As for the music, Narcisa Freixas wrote some musical illustrations, of which the press highlights a sailing song and a fishermen chorus. Apparently, this musical vision was liked better than other previous ones because it was less suggestive and presented a more intense dramatic conflict between the characters.

Tickets for the first one, made up of 4 scenes, were offered at 75 cents for preference entry and 40 cents for general admission. The following musical visions, of shorter duration, offered their tickets at 50 cents for preferred seating and 25 cents for general admission.

On July 4th, a "brief" hiatus in the performances was announced to facilitate the preparation of the titles of the new season. Some of them had already been disclosed, such as *La dona catalana* [*The Catalan woman*], which was reportedly being rehearsed. However, following *Vetlla d'amor*, there are no further news of the reopening of the aforementioned hall. At the commencement of the 1907/08 season, the actors of the musical visions that formed the Portfoliògraf company were integrated as new members of the Espectacles-Audicions Graner company in the Principal theater.

The abrupt closure of the Portfoliògraf hall may have been precipitated by the ordinances promulgated by the Barcelona City Council, enacted around the aforementioned dates, implemented in light of the potential hazards associated with fire. The ordinances regulated the allowed activities inside showrooms and culminated in the prohibition of theatrical performances within cinematography halls. These same policies eventually affected also Graner's Mercè hall, forbidding the staging of musical visions on its stage.

In this context, the case of the Frederic Soler hall merits particular attention. The success of the Mercè hall precipitated the emergence of analogous venues in Barcelona and other Catalan cities. These imitators offered cinematographic screenings for an equally reduced price, frequently accompanied by brief performances at the end of each movie session. The content shown was also designed to appeal to children or even include their participation on stage.

The inauguration of the Portfoliògraf hall coincided with the opening on December 22nd, 1906 of the Frederic Soler hall at 67 Ronda de Sant Pau, in front of the Escolapis school. The venue had a similar programming: film screenings, colored movies, short concerts... A parallel trajectory was followed when it ceased operations on November 2nd, 1907, a decision enacted by the governor's municipal ordinance.

> "In the Frederich Soler theater, in addition to other deficiencies, it was noted that the width of the rows of seats is not up to code, the projection booth of the cinematographic apparatus lacks the necessary protection, there are few exits, and the stage and rooms have been built in terrible conditions. In view of all this, the governor has ordered the closure of the premises[695]."

[695] *El Diluvio* 307 (03/11/1907), morning edition, p. 11 [originally in Spanish].

During the few months in which it was operational, the venue presented performances of children's lyric theater in Catalan. However, its repertoire comprised zarzuelas and comedic pieces, rather than musical visions. Nonetheless, the initiative directly emulated the model of the Mercè hall. Indeed, all the children who were members of the Frederich Soler company had joined it inspired by what they had seen on the stage of the Mercè hall directed by Lluís Graner.

> "[...] From a very young age, [Carme] Buixadós was an enthusiastic visitor to the Mercè theater, at the times when Graner used to present small theatrical performances (known as tableaux, musical visions, etc.). The future comedian was so attracted to these shows that she asked for permission to take part in them, even if only as an extra among the tiny performers. Once she obtained permission, she was able to fulfill her desire. And the intelligent ones who saw her work in these conditions recognized her true talent as a theatrical artist.
>
> At the age of fourteen, Buixadós made her debut as part of a children's company at the Frederic Soler hall, now defunct, which was located on the Ronda de Sant Pau and was nothing more than an imitation of the Mercè hall. [...][696]"

Both the Frederic Soler and the Portfoliògraf halls work as compelling examples of the attempts during the 1906/07 season to emulate and expand upon the successful recreational model pioneered by Lluís Graner in the Mercè hall, which subsequently gained widespread popularity throughout the city of Barcelona. However, these three promoters of the lyrical repertoire for children in Catalan language ultimately encountered the repercussions of the bureaucracy of the city council, which compelled the cessation of operations due to concerns regarding security.

Concurrently, there were also voices that expressed criticism about the perceived inequity in the competition with proper theaters that cinematographers engaged in by organizing live performances. Furthermore, there was also criticism directed towards child labor in venues that sought economic gain from the participation of infant boys and girls on stage, which led to its eventual prohibition. In some cases, certain voices on the press even claimed that security concerns had been the official excuse of the governor's office to close the venues promoting Catalan language in an anti-Catalanist act.

[696] *La Escena catalana* 295 (01/06/1912), p. 8.

❖ Patronat de l'Obrer (Tarragona)

The influence of the Barcelona shows directed by Lluís Graner began to arrive in Tarragona in December 1906, firstly with the installation of a cinematographer that made it possible for the venue of the Patronat de l'Obrer [Patronage for the Workers] of Tarragona to be included in the film distribution network of the Mercè hall.

> "Patronage for the Workers has already acquired the apparatus to install a cinematographer in its spacious venue. We know from a very good source that the machines and equipment acquired are of the most modern that is known and that their installation is under the responsibility of the intelligent industrial Mr. Clanchet.
>
> Patronage for the Workers has reached an agreement with Mr. Graner and the films exhibited will be the same as in the Mercè hall in Barcelona. It seems that sessions will only be celebrated on Thursdays and Sundays[697]."

The spring season of 1907 (February-June) witnessed also the arrival of musical visions, promoted by the priest Jaume Bofarull (1873–1936), who also engaged as a literary author. For the current season, mainly titles that premiered at the Mercè hall were reprised at the theater of the Patronage for the Workers of Tarragona, a venue that had to be specifically adapted to the technical requirements of the genre regarding the electric lighting. The musical visions *El mal rabadà*, *La mort de l'escolà* and *El bon escarceller*, all three successful titles well known in the musical visions network, were staged in Tarragona between February and April of 1907. The cinematographic screenings, however, continued, and they were used as an accompaniment to the musical visions on joined sessions, which were organized on Sundays, comprising four per day.

The activity of the Patronage for the Workers did not remain confined to being a simple itineracy of the Mercè hall; rather, the initial reception sought to consolidate the genre and premiered new productions in an attempt to establish the musical vision genre in Tarragona. Towards the end of the season, on May 18th, the first original musical vision of Tarragona was released, with Bofarull as author of the text with music by the priest Eudald Serra. *Lo pastor i el rei* [*The shepherd and the king*], "popular tale arranged to the scene", is set in two scenes and depicts the conflict between religious and earthly power.

The first scene takes place in a Gothic cloister with a garden and the religious chants heard. The shepherd, who's the main character of the story comes into the garden singing how happy he is living surrounded by nature in the mountains with the sheep while the monks keep singing. Once they finish, the monks cross the stage through the background while the shepherd explains the conflict between the abbot and the king, who has threatened to close the monastery, as if it was an epic poem. Horns and trumpets are heard announcing the arrival of the king while the scene arrives to an end.

The second scene is set in one of the lateral naves of the cloisters, with the shepherd dressed as the abbot. It's night and the moon shines illuminating the scene. The shine of

[697] *Diario de Tarragona* (11/12/1906), p. 1 [originally in Spanish].

the weapons from the soldier is often seen while they approach the scene. Once the king arrives, the shepherd manages to solve the riddles he asks, therefore winning the deal and saving the monastery from his invasion. He proves that innocence and faith from a shepherd and some monks can prove smarter than the tricks of a powerful king.

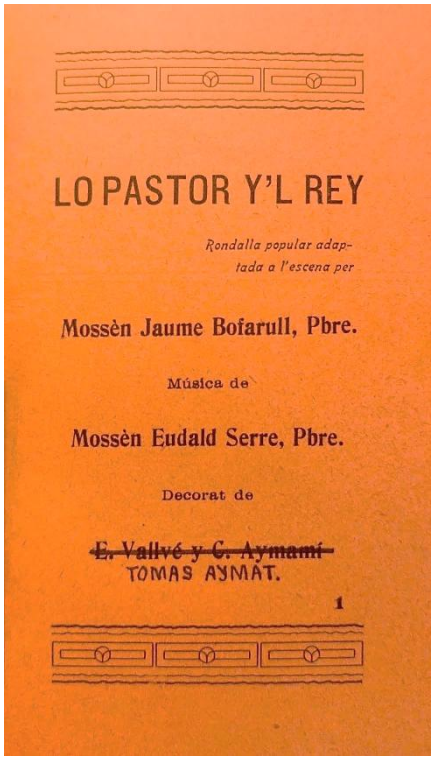


Figure 240: *Cover for* BOFARULL, *Jaume:* Lo pastor y'l rey. *Tarragona: Imp. Sugrañes, 1907, first original musical vision in Tarragona. [BC: A 3143-8º].*

The religious world, therefore, is linked to the peace of nature and the mountains, the side that the rural world should stand by to preserve their spiritual pureness, while the earthly power of the king is presented as tricky, unfair and linked to war. The moral teaching is clear.

As well, elements such as the archaic literary form of the epic poem used by the shepherd connect with historicist folklore, reminding of the musical vision *El bon escarceller*, original from the Mercè hall, that had also been recently staged in Tarragona. In both, the epic poem is used to present to the audience the back story that led to the present situation, instead of performing the precedents on stage.

Plastically, the piece symbolically presents the contrast between the calmness of the initial scene, embedded in sounds of nature, religious chants and pure happiness in connection with the nature, and the arrival of the king with his disrupting trumpets, sounds of weapons coming back from the hunt and their irregular shining against the clear moonlight.

Lo pastor i el rei received substantial support from both local critics and the religious press. This endorsement was manifested in the form of encouragement to settle the genre of "suggestive plastic tableaux", or musical visions, to the city of Tarragona:

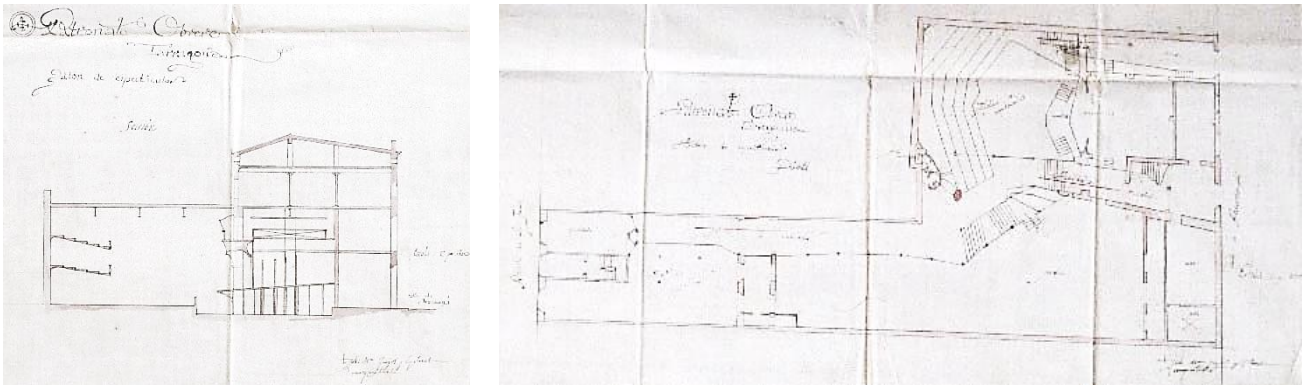
> "*The shepherd and the king*. That's how the literary-musical piece by Mn. Jaume Bofarull and Mn. Eudald Serra is called, the first manifestation of a new theatrical genre in Tarragona.
>
> Embezzled with the currents of modern dramatic literature, supersaturated with the too strong and repeated impressions of the dominant scenic genres, this new dramatic form that the musical vision constitutes, inspired by the unexplored field of the legend, has come to refresh the tired imagination in some centers of artistic culture and to soften the tension of our nervous system.
>
> On the other hand, nothing matches better the spirit of modern musical drama than this display of apparent simplicity, of inner action, of the absence of all conventional elements in theater than this new form of stage production, which the intelligent business artist of Barcelona, Don Lluís Graner, has rightly begun to popularize. It comes to be a happy conjunction of the idea who has inspired the true musical drama with a trial of scenic impressionism well performed.
>
> We summarize in two words the impression of the work premiered on Sunday in the showroom of the Patronage for the Workers. It is well worth it —and much more than anything I could say—

the interest shown by the organizers in providing Tarragona with a very cultured show, presented with the cooperation of all the necessary elements. […]

Emili Vallès[698]"

Besides this first title, the Patronage for the Workers published at least two more librettos of musical visions written by the same Jaume Bofarull, which were supposed to be scheduled for the following season (1907/08)[699]. Furthermore, the back cover of the publications contained an announcement regarding a series of "premieres in preparation for the new season". Among the titles quoted, there are: *Lo pirata contrit*, a dramatic piece in two scenes; *La vetlla dels pastors*, an idyll in two parts; *Lo cornamussaire*, a lyrical piece in two scenes; *L'Àngelus*, a vision of nature in three parts; and *Fra Margenet*, a legend from Poblet in two scenes. In essence, they were planning to establish a permanent exhibition of musical visions in Tarragona, featuring a series of newly created musical plastic tableaux.

However, the Patronage for the Workers' theater did not commence the season because the building began its renovation under the direction of the architect Josep Maria Jujol, former pupil of Antoni Gaudí. The construction works were carried out from 1908 to 1910, and the project of musical visions of Tarragona was temporarily suspended.



Figures 241 & 242 : *Design from the side (left) and ground plan (right) of the new stage hall for the Patronage for the Workers' theater in Tarragona, signed by Josep Maria Jujol. [Arxiu Salas].*

Following the renovation of the theater, the nowadays known as Metropol theater (located at 46 Rambla Nova, Tarragona) resumed its activity at the beginning of January 1910. The renovation included the electrification in the theater, which involved the integration of lighting on the facade and light effects on the stage. The modernist style of the theater makes the building resemble the shape of a ship, with an according design for the interior[700].

[698] *La Cruz* 1709 (24/05/1907), p. 1 [originally in Catalan].

[699] BOFARULL, Jaume (1907): *La presó de Lleida*. Tarragona: Imp. Sugrañes (BC: C400/1173) and BOFARULL, Jaume (1907): *Lo salamonet de les matines*. Tarragona: Imp. Sugrañes (BC: A 314/1-8º).

[700] ORTUETA HILBERATH, Elena de; GISBERT I CANES, Joan (ed.); MARSAL, Josep Maria (ed.) (2019): *Teatre Metropol, cent anys (1910–2010)* Collection *Quaderns de l'arxiu*, vol. 5. Tarragona: Servei d'Arxiu i Documentació Municipal de l'Ajuntament de Tarragona / Universitat Rovira i Virgili, pp. 6–37.



Figure 243: *Picture of the Orfeó Tarragoní performing at the Metropol theater (1928). [Fons Vallvé. Arxiu Històric de la Ciutat de Tarragona].*

The performances for the new season were scheduled on Saturdays and holidays, with four to five sessions per day. The musical accompaniment was provided by the string quintet of Mr. Roig, while the actors were drawn from the Catholic-Lyrical-Dramatic Company of the Patronage for the Workers.

The inaugural productions that were premiered on the newly constructed stage were, actually, the musical visions by Jaume Bofarull that had been published in 1907 and left unperformed because of the temporary closure of the venue. The Tarragonian rendition of *La presó de Lleida* [*Lleida's prison*], accompanied by a composition by Daniel Mestres that adapted the widely recognized song bearing the same title, and *Lo salamonet de les matines* [*The light shaft of the morning prayers*], featuring a musical score by Francesc Salvat (who had also composed music for the 1907/08 season of the Espectacles-Audicions Graner), were brought back to the programming to reopen the theater. Additionally, a reprise of *El mal rabadà* was briefly restaged, a piece previously performed in February 1907 coming from the Mercè hall.

La presó de Lleida, "folk song adapted for the stage", follows the homonymous folk song. It stages the same plot that the song narrates, and the music should have been also a gloss of the corresponding folk melody. The song tells a story about the Baron in Lleida, whose daughter falls in love with one of the prisoners her father keeps arrested. She asks for mercy, but he severely sticks to his opinion and sentence her loved one to death. After that, she takes her life too and the Baron learns that sometimes mercy is a worthier option.

The same song had already been staged as a musical vision at the Principal theater of Barcelona authored by Adrià Gual and Jaume Pahissa. Bofarull's version, although taking the same song as the core of the piece, presents a different dramaturgy. To start with, Bofarull's vision is shorter, written only in two scenes, while Gual's version had five. While Gual's version was focused on the emotional relation between the Baron's daughter and her beloved prisoner, the cause of the grief that takes her to commit suicide, Bofarull's version pays more attention to the dilemma held by the Baron. He had been a secondary character in the first version and now becomes the main one.

The piece staged in Tarragona is less sentimental and more leaned towards the pedagogical learning that one's acts have to be repaid and that justice must be done even if it's cruel and goes against our feelings, as exposed in a long internal monologue in verse by the Baron in the first scene. The second scene starts when the hanging has just taken place and the people are still cheering on, although it's not seen on stage. The daughter sings out her grief, but the Baron appears to say that despite the heartbreak she causes him, the lands those criminals burnt are still smokey. As the last intervention that closes the piece, she asks him not to speak to her again, revealing that her lover was between the hanged prisoners.

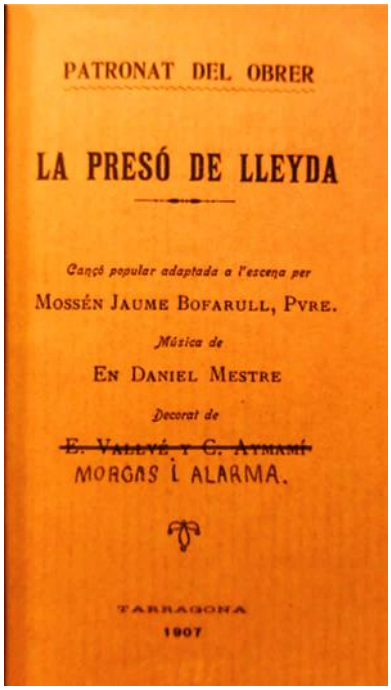


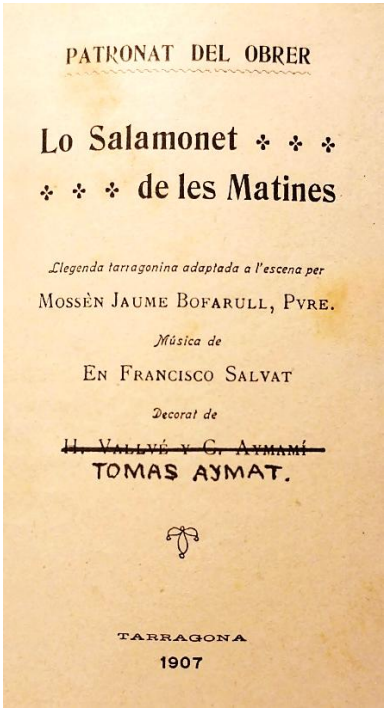
Figure 244: *Cover for* BOFARULL, *Jaume:* La presó de Lleida. *Tarragona: Imp. Sugrañes, 1907, adaptation of the homonymous folk song to be staged. [BC: C400-1173].*

In Gual's version, the hanging scene was completely omitted, and from the Baron signing the sentence to death, the action moves to the gallows with both deaths already committed. This way, the focus is uniquely put on the emotion felt on each scene, with as little action as possible taking place. Bofarull, instead, focuses on the punishment of crimes and how justice should be above pity. He avoids the suicide scene (an act that, keeping in mind that Bofarull was a priest, would have been considered sinful), minimizing the sentimental aspect of the story that places love above justice.

In terms of musical moments, the piece includes a prisoners' chorus in the first scene, which is heard begging Margarida, the daughter, for mercy and to convince her dad. The chorus is reprised in multiple moments insisting on Margarida, although the prisoners are not seen on stage, and Margarida's beloved one does not intervene individually, while, in Gual's version, he does. The second scene starts with a soldiers' chorus, followed by Margarida's lament. It seems that the folk song melody recalling the original lyrics is not heard until the very end, when, after her lament, Margarida continues singing to the Baron confessing that she loved one of the prisoners. However, the score has not been located to properly analyze the treatment of the folk song and its motifs throughout the piece.

Visually, the light is used symbolically to portray the sunset and the end of the day, as the lives of the prisoners are also arriving to an end, and as darkness is setting in between the Baron and his daughter. The first scene takes place during the evening with a sunsetting light, while the second one takes place at night, illuminated by the moon. The moonlight, shining between the clouds, should dramatically illuminate the hanged people that are seen on the background above the wall.

The following musical vision, *Lo salamonet de les matines*, presents a maritime scene in which sailors are the main characters, portraying the ambience of sea life as other musical visions like *La lluerna* or *Vetlla d'amor* did. Bofarull wrote the piece in two scenes. The first one portrays the rocky seaside after a heavy storm, once the sky is already calm again and the rainbow is shining. A boat has just been rescued, and the sailors are meeting each other checking that they are all well and thanking God for their fortune. The scene has multiple singing moments by the master of the boat and his daughter that wants to become a nun to thank God for their rescue. In the second scene, the master and his young helper are inside his sailor's cabin, cooking to celebrate with the family their safe arrival. While they prepare the food, the sailor explains to his helper the story of how he saw in the middle of the storm the light shaft of the church, lit by the priests during the morning prayers, and that's what helped him to find the shore and save the crew.


PATRONAT DEL OBRER

Lo Salamonet ✣ ✣ ✣
✣ ✣ ✣ de les Matines

Llegenda tarragonina adaptada a l'escena per
MOSSÈN JAUME BOFARULL, PVRE.
Música de
EN FRANCISCO SALVAT
Decorat de
~~H. VALLVÉ Y C. AYMAMÍ~~
TOMAS AYMAT.

TARRAGONA
1907

Figure 245: *Cover for* BOFARULL, *Jaume:* Lo salamonet de les matines. *Tarragona: Imp. Sugrañes, 1907, legend from Tarragona adapted to be staged. [BC: A 3141-8º].*

The story is based on a folk legend from Tarragona. As well, the stage setting is used to portray the traditional way of life of the sailors, the interior of their houses, their aspects and the sailing utensils. Both popular and folk elements are characteristic of the genre of musical visions, as well as the religious one. The light shaft from the church clearly symbolizes how God's light can save you in moments of darkness.

The piece presents very little action on stage. Actually, both scenes take place after the action has occurred. The first one focuses on portraying on stage the joy after their salvation and how thankful they feel to God, reinforced by the calmness of the sky, the rainbow and their singing, in contrast with the destroyed ship on stage as a sign of what has happened. The second one is used to explain the events from the sailor's house, familiarizing the audience with the legendary story, but the action itself that is contained in the legend is not performed on stage. This aligns with the characteristics of the genre's dramaturgy, which, according to Symbolist aesthetics, focuses on the suggestion of emotional states rather than in the performance of dramatic action on stage.

Despite this, after these pending titles were finally staged, the theater did not maintain the programming of musical visions, and instead featured a variety of musical shows, clowns, and spoken theater performances.

❖ Saló Montserrat (Arenys de Mar)

The Saló Montserrat, or Montserrat hall, was inaugurated in July 1907 as an independent company installed within the Catholic Center of Arenys de Mar. The name of Montserrat comes from the homonymous "magical mountain" where one of the most symbolic chapels for the Catalan church is located, linking Catholicism and Catalan mythology in one place. The design of the hall, which primarily functioned as a venue for cinematographic projection, was designed by Marià Castells (1876–1931).

> "Attention is drawn to some stained glasses in which the films are advertised. They are the work of our dear friend, the distinguished and lauded artist Mariano Castells. Among them stands out one that symbolizes Solidarity[701] with the emblems of the parties that comprise it. It has earned everyone's appreciation[702]."

The first performances of musical visions took place at the Montserrat hall in December of 1907. The program's primary contributors were Xavier Maimí, who worked as composer and pianist, and Joan Draper, who, besides writing the librettos, also assumed responsibility for media relations communicating the programming to the press.

Francesc Xavier Maimí i Miró (1888–1965), known simply as Xavier Maimí, was primarily recognized as a composer of religious music, hymns, motets, songs, and joys. He worked as the director of the girls' choir of the parish of Santa Maria and is best known for his instrumental role in the recovery of *La dansa d'Arenys* or *The Dance of Arenys*, a project that first began in 1916 and concluded in 1949.

Under his direction, the troupe Maragall resumed the performance of the dance for the Festa Major celebrations. Since that time, the dance has been a staple of the events surrounding the festivities of Saint Roc, which is celebrated on August 16th[703].

Maimí, however, was professionally engaged in commerce and managed Can Maimí, a well-known establishment located at number 40 of the Riera del Bisbe Pol, which specialized in pottery items[704].



Figure 246: *Entrance to the Can Maimí store. [https://www.lagenda.cat/texto-diario/mostrar/2454247/can-maimi]*

[701] Solidaritat Catalana, or Catalan Solidarity, was a coalition of Catalan nationalist parties formed in 1906.
[702] *La Veu de la Costa* (15/09/1907), pp. 7–8.
[703] PARDO, Antoni (2024): "75 anys de la dansa d'Arenys". *L'Agenda* (04/07/2024), web.
[704] MARTÍN, Joan Carles (2021): "Can Maimí". *L'Agenda* (04/02/2021), web.



Figure 247: *One of the first performances of the recovered Dansa d'Arenys. [Fons Joan Ferrer.]*



Figure 248: *Picture of Joan Draper. [Fototeca.cat]*

Joan Draper i Fossas (1889–1970) distinguished himself in the field of poetry and assumed the role of an activist, defending Catalan nationalism through a variety of journalistic media. He founded the newspaper *L'Avenir* in 1907 in Arenys. In addition to this, he was part of the editorial staff of *La Costa de Llevant* and a contributor to *La Veu de Catalunya* and *El Correu Català*, among others[705].

In the realm of theatrical production, extending beyond the musical visions of the Montserrat hall, he made his debut in the theater of the Regionalist Center of Arenys with the dramatic tale *L'amor sempre triomfa* [*Love always triumphs*] (1915). Later on, he published the lyric comedy in three acts *La posada de l'amor* [*Love's inn*] (1925) in collaboration with Prudenci Bertrana. Partnered with Xavier Maimí, he also composed the anthem dedicated to Saint Zenon, a noteworthy contribution to the popular tradition of Arenys de Mar[706].

The musical part in the Montserrat hall was executed by the quartet La Santa Espina (a deliberate allusion to the lyric drama by Guimerà and Morera that had recently premiered at the Principal theater in Barcelona). From its members, it is known that Josep Mensa i Fàbregas was one of the musicians, who later on would also compose the music for one of the musical visions that had its premiere in the hall.

[705] OLLÉ I BERTRAN, Antoni (1925): *Antologia d'autors catalans.* Barcelona: Tallers gràfics Tiffon, pp. 41–56.
[706] AGUILÓ COLL, Ferran (2015): "Himne a Sant Zenon. Canvi en la significació de la tradición". *Perifèria* 20/2, pp. 91–107.

The musical visions, which were all original compositions, were presented in the form of children's plays. Therefore, the dramatic interpretation was executed mainly by children and young students, as well as affiliates of the Catholic center. The following individuals were involved: the girls Cristina Fors, Crusat, and Buxadé; the boys Joan Fors, Felip Buxadé, Joaquim Estengre, and Joan Bosch; and the youngsters Llàtzer Mayola, Vicenç Buxadé, Joan Baranger, and Salvador Daniel. Some of them, sharing last names, were reportedly siblings.

The commencement of theatrical activities in Montserrat hall occurred in the immediate aftermath of the prohibition of live performances inside cinema halls in Barcelona, which resulted in the halting of musical visions at the Mercè hall. Actually, the initial works referenced or parodied productions from Barcelona: *En Tonet i la Guideta* [*Little Ton and little Guida*] presented a comedic version of the opera *Ton i Guida* [the translation of Humperdinck's *Hänsel und Gretel*], shown at the Espectacles-Audicions Graner. Additionally, *Nit de reis* [*The Three Kings Night*] and *L'home de la pell de l'os* [*The Man with the Bear's Skin*] were alluding to the titles premiered by Apel·les Mestres and Enric Morera at the Principal theater, also as repertoire of the Espectacles-Audicions Graner. Furthermore, the vision *El palau del gegantàs* [*The Giant's Palace*] could also be related to the plastic installation on the underground floor of the Mercè hall that had been very recently shown about the same topic.

A later reference, published in the *Antologia d'autors catalans* by Antoni Ollé i Bertran, indicates that Joan Draper and Xavier Maimí, the main promoters of musical visions in the Montserrat hall, premiered their lyric plastic tableaux at the Espectacles-Audicions Graner[707]. Considering that they did not premiere any pieces at the Principal theater, the residence of the company, this could point to the direct relationship or involvement between the project in Barcelona led by Graner and the Montserrat hall.

The first two productions, with text by Francisco de Prats, reused music by other composers. Humperdinck's parody used fragments of the music from the original opera, and *Nit de reis* used fragments of musical compositions by Eduard Schütt. The following musical visions included original music, in most of the cases written by Francesc Xavier Maimí. *El palau del gegantàs* and *L'home de la pell de l'os* were the first productions presented by the duo Draper-Maimí. These were followed by *El príncep qui s'és enamorat* [*The prince who's fallen in love*], which received a wider review on the press.

El príncep qui s'és enamorat was premiered on March 25th, 1908. According to the reviews, the musical vision presents a prince that, during one of his hunting trips, falls on the woods and is rescued and healed by a local villager. The prince falls in love with her and, when the courtesans arrive looking for him, he declares they'll get married. The scene is finished with a hunting song. The second scene starts with the king waiting for the news on his son, while maids are singing to keep him entertained and the court clown is also performing his show for him. Eventually, the son arrives and convince his father to accept the wedding, concluding in a happy ending, because, as the traditional Catalan

[707] OLLÉ I BERTRAN, Antoni (1925): *Antologia d'autors catalans, op. cit.*, p. 6.

saying goes, “a little girl is worth a king”. This musical vision, then, as we can also assume for many of the previous ones, falls rather on the subgenre of popular tales for children, presenting a rather narrative evolution of the plot, but following the aesthetics of children’s tales based on kings, princesses and fantastic events in nature.

The following collaboration between Draper and Maimí was *La fada del bosc* [*The fairy from the woods*]. Set again in the woods, this time two brothers will be having a stroll. One of them is a good boy, while the other is bothering the birds and misbehaving. When they meet an old lady, only one of them accepts helping her carry her bags. The lady turns out to be a fairy that rewards the good boy with almonds from Arenys and punishes the other, although, eventually, she withdraws the punishment since wickedness is not a good trait. Following the line of fantastic tales, in this case the moral learning aimed at the kids from the audience is clear.

Their last collaboration, however, moves towards comic operetta. *El rei filharmònic* [*The philharmonic king*]. A king that loves music is set to look for a singer to marry his daughter. From the candidates, he admires a great Italian singer with a deep voice, but quite an ugly face that the princess denies marrying. Instead, she likes a young and handsome boy, also Italian, that is rather haughty and not as good singer, but who is young and handsome. Eventually, the father desists and allows her to follow her wish. The comicalness of the piece would have been mostly based on mocking Italian stereotypes and accent, as well as the music.

Lastly, it’s worth mentioning the collaboration of Josep Granger with the Montserrat hall. He wrote *La temptació* [*The temptation*], for which Josep Maria Padró wrote the music, and *La fantasma del rec* [*The ghost from the stream*] with music by Josep Maria Padró. The second one is mainly, again, a moral teaching for children. In the first scene, a group of kids skip school to go bother the birds in the forest, when one of them claims he’s seen a ghost in the surroundings. In the second scene, the kids find the ghost by the stream on a gloomy area of the woods. She scares them out and teaches them not to bother the animals anymore.



Figure 249: *Picture of Marià Castells, stage set designer and painter of the Montserrat hall (ca. 1900-1910). [Museu d’Arenys de Mar].*

For most productions of the season, Marià Castells i Simó was the painter in charge of the stage designs, often produced with the help of Emili Lloret[708]. Castells was a renowned artist from Arenys de Mar, one of the main local representants of Art Nouveau in the municipality, and he also

[708] LLODRA NOGUERAS, Joan Miquel (coord.) (2007): *Els Castells, uns randers modernistes.* Arenys de Mar: Museu d’Arenys de Mar, p. 84.

designed the glass billboards used at the Montserrat hall to announce the program of movies to be screened, which included the shield of the political coalition Solidaritat Catalana and the parties that formed it[709].

The company of the Montserrat hall programmed musical visions only during the 1907/08 season, from December 1907 to July 1908. The performances were scheduled exclusively on Sundays, during the night sessions. Typically, pieces were staged only a single day, with select exceptions, like *En Tonet i la Guideta* or *El palau del gegantàs*, where performances were subsequently reprised. For the following season, the hall exclusively presented cinematographic screenings.

It is also worth noting that, meanwhile, in the municipality of Arenys de Mar, a newly constructed "Sala Mercè" was inaugurated. Emulating the renowned hall from Barcelona, it sought to capitalize on its success eventually becoming a commercial cinema. Although Lluís Graner initially provided support for the installation of this new hall, after their deviation from the original moral line of programming, he petitioned the pertinent ministry for the exclusivity of the name "Sala Mercè". His intention was to forestall the multiplication of Mercè halls, which was eventually approved by the ministry[710].

[709] LLODRA NOGUERAS, Joan Miquel (coord.) (2007): *Els Castells…, op. cit.,* p. 168.
[710] *Industria e invenciones* 10 (20/03/1909), p. 115.

❖ Centre Catòlic (Olot)

The musical visions reached the Catholic Center of Olot, an institution with a long tradition of amateur theater, under the promotion of Antoni Doltra i Masferrer (1880–1936). On May 16th, 1908, Doltra was appointed vicar of Olot. Since his arrival, he composed multiple musical visions to become part of the repertoire of the dramatic and choral sections of the center.



Figure 250: *Picture of the façade of the building where the Catholic Centre of Olot is still hosted, at the nowadays Clivillers street. [COOLTUR Turisme Cultural]*

The earliest documented musical vision, however, was *L'oració de la nit*, which was already well-known in Girona as the piece that Rafael Masó used to inaugurate the Gerió hall. It is worth reminding that the Gerió hall was another initiative dedicated to the staging of musical visions that was also housed in a religious center, the Moral Center of Girona. The performance also featured *Esclavitud i redempció* [*Slavery and redemption*] by Carles Badia i Malagrida, which had previously been premiered at the Escoles Pies religious school in Olot. Additionally, Doltra's inaugural musical vision, titled *Nit de reis*, was presented on the Day of the Three Wise Men in 1906, a fitting selection for the event.

Among the members involved in the venue, Antoni Doltra stands out as both the primary writer and the principal promoter of the project. During this period, a significant collaboration emerged between Doltra and Sanxo-Marraco, particularly notable for Sanxo-Marraco's musical compositions into the poetic works of the aforementioned writer. This artistic partnership is further significant as Marraco had previously composed music for the Espectacles-Audicions Graner in Barcelona.

Other members that have been identified are Josep Rufet i Rosa (1870–1934), the organist of the parish, who was responsible for writing the music for Doltra's pieces; Mr. Corriols, who worked as the pianist during the performances; Mr. Morer, who assumed the role of stage director; and Mr. R. Jutglar, Mr. Y. Coromina, Mr. Nogué, Mr. Casas, Mr. Vinyet, and little Corbatón, who took on the role of actors.

Nit de reis follows the traditional topic of the Three Wise Men, who bring presents to the kids on the night of January 5th. Doltra's version presents a little kid's room on that evening, waiting for them to come. It's a short scene that contrasts the kid's innocence with his father's grieve, since the mother died last year and, in their poor economy, the family can't afford gifts for the kid. The little boy watches his friends through his window going to the center with candle lights to sing together for the arrival of the Three Wise Men.

The piece introduces verisimilar musical parts as incidental music when the kids sing together on the street and when the night watchman passes by the window. After praying in the name of his passed mother to his guardian angel, it appears in his room bringing him the toys he deserves for being a faithful boy. The prayer and the angel's appearance are in verse and could also had ben sung or recited over instrumental music, following the examples of other musical visions known by Doltra, as *L'oració de la nit*.

Visually, the scene doesn't move from the kid's bedroom, but variations are introduced through changed in the lighting: when it comes from outside while the rest of kids pass by with lanterns on their hands, when the father leaves and lets the boy to sleep with the light off, and when the angel appears, probably with a strike of white light as in other musical visions.

Els fills de Jacob [*Jacob's children*] is based on the children of Jacob, the biblical character, and follows the story of Joseph as it's originally portrayed on the sacred books. The piece starts with a scene in the middle of the nature and the kids surrounding a fire they're using to cook. All together, they sing a prayer to thank God before starting to eat. However, when Joseph arrives and starts telling the dreams he had, his special quality through which God revealed the future to him, Simeó tries to kill him with a knife. Instead, they hold him captive to sell him as a slave.

The second scene, in Joseph's prison, starts with instrumental music while he wakes up, missing the light of the day and the stars. He then sings expressing his sadness and asking God for mercy. The following scene is set at the Pharaon's court, starting with a musical number with a chorus of fortune tellers. Joseph is called to interpretate the Pharaon's dreams and, as he does, he is granted freedom.

A forth scene is set on the street, where people sing wishing glory to Joseph, the new vice-king of Egypt. The final scene takes place in Joseph's palace, where his brothers arrive asking to buy grain, not recognizing him. Joseph sings thanking God for keeping his father and siblings alive and healthy and they all sing together a chorus at the end happy to be reunited and forgetting the past resentments.

Despite the large number of scenes, they are short in duration, keeping the musical vision within the usual short format. The piece has a clear pedagogical intention to familiarize the audience with the biblical story and characters. Its dramaturgy is focused, as characteristic of the musical visions, on portraying multiple visual scenes that resulted attractive to the eyes, accompanied each by music that would help set the audience in the right emotional state. The short five scenes portray a forest, a prison, a palace, the

Egyptian court… Multiple and spectacular stage sets that provide lots of images to understand the story through the eyes, to visualize the story heard from the priest, and recreate the emotions of the characters through music, rather than explaining the intricate plot of events through the development of a dramatic action.

El pont del diable [*Devil's bridge*] is a based, instead, on a Catalan folk legend. Although there are around 80 bridges in Catalonia carrying that name, whose origins are related to myths involving the intervention of the devil, the one Doltra's play refers to is, most likely, the one in La Garrotxa, Northeast of Olot. Doltra's musical vision starts with a rainy night, charged of sound effects and music. After the intermediate backdrop picturing a church is lifted as the man walking moves on, the river is shown, with a town at the other side. The main character needs to cross it to arrive to the fair at the other side and sell there his animals. His wish for money even leads him to say he'd sell his soul to the devil if he built the bridge he needed.

The devil accepts to do so, but the deal is that it has to be fully finished by midnight. The devil and his little demons sing about the eternity in hell that the character will suffer, but eventually, they are missing one stone. The character's friend has it in his hand by the church seen at the beginning, and the sign of the cross he does in name of the Virgin protects him from the devil until the bell marks that midnight has arrived. The deal was not fulfilled and they sing thanking the Virgin for his salvation.

This musical vision fits with the genre of staged legends, this time also with an implicit religious connotation. The typical imagery of the musical visions is seen here, including the demons as evil creatures from hell, the church as symbol of protecting Catholicism, and the nature in a wild state that allows for spectacular visual and sound effects to portray the storm. Musically, the contrast between the devils chorus and the final mercy sang to the Virgin would have also marked that contrast between dissonant and rhythmically irregular music against harmonic and homorythmic chants.

Following the release of *Nit de reis*, *Els fills de Jacob* and *El pont del diable*, which drew inspiration from biblical episodes and local legends, the Catholic Center inaugurated a religious cinematographer known as Cine-Colón in February 1911. One of the last pieces by Doltra staged in Olot was *El barranc maleït* [*The cursed cliff*], a dramatic episode in three scenes written for the Traditionalist Youth association. It was scheduled to premiere on February 4th, 1912, but the first performance was suspended, and the premiere was moved to June 29th. The three scenes (1st, The Red Week in the Ciutadella's Park; 2nd, By the Wolf's Cliff; 3rd, On the way to Gurugú) were intended to portray the Tragic Week and the Rif War[711].

Following the reprise of *L'oració de la nit* in March 1912, Doltra was relocated to Cruïlles and that halted the development of new musical visions. On August 19th, 1913, he assumed the role of rector in Cruïlles. Nonetheless, he debuted there the musical vision of *Sant Diumenge* [*Holy Sunday*], which is centered on the celebration of Palm Sunday.

[711] GASCONS I CLARIÓ, Narcís (2010): "Antoni Doltra i Masferrer (1880-1936), sacerdot, poeta i periodista". *Quaderns de la Selva* 22, pp. 90–91.

This event took place at the Patronat de Sant Pere Màrtir on Palm Sunday of 1915. The musical part, composed by Rufet, suggests that the composition was written during his previous residency in Olot.

A compendium of his musical visions was published in 1925 in a compilation edited in Olot by the bookshop of Ramon Bonet. It appears that this initiative may have further motivated Doltra to compose a subsequent musical work.

In June of 1926, the poem that would eventually become *La cançó dels romeus* [*The song of the Pilgrims*] of *La Verge Miraclera* [*The Miraculous Virgin*] was published. The complete vision was premiered in December of that same year at the Catholic Center of Olot. The production was staged by the Immaculada and Sant Antoni Board of Female Workers, at a time when Doltra was rector of Sant Cristòfol les Fonts.

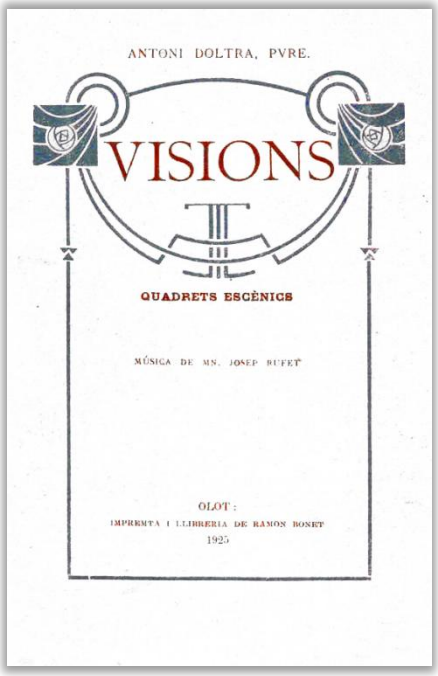


Figure 251: *DOLTRA, Antoni:* Visions: quadrets escènics. *Olot: Impremta i llibreria Ramon Bonet, 1925 (cover).*

Other extraordinarily premiered titles

The vast majority of documented musical visions were performed within the programming of halls, theaters or seasons dedicated specifically to this repertoire. However, there were also some musical visions that were extraordinarily premiered in other contexts, as part of heterogeneous programs. This section is devoted to titles that were initially presented in unconventional settings, such as schools or recreational halls, which were not exclusively dedicated to this particular repertoire. Furthermore, additional titles are identified because some of either their literary or musical texts have survived. However, there is an absence of any evidence suggesting their eventual performance on stage or any association with a specific scenic company that commissioned them. Consequently, these titles have been omitted from the previous chapters.

Among the titles compiled, it is noteworthy to mention that some were related to the institutionalized network dedicated to musical visions. Notable examples are *El boig* [*The crazy* one] and *Tristos gitanos* [*Sad gypsies*], which premiered at the Teatro del Retiro in Terrassa in early 1909. These productions can be regarded as a kind of epilogue to the genre in the city, following the closure of the Ars-Lucis room the previous year.

El boig, with music by Joan Llongueras one of the main promoters of the Ars-Lucis hall and text by Joan Solà Mestres was a musical vision premiered on January 23rd, 1909. The piece depicted the Peninsular War, in which context a Catalan town uprises against the French invaders and plans a mass execution at night. The protagonist "crazy one" of the story is the only one in town that claims for a peaceful humanitarian solution, stopping the aggression.

As for *Els tristos gitanos*, the piece shares a humanitarian claim regarding the gypsy community and the events that had recently taken place in Terrassa resulting in a bill to expel the gypsies from the municipality. Written by Pere Salom, with music by Josep Gasset and set design by J. Domingo, the piece was premiered on February 2nd, 1909. In a single scene, this vision depicts a caravan of traveller gypsies that deliver a poetic speech about their itinerant situation, eventually leaving the scene on the continuation of their journey. As for the music, it was reportedly accompanied by piano and violins.

Another piece was that somehow related to the network of musical visions was *El cavaller de Faras* [*The knight of Farras*]. This title is documented in 1911, at least under rehearsal by the Orfeó Gironí, who had maintained a collaboration with the Saló Gerió during its active years. The founder of the Orfeó, Isidre Mollera, had previously worked as the conductor of the musical ensemble of the Saló Gerió, which closed in 1909.

Joan Fargas was another author related to the network of musical visions. He wrote the music for the *Moisès* premiered in 1907 at the Mercè hall, and for the *Griselda* premiered in 1909 at the Traditionalist Youth of Sarrià that later on was reprised at the Sala Imperi in 1911. Both had lyrics by Lluís Viladot, his usual collaborator, and were based, the first one on the biblical episode of the homonymous character, and the second one on a

medieval legend. His personal archive preserved at the church of Santa Maria in Mataró includes the scores of two more musical visions, continuing the collaboration with Lluís Viladot. These titles are *Los reis* [*The kings*], based on the popular Christmas topic of the Three Wise Men, and *La tornada del fill pròdig* [*The return of the prodigal son*], based on the Catholic parable. Each piece was divided into two scenes and was written for two or three voices accompanied by piano. There are, however, no notes on the documents indicating their staging and no reports have been found in the press.

It is also worth remarking that the district of Sarrià, where Fargas's *Griselda* was premiered, also saw at least two more musical visions that were premiered at the Sant Josep school. *El clam del castell encantat*, a "legendary, phantastic and magical vision", was staged in July 1909, by the end of the school year. The lyrics were written by Pere Bosch Ferran, and the music was composed by Jaume Bofarull, the same priest that had promoted the genre of musical visions in the Patronat de l'Obrer in Tarragona.



Figure 252: *Cover of the manuscript of* El somni d'un angel*, "lyric-dramatic musical vision in one act". [BC: Ms. 5375]*

Apparently, on that same month, Pere Bosch left another musical vision written down, *El somni de l'àngel* [*The angel's dream*], which received an award at the literary Jocs Florals of Sants in October 1909. However, no report has been found about the staging of this "lyric-dramatic vision" in three scenes, with music by Miquel Casas Aragonés, until the beginning of October 1911 at the same Sant Josep school in Sarrià. As written in the manuscript, the piece was inspired by *The assumption of Hannele* (1893) by Gerhart Hauptmann. It included choral numbers sung by little angels accompanied by a harmonium.

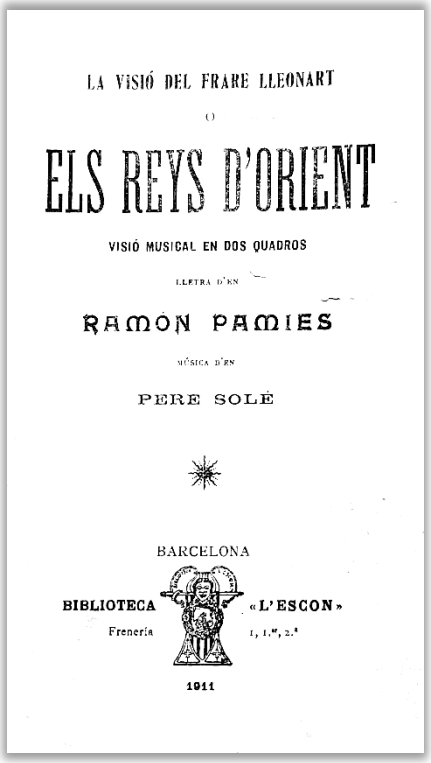
Lo captiveri d'un sant [*A saint's captivity*], which premiered in 1912 at the Casa de la Caritat in Barcelona, was composed by Joan Baptista Lambert, former pianist of the Sala Mercè and conductor of the Espectacles-Audicions Graner orchestra, who had previously written multiple musical visions under the artistic direction of Lluís Graner. This new vision was composed to inaugurate the new auditorium of the House of Charity, which was the residence of a choral ensemble led by Lambert.

This "lyric-dramatic vision" divided in two scenes was written by G. Puig, priest of the same House of Charity, and the stage set was designed by Oleguer Junyent. The piece is based on the story of the medieval saint Vicenç de Paul, hosted prisoner by Muslim pirates. Only the score has been preserved at the personal archive of Joan B. Lambert at the Orfeó Català archive, which includes six musical numbers for full orchestra, one of them the gloss of a Catalan folk song.

La creu [*The cross*] was the title for another musical vision premiered by the youth association of the Lliga d'Acció Social of Figueres in April 1909. During the previous season, the same group had also performed under the musical conducting of Pere Codina the musical visions *La pastoreta* [*The little shepherd girl*] and *A la voreta del mar* [*By the sea*], originally premiered at the Mercè hall.

The name of Il·luminat Saperas also stands out as a composer interested on approaching the genre. He wrote the music for *Lo pastoret i la papallona* [*The little shepherd and the butterfly*] and *La mort del rossinyol* [*The death of the nightingale*]. Thes pieces were premiered, respectively, on June 21st, 1908 at the Ateneu Obrer del Districte II (which had previously staged *Sant Ramon*, original from the Mercè hall) and on January 12th, 1919 at the theater of the Ateneu of Igualada. While *Lo pastoret i la papallona*, written by Constantí Vidal, probably presented a bucolic and pastoral scene, *La mort del rossinyol* was an arrangement of Jacint Verdaguer's homonymous poem made by Joan Gois, with music played by a sextet and a new backcloth accompanied by special light effects.

One last musical vision worth remarking is *La visió del frare Lleonart o Els reis d'Orient* [*The vision of friar Leonard or The Three Kings from the East*], written in two scenes by Ramon Pàmies (1874–1918) with music by Pere Solé Balcells. The piece is slightly based on the recurrent Christmas topic of the Three Wise Men and its text was published at the L'Escon collection of children's pieces in 1911. It has only been documented on stage at the Catholic Centre of Blanes during the Christmas season of 1916/17, played by their young amateur troupe.


LA VISIÓ DEL FRARE LLEONART

O

ELS REYS D'ORIENT

VISIÓ MUSICAL EN DOS QUADROS

LLETRA D'EN

RAMON PAMIES

MÚSICA D'EN

PERE SOLÉ

BARCELONA

BIBLIOTECA «L'ESCON»

Freneria

1911

Figure 253: *PÀMIES, Ramon (1911):* La visió del frare Lleonart o Els reys d'Orient. *Barcelona: Biblioteca L'Escon (cover).*

The narrative focuses on friar Lleonart, who experiences spiritual uncertainty during the Three Wise Men night and struggles to keep bad feelings out of his heart. He is challenged with maintaining revengeful thoughts out of his mind, until the three kings from the East —along with Jesus— appear before him, offering guidance and assistance to redirect his course toward righteousness.

Some other reported musical visions —of which not much more than only the title is known— are *Desterrat* [*Exiled*], with music and lyrics by Franscisco Costa, premiered at the Foment de l'Ensanxe of Barcelona on December 15th, 1906; *Los abanicos* [*The fans*], with music by Mr. Blay and set design for the three scenes by Miquel Moragas and Salvador Alarma, premiered on July 6th, 1907 at the Poliorama theater in Barcelona; or *Catalunya* [*Catalonia*], with lyrics by Dolors Trullol and music by Josep Maria de Macià, premiered on November 22nd, 1922 in Peralada.

Epilogue: And what happens next? Imprint and legacy of musical visions on later theater

After the closure of Baldomer Marinel·lo's enterprise at the Sala Imperi in early 1912, which was the last official company dedicated to the active promotion of musical visions, the network of venues that had been extended throughout Catalonia during the 1900s was completely deactivated. The genre of musical visions was left aside, and other lyric initiatives took the lead of the Catalan lyric theater movement once Graner emigrated.

However, the genre left a notable mark among the authors involved and, especially, among the ideological sectors keen on Graner's views. Catholic authors and playwrights of children's theater followed the steps left by the musical visions, which were one of the peak points in the production of a repertoire of Catalan theater especially dedicated to children, providing moral content and pedagogical lessons, based on fairytale and folk-like stories.

Among Catholic amateur theater groups, plenty of lyric pieces were premiered that continued the legacy left by the musical visions, which can even be appreciated in the terminology used to name the genre. During the 1920s and 1930s, a repertoire of "poetic visions" was written for child audiences, mostly based on religious teachings and fantastic medieval settings, including the miraculous "vision" or appearance of a fantastic character. The imagery based on medieval folk elements, religious references and characters and little demons was very similar to that of musical visions.

As well, the term "quadro plàstic" or "plastic tableaux" continued in use in the Catholic theater tradition for the following decades. The performance of short scenes, with little dialogue, still actions and the use of music and light to create emotional ambiences, characteristic of musical visions, continued in use under the label "plastic tableau".

The Catholic amateur tradition of theater, especially the children's repertoire, kept the genre alive during the 1920s, 30s and 50s, creating multiple titles that presented on stage live images from the life of Jesus, the appearance of saints or girls playing the Mother of God, accompanied by chants and light effects creating the effect of miraculous appearances. Cities like Olot, Figueres and Vic were the centers were most of these titles have been documented.

❖ “Poetic visions” from the 1920s and 1930s

During the 1920s and 1930s, a series of works were published under the category of “visions poemàtiques” or “poetic visions”. Although the given name suggests a possible link to the preexisting genre of musical visions (which usually used alternative names such as “visions of nature”, “crepuscular visions” or “dramatic visions”), there is no direct confirmation of this influence. Some characteristics are shared between both, but the general aesthetics of the documented pieces differed from the original Symbolist musical visions.

The poetic visions were short theatrical pieces that included musical numbers, often dramaturgically inserted as verisimilar music within the action. The pieces were published in collections of children’s theater, remarking their pedagogical intentions and their non-professional nature, destined to be played by amateur ensembles. The topics for the plots were predominantly religious, but they also included some folk-like tales in medievalized settings. Therefore, the form and the dramaturgical imagery coincide with the previous musical visions.

However, the pieces did not follow the Maeterlinck-inspired Symbolist dramaturgy, characterized by the suggestion of feelings and evocation of emotions through the creation of specific ambiences using multisensorial means. Instead, the poetic visions developed a short dramatic action, usually with a moral teaching at the end based on the lesson learned when resolving the dramatic conflict.

These were newly invented stories instead of glosses of pre-existing folklore. The term “vision”, which in “musical visions” meant the visual materialization of oral folklore, is used now to announce the miraculous appearance of a fantastic character during the play. Therefore, they were often realistic plays that included usually by the end the fantastic appearance or “vision” of a mystic character.

Most preeminently, the content for these poetic visions was religious. ***El somni d’un àngel*** [*An angel’s dream*] was published in 1920 as a vision with musical illustrations, written by Ricard Forga i Clarà, with music by Pere Picó. It had been premiered in May of that same year at the Centre for Social Popular Culture of the Conception Parish of Barcelona. The piece takes place in a village from the Catalan coast, in an ambience of fishermen. A little boy is waiting for the Three Wise Men and his grandfather tells him the story of the hermit that, on that same day many years ago, saved the fishermen whose boat sank during a storm, including his own father. The doctor arrives then to see the boy’s sister, who is very sick. While the kids share a childish illusion on the coming Wise Men, the adults are praying for the girl’s recovery.

The second scene takes place at the beach during the same night, where the village children are sleeping waiting for the Wise Men to arrive on a boat. Then, in the middle of the darkness, the figure of Jesus appears as a mystic vision. The doors of the hermitage open up while angels come out with gifts for the children following Jesus's orders. The children ask him for weapons to play with, and Jesus teaches them a lesson of peace, that love for the land should end any war, while angels come out with Catalan flags for the children. All the boys and girls sing and happily dance a folk sardana while the sun rises thanking Jesus for the miracle.

Therefore, the piece presents a folk ambience, like other musical visions like *La lluerna* or *Lo salamonet de les matines*, which focused on fishermen tradition and rescues from the sea mixed with the intervention of religious elements, while also bringing up a moral teaching. Its imagery and its pedagogical purpose stay aligned with the previous repertoire of musical visions.



Figure 254: *FORGA I CLARÀ, R[icard]*: El somni d'un àngel. *Barcelona: Tallers gràfics del Diario del Comercio, 1920 (cover).*

El prodigi de Lourdes [*The prodigy of Lourdes*] was a poetic vision in one act written by priest Agustí Burgas. It was premiered in February 1929 at the Principal theater of Figueres, performed by the girls from the Patronat Municipal de la Catequística [Municipal Catechism Board]. On the press, it was announced as a "musical vision", performed as part of a whole-day event organized by the board, including cinematographic projections and other games for children. The vision would be performed again in May to celebrate the reception of the first communion of the children along with other comedies. Along with the corresponding music illustrations, the stage set was announced as designed by Mr. Jover, the usual scenographer for the Catechism board's productions.

The vision takes place in a doctor's clinic, in which a little boy holds a dialogue with the doctor and his father about medicine, science and faith. At the end, the little boy, who was a believer and had been explaining the miracles performed by the Virgin of Lourdes, dies. Along with a heavenly chorus, the Virgin of Lourdes makes a miraculous appearance to take the child and the father cries in relief and becomes devout.

The piece was published in the children's collection Biblioteca L'Escon. The author of the text, Agustí Burgas, also wrote other titles for this collection based on the staging of popular tales for children, like *La fi del pare gegantàs*, based on a folk tale from Empordà and announced as "proper for children", "an instructive piece, morally exemplifying".

Com estimen les mares [*How mothers love*] is a dramatic vision that presents reflections on life and death and the destiny of humans. A mother has a sick child and is visited by the angel of death, willing to give her life instead of her child's. She sings verisimilar folk melodies to her baby and light projections made of a game of shadows and magical lanterns are used during the play to project scenes of good and bad men, visualizing how the future of the child could be like. Eventually, the guardian angel appears to grant the child a longer life in mercy of the mother's devotion.

The piece, in one act, was written by Manuel Rocamora Rivera for amateur actors and was published in 1921. He had previously written other lyric pieces for the theater including folk songs for children, like *La bruixa del gorc blau* [*The witch from the blue river pool*], awarded a price in the Jocs Florals of 1912 and published in 1913. This piece was based in the creature from Catalan mythology known as "dona d'aigua" or undine, a character that tries to capture two little girls while they're singing folk songs, until an angel appears with a heavenly song and saves them. He even wrote very early pieces staging folk songs before the Catalan lyric movement had properly settled, like the case of *La dama de Reus*, written by Rocamora in 1894.

Other poetic visions were set in medieval times, with the appearance of noble characters like princesses and queens. The "poetic-dramatic vision of medieval mercy" ***La venjança de la reina*** [*The queen's revenge*] was premiered on February 26th, 1933, at the Catholic School of the Sagrat Cor de Jesús i Maria Immaculada in Barcelona. The text by priest Joan Puntí i Collell was published that same year as a theatrical piece for girls in one act. The piece is set in a rural town in medieval times. The villagers fear the start of a war led by the queen, since the countess that resides in town is the daughter of the queen's enemy. They go to the hermit bringing herbs and asking her for luck. However, when the queen eventually arrives, she shows mercy to the countess and names her member of her court, in a lesson of how you should not punish innocent people. The piece includes elements of religious faith and the chant of the hermit, rural characters that sing Catalan folk songs like *El testament de l'Amèlia*, and nobility characters that represent good moral values.

The case of ***Si jo fos princesa!*** [*If I was a princess!*] presents a little girl with nobility aspirations in life along with a princess that, based on a bucolic view of rural life, would prefer to be a shepherd. The piece includes a sung prayer by the princess praying to Virgin Mary to change her destiny in life, followed by a chorus of little demons dancing a sardana along "music of Stranvinskian sound". Then, angels appear to save them from the dancing demons, and a vision of this saint woman appears to them, teaching both of them the moral lesson that they have to conform with their position and what's been given to them in life. The epilog takes place on the day of Saint Therese, with a celebration and a popular dance in honor of the saint. The notes on the libretto explicitly mention that, since the appearance of the saint is a dream-like event, fantastic imagination allows for chronological incongruences, like the fact that a medieval princess has a vision of a saint that lived after her times.



Figure 255: *SABORIT, Ramon:* Si jo fos princesa! *Barcelona: Balmes, 1934.*

The piece was written by priest Ramon Saborit Comellas and included music by Àngel Obiols. It was published in 1934 and announced as a theatrical piece for an ensemble of little girls. The medieval setting, moral teaching, the imagery of saint characters and little demons, the rhythmically irregular demons' dance followed by the saving saint… They are all characteristic elements from the musical visions' imagery. The piece was premiered on May 20th, 1934, at the Joventut Catòlica Femenina de Sarrià [Girls Catholic Youth of Sarrià]. Other traditionalist youth associations from the same neighborhood in Barcelona had previously premiered other musical visions.

The composer Àngel Obiols was the director of the choir Orfeò Sarrianenc and had also written the music for the "medieval lyric poem in three acts" *El Príncep que cercà la felicitat* [*The prince that searched for happiness*], published in 1933 with lyrics also by the same Ramon Saborit, and would publish in 1935 the "staging of a tale from Vallespir" in two acts *L'Eloi, ferrer de Figueres* [*Eloi, blacksmith from Figueres*], with lyric by Josep Ros i Artigas.

A last poetic vision worth mentioning is *Lluïta d'ideals* [*Dispute of ideals*], which stands out for its political republican and leftist explicit connotations, radically opposite to the rest of musical and poetic visions. The piece, subtitled as a "fantastic-mythologic vision" was written in one act by Joaquim Selva, from Badalona. It was published on 1932 and premiered on July 12th of that same year at the Gran Salón Cine Victoria, in Badalona, by Josep Oriol Lecuona's company. The stage director of the performance was Josep Oriol himself, and the musical parts were played by the horns and drums band from the Red Cross association of Badalona.

The piece presents an allegorical personification of political ideals of the moment, glorifying republican values and mocking monarchic ones. The piece is openly anti-war, presenting the personification of nature (which appears while Riego's anthem or the Marseillaise is playing) opposing that of war, as well as embodying the ministers on stage making a decision in favor of disarmament.

The author, Joaquim Selva, wrote multiple other pieces based on traditions from Badalona, usually with music by Joaquim Riera. Some of his titles, like *El pa i la política* [*Bread and politics*], a "revue of electoral customs" premiered in 1917 with Riera's music, also show his strong political republican values.

❖ "Plastic tableaux" in the Catholic tradition

The genre of musical visions developed by Graner from 1904 on was also popularly called "plastic tableaux", both for the pieces staged in Barcelona and across the regional network of venues. The effort that painters like Lluís Graner, Joaquim Vancells and Francisco Cuixart made in the stage design, painting exquisite backdrops on which they would project games of shadows and light effects, playing with the mixture of different colors and intensities gave this genre of pieces the name of "plastic tableaux".

After the closure of these halls, the genre was out of the professional and commercial theatrical offer. However, plastic tableaux continued being performed by Catholic amateur ensembles and especially by children in religious schools. One paradigmatic example would be the case of *L'oració de la nit*, premiered at the Saló Gerió and written by Rafael Masó and Joaquim Pecanins. This piece, firstly subtitled as a "crepuscular vision", continued on the repertoire of children's theater for many years, often performed in schools or gymnastics classes that would include gestural choreographies. The piece was the same original one originated in the context of musical visions, but for years it continued being announced as a "plastic tableau".

The topics were mostly religious, presenting some holy or saint character, or related to religious festivities, such as Christmas. The Catholic plastic tableaux recreated images or pictures on stage, accompanied by music, singing, short dialogues and special lighting. As well, the lack of dramatic action characteristic from Symbolist dramaturgy, which focused rather on the suggestion of emotions through visual and musical effects, was definitely a relevant inherited trait, as these pieces are characterized by dramatic stillness. The term was also often used for the live nativity scenes, in which each scene of the nativity story would be staged as a plastic tableau with music, sound and lights helping to recreate the emotion of the scene. They were conceived as the physical representation of an image.

Multiple examples can be found across Catalonia throughout time. For instance, on January, 1921, the Orfeó Mataroní celebrated an artistic event in Calella that included "animated folk songs and musical plastic tableaux[712]". In the early 1920s, priest Melé from Marató also organized plastic tableaux with people from the Saint Lluís congregation at the Escolapis school[713]. As well, in March 1922, the girls from the Col·legi de la Presentació in Figueres put on stage a plastic tableau that presented on the background the image of Saint Teresa surrounded by little angels and a "magnificent apotheosis of light", while a choir of girls sung a hymn by Gounod. The instrumental part was in charge of the quintet conducted by Mr. Cervera, and there were also rhythmic gymnastics exercises and an eucharistic dance[714].

[712] *Arenys i sa comarca* 80 (29/01/1921), p. 7.
[713] *El deber* 1353 (20/11/1926), p. 20.
[714] *La Veu de l'Empordà* 912 (01/04/1922), p. 4.

In Olot, during the 1920s a series of plastic tableaux was performed at the Centre Catòlic [Catholic Centre]. As well, there are mentions from the late 1920s of the Casal Marià [Marian House] performing plastic tableaux, such as in the musical-dramatic performance arranged in the event of a visit in 1928 of the catechism class from Riudarenes including "lyric plastic tableaux[715]", and in the day of the Immaculate Virgin of 1929, when they arranged a session of "plastic tableaux", as well as dances, readings of poetry and biblical tableaux for the Patronage of the Immaculate Virgin in collaboration with the music band La Principal Olotina[716].

In 1930, one of the programs for the cultural events at the Casal Marià was fully published, including the title of one of these plastic tableaux: *La Mare de Déu quan era xiqueta* [*The Mother of God when she was little*], which would correspond to the staging of the homonymous folk song, already brought to the stage in 1905 by Lluís Graner at the Mercè hall along a gestural choreography played by the little girls on stage.

> "Tomorrow, at 5:30 p.m. at the Casal Marià, the awards for the latest nativity scene contest will be distributed. Contrary to what is indicated in the programs, the event will unfold as follows: 1st part, distribution of the prizes; 2nd part, *La Mare de Déu quan era xiqueta*, a rhythmic-plastic tableau in a grand display of lights and colors; 3rd part, the eminent folklorist Aureli Capmany will exemplify a series of Catalan popular tales; 4th part, plastic tableaux of shepherds and the adoration of angels, and finally a grand apotheosis for the adoration of the Three Wise Men, who will take part at the end of the evening and then form a luxurious cavalcade that will wind its way through the streets of Bisbe Guillamet, Firal, and the parish church, where the adoration of the Infant Jesus will take place. Tickets are available at Tenàs's until noon tomorrow[717]."

Again in 1931 at the Casal Marià, the plastic tableau of *La Mare de Déu quan era xiqueta* was reprised in Olot in an event organized by the Patronage of the Immaculate Virgin.

> "The young girls of the Patronage of Working Women in honor of the Immaculate Virgin conceived of a fitting vigil for their patrons on the Feast of the Immaculate Conception, during which the song *La Mare de Déu quan era petita* and the apparitions of Our Lady of Lourdes were brought to the stage in the form of plastic tableaux. Two poems were also recited and a report on the Patronage's activities, both in its Night School section and in its Sunday School section, was read. We are very pleased that its effectiveness is becoming increasingly notable.
>
> As for the performance of the plastic tableaux, we should, to be fair, praise each of those who portrayed them, but we want to mention, for her grace, the five-year-old girl Riteta Pijoan i Matabosch, who, as a little girl, portrayed a most fitting Mother of God when she was little[718]."

[715] *El deber* 1643 (11/08/1928) p. 503.
[716] *El deber* 1714 (21/12/1929), p. 796.
[717] *El deber* 1717 (11/01/1930), p. 25 [originally in Catalan].
[718] *El deber* 1817 (12/12/1931), p. 786 [originally in Catalan].

A few years later, the same plastic tableau is announced in Figueres, performed by the girls' section of the Patronat de la Catequística [Catechism Board]:



"It doesn't lack a female section or a children's tableau. See the girls of the Parish Choir School in a Christmas plastic tableau, in the beautiful depiction of Our Lady as a little girl, surrounded by little angels who attended school…[719]"

Figure 256: *Picture of the performance of the plastic tableau* La Mare de Déu quan era xiqueta *in Figueres. [*Vida parroquial *138 (14/03/1935), p. 8].*

The board also organized gymnastics classes for children, according to the modern pedagogical methods that figures such as Joan Llongueras were implementing in Catalonia applying the Dalcroze methods.

In December 1935, for the Christmas and the Three Wise Men festivities, the Catechism Board announced different performance arranged by school children. On December 26th, the children from the Sant Vicenç de Paül school played the rhythmic-plastic little tableau *Les figures del pessebre* [*The figures from the nativity scene*]. The piece was performed by 45 children, from which 24 were girls from the gymnastics class, one angel, one demon, and the rest would be children embodying the figures from the nativity scene. This tableau was followed by the legend in 3 acts *La Ventafocs* [the Catalan version of *Cinderella*], by Folch i Torres[720].

In July 1935, another plastic tableau performed by the girls of the Patronage of Working Women is documented. In this case, the piece would have presented on stage a scene about Eucharist.

> "[...] A splash of color was provided by the working women's section with their depiction of the Barcelona Corpus Christi procession. The song to the broom grass, beautifully recited by Paquita Moncanut, the giants' dance, and the plastic tableau of the Adoration of the Eucharist were of a moving beauty. [...][721]"

Around the same years, in July 1933, a great celebration in honor of the Virgin from Montserrat was organized at the hermitage of Montserrat, one of the most symbolic holy places for Catalan Catholicism. Among the activities organized, the children from Montserrat chapel's choir school performed Christ's passion as plastic tableaux, along with explanations of each scene, while singing verses of the Via Crucis that were answered by the choir[722].

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[719] *Vida parroquial* 138 (14/03/1935), p. 8 [originally in Catalan].
[720] Grandiós Festival Nadalenc 1935 (poster). Figueres: Pou. [Biblioteca Fages de Climent, record: 0000519077].
[721] *Vida parroquial* 155 (11/07/1935), p. 2 [originally in Catalan].
[722] *La Veu de l'Empordà* 1499 (01/07/1933), p. 3.

One of the main sources of texts from plastic tableaux is the journal *Taradell*, a monthly issue published as a supplement of the parish journal in Vic. This city, which holds a long religious tradition, apparently nourished the genre of plastic tableaux during the 1950s. In the issue 200 of *Taradell*, published in May 1965, a compilation of the most remarkable dramatic texts published since the beginnings of the journal in 1949 was included, among which the following plastic tableaux are listed:

- *Misericòrdia* [*Mercy*], plastic tableau with a chant for boys or girls (August 1953),
- *La mirada de la Verge* [*The look of the Virgin*], plastic tableau with a chant for girls (June 1954),
- *Sense mare* [Motherless], plastic tableau with a chant for girls (August 1954),
- *Bàlsam d'amor* [*Balsam of love*], plastic tableau with a chant for boys or girls (December 1954),
- *Enterrar els morts* [*To bury the dead*], plastic tableau for boys (November 1957)

As well, in 1959, Taradell announced that the young actors from the parish Esbarjo Parroquial organized an evening on February 4th in which they performed the staged songs *El virolet* [*Spinning top*] and *El rabadà* [*The shepherd*], as well as the staged tales *Les tres coques* [*The three* cakes] and *L'home dels nassos* [*The nosy man*]. The premiere of the plastic tableau *Aires de Pessebre* [*Airs of nativity scene*] also took place[723].

Eventually, the "plastic tableaux" that were born from the genre of musical visions promoted by Lluís Graner remained in the religious theatrical tradition for decades as part of the amateur and popular repertoire. The Symbolist aesthetics from the Catalan Modernist period were eventually adapted and assimilated into the Catholic dramatic practice in the long term. The origin of this tradition linked to Graner's enterprise is reinforced by the lack of any trace or mention of this terminology before the opening of the Mercè hall in 1904, but the use of "plastic tableau" was extended for decades, at least until the 1950s within the Catholic theater repertoire for children.

[723] *Taradell* 233 (February 1968), p. 16.

Conclusions

The issue of creating and settling a genre of Catalan lyric theater has been defined in this dissertation as a **sociocultural movement**, made of people coming from the field of Catalan cultural nationalism. Under the perception that foreign genres of musical theater like Castilian zarzuela and Italian opera were occupying Catalan theaters, unable to provide Catalan peoples with a musical repertoire in Catalan language that they could feel recognized with, multiple initiatives started to be developed to solve this issue. They all shared the same goal: creating and settling a national genre of Catalan lyric theater. They gave their cause a name, "teatre líric català", and became conscious activist that promoted the project mainly through the press and cultural journals. However, their projects took different but parallel directions.

For most sectors within Catalan nationalism, promoting a national lyric theater repertoire to replace foreign genres that were so popular in Catalonia was a key issue. Cultural activism was, at this time, their main tool for spreading their message, reaching people, and promoting a change in their habits and perspectives on identity. Therefore, providing a Catalan-language repertoire was not only a social cause advocating for the use of the local language and removing the influence of the Castilian language from public spaces. It was also an ideological long-range weapon to spread a specific political vision of how Catalan nationality should be understood and seen, in a battle to determine which were the symbolic elements that constituted a cultural genre as "national".

It was during the period of Catalan Modernisme, the regional variant of the international Art Nouveau movement spanning the 1890s to the early 1920s, when a strong cultural mobilization took place to create Catalan national styles in different fields of art. Musical theater became of particular importance, viewed as the "total art" uniting all disciplines. Providing people with a repertoire of musical theater in Catalan so that they would not have to consume exclusively Spanish zarzuela, as well as modernizing Catalan rural folklore for performance in the cities, were central tasks for cultural activists in order to familiarize the population of industrial centers with Catalan language and folklore.

The structuring of the movement usually took shape in the form of short professional seasons, amateur venues, or travelling companies. An organizational attempt in the form of an association to coordinate their actions took place in 1903 with the creation of Foment del Teatre Líric Català, which had Adrià Gual as its director and theoretical leader of the movement for this period. However, the Espectacles-Audicions Graner tried to agglutinate all the different initiatives and trends within the movement in one single project under the leadership of Lluís Graner between 1905 and 1908.

The Teatre Líric Català arranged short seasons of operetta under the leadership of Enric Morera, the network led by the Sala Mercè promoted Symbolist musical visions following Catholic and traditionalist values, and multiple other authors wrote and extraordinarily premiered pieces out of lyric seasons. As well, they pressured the Catalan opera house, the Gran Teatre del Liceu, to accept the performance of operas in Catalan language, which

only started to be allowed in the 1910s. Francesc Montserrat Ayarbe became the visible head of the last attempts of the movement's institutionalization in 1910 with the promotion of another short season of Teatre Líric Català and the later opening of a musical visions company in the Sala Imperi along Baldomer Marinel·lo.

It was, therefore, a process of **bottom-up nation building**, promoted by individuals that gathered and associated in the form of sociocultural movements to promote Catalan culture and language, and revindicate the present existence of a Catalan nationality. Projects within the nationalist spectrum, like the creation of a genre of Catalan lyric theater, were promoted by activist artists that, without the involvement of official institutions, tried to either create their own ones, or to act in the amateur field, involving people in their cause through cultural pedagogical projects. The fact that it was a **sub-state nationalist movement** definitively affected this approach, since they had to oppose official discourses and institutions, using their own means to promote their standpoints. In this process, they were not looking for economic benefit while creating new cultural products or producing new shows. Instead, their aim was to build up symbolic capital for the national movement, creating symbolic references for the popular shared imagery that would lay the foundations of a Catalan national culture. Many of the artists involved actually dedicated their personal fortunes to fund some of this projects in an activist move destined to bring people to their ideological cause.

Since musical theater was the dominant form of popular culture at the time, whoever controlled the stages would have the greatest social reach. Thus, different visions aroused regarding how the national lyric theater genre should be, and an internal battle within Catalanism to impose their artistic program was held. Multiple projects competed with each other and aggressive public discussions were held in the opinion press. Therefore, analyzing and categorizing the discourses shown in the press becomes an essential task to understanding the different views held within this lyric movement, because not all of the proposals that they defended succeeded writing and premiering new works. Due to this fact, although the study of the institutionalized companies and of the repertoire premiered on stage is still relevant and necessary, it is incomplete for fully understanding the range of different ideas and aesthetic considerations that existed about this issue.

On the one hand, the Catalan nationalist faction of *Joventut* and *Art jove*, clinging to the most radical and intransigent Modernism, argued that Catalonia's national genre should imitate Wagnerian musical drama and harshly criticized other proposals such as musical visions for their pedagogical, vitalistic character and, especially, because their main promoter Lluís Graner was a "moral" man. On the other hand, magazines specializing in photography and illustration were particularly in favor of the Espectacles-Audicions Graner and their musical visions because of the quality of the staging, as were more conservative publications linked to the Catholic sector, such as *La Academia Calasancia*, because of the constant references to religious imagery and their innocent and moralizing character. Also noteworthy are the reviews in the satirical press, such as *Cu-Cut!*, or those specializing in theater, such as *La Escena catalana*, which defended a model of Catalan

theater closer to comedy, Costumbrismo style, and operetta, which was a more commercially viable product.

Although Catalan nationalism looked for the civic cohesion of society and intended to be a unified movement, there were clear religious and political differences within nationalist ideology that caused a **segmented panorama**. The nationalist activists and dedicated people that joined the lyric movement tried to structure it through the segmented networks they were affiliated with, but at the same time uniting in the same pluralist movement. This creates a panorama in which mainly associations from both Catholic traditionalist and anticlerical republican positions worked within the nationalist movement towards the same cultural goal, but opposing and even confronting each other. The genre of musical visions (the staging of folk songs and medieval legends from Catalan folklore) was mostly staged in a network of venues that was supported by Catholic institutions. The Moral Center of Girona, the Catholic center of Arenys de Mar and the Catholics' Association of Sabadell, among others, hosted companies of musical visions. On the other hand, Catalan operetta (a comic genre depicting rural traditions and customs of contemporary people aimed at entertaining the masses), was promoted by a network of leftist artists keen on the workers' movement like Enric Morera and Ignasi Iglésias.

In the practice, the segmented nature of the movement did not only result in theoretical or aesthetical differences, but also in different **models of distribution** of the repertoires. Enric Morera defended for his Catalan operetta a formal similarity to Spanish zarzuela so the already existing companies that were performing zarzuela could easily include them in their repertoire, calling for a substitution from within the established system. Morera commissioned many new titles for his season of Teatre Líric Català that later on were freely reprised and staged by other theaters, companies or amateur groups. *L'alegria que passa* would be the clearest paradigm of this model, being staged in more than 50 Catalan municipalities, simultaneously by the best professional companies and the most amateur groups.

On the contrary, Lluís Graner and the network of artists involved in the musical visions opted for a very different approach. Their proposal was to create a whole new and separate circuit of halls for which the musical visions would be exclusively dedicated. The Sala Mercè, Saló Gerió, Ars-Lucis and Saló Artístic would commission and produce musical visions and would even internally itinerate some of their productions. However, these titles did not circulate outside of the network of halls dedicated to this particular genre, due partially to the technical requirements regarding the electric lighting that the stagings required and that not every amateur company had access to.

When an external theater wanted to produce musical visions, they either hired the companies within the network for an official itineracy —like the company from the Mercè hall during their three-month visit at the Centre de Lectura in Reus— or had to plan a whole season dedicated to musical visions —like the Montserrat hall in Manresa—, but the staging of individual musical visions in a mixed season or the reprise of these titles outside the established network was extremely rare. The model of distribution of the genre was, therefore, based on the expansion of the network, which usually received the

collaboration of the preexisting network of Catholic and moral centres to host the new companies on their buildings —like the Gerió hall was hosted at the Moral Centre of Girona or the Montserrat hall at the Catholic Centre of Arenys de Mar.

Nevertheless, in this network of halls dedicated to the musical visions, there was a prominent exception: the **Espectacles-Audicions Graner**. After a first season (1905/06) almost exclusively dedicated to produce musical visions, the project joined the ongoing political movement of Catalanist unification and opened up their scope of genres, including lyric drama and musical comedies, along with extraordinary seasons of spoken theater and musical concerts, becoming eventually the centralized institution for Catalan culture. The incidents at the *Cu-cut!* newspaper headquarters on October 25th of 1905 — just days after the opening of the first season— led towards the unification of political nationalism and the coalition around the new party Solidaritat Catalana. Therefore, Graner's goal became to congregate and gather Catalanist cultural activity in a single institution, unifying and strengthening the nationalist movement as a cultural parallel of what Solidaritat was doing bringing the nationalist political vote together.

Far from being a mere continuation of the Teatre Líric Català project (1901; 1903), the initiatives led by Lluís Graner at the Mercè hall (1904–1910) at the Rambla of Barcelona and the Espectacles-Audicions Graner (1905–1908) hosted at the Principal theater of the same city marked a change in the general trend of the Catalan lyric theater movement. Instead of simply becoming the sponsor of the existing lyric initiatives that were struggling to financially continue their activity —like Foment del Teatre Líric Català and its promotion of a season of Catalan operetta—, Lluís Graner decided to open up his own halls and form his own new companies, absorbing these preexisting initiatives like Foment del Teatre Líric Català by hiring its director, Adrià Gual, for his own new project. This way, he deactivated other entities that promoted different aesthetic proposals for the role of "the national genre".

Under the artistic direction of Lluís Graner, this enterprise intended to establish and institutionalize **musical visions** as the predilect proposal to become "the national genre". Their foundation can be traced to Adrià Gual's theory of "popular theater" and its materialization as "Catalan folk songs harmonized for the stage". However, the first premiere in 1899 under the title of *Blancaflor* was not well received by the public. The musical visions renewed this proposal under vitalist aesthetics and spectacular stagings to call the attention of the public, while at the same time staying closely linked to the precepts and influence of international Symbolist theater. The musical visions offered a combination of poetry, music, paintings and colored electric lighting that aimed to create emotional atmosphere and suggest feelings to the public through their senses. Therefore, it leaves behind the traditional preeminence of the text and the narration and resolution of conflicts as the base of the dramaturgy to connect with the European modernity.

As Adrià Gual foresaw with the aforementioned subtitle for *Blancaflor* as a "Catalan folk song harmonized for the stage", the musical visions were based on the staging of folk songs and legends. This process was based on a series of intertextual and intermodal connections through which the producers intended **to "visualize" orally transmitted**

folklore, hence the term "musical vision". There was an ideological intention of modernizing traditional Catalan folklore by staging the songs and legends that folklorists were compiling from the rural areas of Catalonia with the most modern technological stage effects and under an avant-gardist dramaturgy based on sensorial suggestion. The goal was to make folklore attractive for the urban public of the newly inaugurated 20th century while promoting Catalan language and divulgating nationalist and moral values symbolized by folklore and religious elements portrayed on the pieces. This way, urban society and especially children could continue consuming traditional folklore in a modern form able to compete with other contemporary productions, ensuring the continuity and transmission of traditional culture.

Considering this context, the implementation of the genre of the musical visions within the Catalan lyric theater movement can be seen as a conservative impulse that redirected the movement from a disruptive Modernism —that called for a reinvention of culture rejecting the past tradition— to a more moral approach of conservative Modernism that reintroduces traditional content —such as folkloric quotations and religious values— while keeping the modernized form under the shape of **Symbolist aesthetics** and the use of electric technology for the staging. In addition to the artistic intention of connecting aesthetically with 20th-century modernity, musical visions were created as a tool to disseminate a Catalanist and Catholic ideological program as mass entertainment. The elements that make up the imagery of the musical visions are similar to those that make up the theoretical essence of Catalan identity and would have served to introduce the public to the cultural references on which conservative and Catholic Catalan nationalism was based.

The counts, kings, and princesses of popular folklore who appear on musical visions — framed in a medieval context that gives them timeless or ahistorical value— serve as symbols of the legislative tradition that Prat de la Riba considered necessary for a people to be considered a nation. In addition, there is the common language legitimized in the historical past by this same medievalism and the archaic characteristics of the used Catalan lexicon, as well as serving as a connecting element throughout time with the Catalan-speaking audience of the present. The sacred characters and places of worship that appear in the musical visions also have an ideological interpretation in terms of identity, linking Catalan nationality with Catholic sentiment as something intrinsic, following the doctrine of Torras i Bages. Therefore, we can talk about musical visions as a repertoire of lyrical theater based on the formal modernization of folklore and directly inspired by art theater and Symbolist dramaturgy. At the same time, it was a spectacle dedicated to the spread of nationalist ideology and the mass dissemination of the symbols that make up Catalan cultural identity according to the theories of the conservative and Catholic Catalanist sector.

Dramaturgically, it opted for a poetic and lyric flow between sung and spoken parts, using often instrumental parts as transitions. The scenes tended to be musically constructed on the variation of the same motif of melody, often taken from folk songs, that appeared and reappeared throughout the scene with textural variations on the instruments or voices

playing it, as well as rhythmic and harmonic changes to adapt to the evolving mood of the scene. Besides folk quotations, the staging of legends and fables that didn't count with traditional music accompaniment, new folk-styled melodies would be written following the same structural procedure. As well, some musical topics seem to be identifiable when characters such as demons and angels appeared on stage, recurring to urban-styled references to represent evil and religious-sounding music when heavenly creatures appeared, while medieval characters would sing folk-styled intonations.

The particular characteristics of musical visions made people perceive them as a genre of lyric theater that differed from others. While other nomenclatures like "lyric drama" or "operetta" were often diluted into the term "zarzuela" by the Catalan press and public opinion, "musical visions" were quite distinctive and eventually became the label used to refer to Symbolist theater in general. They probably were the model that most approached the movement's goal of creating a distinctive and genuinely Catalan genre of lyric theater. Volumes II and III that compliment this dissertation provide a detailed catalogue of the venues and seasons that programmed musical visions, while volumes IV and V provide an edited sample of texts and scores of some of these pieces.

Lastly, a **supranational perspective** on the movement should be considered. While the distribution and circulation of the pieces stayed on a regional dimension and they were strongly based on local folklore, the movement did not have a localist nature and did not suppose the cultural isolation of Catalonia. We could speak, not only about international influence of Modernist artistic theories —such as the impact of European Symbolism on musical visions—, but also of **transnational processes in the construction of nationalist cultures** based on the revival of folklore that were not happening only in Catalonia, but across the whole Europe in sub-state regions that were experiencing a nationalist revival. The movement for a Catalan lyric theater was an initiative of cultural self-determination, led by the Catalan nationalist intellectuals, that publicly rejected the traditional foreign influences in lyric theater, such as Italian opera or Spanish zarzuela. This claim has left a historiographical impression that Catalan lyric theater was an isolated movement that rejected international connections, but the movement was actually quite opened and influenced by other European trends and transnational processes.

The transnational comparative analysis performed for this dissertation allows to conclude that, although there are clear contextual differences that affect the quality, quantity, and outcome of the studied repertoires, the underlying discourses about the need for a new national culture —one that paid special attention to musical theater— was shared among similar sub-state nationalist movement of the same period. Their creative approaches to nationalizing dramatic genres prove to be very similar in both of the studied national movements: Catalan and Lithuanian early 20th century revivals. The genres they approach to create a national culture, as well as the techniques and symbolic elements they employed to represent the national identity followed similar patterns. Thus, rather than creating entirely new "national genres" with unique styles or dramaturgies, these movements "nationalized" existing genres and aesthetic trends by inserting elements with symbolic national meaning: quotations of folk songs or folk-styled intonations, folk

dances and rhythms, tales and myths arranged as plots for the plays, or depictions of traditional customs from the daily life of folk villagers.

Following the Modernist program, a plan to renovate Catalan national culture was unfolded, during which foreign contemporary authors were translated into Catalan and their styles were subsequently emulated by Catalan authors to revitalize the local culture. Santiago Rusiñol and Adrià Gual were captivated by the theatrical **Symbolism** represented by Maeterlinck. Both defended the reception of his work and began to write and stage their own productions following his decadent style. Symbolist aesthetics were mainly developed in the field of lyric theater, following the ideal of sensorial suggestion through the combination of poetic texts, plastic images and music. New musical dramaturgies were rehearsed by Enric Morera as the composer for the music in Rusiñol's lyric dramas, as well as after Adrià Gual's theorization of the "folk song harmonized for the stage", first essayed by Granados in *Blancaflor*.

In response to the initial abrupt and radical cultural modernization, an eventual backlash took place to revindicate the national tradition, modernizing it by assimilating the new imported styles. A **conservative impulse**, rather common in contexts of radical progressist change, reintroduced traditional and folk content into the new forms and aesthetics to preserve the elements of the national identity. Once Rusiñol had detached himself from the decadent style, the approach to lyric theater formerly theorized by Adrià Gual was revived by Lluís Graner for the further development of the repertoire in a vitalist key. The implementation of his theory on popular theater approached the staging of folk songs in the genre of "musical visions" from a Modernist perspective of cultural regeneration rather than from a traditional folklorist standpoint.

Therefore, the early foundational repertoire of Catalan lyrical theater was significantly influenced by Symbolism. Nevertheless, **Wagnerism** was the only international influence publicly recognized. Although it was not the most recent avant-gardist reference at the moment, the successful reception of Wagner's work during Catalan Modernisme served to introduce an alternative model to traditional Mediterranean influences. Wanting to break away from them, Wager became thus a renewing influence. He represented a different model of lyric theater, with more literary and dramaturgical weight and less melodic preponderance. It conceptualized and symbolized the needs and goals of the movement: revindicating Wagnerism was a nationalist statement on the creation of a national genre that represented the present nation through its common past. But the main characteristic taken from Wagnerism, the use of folkloric mythology as the base for a national lyric theater, was a transnational technique used generally in nationalisms and common in other Modernist nationalisms.

Despite that, the influence of Wagnerism coexisted with other influences with which it interferes and which have a more recognizable weight in the final result brought to the stage, such as Maeterlinckian Symbolism. The treatment of the dramatic action, the short one-act format, and the scenographic conception bring the genre of musical visions closer to the Symbolist sphere. To such point, that it even provoked criticism from certain Catalanist sectors for being considered un-Wagnerian, despite the presence of ideas such

as the “total work of art”, the union of music and text, and the use of legend inherited from Wagner. Even though the final form and style of the musical vision genre differs from that of Wagnerian drama, the ideological goal that both processes present is similar enough to consider Wagner a role model of reference. Therefore, we can speak of Catalan lyric theater as a movement that shifted its foreign influences from the Mediterranean to the Germanic context, and its interest in local folklore is shared with other European nationalist movements of the moment. It followed the general dynamics of contemporary art in the modernization of culture and the conservative reaction we see in the process is also common in contexts of radical progressist change.

Was there, to conclude, a national genre of Catalan lyric theater? Despite all the theorization and the nationalist discourses that were repeated over and over on the press about the need to create a new genre, unique and intrinsically tied to the Catalan national identity, the result in the practice turned otherwise. Instead of coming up with a new genre that would differentiate Catalan culture from any other, based on the conception that all nations should have their own genre of opera, the initiatives and projects that took place within the movement of Catalan lyric theater were aimed at the **“nationalization” of preexisting genres**. Musical comedy, operetta or Catalan zarzuela, Symbolist theater and opera, they were all preexisting genres that were adapted by introducing elements linked to the Catalan identity. The use of Catalan language, quotations of folk songs and characters coming from Catalan mythology, the dance of sardanas, as well as the depiction of traditional rural scenes with folk people from the countryside were introduced according to the aesthetics of each genre to adapt the pieces to the intended representation of the Catalan identity.

This dissertation has contributed to unveiling the internal functioning and structure of the Catalan lyric theater movement: it’s bottom-up perspective on cultural nation-building, the search for nationalist symbolic capital, the engaging of amateur sectors of society in the national project, and the ideological internal segmentation of the movement. As well, the genre of musical visions (largely unapproached by previous literature) has been defined, catalogued and documented. In the process, the unknown network of venues dedicated to the production of musical visions, ranging from Girona to Reus, has been identified, as a fair territorial representation of the cultural activity going on in Catalonia. Nevertheless, a last note should point towards **further lines of research** that have proved to be worth developing throughout the research process that led to this dissertation.

Firstly, as a result of the historical frame developed in this thesis for the Catalan lyric theater movement, the analysis of individual pieces to define the musical techniques and compositional abilities of the works that form the repertoire should be conducted. Proven the plurality of the movement and the multiplicity of artistic approaches, the dissertation provides a flexible frame in which pieces can be properly examined and analyzed without preconditioning elements, like the Wagnerian influence that was necessarily looked for in every case of study conducted until now given the obsolete and limited state of the literature. The definition of the musical visions genre given here should promote the correct analysis of these pieces under the light of a Symbolistic dramaturgy and the

aesthetic value of staging folklore. The musical topics identified are worth further studying in a future project to verify their presence across the repertoire and define in detail the musical techniques used in each of them.

Following the case of study about the performances of *L'alegria que passa* throughout time and in amateur and provincial venues, other titles could be approached, reinforcing the documentation of the spreading of the genre. The case, for instance, of *La reina del cor* potentially enjoyed a similar wide spread with numerous productions throughout Catalonia, as has been glimpsed during the research process of this dissertation, although not monographically approached. Similarly, attention should be paid to lyric performers, tracking their careers to identify further lyric productions, amateur seasons or extraordinary events. The case of Assumpció Paricio, who was present in every single professional season organized from 1901 to 1923, points towards the relevance of performers in the materialization and spreading of the Catalan lyric movement. For instance, following her projects led to identify the travelling company she directed in 1915 along Artur Balot, when no impresarios were investing on the settling of professional lyric seasons in the capital city. Therefore, tracing the steps of the careers of Catalan lyric singers could potentially lead to uncovering similar projects.

Lastly, once proved that the Catalan lyric theater repertoire was not chaotic, but internally divided in different segments that promoted different lyric genres, these should be further catalogued. The additional volumes of this dissertation that compliment this first one provide a full catalogue of the musical visions repertoire, with no evidence or signs that other halls or seasons could have been arranged within the documented network of venues led by Graner. However, the Teatre Líric Català seasons have not been yet properly catalogued and analyzed, there has not been a systematic study tracing Catalan operettas of this period, the translated foreign comedies and the widespread Catalan zarzuela. Although some lyric dramas have been individually studied, no systematic study has catalogued either all lyric dramas premiered in Catalan during this period from a comprehensive approach. There is still a long way to go until the full complexity of the Catalan lyric theater repertoire is understood and documented given the considerably large amount of titles performed, which also indicate the sociocultural relevance and impact of musical theater in Modernist Catalonia. At least, this dissertation provides a comprehensive approach to musical visions and outlines the path to follow leading towards the rest of lyric genres that made up the Catalan repertoire.

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List of musical visions

[Works marked in gray were written but never performed].

[The text and music columns are marked in cases that relevant documents have been preserved. If the mark appears in parentheses, it is because the documents are partial or alternative versions instead of the finished final one (fragments of the text, non-stage versions, or reductions for voice and piano)].

[The entries corresponding to each title can be found in their respective catalogs in volumes II and III of this thesis].

[The lyrical works premiered at the Espectacles-Audicions Graner that do not belong to the genre of musical visions, even if they appear in the catalog, are not included in this list. Similarly, titles announced at the beginning of the season that were never written have not been included, but those for which written material remains and those that were announced in rehearsal but never premiered have been included].

In alphabetical order by title:

Title	Premiere	Literary author	Musical author	Text	Music
A la voreta del mar	15/02/1906	?	Esquerrà, Adrià		X
Abanicos, Los	06/07/1907	?	Blay		
Aigua de la vida, L'	30/11/1911	Amic Bert, Josep	Esquerrà, Adrià		
Anell malastruc, L'	20/05/1906	Coma, Agustí	Borràs de Palau, Joan		
Àngels de la Terra	28/11/1907	[Author from Sabadell]	[Author from Sabadell]		
Any mil, L'	[Written in November 1905]	Carner i Puig-Oriol, Josep	Llongueras, Joan	(X)	(X)
Armengol de Gerps	[Written in 1904]	Marxuach, Joan	Marcet, Artur; Pedrola, Salvador	X	X
Barcelona	[Written in December 1906]	Lapeira i Rubert, Josep	Lapeira i Rubert, Josep	X	
Batalla del Bruc, La	[Rehearsals in September 1906]	Buxareu, Pere	Morera, Enric		
Blancaflor	30/01/1899	Gual i Queralt, Adrià	Granados, Enric	X	X
Boig, El	23/01/1909	Solà Mestres, Joan	Llongueras, Joan		
Bon escarceller, El	21/04/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista	X	X

Title	Premiere	Literary author	Musical author	Text	Music
Bon pobre, Lo	23/11/1907	[Author from Sabadell]	[Author from Sabadell]		
Borilles i el Tinyós, En	13/07/1907	Santem, Felip	Lambert, Joan Baptista		
Calvari, El	05/04/1905	?	?		
Camí de Betlem	23/12/1906	?	?		
Campaneta la ning-ning	10/11/1906	Nogueras i Oller, Rafael	Grant, Joaquim		X
Canonge Mulet, El	29/08/1905	?	?		
Caperutxa roja, La	15/09/1906	?	?		
Captiveri d'un sant, Lo	19/07/1912	Puig, G.	Lambert, Joan Baptista		X
Catalunya	[22/10/1922]	Trullol de Vayreda, Dolors	Macià, Josep Maria de		
Cavaller de Faras o Els remenses, El	[Rehearsals on summer 1911]	?	?		
Cirereta, La	16/04/1907	Santem, Felip	Borràs de Palau, Joan		(X)
Clam del castell encantat, El	July 1909	Bosch Ferran, Pere	Bofarull i Cendra, Jaume		
Comte l'Arnau, El	13/10/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X
Conte de tardor	11/12/1906	Viura i Rius, Xavier	Serra, Modest		
Cova de l'amor, La	[Summer 1906]	?	Domènech Rouret, Josep		
Cova de les serps, La	21/03/1906	Carner i Puig-Oriol, Josep	Lamote de Grignon, Joan		
Cova del mar, La	08/06/1907	Nogueras i Oller, Rafael	Freixas, Narcisa		
Creu de l'avenç, La	03/06/1906	Alabert, Manuel	Millet, [Lluís]		
Creu, La	[Reprised 25/04/1909]	?	?		
Dama d'Aragó, La	27/09/1906	Morató i Grau, Josep	Esquerrà, Adrià	X	X

Title	Premiere	Literary author	Musical author	Text	Music
Dante a les portes de l'infern	08/02/1905	Carner i Puig-Oriol, Josep	Boito, Arrigo	X	
De bon matí	09/07/1906	Torner	Domènech Rouret, Josep		
Desterrat	15/12/1906	Costa, Francisco	Costa, Francisco		
Diada dels Reis	10/01/1909	Garcia Sotoca, Ramon Damàs; Mata, Àngel	Tomàs, Iscle		
Don Panxo	16/11/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	X	X
Dona d'aigua, La	14/11/1905	Costa i Llobera, Miquel	Pecanins, Joaquim	(X)	
Donzella qui va a la guerra	12/05/1906	Montoliu i de Togores, Manuel de	Sanxo-Marraco, Josep; Lambert, Joan Baptista	X	X
Ensenyança domèstica	05/10/1907	Ribot i Garlopa, Josep	Lambert, Joan Baptista		
Escarment, L'	23/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc		X
Esclavitut i redempció	[Reprised 06/01/1909]	Badia i Malagrida, Carles	?		
Escola dels somnis, L'	16/09/1911	F. S. [pseudonym]	Montserrat Ayarbe, Francesc		X
Estudiant de Vic, L'	[Text from 1900, scheduled 1907/08 season]	Gual i Queralt, Adrià	Pahissa, Jaume	X	
Fada de la font, La	15/06/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista		
Fada del bosc, La	24/05/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Fantasma del rec, La	25/07/1908	Granger i París, Josep	Mensa i Fàbregas, Josep		
Filadora, La	29/06/1906	Genís Aguilar, Martí	Cortinas, J.		
Fill del rei, El	25/10/1907	Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu	X	X
Fill del rei, El (2)	29/04/1906	Alabert, Manuel	Mendelssohn, Felix		
Filla del carmesí, La		Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu		X

Title	Premiere	Literary author	Musical author	Text	Music
Filla del rei Arnand, La	[Written in October 1907]	Caldés Arús, Vicenç	Cortinas, J.	(X)	
Fills de Jacob, Els	14/02/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Flors de maig, Les	09/12/1911	Jofre, R.	Clavé i Camps, Josep Anselm		
Flors de muntanya	13/10/1906	Vancells, Joaquim	Llongueras, Joan	X	
Foc de Sant Joan, El	28/06/1907	Girbal i Jaume, Ferran	Lambert, Joan Baptista		
Fra Garí	14/04/1906	Viura i Rius, Xavier	Morera, Enric	X	X
Fustots, La	20/10/1905	Carner i Puig-Oriol, Josep	Schumann, Robert	X	
Gentil porquerola, La	27/10/1906	Grau, Marian	Esquerrà, Adrià		
Griselda	1909 (Reprised 07/10/1911)	Viladot, Lluís	Fargas i Heras, Joan	X	
Hereu, L'	08/09/1906	Miravitllas i Solà, Marc	Alió, Francesc		
Home de la pell de l'os, L'	08/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Home del bombo, L'	18/05/1907	Nogueras i Oller, Rafael	Bartoll, J.		
Hostal de la Peira, L'	25/10/1907	Santem, Felip	Lambert, Joan Baptista		
Infant Jesús o Els pastorets de Betlem, L'	25/12/1907	?	?		
Infant príncep, L'	21/10/1911	Navarro Porcel, José María	Montserrat Ayarbe, Francesc	X	X
Jesús a l'hort	01/04/1906	?	?		
Jesús és nat	20/12/1906	Nogueras i Oller, Rafael	Grant, Joaquim		
Llar, La	11/03/1908	Brossa i Roger, Jaume	Bartolí, Salvador		X
Lluerna, La	09/12/1906	Vancells, Joaquim	Llongueras, Joan		X
Mal rabadà (Escenes de Nadal), El	23/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric		(X)

Title	Premiere	Literary author	Musical author	Text	Music
Mal ric, El	24/11/1906	Navarro Porcel, José María	Alfonso i Ferrer, Frederic		
Mansuet	18/05/1907	Molas Valverde, Joan	Sadurní, Celestí		
Mare de Déu quan era xiqueta, La	28/06/1905	Carner i Puig-Oriol, Josep	Lambert, Joan Baptista		X
Matinada, La	27/10/1905	Gual i Queralt, Adrià	Pedrell, Felip	X	X
Mentides que no fan mal	31/08/1907	Ribot i Martell, Josep	Batista i Cretona		
Minyona de la costa, La	31/01/1909	Mata, Àngel	?		
Miracle del Tallat, Lo	26/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X
Moisès	01/06/1907	Viladot, Lluís	Fargas i Heras, Joan		
Montserrat	3/11/1904	Folch i Torres, Manuel	Grant, Joaquim		
Mort de l'escolà, La	13/09/1905 (1900 in concert)	Verdaguer, Jacint	Nicolau, Antoni	X	X
Mort de l'escolanet, La	19/12/1909	Miravitllas i Solà, Marc	?		
Mort del rossinyol, La	[12/01/1919]	Gois, Joan; inspirat en Verdaguer, Jacint	Saperas, Iluminat		
Muntanyes de Canigó	21/06/1906	Font, Nicolás de la	Esquerrà, Adrià		
Nadal a muntanya	20/12/1911	Garriga i Boixader, Ramon	Lambert, Joan Baptista	X	
Nevada, La	01/09/1906	Marinel·lo i Samuntà, Manuel	Esquerrà, Adrià	(X)	
Nina dormida al bosc, La	27/04/1907	Montoliu i de Togores, Manuel de	Alfonso i Ferrer, Frederic	X	X
Nit de Nadal, La	20/12/1905 (1902 in concert)	Casas i Amigó, Francesc	Lamote de Grignon, Joan	X	X
Nit de reis	05/01/1908	Prats, Francisco de	Schütt, Eduard		
Nit de reis (2)	06/01/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Ofèlia	31/03/1907	Alegre i Puig, Martí	Esquerrà, Adrià		

Title	Premiere	Literary author	Musical author	Text	Music
Oració a l'hort, L'	08/03/1905	Carner i Puig-Oriol, Josep	?		
Oració de la nit, L'	28/04/1906	Masó i Valentí, Rafael	Pecanins, Joaquim	X	X
Palau del gegantàs, El	26/01/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Pasqua florida o El mas dels dos roures	19/04/1908	Mata, Àngel	Tomàs, Iscle		
Pastor i el rei, Lo	18/05/1907	Bofarull i Cendra, Jaume	Serra, Eudald	X	
Pastoret i la papallona, Lo	21/06/1908	Vila, Constantí	Saperas, Iluminat		
Pastoreta, La	01/03/1904	Montoliu i de Togores, Manuel de	Freixas, Narcisa		
Pastor-Rei	11/11/1906	[Llongueras, Joan]	Llongueras, Joan		
Patufet, En	13/10/1906	Montoliu i de Togores, Manuel de	Cuscó i Panadès, Amadeu		
Pinteta d'or, La	12/11/1911	Marinel·lo i Samuntà, Manuel	Serra González, Modest	X	(X)
Pomera, La	30/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	(X)	X
Pont del diable, El	29/10/1910	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Presó de Lleida, La	14/03/1906	Gual i Queralt, Adrià	Pahissa, Jaume	X	X
Presó de Lleida, La (2)	09/01/1910	Bofarull i Cendra, Jaume	Mestres, Daniel	X	
Príncep qui s'és enamorat, El	25/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Princesa Obdúlia, La	18/11/1911	Clariana, Estanislau	Pérez-Cabrero i Ferrater, Francesc		
Pròleg de L'Atlàntida	10/12/1904	Verdaguer, Jacint	Morera, Enric		X
Quan jo n'era petiteta		Massip, Joan	Massip, Joan	X	X
Quatre barres, Les	29/09/1906	Palol, Josep de	Font i Martínez, Francesc d'Assís		
Qui tot ho vol…	27/07/1907	Ribot i Martell, Josep	Batista i Cretona		

Title	Premiere	Literary author	Musical author	Text	Music
Ramon Llull	[Scheduled on 1905/06 season]	Morera i Galícia, Magí	Pedrell, Felip	X	X
Rei filharmònic, El	11/06/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Reis, Los		Viladot, Lluís	Fargas i Heras, Joan		X
Resurrecció de Llàtzer, La	06/03/1907	Guimerà, Àngel	Morera, Enric	X	
Resurrecció de Llàtzer, La (2)	04/04/1906	Carner i Puig-Oriol, Josep	Borràs de Palau, Joan		(X)
Rialles i ploralles	21/09/1907	Buxareu, Pere	Lambert, Joan Baptista		
Rodamon	12/11/1907	Nogueras i Oller, Rafael	Freixas, Narcisa	X	X
Rondalla	[Rehearsed in October 1906]	Busquets i Punset, Anton	Espadaler i Colomer, Joan Baptista		
Rondalla de l'avi, La	[Written in April 1906]	Domènech Rouret, Manel	Bartolí, Salvador	(X)	
Rondalla de Reis	[Scheduled January 1912]	Mundet Álvarez, Agustín	Montserrat Ayarbe, Francesc	X	
Salamonet de les matines, Lo	23/01/1910	Bofarull i Cendra, Jaume	Salvat i Vilaseca, Francesc	X	
Samaritana, La	05/04/1908	Miravitllas i Solà, Marc	Tomàs, Iscle		
Sant de l'avi, El	15/06/1907	Girbal i Jaume, Eduard	Grant, Joaquim		
Sant Diumenge	28/03/1915	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Sant Jordi mata l'aranya	22/04/1905	Carner i Puig-Oriol, Josep	?	(X)	
Sant Ramon nonat	04/05/1907	Folch i Torres, Manuel	Piqué i Salvat, Fructuós	X	X
Senyor mestre està malalt, El	30/03/1907	Crehuet, Pompeu	Morera, Enric		
Somni de glòria	25/03/1908	Ferré i Gendre, Josep	Grau Martí, Salvador		
Somni de Jacob	29/09/1906	Nonell, Mateu	Esquerrà, Adrià		
Somni d'un àngel, El	[Composed 23/07/1909]	Bosch Ferran, Pere	Casals Aragonés, Miguel	X	

Title	Premiere	Literary author	Musical author	Text	Music
Somni d'una nit d'hivern	22/01/1907	Sordina, Joan	Grant, Joaquim		
Tal faràs…	14/08/1907	Girbal i Jaume, Ferran	Bartolí, Salvador		
Temptació, La	19/04/1908	Granger i París, Josep	Padró, Josep Maria		
Testament d'Amèlia, El	24/03/1908	Via i Pagès, Lluís	Espadaler i Colomer, Joan Baptista; Karr i Alfonsetti, Carme		X
Tonet i la Guideta, En	14/12/1907	Prats, Francisco de	Humperdinck, Engelbert		
Tornada del fill pròdig, La		Viladot, Lluís	Fargas i Heras, Joan		X
Torre de la minyona, La	29/08/1906	Alabert, Manuel	Masó i Goula, Josep		
Tres tambors, Els	26/01/1906	Gual i Queralt, Adrià	Morera, Enric	X	X
Tristos gitanos, Els	07/02/1909	Salom, Pedro	Gasset, José		
Vegada hi havia una rateta, Una	07/02/1907	Santem, Felip	Grant, Joaquim		
Verge miraclera, La	08/12/1926	Doltra i Masferrer, Antoni	?	(X)	
Vetlla d'amor	22/06/1907	Molas Valverde, Joan	Freixas, Narcisa		
Visió del frare Lleonart o Els reis d'Orient, La	(Published 1911; reprised 25/12/1916)	Pàmies, Ramon	Solé Balcells, Pere	X	
Zapatero, tero, tero…	28/10/1911	Nogueras i Oller, Rafael	?	X	
Zing-zing, un té-té, una R i una E, Un	05/01/1907	Nogueras i Oller, Rafael	Alfonso i Ferrer, Frederic		

In alphabetical order by author:

Literary authors

❖ Alabert, Manuel

Title	Premiere	Literary author	Musical author	Text	Music
Creu de l'avenç, La	03/06/1906	Alabert, Manuel	Millet, [Lluís]		
Fill del rei, El (2)	29/04/1906	Alabert, Manuel	Mendelssohn, Felix		
Torre de la minyona, La	29/08/1906	Alabert, Manuel	Masó i Goula, Josep		

❖ Alegre i Puig, Martí

Ofèlia	31/03/1907	Alegre i Puig, Martí	Esquerrà, Adrià		

❖ Amic Bert, Josep

Aigua de la vida, L'	30/11/1911	Amic Bert, Josep	Esquerrà, Adrià		

❖ Badia i Malagrida, Carles

Esclavitut i redempció	[Reprised 06/01/1909]	Badia i Malagrida, Carles	?		

❖ Bofarull i Cendra, Jaume

Pastor i el rei, Lo	18/05/1907	Bofarull i Cendra, Jaume	Serra, Eudald	X	
Presó de Lleida, La (2)	09/01/1910	Bofarull i Cendra, Jaume	Mestres, Daniel	X	
Salamonet de les matines, Lo	23/01/1910	Bofarull i Cendra, Jaume	Salvat i Vilaseca, Francesc	X	

❖ Bosch Ferran, Pere

Clam del castell encantat, El	Juliol 1909	Bosch Ferran, Pere	Bofarull i Cendra, Jaume		
Somni d'un àngel, El	[Composed 23/07/1909]	Bosch Ferran, Pere	Casals Aragonés, Miguel	X	

❖ **Brossa i Roger, Jaume**

Title	Premiere	Literary author	Musical author	Text	Musis
Llar, La	11/03/1908	Brossa i Roger, Jaume	Bartolí, Salvador		X

❖ **Busquets i Punset, Anton**

Rondalla	[Rehearsals in October 1906]	Busquets i Punset, Anton	Espadaler i Colomer, Joan Baptista		

❖ **Buxareu, Pere**

Batalla del Bruc, La	[Rehearsals September 1906]	Buxareu, Pere	Morera, Enric		
Rialles i ploralles	21/09/1907	Buxareu, Pere	Lambert, Joan Baptista		

❖ **Caldés Arús, Vicenç**

Filla del rei Arnand, La	[Rehearsals in October 1907]	Caldés Arús, Vicenç	Cortinas, J.	(X)	

❖ **Carner i Puig-Oriol, Josep**

Any mil, L'	[Written in Novembre 1905]	Carner i Puig-Oriol, Josep	Llongueras, Joan	X	(X)
Comte l'Arnau, El	13/10/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X
Cova de les serps, La	21/03/1906	Carner i Puig-Oriol, Josep	Lamote de Grignon, Joan		
Dante a les portes de l'infern	08/02/1905	Carner i Puig-Oriol, Josep	Boito, Arrigo	X	
Fustots, La	20/10/1905	Carner i Puig-Oriol, Josep	Schumann, Robert	X	
Mal rabadà (Escenes de Nadal), El	23/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric		(X)
Mare de Déu quan era xiqueta, La	28/06/1905	Carner i Puig-Oriol, Josep	Lambert, Joan Baptista		X
Miracle del Tallat, Lo	26/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X

Title	Premiere	Literary author	Musical author	Text	Music
Oració a l'hort, L'	08/03/1905	Carner i Puig-Oriol, Josep	?		
Resurrecció de Llàtzer, La (2)	04/04/1906	Carner i Puig-Oriol, Josep	Borràs de Palau, Joan		(X)
Sant Jordi mata l'aranya	22/04/1905	Carner i Puig-Oriol, Josep	?	(X)	

❖ **Casas i Amigó, Francesc**

Nit de Nadal, La	20/12/1905 (1902 in concert)	Casas i Amigó, Francesc	Lamote de Grignon, Joan	X	X

❖ **Clariana, Estanislau**

Princesa Obdúlia, La	18/11/1911	Clariana, Estanislau	Pérez-Cabrero i Ferrater, Francesc		

❖ **Coma, Agustí**

Anell malastruc, L'	20/05/1906	Coma, Agustí	Borràs de Palau, Joan		

❖ **Costa i Llobera, Miquel**

Dona d'aigua, La	14/11/1905	Costa i Llobera, Miquel	Pecanins, Joaquim	(X)	

❖ **Costa, Francisco**

Desterrat	15/12/1906	Costa, Francisco	Costa, Francisco		

❖ **Crehuet, Pompeu**

Senyor mestre està malalt, El	30/03/1907	Crehuet, Pompeu	Morera, Enric		

❖ **Doltra i Masferrer, Antoni**

Title	Premiere	Literary author	Musical author	Text	Music
Fills de Jacob, Els	14/02/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Nit de reis (2)	06/01/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Pont del diable, El	29/10/1910	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Sant Diumenge	28/03/1915	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Verge miraclera, La	08/12/1926	Doltra i Masferrer, Antoni	?	(X)	

❖ **Domènech Rouret, Manel**

Rondalla de l'avi, La	[Written in April 1906]	Domènech Rouret, Manel	Bartolí, Salvador	(X)	

❖ **Draper i Fossas, Joan**

Fada del bosc, La	24/05/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Home de la pell de l'os, L'	08/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Palau del gegantàs, El	26/01/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Príncep qui s'és enamorat, El	25/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Rei filharmònic, El	11/06/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		

❖ **Ferré i Gendre, Josep**

Somni de glòria	25/03/1908	Ferré i Gendre, Josep	Grau Martí, Salvador		

❖ **Folch i Torres, Manuel**

Montserrat	3/11/1904	Folch i Torres, Manuel	Grant, Joaquim		
Sant Ramon nonat	04/05/1907	Folch i Torres, Manuel	Piqué i Salvat, Fructuós	X	X

❖ **Font, Nicolás de la**

Title	Premiere	Literary author	Musical author	Text	Music
Muntanyes de Canigó	21/06/1906	Font, Nicolás de la	Esquerrà, Adrià		

❖ **Garcia Sotoca, Ramon Damàs**

Diada dels Reis	10/01/1909	Garcia Sotoca, Ramon Damàs; Mata, Àngel	Tomàs, Iscle		

❖ **Garriga i Boixader, Ramon**

Nadal a muntanya	20/12/1911	Garriga i Boixader, Ramon	Lambert, Joan Baptista	X	

❖ **Genís Aguilar, Martí**

Filadora, La	29/06/1906	Genís Aguilar, Martí	Cortinas, J.		

❖ **Girbal i Jaume, Eduard**

Sant de l'avi, El	15/06/1907	Girbal i Jaume, Eduard	Grant, Joaquim		

❖ **Girbal i Jaume, Ferran**

Foc de Sant Joan, El	28/06/1907	Girbal i Jaume, Ferran	Lambert, Joan Baptista		
Tal faràs…	14/08/1907	Girbal i Jaume, Ferran	Bartolí, Salvador		

❖ **Gois, Joan**

Mort del rossinyol, La	[12/01/1919]	Gois, Joan; inspirat en Verdaguer, Jacint	Saperas, Iluminat		

❖ **Granger i París, Josep**

Fantasma del rec, La	25/07/1908	Granger i París, Josep	Mensa i Fàbregas, Josep		
Temptació, La	19/04/1908	Granger i París, Josep	Padró, Josep Maria		

❖ **Grau, Marian**

Título	Estreno	Autor literario	Autor musical	Text	Mús.
Gentil porquerola, La	27/10/1906	Grau, Marian	Esquerrà, Adrià		

❖ **Gual i Queralt, Adrià**

Blancaflor	30/01/1899	Gual i Queralt, Adrià	Granados, Enric	X	X
Estudiant de Vic, L'	[Text from 1900, scheduled 1907/08 season]	Gual i Queralt, Adrià	Pahissa, Jaume	X	
Matinada, La	27/10/1905	Gual i Queralt, Adrià	Pedrell, Felip	X	X
Presó de Lleida, La	14/03/1906	Gual i Queralt, Adrià	Pahissa, Jaume	X	X
Tres tambors, Els	26/01/1906	Gual i Queralt, Adrià	Morera, Enric	X	X

❖ **Guimerà, Àngel**

Resurrecció de Llàtzer, La	06/03/1907	Guimerà, Àngel	Morera, Enric	X	

❖ **Jofre, R.**

Flors de maig, Les	09/12/1911	Jofre, R.	Clavé i Camps, Josep Anselm		

❖ **Lapeira i Rubert, Josep**

Barcelona	[Written in December 1906]	Lapeira i Rubert, Josep	Lapeira i Rubert, Josep	X	

❖ **Llongueras, Joan**

Pastor-Rei	11/11/1906	[Llongueras, Joan]	Llongueras, Joan		

❖ **Marinel·lo i Samuntà, Manuel**

Title	Premiere	Literary author	Musical author	Text	Music
Don Panxo	16/11/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	X	X
Escarment, L'	23/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc		X
Fill del rei, El	25/10/1907	Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu	X	X
Filla del carmesí, La		Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu		X
Nevada, La	01/09/1906	Marinel·lo i Samuntà, Manuel	Esquerrà, Adrià	X	
Pinteta d'or, La	12/11/1911	Marinel·lo i Samuntà, Manuel	Serra González, Modest	X	(X)
Pomera, La	30/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	(X)	X

❖ **Marxuach, Joan**

Armengol de Gerps	[Written in 1904]	Marxuach, Joan	Marcet, Artur; Pedrola, Salvador	X	X

❖ **Masó i Valentí, Rafael**

Oració de la nit, L'	28/04/1906	Masó i Valentí, Rafael	Pecanins, Joaquim	X	X

❖ **Massip, Joan**

Quan jo n'era petiteta		Massip, Joan	Massip, Joan	X	X

❖ **Mata, Àngel**

Diada dels Reis	10/01/1909	Garcia Sotoca, Ramon Damàs; Mata, Àngel	Tomàs, Iscle		
Minyona de la costa, La	31/01/1909	Mata, Àngel	?		
Pasqua florida o El mas dels dos roures	19/04/1908	Mata, Àngel	Tomàs, Iscle		

❖ **Miravitllas i Solà, Marc**

Title	Premiere	Literary author	Musical author	Text	Music
Hereu, L'	08/09/1906	Miravitllas i Solà, Marc	Alió, Francesc		
Mort de l'escolanet, La	19/12/1909	Miravitllas i Solà, Marc	?		
Samaritana, La	05/04/1908	Miravitllas i Solà, Marc	Tomàs, Iscle		

❖ **Molas Valverde, Joan**

Mansuet	18/05/1907	Molas Valverde, Joan	Sadurní, Celestí		
Vetlla d'amor	22/06/1907	Molas Valverde, Joan	Freixas, Narcisa		

❖ **Montoliu i de Togores, Manuel de**

Bon escarceller, El	21/04/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista	X	X
Donzella qui va a la guerra	12/05/1906	Montoliu i de Togores, Manuel de	Sanxo-Marraco, Josep; Lambert, Joan Baptista	X	X
Fada de la font, La	15/06/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista		
Nina dormida al bosc, La	27/04/1907	Montoliu i de Togores, Manuel de	Alfonso i Ferrer, Frederic	X	X
Pastoreta, La	01/03/1904	Montoliu i de Togores, Manuel de	Freixas, Narcisa		
Patufet, En	13/10/1906	Montoliu i de Togores, Manuel de	Cuscó i Panadès, Amadeu		

❖ **Morató i Grau, Josep**

Dama d'Aragó, La	27/09/1906	Morató i Grau, Josep	Esquerrà, Adrià	X	X

❖ **Morera i Galícia, Magí**

Ramon Llull	[Scheduled 1905/06 season]	Morera i Galícia, Magí	Pedrell, Felip	X	X

❖ **Mundet Álvarez, Agustín**

Title	Premiere	Literary author	Musical author	Text	Music
Rondalla de Reis	[Scheduled January 1912]	Mundet Álvarez, Agustín	Montserrat Ayarbe, Francesc	X	

❖ **Navarro Porcel, José María**

Infant príncep, L'	21/10/1911	Navarro Porcel, José María	Montserrat Ayarbe, Francesc	X	X
Mal ric, El	24/11/1906	Navarro Porcel, José María	Alfonso i Ferrer, Frederic		

❖ **Nogueras i Oller, Rafael**

Campaneta la ning-ning	10/11/1906	Nogueras i Oller, Rafael	Grant, Joaquim		X
Cova del mar, La	08/06/1907	Nogueras i Oller, Rafael	Freixas, Narcisa		
Home del bombo, L'	18/05/1907	Nogueras i Oller, Rafael	Bartoll, J.		
Jesús és nat	20/12/1906	Nogueras i Oller, Rafael	Grant, Joaquim		
Rodamon	12/11/1907	Nogueras i Oller, Rafael	Freixas, Narcisa	X	X
Zapatero, tero, tero…	28/10/1911	Nogueras i Oller, Rafael	?	X	
Zing-zing, un té-té, una R i una E, Un	05/01/1907	Nogueras i Oller, Rafael	Alfonso i Ferrer, Frederic		

❖ **Nonell, Mateu**

Somni de Jacob	29/09/1906	Nonell, Mateu	Esquerrà, Adrià		

❖ **Palol, Josep de**

Quatre barres, Les	29/09/1906	Palol, Josep de	Font i Martínez, Francesc d'Assís		

❖ **Pàmies, Ramon**

Visió del frare Lleonart o Els reis d'Orient, La	(Published in 1911; reprised 25/12/1916)	Pàmies, Ramon	Solé Balcells, Pere	X	

❖ **Prats, Francisco de**

Title	Premiere	Literary author	Musical author	Text	Music
Nit de reis	05/01/1908	Prats, Francisco de	Schütt, Eduard		
Tonet i la Guideta, En	14/12/1907	Prats, Francisco de	Humperdinck, Engelbert		

❖ **Puig, G.**

Captiveri d'un sant, Lo	19/07/1912	Puig, G.	Lambert, Joan Baptista		X

❖ **Ribot i Garlopa, Josep**

Ensenyança domèstica	05/10/1907	Ribot i Garlopa, Josep	Lambert, Joan Baptista		

❖ **Ribot i Martell, Josep**

Mentides que no fan mal	31/08/1907	Ribot i Martell, Josep	Batista i Cretona		
Qui tot ho vol…	27/07/1907	Ribot i Martell, Josep	Batista i Cretona		

❖ **Salom, Pedro**

Tristos gitanos, Els	07/02/1909	Salom, Pedro	Gasset, José		

❖ **Santem, Felip**

Borilles i el Tinyós, En	13/07/1907	Santem, Felip	Lambert, Joan Baptista		
Cirereta, La	16/04/1907	Santem, Felip	Borràs de Palau, Joan		(X)
Hostal de la Peira, L'	25/10/1907	Santem, Felip	Lambert, Joan Baptista		
Vegada hi havia una rateta, Una	07/02/1907	Santem, Felip	Grant, Joaquim		

❖ **Solà Mestres, Joan**

Boig, El	23/01/1909	Solà Mestres, Joan	Llongueras, Joan		

❖ **Sordina, Joan**

Title	Premiere	Literary author	Musical author	Text	Music
Somni d'una nit d'hivern	22/01/1907	Sordina, Joan	Grant, Joaquim		

❖ **Torner**

De bon matí	09/07/1906	Torner	Domènech Rouret, Josep		

❖ **Trullol de Vayreda, Dolors**

Catalunya	[22/10/1922]	Trullol de Vayreda, Dolors	Macià, Josep Maria de		

❖ **Vancells, Joaquim**

Flors de muntanya	13/10/1906	Vancells, Joaquim	Llongueras, Joan	X	
Lluerna, La	09/12/1906	Vancells, Joaquim	Llongueras, Joan		X

❖ **Verdaguer, Jacint**

Mort de l'escolà, La	13/09/1905 (1900 in concert)	Verdaguer, Jacint	Nicolau, Antoni	X	X
Mort del rossinyol, La	[12/01/1919]	Gois, Joan; inspirat en Verdaguer, Jacint	Saperas, Iluminat		
Pròleg de L'Atlàntida	10/12/1904	Verdaguer, Jacint	Morera, Enric		X

❖ **Via i Pagès, Lluís**

Testament d'Amèlia, El	24/03/1908	Via i Pagès, Lluís	Espadaler i Colomer, Joan Baptista; Karr i Alfonsetti, Carme		X

❖ **Vila, Constantí**

Pastoret i la papallona, Lo	21/06/1908	Vila, Constantí	Saperas, Iluminat		

❖ **Viladot, Lluís**

Title	Premiere	Literary author	Musical author	Text	Music
Griselda	1909 (Reprised 07/10/1911)	Viladot, Lluís	Fargas i Heras, Joan	X	
Los Reis		Viladot, Lluís	Fargas i Heras, Joan		X
Moisès	01/06/1907	Viladot, Lluís	Fargas i Heras, Joan		
Tornada del fill pròdig, La		Viladot, Lluís	Fargas i Heras, Joan		X

❖ **Viura i Rius, Xavier**

Conte de tardor	11/12/1906	Viura i Rius, Xavier	Serra, Modest		
Fra Garí	14/04/1906	Viura i Rius, Xavier	Morera, Enric	X	X

Musical authors

❖ Alfonso i Ferrer, Frederic

Title	Premiere	Literary author	Musical author	Text	Music
Mal ric, El	24/11/1906	Navarro Porcel, José María	Alfonso i Ferrer, Frederic		
Nina dormida al bosc, La	27/04/1907	Montoliu i de Togores, Manuel de	Alfonso i Ferrer, Frederic	X	X
Zing-zing, un té-té, una R i una E, Un	05/01/1907	Nogueras i Oller, Rafael	Alfonso i Ferrer, Frederic		

❖ Alió, Francesc

Hereu, L'	08/09/1906	Miravitllas i Solà, Marc	Alió, Francesc		

❖ Argelaga i Pagès, Amadeu

Fill del rei, El	25/10/1907	Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu	X	X
Filla del carmesí, La		Marinel·lo i Samuntà, Manuel	Argelaga i Pagès, Amadeu		X

❖ Bartolí, Salvador

Llar, La	11/03/1908	Brossa i Roger, Jaume	Bartolí, Salvador		X
Rondalla de l'avi, La	[Written in April 1906]	Domènech Rouret, Manel	Bartolí, Salvador	(X)	
Tal faràs…	14/08/1907	Girbal i Jaume, Ferran	Bartolí, Salvador		

❖ Bartoll, J.

Home del bombo, L'	18/05/1907	Nogueras i Oller, Rafael	Bartoll, J.		

❖ Batista i Cretona

Mentides que no fan mal	31/08/1907	Ribot i Martell, Josep	Batista i Cretona		
Qui tot ho vol…	27/07/1907	Ribot i Martell, Josep	Batista i Cretona		

❖ **Blay**

Title	Premiere	Literary author	Musical author	Text	Music
Abanicos, Los	06/07/1907	?	Blay		

❖ **Bofarull i Cendra, Jaume**

Clam del castell encantat, El	July 1909	Bosch Ferran, Pere	Bofarull i Cendra, Jaume		

❖ **Boito, Arrigo**

Dante a les portes de l'infern	08/02/1905	Carner i Puig-Oriol, Josep	Boito, Arrigo	X	

❖ **Borràs de Palau, Joan**

Anell malastruc, L'	20/05/1906	Coma, Agustí	Borràs de Palau, Joan		
Cirereta, La	16/04/1907	Santem, Felip	Borràs de Palau, Joan		(X)
Resurrecció de Llàtzer, La (2)	04/04/1906	Carner i Puig-Oriol, Josep	Borràs de Palau, Joan		(X)

❖ **Casals Aragonés, Miguel**

Somni d'un àngel, El	[Composed 23/07/1909]	Bosch Ferran, Pere	Casals Aragonés, Miguel	X	

❖ **Clavé i Camps, Josep Anselm**

Flors de maig, Les	09/12/1911	Jofre, R.	Clavé i Camps, Josep Anselm		

❖ **Cortinas, J.**

Filadora, La	29/06/1906	Genís Aguilar, Martí	Cortinas, J.		
Filla del rei Arnand, La	[Written in October 1907]	Caldés Arús, Vicenç	Cortinas, J.	(X)	

❖ **Costa, Francisco**

Title	Premiere	Literary author	Musical author	Text	Music
Desterrat	15/12/1906	Costa, Francisco	Costa, Francisco		

❖ **Cuscó i Panadès, Amadeu**

Patufet, En	13/10/1906	Montoliu i de Togores, Manuel de	Cuscó i Panadès, Amadeu		

❖ **Domènech Rouret, Josep**

Cova de l'amor, La	[Summer 1906]	?	Domènech Rouret, Josep		
De bon matí	09/07/1906	Torner	Domènech Rouret, Josep		

❖ **Espadaler i Colomer, Joan Baptista**

Rondalla	[Rehearsals in October 1906]	Busquets i Punset, Anton	Espadaler i Colomer, Joan Baptista		
Testament d'Amèlia, El	24/03/1908	Via i Pagès, Lluís	Espadaler i Colomer, Joan Baptista; Karr i Alfonsetti, Carme		X

❖ **Esquerrà, Adrià**

A la voreta del mar	15/02/1906	?	Esquerrà, Adrià		X
Aigua de la vida, L'	30/11/1911	Amic Bert, Josep	Esquerrà, Adrià		
Dama d'Aragó, La	27/09/1906	Morató i Grau, Josep	Esquerrà, Adrià	X	X
Gentil porquerola, La	27/10/1906	Grau, Marian	Esquerrà, Adrià		
Muntanyes de Canigó	21/06/1906	Font, Nicolás de la	Esquerrà, Adrià		
Nevada, La	01/09/1906	Marinel·lo i Samuntà, Manuel	Esquerrà, Adrià	X	
Ofèlia	31/03/1907	Alegre i Puig, Martí	Esquerrà, Adrià		

❖ **Fargas i Heras, Joan**

Title	Premiere	Literary author	Musical author	Text	Music
Griselda	1909 (Reprised 07/10/1911)	Viladot, Lluís	Fargas i Heras, Joan	X	
Moisès	01/06/1907	Viladot, Lluís	Fargas i Heras, Joan		
Reis, Los		Viladot, Lluís	Fargas i Heras, Joan		X
Tornada del fill pròdig, La		Viladot, Lluís	Fargas i Heras, Joan		X

❖ **Font i Martínez, Francesc d'Assís**

Quatre barres, Les	29/09/1906	Palol, Josep de	Font i Martínez, Francesc d'Assís		

❖ **Freixas, Narcisa**

Cova del mar, La	08/06/1907	Nogueras i Oller, Rafael	Freixas, Narcisa		
Pastoreta, La	01/03/1904	Montoliu i de Togores, Manuel de	Freixas, Narcisa		
Rodamon	12/11/1907	Nogueras i Oller, Rafael	Freixas, Narcisa	X	X
Vetlla d'amor	22/06/1907	Molas Valverde, Joan	Freixas, Narcisa		

❖ **Gasset, José**

Tristos gitanos, Els	07/02/1909	Salom, Pedro	Gasset, José		

❖ **Granados, Enric**

Blancaflor	30/01/1899	Gual i Queralt, Adrià	Granados, Enric	X	X

❖ **Grant, Joaquim**

Campaneta la ning-ning	10/11/1906	Nogueras i Oller, Rafael	Grant, Joaquim		X
Jesús és nat	20/12/1906	Nogueras i Oller, Rafael	Grant, Joaquim		

Title	Premiere	Literary author	Musical author	Text	Music
Montserrat	3/11/1904	Folch i Torres, Manuel	Grant, Joaquim		
Sant de l'avi, El	15/06/1907	Girbal i Jaume, Eduard	Grant, Joaquim		
Somni d'una nit d'hivern	22/01/1907	Sordina, Joan	Grant, Joaquim		
Vegada hi havia una rateta, Una	07/02/1907	Santem, Felip	Grant, Joaquim		

❖ **Grau Martí, Salvador**

Somni de glòria	25/03/1908	Ferré i Gendre, Josep	Grau Martí, Salvador		

❖ **Humperdinck, Engelbert**

Tonet i la Guideta, En	14/12/1907	Prats, Francisco de	Humperdinck, Engelbert		

❖ **Lambert, Joan Baptista**

Bon escarceller, El	21/04/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista	X	X
Borilles i el Tinyós, En	13/07/1907	Santem, Felip	Lambert, Joan Baptista		
Captiveri d'un sant, Lo	19/07/1912	Puig, G.	Lambert, Joan Baptista		X
Donzella qui va a la guerra	12/05/1906	Montoliu i de Togores, Manuel de	Sanxo-Marraco, Josep; Lambert, Joan Baptista	X	X
Ensenyança domèstica	05/10/1907	Ribot i Garlopa, Josep	Lambert, Joan Baptista		
Fada de la font, La	15/06/1906	Montoliu i de Togores, Manuel de	Lambert, Joan Baptista		
Foc de Sant Joan, El	28/06/1907	Girbal i Jaume, Ferran	Lambert, Joan Baptista		
Hostal de la Peira, L'	25/10/1907	Santem, Felip	Lambert, Joan Baptista		
Mare de Déu quan era xiqueta, La	28/06/1905	Carner i Puig-Oriol, Josep	Lambert, Joan Baptista		X
Nadal a muntanya	20/12/1911	Garriga i Boixader, Ramon	Lambert, Joan Baptista	X	
Rialles i ploralles	21/09/1907	Buxareu, Pere	Lambert, Joan Baptista		

❖ **Lamote de Grignon, Joan**

Title	Premiere	Literary author	Musical author	Text	Music
Cova de les serps, La	21/03/1906	Carner i Puig-Oriol, Josep	Lamote de Grignon, Joan		
Nit de Nadal, La	20/12/1905 (1902 in concert)	Casas i Amigó, Francesc	Lamote de Grignon, Joan	X	X

❖ **Lapeira i Rubert, Josep**

Barcelona	[Written in December 1906]	Lapeira i Rubert, Josep	Lapeira i Rubert, Josep	X	

❖ **Llongueras, Joan**

Any mil, L'	[Written in November 1905]	Carner i Puig-Oriol, Josep	Llongueras, Joan	X	(X)
Boig, El	23/01/1909	Solà Mestres, Joan	Llongueras, Joan		
Flors de muntanya	13/10/1906	Vancells, Joaquim	Llongueras, Joan	X	
Lluerna, La	09/12/1906	Vancells, Joaquim	Llongueras, Joan		X
Pastor-Rei	11/11/1906	[Llongueras, Joan]	Llongueras, Joan		

❖ **Macià, Josep Maria de**

Catalunya	[22/10/1922]	Trullol de Vayreda, Dolors	Macià, Josep Maria de		

❖ **Maimí i Miró, Xavier**

Fada del bosc, La	24/05/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Home de la pell de l'os, L'	08/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Palau del gegantàs, El	26/01/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Príncep qui s'és enamorat, El	25/03/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		
Rei filharmònic, El	11/06/1908	Draper i Fossas, Joan	Maimí i Miró, Xavier		

❖ **Marcet, Artur**

Title	Premiere	Literary author	Musical author	Text	Music
Armengol de Gerps	[Written in 1904]	Marxuach, Joan	Marcet, Artur; Pedrola, Salvador	X	X

❖ **Masó i Goula, Josep**

Torre de la minyona, La	29/08/1906	Alabert, Manuel	Masó i Goula, Josep		

❖ **Massip, Joan**

Quan jo n'era petiteta		Massip, Joan	Massip, Joan	X	X

❖ **Mendelssohn, Felix**

Fill del rei, El (2)	29/04/1906	Alabert, Manuel	Mendelssohn, Felix		

❖ **Mensa i Fàbregas, Josep**

Fantasma del rec, La	25/07/1908	Granger i París, Josep	Mensa i Fàbregas, Josep		

❖ **Mestres, Daniel**

Presó de Lleida, La (2)	09/01/1910	Bofarull i Cendra, Jaume	Mestres, Daniel	X	

❖ **Millet, [Lluís]**

Creu de l'avenç, La	03/06/1906	Alabert, Manuel	Millet, [Lluís]		

❖ **Montserrat Ayarbe, Francesc**

Don Panxo	16/11/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	X	X
Escarment, L'	23/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc		X
Escola dels somnis, L'	16/09/1911	F. S. [pseudonym]	Montserrat Ayarbe, Francesc		X

Title	Premiere	Literary author	Musical author	Text	Music
Infant príncep, L'	21/10/1911	Navarro Porcel, José María	Montserrat Ayarbe, Francesc	X	X
Pomera, La	30/09/1911	Marinel·lo i Samuntà, Manuel	Montserrat Ayarbe, Francesc	(X)	X
Rondalla de Reis	[Scheduled January 1912]	Mundet Álvarez, Agustín	Montserrat Ayarbe, Francesc	X	

❖ **Morera, Enric**

Batalla del Bruc, La	[Rehearsals in September 1906]	Buxareu, Pere	Morera, Enric		
Comte l'Arnau, El	13/10/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X
Fra Garí	14/04/1906	Viura i Rius, Xavier	Morera, Enric	X	X
Mal rabadà (Escenes de Nadal), El	23/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric		(X)
Miracle del Tallat, Lo	26/11/1905	Carner i Puig-Oriol, Josep	Morera, Enric	X	X
Pròleg de L'Atlàntida	10/12/1904	Verdaguer, Jacint	Morera, Enric		X
Resurrecció de Llàtzer, La	06/03/1907	Guimerà, Àngel	Morera, Enric	X	
Senyor mestre està malalt, El	30/03/1907	Crehuet, Pompeu	Morera, Enric		
Tres tambors, Els	26/01/1906	Gual i Queralt, Adrià	Morera, Enric	X	X

❖ **Nicolau, Antoni**

Mort de l'escolà, La	13/09/1905 (1900 in concert).	Verdaguer, Jacint	Nicolau, Antoni	X	X

❖ **Padró, Josep Maria**

Temptació, La	19/04/1908	Granger i París, Josep	Padró, Josep Maria		

❖ **Pahissa, Jaume**

Title	Premiere	Literary author	Musical author	Text	Music
Estudiant de Vic, L'	[Text from 1900, scheduled 1907/08 season]	Gual i Queralt, Adrià	Pahissa, Jaume	X	
Presó de Lleida, La	14/03/1906	Gual i Queralt, Adrià	Pahissa, Jaume	X	X

❖ **Pecanins, Joaquim**

Dona d'aigua, La	14/11/1905	Costa i Llobera, Miquel	Pecanins, Joaquim	(X)	
Oració de la nit, L'	28/04/1906	Masó i Valentí, Rafael	Pecanins, Joaquim	X	X

❖ **Pedrell, Felip**

Matinada, La	27/10/1905	Gual i Queralt, Adrià	Pedrell, Felip	X	X
Ramon Llull	[Scheduled 1905/06 season]	Morera i Galícia, Magí	Pedrell, Felip	X	X

❖ **Pedrola, Salvador**

Armengol de Gerps	[Written in 1904]	Marxuach, Joan	Marcet, Artur; Pedrola, Salvador	X	X

❖ **Pérez-Cabrero i Ferrater, Francesc**

Princesa Obdúlia, La	18/11/1911	Clariana, Estanislau	Pérez-Cabrero i Ferrater, Francesc		

❖ **Piqué i Salvat, Fructuós**

Sant Ramon nonat	04/05/1907	Folch i Torres, Manuel	Piqué i Salvat, Fructuós	X	X

❖ **Rufet, Josep**

Title	Premiere	Literary author	Musical author	Text	Music
Fills de Jacob, Els	14/02/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Nit de reis (2)	06/01/1909	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Pont del diable, El	29/10/1910	Doltra i Masferrer, Antoni	Rufet, Josep	X	
Sant Diumenge	28/03/1915	Doltra i Masferrer, Antoni	Rufet, Josep	X	

❖ **Sadurní, Celestí**

Mansuet	18/05/1907	Molas Valverde, Joan	Sadurní, Celestí		

❖ **Salvat i Vilaseca, Francesc**

Salamonet de les matines, Lo	23/01/1910	Bofarull i Cendra, Jaume	Salvat i Vilaseca, Francesc	X	

❖ **Sanxo-Marraco, Josep**

Donzella qui va a la guerra	12/05/1906	Montoliu i de Togores, Manuel de	Sanxo-Marraco, Josep; Lambert, Joan Baptista	X	X

❖ **Saperas, Iluminat**

Mort del rossinyol, La	[12/01/1919]	Gois, Joan; inspirat en Verdaguer, Jacint	Saperas, Iluminat		
Pastoret i la papallona, Lo	21/06/1908	Vila, Constantí	Saperas, Iluminat		

❖ **Schumann, Robert**

Fustots, La	20/10/1905	Carner i Puig-Oriol, Josep	Schumann, Robert	X	

❖ **Schütt, Eduard**

Nit de reis	05/01/1908	Prats, Francisco de	Schütt, Eduard		

❖ **Serra, Eudald**

Title	Premiere	Literary author	Musical author	Text	Music
Pastor i el rei, Lo	18/05/1907	Bofarull i Cendra, Jaume	Serra, Eudald	X	

❖ **Serra González, Modest**

Pinteta d'or, La	12/11/1911	Marinel·lo i Samuntà, Manuel	Serra González, Modest	X	(X)

❖ **Solé Balcells, Pere**

Visió del frare Lleonart o Els reis d'Orient, La	(Published 1911; reprised 25/12/1916)	Pàmies, Ramon	Solé Balcells, Pere	X	

❖ **Tomàs, Iscle**

Diada dels Reis	10/01/1909	Garcia Sotoca, Ramon Damàs; Mata, Àngel	Tomàs, Iscle		
Pasqua florida o El mas dels dos roures	19/04/1908	Mata, Àngel	Tomàs, Iscle		
Samaritana, La	05/04/1908	Miravitllas i Solà, Marc	Tomàs, Iscle		

❖ **Alarma, Salvador**

Title	Production premiere	Venue	Scenographer	Images
A la voreta del mar	15/02/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Abanicos, Los	06/07/1907	Teatre Poliorama	Moragas, Miquel; Alarma, Salvador	
Bon escarceller, El	21/04/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Comte l'Arnau, El	13/10/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Moragas, Miquel; Alarma, Salvador; Urgellès, Fèlix; Vilomara, Maurici	X
Cova de les serps, La	21/03/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Dona d'aigua, La	14/11/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	X
Donzella qui va a la guerra	12/05/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador	
Fada de la font, La	15/06/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Fra Garí	14/04/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	
Jesús és nat	20/12/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mal rabadà (Escenes de Nadal), El	23/12/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mal rabadà (Escenes de Nadal), El	02/02/1907	Patronat de l'Obrer (Tarragona)	Moragas, Miquel; Alarma, Salvador	
Mal ric, El	14/11/1907	Saló Artístic (Sabadell)	Moragas, Miquel; Alarma, Salvador	
Mare de Déu quan era xiqueta, La	28/06/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mare de Déu quan era xiqueta, La	07/11/1907	Saló Artístic (Sabadell)	Moragas, Miquel; Alarma, Salvador	
Mort de l'escolà, La	13/09/1905	Sala Mercè	Alarma, Salvador	
Oració a l'hort, L'	08/03/1905	Sala Mercè	Alarma, Salvador	
Pastoreta, La	12/05/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	

Title	Production premiere	Venue	Scenographer	Images
Pastoreta, La	19/03/1908	Cercle de Lectura (Reus)	Moragas, Miquel; Alarma, Salvador	
Presó de Lleida, La	14/03/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	X
Presó de Lleida, La (2)	09/01/1910	Patronat de l'Obrer (Tarragona)	Alarma, Salvador; Moragas, Miquel	
Pròleg de L'Atlàntida	10/12/1904	Sala Mercè	Alarma, Salvador	X
Resurrecció de Llàtzer, La (2)	04/04/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	X
Tres tambors, Els	09/02/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador	X

❖ **Arois i Sala, Francesc**

Aigua de la vida, L'	30/11/1911	Sala Imperi (Companyia Marinel·lo-Ferrero)	Arois i Sala, Francesc	
Infant príncep, L'	21/10/1911	Sala Imperi (Companyia Marinel·lo-Ferrero)	Arois i Sala, Francesc	
Nadal a muntanya	20/12/1911	Sala Imperi (Companyia Marinel·lo-Ferrero)	Arois i Sala, Francesc	

❖ **Aymamir, Cassimir**

Bon escarceller, El	13/04/1907	Patronat de l'Obrer (Tarragona)	Aymamir, Cassimir; Vallvé i Virgili, Hermenegild	
Mort de l'escolà, La	24/02/1907	Patronat de l'Obrer (Tarragona)	Aymamir, Cassimir	

❖ **Aymat, Tomàs**

Pastor i el rei, Lo	18/05/1907	Patronat de l'Obrer (Tarragona)	Aymat, Tomàs	
Salamonet de les matines, Lo	23/01/1910	Patronat de l'Obrer (Tarragona)	Aymat, Tomàs	

❖ **Brunet, Frederic**

Dama d'Aragó, La	27/09/1906	Espectacles-Audicions Graner	Brunet, Frederic; Pous, Antoni	X
Miracle del Tallat, Lo	27/11/1905	Espectacles-Audicions Graner	Brunet, Frederic; Pous, Antoni	X

❖ **Camps, B.**

Title	Production premiere	Venue	Scenographer	Ima-ges
Oració de la nit, L'	25/12/1908	Escoles Pies d'Igualada	Camps, B.	

❖ **Casanovas, F.**

Tonet i la Guideta, En	14/12/1907	Saló Montserrat (Arenys de Mar)	Casanovas, F.	

❖ **Castells Sumalla, Josep**

Nina dormida al bosc, La	27/04/1907	Espectacles-Audicions Graner	Castells Sumalla, Josep	X
Pierrot lladre	24/11/1906	Espectacles-Audicions Graner	Castells Sumalla, Josep	X

❖ **Castells, Marian**

Home de la pell de l'os, L'	08/03/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	
Nit de reis (2)	05/01/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian	
Palau del gegantàs, El	26/01/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	
Temptació, La	19/04/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	

❖ **Coma, Joan**

Mort de l'escolanet, La	19/12/1909	Sala Euterpe (Manresa)	Coma, Joan	

❖ **Cuixart, Francisco**

Anell malastruc, L'	20/05/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Canonge Mulet, El	29/08/1905	Sala Montserrat (Manresa)	Cuixart, Francisco	
Diada dels Reis	10/01/1909	Sala Montserrat (Manresa)	Cuixart, Francisco	
Filadora, La	29/06/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Fill del rei, El (2)	29/04/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Hereu, L'	08/09/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	

Title	Production premiere	Venue	Scenographer	Images
Jesús a l'hort	01/04/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Torre de la minyona, La	29/08/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	

❖ **Domènech Rouret, Manel**

Cova de l'amor, La	[Summer 1906]	Mr. Domènech's tower (Olot)	Domènech Rouret, Manel	
De bon matí	09/07/1906	Mr. Domènech's tower (Olot)	Domènech Rouret, Manel	

❖ **Domingo, J.**

Tristos gitanos, Els	07/02/1909	Teatre del Retiro (Terrassa)	Domingo, J.	

❖ **Graner, Lluís**

Montserrat	03/11/1904	Sala Mercè	Graner, Lluís	

❖ **Gual, Adrià**

Blancaflor	30/01/1899	Teatre Íntim	Gual, Adrià; Junyent, Oleguer	X
Dante a les portes de l'infern	08/02/1905	Sala Mercè	Gual, Adrià	X

❖ **Junyent, Oleguer**

Blancaflor	30/01/1899	Teatre Íntim	Gual, Adrià; Junyent, Oleguer	X
Captiveri d'un sant, Lo	19/07/1912	Casa de Caritat	Junyent, Oleguer	
Comte l'Arnau, El	13/10/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Moragas, Miquel; Alarma, Salvador; Urgellès, Fèlix; Vilomara, Maurici	X
Fra Garí	14/04/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	
Nit de Nadal, La	24/12/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Vilomara, Maurici	X
Presó de Lleida, La	14/03/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	X

❖ **Lloret, Emili**

Title	Production premiere	Venue	Scenographer	Images
Home de la pell de l'os, L'	08/03/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	
Palau del gegantàs, El	26/01/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	
Temptació, La	19/04/1908	Saló Montserrat (Arenys de Mar)	Castells, Marian; Lloret, Emili	

❖ **Massanella**

Fills de Jacob, Els	14/02/1909	Centre Catòlic d'Olot	Massanella	

❖ **Moragas, Miquel**

A la voreta del mar	15/02/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Abanicos, Los	06/07/1907	Teatre Poliorama	Moragas, Miquel; Alarma, Salvador	
Bon escarceller, El	21/04/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Comte l'Arnau, El	13/10/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Moragas, Miquel; Alarma, Salvador; Urgellès, Fèlix; Vilomara, Maurici	X
Cova de les serps, La	21/03/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Dona d'aigua, La	14/11/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	X
Donzella qui va a la guerra	12/05/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador	
Fada de la font, La	15/06/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Fra Garí	14/04/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	
Jesús és nat	20/12/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mal rabadà (Escenes de Nadal), El	23/12/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mal rabadà (Escenes de Nadal), El	02/02/1907	Patronat de l'Obrer (Tarragona)	Moragas, Miquel; Alarma, Salvador	
Mal ric, El	14/11/1907	Saló Artístic (Sabadell)	Moragas, Miquel; Alarma, Salvador	

Title	Production premiere	Venue	Scenographer	Images
Mare de Déu quan era xiqueta, La	28/06/1905	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Mare de Déu quan era xiqueta, La	07/11/1907	Saló Artístic (Sabadell)	Moragas, Miquel; Alarma, Salvador	
Pastoreta, La	12/05/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	
Pastoreta, La	19/03/1908	Cercle de Lectura (Reus)	Moragas, Miquel; Alarma, Salvador	
Presó de Lleida, La	14/03/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	X
Presó de Lleida, La (2)	09/01/1910	Patronat de l'Obrer (Tarragona)	Alarma, Salvador; Moragas, Miquel	
Resurrecció de Llàtzer, La (2)	04/04/1906	Sala Mercè	Moragas, Miquel; Alarma, Salvador	X
Tres tambors, Els	09/02/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador	X

❖ **Moran, Antoni**

Quatre barres, Les	29/09/1906	Saló Gerió	Moran, Antoni	

❖ **Morer, [Esteve?]**

Oració de la nit, L'	19/03/1912	Centre Catòlic d'Olot	Morer, [Esteve?]	

❖ **Noguera, Andreu**

Anell malastruc, L'	20/05/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Filadora, La	29/06/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Fill del rei, El (2)	29/04/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Hereu, L'	08/09/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Jesús a l'hort	01/04/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	
Torre de la minyona, La	29/08/1906	Sala Montserrat (Manresa)	Cuixart, Francisco; Noguera, Andreu	

❖ **Pous, Antoni**

Title	Production premiere	Venue	Scenographer	Ima-ges
Dama d'Aragó, La	27/09/1906	Espectacles-Audicions Graner	Brunet, Frederic; Pous, Antoni	X
Miracle del Tallat, Lo	27/11/1905	Espectacles-Audicions Graner	Brunet, Frederic; Pous, Antoni	X

❖ **Ros i Güell, Antoni**

Borilles i el Tinyós, En	13/07/1907	Sala Mercè	Ros i Güell, Antoni	
Campaneta la ning-ning	10/11/1906	Sala Mercè	Ros i Güell, Antoni	
Caperutxa roja, La	15/09/1906	Sala Mercè	Ros i Güell, Antoni	
Cirereta, La	16/04/1907	Sala Mercè	Ros i Güell, Antoni	X
Conte de tardor	11/12/1906	Sala Mercè	Ros i Güell, Antoni	
Gentil porquerola, La	27/10/1906	Sala Mercè	Ros i Güell, Antoni	
Hostal de la Peira, L'	25/10/1907	Sala Mercè	Ros i Güell, Antoni	
Mal ric, El	24/11/1906	Sala Mercè	Ros i Güell, Antoni	
Muntanyes de Canigó	21/06/1906	Saló Gerió	Ros i Güell, Antoni	
Nevada, La	01/09/1906	Sala Mercè	Ros i Güell, Antoni	
Oració de la nit, L'	28/04/1906	Saló Gerió	Ros i Güell, Antoni	
Oració de la nit, L'	23/06/1912	Teatre Pitarra, sala de Cramany (Palafrugell)	Ros i Güell, Antoni	
Patufet, En	13/10/1906	Sala Mercè	Ros i Güell, Antoni	
Qui tot ho vol…	27/07/1907	Sala Mercè	Ros i Güell, Antoni	
Sant Ramon nonat	04/05/1907	Sala Mercè	Ros i Güell, Antoni	
Senyor mestre està malalt, El	30/03/1907	Sala Mercè	Ros i Güell, Antoni	
Somni de Jacob	29/09/1906	Sala Mercè	Ros i Güell, Antoni	
Somni d'una nit d'hivern	22/01/1907	Sala Mercè	Ros i Güell, Antoni	
Tal faràs…	14/08/1907	Sala Mercè	Ros i Güell, Antoni	
Vegada hi havia una rateta, Una	07/02/1907	Sala Mercè	Ros i Güell, Antoni	
Zing-zing, un té-té, una R i una E, Un	05/01/1907	Sala Mercè	Ros i Güell, Antoni	

❖ **Soler i Rovirosa, Francesc**

Title	Production premiere	Venue	Scenographer	Images
Resurrecció de Llàtzer, La	06/03/1907	Espectacles-Audicions Graner	Soler i Rovirosa, Francesc; Vilomara, Maurici	X

❖ **Urgellès, Fèlix**

Comte l'Arnau, El	13/10/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Moragas, Miquel; Alarma, Salvador; Urgellès, Fèlix; Vilomara, Maurici	X
Fustots, La	4/11/1905	Espectacles-Audicions Graner	Urgellès, Fèlix	
Mansuet	18/05/1907	Portfoliògraf	Urgellès, Fèlix	
Vetlla d'amor	22/06/1907	Portfoliògraf	Urgellès, Fèlix	

❖ **Vallvé i Virgili, Hermenegild**

Bon escarceller, El	13/04/1907	Patronat de l'Obrer (Tarragona)	Aymamir, Cassimir; Vallvé i Virgili, Hermenegild	

❖ **Vancells, Joaquim**

Flors de muntanya	13/10/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Flors de muntanya	25/03/1911	Escola coral - Agrupació regionalista (Terrassa)	Vancells, Joaquim; Viver, Pere	
Lluerna, La	09/12/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim	
Muntanyes de Canigó	03/02/1907	Ars-Lucis (Terrassa)	Vancells, Joaquim	
Pastor-Rei	11/11/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Somni de Jacob	09/03/1907	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	

❖ **Vayreda, Joaquim**

Oració de la nit, L'	22/11/1926	Orfeó Popular Olotí	Vayreda, Joaquim	

❖ **Vilomara, Maurici**

Title	Production premiere	Venue	Scenographer	Images
Comte l'Arnau, El	13/10/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Moragas, Miquel; Alarma, Salvador; Urgellès, Fèlix; Vilomara, Maurici	X
Fra Garí	14/04/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	
Nit de Nadal, La	24/12/1905	Espectacles-Audicions Graner	Junyent, Oleguer; Vilomara, Maurici	X
Presó de Lleida, La	14/03/1906	Espectacles-Audicions Graner	Moragas, Miquel; Alarma, Salvador; Vilomara, Maurici; Junyent, Oleguer	X
Resurrecció de Llàtzer, La	06/03/1907	Espectacles-Audicions Graner	Soler i Rovirosa, Francesc; Vilomara, Maurici	X
Sant Jordi mata l'aranya	22/04/1905	Sala Mercè	Vilomara, Maurici	

❖ **Viver, Pere**

Flors de muntanya	13/10/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Flors de muntanya	25/03/1911	Escola coral - Agrupació regionalista (Terrassa)	Vancells, Joaquim; Viver, Pere	
Pastor-Rei	11/11/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Somni de Jacob	09/03/1907	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Ofèlia	31/03/1907	Ars-Lucis (Terrassa)	Viver, Pere; Viver, Tomàs	
Purificació	01/01/1907	Teatre Principal (Terrassa)	Viver, Pere	

❖ **Viver, Tomàs**

Title	Production premiere	Venue	Scenographer	Ima-ges
Flors de muntanya	13/10/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Pastor-Rei	11/11/1906	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Somni de Jacob	09/03/1907	Ars-Lucis (Terrassa)	Vancells, Joaquim; Viver, Pere; Viver, Tomàs	
Ofèlia	31/03/1907	Ars-Lucis (Terrassa)	Viver, Pere; Viver, Tomàs	

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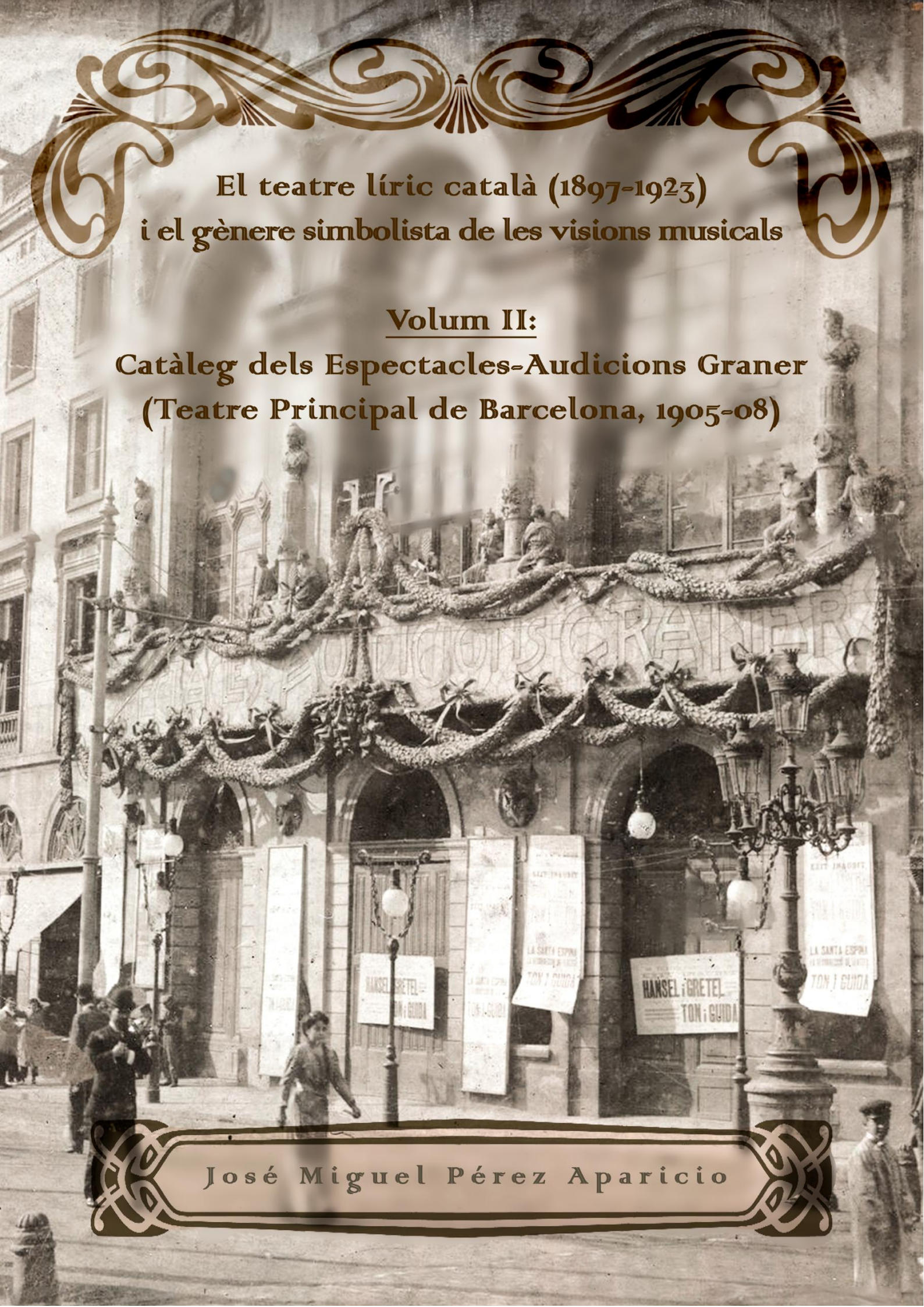
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El teatre líric català (1897-1923) i el gènere simbolista de les visions musicals

Volum II:

Catàleg dels Espectacles-Audicions Graner (Teatre Principal de Barcelona, 1905-08)



José Miguel Pérez Aparicio

Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions
El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

José Miguel Pérez Aparicio

Tesi dirigida pel Dr. Francesc Cortès Mir

Programa de doctorat en Història de l'Art i Musicologia
Departament d'Art i Musicologia
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Els Espectacles-Audicions Graner van tenir lloc al teatre Principal de Barcelona entre octubre de 1905 i juny de 1908. Van ser, com el seu nom reflecteix, una empresa cultural iniciada pel pintor Lluís Graner, que va pretendre aglutinar al cor de Barcelona a la intel·lectualitat catalana per oferir espectacles lírics de primer nivell per al públic de la ciutat, a més d'un extens programa de teatre declamat i de concerts musicals que, amb caràcter pedagògic, esperava donar a conèixer els clàssics simfònics i teatrals internacionals.

Aquest volum presenta l'activitat de l'empresa a través de la reconstrucció de la seva programació i cartellera, de la profusa documentació de la seva oferta cultural i recepció pública a la premsa, i cataloga les estrenes de teatre líric que va produir al teatre Principal. Consta de tres seccions principals, cadascuna dedicada a una de les tres temporades d'activitat de l'empresa. Aquestes seccions consten de:

- un resum inicial sobre els esdeveniments que tenen lloc durant la temporada,
- les dades administratives i de funcionament de l'empresa (horaris, preus, membres de la companyia...),
- una cartellera en forma de llistat amb les dates de representació de cadascuna de les obres teatrals representades durant la temporada,
- un llistat de les obres de teatre declamat representades,
- un llistat dels esdeveniments extraordinaris, funcions d'abonament i concerts amb els seus programes,
- un catàleg de les obres de teatre líric, amb una classificació inicial entre les noves, les represes o les anunciades sense arribar a representar-se, amb una fitxa documentant cadascuna de les noves estrenes
- una selecció de notícies i ressenyes d'especial interès sobre l'empresa publicades al llarg de la temporada

Finalment, una última secció presenta els esdeveniments que tenen lloc després de la marxa de Graner del teatre Principal i quin va ser el futur tant del pintor com de la companyia dramàtica de l'empresa. Una última selecció de notícies presenta com van perviure els Espectacles-Audicions Graner a la memòria del teatre i cultura catalanes i dels seus col·laboradors.

Sobre el contingut de les fitxes de cada obra, que són el punt central que motiven la documentació de la resta de l'activitat de l'empresa, cal aclarir la seva estructura i criteri. Primerament, s'han inclòs fitxes només de les obres líriques que eren estrenes absolutes dins de l'empresa. Altres, com les represes del repertori del Teatre Líric Català de Morera o altres més antigues o traduïdes, són mencionades com a part de les representacions de la temporada, però no documentades d'igual manera.

Dins de cada fitxa es poden trobar les dades bàsiques d'identificació de l'obra: el títol i subtítol, número d'actes, la data d'estrena, autors i fonts, juntament amb la portada de l'edició del text (o del manuscrit si no va ser impresa). A més, s'hi inclou la transcripció de les acotacions escèniques del llibret amb les fotografies localitzades de la posada en escena i dels actors. S'ha optat per aquesta opció, en lloc de redactar un resum de l'argument, perquè reflecteix amb molt més detall la dramatúrgia de l'obra i de quina manera són presentats els fets; cosa essencial en el cas de les visions musicals, basades més en la suggestió a través dels elements escènics que en la narració de fets en sí mateix. Tot i això, s'han complementat alguns casos on la informació de les acotacions era massa escassa amb alguns comentaris entre claudàtors per facilitar la comprensió de l'obra.

S'ha optat, també, per no incloure un llistat dels actors i actrius que van representar cada obra, atès que la companyia que operava al teatre era estable i els noms dels involucrats sempre eren els mateixos. Una última secció amb transcripcions de crítiques i ressenyes de premsa sobre l'obra, en molts casos, inclou també comentaris de premsa on se citen els actors i els seus papers i que expliquen els arguments de les obres, per la qual cosa resultaria redundant repetir-los. Cal remarcar la pluralitat de les fonts hemerogràfiques consultades, que inclou, no només els diaris teatrals o culturals especialitzats, sinó també la premsa general de notícies, els diaris artístics il·lustrats, els satírics i els de caràcter religiós i polític. Davant aquest ventall d'opinions, queda patent la pluralitat de pensaments que existia en aquest moment i els diferents criteris a l'hora d'avaluar les obres, ja siguin artístics, polítics o morals.

Les transcripcions de text hemerogràfic, al igual que els noms i títols, han estat normalitzats ortogràficament, atès que, fins i tot en aquell moment, les diferents formes d'escriure els mateixos noms generava confusions i incomprensions (com ara, quan intenten catalanitzar el cognom de "Giménez" com a "Ximeniç", o quan s'intenta substituir la "ll" per "ly"). Entès com a text informatiu i no de caràcter literari, primant la comprensió de la informació, s'ha actualitzat l'ortografia i puntuació segons els criteris actuals per facilitar-ne la lectura. En el cas del lèxic i de la gramàtica, s'han mantingut les conjugacions, grafies i formes d'expressions arcaiques, populars i de castellanismes que, tot i no ser normativament correctes ara, són característiques del parlar d'aquest moment i denoten la personalitat i l'estil del redactor.

Les imatges incloses també han estat, en molts dels casos, editades de manera digital per reduir el deteriorament causat pel pas del temps als materials d'impressió i intentar recuperar els colors i detalls originals. Sobretot, s'ha reduït la saturació dels grocs en els casos de paper esgrogueït que originalment era blanc, i s'ha reduït el soroll i la pixelació en les imatges impreses a premsa de baixa qualitat. En el cas d'algunes fotografies de les quals només es conservava el negatiu en vidre, s'han invertit i corregit els colors per veure la imatge tal com hauria estat revelada.

Exposada l'estructura i criteris tinguts en compte a l'hora de presentar aquest catàleg, cal començar amb un breu preludi sobre com va arribar Lluís Graner al teatre Principal, sota quines condicions econòmiques va acordar el seu lloguer i quin aspecte tenia el teatre durant la seva peripècia empresarial.



El teatre Principal de Barcelona, ubicat a la Rambla principal de la ciutat que creua de plaça Catalunya a Drassanes, era en aquest moment propietat de l'Hospital de la Santa Creu. La direcció empresarial del teatre sortia a concurs per contractes quinquennals i la proposta més moral i que més percentatge de beneficis oferís a l'hospital guanyaria el concurs. No era, però, un teatre fàcil de dirigir. A principis del segle XX, la burgesia i la població de majors rendes ja havia migrat als nous barris de l'Eixample, amb pisos més grans i amb més comoditats, quedant els estrets carrerons de la ciutat vella per a la població treballadora i de classe més baixa. Aquest públic freqüentava més aviat els teatres de revista i comèdia del Paral·lel, i els veïns de l'Eixample arribaven fins al Romea i al Liceu, quedant el Principal "massa avall" de la Rambla i entre dues aigües.

Entre rumors i especulacions que el teatre acabaria destinat a gèneres "depravats" o reconvertit en la seu d'un banc, Lluís Graner decideix apostar per fer una inversió que reformi i renovi l'edifici perquè aquest torni a ser un dels centres culturals de Barcelona. Pretén que el Principal aglomeri i aglutini a la intel·lectualitat catalana per oferir tant a les classes treballadores com benestants espectacles d'alta qualitat que glorifiquin la cultura catalana.

Quan el lloguer de Caferino Palencia acaba al final de la temporada 1904/05, comença a operar al teatre amb un contracte d'estiu Pasqual Andreu amb sessions de cinematògrafs i altres espectacles de varietats fins al 30 de setembre. Sembla que l'empresari esperava quedar-s'hi tota la temporada següent, ignorant que el seu contracte d'estiu era temporal per ocupar el teatre només mentre es convocava i resolia el concurs quinquennal. El 24 de juliol escriu a la junta de l'hospital queixant-se del desconeixement del concurs, del que acabava de tenir notícia i que se celebraria el 2 d'agost, perquè si no li renoven el contracte no podrà recuperar tota la inversió feta per acomodar el teatre als seus espectacles. Sembla que va escriure un esborrany de proposta i oferta de lloguer per al concurs, però tan precipitadament que no el va acabar de signar ni de datar.

Qui sí havia enviat una oferta al concurs quinquennal per ocupar el teatre entre octubre de 1905 i maig de 1910 eren Antoni Estrada, Manuel Salvat i Lluís Graner. Les condicions del concurs de lloguer exigien:

- Representacions adequades a la moral, pudor i decoro.
- Prohibits balls de màscares de tota mena.
- Almenys 130 funcions públiques de nit per temporada.
- Les temporades dividides en tres terminis: d'octubre a desembre, de gener a març i d'abril a final de temporada el 31 de maig. S'exigia un mínim de 50 funcions en primer i segon termini, i un mínim de 30 en el tercer.

- El teatre no pot donar funcions en Setmana Santa, del Diumenge de Rams al Dissabte de Glòria, i ha de romandre tancat aquests dies.
- Tots els sous dels empleats, llum i despeses de funcionament del teatre pagades per l'empresari. Interventor, conserge i porter reben 5, 4 i 3 pessetes. A l'interventor se li paga cada dia de funció, mentre que al conserge i porter per quinzenes per avançat. Encarregats de maquinaria, 27,5 pessetes per funció. Gent de neteja, 7,5 pessetes per dia, més plus de 0,75 els dies amb funcions extra.
- A càrrec del manteniment i reparació dels aparells i maquinaria del teatre.
- L'hospital i l'ajuntament es reserven dos llotges i tres seients de platea.
- L'hospital es reserva el taller de pintura, el *foyer* de ball, el portal i les taquilles on es venen els bitllets.
- El bar ha d'estar obert tota la funció perquè els socis de l'Ateneu Barcelonès puguin creuar del teatre a l'ateneu sense sortir al carrer.

Coneixem que l'oferta d'Estrada, presentada el 16 de juny, proposava instal·lar un cinematògraf i espectacles de *varietés* al Principal. Salvat, per la seva banda, ofereix superar els requeriments amb 150 funcions per temporada i oferint a l'hospital el 10% dels ingressos, garantint un mínim de 18.000 pessetes. Graner, amb força interès, escriu el 31 de juliol, dos dies abans de la celebració del concurs, per millorar la seva oferta al 15% i un mínim de 20.000 pessetes i puja la fiança depositada de 3.000 a 5.000 pessetes. El dia 2 d'agost els participants paguen un dipòsit de 1.500 pessetes per formar part del concurs, del qual resulta guanyador Lluís Graner.

El lloguer de Graner comença l'1 d'octubre de 1905 i durant el primer mes farà diverses peticions a la junta de l'hospital mentre instal·la i acomoda la seva empresa. Demana que li cedeixin els espais del "foyer de baile" i el taller de pintura per fer-los servir com a taller de sastreria i altres operacions. La junta ho accepta, tot i que després vindran reclamacions perquè s'hi excedeix i ocupa massa espais comuns guardant les escenografies. Els farà servir com a dipòsit de roba, mobles i altres objectes escenogràfics.

La reforma del teatre inclourà l'electrificació total del teatre: bombetes de colors a l'escenari, llums al fossat de l'orquestra perquè vegin les partitures, il·luminació elèctrica del pati de butaques i espais interiors, i fins i tot l'exterior amb cartells lluminosos. Les vidrieres de la façana del teatre van ser dissenyades per Adrià Gual i els cartells que anunciaven les obres amb dissenys cal·ligràfics diferents per a cada títol eren pintats pel mateix Graner, que també va fer els dissenys de llums d'algunes de les primeres produccions. El 10 d'octubre es comunica el llistat de nous empleats al teatre: Pedro Bofill, José Domingo, Francisco Giner, Antonio Torrent, Salvador Ferrer, Isidro Albert, Miguel Castells; Ramón Jacas com a encarregat general el personal; Luís Via com a encarregat de la vigilància de l'escenari.

La inauguració de la temporada es preveia per al dia 12 (tot i que s'acaba endarrerint per complicacions en la instal·lació dels efectes especials pirotècnics d'*El comte l'Arnau*) i Graner demana permís a la junta per col·locar una bandera catalana a la façana del teatre com a part de la instal·lació ornamental i reformes del teatre. Remarca el caràcter cultural i no polític del fet, juntament amb l'objectiu artístic i educatiu de la seva empresa, convidant als membres de la junta de l'hospital a assistir a les representacions del Principal per mostrar suport a la seva empresa.

Part de l'equip artístic de l'empresa es va traslladar al Principal des de la sala Mercè, com ara Adrià Gual com a director d'escena o actors com Artur Balot, Ramon Tor, Lluís Puiggarí i Mercè Viola, alguns dels quals provenien del teatre aficionat i havien tingut a la sala Mercè la seva primera experiència professional. Els Espectacles-Audicions Graner van estar, de fet, caracteritzats per la barreja entre autors i intèrprets de prestigi i els més joves i novells. Joan B. Lambert i Josep Carner, que també havien començat a la sala Mercè, eren en aquest moment dos jovenets que començaven la seva carrera professional del costat de Lluís Graner, l'un com a director d'orquestra i l'altre com a escriptor. De fet, Lambert va tenir estreta relació personal amb la família Graner i Carner estava contractat de manera fixa per l'empresa per arranjar els textos de les produccions que Graner li encarregava.

Algunes dades que coneixem sobre la gestió econòmica i salaris percebuts pels encàrrecs directes que feia l'empresa són que Carner, per aquesta tasca d'arranjador literari, cobrava 60 duros (300 pessetes) mensuals i que Joan Llongueras va cobrar per les il·lustracions musicals d'*El malalt imaginari* (la cançó del malalt) 8 duros (40 pessetes). Les instruccions eren que les visions musicals havien de durar entre 20 i 25 minuts i se solia donar un termini de 20 dies per escriure-les i lliurar els materials a l'empresa.

Hi ha molts casos en els quals els autors no van arribar a complir els encàrrecs i les obres no es van arribar a estrenar. Per exemple, Joan Llongueras va tenir dificultats per orquestrar *L'any mil* i va acabar renunciant a l'encàrrec i recorrent a Pedrell per prendre classes. En altres casos, l'autor anunciat a principi de temporada acabava per no escriure l'obra i s'encomanava a una altra persona; per a aquests casos Enric Morera era el compositor comodí que sempre estava disponible per rescatar l'empresa en l'últim minut, com va ser el cas de *La santa espina*, quan Amadeu Vives (com en altres quantes ocasions) s'havia anunciat com a autor i finalment no va escriure la música.

També hi ha casos en els que es recuperen obres de col·laboradors ja escrites que no s'havien estrenat en el seu moment, o que la premsa anuncia que els materials d'una obra han arribat a l'empresa i que fins i tot s'estan assajant, sense finalment veure's estrenada la peça. Per als casos que no són encàrrecs, en els quals els autors lliuren a l'empresa les seves obres venent els drets de representació, els preus variaven molt depenent del caixet de l'autor. Per exemple, Jaume Nonell rep 50 pessetes per vendre el text de la comèdia lírica *La festa de les donzelles* als Espectacles-Audicions Graner, mentre que, durant la mateixa temporada, Enric Morera i Àngel Guimerà reben, cadascun, 1.000 pessetes per la cessió dels drets de representació durant 1 any de *La reina vella*.

Tot i que l'empresa va produir grans èxits, els problemes econòmics van estar presents des del seu inici, degut a una gestió de naturalesa deficitària. Graner tancarà la primera temporada amb un dèficit de 50.000 pessetes que adjudica a les inversions fetes per reformar i adequar el teatre, per la qual cosa demana el 18 de juliol de 1906 a la junta de l'hospital que rebaixin el percentatge d'ingressos de taquilla que perceben del teatre del 15% al 10%, argumentant que han rebut en total molt més de les 20.000 pessetes anuals estipulades com a mínim. La junta acorda una rebaixa de la recaptació al 12%, mantenint-la al 15% per a les funcions fora de temporada, com eren les d'estiu.

A inicis de la temporada següent, l'octubre de 1907, Graner tornarà a demanar la mateixa rebaixa al 10%. Remarca la revitalització que ha fet del teatre, que estava en estat de deixadesa tant a nivell arquitectònic com per la qualitat dels espectacles que s'hi feien, i que ha fet retornar al públic selecte que havia deixat d'anar-hi per trobar-se el teatre massa lluny del nou eixample de la ciutat. Remarca que els seus espectacles han estat reconeguts com a "obras de cultura y reconocimiento moral", esplèndids i ben presentats, que resulten un èxit moral i estètic, i econòmic per a la junta, però que per ell són "una verdadera desgracia y de resultado absolutamente negativo".

Sobre el deute acumulat, Graner retreu a la junta que la recaptació ha augmentat molt en relació als ingressos previs que feia el teatre amb altres empresaris, i que per això la junta ha rebut 60.000 pessetes per les dues primeres temporades. És a dir, que, si el mínim per temporada que havia de rebre l'hospital era de 20.000 pessetes, la junta hauria rebut unes 10.000 pessetes més per temporada, un 50% més per sobre del mínim estipulat.

No obstant això, Graner manifesta una pèrdua "real y efectiva" (és a dir, no quantitat de despeses, sinó pèrdues que els ingressos rebuts tampoc han cobert) de 150.000 pessetes per a les dues primeres temporades. Si la primera temporada tancava amb un dèficit de 50.000 pessetes, la segona ha generat un dèficit de 100.000, tot i presentar èxits esclatants de públic com va ser *La santa espina*, cosa que reforça l'argument que el model empresarial era de naturalesa deficitària i que el màxim de taquilla no arribava a cobrir les despeses generades per la representació.

Per l'inventari i taxació de les escenografies que es fa per la clausura de l'empresa, sabem que les despeses en escenografies van ser d'almenys unes 30.000 pessetes per temporada, atès que Lluís Graner encarregava decorats i vestuaris nous per a cada producció amb materials de primera qualitat. Per això, la tercera temporada va reutilitzar escenografies prèvies i pràcticament no va fer nous encàrrecs.

La junta resol el 8 d'octubre mantenir el 12% fins que la recaptació arribi al mínim de 20.000 pessetes anuals, i una vegada coberta aquesta quantitat, que la recaptació baixi al 6% tant per les funcions cinematogràfiques com teatrals.

Amb aquestes xifres, podem calcular que, de manera aproximada, la primera temporada va generar 200.000 pessetes de taquilla i la segona, 250.000. Si calculem l'equivalència d'aquestes quantitats d'acord a les fluctuacions històriques de l'IPC, actualment equivaldrien a aproximadament 900.000 i 1.300.000 euros. Graner va delegar la direcció de l'empresa quan el seu deute arribava a un equivalent actual als 680.000 euros.



Façana i exterior



Il·lustració 1: *Fotografia de l'entrada al teatre durant la temporada 1906/07. Sobre les portes es veu clarament el cartell que anuncia els Espectacles-Audicions Graner i la decoració que Graner va instal·lar en llogar el teatre. Les vidrieres haurien estat decorades per Adrià Gual.*

Sobre la porta central veiem la màscara que apareix també com a logotip de l'empresa als llibrets i programes de mà. Als cartells apareix anunciada Ton i Guida *com a traducció de* Hansel i Gretel*, i també* La santa espina *acompanyada de* La resurrecció de Llàtzer *[Arxiu particular].*



Il·lustració 2: *Celebracions del 26 de desembre de 1906 per la col·locació de l'estàtua de Serafí Pitarra a la plaça del teatre, davant del teatre Principal. Els Espectacles-Audicions Graner van celebrar una funció amb obres de Pitarra per commemorar el dia. [*La Ilustració catalana *187 (30/12/1906), p. 819].*



Il·lustració 3*: Estàtua de Serafí Pitarra col·locada el dia 26 de desembre de 1906. [*La Ilustració catalana *187 (30/12/1906), p. 817].*



Il·lustració 4: *Postal de la façana del teatre Principal durant la temporada 1907/08. El rètol principal anuncia La reina vella i sobre la porta central s'anuncia La santa espina [Arxiu particular].*



Il·lustració 5: *Postal de la Rambla, la plaça del Teatre i la façana del Principal durant el període dels Espectacles-Audicions Graner (1905–1910) [Arxiu particular].*



Il·lustració 6: *Fotografia de la façana del teatre durant la temporada 1908/09, durant la producció de* La vida pel Czar. *La companyia dramàtica dirigida per Enric Giménez ocupa el teatre fins que acaba el quinquenni de lloguer de Lluís Graner.*
Es manté la decoració dels Espectacles-Audicions Graner a la façana, però coberta pels anuncis de les obres actuals [Arxiu personal].



Il·lustració 7: *Fotografia del teatre Principal, amb la decoració dels Espectacles-Audicions Graner a la façana, i una gran bandera a dalt. Seria la bandera catalana que Lluís Graner va demanar a la Junta de l'Hospital (propietària del teatre) penjar al teatre. [Arxiu particular].*



Il·lustració 8: *Fotografia del teatre Principal de 1912. Una vegada acabat al 1910 el lloguer de Lluís Graner, quedant ell totalment desvinculat del teatre, es manté el Principal com a "teatre català" amb la companyia dirigida per Jaume Borràs, amb el seu germà Enric Borràs com a primer actor. [Arxiu personal].*

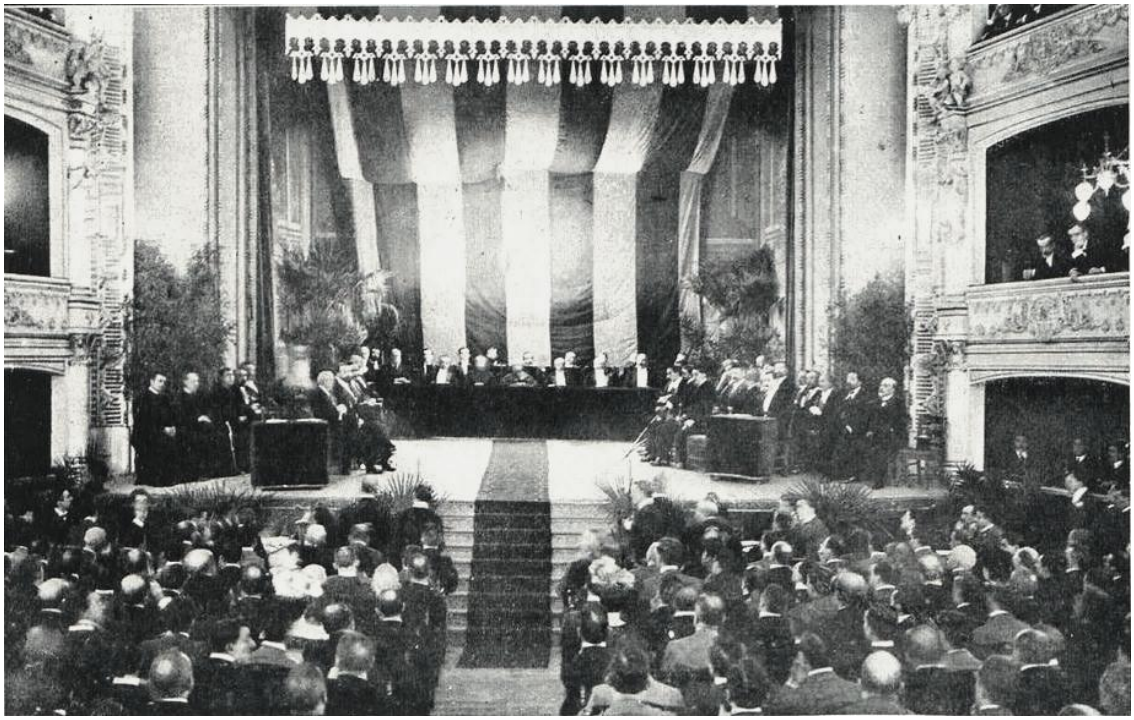
Interior



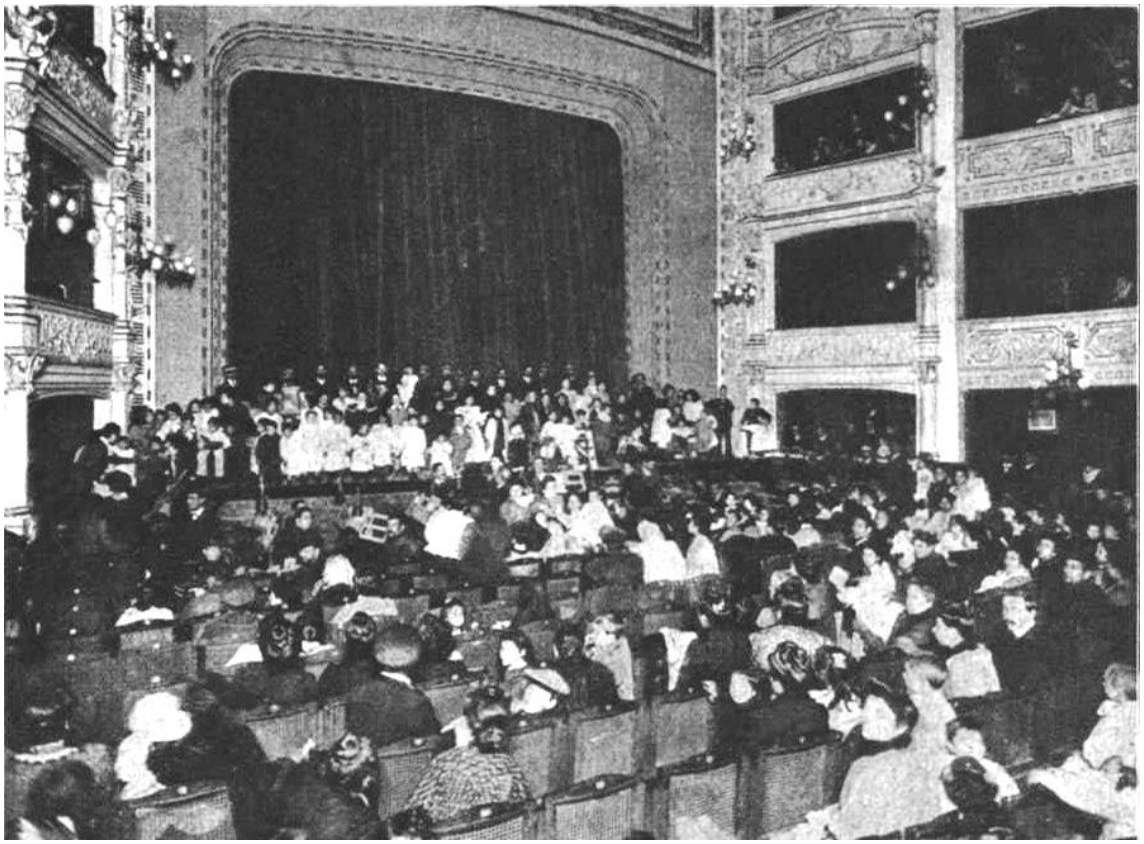
Il·lustració 9*: Fotografia del pati de butaques del teatre Principal en la sessió d'obertura del I Congrés Internacional de la Llengua Catalana. [*La Ilustració catalana *177 (21/10/1906), p. 658].*



Il·lustració 10: *Fotografia de les llotges del primer i segon pis el dia de la vetllada carlista en honor al dia de Don Carlos. "*Distinguidas damas de la aristocracia barcelonesa y familias de la buena sociedad ocupaban los palcos y localidades de preferencia*." [*La hormiga de oro *45 (09/11/1907), p. 711.*



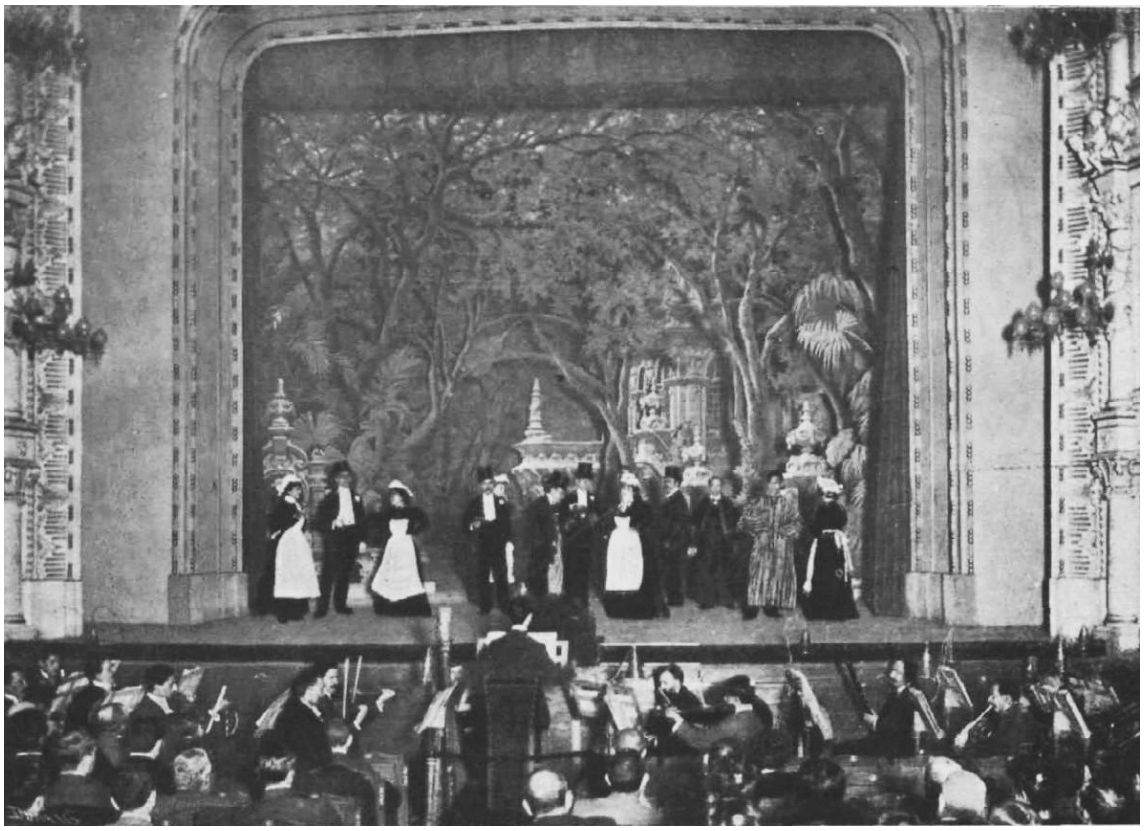
Il·lustració 11*: Fotografia de l'escenari del teatre Principal des de platea a la inauguració del I Congrés Internacional de la Llengua Catalana. [*La hormiga de oro *42 (20/10/1906), p. 674.]*



Il·lustració 12: *Fotografia del teatre Principal durant el repartiment de joguines als nens dels tramviaires en la funció en obsequi de la Companyia Anònima de Tramvies del 5 de gener de 1906. [*Garba *8 (13/01/1906), p. 19].*

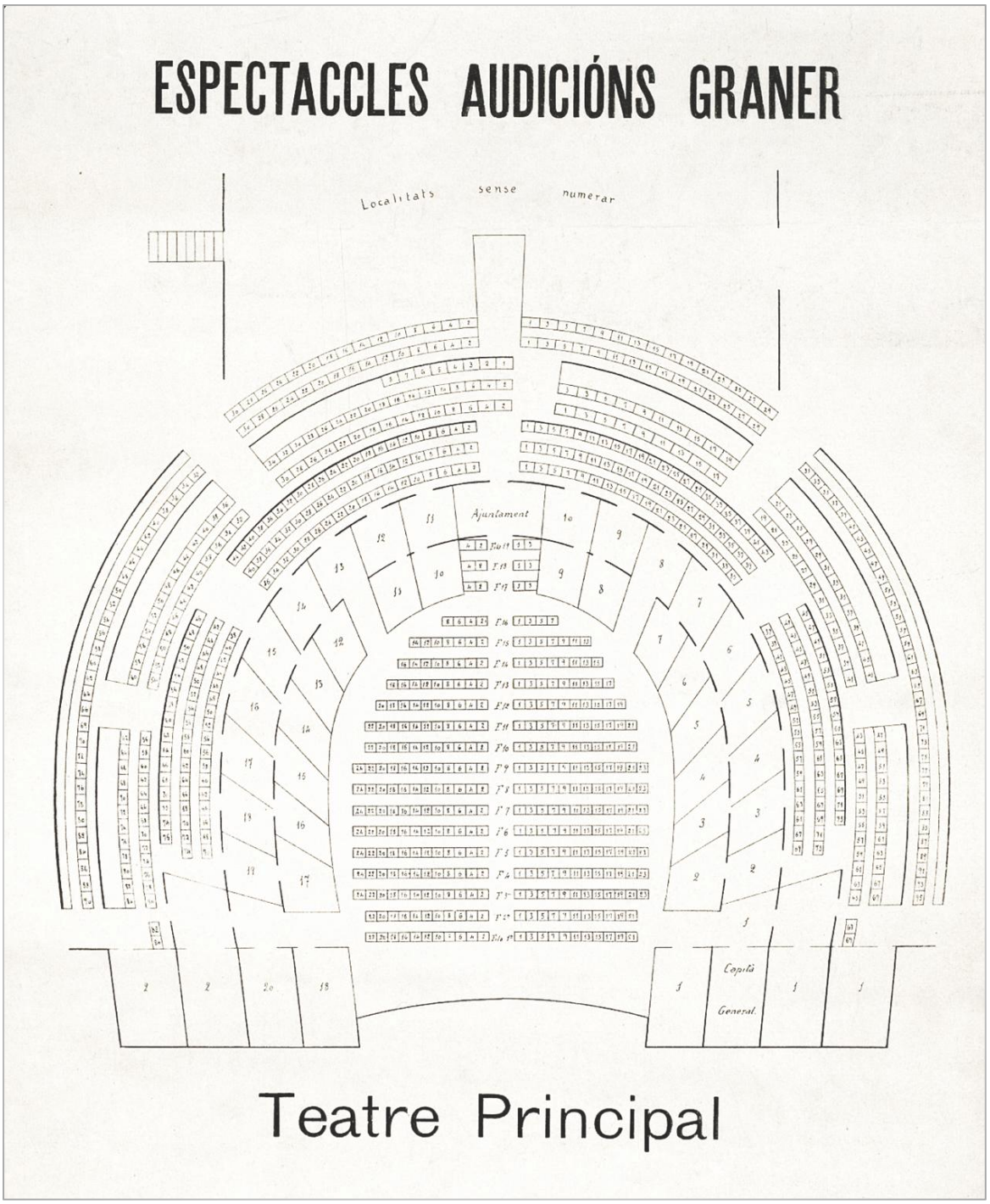


Il·lustració 13*: Fotografia de l'escenari feta durant la representació extraordinària de* Nit de reis *per al I Congrés Internacional de la Llengua Catalana. [*La Ilustració catalana *177 (21/10/1906), p. 668.]*

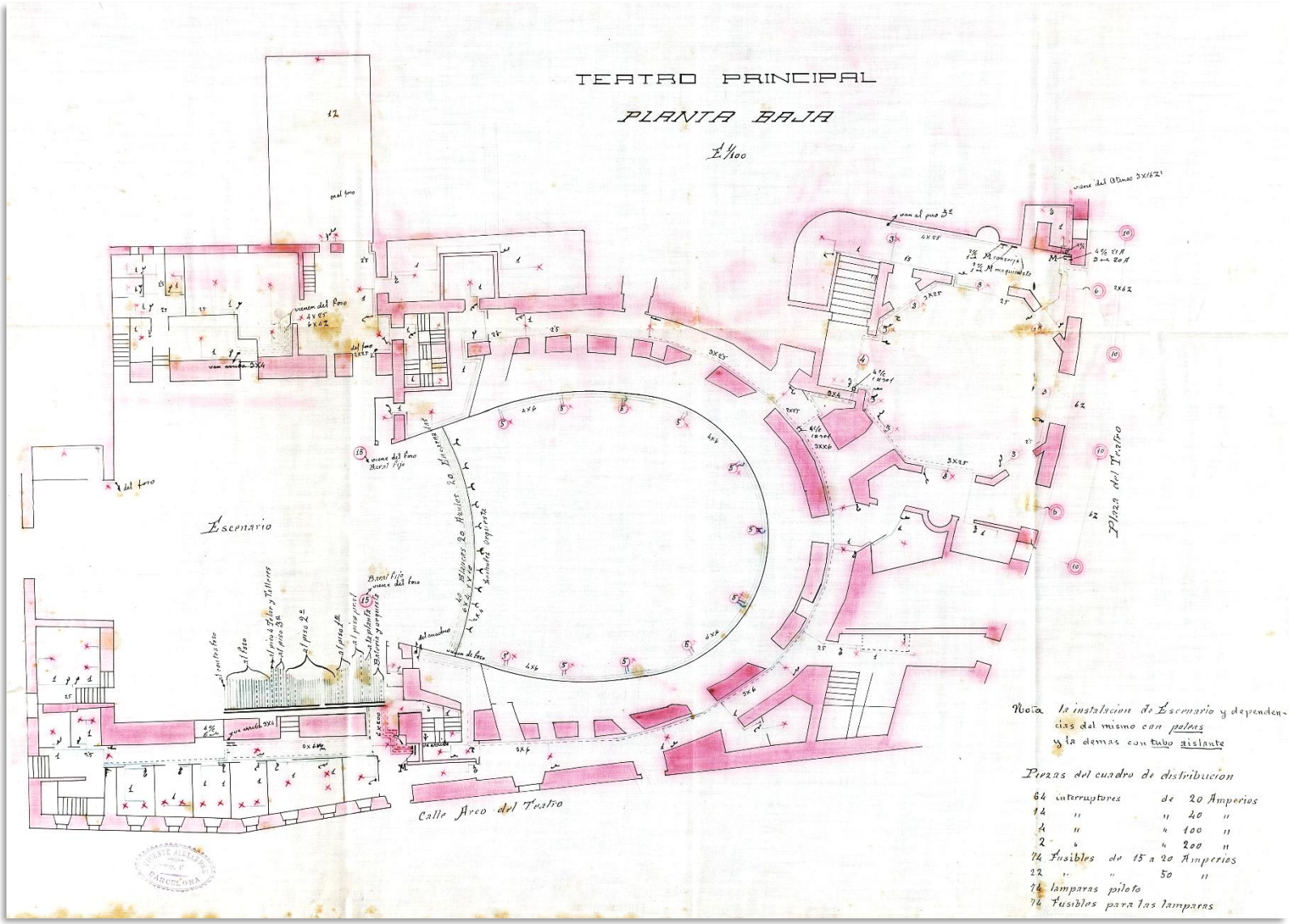


Il·lustració 14: *Fotografia de l'escenari durant una de les representacions de* Gaziel *on es pot veure l'orquestra del teatre. [*El arte del teatro *18 (15/12/1906), p. 8].*

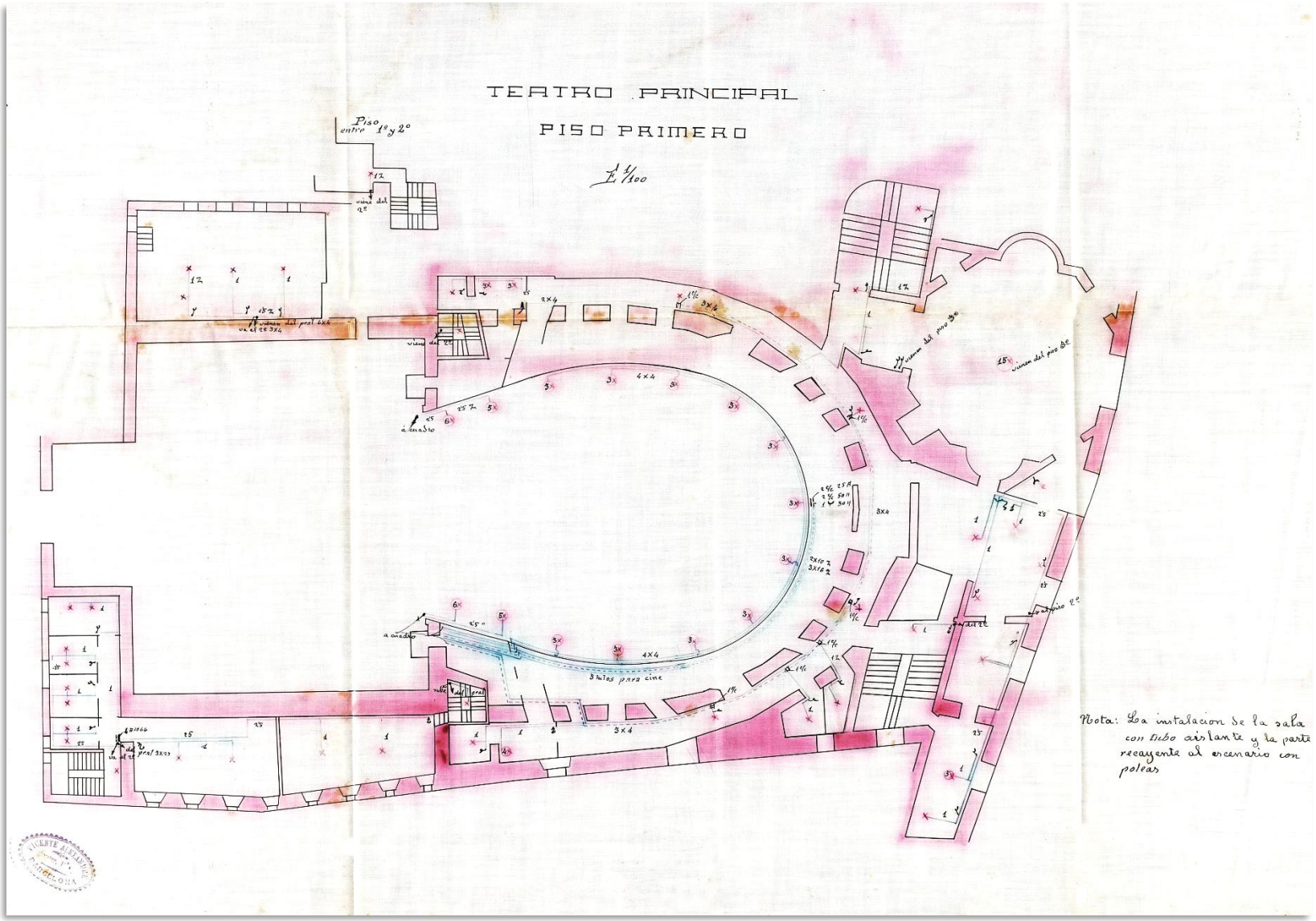
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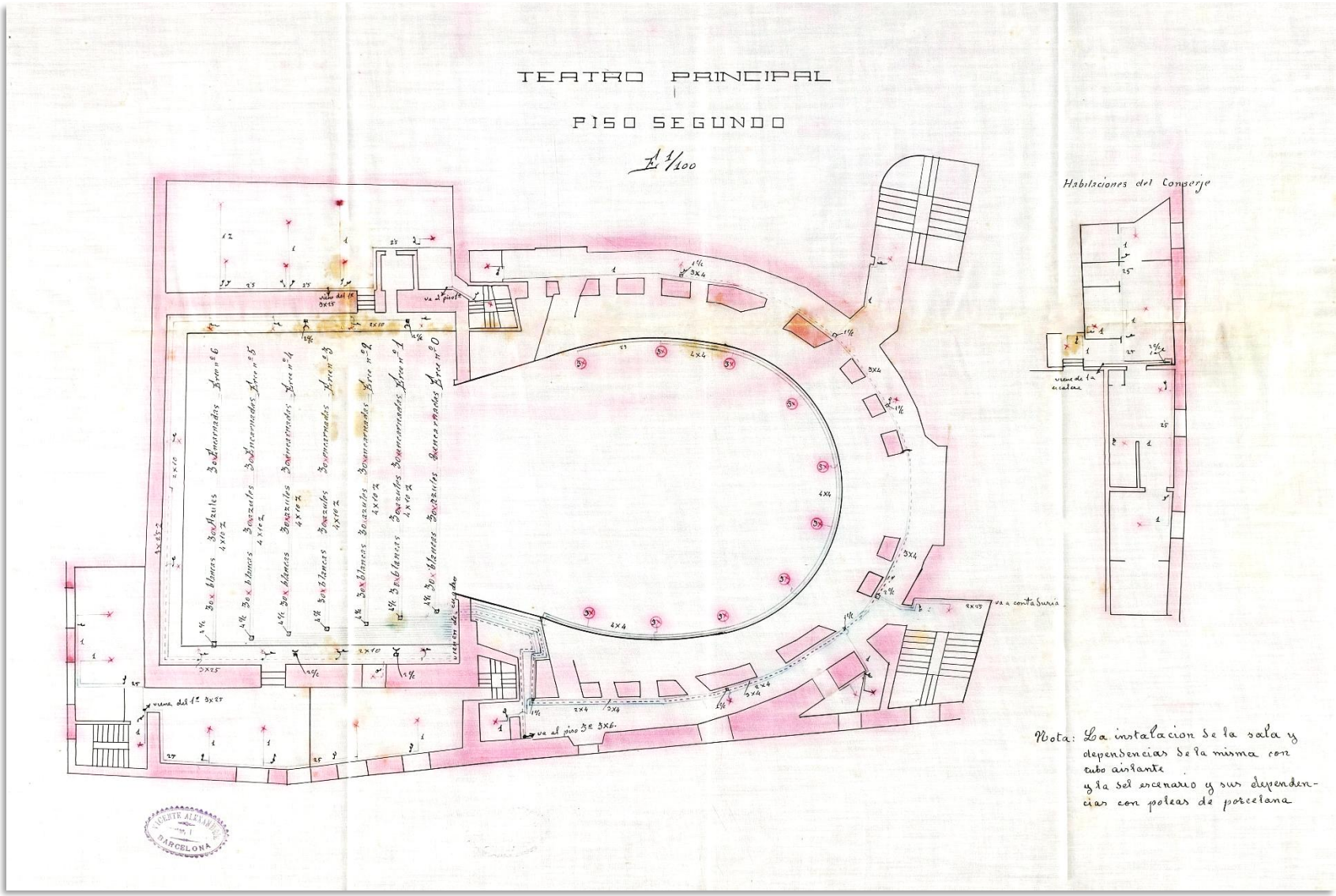
Il·lustració 15: *Plànol de localitats dels Espectacles-Audicions Graner al teatre Principal [Arxiu Històric de l'Hospital de la Santa Creu: CAT AHSCP 01-I.6-01.06-01-17].*



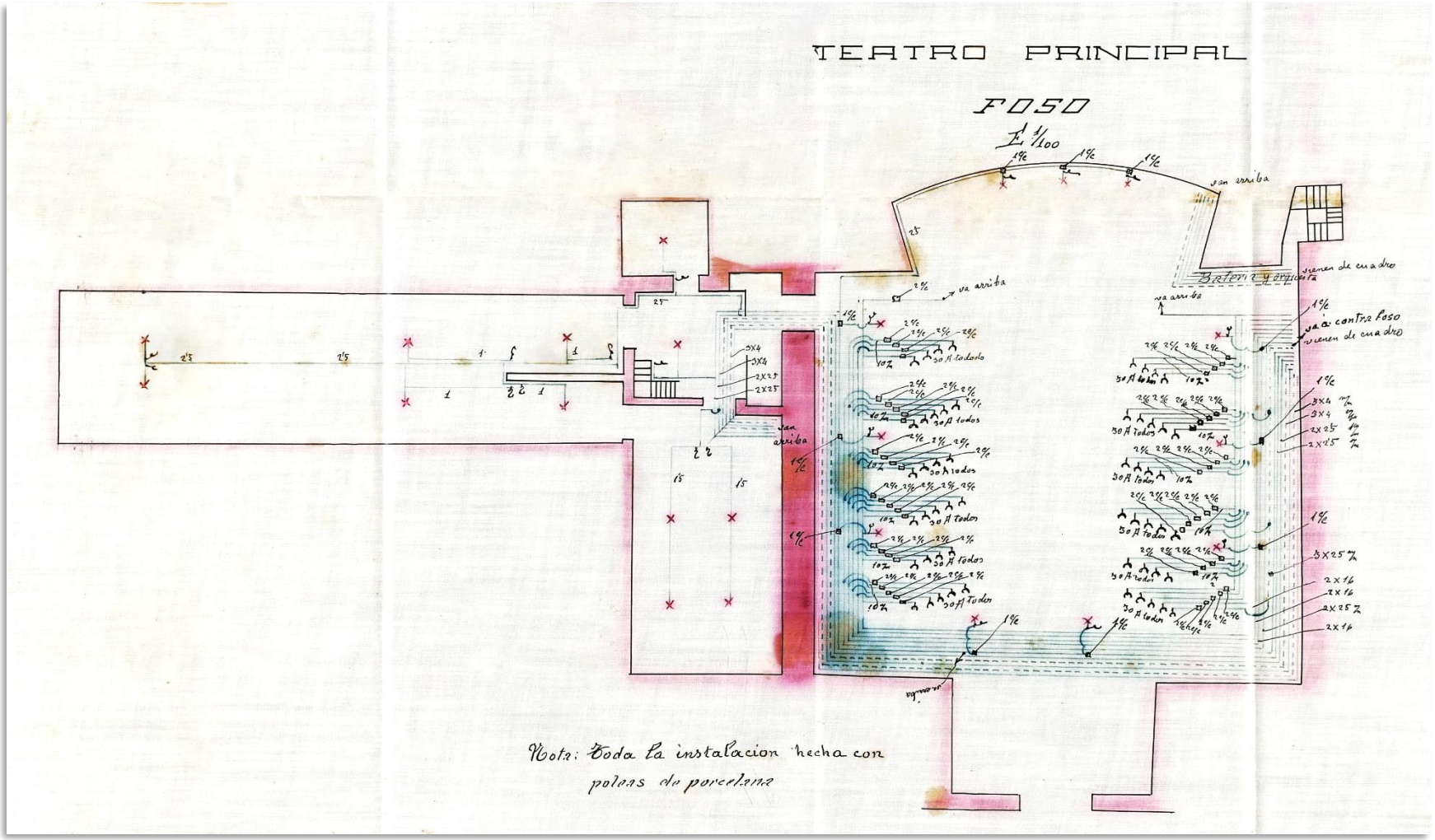
Il·lustració 16: *Plànol de la planta baixa del teatre Principal. Es pot veure la instal·lació de la filera de bombetes de colors al prosceni: "40 blancas, 20 azules, 20 encarnadas". [AHSCP 01-I.6-01.06-01-20, pàg. 2.]*



Il·lustració 17: *Plànol del primer pis del teatre Principal. Es pot veure el cablejat que volteja les llotges fins a arribar al projector cinematogràfic instal·lat davant de l'escenari. [AHSCP 01-I.6-01.06-01-20, pàg. 4.]*



Il·lustració 18: *Plànol del segon pis del teatre Principal. Sobre l'escenari, les set fileres de bombetes de colors que il·luminen l'escena. Cadascuna té "30 blancas, 30 azules, 30 encarnadas", menys la primera que d'"encarnades" en té només 8. [AHSCP 01-I.6-01.06-01-20, pàg. 5.]*



Il·lustració 19: *Plànol del fossat del teatre Principal. Es pot veure la instal·lació de llums i endolls per als instrumentistes de l'orquestra.. [AHSCP 01-I.6-01.06-01-20, pàg. 8.]*

Entrades



Il·lustració 20: *Entrada de platea per als Espectacles-Audicions Graner de la temporada 1905/06. Segell del 10/02/1906. [Arxiu personal].*



Il·lustració 21: *Entrada de platea per als Espectacles-Audicions Graner de la temporada 1906/07. Segell del 05/12/1906. [Arxiu personal].*



Il·lustració 22: *Entrada de platea per als Espectacles-Audicions Graner de la temporada 1906/07. Segell del 20/05/1907. [Arxiu personal].*



Il·lustració 23: *Entrada per una de les vetllades privades organitzades al Principal durant el període d'activitat dels Espectacles-Audicions Graner. [Arxiu personal].*



Il·lustració 24:
Abonament als divendres blancs de la Joventut carlista al teatre Principal durant el període d'activitat dels Espectacles-Audicions Graner. [Arxiu personal].

Selecció de programes de mà

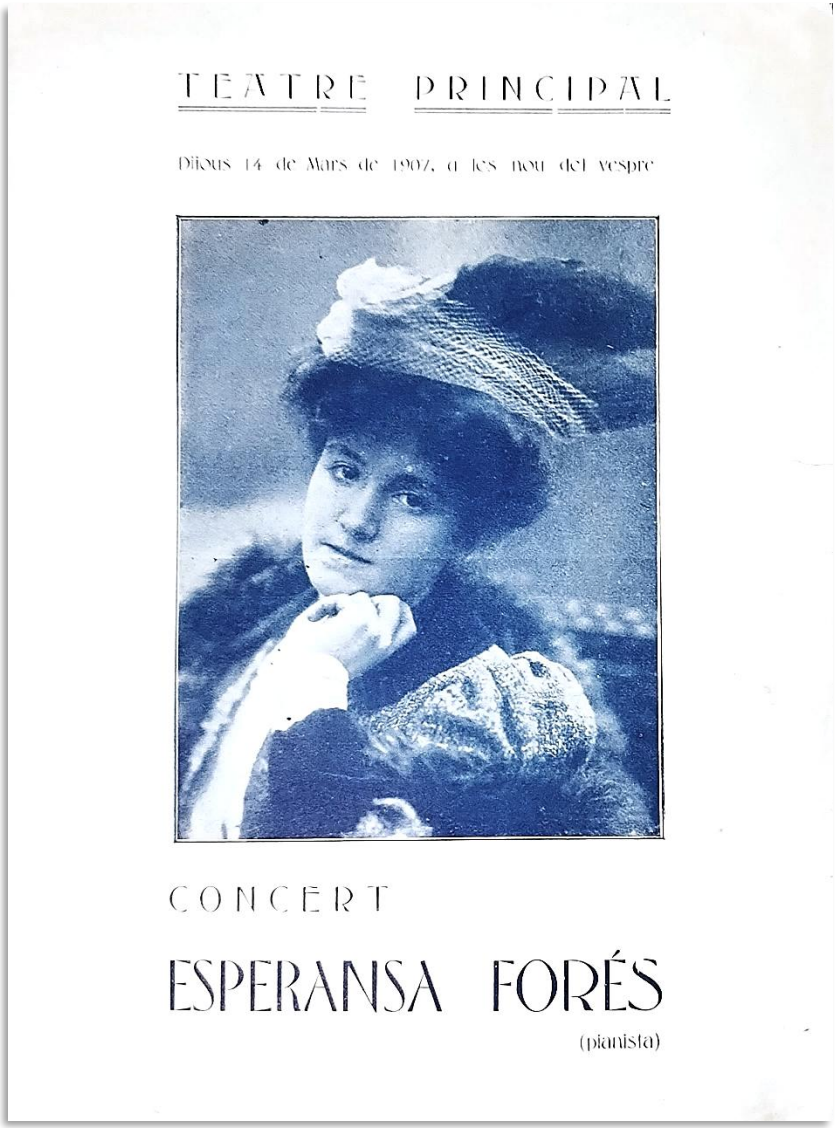
- Concerts



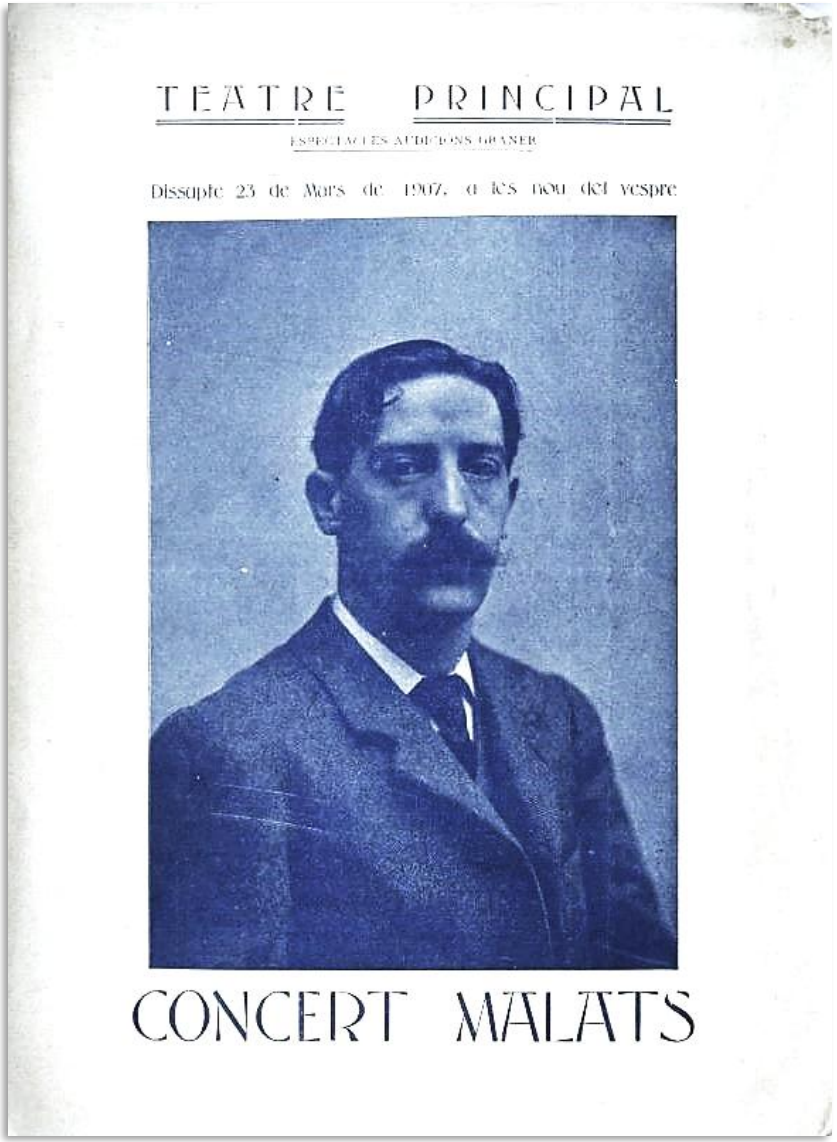
Il·lustració 25: *Anunci del concert de Miecio Horszowski (02/01/1906). [Arxiu particular.]*



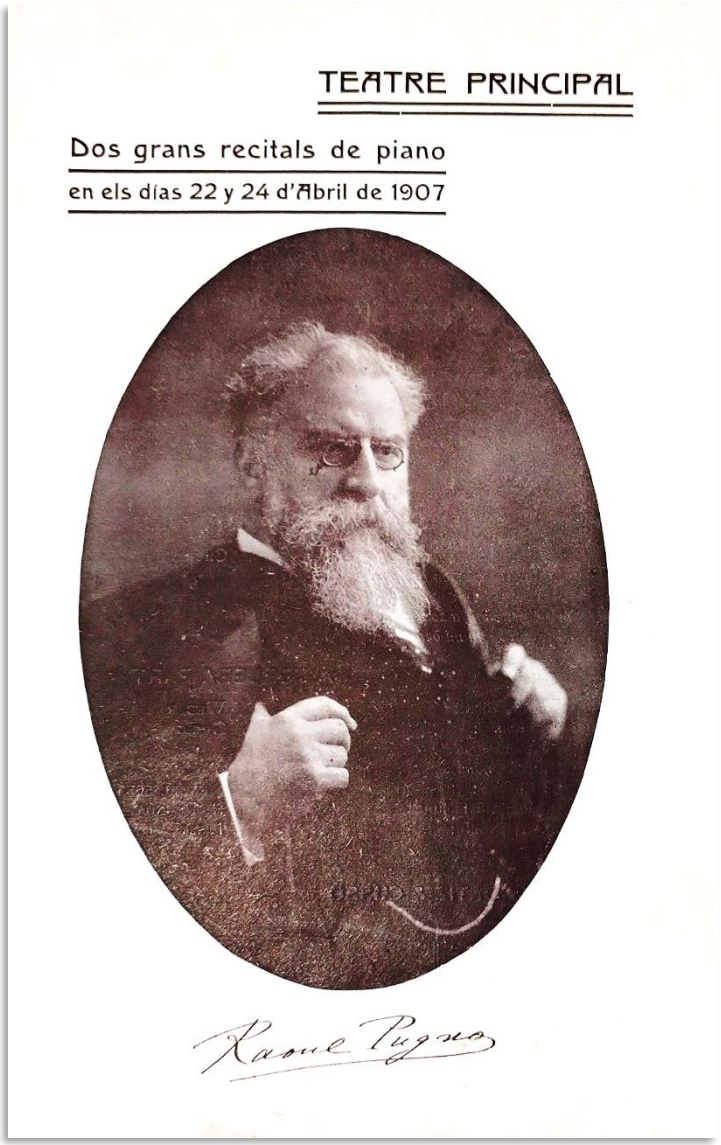
Il·lustració 26*: Anunci del concert de Pablo Martí (29/05/1907). [Arxiu particular.]*



Il·lustració 27: *Programa de mà del concert d'Esperança Forés (14/03/1907), portada. [Arxiu particular.]*



Il·lustració 28: *Programa de mà del concert Malats (23/03/1907), portada. [CDMAE: Reg. 349451.]*



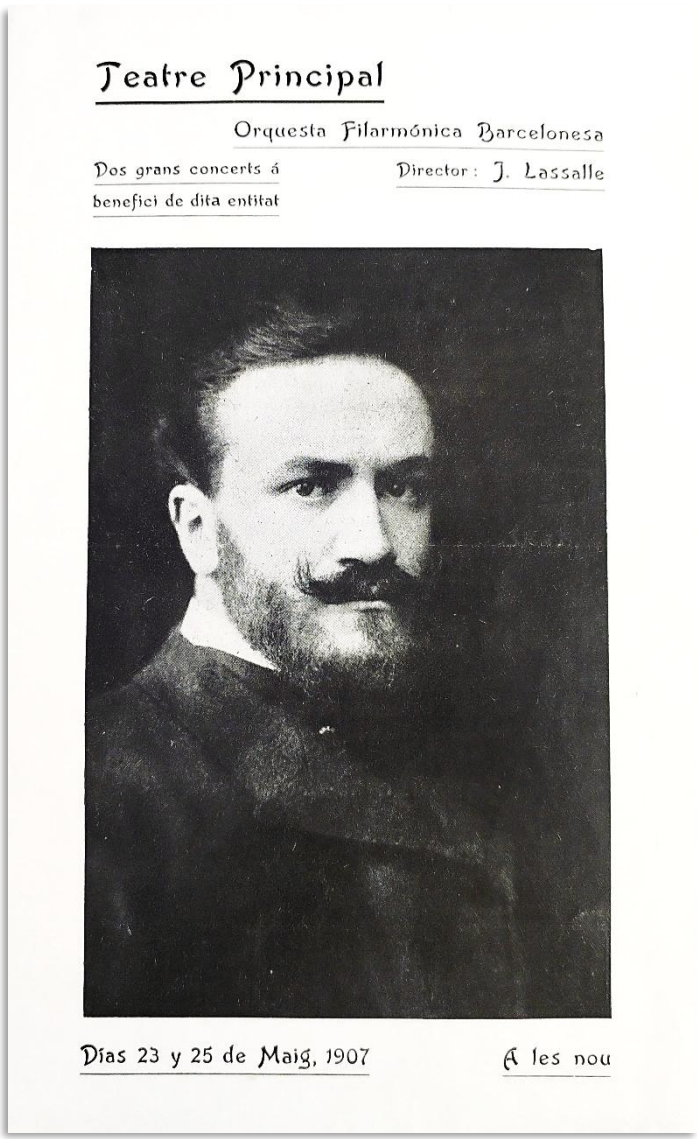
Il·lustració 29: *Programa de mà dels concerts de Raoul Pugno (abril 1907), portada. [Arxiu particular].*



Il·lustració 30: *Programa de mà dels concerts d'Helène Morsztyn (abril 1907), portada. [Arxiu particular].*



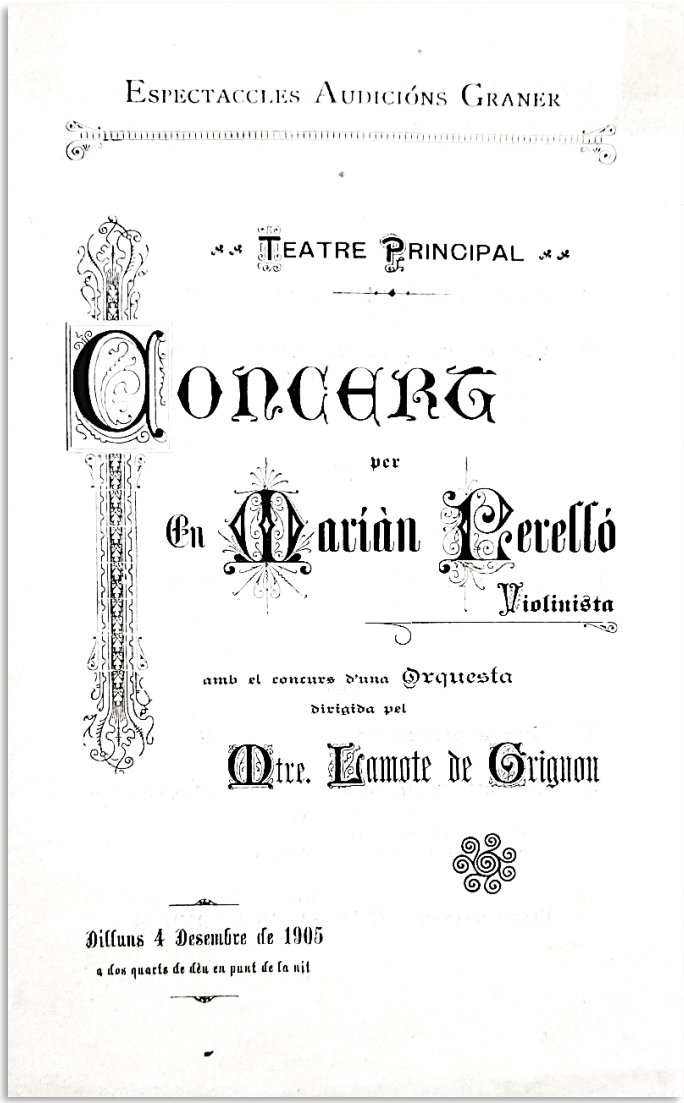
Il·lustració 31: *Programa de mà del concert de Joan Manen (10/12/1906), portada. [Arxiu particular.]*



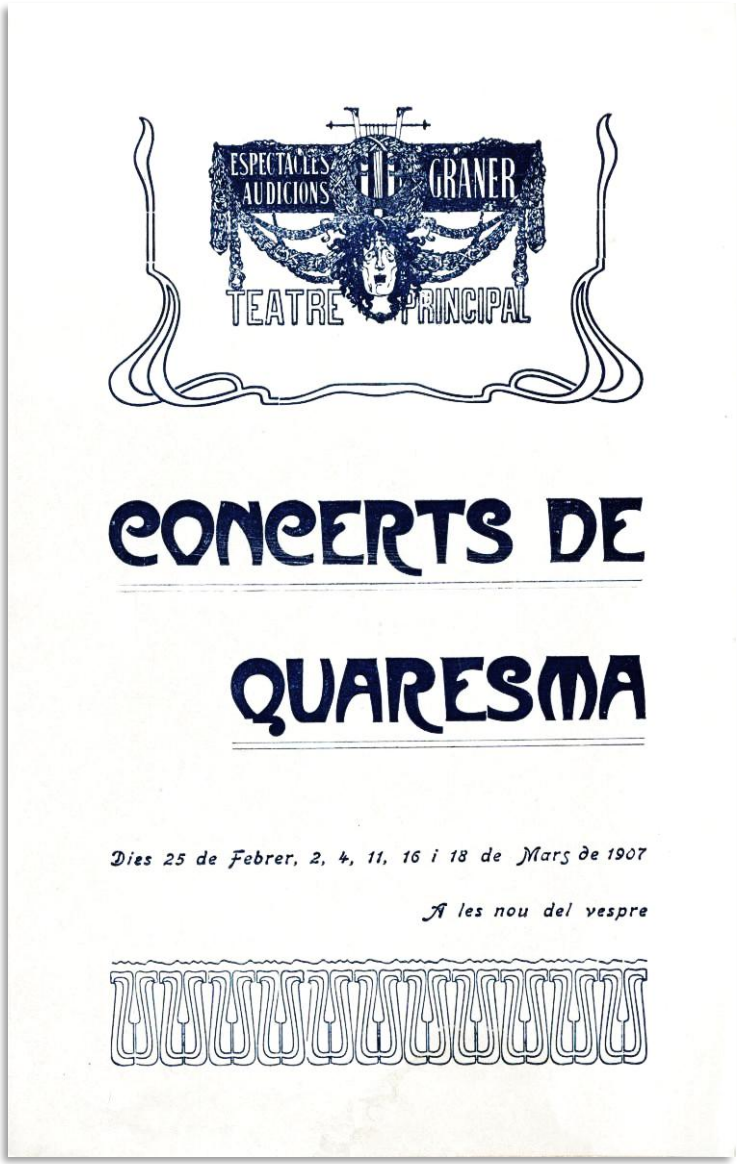
Il·lustració 32: *Programa de mà dels concerts de l'Orquestra Filharmònica de Barcelona dirigida per J. Lassalle (maig 1907), portada. [CDMAE: Reg. 424261.]*



Il·lustració 33: *Concerts de Pau Casals amb l'Associació Musical de Barcelona (octubre 1905), portada. [Arxiu particular.]*



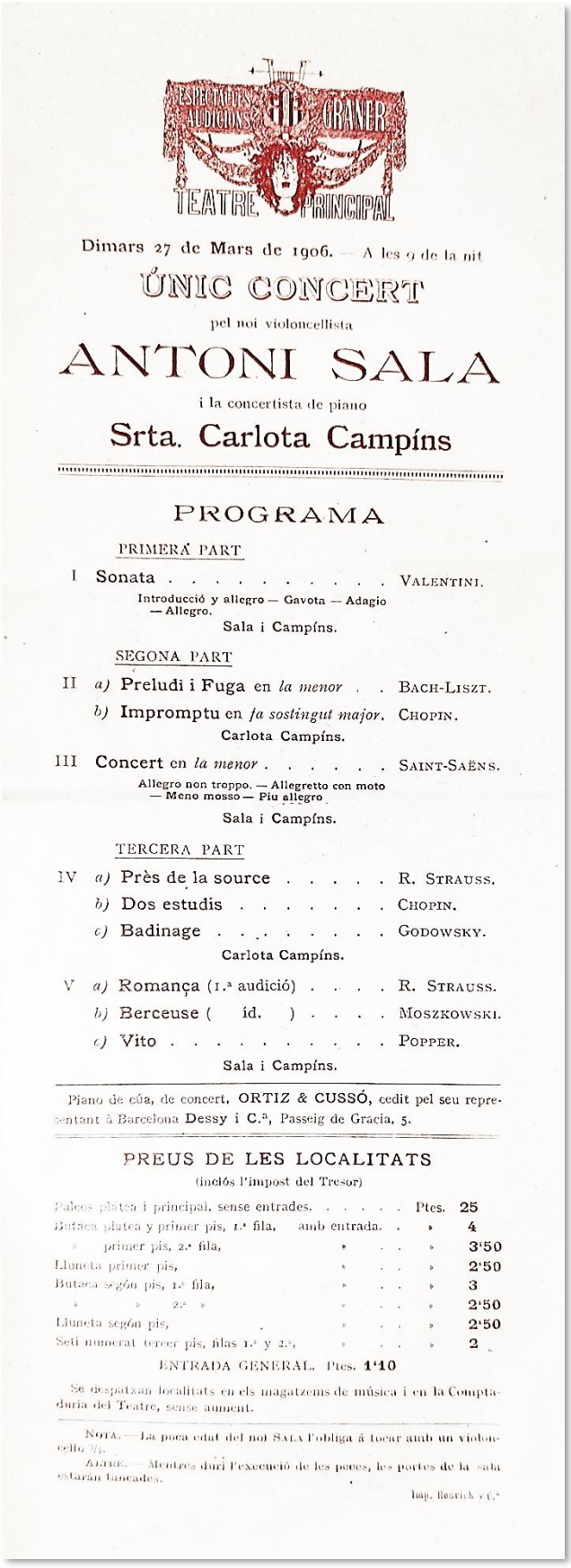
Il·lustració 34: *Programa de mà del concert de Marian Perelló (04/12/1905), portada. [Arxiu particular.]*



Il·lustració 35: *Fullet publicitari dels concerts de quaresma dels Espectacles-Audicions Graner (febrer i març 1907), portada. [CDMAE: Reg. 527554.]*



Il·lustració 36: *Programa de mà de l'últim concert de quaresma, a càrrec de l'Orfeó Català (16/03/1907), portada. [CEDOC: ProgOC-0177.]*



ESPECTACLES AUDICIONS GRANER

TEATRE PRINCIPAL

Dimars 27 de Mars de 1906. — A les 9 de la nit

ÚNIC CONCERT

pel noi violoncellista

ANTONI SALA

i la concertista de piano

Srta. Carlota Campíns

PROGRAMA

PRIMERA PART

I Sonata . . . . . VALENTINI.
Introducció y allegro — Gavota — Adagio — Allegro.
Sala i Campíns.

SEGONA PART

II *a)* Preludi i Fuga en *la menor* . . BACH-LISZT.
b) Impromptu en *fa sostingut major*. CHOPIN.
Carlota Campíns.

III Concert en *la menor* . . . . . SAINT-SAËNS.
Allegro non troppo. — Allegretto con moto — Meno mosso — Piu allegro
Sala i Campíns.

TERCERA PART

IV *a)* Près de la source . . . . . R. STRAUSS.
b) Dos estudis . . . . . CHOPIN.
c) Badinage . . . . . GODOWSKY.
Carlota Campíns.

V *a)* Romança (1.ª audició) . . . . R. STRAUSS.
b) Berceuse (íd.) . . . . MOSZKOWSKI.
c) Vito . . . . . POPPER.
Sala i Campíns.

Piano de cúa, de concert, ORTIZ & CUSSÓ, cedit pel seu representant à Barcelona Dessy i C.ª, Passeig de Gracia, 5.

PREUS DE LES LOCALITATS

(inclós l'impost del Tresor)

Palcos platea i principal, sense entrades.	Ptes.	25
Butaca platea y primer pis, 1.ª fila, amb entrada. .	»	4
» primer pis, 2.ª fila, » . .	»	3'50
Llueta primer pis, » . .	»	2'50
Butaca segón pis, 1.ª fila, » . .	»	3
» » 2.ª » » . .	»	2'50
Llueta segón pis, » . .	»	2'50
Seti numerat tercer pis, filas 1.ª y 2.ª, » . .	»	2

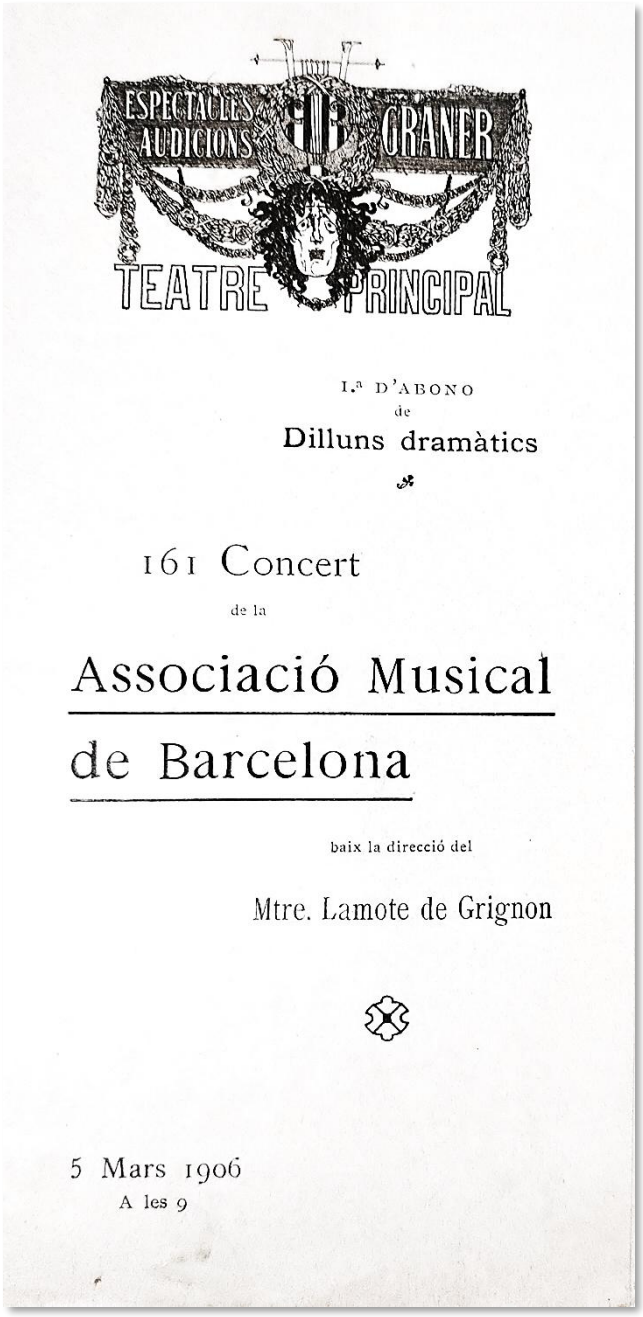
ENTRADA GENERAL. Ptes. 1'10

Se despatxan localitats en els magatzems de música i en la Comptaduría del Teatre, sense aument.

NOTA. — La poca edat del noi SALA l'obliga á tocar amb un violoncello ¾.

ADVERTIR. — Mentres duri l'execució de les peces, les portes de la sala estarán tancades.

Imp. Henrich y C.ª



ESPECTACLES AUDICIONS GRANER

TEATRE PRINCIPAL

I.ª D'ABONO

de

Dilluns dramàtics

161 Concert

de la

Associació Musical de Barcelona

baix la direcció del

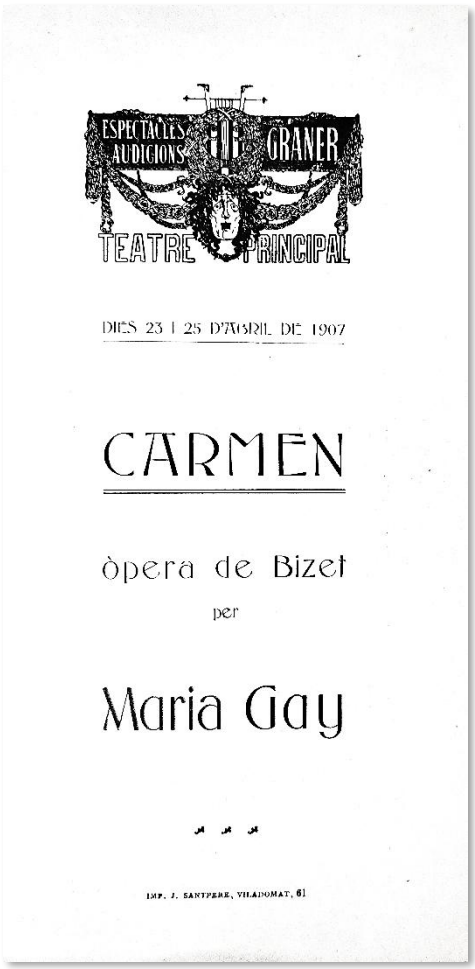
Mtre. Lamote de Grignon

5 Mars 1906

A les 9

Il·lustració 37 *(esquerra): Programa de mà del concert d'Antoni Sala (27/03/1906).[Arxiu particular.]*

Il·lustració 38 *(dreta): Programa de mà del concert de l'Associació Musical de Barcelona (05/03/1906), portada. [Arxiu particular.]*


ESPECTACLES I AUDICIONS GRANER

TEATRE PRINCIPAL

DIES 23 I 25 D'ABRIL DE 1907

CARMEN

òpera de Bizet

per

Maria Gay

* * *

IMP. J. SANTPERE, VILADOMAT, 61



Il·lustració 39: *Fullet publicitari de les funcions extraordinàries de* Carmen*, amb fotografies de Maria Gay caracteritzada de la protagonista (abril 1907), portada i retalls de diverses pàgines. [Arxiu particular.]*



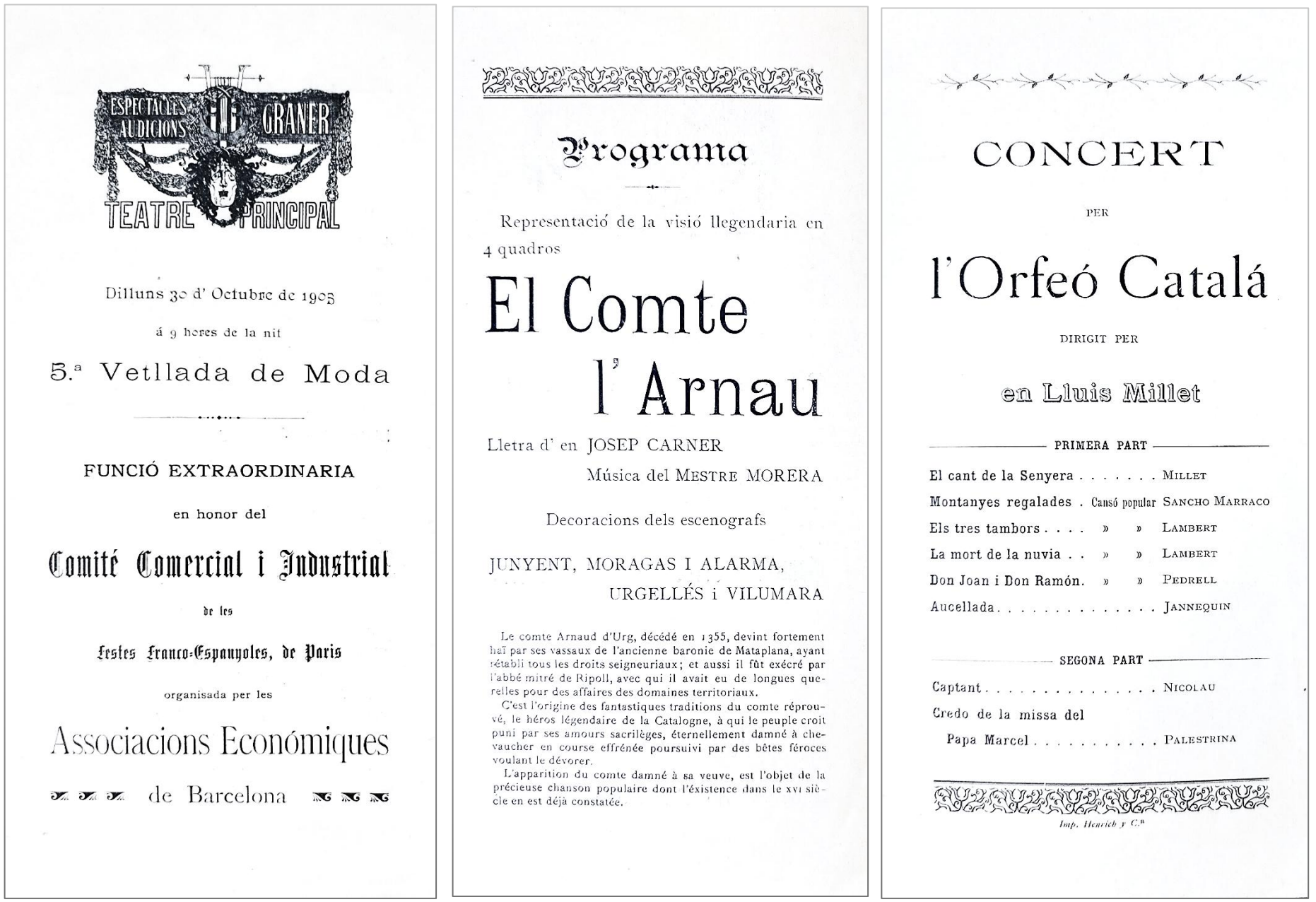


- Vetllades extraordinàries

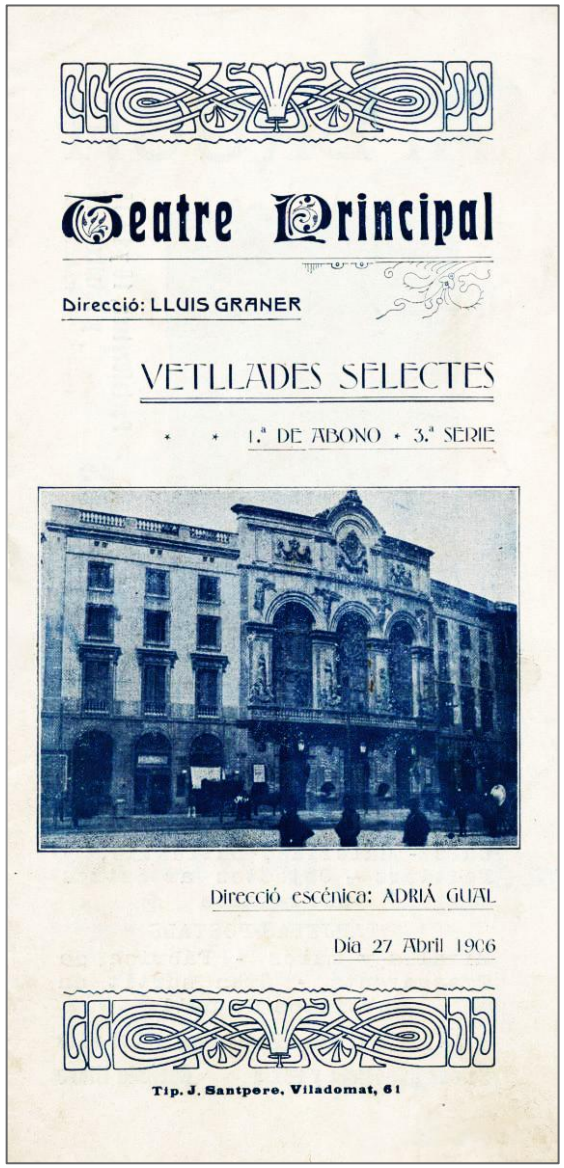




Il·lustració 40: *Fullet publicitari de la temporada 1907/08 anunciant la representació de* La santa espina *i la venda de les partitures de la seva sardana, portada i pàg. 4. [CDMAE: Reg. 527524.]*



Il·lustració 41: *Programa de mà de la 5ª vetllada de moda de 1905, que celebra les festes franco-espanyoles amb l'argument d'El Comte Arnau traduït al francès (30/10/1905). [CEDOC: ProgOC-0163.]*



Il·lustració 43: *Programa de mà de la 1ª vetllada selecta del 3ª abonament (27/04/1906), portada. [CDMAE: Reg. 527532.]*



Il·lustració 42: *Material de promoció de* La presó de Lleida*, amb la fotografia i biografia d'Adrià Gual (1906). [CDMAE: Reg. 406935.]*

- Funcions teatrals en benefici


TEATRE PRINCIPAL
ESPECTACLES AUDICIONS
GRANER
TERTULIA
BARCELONINA

Enric Giménez

Dijous dia 3 d'Octubre de 1907, inauguració de las
VETLLADES de la
TERTULIA BARCELONINA

ARCHIVO - MUSEO
N.º 30.629

1.er Se posará en escena el bonic drama en 3 actes, d'en Frederic Soler

El Rector de Vallfogona

baix el següent

REPARTIMENT

Maria	Sra. Morera
Angela	Srta. Baró
El Rector	Sr. Giménez
El Doctor	» Puiggari
Don Joan	» Barbosa
Don Lluis	» Lapera
Eudalt	» Ginestet
Benet	» Capdevila

INSTITUTO DEL TEATRO
LEGADO
APELES MESTRES

2.on El juguet cómic-líric en 1 acte, lletra dels Srs. Figueras i Boter, música del Mtre. Salvat

Els entremaliats

dessempenyat per las Srtas. Baró i Morató, Sra. Serrats, i els Srs. Santpere, Puiggari, Vinyas y Capdevila.

A les 9 i quart del vespre.

IMP. J. SANTPERE;
VILADOMAT, 61 ★

Il·lustració 44: *Programa de mà de la 1ª tertúlia barcelonina en benefici d'Enric Giménez. [CDMAE: Reg. 527507].*


TEATRE PRINCIPAL
ESPECTACLES AUDICIONS
GRANER
TERTULIA
BARCELONINA

Maria Morera

Dijous dia 10 d'Octubre de 1907, segona
VETLLADA donada per la
Tertulia Barcelonina

PROGRAMA

1.er Se posará en escena la bonica comedia en 2 actes, arreglada per en Lluis Puiggari

Mirallets per caçar aloses

interpretada per las Sras. Morera, Guerra, Gotarredona, Roca, Huguet i Piquera, i els Srs. Santpere, Puiggari, Capdevila, Vinyals, Ginestet, García, Morató, Fugasot i Marsal.

2.on El quento en 2 actes i 4 quadros, lletra de l'Apeles Mestres, música del mestre Morera,

JOAN DEL OS

dessempenyat per las Sras. Morera, Baró, Serrats i Roca, i els Srs. Giménez, Santpere, Vinyals, Barbosa, Puiggari, Lapera, Ginestet, Giralt, Vinyas, García, Capdevila, Morató, nens i nenes, chors d'homes i dones, cos de ball i gran comparseria.

A les 9 i quart del vespre.

IMP. J. SANTPERE;
VILADOMAT, 61 ★

Il·lustració 45: *Programa de mà de la 1ª tertúlia barcelonina en benefici de Maria Morera. [CDMAE: Reg. 528175.]*



Il·lustració 46: *Programa de mà de la 8ª tertúlia barcelonina en benefici d'Enric Vinyals.*
[CDMAE: Reg. 527506.]



Il·lustració 47: *Programa de mà de la 8ª tertúlia barcelonina en benefici de Rosita Gotarrodona.*
[CDMAE: Reg. 527505.]

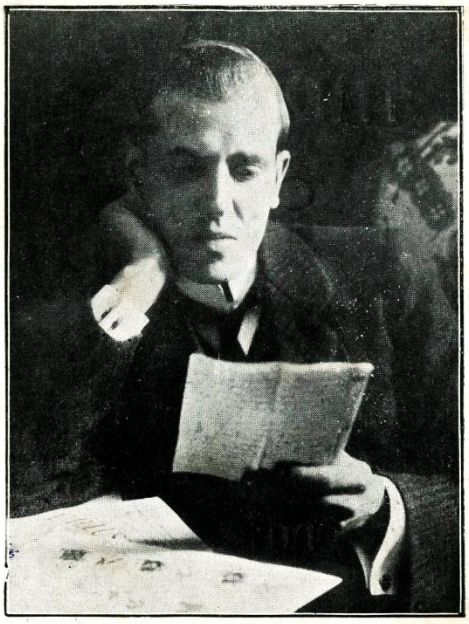
ESPECTACLES AUDICIONS GRANER

TEATRE PRINCIPAL

Dimars 11 Febrer de 1908, a tres quarts de 9

Benefici

de



Josep Santpere

Programa

1.er La sarsuela en un acte

Els Entremaliats

desempenyada per les Sras. Baró, Morató i Adely, i els senyors Puiggari, Capdevila, Morató i Beneficiat.

2.on La comedia en un acte d'En Molière, traducció d'En S. Vilaregut

EL CASAMENT PER FORSA

interpretada per la Sra. Baró i els Srs. Ximeniç, Puiggari, Capdevila, Balyart, Garcia, Ginestet i Santpere.

3.er El quadro liric dramatic en un acte, de l'Apeles Mestres, musica del Mtre. Granados

PICAROL

REPARTIMENT

REGINA, Srta. Morató; CAMBRERA 1.ª, Sra. Huguet; CAMBRERA 2.ª, Srta. Adely; PICAROL, Sr. Santpere; COMTE, Sr. Puiggari; DUC, Sr. Balyart; CHORS D'OMENS I DONES

4.rt El drama liric en un acte i tres quadros, lyetra d'En Angel Guimerá i musica d'En Enrique Morera

La Reina vella

REPARTIMENT

REINA BLANCA, Sra. Morera. — D.ª BEATRIU, Srta. Morató.— D.ª MARGARIDA, Srta. Adely. — SISA, Sra. Baró.—MARIANNA, Sra. Guerra.—FILOMENA, Sra. Masdeu.—SEGIMONA, Sra. Huguet —DONA I, Sra. Piqué.—SERNI, Sr. Santpere.—EL DUC DE LES ALBESES, Sr. Puiggari.—EL COMTE DE GRISELVA, Sr. Balyard. —CAPITÁ ROVELYAT, Sr. Vinyals.—MIQUELOT, Sr. Ginestet.— BERNAT Sr. Garcia.—QUIRZE, Sr. Capdevila.—IERE, Sr. Morató. — ALEIX, Sr. Mairal. — CAVALYERS, SOLDATS, OMENS I DONES DEL POBLE.

PREUS

	Ptes.
Lyotgetes amb sis entrades.	15
Butaques plateia i I pis I i II rengle, amb entrada	1'95
Lyuneta I pis, amb entrada.	1'65
Butaques II pis I rengle, amb entrada.	1'65
» II » II » » »	1'40
Setis numerats III pis, amb entrada.	0'85
Entrada a lyotgeta	1'35
Entrada general	0'55

Timbre comprés

Il·lustració 48: *Programa de mà de la funció en benefici de Josep Santpere (11/02/1908). [CDMAE: Reg. 527503.]*

ESPECTACLES AUDICIONS GRANER

TEATRE PRINCIPAL

Dissabte 21 de Març de 1908, a tres quarts de 9

Benefici

de



Fernán Capdevila

IMP. J. SANTPERE;
VILADOMAT, 61 *

Programa

1.er La comedia en un acte, de Molière, traducció d'En Salvador Vilaregut

EL CASAMENT PER FORSA

interpretada per la Sra. Baró i els Srs. Ximéniç, Puiggarí, Capdevila, Balyart, Garcia, Ginestet i Santpere.

2.on L'éxit més gran dels éxits. El drama líric en un acte i tres quadros, lyetra d'En Angel Guimerá i musica d'En Enric Morera

La Reina vella

REPARTIMENT

Reina Blanca, Sra. Morera. — D.ª Beatriu, Srta. Morató.— D.ª Margarida, Srta. Adely. — Sisa, Sra. Baró.—Marianna, Sra. Guerra.—Filomena, Sra. Masdeu.—Segimona, Sra. Huguet —Dona I, Sra. Piqué.—Serní, Sr. Santpere.—El Duc de les Albeses, Sr. Puiggarí.—El Comte de Griselva, Sr. Balyard. —Capitá Rovelyat, Sr. Vinyals.—Miquelot, Sr. Ginestet.— Bernat Sr. Garcia.—Quirze, Sr. Capdevila.—Fere, Sr. Morató. — Aleix, Sr. Mairal. — Cavalyers, Soldats, Omens i Dones del poble.

3.er El disbarat cómic-líric-coreográfic, en un acte, per Pompeyus Gener

L'agencia d'informes comercials

REPARTIMENT

D. Anton Rafols, Sr. Balyart; D.ª Madrona, Sra. Guerra; Senyor Anastasi Fustagueres, Sr. Garcia; D. Pau Pons i Prats, Sr. Ginestet; D. Francesc Tiralyonga, Sr. Vinyals; D.ª Ana Barandiarán, Sra. Baró; Sr. Toribi Saltó, Sr. Capdevila; Don Arnaldo Roncali, Sr. Santpere; Quimet, Sr. Marsal; Un criat, Sr. Baró.

4.rt La comedia en un acte de Frederic Soler

Cura de moro

desempenyada per la Srta. Adely i els Srs. Santpere, Vinyals, Balyart, Capdevila, Ginestet i Baró.

PREUS

	Ptes.
Lyotgetes amb sis entrades.	15
Butaques plateia i I pis I i II rengle, amb entrada . .	1'95
Lyuneta I pis, amb entrada.	1'65
Butaques II pis I rengle, amb entrada.	1'65
» II » II » » »	1'40
Setis numerats III pis, amb entrada.	0'85
Entrada a lyotgeta	1'35
Entrada general	0'55

Timbre comprés

Il·lustració 49: *Programa de mà de la funció en benefici de Ferran Capdevila (21/03/1908). [CDMAE: Reg. 257206.]*

Actors de la companyia a la premsa

LA NOVA CAMPANYA AL TEATRE PRINCIPAL



LLUIS GRANER
EMPRESARI Y DIRECTOR GENERAL — (Fot. de Napoleon.)



FRANCESCH PUJOL
DIRECTOR MUSICAL



ADRIÀ GUAL, DIRECTOR D'ESCENA
Y DEL TEATRE PARLAT — (Fot. Audouard.)



JOAN B. LAMBERT
DIRECTOR MUSICAL — (Fot. Audouard.)

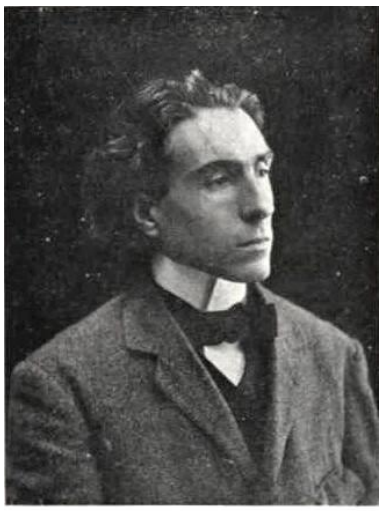
ARTISTES LÍRICHS Y DE DECLAMACIÓ



SERAFINA FERRÉ
(Fot. Audouard.)



EMILIA BARÓ
(Fot. Audouard.)



RAMON TORT — (Fot. Areñas.)



ENRICH GIMENEZ — (Fot. Areñas.)



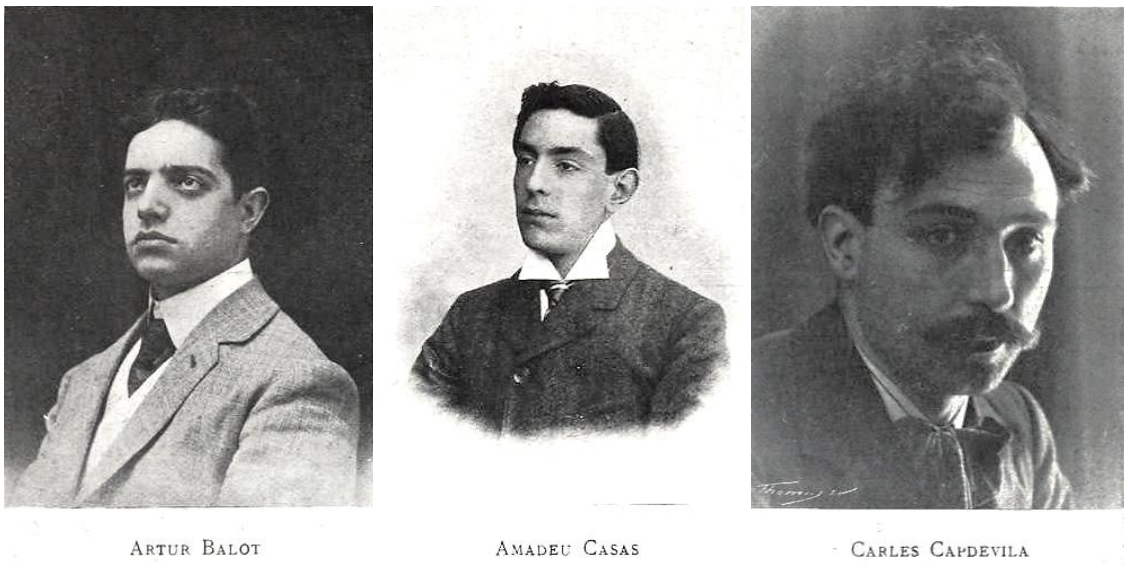
LLUÍS A. PUIGGARÍ



CONRAT GIRALT



RAMON BATALLER
(Fot. J. E. Puig.)



Il·lustració 50: *Retrats extrets de l'article "La futura campanya al Principal", publicat a* La Ilustració catalana *123 (08/10/1905), p. 653–655, i presentats en la mateixa disposició que la publicació original.*



Il·lustració 51: *Fotografies dels nous actors incorporats a la companyia del Principal a l'inici de la temporada 1907/08.*

També torna a aparèixer el retrat d'Enric Giménez per presentar-lo com a nou director.

*[*La Ilustració catalana *227 (06/10/1907), p. 654].*



ANY I. BARCELONA 3 DE NOVEMBRE DE 1906. Núm. 5.

La Escena Catalana

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Carrer Petritxol, núm. 8.

IMPREMPTA DE SALVADOR BONAVÍA

GENT DE CASA

Sumari:

Curiositats históricas, *per Carles del Mas.*—A D. Juan Tenorio, *per Salvador Bonavia.*—Estrenos de la Setmana.—De nostres corresponsals.—Teatres.—Societats recreativas.—Novas.—Recull humoristich (Lo bigoti.) *per F. M. Codolosa.*

Anuncis de obras dramáticas·

8 Planas de text.

16 Planas de folletí

15 cénts.

JOSEPH SANTPERE

Primer actor del Teatre lirich catalá *(Principal.)*

De fot. Banús.

NOSTRE FOLLETÍ

En el present número va el quint plech del celebrat drama del inmortal Frederich Soler

PITARRA.

LO CONTRAMESTRE

PROXIMAMENT:

LAS EURAS DEL MAS

Il·lustració 52: *Portada de* La Escena catalana *5 (03/11/1906) dedicada a Josep Santpere, "primer actor del Teatre líric català (Principal)".*



ANY I. BARCELONA 15 DE DECEMBRE DE 1906. Núm. 11.

La Escena Catalana

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Carrer Petritxol, núm. 2.
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALÁ (PRINCIPAL.)

8 Planas de text.
16 Planas de folletí

15 cénts.

AVÍS

Á tots els que presentin els folletins de LO CONTRAMESTRE (en bon estat,) y 15 centims, se 'ls entregará la obra enquadernada, en l' Administració: Petritxol, 2. Imprempta.

MARIA MORERA

NOSTRE FOLLETÍ

En aquest número va el quint plech del drama de més éxit d' en

PITARRA

Las Euras del Mas

Il·lustració 53: *Portada de* La Escena catalana *11 (15/12/1906) dedicada a Maria Morera.*



ANY II. BARCELONA 9 DE FEBRER DE 1907. Núm. 19.

La Escena Catalana

Setmanari català de literatura

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Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 2.
IMPEMPTA DE SALVADOR BONAVIA

Teatre Líricli Catalá (Principal)

Ultim folleti (16 planas) de ***Las Joyas de la Roser***.
La setmana entrant, primer folleti de LO FERRER DE TALL

Il·lustració 54: *Portada de* La Escena catalana *19 (09/02/1907) dedicada a Assumpció Paricio.*



ANY II. BARCELONA 9 DE MARS DE 1907. Núm. 23.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ✠ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 2.
IMPREMPTA DE SALVADOR BONAVIA

Teatre Líricli Catalá (Principal)

En *Jochs d'amor y d'etzar* — Emilia Baró — En *Alkestis*

(De Fot. Areñas)

Quart folletí del drama en tres actes **Lo Ferrer de Tall**

Il·lustració 55: *Portada de* La Escena catalana *23 (09/03/1907) dedicada a Emília Baró.*



ANY II. BARCELONA 30 DE MARS DE 1907. Núm. 26.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ✻ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 2.
IMPREMPTA DE SALVADOR BONAVIA

Teatre Català (Principal)

BARÓ en *Nit de Reys*

RAMÓN TOR DES-EURES

JESÚS en *La resurrecció de Llàtzer*

De Fot. Cunill

Ultim folletí del drama en tres actes *Lo Ferrer de Tall*

La setmana entrant comensará el drama d' en Pitarra **Los Segadors**

Il·lustració 56: *Portada de* La Escena catalana *26 (20/03/1907) dedicada a Ramon Tor.*



ANY II. BARCELONA 18 DE MAIG DE 1907 Núm. 33.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ✠ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 2.
IMPREMPTA DE SALVADOR BONAVIA

TEATRE LÍRICH CATALÁ (PRINCIPAL)

Francesch Puiggener

Conrat Giralt

Ultim folletí del drama histórich d' en Pitarra *LOS SEGADORS*

Proximament Amor telefónich (Gulés) y Las claus de Girona (Pitarra)

Il·lustració 57: *Portada de* La Escena catalana *33 (18/05/1907) dedicada a Francesc Puiggener i a Conrat Giralt.*



ANY II. BARCELONA 21 DE SETEMBRE DE 1907 Núm. 51.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ❀ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
— Carrer Petritxol, núm. 2. —
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALA — TEMPORADA DE 1907 - 908

Jaume Borrás
Primer actor y director
de la Companyia del Teatre Romea
(De fotografia Areñas)

Enrich Gimenez
Primer actor y director
de la Companyia del Teatre Principal
(De fotografia Napoleón)

Ultim folletí del drama histórich de Pitarra, *LO MONJO NEGRE*
Primer folletí del passatemps cómich-lírich *¡Permétim!...*

***Il·lustració 58**: Portada de* La Escena catalana *51 (21/09/1907) anunciant l'inici de temporada amb Enric Giménez com a "primer actor i director de la Companyia del Teatre Principal".*



ANY II. BARCELONA 28 DE SETEMBRE DE 1907 Núm. 52.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ❀ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any. . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
— Carrer Petritxol, núm. 2. —
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALÀ (PRINCIPAL)

Don Lluis, en PERMÉTIM!..

Joseph Santpere
Primer actor cómich

Arrenca-pins, en JOAN DEL ÓS.

(De fotografía Arenas)

Penúltim folletí del passatemps cómich-lírich ¡*Permétim!*...

La setmana entrant Últim folletí de PERMÉTIM!... y primer de DILLUNS DE SABATER

Proximament: SOTA TERRA, (Pitarra); LA MÀ DE MICO, (Vilaregut.)

***Il·lustració 59**: Portada de* La Escena catalana *52 (28/09/1907) dedicada a Josep Santpere.*



ANY II. BARCELONA 23 DE NOVEMBRE DE 1907 Núm. 60.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ❁ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any. . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
— Carrer Petritxol, núm. 2. —
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALÁ *(PRINCIPAL)*

El sabi Bricant, en JOAN DEL ÓS
De fotografia Areñas.

JOSEPH LAPERA

Manel, en LA MARE
De fotografias Viola.

Quint folletí del drama en tres actes, de Pitarra, SOTA TERRA

Il·lustració 60: *Portada de* La Escena catalana *60 (23/11/1907) dedicada a Josep Lapera.*



ANY III. BARCELONA 11 DE JANER DE 1908 Núm. 67.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ❀ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 2.
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALA *(PRINCIPAL.)*

En *La malalta fingida.*

LLUIS PUIGGARÍ

En *El casament per forsa.*

Penúltim folletí del drama en un acte, **LA NIT DELS REYS.**

Il·lustració 61: *Portada de* La Escena catalana *67 (11/01/1908) dedicada a Lluís Puiggarí.*



ANY III. BARCELONA 15 DE FEBRER DE 1908 Núm. 72.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ⊛ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 8.
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALA *(PRINCIPAL.)*

En *La Reina vella* — MARIA MORATÓ — En *Ton y Guida*

De fotografia Cunill

Quint folletí del drama de Pitarra, *LO RECTOR DE VALLFOGONA*

Il·lustració 62: *Portada de* La Escena catalana *72 (15/02/1908) dedicada a Maria Morató.*



ANY III. BARCELONA 18 DE ABRIL DE 1908 Núm. 81.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ❁ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 8.
IMPREMPTA DE SALVADOR BONAVIA

TEATRE CATALÁ (*PRINCIPAL.*)

MANEL BALLART

En *La Reyna Vella.*

En *El miracle de Santa Agnés.*

(Fotografia Cunill.)

Tercé folletí de l'obra en tres actes, d'Apeles Mestres, LA PRESENTALLA

Il·lustració 63: *Portada de* La Escena catalana *81 (18/04/1908) dedicada a Manel Ballart.*



ANY III. BARCELONA 6 DE JUNY DE 1908 Núm. 88.

La Escena Catalana

Setmanari català de literatura

Dedicat á fomentar el Teatre de la terra. ✠ Sortirá cada dissapte

PREUS DE SUSCRIPCIÓ
Un trimestre . . . 2'00 Ptas.
Un any . . . . . 7'50 »
Número solt: 15 Céntims.

REDACCIÓ Y ADMINISTRACIÓ
Carrer Petritxol, núm. 8.
IMPREMPTA DE SALVADOR BONAVIA

NOSTRES ACTRIUS

En *Nit de Reys.*

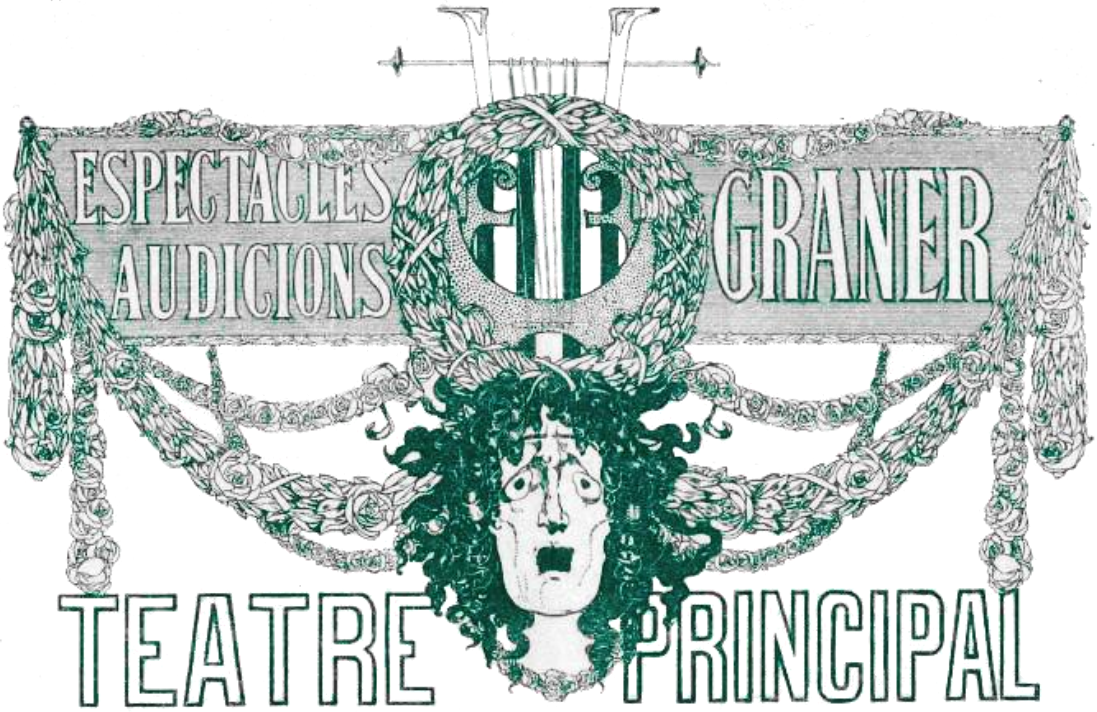
AMPARO FERRÀNDIZ

En *L'Ordinari Henschel.*

(De fotografies Cunill.)

Según folletí del grandiós drama en tres actes, de Pitarra, *La banda de Bastardia.*

Il·lustració 64: *Portada de* La Escena catalana *88 (06/06/1908) dedicada a Amparo Ferràndiz.*



Temporada de 1905-1906

DIRECCIÓ GENERAL:

Lluis Graner

Inauguració **12** d' Octubre

Temporada 1905/06

La primera temporada dels Espectacles-Audicions Graner, inaugurada el 14 d'octubre de 1905, va centrar la proposta lírica en el gènere de les visions musicals, amb el qual el seu director artístic, Lluís Graner, ja havia experimentat durant la temporada anterior. Adrià Gual, el director escènic, havia estat l'ideòleg que va teoritzar el model de la "cançó popular harmonitzada per a l'escena", de les quals se'n recuperen dues per a produir-les al teatre.

El comte l'Arnau va inaugurar la temporada, generant un gran èxit per la seva espectacularitat en escena, que feia servir llums de colors, efectes especials i fins i tot pirotècnia en escena. Es tracta, però, d'un teatre molt pictòric i visual, basat en la suggestió d'emocions a través de la creació de diferents ambients sensitius mitjançant la combinació d'efectes visuals, musicals i poètics, al qual el públic no hi està acostumat. En els quadros que tenen una dramatúrgia més arrelada en la plàstica i la poètica, com ara *La matinada* o *La Nit de Nadal*, noten la falta d'acció dramàtica i desenvolupament narratiu característics d'una proposta simbolista, per la qual cosa les properes visions musicals aniran agafant un caràcter literari més narratiu i dependent de la paraula.

Continuant amb les polítiques que caracteritzaven la seva tasca al Teatre Íntim, durant la primera meitat de la temporada tindran gran pes els dilluns dramàtics i abonaments de vetllades selectes i "thes" d'hivern, dedicats a les representacions de teatre parlat. Com a encarregat de la part teatral, Gual va incidir en la representació de grans títols internacionals i de la història del teatre traduïts al català, amb una intenció pedagògica cap a la culturització del públic. Entre els autors representats estan els noms d'Ibsen, Hauptmann i Bjørnson, intercalats amb els de Shakespeare, Molière o Cervantes; fins i tot clàssics grecs com Eurípides o Sòfocles.

A partir del febrer comencen a alternar-se les noves produccions de visions musicals amb represes del repertori de la temporada de teatre líric català d'Enric Morera i Ignasi Iglésias al Tívoli (1900), amb grans èxits com ara *L'alegria que passa* i *La reina del cor.* Les cançons populars harmonitzades per a l'escena d'Adrià Gual estrenades a la primavera tenen força èxit, especialment *La presó de Lleida*, i ajuden a consolidar la proposta simbolista de les visions musicals. Guanyarà força el repertori líric, i el dramàtic quedarà pràcticament només per a les sessions extraordinàries dels abonaments dramàtics.

Gual abandona la direcció escènica de l'empresa al final de la temporada veient el desequilibri econòmic que està provocant. Ell, com a director del Teatre Íntim, coneixia els drames pressupostaris que suposa la producció teatral i no volia ser partícip de la fallida econòmica que preveia que el seu amic Graner patiria. Cal remarcar que, tot i que

la premsa va lligar l'activitat del Teatre Íntim de Gual als Espectacles-Audicions Graner, no va haver-hi cap relació formal entre les dues empreses. Gual, com a director escènic del Principal, programava el repertori de les vetllades de teatre parlat seguint els seus ideals d'importació del teatre estranger i recuperació dels clàssic, al igual que feia de manera particular amb la seva empresa de l'Íntim, però mai van unir-se ni cap representació del Principal va portar el segell o menció de responsabilitat de l'Íntim.

D'igual manera, Enric Morera va escriure moltes de les partitures de la temporada, però tampoc va tenir cap càrrec de direcció ni programació musical. Enric Morera, durant aquesta època, no residia ni a la ciutat de Barcelona; correspon als anys que el compositor va passar a Sitges i totes les partitures de la seva música per als espectacles del Principal estan datades i signades des de Sitges. Per tant, al igual que el cas de Gual, l'empresa de Teatre Líric Català d'Enric Morera tampoc va tenir cap relació ni responsabilitat sobre els Espectacles-Audicions Graner. De fet, com a proposta dramatúrgica era bastant oposada i els valors ideològics que representen tots dos repertoris són bastant distants. Morera feia exclusivament de compositor al qual encarregaven música per a les obres programades. En alguns casos també va presentar artistes del seu cercle de contactes a Lluís Graner per establir noves col·laboracions, com va ser el cas d'Àngel Guimerà, i va cedir el repertori de la seva empresa anterior al Tívoli per ser representat per la companyia del Principal, però Morera no programava ni participava de la direcció de l'empresa.

Setmanes abans de la inauguració de la temporada es va especular amb qui seria el director musical i es van anunciar diversos noms, entre ells el del mateix Morera, el de Francesc Pujol i el de Joan Lambert, que fins llavors feia de pianista a la sala Mercè, i que finalment va ser el nom triat com a director musical del Principal durant tota la durada dels Espectacles-Audicions Graner. De fet, Lambert tenia relació amb les agrupacions i joventuts tradicionalistes i carlistes de Barcelona, ideologia que compartia amb Lluís Graner; fins i tot es deia a l'època que va estar promès amb una de les filles de Lluís Graner, fins que el pintor va exiliar-se a Amèrica i el compromís es va trencar.

Un altre punt remarcable de la programació del teatre van ser els concerts de música. Lluís Graner va fer servir de la seva bona relació amb Lluís Millet (que ja havia portat a col·laboracions artístiques prèvies per a la sala Mercè) per establir una sèrie de concerts de Quaresma per l'Orfeó Català al teatre Principal. L'Orquestra Filharmònica Barcelonesa que dirigia Josep Lassalle també va trobar un bon aliat en Lluís Graner, qui compartia el desig de fer conèixer el repertori simfònic internacional al públic barceloní, una tasca pedagògica semblant a la que portava a terme Gual en la part teatral. Al Principal va sonar música de noms com Mozart, Beethoven, Händel o Haydn. L'Associació Musical de Barcelona va jugar, també, un paper intermediari com a organitzadora de les sèries de concerts al Principal, programant artistes com ara Pau Casals, Joan Manen o Joan Massià, a més d'alguns destacats intèrprets internacionals, com ara Paderewski o els Crickboom.

La temporada acaba el 4 de juny i comença una d'estiu només de cinematògraf, reduint els preus d'entrada i butaca a 0,25 pessetes i de palco amb 6 entrades a 2 pessetes.

Horaris de les sessions

Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenges i festius
						15:30
						16:30
17:00	17:00	17:00	17:00	17:00	17:00	17:30
18:30	18:30	18:30	18:30	18:30	18:30	18:30
						19:30
	21:00	21:00	21:00		21:00	21:00
	22:30	22:30	22:30		22:30	22:00
						23:00

"Les representacions d'aquests quadros, alternades amb escollides produccions cinematogràfiques i pel·lícules parlades, seran diàries".

Dades extretes del programa general de la inauguració de la temporada 1905/06 el 12 d'octubre del 1905 [CDMAE: Reg. 527545].

"Preus per a les sessions de quadros i cinematògraf.

Funcions diàries per hores. Tarda i nit."

Localitats		Pessetes
Palco	Sense entrades	2,50
Butaca platea	Amb entrades	0,50
Butaca 1er pis	Amb entrades	0,50
Butaca 2n pis	Amb entrades	0,40
Seti numerat 3er pis	Amb entrades	0,30
Entrada de palco		0,50
Entrada general		0,25

Dades extretes del programa general de la inauguració de la temporada 1905/06 el 12 d'octubre del 1905 [CDMAE: Reg. 527545].

Membres de la companyia[1]

Mestre director: [Francesc Pujol[2]]; Joan B. Lambert.

Orquestra[3]: flauta, oboe, 2 clarinets en Si ♭, fagot, 2 corns en Fa, 2 cornetins en Si ♭, trombons I, II i III, tuba, timpani, campana, violins I i II, violes, violoncels i contrabaixos.

Dones	Homes
BARÓ, EMÍLIA	BALOT, Artur*
BOZZO, Joana**	BATALLER, Ramon
FERRER, Serafina	Sr. BOSCH
Sra. VIAPLANA	CASAS, Amadeu
VIOLA, Mercè	CAPDEVILA, Carles
	GIMÉNEZ, Enric
	GIRALT, Conrat
Nens i nenes	MANTUA, Gastó
Nena RIERA*	MARXUACH, Joan
	MORATÓ, Ramon
	PUIGGARÍ, Lluís*
	SANTPERE, Josep
	TOR, Ramon*

* Provenien de la sala Mercè.

** Anunciats a programes de mà.

Mestre d'escena: GUAL, Adrià.

Traductor i adaptador: VILAREGUT, Salvador; CAPDEVILA, Carles; MONTOLIU, Manuel de; CARNER, Josep[4].

Pintors escenògrafs: BRUNET i POUS; JUNYENT; MORAGAS i ALARMA; URGELLÈS; VILOMARA.

Encarregat de personal: JACAS, Ramon.

Encarregat de la vigilància de l'escenari: VIA, Lluís.

Altres empleats del teatre: BOFILL, Pedro; DOMINGO, José; GINER, Francisco; TORRENT, Antonio; FERRER, Salvador; ALBERT, Isidro; CASTELLS, Miguel.

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[1] Tot i que el programa d'inauguració de temporada no inclou el llistat de membres, que sí que apareix als programes de les següents temporades, s'ha reconstruït la plantilla de la companyia parcialment mitjançant el procés de documentació i catalogació de les produccions escèniques.

[2] Tot i que el seu nom apareix anunciat, no consta cap activitat seva relacionada a l'empresa una vegada iniciada la temporada.

[3] Plantilla reconstruïda segons la instrumentació de les partitures de les obres líriques.

[4] Josep Carner estava contractat amb sou fix per escriure les adaptacions escèniques de les rondalles i llegendes encarregades per Lluís Graner.



[Les obres apareixen ordenades segons la data de la primera representació dins de la temporada. El recompte de dies en escena indica el nombre de cada període de dies continuats i, a la dreta, el total de dies que l'obra va estar en cartell. Entre parèntesis, els dies totals en escena afegint represes de temporades posteriors. No equivalen, però, al nombre de representacions, que seria major, perquè les obres sovint es representaven en múltiples sessions dins del mateix dia.

Estan categoritzades en: original (producció lírica nova), obra externa (producció lírica encarregada i estrenada prèviament per altra empresa), teatre parlat (obres teatrals catalanes sense música) i traduccions (obres dramàtiques traduïdes d'altra llengua). S'indica, a més, si era una estrena absoluta o si era una represa d'una producció prèvia ja feta per l'empresa.]

Títol	Categoria		Des del:	Fins al:	Dies en escena	
Comte l'Arnau, El	Original	Estrena	14/10/1905	03/11/1905	21	72 (83)
			19/05/1906	24/05/1906	6	
			26/05/1906	27/05/1906	2	
			30/05/1906	30/05/1906	1	
			02/06/1906	04/06/1906	3	
			13/11/1905	24/11/1905	12	
			09/12/1905	15/12/1905	7	
			25/01/1906	10/02/1906	17	
			16/02/1906	18/02/1906	3	
Alkestis	Traducció		16/10/1905	16/10/1905	1	2
			06/11/1905	06/11/1905	1	
Esplai	Teatre parlat		16/10/1905	16/10/1905	1	1
És impossible pensar en tot	Teatre parlat		20/10/1905	20/10/1905	1	1
Malalt imaginari, El	Traducció		23/10/1905	23/10/1905	1	5 (10)
			27/10/1905	27/10/1905	1	
			17/11/1905	17/11/1905	1	
			08/01/1906	08/01/1906	1	
			28/01/1906	28/01/1906	1	
Matinada, La	Original	Pre-estrena	27/10/1905	27/10/1905	1	10
		Estrena	04/11/1905	12/11/1905	9	
Festa dels reis, La	Traducció		03/11/1905	03/11/1905	1	1
Poruga	Teatre parlat		06/11/1905	06/11/1905	1	14
			24/11/1905	24/11/1905	1	
			18/12/1905	18/12/1905	1	
			14/01/1906	14/01/1906	1	

			05/02/1906	05/02/1906	1	
			18/02/1906	18/02/1906	1	
			22/02/1906	22/02/1906	1	
			25/02/1906	25/02/1906	1	
			18/04/1906	18/04/1906	1	
			21/04/1906	21/04/1906	1	
			23/04/1906	23/04/1906	1	
			26/04/1906	26/04/1906	1	
			29/04/1906	29/04/1906	1	
			02/05/1906	02/05/1906	1	
Malalta fingida, La	Traducció		10/11/1905	10/11/1905	1	6 (16)
			13/11/1905	13/11/1905	1	
			20/11/1905	20/11/1905	1	
			14/01/1906	14/01/1906	1	
			20/01/1906	20/01/1906	1	
			02/04/1906	02/04/1906	1	
Jova, La	Teatre parlat		10/11/1905	10/11/1905	1	1
Última primavera	Teatre parlat		17/11/1905	17/11/1905	1	1
Jocs d'amor i d'atzar	Traducció		24/11/1905	24/11/1905	1	5
			18/12/1905	18/12/1905	1	
			16/01/1906	16/01/1906	1	
			21/01/1906	21/01/1906	1	
			04/05/1906	04/05/1906	1	
Miracle del Tallat, Lo	Original	Estrena	26/11/1905	08/12/1905	13	15
			16/12/1905	17/12/1905	2	
Edip rei	Traducció		01/12/1905	01/12/1905	1	2
			12/02/1906	12/02/1906	1	
Teta gallinaire, La	Teatre parlat		15/12/1905	15/12/1905	1	3
			16/01/1906	16/01/1906	1	
			30/04/1906	30/04/1906	1	
Precioses ridícules, Les	Traducció		15/12/1905	15/12/1905	1	10 (18)
			22/12/1905	22/12/1905	1	
			08/01/1906	08/01/1906	1	
			12/02/1906	12/02/1906	1	
			26/02/1906	26/02/1906	1	
			04/03/1906	05/03/1906	2	
			24/03/1906	25/03/1906	2	
			14/05/1906	14/05/1906	1	
Dos xerraires, Els	Teatre parlat		15/12/1905	15/12/1905	1	2
			09/01/1906	09/01/1906	1	
Carmorina	Traducció		18/12/1905	18/12/1905	1	2
			22/12/1905	22/12/1905	1	

Nit de Nadal, La	Original	Estrena	20/12/1905	07/01/1906	19	25 (36)
			26/01/1906	31/01/1906	6	
Amor i geografia	Traducció		05/01/1906	05/01/1906	1	3
			09/01/1906	09/01/1906	1	
			18/01/1906	18/01/1906	1	
Adoració dels reis, L'	Original	Ampliació de *La nit de Nadal*	05/01/1906	07/01/1906	3	3
Ordinari Henschel, L'	Traducció		12/01/1906	12/01/1906	1	6
			14/01/1906	14/01/1906	1	
			17/01/1906	17/01/1906	1	
			22/01/1906	22/01/1906	1	
			31/05/1906	01/06/1906	2	
Com les fulles	Traducció		15/01/1906	15/01/1906	1	4 (5)
			19/01/1906	19/01/1906	1	
			21/01/1906	21/01/1906	1	
			05/02/1906	05/02/1906	1	
Casament per força, El	Traducció		18/01/1906	18/01/1906	1	11 (34)
			13/02/1906	13/02/1906	1	
			16/02/1906	16/02/1906	1	
			18/02/1906	18/02/1906	1	
			06/03/1906	06/03/1906	1	
			22/03/1906	22/03/1906	1	
			01/04/1906	01/04/1906	1	
			15/04/1906	15/04/1906	1	
			18/04/1906	18/04/1906	1	
			27/04/1906	27/04/1906	1	
			17/05/1906	17/05/1906	1	
Eridon i Amida	Traducció		20/01/1906	21/01/1906	2	3
			20/02/1906	20/02/1906	1	
Joan Gabriel Borkman	Traducció		26/01/1906	26/01/1906	1	1
Alegria que passa, L'	Obra externa		01/02/1906	07/02/1906	7	24 (29)
			09/02/1906	12/02/1906	4	
			14/02/1906	24/02/1906	11	
			04/03/1906	04/03/1906	1	
			06/03/1906	06/03/1906	1	
Barca, La	Obra externa		08/02/1906	08/02/1906	1	31 (33)
			10/02/1906	15/02/1906	6	
			17/02/1906	19/02/1906	3	
			23/02/1906	27/02/1906	5	
			04/03/1906	04/03/1906	1	
			25/03/1906	25/03/1906	1	

			29/03/1906	29/03/1906	1	
			17/03/1906	18/03/1906	2	
			21/03/1906	22/03/1906	2	
			01/04/1906	01/04/1906	1	
			03/04/1906	03/04/1906	1	
			05/04/1906	05/04/1906	1	
			08/04/1906	08/04/1906	1	
			15/04/1906	15/04/1906	1	
			17/04/1906	17/04/1906	1	
			19/04/1906	20/04/1906	2	
			25/04/1906	25/04/1906	1	
Tres tambors, Els	Original	Estrena	09/02/1906	08/03/1906	28	64 (78)
			10/03/1906	13/03/1906	4	
			15/03/1906	15/03/1906	1	
			17/03/1906	22/03/1906	6	
			24/03/1906	29/03/1906	6	
			01/04/1906	04/04/1906	4	
			07/04/1906	08/04/1906	2	
			19/05/1906	21/05/1906	3	
			24/05/1906	25/05/1906	2	
			27/05/1906	27/05/1906	1	
			29/05/1906	04/06/1906	7	
Dispesera, La	Traducció		09/02/1906	09/02/1906	1	2
			12/03/1906	12/03/1906	1	
Assumpció d'Hannele Mattern, L'	Traducció		16/02/1906	16/02/1906	1	2
			19/02/1906	19/02/1906	1	
Alegres comediantes, Les	Teatre parlat	Estrena	19/02/1906	19/02/1906	1	3
			24/02/1906	25/02/1906	2	
Picarol	Obra externa		21/02/1906	22/02/1906	2	29 (48)
			24/02/1906	04/03/1906	9	
			07/03/1906	08/03/1906	2	
			11/03/1906	11/03/1906	1	
			13/03/1906	13/03/1906	1	
			17/03/1906	19/03/1906	3	
			25/03/1906	25/03/1906	1	
			31/03/1906	31/03/1906	1	
			02/04/1906	02/04/1906	1	
			04/04/1906	04/04/1906	1	
			08/04/1906	08/04/1906	1	
			16/04/1906	16/04/1906	1	
			18/04/1906	18/04/1906	1	
			20/04/1906	22/04/1906	3	

			29/04/1906	29/04/1906	1	
Reina del cor, La	Obra externa		28/02/1906	08/03/1906	9	26 (47)
			10/03/1906	12/03/1906	3	
			15/03/1906	15/03/1906	1	
			17/03/1906	17/03/1906	1	
			19/03/1906	21/03/1906	3	
			24/03/1906	26/03/1906	3	
			28/03/1906	28/03/1906	1	
			01/04/1906	01/04/1906	1	
			04/04/1906	05/04/1906	2	
			15/04/1906	15/04/1906	1	
			03/05/1906	03/05/1906	1	
Rosons, La	Obra externa		7/3/1906	08/03/1906	2	20
			10/03/1906	15/03/1906	6	
			18/03/1906	19/03/1906	2	
			27/03/1906	27/03/1906	1	
			31/03/1906	31/03/1906	1	
			03/04/1906	03/04/1906	1	
			07/04/1906	08/04/1906	2	
			15/04/1906	15/04/1906	1	
			19/04/1906	19/04/1906	1	
			22/04/1906	22/04/1906	1	
			26/04/1906	26/04/1906	1	
			28/04/1906	28/04/1906	1	
Cel que s'obre	Teatre parlat		12/03/1906	12/03/1906	1	1
Presó de Lleida, La	Original	Estrena	14/03/1906	15/03/1906	2	32 (46)
			17/03/1906	22/03/1906	6	
			24/03/1906	29/03/1906	6	
			31/03/1906	05/04/1906	6	
			07/04/1906	08/04/1906	2	
			02/05/1906	11/05/1906	10	
Comtessa de Scarbanyes, La	Traducció		18/03/1906	18/03/1906	1	1
Esperança	Teatre parlat		26/03/1906	26/03/1906	1	2
			25/05/1906	25/05/1906	1	
Hora suprema, L'	Teatre parlat		28/03/1906	28/03/1906	1	1
Mona de Pasqua, La	Teatre parlat		05/04/1906	05/04/1906	1	9
			07/04/1906	08/04/1906	2	
			14/04/1906	17/04/1906	4	
			20/04/1906	20/04/1906	1	
			24/04/1906	24/04/1906	1	
Fra Garí	Original	Estrena	14/04/1906	01/05/1906	18	31

			20/05/1906	20/05/1906	1	
			22/05/1906	22/05/1906	1	
			24/05/1906	25/05/1906	2	
			27/05/1906	04/06/1906	9	
Un castell feudal	Teatre parlat		16/04/1906	17/04/1906	2	7
			19/04/1906	19/04/1906	1	
			22/04/1906	23/04/1906	2	
			25/04/1906	25/04/1906	1	
			02/05/1906	02/05/1906	1	
Scherzo	Teatre parlat		21/04/1906	27/04/1906	7	16 (22)
			29/04/1906	29/04/1906	1	
			01/05/1906	02/05/1906	2	
			04/05/1906	05/05/1906	2	
			07/05/1906	07/05/1906	1	
			09/05/1906	10/05/1906	2	
			16/05/1906	16/05/1906	1	
Felicitat en un racó, La	Traducció		27/04/1906	27/04/1906	1	1
Ingènua, La	Traducció		27/04/1906	01/05/1906	5	9
			05/05/1906	06/05/1906	2	
			08/05/1906	08/05/1906	1	
			13/05/1906	13/05/1906	1	
Sardana dels promesos, La	Original	Estrena	03/05/1906	18/05/1906	16	23 (31)
			21/05/1906	24/05/1906	4	
			27/05/1906	27/05/1906	1	
			30/05/1906	31/05/1906	2	
Riteta	Teatre parlat		08/05/1906	08/05/1906	1	4
			11/05/1906	11/05/1906	1	
			13/05/1906	14/05/1906	2	
Metge per força	Traducció		11/05/1906	11/05/1906	1	1
Valor	Teatre parlat		11/05/1906	11/05/1906	1	3
			15/05/1906	15/05/1906	1	
			24/05/1906	24/05/1906	1	
Donzella qui va a la guerra	Original	Estrena	12/05/1906	24/05/1906	13	21 (32)
			27/05/1906	31/05/1906	5	
			02/06/1906	04/06/1906	3	
Cegueta, La	Original	Estrena	04/05/1906	04/05/1906	1	1
Casa Tiaelde, La	Traducció		18/05/1906	18/05/1906	1	1
Morta, La	Teatre parlat		21/05/1906	21/05/1906	1	1
Sarau de l'adroguer, El	Teatre parlat		25/05/1906	27/05/1906	3	3

Obres de teatre parlat representades:

[Per ordre de representació dins de la temporada].

- *Alkesti* (tragèdia grega en 3 actes d'Eurípides, en traducció de Salvador Vilaregut i amb decorat de Brunet i Pous).
- *Esplai* (d'Emili Vilanova).
- *És impossible pensar en tot* (proverbi de A. de Musset, amb decorat d'Antón García).
- *El malalt imaginari* (comèdia de Molière traduïda al català).
- *La festa dels Reis* (traducció de Shakespeare).
- *Poruga* (comedieta de saló de Pin i Soler).
- *La malalta fingida* (comèdia en 3 actes de C. Goldoni, traduïda per Lluís Puiggarí).
- *La jova* (drama en 1 acte de Josep Morató).
- *Última primavera* (producció d'Adrià Gual amb música de Grieg).
- *Jocs d'amor i d'atzar* (comèdia en 3 actes de Marivaux, traduïda per Carles Capdevila).
- *Edip rei* (tragèdia en 3 actes de Sòfocles, traduïda al català, amb escenografia de Moragas i Alarma i un cor final escrit per Jaume Pahissa).
- *La teta gallinaire* (comèdia en 1 acte de F. Camprodón).
- *Les precioses ridícules* (comèdia en 1 acte de Molière).
- *Els dos xerraires* (entremès en 1 acte de Cervantes).
- *Carmorina* (comèdia en 3 actes d'Alfredo de Musset, traduïda al català per Joaquin Mª de Nadal).
- *Los africanistas* (sarsuela paròdia de *L'africaine*) (representada per la companyia del teatre Gran Via el 5 de gener 1906).
- *Gigantes y cabezudos* (sarsuela de Fernández Caballero) (representada per la companyia del teatre Gran Via el 5 de gener 1906).
- *Amor i geografia* (comèdia en 3 actes de Bjørnson, traduïda al català per E. Vallès).
- *L'ordinari Henschel* (drama en 5 actes d'Hauptmann, traduïda al català per Pi i Sunyer, amb direcció escènica d'Adrià Gual).

- *Com les fulles* (comèdia de G. Giacosa, traduïda al català per Narcís Oller).
- *Casament per força* (comèdia en 1 acte de Molière, traduïda al català per S. Vilaregut).
- *Eridon i Amina* (pastoral en 1 acte de Goethe, traduïda al català per J. Maragall).
- *Joan Gabriel Borkman* (drama en 4 actes d'Ibsen, traduït al català per Curull).
- *La dispesera* (comèdia en 4 actes de Goldoni, traduïda al català per J. Casas-Carbó).
- *L'assumpció d'Hannele Mattern* (drama en 2 actes d'Hauptmann).
- *Les alegres comediantes* (comèdia en 2 actes d'Adrià Gual).
- *Cel que s'obre* (comèdia en 1 acte de Ramon Suriñach).
- *La comtessa de Scarbanyes* (comèdia de Molière).
- *Esperança* (comèdia en 3 actes de Josep Morató).
- *L'hora suprema* (joguina còmica en 1 acte).
- *La mona de Pasqua* (extravagància en 1 acte).
- *Un castell feudal* (comèdia en 1 acte).
- *Scherzo* (comèdia en 1 acte de J. Pous i Pagès).
- *La felicitat en un racó* (comèdia en 3 actes de Sudermann, traduïda per M. Montoliu).
- *La ingènua* (idil·li en 1 acte traduït al català per Ll. Suñer).
- *Riteta* (comèdia en 1 acte d'Emili Roger).
- *Metge per força* (comèdia en 3 actes de Molière, traduïda al català per M. Montoliu).
- *Valor* (drama en 1 acte de M. Urgell).
- *La casa Tiaelde* (drama en 5 actes de Bjørnson, traduït al català per Rafael Folch).
- *La morta* (quadro dramàtic de Pompeu Crehuet).
- *El sarau de l'adroguer* (sainet de J. Morató).

1ª vetllada de moda (16 d'octubre 1905):

Alkesti (tragèdia grega en 3 actes d'Eurípides, en traducció de Salvador Vilaregut i amb decorat de Brunet i Pous), "procedirà a cada un dels actes d'aquesta obra l'execució de les composicions musicals: I. *Himne a Nemesis*; II. *Himne a la Musa*; III. *Cançó* (Scolie) de principis de l'Era Cristiana, descobertes a Delfos, atenint-se a la interpretació aconsellada pel savi mestre F. A. Gevaert, director del Conservatori de Brusselles[5]."

Esplai (d'Emili Vilanova).

2ª vetllada de moda (20 d'octubre 1905):

El comte l'Arnau (visió llegendària en 4 quadres).

És impossible pensar en tot (proverbi de Alfred de Musset, amb decorat de Anton Garcia).

La Fustots (pre-estrena de la rondalla).

3ª vetllada de moda (23 d'octubre 1905):

El malalt imaginari (comèdia de Molière traduïda al català).

4ª vetllada de moda (27 d'octubre 1905):

La matinada (pre-estrena de la visió de naturalesa).

El malalt imaginari (traducció de Molière, repetida a petició del públic).

Concert simfònic de l'Associació Musical de Barcelona amb Pau Casals (28 d'octubre 1905):

[Socías al violoncel segon i orquestra dirigida per Lamote de Grignon.]

[5] *Diario de Barcelona* 264 (07/10/1905), p. 10833.

Simfonia en Do Major (Haydn), *Minuetto* de *Iphigénie en Aulide* (Gluck), *Concert per a violoncel i orquestra* (Haydn), *Cantos hebreos* per a violoncel i orquestra (1ª audició) (Max Bruch), *Sonata* (Valentini).

5ª vetllada de moda (30 d'octubre 1905):

Funció extraordinària en honor del Comitè comercial i industrial de les festes franco-espanyoles, organitzada per les Associacions econòmiques de Barcelona.

El comte l'Arnau (visió llegendària).

Concert de l'Orfeó Català dirigit per Lluís Millet:

1ª part: *El cant de la senyera* (Millet), *Muntanyes regalades* (harmonitzada per Sancho Marraco), *Els tres tambors* (harmonitzada per Lambert), *La mort de la núvia* (harmonitzada per Lambert), *Don Joan i Don Ramon* (harmonitzada per Pedrell), *Aucellada* (Janequin).

2ª part: *Captant* (Nicolau), *Credo* de la *missa del Papa Marcel* (Palestrina).

Concurs Pau Casals de l'Associació Musical de Barcelona (31 d'octubre 1905):

Pau Casals al violoncel i orquestra dirigida per Lamote de Grignon.

Simfonia en Mi ♭ (Mozart), moviments *Largo* i *Minuetto* del *Concert en Re M* per a orquestra de corda (Händel), *Concert en La menor* per a violoncel i orquestra (1ª audició) (Schumann), *Siegfried Idyll* (Wagner), *Élégie* per a violoncel i orquestra (Fauré), *Concert en La menor* per a violoncel i orquestra (Saint-Saëns).

6ª vetllada de moda (3 de novembre 1905):

La festa dels Reis (traducció de Shakespeare).

7ª vetllada de moda (6 de novembre 1905):

Alkestis (segona representació de la tragèdia d'Eurípides).

Poruga (estrena de la comedieta de saló d'en Pin i Soler).

8ª vetllada de moda (10 de novembre 1905):

La malalta fingida (comèdia en 3 actes de Goldoni, traduïda per Lluís Puiggarí).

La jova (estrena del drama en 1 acte de Josep Morató).

9ª vetllada de moda (13 de novembre 1905):

La malalta fingida (repetició de la comèdia de Goldoni).

10ª vetllada de moda i 2ª de l'abonament selecte (17 de novembre 1905):

Última primavera (producció d'Adrià Gual amb música de Grieg).

El malalt imaginari (traducció de Molière, tercera representació).

En benefici de l'Obra de la Convalescència per joves obreres (20 de novembre 1905):

La malalta fingida (repetició de la comèdia de Goldoni).

11ª vetllada de moda i 3ª de l'abonament selecte (24 de novembre 1905):

Jocs d'amor i d'atzar (comèdia en 3 actes de Marivaux, traduïda per Carles Capdevilla).

Poruga (d'en Pin i Soler, segona representació).

4ª vetllada selecta (1 de desembre 1905):

Edip rei (tragèdia en 3 actes de Sòfocles, traduïda al català, amb escenografia de Moragas i Alarma i un cor final escrit per Jaume Pahissa).

Concert del violinista Marian Perelló (4 de desembre 1905):

[Amb orquestra dirigida per Lamote de Grignon.]

Obertura de *Der Freistchütz* (Weber), *Concert nº 4 en Re menor* per a violí i orquestra (1ª audició) (Vieuxtemps), *Romanza en Fa* (Beethoven), *Concert en Sol menor* per a violí i orquestra (Max Bruch), *Última primavera* (Grieg) i *Concert en Mi menor* per a violí i orquestra (Mendelssohn).

5ª vetllada selecta (15 de desembre 1905):

La teta gallinaire (comèdia en 1 acte de F. Camprodón).

Les precioses ridícules (comèdia en 1 acte de Molière).

Els dos xerraires (entremès en 1 acte de Cervantes).

En benefici de la Junta del Orfanato de San José de la Sagrada Familia (18 de desembre):

Jocs d'amor i d'atzar (repetició de la comèdia de Marivaux).

Poruga (segona repetició[6] de la comèdia de Pin i Soler).

6ª vetllada selecta (22 de desembre 1905):

Carmorina (repetició de la comèdia de Musset).

Les precioses ridícules (repetició de la comèdia de Molière).

Concert del pianista Miecio Horszowski (2 de gener 1906):

1ª part:Ària *Le forgeron harmonieux* amb variacions (Händel), *Sonates patètiques* en Do m (Beethoven).

2ª part: *Escenes de nois*, nº 1, 2, 3, 13 (Schumann), *Mazurka* op. 17, nº 1, *Nocturn* en Si M i *Bolero* (Chopin).

3ª part: *Minuet* (Mozart), *El rossinyol* (Liszt), *Romança* en Fa m (Txaikovski), *Foc follet* (Jensen), *Au source* (Leschetitzky).

En obsequi als obrers de la Companyia Anònima de Tramvies (5 de gener 1906):

Los africanistas (sarsuela paròdia de *L'africaine*).

Gigantes y cabezudos (sarsuela de Fernández Caballero).

[representades per la companyia del teatre Gran Via.]

La Nit de Nadal (representació de la visió musical).

1ª vetllada selecta de la 2ª sèrie (5 de gener 1906):

Amor i geografia (estrena de la comèdia en tres actes de Bjørnson, traduïda al català per E. Vallès).

L'adoració dels Reis (ampliació de *La Nit de Nadal*, música expressa del mestre Lamote de Grignon).

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[6] En principi s'havia programat *Les precioses ridícules* de Molière, però com que la sessió hauria resultat massa llarga, en van fer aquesta substitució.

♫ **2on concert de Miecio Horszowski amb orquestra dirigida per Enric Granados** (7 de gener 1906):

1ª part: *Concert* en Re m (Mozart).

2ª part: *Concert* en Sol M (Beethoven).

3ª part: *Preludi, Mazurka* en Si m, *Nocturn* en Re b, *Andante spinato i gran polonesa* (Chopin).

En obsequi als nens desemparats de l'Institut del Salvador de los Párvulos (8 de gener 1906):

El malalt imaginari (repetició de la comèdia de Molière).

Les precioses ridícules (repetició de la comèdia de Molière).

2ª vetllada selecta de la 2ª sèrie (12 de gener 1906):

La malalta fingida (repetició de la comèdia de Goldoni).

Poruga (repetició de la comèdia de Pin i Soler).

L'ordinari Henschel (drama en cinc actes d'Hauptmann, traduït al català per Pi i Sunyer, amb direcció escènica d'Adrià Gual).

Inauguració de la temporada dramàtica (15 de gener 1906)[7]:

Com les fulles (comèdia de G. Giacosa, traduïda al català per Narcís Oller).

[El 22 de gener va acabar la temporada dramàtica perquè ja estava preparada per muntar la visió musical *d'Els tres tambors*, i les obres dramàtiques es van restringir a l'abonament de dilluns.]

3ª vetllada selecta de la 2ª sèrie (19 de gener 1906):

Com les fulles (comèdia de G. Giacosa, traduïda al català per Narcís Oller).

Inauguració de l'abonament dels dilluns dramàtics (22 de gener 1906):

L'ordinari Henschel (repetició del drama en 5 actes d'Hauptmann).

[7] Anunciada inicialment per al dia 13 de gener.

4ª vetllada selecta de la 2ª sèrie (26 de gener 1906):

Joan Gabriel Borkman (drama en 4 actes d'Ibsen, traduït al català per Curull).

2on dilluns dramàtic (29 de gener 1906):

El malalt imaginari (reposició de la comèdia de Molière).

Els tres tambors (representació de la visió musical en cartell).

3er dilluns dramàtic (5 de febrer 1906):

Com les fulles (reposició de la comèdia de Giacosa).

Poruga (reposició de la comèdia de Pin i Soler).

5ª vetllada selecta de la 2ª sèrie (9 de febrer 1906):

La dispesera (comèdia en 4 actes de Goldoni, traduïda al català per J. Casas-Carbó).

4rt dilluns dramàtic (12 de febrer 1906):

Edip rei (repetició de la tragèdia de Sòfocles).

Les precioses ridícules (repetició de la comèdia de Molière).

5è dilluns dramàtic (19 de febrer 1906):

L'assumpció d'Hannele Mattern (drama en dos actes d'Hauptmann, estrenat prèviament el dia 16).

Les alegres comediantes (comèdia en dos actes d'Adrià Gual).

Thés d'hivern (6, 13 i 20 de febrer 1906).

Thé dansant (25 de febrer 1906).

[A partir del 2 de març no hi haurà funció els divendres de quaresma]

♫ **Concert del pianista Enric Granados** (1 de març 1906):

1ª part: *Sonata* nº 12 en Fa M (Mozart), *Sonates* IX en Si ♭ i XV en Re m (Scarlatti-Granados).

2ª part: *Sonata* op. 58 (Chopin).

3ª part: *Lirische Stücke*, op. 47 (Grieg), *Rapsòdia*, nº 8 (Liszt).

♫ **Concert del pianista Enric Granados** (3 de març 1906):

1ª part: *Sonates* I en Sol M, XIV en Re M, IV en Fa M (Scarlatti-Granados), *Sonata* op. 53, nº 21 (Beethoven).

2ª part: *Preludi* en Re b, *Nocturn* en Do ♯ m, *Polonesa* en Mi ♭ m i *Balada* en La ♭ (Chopin).

3ª part: *Arabesque*, op. 18; *Porquoi?* i *Papillons noirs*, op. 12 (Schumann), *Gran polonesa* en Mi (Liszt).

♫ **1er dilluns dramàtic de la 2ª tanda: 161 concert de l'Associació Musical de Barcelona** (5 de març 1906):

"Gran concert simfònic per una massa coral i instrumental de 130 persones. Director Mtre. Lamote de Grignon."

1ª part: Obertura d'*Egmont* (Beethoven), *Concert* en Fa M (Händel).

2ª part: *Kyrie* i *Gloria* de la grandiosa *Missa Solemnis* (1ª audició a Espanya) (Beethoven).

3ª part: *Diàleg* (1ª audició) (Mas i Serracant), *Psyche et Eros* (C. Franck), Obertura dels *Mestres Cantaires* (Wagner).

♫ **Primer concert del pianista Emil Sauer** (8 de març 1906):

[Organitzat pel Sindicato Dotesio].

Concert sans le style italien (J. S. Bach), *Sonata* op. 109 (Beethoven), *Toccata* op. 7 (Schumann), *Intermezzo* op. 117, nº 1 (Brahms), *Scherzo d'un sogne d'une nuit d'été* (Mendelssohn), *Variations brillantes*, op. 12, *Nocturne* i *Etude* op. 25, nº 11 (Chopin), *2ème romance* i *Etude en octaves* (Sauer), Fantasie Don Juan (Liszt).

♫ **Segon concert del pianista Emil Sauer** (10 de març 1906):

[Organitzat pel Sindicato Dotesio].

Prélude et fugue (Bach-d'Albert), *Grand fantasie*, op. 15 (F. Schubert), *Scherzo* (J. Brahms), *Romance* en Fa ♯ M i *Traumswirren* (Schumann), *Fantasie* op. 49, *Berceuse* op. 57 i *Valse* op. 34, nº 3 (Chopin), *À cheval* (Kavalkade, 11ème étude de concert) i *Les délices de Vienne* (Valse de bravoure) (Sauer), *Eugene Onegin* (paraphrase de Tchaikovsky) (Pabst).

2on dilluns dramàtic de la 2ª tanda (12 de març 1906):

La dispesera (comèdia de Goldoni en 4 actes).

Cel que s'obre (comèdia en 1 acte de Suriñach).

♫ **3er dilluns dramàtic de la 2ª tanda: 162 concert de l'Associació Musical de Barcelona** (20 de març 1906, celebrat dimarts perquè dilluns era festiu):

[Concert dirigit per Lamote de Grignon, amb un conjunt de 150 executants].

1ª part: *Leonora*, nº 3 (Beethoven), *Minuet* (1ª audició) (Borràs de Palau), Aria d'*Ifigenia en Tauride* (Gluck), *Psyche et Eros* (C. Franck).

2ª part: *Credo* de la *Missa Solemnis* (1ª audició a Espanya) (Beethoven).

3ª part: *Melodies* (1ª audició) (Morera), *Idyll* de *Siegfried* i *Encantament del foc* de *Walkyria*, (Wagner).

4rt dilluns dramàtic de la 2ª tanda (26 de març 1906):

Esperança (estrena de la comèdia en 3 actes de Josep Morató).

La presó de Lleida (visió musical en cartell).

♫ **Concert únic del violoncel·lista Antoni Sala** (27 de març 1906):

[Acompanyat per la concertista de piano Carlota Campins].

1ª part: *Sonata* (Valentini).

2ª part: *Preludi i fuga* en La m (Bach-Liszt), *Impromptu* en Fa ♯ M (Chopin), *Concert* en La m (Saint-Saëns).

3ª part: *Près de la source* (R. Strauss), *Dos estudis* (Chopin), *Badinage* (Godowsky), *Romança* (1ª audició) (R. Strauss), *Berceuse* (1ª audició) (Moszkowski), *Vito* (Popper).

♫ **5è dilluns dramàtic de la 2ª tanda: 163 concert de l'Associació Musical de Barcelona** (29 de març 1906, celebrat dijous):

> "3er y último gran concierto sinfónico, por una masa coral y orquesta de 150 ejecutantes, dirigida por el maestro Lamote de Grignon."
>
> 1ª part: *Leonora*, nº 3 (Beethoven), *Cantata 78* (Bach), *Walkyria (Encantament del foc)* [traduïda per l'Associació Wagneriana] (Wagner).
>
> 2ª part: *Agnus*, *Sanctus* i *Benedictus* de la *Missa Solemnis*, (1ª audició a Espanya) (Beethoven).
>
> 3ª part: *Somni (Schumaniana)* (Lamote de Grignon), *Melodies, cançons de primavera* (Lamote de Grignon), Obertura dels *Mestres Cantaires* (Wagner).

🎭 **6è dilluns dramàtic de la 2ª tanda** (2 d'abril 1906):

> *La malalta fingida* (comèdia en 3 actes).

🎭 **Estrena dramàtica extraordinària** (5 d'abril 1906):

> *La mona de Pasqua* (extravagància en 1 acte).

[De dilluns 9 d'abril a divendres 13 no hi ha funcions per festivitat religiosa].

♫ 🎭 **Sessió extraordinària per dissabte de Glòria en obsequi als abonats del teatre Principal** (14 d'abril 1906):

> Concert de l'Orfeó de nens de les escoles del districte II.
>
> *La mona de Pasqua* (comèdia).
>
> *Fra Garí* (estrena de la visió musical).

🎭 **1ª vetllada selecta de la 3ª sèrie** (27 d'abril 1906)[8]:

> *La felicitat en un racó* (estrena de la comèdia en 3 actes de Sudermann, traduïda per Montoliu).
>
> *La ingènua* (idil·li en 1 acte traduït al català per Ll. Suñer).

[8] Anunciada inicialment per dilluns 20, "a causa del nombre extraordinari d'estrenes d'obres preparades per a la vinenta 3ª sèrie de 6 vetllades selectes, i havent destorbat els ensaigs les diades de Setmana Santa i Pasqua, s'aplaça la inauguració al vinent divendres 27." *Diario de Barcelona* 109 (19/04/1906), p. 4701.

♫ **Gran concert Risler-Granados-Crickboom** (28 d'abril 1906).

[A dos pianos i orquestra].

♫ **Segon gran concert Risler-Granados-Crickboom** (30 d'abril 1906).

[A dos pianos i orquestra].

2ª vetllada selecta de la 3ª sèrie (4 de maig 1906):

La cegueta (estrena del quadro líric-dramàtic en 1 acte de Modest Urgell amb música del mestre Ferran).

Jocs d'amor i d'atzar (comèdia en 3 actes de Marivaux).

♫ **Primer concert del pianista Ignacy Jan Paderewski** (7 de maig 1906):

1ª part: *Prélude et fugue* en La m (Bach-Liszt), *Sonate* en Do ♯ m (Beethoven), *Carnaval* (Schumann).

2ª part: *Ballade* en La b, *Nocturne* en Si M, op. 62, *Étude* op. 25, nº 9, *Prélude* nº 17, *Valse*, op. 42 (tot de Chopin), *Nocturne* (Paderewski), *Rhapsodie*, nº 6 (Liszt).

♫ **Segon concert del pianista Ignacy Jan Paderewski** (9 de maig 1906):

1ª part: *Fantaisie chromatique et fugue* (Bach), *Sonate* op. 57 (Beethoven), *Impromptu* op. 42 (Schubert), *Sérénade* i *Le Roi des Aulnes* (Schubert-Liszt).

2ª part: *Nocturne* en Sol M, *3 études*, nº 12, 7 i 3, op. 10, *Valse* en Do ♯ m, *Polonaise* en La ♭ (tot de Chopin), *Mélodie* op. 16 (Paderewski), *Rhapsodie* nº 10 (Liszt).

3ª vetllada selecta de la 3ª sèrie (11 de maig 1906):

Metge per força (estrena de la comèdia en 3 actes de Molière, traduïda al català per Montoliu).

Valor (estrena del drama en 1 acte de M. Urgell).

4ª vetllada selecta de la 3ª sèrie (18 de maig 1906):

La casa Tiaelde (drama en 5 actes de Bjørnson, traduït al català per Rafael Folch).

Funció de gala organitzada per Solidaritat Catalana (20 de maig 1906):

El Comte l'Arnau (visió musical en 4 quadros).

La morta (quadro dramàtic).

Els tres tambors (visió musical en 3 quadros).

Concert de l'Orfeó Català.

5ª vetllada selecta de la 3ª sèrie (25 de maig 1906):

Esperança (comèdia en 3 actes de J. Morató).

El sarau de l'adroguer (estrena del sainet de J. Morató).

Primer concert dels violinistes Mathieu i Renée Crickboom (26 de maig 1906).

[Enric Granados i Ina Littell al piano, Marià Perelló al violí].

Segon concert dels violinistes Mathieu i Renée Crickboom (28 de maig 1906).

[Enric Granados i Ina Littell al piano, Marià Perelló al violí].

6ª vetllada selecta de la 3ª sèrie (1 de juny 1906):

L'ordinari Henschel (repetició del drama en 5 actes de Hauptmann).

Estrenes de "teatre líric modern" [9]

"Grans quadros plàstics musicals:
escenificació de temes populars, visions de naturalesa, d'història, de costums, etc.":

El Comte l'Arnau: visió llegendària, lletra d'en Josep Carner, música del Mestre Enric Morera. Quatre quadros: —I. *Els ermitans*; decorat d'en Oleguer Junyent. —II. *Els pastors*; decorat de Moragas i Alarma. —III. *Els soldats*; decorat d'en Fèlix Urgellès. —IV. *El castell*; decorat d'en Maurici Vilomara.

La Fustots: rondalla popular; decorat de l'Urgellès.

La matinada: quadro de naturalesa; lletra d'Adrià Gual, música del Mestre Pedrell; decorat d'en Junyent.

Lo miracle del Tallat: llegenda de Poblet; lletra de J. Pin i Soler [narració adaptada a l'escena per Josep Carner], música del mestre Enric Morera.

Els tres tambors: cançó popular posada en escena.

La presó de Lleida: cançó popular.

- **Llistat de títols anunciats a l'inici de temporada que no s'estrenen:**

Ramon Llull: visió de Randa. Poema d'en Magí Morera i música de Felip Pedrell[10]. —I. *L'Art general*. —II. *La temptació*. —III. *Aparicions*. —IV. *Diàleg d'Amic i Amat*.

Les coves d'Artà: moments del poema *La deixa del geni grec* de Mossèn Miquel Costa i Llobera.

L'any mil: visió musical amb cors [de Joan Llongueras[11]] sobre poesia de l'Àngel Guimerà.

Les puntes: tradició catalana.

La visió del pellegrí: llegenda mallorquina.

L'hermosura del món: rondalla mallorquina.

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[9] Dades i text citat extret del programa general de la inauguració de temporada el 12 d'octubre del 1905 [CDMAE: Reg. 527545].

[10] El text i la música es van escriure i es conserven al fons Pedrell (Biblioteca de Catalunya: M 825), però segons explica el mateix Pedrell al seu epistolari, hauria retirat l'obra per desacords artístics amb l'empresa després de l'estrena de *La matinada*.

[11] A l'epistolari de Josep Carner podem comprovar que va ser ell l'encarregat de buscar autor per a la música de *L'any mil*, oferta a Joan Llongueras. L'obra es va concebre en tres quadres: "el 1er, davallada d'un aspre muntanya; cel lívid, captaires, penitents. El 2on, barri miserable; fred, foscor i a la fi un estel de sang travessant el cel. El 3er (únic que hi va lletra), la Catedral. Això ha de durar de 20 a 25 minuts. [...]". Carner va adjuntar a Llongueras la lletra del primer quadre i estava esperant rebre la del tercer, on havia de ser la *Cançó de la Sibil·la*. El lliurament del text es va endarrerir i l'obra no es va acabar. Es conserven fragments del text a BC: M 5930/8, 11, 12 i la música del primer acte i esborrany del segon a BC: M 5659.

- **Llistat d'obres estrenades que no estaven programades a l'inici de temporada:**

La nit de Nadal (Casas i Amigó; Lamote de Grignon)

Fra Garí (Viura; Morera)

La sardana dels promesos (Morató; Esquerrà)

La cegueta (representació única el 04/05/1906 del quadro líric-dramàtic en 1 acte; lletra de Modest Urgell i música del mestre Ferran)

Donzella qui va a la guerra (Montoliu; Lambert; Marraco)

- **Llistat de reposicions d'altres obres de teatre líric català:**

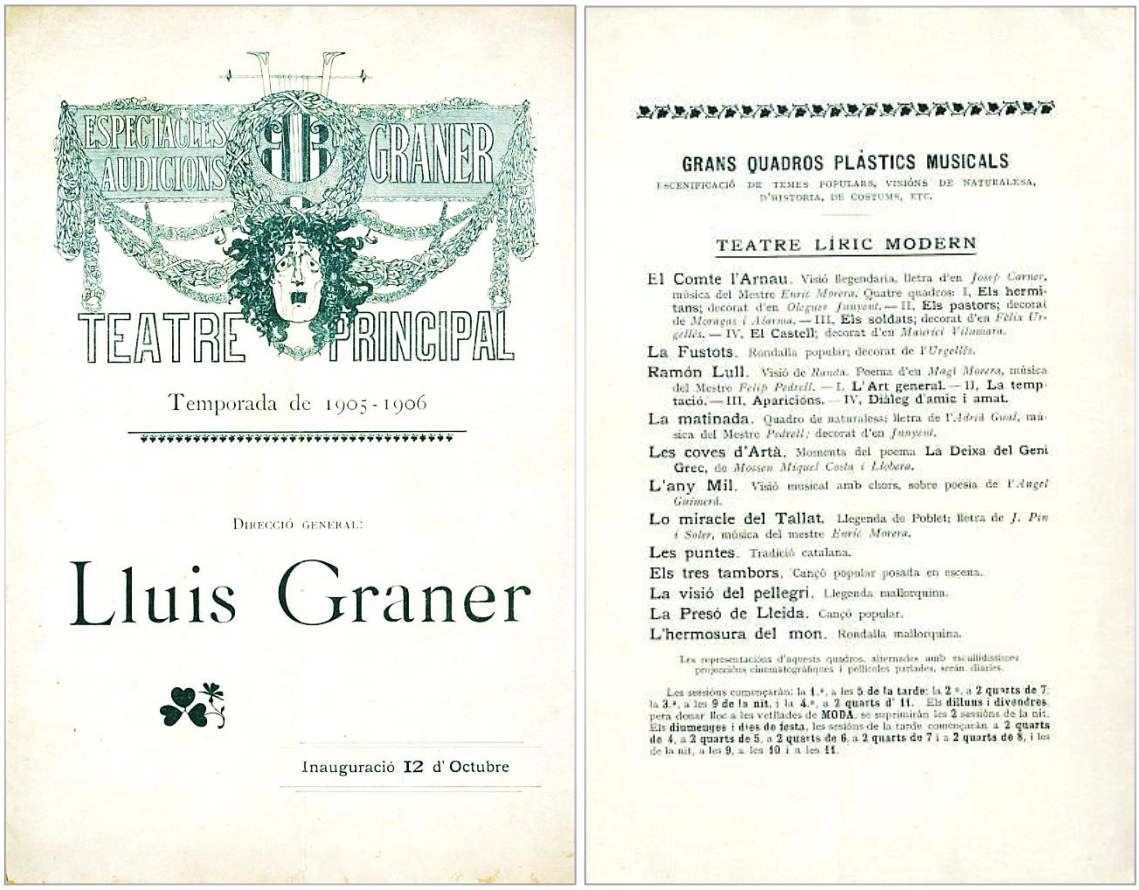
L'alegria que passa (Santiago Rusiñol; Enric Morera; estrenada el 1899 al Teatre Íntim)

La barca (Apel·les Mestres; Enric Morera; estrena 1903 al Teatre Líric Català)

Picarol (Apel·les Mestres; Enric Granados; estrena 1901 al Teatre Líric Català)

La reina del cor (Ignasi Iglésias; Enric Morera; estrenada el 1899 a les Festes Modernistes de Sitges)

La Rosons (Apel·les Mestres; Enric Morera; estrena 1901 al Teatre Líric Català)



ESPECTACLES AUDICIONS GRANER

TEATRE PRINCIPAL

Temporada de 1905-1906

DIRECCIÓ GENERAL:

Lluis Graner

Inauguració 12 d' Octubre

GRANS QUADROS PLÀSTICS MUSICALS

ESCENIFICACIÓ DE TEMES POPULARS, VISIONS DE NATURALESA, D'HISTORIA, DE COSTUMS, ETC.

TEATRE LÍRIC MODERN

El Comte l'Arnau. Visió llegendaria, lletra d'en *Josep Carner*, música del Mestre *Enric Morera*. Quatre quadros: I, Els hermitans; decorat d'en *Oleguer Junyent*. — II, Els pastors; decorat de *Moragas i Alarma*. — III, Els soldats; decorat d'en *Félix Urgellés*. — IV, El Castell; decorat d'en *Maiorici Vilamaru*.

La Fustots. Rondalla popular; decorat de l'*Urgellés*.

Ramón Lull. Visió de *Randa*. Poema d'en *Magí Morera*, música del Mestre *Felip Pedrell*. — I, L'Art general. — II, La temptació. — III, Aparicions. — IV, Diàleg d'amic i amat.

La matinada. Quadro de naturalesa; lletra de l'*Adrià Gual*, música del Mestre *Pedrell*; decorat d'en *Junyent*.

Les coves d'Artà. Moments del poema La Deixa del Geni Grec, de *Mossen Miquel Costa i Llobera*.

L'any Mil. Visió musical amb chors, sobre poesia de l'*Angel Guimerà*.

Lo miracle del Tallat. Llegenda de Poblet; lletra de *J. Pin i Soler*, música del mestre *Enric Morera*.

Les puntes. Tradició catalana.

Els tres tambors. Cançó popular posada en escena.

La visió del pellegri. Llegenda mallorquina.

La Presó de Lleida. Cançó popular.

L'hermosura del mon. Rondalla mallorquina.

Les representacions d'aquests quadros, alternades amb escullidissimes projeccions cinematogràfiques i pellicules parlades, seràn diaries.

Les sessions començaràn: la 1.ª, a les 5 de la tarde; la 2.ª, a 2 quarts de 7; la 3.ª, a les 9 de la nit, i la 4.ª, a 2 quarts d' 11. Els dilluns i divendres, pera donar lloc a les vellades de MODA, no suprimirán les 2 sessions de la nit. Els diumenges i dies de festa, les sessions de la tarde començaràn a 2 quarts de 4, a 2 quarts de 5, a 2 quarts de 6, a 2 quarts de 7 i a 2 quarts de 8, i les de la nit, a les 9, a les 10 i a les 11.

Il·lustració 65: *Programa general de la inauguració de temporada el 12 d'octubre de 1905. [CDMAE: Reg. 527545, selecció de pàgines].*

Catàleg d'obres líriques estrenades en ordre cronològic:

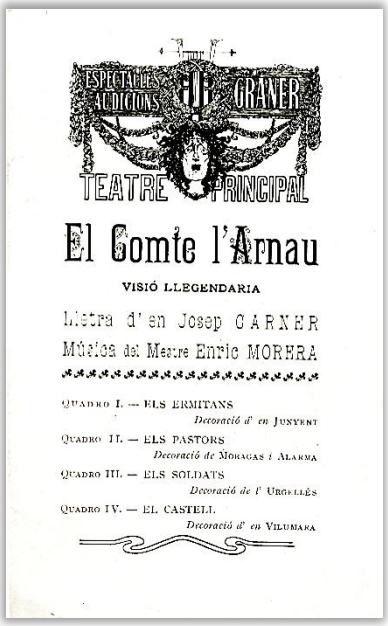
Comte l'Arnau, El

Visió llegendària [en 4 quadres] [12].
Estrena el 14/10/1905 [13].

Lletra de Josep Carner.

Música d'Enric Morera.

Escenografia d'Oleguer Junyent, Miquel Moragas, Salvador Alarma, Fèlix Urgellès i Maurici Vilomara.


ESPECTACLES AUDICIONS
GRANER
TEATRE PRINCIPAL
El Comte l'Arnau
VISIÓ LLEGENDARIA
Lletra d'en Josep CARNER
Música del Mestre Enric MORERA
QUADRO I. — ELS ERMITANS
Decoració d' en JUNYENT
QUADRO II. — ELS PASTORS
Decoració de MORAGAS i ALARMA
QUADRO III. — ELS SOLDATS
Decoració de l' URGELLÈS
QUADRO IV. — EL CASTELL
Decoració d' en VILUMARA

Il·lustració 66:
CARNER, Josep: El comte l'Arnau. *Barcelona: Imp. Henrich y Compª, 1905 (portada).*

Text: Arxiu Històric de l'Hospital de la Santa Creu i Sant Pau (AHSCP): CAT AHSCP 01-I.6-02-06.02-2.07;
Biblioteca de Catalunya (BC): Rull C 9/37-12º;
Centre de Documentació i Museu de les Arts Escèniques (CDMAE): Reg. 527512,.

Música: SGAE: BAR/B–137.

Acotacions i fotografies d'escena:

Quadre I: Els ermitans – Oleguer Junyent

"Cim d'una muntanya. Una ermita. Els dos ermitans conversen."

"Entren a l'ermita. Se forma una nuvolada. Surten d'entre ella els Mals Esperits [...]"

"L'ermita s'incendia. [...]"

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[12] El text i melodia de la cançó popular en què es basa apareixen recollits a CAPMANY, AURELI (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. XVI i a *Cançons populars de Catalunya (Primera sèrie)* (1920), Barcelona, Llibreria Bonavía, p. 45–46.
El 1904 s'havia publicat l'òpera *El comte Arnau* amb música de Felip Pedrell i text de Joan Maragall basat en la mateixa llegenda, però no es va arribar a estrenar.

[13] Previst pel dia 13, endarrerit per problemes tècnics de la instal·lació escenogràfica. Just en acabar la primera producció de l'obra al Principal, el teatre Romea va fer una *reprise* de la seva producció d'*El comte l'Arnau* de Pitarra amb decorat de Soler i Rovirosa.



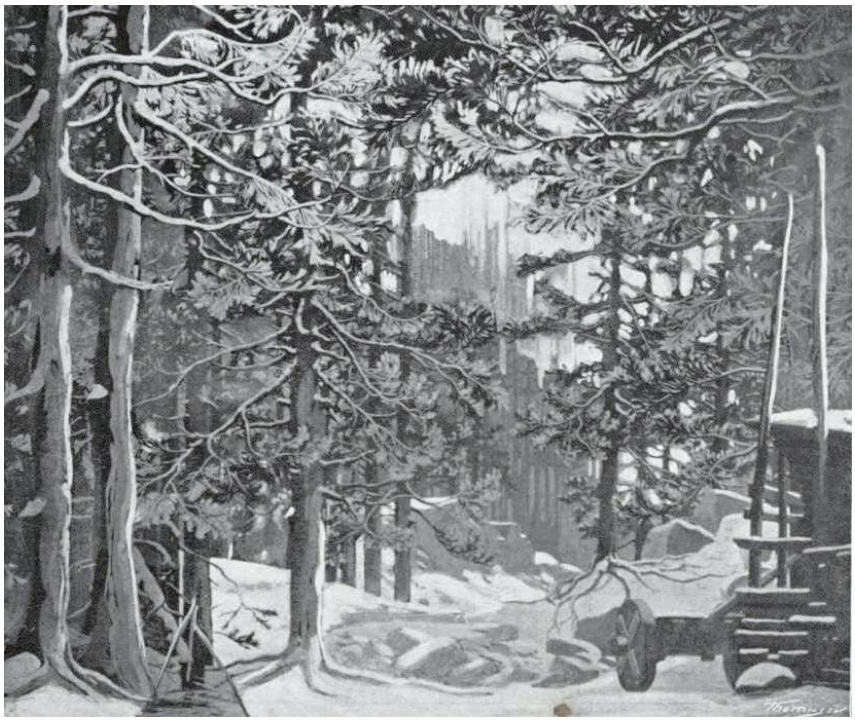
Il·lustració 67: *JUNYENT, Oleguer: Dibuix del decorat del quadre I.*
Es tracta d'una reproducció de l'ermita de Mataplana ubicada davant del castell on històricament els comtes de Pallars viven, incolent-hi el llegendari comte Arnau.
[CDMAE: Reg. 238610.]



Il·lustració 68: *Fotografia d'escena del decorat del quadre I.*
[Impresa a Esplai *203 (20/10/1935), p. 1177.]*

Quadre II : Els pastors – Miquel Moragas i Salvador Alarma

"Pels boscos. Dos pastors amb els seus remats. [...] Neu. Abets."



Il·lustració 69: *Fotografia d'escena del decorat del quadre II.*
[Impresa a La Ilustració catalana *125 (22/11/1905), p. 684.]*

Quadre III: Els soldats – Fèlix Urgellès



"Aspecte extern del castell del Comte Arnau. Grans murs, fossos, etc. Soldats que vetllen. Se senten estrèpits de trompeteria; una host entra en el castell."

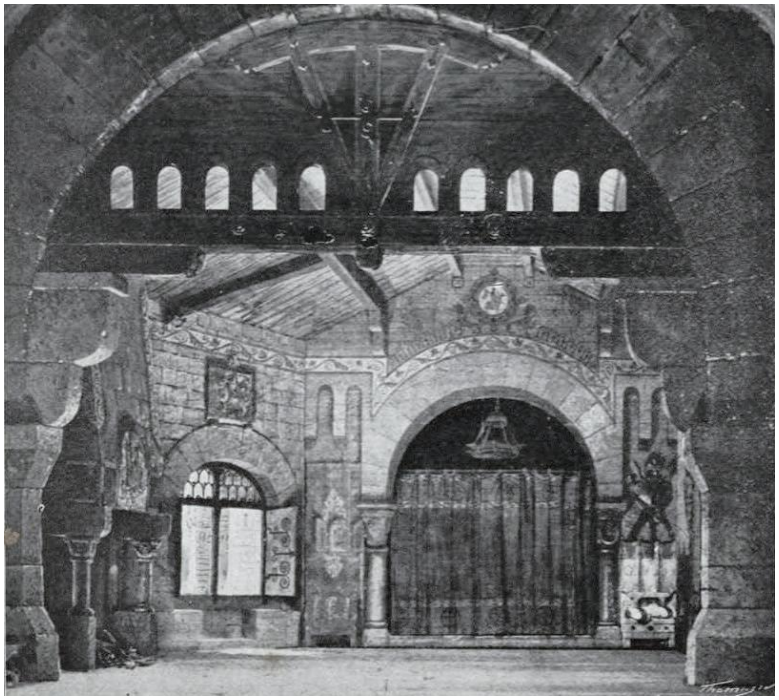
"Il·luminació fantàstica en el castell. Els soldats han desaparegut. Tempesta."

Il·lustració 70*: Fotografia d'escena del quadre III.*
[Impresa a La Ilustració catalana *125 (22/11/1905), p. 685.]*

Quadre IV : El castell – Maurici Vilomara

“El castell. La comtessa fila vora la llar. La llum del foc somorta. A dintre se senten les tres filles del comte, que canten: [...]” “De tant en tant, algun llamp seguit de tro. [...] Al entrar ell [el Comte Arnau] s’apaga el foc de la llar.”

“S’obre la gran porta del fons. Les tres filles del Comte Arnau, vestides de blanc, il·luminades per una claror molt dolça. [...]” “El Compte Arnau, que primer s’havia agenollat, acaba per desaparèixer.”



Il·lustració 71: *Fotografia d’escena del decorat del quadre III. [Impresa a* La Ilustració catalana *125 (22/11/1905), p. 685.]*

Inventari de Lluís Graner al teatre Principal:

“Quadro I: Bosc, teló amb 2 rompiments, 6 fermes de roques i una ermita entre roques.

Quadro II: Selva nevada. Teló amb alfombra i 3 rompiments.

Quadro III: Interior d’un castell. Forillo i un rompiment, 2 bambalines. Peces embarillades, 2 roques, barandilla corrida de pedra. 2 ferros de roca, una torre petita, 3 bancs de pedra, 1 arc per la façana del castell, una peça de costat i una altra de visual.

Quadro IV: Interior del castell. Teló [amb] un rompiment, forillo, altre forillo de jardí, peces envarillades, una xemeneia amb 5 peces, una peça de costat amb porta, altra peça amb finestra i sostre”.

CAT AHSCP 01-I.6-02-04.01-7.110, p. [101].

Ressenyes de premsa:

"Nuestro teatro Principal, el de mayores condiciones acústicas y artísticas, el más cómodo y señoril de Barcelona, ha sido durante años refugio de todos los espectáculos que no hallaban albergue en los otros. Muchas veces hemos lamentado que no se le destinase a funciones de carácter permanente, como también que el público barcelonés mostrara hacia él injustificado desvío. No hay que decir, pues, si el Diario ve con satisfacción que al fin una empresa lo haya tomado por su cuenta, con el propósito de hacerlo servir, no con carácter interino, a elevados fines artísticos, relacionados con la depuración del arte escénico, harto acanallado en Barcelona. Los augurios acerca de cuál será el éxito definitivo de esta obra patriótica serían muy aventurados. Hay que contar con el apoyo de cuantos se interesan en que el teatro sea lugar de honesto esparcimiento del espíritu, donde se goce del arte puro, sin pervertir el alma ni los sentidos; pero no debe olvidarse tampoco que la monotonía y el exceso de simplicidad y de ingenuidad, la falta de un vivo interés dramático en el espectáculo diario pueden acabar por reducir el público del Principal en términos que la empresa no pueda sostenerse. Por esto es de aplaudir que se haya decidido reemplazar de cuando en cuando las visiones cinematográficas y escénicas con verdaderas obras dramáticas, las que, es de suponer, se ajustarán, no solo a los fines de perfección artística, sino también a los de depuración moral.

Anteanoche se efectuó la función inaugural, y el público correspondió a los esfuerzos de la empresa, pues el teatro estaba lleno a rebosar. Las proyecciones cinematográficas no podían ser más del agrado del público, ya que pocas veces las había visto de mayor fijeza y limpidez. Las del viaje por los Alpes resultan, además, muy interesantes.

La visión legendaria en cuatro cuadros *Lo comte l'Arnau* es del mismo género de otras que se habían puesto en la sala Mercè; pero siendo el escenario mayor en el Principal, también se ha podido dar mayores proporciones a la representación.

Las decoraciones resultan de verdadera riqueza artística. La del primer cuadro, pintada por Junyent, es admirable por su colorido armónico y de una gran verdad y por su excelente perspectiva, que da ilusión de realidad a las hermosas montañas y a las nubes que las coronan. La segunda, de los señores Alarma y Moragues, representa un bosque nevado y se distingue por su idealidad y por la suavidad exquisita del colorido. La del señor Urgellès, correspondiente al tercer cuadro, suponemos que no estaría anteanoche terminada, pues produjo escasa ilusión y además se presentó en pésimas condiciones, ya que se veían las luces de las bambalinas, y desde cerca de los pasillos laterales los balconcillos de la tramoya. La última, del señor Vilomara, es excelente, y el cuadro plástico que aparece en el fondo, al final del cuadro, de una delicadeza admirable. Por el decorado es, pues, le «visión legendaria» del teatro Principal digna de loa y de ser vista por todo Barcelona.

Pero no le van en zaga, en cuanto al mérito, ni la letra ni la música. No podía el señor Carner dar grandes vuelos a su producción literaria, atendidas las dimensiones de la obra; pero la ha impregnado de poesía fresca y jugosa. La música tiene la vehemencia y la inspiración varonil que suele dar a toda su producción artística el maestro Morera. No obstante, algunos fragmentos encantan por su tierna delicadeza

En conjunto, la visión *El comte l'Arnau* tiene un defecto: la brevedad. Cuando el público empieza a gustar las bellezas ópticas y acústicas de un cuadro, les pone término la aparición relampagueante del terrible héroe popular y el descenso inmediato del telón, con lo que el espectáculo deja en el alma la impresión de algo que ha tocado el paladar, mas no ha podido saborearse; una impresión fugitiva, que no satisface.

El teatro Principal descubre el cambio de inquilino, no solo por dentro, sino también por fuera. Se presenta remozado y en la fachada ostenta un friso de estilo clásico, de buen gusto y con una profusión de luces eléctricas de diversos colores que atraen las miradas y los pasos de cuantos andan por las Ramblas de Santa Mónica y del Centro."

Diario de Barcelona 273 (16/10/1905), p. 11219.

"Jo sempre havia cregut que donar duros a quatre pessetes era gairebé un impossible metafísic. Però l'obertura de la campanya Graner al Principal m'ha tret de semblant *horror*, que deia aquell. No diré que en Graner els hi dongui, però si que realitza un problema potser més difícil i tot. Perquè mirin que donar per trenta o quaranta cèntims un espectacle tan brillant i tan artístic com *El comte l'Arnau*, és cosa gairebé miraculosa. Allò sí que és tota una esplendidesa.

Lletra molt inspirada d'en Josep Carner, música d'en Morera tan inspirada com la lletra, decoracions superbes d'en Junyent, en Moragas i l'Alarma, l'Urgellès i en Vilomara i un servei de perruqueria que no hi ha més que demanar. [...]

En fi, demanin. Figurin-se que per a que no hi falti res fins al final el comte fa uns jocs amb la capa que ni Miss Fuller. I tot fa tan ben conjuminat, baix la direcció general d'en Graner i l'escènica d'en Gual, que ha demostrat un cop més que d'aquestes coses en sap alguns nius.

Virolet."

Cu-cut! 199 (19/10/1905), pp. 663–664.

"Sorprèn i meravella que un argument tan simple com el del *Comte l'Arnau* hagi donat pasta per a fer-ne tan hermoses creacions. No s'ha distret pas el Sr. Graner en la tria dels principals elements. Ha cercat gent jove i ja sancionada. Tots s'hi han posat de ple i han interpretat la importància del projecte amb tot l'interès que reclama.

En Carner, jove entre els joves i vell entre els vells dels nostres lletrats, ha sabut amb inspirada lletra fer de la llegenda del *Comte l'Arnau* quatre quadros magnífics i d'un sabor llegendàriament modernitzat i expertament senyorial i d'antigor que, tot honorant-lo una vegada més, ha donat lloc a que el mestre Morera brodés la llegenda amb unes harmonies i efectes musicals que acaben per entusiasmar el públic que ho contempla, i als pintors els hi ha inspirat motius escènics de natura, los més sorprenents.

La part decorativa és verament esplendent, mereixent tota mena d'aplaudiments llurs artistes [...] El simpàtic Sr. Lambert interpreta la galana partitura d'en Morera i arrastra sa batuta serenament moguda per aquell devessall de notes de les tempestats del pas del

fantàstic Comte l'Arnau, la gran orquestra que hi dirigeix. El Sr. Lambert és també jove, molt jove, però amb un coratge de mestre que és una esperança de la pàtria.

En Gual, que hi posa sa ànima d'artista, ha fet dels seus actors els més autèntics personatges de la llegenda. [...] movent-se dintre aquelles escenes amb tota l'artística naturalitat que es requereix, amb llurs vestuaris esplèndids d'època i lloc, honrant de veres la direcció d'en Gual. Respecte la caracterització de la Comtesa i del Comte l'Arnau [...] duen l'art més exquisit en compenetració i es produeixen amb tota perfectibilitat, valent ells sols un elogi refinadíssim, així com també la visió de les tres filles del Comte, que són l'acabament de la perfecció d'aquest quadro plàstic [...].

[...] Cal així mateix elogiar el nostre poble, que amb son contingent i entusiasme demostra tenir encara gust i sentit pràctic per les obres de veritable cultura i sà patriotisme. Així serà com d'una corrambada es quedarà nu i vern al mig del llot lo xorc teatre, i el poble enfortirà més i més amb la moral i el bon art català.

X."

Lo camp de Tarragona 272 (21/10/1905), p. 2.

"L'èxit de la inauguració dissabte passat va ésser gran. La visió llegendària *El comte l'Arnau*, lletra d'en Carner i música d'en Morera, agradà força. En Junyent, en Moragas, l'Alarma, l'Urgellès i en Vilomara havien pintat els quatre quadros de què es compon la visió i totes, tant per la justesa de colorit com per la perspectiva i la veritat d'època mereixen els elogis de tothom. Naturalment que aquest luxo ajuda a fer l'obra més important, però en conjunt resulta magnífica. [...]

Arnal"

Talia 36 (21/10/1905) pp. 318–319.

"No anàvem pas errats al suposar que la campanya d'en Graner al Principal seria una campanya de cultura. Per circumstàncies que no hem d'escatir, la gent s'ha llançat d'algun temps ençà als espectacles de durada curta i preu modest. Doncs, la primera tasca d'en Graner ha estat la d'aixecar aquests espectacles fins a les condicions de lo veritablement artístic. I veus-aquí que el seu primer intent ja ha aconseguit un aire de cosa excepcional, de aquelles que senyalen una tongada en la vida d'un teatre. Quan *El Comte l'Arnau* no es faci, és ben segur que molts, en parlar del Principal d'avui, diran: «aleshores que s'hi feia *El Comte l'Arnau*...»

I és que en aquesta obreta líric llegendària s'hi feren d'una manera tan perfecta tots els components, que l'efecte total resulta el d'una cosa imaginada i realitzada per un talent únic, acoblador de distints talents. La lletra d'en Carner és plena de caràcter, donant una bona impressió d'edat mitjana, però la música d'en Morera acaba de fer-la assaboridora, acompanyant d'harmonies tendres les situacions tendres, d'harmonies tràgiques les situacions tràgiques, d'harmonies feréstegues les situacions feréstegues.

I un cop s'han fos lletra i música, seguint sempre paral·lelament les pujades i baixades de l'acció, venen els escenògrafs i completen l'obra donant-li un ambient adequat, digne de l'hermosa llegenda que serveix de base a lletra i música. En Junyent, en el primer quadro, ha fet una decoració simpàtica d'entonació, vibrant de llum i composta amb exquisida elegància; en Moragas i l'Alarma, en el segon, presenten un hermosíssim bosc d'avets que és un *tour de force* de perspectiva i una hermosura de color; en Vilomara, en el quart i últim, mostra un cop més les seves superbes qualitats, produint un interior de castell elegantíssim de línies i ric de color. I tant el treball dels escenògrafs com el del poeta i el del músic han trobat un bon complement en la interpretació, que resulta bona per part de tots els artistes que hi prenen part.

M. i G."

La Ilustració catalana 125 (22/10/1905), p. 686.

"«Està bé, està bé; molt bonic!» Això diu tothom en sortir de veure *El comte l'Arnau*. Quatre decoracions, tres d'elles (primera, segona i quarta, d'en Junyent, Moragas i Alarma i Vilomara respectivament) esplèndides de color, llum, de fantasia, i una (la tercera, de l'Urgellès) carrinclona, de castell de cartes; ermitans, pastors, soldats, mals esperits i un comte a dalt de cavall que fa por, tres filles que filen dintre la boira, una mare que resa, llamps i trons... música descriptiva, mitjanament descriptiva, i versos; versos d'en Carner, el poeta [...]

Tot això amb canviants de llum ben dirigits, constitueixen l'espectacle-audició *El comte l'Arnau*, que està bé, molt bé, molt bonic i res més. Del comte l'Arnau de la llegenda, zero. Sols és gran, sols és dolent per a espantar criatures. Jo i molts com jo que no són criatures ens en havíem format una altra imatge, una altra idea del comte l'Arnau. De tots modos està bé, molt bé, molt bonic! [...]

Emili Tintorer"

Joventut 298 (26/10/1905), p. 689.

"Amb *El comte l'Arnau* s'han inaugurat en aquest teatre els Espectacles-Audicions Graner. Inspirant-se en la popular llegenda catalana, ha imaginat en Josep Carner quatre quadros que, sense el lligam d'una acció desenrotllada, ja que són simplement episòdics, posen de relleu amb vigor la malèfica personalitat del Comte, fi que, sens dubte, s'havia proposat en Carner i que ha assolit molt ensopegadament. Res direm de la poesia, que no és pas aquesta la nostra missió. A nostre entendre, l'avalora una gran qualitat, i és el caient popular.

A en Morera, l'autor de la música, l'assumpte li ha escaigut verament. El seu estil vigorós, que en l'ocasió present arriba a voltes fins a ésser justament llampant, hi quadra de debò en els moments culminants a l'aparèixer el Comte l'Arnau amb el seu seguici de Mals Esperits. I això no vol pas dir que, quan la situació ho demana, no hagin brollat de sa ploma notes de tendresa. La cançó de las filles del Comte, en l'últim quadro, és d'una frescor suavíssima, d'una ingenuïtat que encanta i d'una força de contrast tan ben trobada,

abans i després de la fatídica cançó popular, que pot ben dir-se que aquest darrer quadro és el que més impressió causa musicalment parlant. I es també que l'efecte ja ve preparat des del començament de l'obra, ja que, excepció feta de l'apacible tocada de flabiol del pastor en el segon quadro, les tintes són, en general, ombrívoles, quan no feréstegues.

Felicitem a en Morera, que ha sabut trobar per a tota l'obra la nota justa, sense enfarfecs de saviesa i sense caure en lo excessivament vulgar, i felicitem també a en Graner, al gran artista, per la feliç inauguració de l'obra educativa que amb tanta abnegació s'ha emprès."

Revista musical catalana 22 (octubre 1905), p. 199.

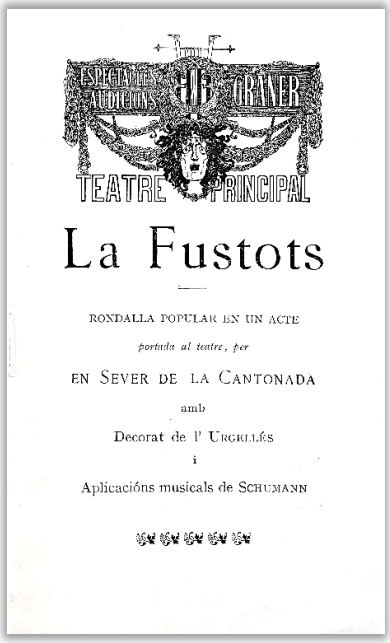
Fustots, La

Rondalla popular en un acte.
Estrena el 04/11/1905 [14].

Lletra de Josep Carner
(sota el pseudònim de Sever de la Cantonada).

Amb aplicacions musicals de Robert Schumann.

Decorat de Fèlix Urgellès.


ESPECIALITAT EDICIONS J. B. GRANER
TEATRE PRINCIPAL
La Fustots
RONDALLA POPULAR EN UN ACTE
portada al teatre, per
EN SEVER DE LA CANTONADA
amb
Decorat de l' URGELLÉS
i
Aplicacións musicals de SCHUMANN

Il·lustració 72: *[CARNER, Josep]: La Fustots. Barcelona: Imp. Henrich y Compª, 1905 (portada).*

Text: CAT AHSCP 01-I.6-02-06.02-2.08;
CDMAE: 12304-N; BC: Rull C 16/53-8º

Música: [no identificada]

Acotacions i fotografies d'escena:

"Una casa de pagès: interior. A la dreta del actor, una llar de foc; a l'esquerra, el portal. Al fons, gran paret obscura, que s'aclarirà a son temps deixant veure un camp que té un bosquet de rosers a un cantó, i a un altre l'eixida d'una casa."

"Està l'àvia asseguda vora el foc. S'obre el portal i compareix la neta. Se veu com neva fins quan el vers indica que tot torna a estar tancat." "S'aclareix la paret del fons, i es veu la decoració de camp. [...]"

"Surt la fada Celístia, tota il·luminada, entre els rosers, i diu a la Fustots: [...]" "La Fustots, voltada de les oques, seu a prop del bosquet de roses." "Desapareix entre els rosers, seguida de les oques."

"La fada toca amb la seva vareta a la Fustots, qui roman amb un vestit d'or. La fada desapareix." "La Fustots travessa l'escenari humilment, vestida com al principi. Entra a la casa. Celístia desapareix. El Príncep surt." "En el moment que diu aquests mots torna a quedar amb el vestit daurat. S'amaga entre els rosers, avergonyida."

"La decoració del fons s'obscureix. Tot torna a quedar com al començament de l'obra."

[14] Pre-estrenada el 20 d'octubre com a part de la segona vetllada de moda en sessió única per als abonats.

Inventari de Lluís Graner al teatre Principal:

"Quadro únic: teló de jardí i forillo, altre forillo nevat, peces envarillades, 2 tapies, una practicable, un bastidor de jardí, una ferma roser, una escala amb dos graons i sis oques".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [102].

Ressenyes de premsa:

"*La Fustots* es una producción inocente y candorosa, verdaderamente propia para niños de corta edad, que tuvo el mérito especial de promover la hilaridad de la concurrencia, seguramente contra la voluntad del autor. Indudablemente, la *mise en scene* es muy superior al libro, lo que pone una vez más de relieve los desvelos y el buen gusto del señor Graner en tratar las obras como empresario inteligente y ganoso del favor del público. Lástima que sus sacrificios se estrellen en otras circunstancias de orden ajeno a su voluntad e iniciativa.

La decoración muy armónica, obra del señor Urgellès, produce muy buen efecto, así como los efectos de luz del fondo, al representarse plásticamente la *rondalla*. En esta obrilla se han intercalado unos fragmentos de Schumann, no sabemos atinar a santo de qué, pudiéndose haber escrito música original y apropiada al asunto.

En suma, *La Fustots*, si como obra teatral no puede tomarse en serio, agregada al cinematógrafo proporcionará seguramente buenas entradas."

La Publicidad (21/10/1905), edición mañana, p. 2.

"[...] (entrada-butaca quasi a un duro, i dic això per a que comprenguí que el públic era fi i moral com l'espectacle) [...] la rondalla popular, també en un acte, portada al teatre per en Sever de la Cantonada (?), *La Fustots*.

També estaria bé si no fos la decoracíó de l'Urgellès, que fa parella amb l'altra d'*El comte l'Arnau*, i si no fossin aquelles oques, pobres oques quals ales estiraven de dintre amb cordes de pou, sens dubte per a fer-nos entendre que eren oques amb trampa. Com que al final de la rondalla es transformen les cinc oques en cinc donzelles com cinc sols!

[...] La rondalla, que ve a ésser *La venta focs* [...] És tan pueril i innocentona la rondalla de *La Fustots*! [...] En fi, la rondalla de sempre, que fa adormir les criatures cansant-les-hi la imaginació. Quina llàstima que no en siguem tots de criatures encara! En resum, una sessió ensopida, mortalment ensopida.

Serà precursora d'altres? [...] Perquè és molt trist i en fa esvanir moltes d'esperances això que està passant al Principal. Un home es presenta que és artista de consciència i bona fe. Aquest home té diners i vol exposar-los fent art. Voleu res més lloable? No sembla el primer pas per a la regeneració i enaltiment de l'art dramàtic català? Doncs res d'això, i

sabeu per què? Perquè aquest home, en Graner, és un home moral. Un home moral! Posem-nos a jeure, quina son! Un home moral sols admet coses antigues, coses ja consagrades o coses modernes que siguin fetes a tall de les antigues, puig la similitud les consagra també. I després molta imaginació, molta fantasia, [...] contes per a quitxalla, molts versos buits, moltes paraules boniques, molt espetec de colors i molts somnis bells, molta ingenuïtat, molta candidesa...

Un home moral ens fa *La Fustots* prenent-nos per criatures. Sortosament, no en som i ens en riurem de les seves oques blanques. I ell no compren que tenim motiu per a riure'ns-en. Perquè nosaltres, homes immorals, [...] després hem vist que no n'hi ha de prínceps blaus i que el menjar sempre confitura embruta el ventrell. [...]

Emili Tintorer"

Joventut 298 (26/10/1905), pp. 691–692.

Matinada, La

Visió de naturalesa [en un únic quadre].
Estrena el 04/11/1905 [15].

Composició de Lluís Graner.

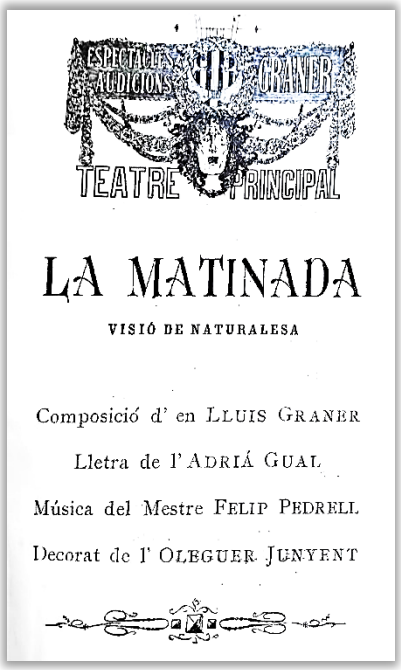
Lletra d'Adrià Gual.

Música de Felip Pedrell.

Escenografia d'Oleguer Junyent.

Text: CAT AHSCP 01-I.6-02-06.02-2.09;
CDMAE: 9557-N.

Música: BC: M 824 ; SGAE: BAR/B–183;
La Ilutració catalana 131 (03/12/1905), p. 773
[Cançó de les noies joves].



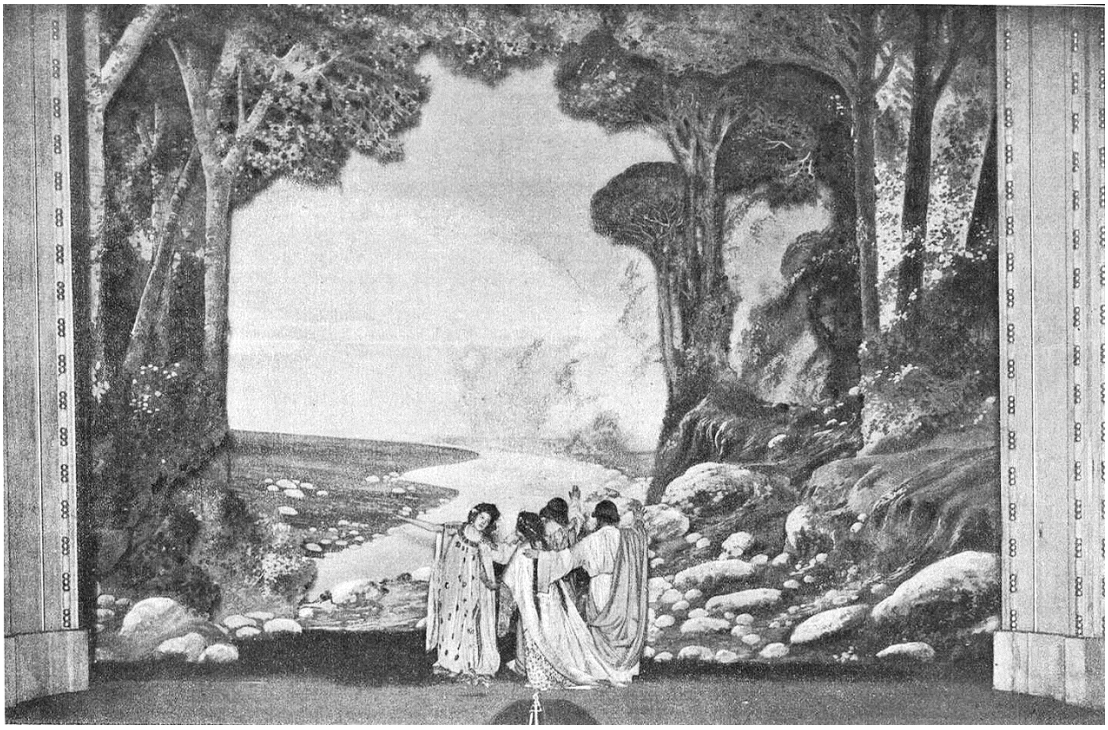
Il·lustració 73: *GUAL, Adrià*: La matinada. *Barcelona: Imp. Henrich y Compª, 1905 (portada).*

Acotacions i fotografies d'escena:



Il·lustració 74: *Fotografia d'escena de* La matinada, de l'escenògraf Oleguer Junyent, *a l'inici del quadre quan l'escenari encara és fosc. [Arxiu Mas. Fundació Institut Amatller d'Art Hispànic: clixé 700-E.]*

[15] Pre-estrenada el 27 d'octubre com a part de la quarta vetllada de moda en sessió única per als abonats.



Il·lustració 75: *Fotografia de l'escena de La matinada, en què un grup de dones ballen en escena, amb un riu i arbres pintats al teló de fons. [*La Ilustración Artística *1249 (04/12/1905), p. 792.]*

Inventari de Lluís Graner al teatre Principal:

"Quadro únic: teló de riu, 2 rompiments. 5 roques envarillades".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [102].

Ressenyes de premsa:

"Ara mateix [en Graner] ens ha ofert *La matinada*, que és un quadro de naturalesa d'allò més fi. Figurin-se que se senten unes músiques que un no sap d'on venen, acompanyant uns cants d'en Gual. I s'obre la cortina... I apareix un paisatge alegre, il·luminat per les primeres lluïssors de l'alba. I ¡pam! ¡pam! ¡pam! Aplaudiments a en Junyent, autor de la decoració.

Després comencen a passar figures estilitzades d'allò més decoratives, amb uns vestits més macos que tothom i unes túniques més ben posades que Judas... I aquelles figures *figura* que són els homes i les dones despertats per la matinada, que avançant... avançant, com ho indica perfectament la claror en augmentar-se i en tenyir el cel de porpra... un cel vibrant de resplendors que es reflecteixen en les aigües que es veuen al lluny.

I vinguin més figures, i totes tan entonades amb el fons i totes escampant flors a una banda i altra ¡amb aquella alegria! Es l'enjoiament de la terra per a rebre dignament el dia que ve... Y si sembren flors pel camí és perquè els homes el trobin ple de joia i sentin la poesia

de la activitat, que és la que ha inspirat a en Graner pera compondre aquell espectacle tan hermós, que fa amable la vida y saborosa la feina.

Pera acabar-ho d'adobar, la cosa acaba amb el pas d'una remada de bens de debò que es veu que han d'estar molt ben ensenyats perquè interpreten el seu paper amb el mateix ajust que si en tota la seva vida no hagessin fet altra cosa que rodar-pels escenaris.

Però quan s'ha clos la cortina, encara ve una nova gotellada de música que sembla que ploguin notes. Se veu que el mestre Pedrell havia pres arrencada i li recava deixar la feina. Finalment sona l'última nota y ve un xàfec d'aplaudiments [...].

Virolet"

Cu-cut! 201 (02/11/1905), p. 694.

"[...] Total, cinc o sis minuts d'espectacle. Quadro d'en Graner: quinze o vint persones entre homes, dones i nens que passen aturant-se, fent genuflexions, deixant anar flors i herbes per terra i fent gestos estranys; cinc bens autèntics que també passen sense fer res ni dir re ni tan sols bèèèè... i la llum del sol que comença a sortir... per ponent, vull dir pel costat de les bateries de l'avant-escena. I res més. S'hi deu haver trencar el cap en Graner.

[...] Decoració d'en Junyent: molt bonica. Arbres que eren arbres, roques que eren roques, cel que era cel i aigua que era aigua; tot junt combinat amb força fantasia. Magnifica decoració, si servís per alguna cosa. En resum: una decoració més que fa honor als nostres escenògrafs i a un altre espectacle ensopit [...]

Emili Tintorer"

Joventut 299 (02/11/1905), p. 707.

"Es tracta de representar plàsticament, decorativament, un estat de naturalesa ajuntant en un tot harmònic els elements diversos que puguin donar la impressió del dia que ve. Remors de vent i xerroteig d'aucellada, fregadís d'ales i simfonies de color. Per a aconseguir aquest fi, en Graner ha demanat ajuda a l'escenografia, a la poesia i a la música. I amb la decoració d'en Junyent, els versos d'en Gual i les notes d'en Pedrell, ha compost el quadro... I ha agafat una colla de figures, les ha idealitzades per medi d'uns abillaments decoratius i les ha fetes passar per entre la llum de l'aurora i els cants que la saluden... I les hi ha fet sembrar flors pel camí que fan, que és el camí del treball [...]

M. i G."

La Ilustració catalana 127 (05/11/1905), p. 719.

"Darrerament s'ha estrenat el quadro plàstic d'en Graner, titulat *La matinada*, lletra d'en Gual, música del mestre Pedrell i decorat de l'Oleguer Junyent. Lo més notable de *La matinada* és, sens dubte, el decorat, en el qual son autor ha fet gala d'un art sorprenent i exquisit; de lletra n'hi ha poca i la música del gran Pedrell és hermosa com tota la seva, però tal volta resulta un xic massa complicada per un quadro tan senzill."

Talia 39 (11/11/1905), p. 4.

"*La matinada*, visió de naturalesa, és la segona obra lírica que en Graner ens presentà en el seu teatre. Una esplèndida decoració d'en Junyent, una presentació exquisidament plàstica de personatges idealment vestits, unes gradacions de llum que foren l'encant de la vista. Tals són els clements d'exteriorització de què s'ha valgut en Graner pera realitzar la idea d'una visió de natura que de llarg temps barrinava en son cervell.

Mes a la força suggestiva d'aquests elements visibles cal afegir-hi l'orquestra i les veus, elements invisibles, i potser per això encara més suggestius que els altres.

És el mestre Pedrell qui sobre una poesia d'en Gual ha compost la música per a *La matinada*. El sentiment poètic de la vinguda del nou dia, de la sortida del bon sol, ha inspirat a en Pedrell una música de caràcter quasi místic: és el cant de la multitud que regracia al bon Déu que ens envia l'astre de la llum i de la vida. És un himne en el qual els vells decrèpits i els infants, les donzelles i les mares canten les benefactores gestes del sol.

L'element de caràcter popular hi domina en l'obra d'en Pedrell, de la que no cal detallar-ne les belleses fent-ne un anàlisis. Remarcarem solament un fragment, la *Cançó de les noies*, que és hermosíssima. Sabem que es publicarà en la *Ilustració Catalana*, i ho celebrem perquè així podrà ésser més ben apreciada que en el conjunt de l'obra, dintre de la que potser passa un xic desapercebuda."

Revista musical catalana 23 (novembre 1905), p. 218.

"[...] L'afany del truc lumínic el portà [a en Graner] un dia a un mal pas. Per a l'estrena de la visió *La matinada*, obra sense diàleg però eloqüentíssima de llum, l'argument de la qual consistia en la desfilada d'un ramat de bens autèntics acompanyats d'una comparseria abillada amb una indumentària vagament grega. La passada, lenta i desenrotllada en actituds de fris, es feia davant d'un paisatge clàssic amarat de romàntic realisme, que amagava els coristes que cantaven el cor que era el veritable teló de fons, la perspectiva del qual es perdia en el suavíssim polsim de l'infinit.

Quan tot va estar a punt, en Graner va donar l'ordre d'engegar les llums: —Apagueu aquest blanc i doneu-me el vermell; esmorteïu aquest groc i enrobustiu el verd; rebaixeu el morat, que no s'adiu amb aquesta passada dels baixos del cor; amb aquest trèmol de violins hi vull un espetec de vermell.— En passar els dòcils xais acompanyats dels pseudo-pastors arcadians, el seu neguit es trasmudà en frisança. —No, no —cridava gesticulant entre aquell arc de Sant Martí, les colors del qual s'havien proclamat

l'autonomia.— No pot ser: el blanc d'aquests moltons se'm menja la llum, els braços i les sines dels pastors m'embruten el paisatge. Fora, fora! Que els pintin.

Correu cuiteu, sortiren dependents a comprar pintures i ell amb la mateixa febre amb què hauria pintat *La pesca a l'encesa* o *L'enterrament de la sardina*, començà de pintar, els braços, les pitreres i les cares dels pastors i els lloms dels moltons amb anilines i purpurines metàl·liques de virolades colors. I tornaren a assajar la desfilada: passaren els xais amb la mateixa resignació d'abans, però amb l'esquena i flancs tintats com joguines mitològiques de grandària natural i els pastors amb reflexes de bronze antic tot amagant una rialleta escèptica. L'home anà donant les darreres pinzellades a homes i animals, i després d'ordenar novament la colorida comitiva, vingué el moment emocionant de descloure la cortina als ulls dels espectadors àvids de plasticitats meravelloses.

La part colorida, humana i animal, havia anat molt bé; els xais havien servat el colorit entre els rulls de la llana; en els pastors, la suor i el fregadís de les robes havien fet aparèixer matisos insospitats i delicades esfumadures. En Graner estava contentíssim de la seva obra. L'endemà, però, se li plantejà un seriós conflicte: els ferrenys pastors, qui més qui menys pares de família, protestaren enèrgicament i es negaren categòricament a sotmetre's a la pintada, al·legant els efectes tòxics de les substàncies utilitzades. Alguns de la colla ja havien sentit l'inici de les desagradables conseqüències del novíssim truc escenogràfic. Davant d'un perill d'aquesta mena, en Graner va consentir que els pastors passessin al natural; però els bens, com que no varen protestar, tornaren a ser pintats, i durant alguns dies, conformats amb llur destí, travessaren l'escenari de l'antic teatre de la Santa Creu complint llur deure sense vanitosa petulància i sense exhalar una queixa ni dibuixar la més lleu protesta. Però abans de treure l'obra del cartell, s'havia mort més de la meitat de la decorativa ramada.

I ara, després d'aquesta digressió barcelonina, tornem als trucs que estrafent els sorolls dels elements de la naturalesa. [...]"

D'ací, d'allà 3/6 [18] (juny 1919), pp. 583–585.

Miracle del Tallat, Lo

Llegenda de Poblet en 3 quadros.
Estrena el 26/11/1905 [16].

Lletra de Josep Carner [17].

Música d'Enric Morera.

Escenografia de Frederic Brunet i d'Antoni Pous.



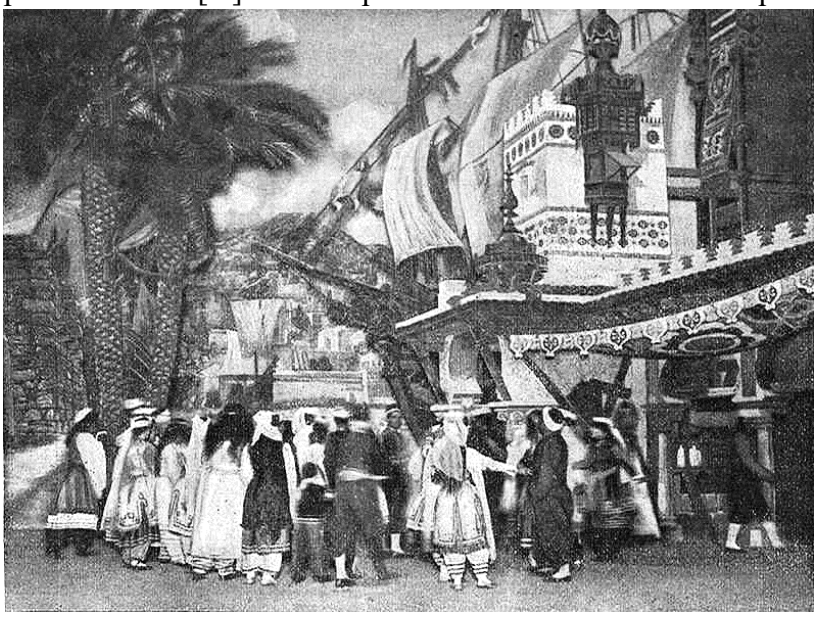
Il·lustració 76: *CARNER, Josep:* Lo miracle del Tallat. *Barcelona: Imp. Henrich y Compª, 1905 (portada).*

Text: CAT AHSCP 01-I.6-02-06.02-2.10;
CDMAE: Reg. 527517; BC: Rull C 9/36-12º.

Música: BC: M-Mor-20; SGAE: BAR/B–152.

Acotacions i fotografies d'escena:

Quadre I: "Port d'Alger. Arriba una nau corsària. La gent sarraïna conversa i dansa." "Els captius davallen la nau. Entre ells hi ha en Miró de Granyanella. Duts per barbres pirates canten: [...]". "Els captius se'n van lentament. És cap a la tarda."



Il·lustració 77: *Fotografia d'escena del primer quadre.* [La Ilustración Artística *1250 (11/12/1905), p. 807].

[16] Estrena prevista per al dia 25, però endarrerida per la manifestació causada pels "fets del *Cu-cut!*", en què els militars van incautar els exemplars de la revista i els manifestants van arribar a la plaça del Teatre.
[17] Adaptació escènica de la narració de Josep Pin i Soler sobre la llegenda que va recollir i publicar el 1896 en edició de bibliòfil per Henrich y Cª. Hi ha un avantprojecte de Pin i Soler per a la versió musical de la llegenda a la Biblioteca de Catalunya: Ms. 4503.

Quadre II: "Una cova a prop de la mar. Els sarraïns guarden al captiu Miró qui és dins de la cova. És nit."

"El captiu Miró queda extàtic, com si contemplés, al lluny, la seva estimada Verge. Se senten veus interiors que canten els Goigs de la Mare de Déu del Tallat."

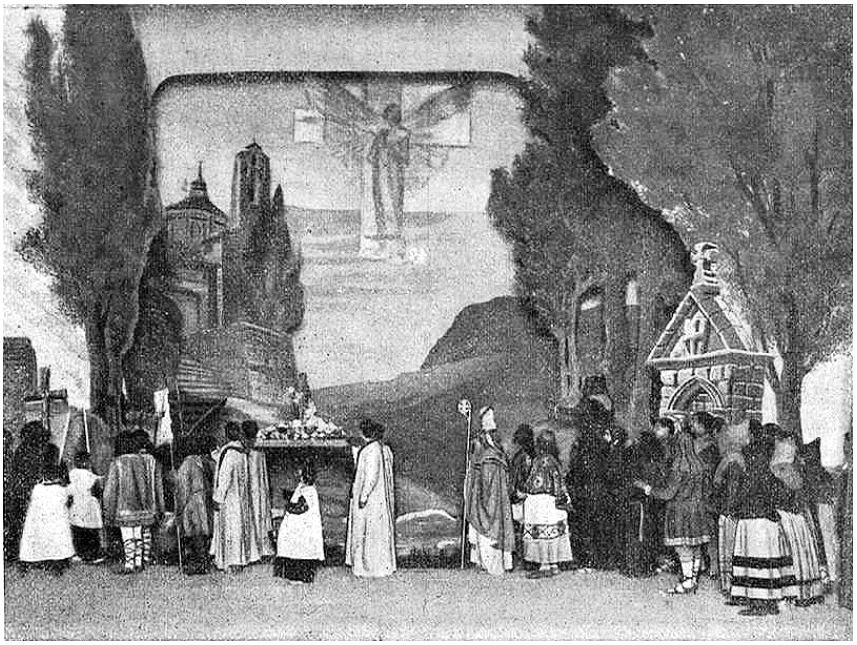
"El captiu Miró s'acosta confiat cap al mar. Voltats de suavíssima claror venen àngels per damunt de l'aigua tranquil·la."

"Els àngels s'enduen sobre el mar al captiu Miró."

Quadre III: "Cim del Tallat. És l'auba. Els àngels hi deixen al captiu Miró, qui obre els ulls embadalit."

"Una processió es dirigeix vers el Santuari."

"Cauen les cadenes del captiu Miró, qui roman extasiat, ple de mística joia. Apoteosis."



Il·lustració 78: *Fotografia d'escena del tercer quadre* [La Ilustración Artística *1250 (11/12/1905), p. 807;* El arte del teatro *13 (01/10/1906), p. 12.].

Inventari de Lluís Graner al teatre Principal:

"Quadro únic: 1 costat d'una casa. 5 fermes de roques".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [103].

Ressenyes de premsa:

"La presentació de l'obra serà esplèndida; el pintor escenògraf senyor Brunet ha terminat tres decoracions en les que derrotxa a mans plenes la fantasia, la grandiositat i l'efectisme de bona llei. El vestuari és de suma varietat i riquesa."

La Veu de Catalunya 2386 (18/11/1905), edició vespre, p. 3.

"Ahir a la tarda va estrenar-se al teatre Principal *Lo miracle del* Tallat, llegenda de Poblet en tres quadros, que va obtenir extraordinari èxit, essent cridats vàries vegades a escena els senyors Carner i Morera, autors respectivament de la lletra i de la música.

En aquesta obra han demostrat una vegada més la seva esplendidesa i gust artístic. Les decoracions dels tres quadros que han pintat els senyors Brunet i Pous són d'admirable efecte. La música és d'exquisit gust: en conjunt resulta una obra magnífica, per lo qual no dubtem de que l'empresa del teatre Principal ens la deixarà saborejar llarg temps."

La Veu de Catalunya 2395 (27/11/1905), edició vespre, p. 2.

"En el teatro Principal se estrenó ayer la composición escénica *El miracle del Tallat*, letra de D. José Carner, música del maestro Morera y decoraciones de Brunet y Pous. Es una de esas visiones poéticas, especialidad de los Espectáculos-Audiciones Graner, en que se armonizan, para producir efectos de sorprendente idealidad, todas las artes escénicas. Música, letra y decoraciones resultan excelentes; pero la visión no produce en el público la impresión indispensable para entusiasmarlo."

Diario de Barcelona 315 (27/11/1905), p. 13017.

"[…] Salí entristecido por haber perdido la preciosa amistad de Pierrot, y entré para consolarme en el Principal, donde suelen "poner" las obras con más propiedad, excepción hecha de aquellos regocijados gansos de *La Fustots*, de que hablé en su tiempo. Hiciéronnos un nuevo cuadro plástico, *Lo miracle del Tallat*, del cual *miracle* no logré entender gran cosa en esencia, pero que me pareció extraordinariamente vistoso y hábilmente aderezado, sobre todo en el cuadro primero. Morera ha puesto exquisita música a la letra de Carner; Brunet y Pous han pintado tres decoraciones de excelente composición, y Gual y Graner han condimentado todo ello con sabor y gusto.

Si como han hecho este hicieran Gual y Graner, ¡ay de mí!, el *miracle* de convencer a Pierrot, a mi desventurado amigo Pierrot.

Federico Urrecha"

El Diluvio 333 (30/11/1905), ed. matí, pp. 14–15.

"Ric vestuari, esplèndid decorat, sobre tot en el primer quadro, excel·lent direcció, música delicadíssima com tota la d'en Morera i versos... suposem que correctes, no els entenguérem. Vet aquí el quadro plàstic compost per en Graner; tots els elements que hi ha cooperat han fet un treball que portarà molts espectadors al clàssic coliseu."

Talia 42 (02/12/1905), p. 2.

"La música casi inmejorable, la letra y el decorado tal vez resulten algo deficientes; este último en algún detalle del tercer cuadro y algún juego de luz del segundo, y algo de falta de propiedad en el primero, que más bien calificaremos de descuido que de defecto, no satisface a las exigencias del público que se había acostumbrado demasiado bien en el *Comte l'Arnau.*

J. M. E."

La Academia Calasancia 328 (7/12/1905), p. 22.

"Seguint el seu pla de donar-nos a conèixer el gènere que ha batejat en Graner amb el títol de visions musicals, ha estrenat aquests dies *El miracle del Tallat*, llegenda de Poblet recollida i publicada per en Pin, posada en vers per en Carner, decorada pels senyors Brunet i Pous i acompanyada de música per en Morera. És un espectacle pintoresc que agrada molt al públic, amb tot i no posseir aquelles qualitats enlluernadores de *El Comte l'Arnau*. [...]

M. i G."

La Ilustració catalana 132 (10/12/1905), p. 798.

"A les brillants audicions d'*El Comte l'Arnau* han seguit les d'*El miracle del Tallat*, llegenda en tres quadros, amb música del mateix mestre n'Enric Morera, que ha obtingut un èxit no menys entusiasta. En la partitura s'hi destaquen alguns números ben distingits, com són la introducció i ballet del primer quadro, un vigorós cor d'homes i unaària de tenor d'un sentiment dramàtic força espontani. La presentació de l'obra no ha desdit pas gens del bon gust que presideix en tots els espectacles de la casa [...]."

Revista musical catalana 24 (desembre 1905), pp. 239–240.

"El laureado pintor D. Luis Graner, empresario del teatro Principal, ha logrado otro éxito con la presentación en escena de la leyenda catalana: *El miracle del Tallat*.

La obra literaria ofrece buenas situaciones para el decorado y para la parte musical, en la que el maestro Morera ha estado feliz e inspirado. El preludio, la danza, la típica canción del muecín, el raconto, el coro de voces celestes y todo el tercer cuadro, de magnífico efecto, son páginas musicales de sincera inspiración trasladadas hábilmente a la orquesta. Otro de los alicientes de la obra fue su presentación escénica, estando las figuras agrupadas y movidas con verdadero arte. El público recibió la nueva producción con extraordinario aplauso."

Hojas selectas 49 (gener 1906), p. 76.

Nit de Nadal, La

Visió musical en 5 quadros.
Estrena el 20/12/1905 [18].

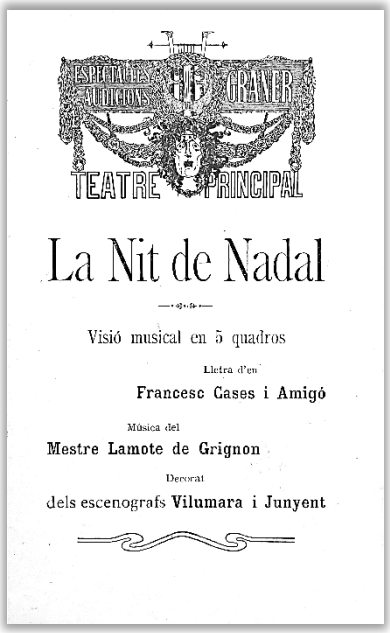
Sobre un poema de Francesc Casas i Amigó.

Música de Joan Lamote de Grignon.

Escenografia de Maurici Vilomara i Oleguer Junyent.

Text: CAT AHSCP 01-I.6-02-06.02-2.11;
CDMAE: 12249-N; BC: Rull C 18/35-8º

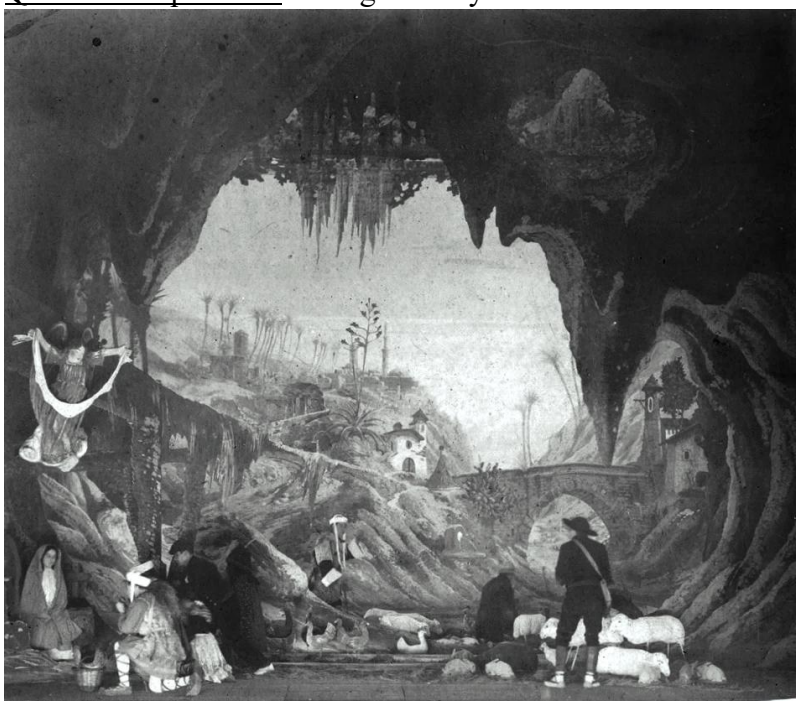
Música: BC: M-JLG-302/2; SGAE: BAR/B–84.



Il·lustració 79: *CASAS I AMIGÓ, Francesc:* La nit de Nadal. *Barcelona: Imp. Henrich y Compª, 1905 (portada).*

Acotacions i fotografies d'escena:

Quadre I: El pessebre – Oleguer Junyent



Il·lustració 80: *Imatge del quadre I. [AFB3-117 Reg 76769, també impresa a* La Ilustració catalana *135 (31/12/1905), p. 844].*

[18] Estrenada en versió concert com a poema simfònic el 1902, sobre el poema original de Casas i Amigó de 1886. Els dies 6 i 7 de gener es va representar acompanyada de *L'adoració dels Reis*, una ampliació de l'obra amb música ex professo de Lamote de Grignon.

Quadre II: Àngels i rossinyols – Oleguer Junyent



Il·lustració 81: *Imatge del quadre II, L'anunciata, impresa a* La Ilustració catalana *135 (31/12/1905), p. 844.*

Quadre III: La dansa dels pastors – Maurici Vilomara



Il·lustració 82: *Imatge del quadre III, L'entrada de Betlem. [AFB3-117 Reg. 76771, també impresa a* La Ilustració catalana *135 (31/12/1905), p. 845.*

Quadre IV: L'adoració – Maurici Vilomara



Il·lustració 83: *Imatge del quadre IV, L'establia. [AFB3-117 Reg. 76770, també impresa a* La Ilustració catalana *135 (31/12/1905), p. 845].*

Quadre V: Al·leluia![19]

Inventari de Lluís Graner al teatre Principal:

"Quadre I: Una barraca de pessebre i 2 menjadores pels animals.

Quadre II: Teló nevat, 3 rompiments. 1 escala amb 3 peces.

Quadre III: Teló de paisatge i 3 rompiments, peces envarillades, 1 bastidor, [...], 2 ferres, 3 baranes rústiques.

Quadre IV: Forillo de nit, 2 rompiments i 1 ferra doble".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [102].

[19] Tot i que el text de l'obra i la ressenya del *Diario de Barcelona* indiquen que l'obra tenia 5 quadres, les imatges publicades a *La Ilustració catalana* i el inventari de Lluís Graner només inclouen evidència de 4 quadres plàstics.

Ressenyes de premsa:

"La última de las llamadas visiones musicales ofrecidas al público por el señor Graner, en el teatro Principal, titúlase *La Nit de Nadal*, y se estrenó anteanoche ante concurrencia numerosísima.

Dicha obra, cuya actualidad en la presente época es innegable, constituye un verdadero acierto que parece llamado a proporcionar muy buenas entradas a la empresa del más antiguo de nuestros coliseos.

Tratase de una serie de cuadros que representan escenas conmemorativas de la sagrada noche en que vino al mundo Nuestro Señor Jesucristo. En ellas se enlazan con singular habilidad infantiles detalles de «Nacimiento» con altas concepciones artísticas de una idealidad sorprendente, formando un conjunto en alto grado notable y atractivo no solo para los niños sino también para las personas mayores.

Las cinco decoraciones que para la obra han pintado los distinguidos escenógrafos señores Vilomara y Junyent, y de las cuales son particularmente dignas de mención las que sirven de fondo a los cuadros segundo y cuarto, fueron recibidas por el público con muy justos aplausos, pues, en verdad, son obras de arte modelos de inspiración y de habilidad técnica.

El maestro señor Lamote de Grignon ha sabido interpretar con su música la suave poesía de aquella noche llena de encanto; y aunque su composición tiene algunos fragmentos que pecan de cierta monotonía, en realidad esta se desvanece pronto entre jugosas armonías, llenas unas de reminiscencias religiosas y populares y marcadas otras con el sello característico de inspiración que distingue las producciones de aquel celebrado autor. En conjunto, su trabajo fue también muy aplaudido al final de todos los cuadros, y después del último fue llamado a la escena el señor Lamote, que ya antes de descorrerse la cortina fue objeto de una cariñosa demostración de simpatía.

Sin menoscabar en lo más mínimo el valor de la letra escrita por el señor Casas y Amigó, hay que reconocer que en obras de la naturaleza de la que nos ocupa la parte literaria queda en cierto modo subordinada a los elementos puestos en juego por las demás artes, sobre todo cuando resulta por particularidades de la representación punto menos que ininteligible el texto que se canta.

La presentación escénica fue digna de la acreditada pericia y del gusto artístico del señor Graner, así como del lujo y esplendor a que nos tiene acostumbrados. Los cuadros plásticos fueron de un relieve pocas veces alcanzado: hubo que repetir una sardana que se baila al final del cuadro tercero, y el público no ocultaba la admiración que le produjo la verdad de algunos detalles que de aquellos forman parte."

Diario de Barcelona 340 (22/12/1905), p. 14104.

"[...] *La nit de Nadal*, basada en la lletra del poema escrit pel malaguanyat Casas i Amigó amb el mateix títol. És realment d'alabar aquesta mena de tribut [...]

La visió es compon de cinc quadros, reproduint cada un d'ells un aspecte de la vida de Jesús. Tots ells són pintorescos i, malgrat la manca d'acció, produeixen un efecte ben agradable, alegrant els ulls i l'esperit per anar acompanyats d'una música realment exquisida i plena de caràcter com poden recordar tots els que varen sentir-la ja fa tres anys a Novetats [...]. En *La nit de Nadal* és reduïda, però conserva tota la frescor.

La decoració del primer quadro representa un pessebre en el sentit *menestral* de la paraula: té una gràcia fina que la fa molt agradosa. Entre les altres, mereixen citar-se les dels quadros tercer i quart, totes dues molt enteses de perspectiva.

En conjunt, *La nit de Nadal* resulta un espectacle popular i distingit a la vegada. Potser si hi hagués una acció seria més interessant per a segons qui [...]

M. i G."

La Ilustració catalana 134 (24/12/1905), p. 829.

"La lletra, deguda al jove poeta Casas i Amigó, mort ja fa alguns anys per desgracia de nostra literatura, ha donat lloc a desenrotllar cinc hermosos quadros, als quals s'hi ha pogut adaptar unes pagines excel·lents de música del mestre Lamote de Grignon, ja aplaudides per la part de nostre públic aficionat a la música.

Aquesta nova visió musical que en Graner ha donat al públic, és, en conjunt, com totes les altres estrenades fins avui, d'immillorable efecte plàstic: les decoracions dels senyors Junyent y Vilomara. La combinació en les llums, la indumentària, en fi, tot lo de forma en la *Nit de Nadal* es tractat amb un gust a ne'l que aquí no ens hi tenen avesats. Però sembla que no n'hi hagi prou amb això per a entretenir i commoure a un públic, i és que en *Nit de Nadal* hi manca un fil a seguir, una acció que es desenrotlli i que, donant unitat als cinc quadros, lligant-los, en fes de tots junts un cos... En tot lo demés, *Nit de Nadal* és una visió hermosa de contemplar i deliciosa d'escoltar.

Joan Blancas"

Garba 6 (30/12/1905), p. 22.

"Darrerament, en vigílies de les festes de la Nativitat del Senyor, s'ha estrenat en el mateix teatre una visió musical en cinc quadros, del mestre Lamote de Grignon, lletra d'en Casas i Amigó, *La nit de Nadal*. L'hermosa obra del mestre Lamote, prou coneguda i estimada per las audicions que va dar-ne l'Associació Musical amb la cooperació de l'Orfeó Català, ha sigut presentada ara baix l'aspecte d'acció dramàtica, logrant en l'escena un èxit extraordinari i més gros si cap que en el concert. L'obra està enquadrada dintre magnifiques decoracions degudes als escenògrafs senyors Vilomara i Junyent.

Revista musical catalana 24 (desembre 1905), p. 240.

Tres tambors, Els

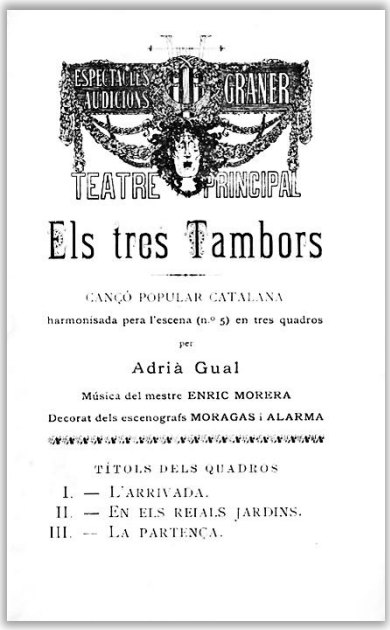
Cançó popular catalana[20] harmonitzada per a l'escena en 3 quadros.

Estrena el 26/01/1906 [21].

Lletra d'Adrià Gual.

Música d'Enric Morera.

Escenografia de Miquel Moragas i Salvador Alarma.


ESPECTACLES AUDICIONS GRANER
TEATRE PRINCIPAL
Els tres Tambors
CANÇÓ POPULAR CATALANA
harmonisada pera l'escena (n.º 5) en tres quadros
per
Adrià Gual
Música del mestre ENRIC MORERA
Decorat dels escenografs MORAGAS i ALARMA
TÍTOLS DELS QUADROS
I. — L'ARRIVADA.
II. — EN ELS REIALS JARDINS.
III. — LA PARTENÇA.

Il·lustració 84: GUAL, Adrià: Els tres tambors. *Barcelona: Imp. Henrich y Compª, 1906 (portada).*

Text: CAT AHSCP 01-I.6-02-06.02-2.12;
CDMAE: Reg. 527508; BC: 83-12-C 27/13/Pin-8-C 3/

Música: BC: M-Mor-9; SGAE: BAR/B–157.

Acotacions i fotografies d'escena:

Quadre I: L'arribada

"Una plaça pública en la vila de Vallflorest de la que n'és sobirà el Rei Franci."

"Una part dels exèrcits del Comtat de Granastre [...] arriben de pas a la vila de Vallflorest i s'hi deturen curta estona per a reposar de la caminada. El poble ho sabia i els rep amb entusiasme i amb mostres de gran joia. Per la porta de la vila, que al fons s'aixeca, compareixen munió de paisans, homes i dones amb branques verdes a les mans [...] festegen als de Granastre, qui arriben victoriosos al so de clarins i tambors, llurs banderes voleiant per l'aire, grans i colorides, i llurs vestits llampants ferint la vist al espetec dels sol. De per tot cauen flors i fulles i per tot s'escampa la joia popular. [...]"

"Repic de campanes i arribada dels soldats [...]" Potser es veu l'església de la plaça.

"Beuen. Un soldat s'enfila damunt d'una taula i amb el vas a la mà canta com si brindés."

[20] El text i melodia de la cançó original apareixen recollits a CAPMANY, AURELI (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. XXI i a *Cançons populars de Catalunya (Primera sèrie)* (1920), Barcelona, Llibreria Bonavía, p. 9–10.
[21] Es va anunciar inicialment pel dia 20 de gener, quedant aplaçat després al dia 25.



Il·lustració 85: *Representació del quadre I d'*Els tres tambors*, amb els soldats a la plaça del poble, dels escenògrafs Miquel Moragas i Salvador Alarma. [AFB3-117 Reg. 56608, també impresa a* La Ilustració catalana*, núm. 141, 11/2/1906, p. 1].*

Quadre II: En els reials jardins

"Se sent interior la cançó popular. La Princesa la sent i acompanyada de ses dues Seguidores, surt a la terrassa i escolta. Tot seguit venen del fons, taral·lejant-la encara, els tres Tambors."



Il·lustració 86: *ALARMA, Salvador: Postal del quadre II d'*Els tres tambors.
[CDMAE: Reg. 317221.]



Il·lustració 87*: Escenografia del II quadre d'*Els tres tambors*, amb la princesa sortint de palau per les escales i el tambor que hi arriba a visitar-la, dels escenògrafs Miquel Moragas i Salvador Alarma. [AFB3-117 Reg 56609, també impresa a* La Ilustració catalana*, núm. 141, 11/2/1906, p. 1].*

Quadre III: La partença

"La mateixa plaça del primer."

"S'anima de nou; se senten tocs de clarí que anuncien que la tropa se té d'anar. Van venint bandades de soldats. Tot se mou. Les campanes se senten lluny com en senyal de comiat."

Inventari de Lluís Graner al teatre Principal:

"Quadros I i III: Plaça. 1 teló, forillo, altre forillo [...], 2 rompiments, peces envarillades, 1 escut, 2 taulells [...].

Quadro II: Jardí, 3 rompiments, teló i visual, peces envarillades, dos de grans, 1 barana balustres, dos columnes, 1 banc de pedra, 1 practicable i escala [envelada]".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [103].

Ressenyes de premsa:

"La visión musical *Els tres tambors*, estrenada en el teatro Principal, tiene por argumento el de la canción popular catalana del mismo título. Con la música inspirada de Morera, las hermosas decoraciones de Moragas y Alarma, el rico vestuario que lucen partes principales y comparsas y el movimiento escénico, resulta muy sugestiva y rica de color. El primer cuadro es animadísimo, genuinamente teatral, desarrollado en un ambiente de verosimilitud escénica muy digna de aplauso. El segundo entra ya en una esfera de idealidad que no se adapta perfectamente a la tradición y al modo de sentir el teatro la mayor parte de los espectadores; mas encanta y atrae por su espléndida decoración, por la poesía que se desprende de la situación y del diálogo y por las ilustraciones musicales. El último reproduce una pequeñísima parte del primero, y, en verdad, la obra poco perdería si se suprimiera, pues produce cierto desencanto encontrarse con la misma decoración, la misma escena y la misma música de un fragmento del primero después de aguardar cinco 6 seis minutos a que se efectúe la mutación. Con haber hecho desfilar a los tambores en el mismo cuadro, tras una breve escena cualquiera, para dar tiempo a prepararse, se ahorraba el gasto y se evitaba la decepción del tercero.

La ejecución no es superior a la presentación escénica, mas sí merecedora de encomio. El tambor príncipe, la princesa y el Rey tienen una interpretación muy aceptable, en especial por parte de la señorita Baró y del señor Giménez. […]"

Diario de Barcelona 29 (29/01/1906), pp. 1246–1247.

"*Els tres tambors* en Gual n'ha sortit airós, eixa obra plaurà a xics i a grans, bona estona de goig poguent embadalir-se sentit la música del mestre Morera. Els aplausos que el públic tributi a la nova producció seran ben merescuts.

F. C."

Art jove 04 (30/01/1906), p. 71.

"[...] Doncs *Blancaflor* és com *Els tres tambors*: una cançó popular fresca i xamosa, joia d'ingenuïtat [...] *Els tres tambors* és devessall de llum, aplec de colors brillants, migdiada d'estiu, i amb tot, la cançó és ben pariona de l'altra, amb son caient de poble, senzilla i cor-oberta. Si avui aquell públic, primitiu espectador dels primers passos del Teatre Íntim, veiés *Blancaflor*, l'aplaudiria. [...]

Els tres tambors és una troballa, una d'aquelles troballes que estan reservades sol als artistes. Bé se n'han donades ara al Principal d'ampliacions de cançons populars, bé se n'han glosades de llegendes catalanes; mes, en gairebé totes, quan la grandiositat llegendària no es veia destruïda per l'èmfasi del glosador, la suggestiva simplicitat popular era desnaturalitzada per la carrincloneria o la incoherència de qui s'havia atrevit a posar-hi ses mans.

Res d'això ha succeït amb *Els tres tambors*, l'antiga cançó tan brillantment harmonitzada per en Morera i avui ampliada per ell en col·laboració amb en Gual. [...] En Gual, a més,

ha sabut presentar molt bé l'obra, donant-li un color d'època escaient de bo de bo. Els trajos són rics i de tons alegres [...] i els escenògrafs Moragas i Alarma hi han contribuït també en bona part amb ses dues decoracions, plenes de llum i de color, especialment la que representa la plaça del poble.

La música és brillant i sentida, apareixent en Morera magistral en la instrumentació. [...] Abans d'acabar, no vull estar-me de dir el mal efecte que em produeix veure obres artístiques com *Els tres tambors* barrejades amb sessions de cinematògraf. Sembla que l'empresari les posi per a distreure la canalla [...] Home, senyor Graner: ¿ha vist mai, vostè que és pintor, que entremig d'una exposició de fotografies s'exhibeixin quadros a l'oli? [...]

J. Pujol i Brull"

Joventut 312 (01/02/1906), pp. 72–73.

"Entre les produccions del seu gènere [...] és tal vegada la més teatral i la que encomana més al públic *un sentiment*. El petit dramet que s'hi descabdella és senzill, però fa batre el cor. Aquella princesa ferida d'amor pel tambor jove –el que ve de la guerra amb un ram de rosetes– amb tot i ser princesa *de cançó*, porta en sí la llavor d'una gran tragèdia íntima: –la tragèdia eterna de la diferència de classes oposant-se al expandiment de l'amor. [...]

Els tres quadros de què es compon l'obreta, són tots tres ben vius i ben vistosos i ben pintorescs. L'arribada dels tambors al primer i la despedida a l'últim, resultant d'una animació que s'encomana al públic, afalagat per la música plena de caràcter i expressió que hi ha posat en Morera i per les decoracions lluminoses dels escenògrafs Moragas i Alarma, els qui han fet en totes prodigis de perspectiva.

Pot dir-se que *Els tres tambors* resulta un espectacle veritablement esplèndid... Una òpera concentrada.

M. y G."

La Ilustració catalana 140 (04/02/1906), pp. 77–78.

"La nova visió musical *Els tres tambors* ha sigut presentada amb gran riquesa, com és costum en aquella casa. La popular cançó ha sigut estiregassada per l'Adrià Gual amb bastant encert i molta discreció. Les decoracions, degudes als experts escenògrafs Srs. Moragas i Alarma, són en conjunt i en detall dues obres primoroses. La música, conservant a tota hora l'escaient popular del motiu fonamental, és deliciosa. El vestuari magnífic. Llàstima que el tercer quadro, amb les repeticions del primer, resulti un desencant per al públic!

N. N. N."

La Esquella de la Torratxa 1413 (02/02/1906), p. 95.

"Háse estrenado hace poco, un nuevo cuadro musical titulado *Els tres tambors*, basado en la canción popular catalana del mismo nombre para el cual el Sr. Gual ha ideado una inspirada letra, siguiendo el argumento de la mencionada canción, que la desarrolla en tres cuadros.

El maestro Morera ha compuesto una música airosa, a la vez que sentimental, que glosa también en el canto popular, en la cual ha sido felicísirno en su concepción, siendo llamado varias veces en escena durante muchos días consecutivos al del estreno.

Del decorado, con solo decir que es de los Sres. Moragas y Alarma queda hecho el elogio, pues es de una notable armonización, y lleno de luz y viveza; es quizás de las mejores decoraciones exhibidas durante esta temporada.

El movimiento escénico, muy bien dirigido, por cierto, es como de costumbre presentado con mucha riqueza y esplendidez, siendo muy notable la entrada de tambores en el primer acto, y el cortejo real del segundo.

En general, resulta una obra espléndida, y que el público corona de estruendosos aplausos al terminar el cuadro.

M. C."

La Academia Calasancia 334 (15/02/1906), pp. 218–219.

Presó de Lleida, La

Cançó popular catalana[22] harmonitzada per a l'escena en 5 quadros.

Estrena el 14/03/1906 [23].

Lletra d'Adrià Gual.

Música de Jaume Pahissa.

Escenografies de Miquel Moragas i Salvador Alarma i de Maurici Vilomara i Oleguer Junyent.


ESPECIALITAT EN AUDICIONS GRANER

TEATRE PRINCIPAL

La Presó de Lleida

CANÇÓ POPULAR CATALANA

harmonisada per l'escena (n.º 4) en cinc quadros

per

Adrià GUAL

musica del mestre Jaume PAHISSA

TÍTOLS DELS QUADROS

QUADRO I.—LA PRESÓ PER DINS. Decoració de Moragues i Alarma.

QUADRO II.—L'ESCALA DELS SOSPIRS. Decoració de Vilomara i Junyent.

QUADRO III.—LA CAMBRA DEL BARÓ. Decoració de Moragues i Alarma.

QUADRO IV.—PELS CARRERS. Decoració de Moragues i Alarma.

QUADRO V.—LO PREDIT S'HA COMPLERT. Decoració de Moragues i Alarma

SEGLE XV

Il·lustració 88: *GUAL, Adrià:* La presó de Lleida. *Barcelona: Imp. Henrich y Compª, 1906 (portada).*

Text: CDMAE: 12759-N; BC: Rull C 7/1-12º

Música: SGAE: BAR/B–171; CDMAE: Ms. 1963 (manuscrit per a veu i piano); *La Ilustració catalana* 149 (08/04/1906), p. 3 [Cançó dels presos].

Acotacions i fotografies d'escena:

Quadre I: La presó per dins - Moragas i Alarma

"L'escena representa l'interior de la presó amb tot de presoners ajaguts per terra i acorralats pels recons. Un pastor presoner més jovenet que els altres se troba a prop d'una de les reixes del fons. Fa cara de bon noi: se'l veu pensiu i melangiós. [...]"

Quadro II: L'escala dels sospirs - Vilomara i Junyent

[Final del quadre I] "En aquest bell moment l'escena és ràpidament canviada i apareix la presó vista del exterior enfront l'escala dels sospirs d'on davalla la Princesa Marguerida amb sa Dama seguidora, de manera que la segona meitat de la cançó, o sigui la que segueix, se sent defora."

[22] El text i melodia de la cançó original apareixen recollits a CAPMANY, AURELI (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. XII. i a *Cançons populars de Catalunya (Primera sèrie)* (1920), Barcelona, Llibreria Bonavía, p. 33–35.

[23] Primerament anunciada per al dia 7, però a principis de mes va anunciar-se'n el canvi al dia 14.



Il·lustració 89: *Fotografia del quadre II, dels escenògrafs Oleguer Junyent i Maurici Vilomara, quan la princesa baixa per l'escala dels sospirs. [AFB3-117 Reg. 56639, també impresa a* La Ilustració catalana*, núm. 149, 8/4/1906, p. 1].*

Quadro III: La cambra del baró - Moragas i Alarma

"L'escena és transformada i representa la cambra del Baró, on ell es troba assegut en son sitial voltat dels seus Consellers i examinant les sentencies dels condemnats.[...]"

Quadro IV: Pels carrers - Moragas i Alarma

"[...] L'escena representa un carrer rònec i privat de llum. El poble vaga. Se senten les campanes de la Seu tocar a morts. El dia és núvol i trist. Tothom corre com darrera de l'ombra sinistra de la fatalitat. De cop, una Donzella de pobre condició tota etzarada arriba i diu al temps que a son costat s'arremolinen bon nombre de passants."

Quadro V: Lo predit s'ha complert - Moragas i alarma

"L'escena representa el lloc on han penjat els presoners. A primer terme i ben amunt, les dues forques on hi ha la Princesa i el Pastor penjats, dels qui sols se'n veuen les cames i els peus. Branden els llurs cossos. Cauen flors. Se senten les campanes. Ve el poble arremolinat i ple d'horror."



Il·lustració 90: *Fotografia del quadre V, dels escenògrafs Miquel Moragas i Salvador Alarma, amb les forques on han penjat els presos i la princesa. [AFB3-117 Reg. 56638, també impresa a* La Ilustració catalana*, núm. 149, 8/4/1906, p. 1].*

Inventari de Lluís Graner al teatre Principal:

"Quadro I: Presó. Rompiment [...].

Quadro II: Interior de presó. 2 rompiments i forillo, peces envarillades, 1 escala obliqua de 2 metres amb practicable i dos gruixos, una almena corbada, 1 bastidor obliquo amb una reixa.

Quadro III: Saló d'època, 2 bambalines, forillo i rompiment, 4 bastidors envarillats.

Quadro IV: Teló curt de carrer i forillo.

Quadro V: Afores. 2 rompiments. Teló amb alfombra de pedra, 1 escala amb practicable d'un metre setanta d'alt per dos de llarg, [...], 1 rampa, 1 visual, 1 peça envarillada de cantó".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [103].

[Després d'altres represes, com el 1921 al teatre Tívoli en una temporada de Líric Català, *La presó de Lleida* es va adaptar pels mateixos autors en versió operística per ser representada al Gran Teatre del Liceu l'any 1928.

Tot i que els pintors de les escenografies van ser Antoni Pous i Frederic Brunet, van seguir el disseny original de l'estrena al teatre Principal sota la concepció escènica de Gual.

Com que els dos quadros dels que tenim fotografies són exactament igual, podem suposar que la resta també ho van ser.]



Il·lustració 91: *Fotografia d'escena de l'acte I, quadre II de* La princesa Margarida *[equivalent a L'escala dels sospirs de* La presó de *Lleida] al Gran Teatre del Liceu (1928). [UAB/Arxiu de la Societat del Gran Teatre del Liceu].*



Il·lustració 92: *Fotografia d'escena de l'acte II de* La princesa Margarida *[equivalent a La cambra del baró de* La presó de Lleida*] al Gran Teatre del Liceu (1928). [UAB/Arxiu de la Societat del Gran Teatre del Liceu].*



Il·lustració 93: *Fotografia d'escena de l'acte III, quadre I de* La princesa Margarida *[equivalent a Pels carrers de* La presó de Lleida*] al Gran Teatre del Liceu (1928). [UAB/Arxiu de la Societat del Gran Teatre del Liceu].*



Il·lustració 94: *Fotografia d'escena de l'acte III, quadre II de* La princesa Margarida *[equivalent a Lo predit s'ha complert de* La presó de Lleida*] al Gran Teatre del Liceu (1928). [UAB/Arxiu de la Societat del Gran Teatre del Liceu].*

Ressenyes de premsa:

"La iniciativa del eximio pintor don Lluís Graner se muestra inagotable y ha hallado ahora nueva materia de producción artística, llevando a la escena otra canción popular catalana: *La presó de Lleida*, de cuya letra se ha encargado el notable literato don Adrià Gual, y de la música, el joven compositor don Jaume Pahissa.

La acción de *La presó de Lleida* es sombría y angustiosa; no es la más a propósito para una de esas visiones musicales que parecen reclamar luz y expansión, movimiento y vistosidad de indumentaria, mejor que situaciones de desesperación y de dolor álgido o de soluciones irreparables; y a pesar de todo ello, los señores Gual y Pahissa han logrado que su obra interesa desde las primeras escenas y se haga crecientemente sugestiva.

La adaptación, o mejor, la ampliación de la letra, tiene rasgos delicados y escenas muy bien combinadas. La partitura es superior a todo: al argumento y a la presentación escénica. Contiene la obra del señor Pahissa el germen de un verdadero drama musical de factura demasiado elevada para ilustrar un cuadro breve y episódico, y de matices de muy buen gusto, amén de una conexión total en la partitura que revela en su autor excelentes condiciones.

Acaso la erudición musical del concertista haya perjudicado algo a su sinceridad, pues en los fragmentos más sencillos es en donde se mantiene el aroma popular de la tradicional melodía.

El plañidero canto de un grupo de prisioneros:

Ai, el pla de Tarragona,
qui et pogués veure d'a prop!
El meu cor bé prou t'enyora,
pobre cor!

es de una belleza delicadísima y emocionante.

También es muy bella la canción del *pastor*, que conserva toda la rústica ingenuidad del canto popular, de aquel canto saturado de amorosa añoranza.

La partitura que ha compuesto el señor Pahissa tiene, pues, condiciones de obra muy bien pensada y bien resuelta.

Cuanto a la presentación escénica, no hay que decir si será cuidada e interesante sabiendo que, bajo la dirección de los señores Graner y Gual, han colaborado escenógrafos tan expertos como los señores Vilomara, Junyent, Moragas y Alarma.

El público, que llenaba por completo el teatro, hizo salir repetidas veces a los señores Gual y Pahissa."

La Vanguardia (16/03/1906), p. 9.

"[...] *La presó de Lleida* constituye uno de los grandes éxitos de la temporada, y cada día va en aumento el público que acude a ver esta notable producción, que bien puede calificarse de ópera condensada, pues la inspiración, unidad, esmerada labor orquestal y grandiosidad de la música, la riqueza del decorado, el lujo y propiedad de la indumentaria, el movimiento y combinación de las figuras en cada uno de los cuadros, dan, sin duda, aquel carácter a la producción da los señores Gual y Pahissa. La canción popular catalana ha sido armonizada admirablemente por este último, sin hacerle perder en un ápice su color especial y aumentando su sugestionabilidad.

El desarrollo escénico es acertado y algunos de sus fragmentos tienen no escaso valor literario. En cuanto a las decoraciones, la segunda y la última son de las más hermosas que se han exhibido en el Principal. En aquella, los muros de la cárcel producen ilusión completa de realidad y su aspecto sombrío forma hermoso contraste con la escala de los suspiros y la vegetación y les flores del otro lado. La del cuarto acto, con el andamiaje de las horcas en primer término, las torres de la ciudad en el fondo y su cielo intensamente rojo, produce un afecto verdaderamente terrorífico. No es extraño que una producción en la cual se han combinado tan estrecha y hábilmente todas las artes escénicas para lograr un conjunto tan hermoso, tan poético y tan rico de expresión atraiga tanta concurrencia y sea aplaudida con tanto entusiasmo."

Diario de Barcelona 78 (19/03/1906), pp. 3388–3389.

"Al Principal s'ha estrenat una altra visió musical, glosa d'una sentidíssima cançó catalana: *La presó de Lleida*. L'èxit ha sigut gran, si bé no tant com el de *Els tres tambors*. La lletra és d'en Gual, qui ha desenrotllat amb traça i sentiment els principals episodis de la cançó popular. La música és d'en Pahissa, i encara que ella, amb les decoracions, fou lo que més frappà, no deixarem de consignar nostra impressió de que la partitura, tal volta per lo carregat de la instrumentació, en conjunt no resulta massa encaixada. Els intel·ligents aplaudiren al músic, creiem que amb justícia. Nosaltres, reconeixent sos mèrits, hem de dir que una cosa és un drama líric i altra la glosa de una senzilla cançó popular en la forma en que aquestes ens són servides al Principal.

Nostres cançons són flors delicadíssimes que es poden malmetre fàcilment: cal collir-les amb molt de compte per a que no perdin bellesa ni aroma. Són tan ingènues, que en les mans dels ingenus es on hi escauen millor; i tant més gran ens sembla l'artista, en aquest gènere, com més sap identificar-se amb les ingenuïtats corprenedores dels cants populars, amb els quals, amb la major simplicitat, pot arribar-se fins a produir impressions tràgiques. En Pahissa, doncs, si ha pecat, ha sigut per carta de més. S'ha revelat un nou músic, amb més coneixements que molts altres de fama ja consagrada. Li manca ara desposseir-se d'enfarfecs i educar son sentiment, i anirà lluny i no haurà pas de recular ni davant d'obres líriques de més empenta que *La presó de Lleida*.

Les cinc decoracions de Vilomara, Moragas, Alarma i Junyent, molt artístiques i d'efecte. Tots mereixen els aplaudiments rebuts, i molt especialment en Graner per sa esplendidesa com a empresari artista, i en Gual com a director d'escena, per més que els modests actors del Principal, amb llurs poques facultats, no sempre estigueren a la deguda altura. […]

J. Pujol i Brull"

Joventut 319 (22/03/1906), p. 184.

"Sense reserves pot dir-se que aquest espectacle ha constituït l'èxit de la temporada.

L'adaptació escènica de la cançó popular està feta amb verdadera consciència artística i amb la sobrietat que requereix el gènere. La música és una glossa admirablement feta del motiu de la cançó, sense que caigui mai en lo trivial ni en lo monòton sus bé i tema cabdal està vestit amb una orquestració esplèndida que posa al senyor Pahissa al costat dels nostres primers mestres en al tècnica instrumental.

Els autors foren aplaudidíssims el dia de l'estrena i continuen sent-ho a cada representació. Per als cinc quadros que consta l'obra han pintat hermoses decoracions els escenògrafs senyors Moragas, Alarma, Vilomara i Junyent, sobresortint les corresponents als quadros segon i quint, justíssimes de colorit i sobre tot d'ambient.

X."

El Poble català 72 (24/03/1906), p. 4.

"Salvant la petita, però encertada, col·laboració d'en Gual, podem dir que entre el poble i el jove mestre en Jaume Pahissa han fet una obra artística d'un notable valor intrínsec tant com d'una importància cabdal en el camí d'evolució de l'art català.

Com deu ésser content ara nostre delicat poeta n'Adrià Gual veient realitzar-se en bona part el seu lluminós somni del teatre popular a Catalunya! Com n'estem tots contents de que un empresari amb prou bon gust i llarguesa ens obri un camí regenerador per l'escena catalana! I tant que el necessita el nostre teatre l'empelt d'una saba nova i vigorosa! Una saba que, circulant per ses venes i arteries, li esvaeix tot l'alè de pitarrisme que encara respira sota la disfressa moderna, una saba pròpia que el guardi per sa feblesa actual del perill d'un insípid exotisme, una saba qui li dongui joventut i vida connexes amb la pròpia modalitat del poble qui l'ha de sostenir i amb la vida esplendent de l'art i la poesia; això li cal al nostre teatre per assolir un fi amplament moralitzador i artístic. Per això tant com considerem desencertada la tasca d'implantació d'un gènere germà bessó del *género chico* castellà[24], tenim per cosa altament lloable la consagració damunt l'escena d'un gènere essencialment oposat a l'anterior, i la naixença del qual en el *malaguanyat* Teatre Líric fou objecte d'una honrosíssima rebentada[25]. Des de llavors ençà, i obeint als trontolls amb què marxen totes les coses de nostra terra, tot ha evolucionat amb certa violència, i els gustos del públic no han sigut agents en aquesta evolució. Entre els mateixos que endreçaven sàtires *punyents* als de l'«Íntim» quants n'hi havia qui ostentaven en llurs clatells el *signe característic* de l'intel·lectualisme! Mes a la fi el camí es va esbrossant, i tant com els gustos del públic van modificant-se, va creixent el nombre d'artistes catalans amb prou forces per col·laborar a la noble tasca de recollir la poesia popular i convenientment ornada amb les gales de totes les arts, retornar-la al poble qui la produí, després de recórrer un cicle de refinament i d'humanisme.

Un exemple palès d'aqueixa tasca el tenim amb el quadro musical superbament descrit per en Pahissa en *La presó de Lleida*, damunt el fons tràgicament simple de la cançó popular. No manca qui ha trobat que en Pahissa s'era eixit dels límits naturals que l'assumpte imposava, que s'hauria tingut de reduir a glossar la cançó i que allò no és una glossa, sinó que la cançó no és més que un episodi d'aquell poema musical. És ben cert això darrer, però ben lluny de nosaltres admetre la impugnació que damunt aquest fet se faci a l'autor. Cert que la cançó queda com un episodi de la trama simfònica de tota l'obra; mes tal volta, nostres cançons populars, sobretot eixes més hermoses com *La presó de Lleida*, *La filla del marxant* i *El comte Arnau* no poden obtenir en nostra escena més que l'honor d'una senzilla glossa? És que es té de deturar aquí la tasca del poeta i del músic? No veieu, en això, oh, enamorats del nostre art popular, un camí d'evolució progressiva que ens pot dur ben lluny en la realitat d'una nova visió escènica, no hi veieu un camí poc explorat encara per arribar al drama líric català amb propi esforç, amb elements propis?

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[24] "Com a tipo d'aqueix *género chico* català, que algun tems semblà ésser l'ideal de certa gent intel·lectual, hi considerem aquella infelicíssima xavacanada que en diuen *La reina del cor*." (Nota de l'autor)

[25] "*Blancaflor, cant popular harmonitzat per a l'escena*, estrenat amb fracàs la nit del 30 de gener de 1899 en lo Teatre Líric de Barcelona, sessió VI del Teatre Íntim.—Barcelona. Impremta y litografia de Joseph Cunill Sala, Universitat, 7, -1904." (Nota de l'autor)

No ha fet menys que això l'il·lustre compositor alemany Humperdinck amb una rondalla, encisadora per cert, però sense l'interès dramàtic, millor dit, tràgic, de la nostra cançó.

Temps enrere vaig veure anunciat que en Gual havia escrit tot un drama en tres actes sobre *La presó de Lleida*; alguns versos d'aquell drama deuen haver servit per vestir les escenes de la visió que es presenta al teatre Principal, però quin goig faria veure tot un drama, això que diuen un drama, una obra *grossa*, en tres actes, escrita per un poeta prenent peu d'aquella feta tràgica que conta el poble! [...] Doncs, ho veieu com els nostres poetes hi somien amb les cançons populars per fer obres d'empenta, obres grosses?

Així és com creiem un xic en la regeneració del Teatre català, sobre tot en la del nostre teatre líric, quan ixen deixebles com en Pahissa, qui es posa a l'alçada dels bons mestres. [...]

Acabaré senyalant aquesta obra com un pont per arribar a lo que tant és de desitjar –el nostre drama líric– i recomanant a tota la gent de bon gust que vaig a sentir-la, o parlant més pròpiament, que vagi a *veure-la*, i als que hi són anats que hi tornin, que no els doldrà. Potser voldrà trobar algú en algun moment d'aquesta partitura tal o qual defecte d'inexperiència, certament excusable, però hi veurà d'un cap a l'altre una gran força de compositor, verdadera grapa de músic, i sentirà rajar dels instruments i de les veus el fruit de la inspiració en fresques melodies, o en acords patètics i combinacions sinistres de sons, seguint sempre els replecs de l'acció. Sobretot aquella cançó, que alguns han presa per popular, *¡ay, el pla de Tarragona!* és una verdadera troballa, com ho és el petit preludi del quart quadro, i com ho són tantes altres coses que ja haurà observat l'espectador atent i que observarà segurament aquell qui encara no hagi vist aqueixa esplèndida visió tràgica que ens presenta l'empresa Graner, i que per això mereix junt amb en Gual i en Pahissa l'encoratjament i l'enhorabona més fervents.

Emili Vallés"

Art jove 08 (31/03/1906), pp. 128–129.

"[...] En el mateix teatre continuen els Espectacles-Audicions Graner amb un repertori constantment renovat. Després d'*Els tres tambors*, amb música d'en Morera, s'ha donat *La presó de Lleida*, visió musical sobre la cançó popular, lletra d'en Gual i música del jove compositor Pahissa, que ha obtingut un èxit no menys senyalat que l'anterior obreta. Amb aquestes visions van alternant algunes obres del teatre líric català, representades anys enrere en el Tívoli, però que el públic rep amb el mateix agrado que llavors. Són les musicades per en Morera, *La barca*, *L'alegria que passa*, esdevinguda força popular, *La Rosons* i *La reina del cor*, i la d'en Granados, *Picarol*. La presentació i el desempeny d'aquestes obres i quadrets són verament notables per l'encert i bon gust que hi presideix."

Revista musical catalana 27 (mars 1906), pp. 54–55.

"Esta unión musical, que como decía muy bien el *Diario de Barcelona*, es una ópera condensada, pues su argumento inspirado en la canción popular y su notable música son propias para ello; se desarrolla en la escena, en 5 cuadros, con una letra inspiradísima del conocido poeta Adrián Gual, y revestidos estos por otras tantas decoraciones de los célebres escenógrafos Vilomara, Junyent y Moragas y Alarma, llenas de unas perspectivas y un carácter dignas de elogio e impregnadas las unas de un sabor melancólico y tétrico y las otras de poesía y de luz. Una música sentimental del maestro Pahissa da una expresión muy notable a todos los cuadros que terminan con una emocionante salva de aplausos por parte del público, que no hace más que acabar esta notable visión, obra de célebres artistas.

M. C."

La Academia Calasancia 337 (04/04/1906), pp. 331–332.

"**Jaume Pahissa**

Ja en poden passar d'anys; ja podria viure per sempre més separat de l'amic, de l'artista, sense conèixer ni sols sentir parlar mai de les seves obres futures, amb quines ell se deu mostrar conqueridor de nova glòria, que jo en ma solitud i allunyament del gran món sempre tindria un cor de poeta per recordar *La presó de Lleida*, lo poema musical amb quin se'm va revelar en Pahissa com un raig de llum en una regió tenebrosa.

La presó de Lleida despertà en mi fonda emoció i a tot moment guardo gravat a la memòria el record d'aquell dia que per primera vegada vaig sentir executar l'obra de l'amic Pahissa, qui fins llavors m'havia sigut desconegut, com, sense dubte, m'ho són encara avui molts joves de gran fe que treballen en silenci, i amb quins tal vegada demà faré coneixença i amigablement ens podrem donar la mà per seguir junts amb més coratge la via que ens va traçant lo destí. [...]

Quan a l'ombra de la presó, en aquell lloc de tristesa, on l'home esclau se sent torturat pel més gran dolor recordant lo goig de llibertat del seu temps passat, on la idea del mal s'esvaneix i el sentiment del cor desperta per lo bé, oïu aquell cant d'amor que s'enlaira a través dels ferros de la reixa, no reconeixeu amb aquelles notes lo clam més profund i just de l'ànima humana? Jo, en veritat, el reconec; sempre he considerat i sentit les penes dels presos, agermanant-me amb ells. Jo també tinc un cant inspirat en la llegenda de la Presó de Lleida, un cant que els esclaus entonen a l'escarceller i a la seva filla, que al veure-la hermosa i somrient li diuen, en lo final: [...]

Això ho he anat recordant novament, després d'haver sentit la gran obra d'en Pahissa: és un moment d'inspiració de molt temps enrere que m'omple de goig, celebrant lo triomf del músic poeta amb qui m'he sentit germà de sentiments al comunicar-nos ambdós amb franca amistat. [...] I, per fi, amics meus, sabeu com us revelarà la seva fonda admiració l'autor de *La presó de Lleida*, com penetrareu en son cor de jove enamorat i somniador? Parleu-li dels musics i dels poetes alemanys, sobretot dels poetes.

Plàcid Vidal"

Catalònia 17 (18/11/1906), pp. 1–2.

Fra Garí

Llegenda de Montserrat[26] [en 5 quadres[27]].
Estrena el 14/4/1906.

Lletra de Xavier Viura.

Música d'Enric Morera.

Escenografia de Miquel Moragas i Salvador Alarma i d'Oleguer Junyent i Maurici Vilomara.


ESPECTACLES AUDICIONS J. GRANER
TEATRE PRINCIPAL
FRA GARÍ
LLEGENDA DE MONTSERRAT
Lletra d'En Xavier VIURA
Musica del mestre Enric MORERA
TÍTOLS DELS QUADROS
QUADRO I.—RIQUILDA. Decoració de Moragues i Alarma.
QUADRO II.—LA MORT. Decoració de Moragues i Alarma.
QUADRO III.—LA CACIERA. Decoració d'En Maurici Vilomara.
QUADRO IV.—EL BATEIG. Decoració de Vilomara i Junyent.
QUADRO V.—LA RESSURRECCIÓ. Decoració de Moragues i Alarma.
Estrena: 14 Abril 1906.

Il·lustració 95: *VIURA, Xavier:* Fra Garí. *Barcelona: Imp. Henrich y Compª, 1906 (portada).*

Text: CAT AHSCP 01-I.6-02-06.02-2.03;
CDMAE: 8576-N; BC: Rull C 18/25-12º.

Música: BC: M-Mor-14; SGAE: BAR/B–149.

Acotacions i fotografies d'escena:

Quadre I: Riquilda — Moragas i Alarma

"Cor d'àngels des de les alçaries." "Cor de diables des de les fondàries, alternant i junt amb el dels àngels."

"A la fi dels cors s'ouen febles i misteriosos tocs de campana i una mica abans de descorre la cortina apareixent la cova de Fra Garí a Montserrat. Fra Garí està agenollat i torna en si de son èxtasi a les remors d'una cavalcada que s'apropa; avança escoltant. S'ouen ressonar a la vora les trompes del corteig, els cavalls renillen, dringuen les armes i s'ou també remor de gent."

"Sons de trompes. Fra Garí i Riquilda s'esguarden: ell la mena respectuosament vers la cova. Se corre la cortina."

Quadre II: La mort — Moragas i Alarma

"S'obre la cortina i apareix la mateixa decoració anterior. És de nit. Tempesta propera. S'acosten remors infernals."

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[26] El 1892, Tomás Bretón estrena l'òpera *Garín o l'eremita di Montserrat,* en 4 actes i amb llibret de Cesare Fereal, basat en l'obra *El Monserrate*, de Cristóbal de Virués, que segueix la mateixa llegenda que el *Fra Garí* de Viura i Morera.

[27] Anunciada inicialment com a *Garí,* en 3 quadres.

“Arriba a la fi del cor un escamot de bruixots i bruixes, amb bocs, escombres fantàstiques, etc.” “Dansant follament.” “De sobte esclata un llamp seguit d’un tro, s’alça una flamarada i apareix al mig de la dansa el Diable; tots es prosternen.”

“Esclata altre llamp, s’ou altre tro, s’aixeca uns moments una flamarada i d’entre el fum n’apareix el Diable disfressat d’ermità. A la claror d’un altre llamp s’ovira a Fra Garí eixint de la cova i baixant tambalejant amb les mans al cap i en gran desesper. [...]”

“El Diable treu una aixida de rera una roca i cava una fossa apressadament.” “A la claror d’un llamp s’ovira a Fra Garí baixant de la cova amb el cos de Riquilda: el vestit blau d’aquesta és un xic tacat de sang i sa llarga cabellera rossa penja.” “[...] Ambdós enterren prest a Riquilda.”

“Quan Fra Garí i el diable acaben de cobrir la fossa, servint-se del mateix càvec, s’ouen tocs mortuoris de campana [...] S’alça una gran flamarada i fum i d’entre mig el Diable apareix tal com és.”

“Fra Garí s’ajup desesperat sobre la fossa i esclata la tempesta.” “El diable s’enfonsa amb gran terratrèmol.” “Se corre la cortina ràpidament.”

Quadre III: La cacera Vilomara

“S’obre la cortina i apareix un espessíssim bosc de boixos a Montserrat. Fra Garí tornat com bèstia pastura entre matolls. S’ouen remors de cacera. Sons de trompa graduals i repercutint. Fra Garí escolta. Les remors s’apropen amb lladrucs de gossos, etc.”

“De sobte una gran fressa entre els boixos i apareix el seglar qui passa ràpidament seguit de gossos i de munters qui amb destrals s’obren pas entre mates; aprestant les ballestes fan sonar les trompes de caça.”

“Cacen a Fra Garí amb llaços escorredors. Mes fressa i sons de trompes; qualques munters guaiten entre els boixos.” “Se corre la cortina [...]”

Quadre IV: El bateig Vilomara i Junyent

“S’obre la cortina i apareix una sala en el palau dels Comtes de Barcelona. El Comte i Dames i Caballers són asseguts a la taula del festí amb patges, donzelles, etc. Al costat del seient comtal hi ha en un bressol daurat el fillet dels Comtes.”

“Qualques patges van a cercar a Fra Garí i el porten prest lligat amb una cadena.” “Entre la sorpresa de tots, Fra Garí s’aixeca i li cauen les pells que el cobrien.” “Se clou la cortina”

Quadre V: La resurrecció Moragas i Alarma

“S’obre la cortina i apareix la mateixa decoració dels quadres I i II, tota transformada en primavera. La tomba de Riquilda està coberta de rosers. Una bella claror d’auba omple l’ambient. Se sent remor d’un corteig qui s’apropa.”

“Arriben els Comtes de Barcelona i Fra Garí amb seguici fastuós i una colla de Donzelles endolades.”

“Els soldats se disposen a arrencar els rosers.” “Riquilda apareix radiant d’entre els rosers que s’han obert. [...] El fons va omplint-se de llum i de boires rosades.”

“Gran apoteosi. Apareixen àngels amb guirlandes voltant a Riquilda, qui queda tota nimbada de llum [...]” “Se corre la cortina”

Inventari de Lluís Graner al teatre Principal:

“Selva. 3 rompiments i forillo, 3 fermes grans de roques i flors, 2 practicables grans, 8 fermes de rosers, 1 foro de vidrieres”.

CAT AHSCP 01-I.6-02-04.01-7.110, p. [104]

Ressenyes de premsa:

“El dissabte de Glòria en Graner ens donà una nova visió musical, *Fra Garí*, lletra d’en Xavier Viura, música de l’Enric Morera, que obtingué l’èxit més afalagador.

L’exquisit poeta en Xavier Viura ha glossat la ben coneguda llegenda montserratina amb força traça, com era d’esperar, i ha donat a la seva obreta aquella forma sempre hermosa, sempre ben literària, que tots li coneixem. Respecte a la música, és fàcil endevinar que el mestre Morera l’ha escrit bastant de pressa. No obstant, hi ha en el *Garí* moltes pàgines que fan el seu efecte (quadros segon i tercer, per exemple).

Com de costum, en Graner presentà algunes decoracions noves. Totes són notables i de gran efecte, però la que resulta verament esplèndida és la del quadro tercer (la Cacera), pintada per en Vilomara. De totes les obres que en Graner ens ha ofert aquesta temporada, i al costat d’*Els tres tambors*, de *La presó de Lleida* i d’alguna altra, no hi ha pas dubte que el *Fra Garí* és una de les que han agradat més.

L’execució, no gaire cuidada”.

Revista musical catalana 028 (abril 1906), p. 84.

“En cinc quadros ha dividit la llegenda el poeta que l’ha versificada. Els senyors Moragas i Alarma han pintat per al primer quadro una hermosa decoració de les anfractuositats del Montserrat, on apareix la cova de Fra Garí. Aquesta decoració, amb lleugeres modificacions de detall, apareix en el segon i darrer quadros. El senyor Junyent s’ha encarregat del tercer quadro que presenta l’espessetat del bosc on el comte fa la caçera. Si la primera decoració és imposant, la segona és senzillament hermosa, augmentat el seu encant el refilar del rossinyols que alegren el paisatge, fent agafar a l’espectador ganes de buscar-los per entre els arbres. La del quart quadro, la sala del festí del comte, la feu el senyor Vilomara, presentant una escena de romàntic senyoriu, fastuosa de debò.

El mestre Morera ha seguit pas a pas amb ses melodies l'idea de la llegenda que tan bé ha sabut versificar i combinar en Xavier Viura i tan artísticament han sabut presentar els senyors Graner i Gual. És una música escaienta, atractiva i fàcil, que suggereix amb força intensitat emotiva diferents aspectes de la popular llegenda.

El teatre estava ple a vessar i el públic aplaudí a tots els elements que contribuïren a l'èxit de l'obra, fent sortir diferents vegades a l'escena als autors de la música i de la lletra".

La Veu de Catalunya 2512 (16/04/1906), edició matí, p. 1.

"[...] aunque se aparte su argumento del de la leyenda, no deja de ser por esto una obra espléndida del inspirado poeta Xavier Viura. La música es sencilla e impregnada de un carácter popular y en ella no deja de verse la mano del célebre Mtro. Morera.

Dos decoraciones nuevas se exhiben en esta visión, una de ellas representa la cueva de Fra Garí; es obra de los conocidos pintores Moragas y Alarma; en conjunto esta decoración es de gran efecto y en particular el fondo de la misma en la que destaca la silueta de las enhiestas montañas de Montserrat. La lástima es que en el primer término faltan algunos detalles de perspectiva a que no parecen más sino un descuido del autor. Vilomara, en el tercer cuadro, podemos decir que se lleva la palma, nos presenta una espesísima selva de efecto sorprendente, siendo una de las mejores obres de tan renombrado artista. El movimiento escénico en este cuadro va dirigido con una seguridad y maestría digna del Sr. Gual.

M. C."

La Academia Calasancia 339 (03/05/1906), p. 363.

Sardana dels promesos, La

Quadro líric / Idil·li en 3 episodis.
Estrena el 03/05/1906.

Text de Josep Morató.

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]


LA NOVELA CATALANA

La Sardana dels Promesos

PER

JOSEPH MORATÓ

ANY II. — CIUTAT DE BARCELONA — N.° 9
8 DE MARÇ DE 1908

Il·lustració 96: *MORATÓ, Josep:* La sardana dels promesos*. Barcelona: [Imp. Pujol], 1908 (portada).*

Text: CDMAE: Ms. 224; BC: Rull C 50/2-8º;
SGAE: TCA/M.

Música: BC: M 5345/27 [només la sardana final].

Acotacions i fotografies d'escena:

Primer episodi: "Som entre muntanyes, en un pla que fa el terra darrera la casa on viu la Biela amb el seu pare. A la casa hi ha una finestra. Pel cel apunten les primeres clarors de la matinada. A les llunyanies se sent remor de cantúries. Es pel Febrer, el dia de l'aplec de Sant Blai i els camins de la encontrada bullen de gent que puja a l'ermita. Es veuen passar musics amb els instruments enfundats i es veuen passar pagesos i pageses que es perden en les muntanyes, però tots per un mateix indret... I el dia es va acostant, i també s'acosten les cantúries. [...]" "El cel, que ha anat aclarint-se de xic en xic, arriba ara al enlluernament de la sortida del sol, i els ocells canten i el matí regna."

"I en Francesc, al restar sol, sospira, agafa un roc i va per a tirar-lo a la finestra, però el sobta un crit del Guarda-bosc." "Obre la finestra i es veu que es va acabant de pentinar i segueix el cant: [...]" "I tota enriolada, tanca la finestra."

"La Ció, [...] fa la cuitamaga a l'angle de la casa, aprofitant les distraccions d'en Francesc per a fer-li pessigolles a l'orella amb una palla i amagar-se tot seguit." "Se sent dintre la casa soroll de picarols i remor com de un carruatge que surt"

"I fuig muntanyes amunt, deixant-lo plantat. Ell la segueix un moment amb la vista [...]" "I li corra al darrera apedregant-lo i es perden tots dos entre les muntanyes [...]"

Segon episodi: "Els fadrins i les fadrines han arribat a les envistes del santuari, que s'aixeca al lluny i sobre un espadat. I veus aquí per què tots plegats canten amb joia" "I volen les barretines en l'aire i s'arma fort aldarull [...]

Tercer episodi: “Un planell al cim d’una muntanya. Al fons l’ermita. Colles de gent, formant rodona, acaben de dinar. Per aquí per allà es veuen un tret de rodella, baboyes i una parada de ciris. Cap al fons una carreta apuntalada per a servir de Cadafalch als músics. [...] acaben de dinar els musics, formant rodona i tenint els instruments per terra. Un parell de baylets, d’amagat dels musics, van omplint de pedres el fiscorn. I una colla de joves, començant-se a aixecar, emprèn una cançó amb aire de sardana.”

“El músic del fiscorn s’ha aixecat i va per collir l’instrument. En provar d’aixecar-lo, el troba ple de pedres i adonant-se d’en Martí, [...] es pensa que es l’autor de la feta [...] i li aboca totes les pedres al damunt clavant-li després una llisada de cops de fiscorn.” “[...] El músic, tot mirant-lo de reüll, se’n va cap a la carreta amb els altres, que hi comencen a pujar.” “I comencen a repartir-se garrotades, sent molts els que se serveixen dels pals que han trencat de la carreta dels musics. [...]” “Mentrestant en Martí s’ha tret una pistola [...] per darrera li detura el braç i li pren l’arma, al mateix temps que en Ramón el tomba d’un cop de bastó.” “La baralla s’acaba [...]” “Els joves i noies se disposen a ballar. [...]”

Ressenyes de premsa:

“*La sardana dels promesos*. Sarsuela en un acte [...]

És una obreta bella, arrodonida, cuidada, a estones fàcil i voluble, d’una voluble finor; a estones sentida, emocionant i sempre agradable, sempre simpàtica i atractiva, tant en les escenes casi caricaturesques [...] com en les d’aire sentimental [...]. I és que, malgrat les dimensions reduïdes de l’obra, *La sardana dels promesos* és tota una obra, tant per l’acció com pel modo de ser portada; hi ha acció i l’acció és complerta i arrodonida.

[...] Amb obres com l’estrenada ahir d’en Morató es fa Teatre Català, almenys per lo que toca a n’aquest ordre de teatre fàcil, tan necessari per a l’integrament de la vida del nostre Teatre.

Els actors ocuparen bé cadascun el seu lloc. En Giménez, en el paper de Francesc, feu un galan camperol, sincer; en Puiggarí, en el de guardatermes, no pot estar millor; en Santpere, en l’aixalabrut Ramon, donant força color a l’acció; en Morató, Ramon, en el de Martí, fent un hereu que sap lo que val, estigué molt bé; i per aquest estil tots els demés. De les actrius, la senyoreta Baró, en el paper de pastoreta, estigué a grau altura, el va brodar el paper, i ah, no menys amor va treballar el seu la senyoreta Ferrer fent la Biela.

Creiem que *La sardana dels promesos* la veurem molt temps als cartells del Principal.

F.”

La Veu de Catalunya 2531 (05/05/1906), p. 2.

“*La sardana dels promesos* se titula un quadret de costums populars de caràcter alegre i entretingut que molt oportunament ha vingut a refer als concurrents a les funcions del Principal del encongiment de cor que els hi havia deixat *La presó de Lleida*, *Fra Garí* i

demés tristeses i esgarrifaments que solen constituir els temes dels autors visionaris que proveeixen l'escenari del degà dels nostres teatres.

En Josep Morató [...] ha construït un quadre ple de vida i de color que interessa i s'escolta amb delectació, doncs se sosté en un semitò de comèdia que manté constantment el somriure als llavis de l'espectador sense haver tingut precisió l'autor de recórrer [...] a grolleries que solen constituir el pes mort que porten les produccions d'aquest gènere.

Un que hi era"

Cu-cut! 207 (10/05/1906), p. 39.

"Entra en el rengló de les *visions* i, com la majoria d'elles, és com a concepció escènica magreta i estantissa. La lletra, que és d'en J. Morató, no passa de regular. La música del mestre Esquerrà és eixerida i brillant."

La Esquella de la Torratxa 1427 (11/05/1906), p. 316.

"No sabem si *La sardana dels promesos* és una visió musical o una sarsuela de *género chico*; però lo que se sap de cert és que la nova producció del crític de *La Veu*, de *Cu-cut* i de la *Ilustració Catalana* és un treball fluixet, molt fluixet, quasi dolent, amb uns xistos a l'anglesa, i en conjunt respirant un aire d'ignorància. La música corrent, discreta, i a trossos, en el caient popular, bastant inspirada. El mestre Esquerrà pot felicitar-se.

[Ignasi de Loiola] Brichs [i Quintana]".

Art jove 11 (15/05/1906), p. 181.

"[...] con este título se ha estrenado en el mismo teatro un precioso cuadro lírico del carácter bien marcado de nuestra tierra. El Sr. Morató, con la predilección acostumbrada, ha traducido a la escena, con mucho arte, el lenguaje y las costumbres de la comarca ampurdanesa. No menos acertado ha estado en la música el Mtro. Esquerrà, la cual sigue perfectamente la obra con mucho ajuste y originalidad.

M. C."

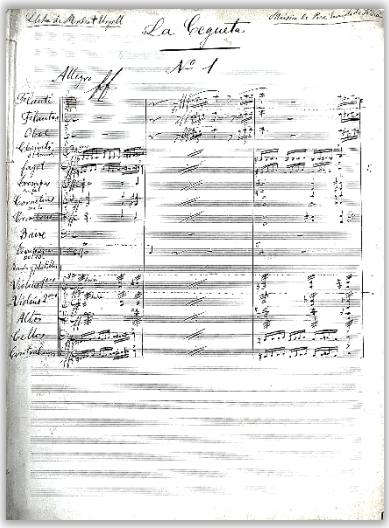
La Academia Calasancia 340 (15/05/1906), p. 20.

"Al Principal es feia no fa molt una obra titulada *La sardana dels promesos*, bastant dolenta i basada en la llegenda, com totes les coses dels catalanistes. A tothom va sorprendre que de seguida es deixà de donar l'obra. A què es deu, preguntaven, la suspensió? I era una cosa molt senzilla. Era que el títol es prestava a certs jocs de paraules per part de les noies que hi assistíeu si deien "La sardina dels promesos"."

El descamisado 10 (12/08/1906), p. 4.

Cegueta, La

Quadro líric-dramàtic en 1 acte.
Estrena el 04/05/1906.



Il·lustració 97: *DE FERRAN, Pere Enric:* La cegueta *(primera pàgina de la partitura manuscrita).*

Lletra de Modest Urgell[28].

Música de Pere Enric de Ferran.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–55.

Acotacions i fotografies d'escena:

[Els personatges que apareixen mencionats a la partitura són la cegueta, el Baró, en Lluís, la Viola].

[La partitura compta amb una obertura instrumental, la cançó de la cegueta lamentant la seva sort que s'escolta des de dins, una breu represa i la repetició de la cançó a la vista del públic].

Ressenyes de premsa:

"En la vetllada d'ahir va estrenar-se, en primer lloc, aquest quadret del mestre Urgell, que és ben malaguanyat per a primera hora.

És una cosa fina, delicada, en què tot és sentiment, però totes aquestes qualitats las té sense la pal·lidesa que fa grises les coses, sinó amb la suavitat de tantes delicadeses, ja que en el quadret de l'Urgell n'hi ha tota una paleta de colors.

En Lluiset està malalt i en la febre que l'ha de treure dels braços de sa mare, la bona Dolors, demana a la cegueta, la seva amiga, que cada dia va a baix al carrer on sembla que no hi canti més que per a ell.

Demana a la cegueta i aquesta tarda en venir; tarda tant, que quan la veu de les seves dolces cançons arriba a la cambra, en Lluiset ja és al cel.

[28] Inspirat en una obra de J. Ventura.

Quan la Maria, veïna de la Dolors, la fa sabedora de la nova, la cegueta ha fugit corrents i al cap d'una estona torna amb flors per al petitet. L'escena és bonica de debò. La cegueta vol estar a prop d'en Lluiset i li canta la darrera cançó, que sentirà des del cel.

La música amb què ha il·lustrat el quadret el mestre Ferran és una música sentida d'escaienta melodia d'aires populars. La cançó de la cegueta és una troballa d'artista que sent.

Al final, la cortina hagué d'escórrer-se moltes vegades i el públic cridà en totes, amb insistència als autors, que no es trobaven a la casa."

La Veu de Catalunya 2531 (05/05/1906), ed. matí, p. 2.

"També varen portar-se magníficament les que varen interpretar el quadret dramàtic-líric llagrimós *La cegueta* de l'Urgell, representat en vetllada selecta.

Saben aquells cementiris que fa l'Urgell? Doncs *La cegueta* encara és una cosa més melancòlica. Això vol dir que commou de debò, perquè arriba al cor. Hi ha una gran intensitat de sentiment en *La cegueta*.

I el mestre Ferran, en la il·lustració musical que hi ha fet, s'ha portat de primera, com varen portar-se en la interpretació la Baró i la Bozzo i la Viola, que va explicar-se molt bé cantant la romança que constitueix el *clau* de l'obra."

Cu-cut! 207 (10/05/1906), pp. 39–40.

"És un quadret dramàtic, compost per en Modest Urgell, que s'inspira en un pensament d'en J. Ventura. Té la qualitat dels seus quadros: l'impressionisme. La intensitat de sentiment no hi manca, i el llenguatge és cuidat i literari. Acompanyen al quadret unes melopees d'en Pere Enric de Ferran que s'escolten amb gust i s'adapten molt bé a l'acció del drama."

La Esquella de la Torratxa 1427 (11/05/1906), p. 316.

"**Espectacles i Audicions Graner.—** Durante la actual serie de *Vetllades selectes* se estrenó un cuadro dramático musical, obra de los Sres. Urgell y Ferran, titulada *La cegueta*. En este cuadro sentimental, lleno de poesía y amor, una mujer llora la muerte de su nieto sin hallar consuelo; entonces la ciega, la compañera del niño muerto, le lleva como último presente las flores que deja en el lecho del niño, cantándole la canción de despedida. El cuadro acaba así; acaba dejando en el auditorio una impresión de sentimiento tierno al que coadyuva la inspirada y sencilla música que se une a la acción de la obra."

La Academia Calasancia 340 (15/05/1906), p. 388.

Donzella qui va a la guerra

Visió dramàtic-musical [en 4 quadres].
Estrena el 12/05/1906.

Lletra de Manuel de Montoliu.[29]

Música de Joan B. Lambert i J. Sanxo Marraco.

Escenografia de Miquel Moragas i Salvador Alarma.


ESPECTACLES AUDICIONS
H. GRANER
TEATRE PRINCIPAL
Donzella qui vá a la Guerra
Lletra d' En Manuel de MONTOLIU
música dels mestres
Joan B. LAMBERT i J. SANXO MARRACO
TÍTOLS DELS QUADROS
QUADRO I.—LES CRIDES.
QUADRO II.—L'AMOR ADIVÍ.
QUADRO III.—PROVA FALLIDA.
QUADRO IV.—LA TORNADA.
Estrena: 12 Maig 1906.

Il·lustració 98: *DE MONTOLIU, Manuel:* Donzella qui va a la guerra. *Barcelona: Imp. Henrich i Compª, 1906 (portada).*

Text: CDMAE: 13782-N / BC: 83-12-C 131/6

Música: BC: M 4606 [part de Sanxo Marraco: quadro II, nº 1 i 2; quadro III, nº 2 i final; quadro IV, nº 1 i final]; SGAE: BAR/B–83.

Acotacions i fotografies d'escena:

Quadre I: Les crides

"El pati d'un castell gòtic. Abans d'obrir-se la cortina se sent un toc llunyà de trompetes. Al moment d'obrir-se la cortina se repeteix el toc més a prop i es veuen part enfora de la portada els trompeters tocant acompanyats de patges i d'homes d'armes." "De dalt dels merlets contesten els trompeters [...] Entra dins del pati [...] Surt per la porta de mà dreta [...]"

Quadre II: L'amor adiví

"L'escena és el jardí del palau reial. Tarongers i llimoners carregats de fruit voregen tota la banda dreta de l'escenari i formant un bosquet tanquen tot el fons. Entre ells surten agulles capritxoses de vàries glorietes enramades de flors. Una gentada de dames i cavallers i gent de poble, formant un conjunt virolat, amb branques de llorer a la mà, alcen els braços aclamant i victorejant." "Apareix pel caminal de mà esquerra [...] Surten de la porta de mà dreta [...] El fill del rei entra al palau. S'ha fet fosc. Els patges han encès les lluminàries, prenent els jardins un aspecte fantàstic. [...] veu les cambreres qui l'atalaien des del mirador. [...] desapareix pel viarany de mà esquerra."

[29] Basat en la rondalla recollida a: AGUILÓ I FUSTER, Marian (1893): *Romancer popular de la terra catalana. Cançons feudals cavalleresques*, Barcelona, Verdaguer.



Il·lustració 99: *Maria Morera a* Donzella qui va a la guerra*. [AFB3-117 Reg. 77932].*

Quadre III: Prova fallida

"Sala de palau gòtic. Al fons dues grans finestres ogivals amb vitralls de colors. Al obrir-se la cortina, per darrera els vidres es veurà el reflex de les lluminàries de la festa que al cap de pocs moments s'apagaran. La sala restarà il·luminada per grans canelobres. Els ecos llunyans i perduts dels darrers compassos de la dansa sonaran una estona, morint al mateix temps que la llum darrera els vidres. La filla del rei està asseguda en una cadira amb la cara amagada en una mà [...]"

"Quan el fill del rei va a traspassar la porta es topa amb la Isabel que entrava." "Mentre Isabel ha anat dient, l'alba ha anat llustrejant per darrera els finestrals fent brillar els vidres de colors. Se sent tocar a diana per tot el palau."

Quadre IV: La tornada

"La mateixa escena del quadro primer. El toc de marxa amb què acaba el quadro anterior sona de lluny un altre cop, acostant-se gradualment. A l'obrir-se la cortina, el pati està desert. Al cap d'un instant per la portalada entren corrent uns quants homes d'armes. [...]"

Inventari de Lluís Graner al teatre Principal:

"Dues almenes, 1 faldeta de flors, 2 tarongers".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [104]

Ressenyes de premsa:

"[...] El poema escènic és hermòs i guarda tot l'encís d'una rondalla, però realçat per la presentació plàstica —esplèndidament plàstica— d'un espectacle teatral. (Ja sabem com les conjumina en Graner aquestes coses.)

Per altra banda, en Montoliu, al convertir en quadres els episodis, ha demostrat un extraordinari acert, gràcies al qual l'interès se manté sempre vibrant i va en augment a mida que els fets se descabdellen als ulls de l'espectador.

Encara que sembli estrany, pot dir-se que la faula de *Donzella qui va a la guerra* resulta un *drama alegre*, amb l'alegria dels tons clars i dels sentiments nobles i purs manifestats ingènuament. Per això se n'agraden l'esperit i els ulls alhora.

Val a dir que en Lambert i en Sancho Marraco, dos joves mestres, han completat l'obra d'en Montoliu acompanyant-la d'una música atractiva i inspirada i joguinosa: —música jova, com els seus autors.

Jo no sé quins trossos són de l'un ni quins són del altre. Ni vull saber-ho. Ne tinc prou amb trobar-los tots ben atractius i inspirats i originals.

Cal dir que la Baró encarna el paper de protagonista amb aquell talent que té per a adaptar-se a tota mena de papers, fins els més oposats al seu temperament! Ella ve a ser l'ànima de l'obra, i en lots els passatges hi està a l'altura de la situació. En Giménez fa el fill del rei, i és veritablement el galan que cal a una semblant dama: galàn de nom i de fets. La Bozzo i la Ferrer estan també a to en els seus papers respectius de reina i princesa. En Puiggarí. majestuós i segur en el de rei; en Marxuach ple de caràcter en el de comte vell. Tots els demés, a l'altura dels papers.

La presentació, esplèndida.

En resum: una visió atractiva pera tota mena d'espectadors.

Per això cal esperar que s'aguantarà llarg temps als cartells del Principal.

S."

La Veu de Catalunya 2541 (14/05/1906), ed. vespre, p. 2.

"La visió dramàtica del nostre amic Manuel de Montoliu *Donzella qui va a la guerra*, la que tan bellament han il·lustrat amb música els mestres Lambert i Sancho Marraco, és una delicadesa. En Montoliu ens ha donat una nova i bella prova del seu talent poètic.

Al Principal representen la visió tots els dies i cada vegada millor; esperem que el nostre públic hi acudirà per a fruir d'una obra tan catalana i que tan bé sap fer-nos veure lo que les nostres rondalles ens conten de temps llunyans i venturosos."

El Poble català 93 (17/05/1906), p. 1.

“I ara entrem al Principal... Ja et dic jo que són ben bromistes també a can Graner. Fan una cosa titulada *Donzella qui va a la guerra*, que us dic que n’hi ha per llogar-hi cadires. Figureu’s que surt en Marxuach vestit de *conde* vell i diu que ha d’anar a la guerra perquè el rei ho vol i que no hi ha d’anar perquè és vell. I lo pitjor del cas és que no pot enviar-hi el noi, perquè tot lo que té són noies. I diu *malhaja* i altres paraules que venen a ser renecs d’aquell temps, i tot perquè no té fill baró. Però l’Emília Baró s’està a un costat de l’escenari i per la cara que fa ja se li veu que en trama alguna.

Tot d’un plegat, resulta que la xicota ja se l’ha tramada. I ella que va i diu al comte: «Si no teniu fill baró, teniu una filla tan Baró com el més pintat. I aquesta filla anirà a la guerra.» I venen uns patges i, zis-zas!, li tallen les trenes que, amb tot i ser en un temps en què encara no s’usava el *vigor del cabello del doctor Ayer*, no deixen d’arribar-hi fins al fosso. Després d’això, me la vesteixen de militar d’aquell temps i ja no hi ha *Guerreros* que hi valguin, per *Mendozas* que es diguin.

I ve el segon quadro i ja han passat set anys, durant els quals la xicota ha fet més *estragos* que un dels del hule si el deixen fer. Però dels més forts que fa, ne son víctimes en Giménez, que és el fill del rei y la Ferrer, que és la filla de la reina. I en Giménez tot és dir que la Baró no és baró i que s’hi vol casar; i la Ferrer li contesta que sí que és baró i que s’hi vol casar ella. I la Baró vinga fer més *estragos*. I en Giménez, da-li que no és baró, i la Ferrer torna-hi que és baró. I s’acaba el segon quadro que encara no s’ha aclarit si ho és o no ho és.

Però ve el tercer i figura que en Giménez s’adorm a conseqüència d’un obligat de guitarra que li toca la Baró. I quan és adormit, la Baró li tira unes dècimes en les que ve a dir-li que no és baró. Mireu la trapassera! I aleshores entra un empleat de les pompes fúnebres i li portal títol de propietat d’un nínxol, perquè a la *cuenta* en Marxuach s’està morint i és qüestió de tenir-ho tot a punt. I la Baró es despedeix d’en Puiggarí que fa de rei y de la Bozzo que fa de reina i de tot el senyoriu de la cort. Però en Giménez fa un punt dels seus i diu que anirà amb ella, perquè vol acabar d’aclarir si és baró o no és baró...

I ve el quart quadro... Allò de que en Marxuach se moria era una guatlla. Atropellat ja ho està, però no tant com feia veure l’empleat de les pompes fúnebres. I res: que aleshores s’aclareix que la Baró es baró i noia a la vegada. I en Giménez diu que s’hi casarà i en Marxuach s’hi confronta i ja està.

Tot això en Montoliu ho ha posat en vers i s’hi ha lluït; i en Lambert i en Sancho Marraco ho han posat en solfes i també s’hi han lluït; i la Baró i la Ferrer i la Bozzo i en Giménez i en Puiggarí i en Marxuach i tota la colla s’hi han fet sopes; i en Graner igual, gastant-hi la plata.”

Cu-cut! 208 (17/05/1906), pp. 54–55.

“*Donzella qui va a la guerra* és una ampliació del romanç que amb el mateix títol figura al *Romancer popular de la terra catalana* publicat per don Marià Aguiló. La faula és prou coneguda. [...] Amb la base de la cançó popular, en Manel de Montoliu ha composat quatre quadros medievals d’una frescor ben assaboridora i d’un caràcter extraordinari. El moviment escènic es porta traçudament i l’acció avança interessant i viva, malgrat lo

convencional del tema. És una rondalla fantasiosa que es descabdella en un medi ben estudiat i en el que lo pintoresc se fon amb lo dramàtic i lo dramàtic amb lo alegre. En Lambert i en Sancho Marraco, dos compositors dels més joves que tenim, han posat música a l'obra: una música vaporosa i enjogassada que ajuda a fer viure les situacions de conjunt.

M. i G."

La Ilustració catalana 155 (20/05/1906), p. 316.

"[…] La nueva visión *Donzella qui va a la guerra* no presenta en el decorada alguna novedad; la música está bien llevada, siendo de notar ciertos pasajes del tercer cuadro por el artificio de la orquestación. La letra, inspirada y natural, es debida al escritor catalán M. de Montoliu, que ha sabido tan bien poner en escena el argumento de la leyenda catalana, aunque no exenta de ciertos anacronismos que en el campo de la poesía ya pueden permitirse.

A. G."

La Academia Calasancia 341 (07/06/1906), pp. 412–413.

Altres ressenyes i comentaris de premsa

Fi del monopoli del teatre català al Romea i lloguer del Principal per Graner

"[...] Per als aimants del Teatre Català, crec els plaurà una notícia que corre aquests dies portant una alenada d'esperança. El distingit artista en Lluís Graner té el projecte de fer veritable art en pro del nostre teatre. Ha arrendat per cinc anys el teatre Principal i es proposa donar en ell representacions líriques i dramàtiques de la nostra escena. Si fos un empresari dels que corren, amb *franquesa* no m'hauria entusiasmat.

Al emprendre's-ho l'artista conegudíssim, és una garantia que ens assegura poguer fruir sensacions artístiques de debò, i molt més encara figurant-hi al seu costat i com a directors l'Adrià Gual i n'Enric Morera. Coneixem a tots tres i sabem lo molt que valen. Amunt els cors!

Seguim-los i ajudem-los tots amb nostre esforç, cooperem amb tot l'entusiasme que sentim per el desenrotllo del teatre de nostra Catalunya, qui sap si aquest és el primer pas envers l'alçament del veritable TEATRE CATALÀ que tant ansiem els bons aimants de *Talia*...

Comença a desglaçar-se la indiferència... Aixequem l'esperit i sadollem-nos d'Art... Creiem en Ell...

Jordi Català"

Talia 27 (19/08/1905), pp. 246–247.

"Si hem de judicar per lo que es diu, potser millorarà una mica durant l'hivern que s'acosta el moviment teatral català. Està clar que fins que es vagi a la creació d'un organisme nacional amb conservatori propi, actors propis i edifici propi, el teatre de la terra no anirà per bon camí. No ha de ser el teatre una obra d'empresa particular, sinó una obra de tots i per a tots, una institució com els Estudis Universitaris, com l'Orfeó, com els museus...

Amb tot, mentre no es faci res en aquest sentit, és bo que el moviment se descentralitzi, que desaparegui tot monopoli i tot abassegament, que els autors no hagin de veure's obligats a acudir a un sol teatre i a suportar les vexacions d'una empresa orgullosa de la

seva sobirania tirànica. Descentralitzant-se el moviment, tal vegada els nous organismes que es creïn donaran a conèixer elements que quan vingui la gran hora de la creació del teatre, puguin ser d'utilitat. Doncs, cal alegrar-se'n de les noves que corren respecte a la vinent temporada.

Per ara sembla que hi haurà teatre català a l'Apolo. Està clar que, tant pel barri en que està enclavada aquella sala d'espectacles com per les dificultats creades per l'organització de la companyia amb elements dispersos, no cal esperar que la campanya que es dugui a terme influeixi en gran manera a modificar la situació de la nostra escena. Però, segons es diu, en algunes de les representacions hi tindrà intervenció l'Adrià Gual, i això ja es ben satisfactori.

Al Principal també s'hi farà teatre de casa. En Graner, no tenint-ne prou amb la sala Mercè, l'ha llogat per cinc anys, a fi d'organitzar-hi diferents espectacles plàstics, musicals i d'altres menes, però tols marcats per un segell ben català. I entre aqueixos espectacles, dividits en sessions de poca durada, destinarà cada setmana algunes vetlles senceres a teatre líric i a teatre parlat, encarregant la direcció del primer a en Morera[30] i la del segon al mateix Gual i tenint el propòsit de presentar les obres de la manera més perfecta possible, a fi de fer-ne més atractiva la representació.

Els dies de teatre seran de primer entovi el dilluns i el divendres, els quals es consideraran com a dies de moda. Però si l'èxit corona els bons propòsits d'en Graner, es molt possible que les vetlles teatrals vagin envaint la setmana i fent enllà els demés espectacles que s'organitzin. I qui sap si de mica en mica podrà anar-se encaminant el teatre català?

Mentrestant, ja ho hem dit, ens alegrem que es tregui el monopoli exercit d'alguns anys ençà per una sola empresa, en detriment dels autors, del públic y del art. Mentre s'espera l'organització nacional, vinguin, si res més no, empresaris artistes!

M. i G."

La Ilustració catalana 116 (20/08/1905), p. 541.

"Fa algun temps que es nota un moviment simpàtic tant per part del públic com de la premsa en pro del nostre teatre. Ja era hora! Els que havem seguit pas a pas totes les penes i alegries del teatre català, els que amb greu mal humor havem vist anunciades al teatre Romea obres *d'allende el Ebro* i, per cert, no de les bones, barrejades amb les de casa; els que havem anat en funcions en benefici i vist amb vergonya aquella safata voltada de llums com si es demanés almoina, i altres misèries que val més callar-les, ens n'havem de felicitar i havem de dir com en Jordi Català en una de ses cròniques, la del nombre passat: Amunt els cors!

El Teatre Català, amb lo temps que ha estat instal·lat al Romea, ha fet tota l'evolució que se li podia demanar, si es té en compte els estrets límits en què s'havia de moure, i avui

[30] Les primeres notícies i especulacions sobre la direcció musical de Morera no es veurien confirmades i a l'inici de temporada a l'octubre s'anunciaria Joan Lambert com a director musical dels espectacles.

aquella empresa amb son modo de veure, veu que l'obra que fins ara ha explotat se n'hi va de les mans, que surten artistes com en Graner i altres, que per amor a l'art i a la terra exposen llurs interessos per aixecar nostre teatre amb dignitat i amb una honradesa artística intatxable.

I convé per bé de la nostra escena que tots hi ajudem a la mida de les nostres forces: els autors presentant-hi llurs obres, els artistes deixant de banda rancúnies de bastidors i treballant amb entusiasme, i el públic acudint a les representacions. Si tots no hi ajudem, si desenganyat de sa empresa en Graner hagués de suprimir les obres catalanes, allavors no tindríem dret a queixar-nos, i hauríem de suportar tots, tant autors com actors i públic, les petiteses i mesquindats que per dissort fins ara havem suportat.

Lo que ha passat al Teatre Català en aquests últims temps és ben estrany. La companyia que baix la direcció d'en Borràs hi actuava interpretava les obres amb entusiasme i el públic hi assistia. [...] I ja es parlava d'una excursió a l'Amèrica quan, enllepolits per l'èxit, vingueren de Madrid i ens prengueren a en Borràs, i lo que ha passat aquesta temporada, tots ho havem vist. Artistes aplaudits que, per demanar una misèria més de sou, els treuen de la companyia i en venen de castellanes i se'ls emporten; un autor de reconegut talent, l'Iglésias, abandona el Romea per anar a estrenar ses obres a un altre teatre; fan un dilluns de moda *Baró*, assistint-hi tota la cursileria castellana i catalana per a riure's de nostra hermosa parla [...]

No ens convé acabar-ho tot això? Doncs en Graner ens dona una ocasió en què li podem demostrar nostre amor al teatre de la terra, i amb seguretat que si ell veu que ens ho prenem amb entusiasme, assistint al seu teatre, traurà el cinematògraf i demés varietés que hi vol posar i en comptes de donar-nos dugues representacions setmanals d'obres catalanes, en donarà a diari, i ja tindrem començat lo verdader edifici que ha d'ésser lo Teatre Català.

P. Gabardós Gatell"

Talia 29 (02/09/1905), pp. 263–264.

"[...] Perduda per al teatre català la campanya de l'Apolo, ens cal girar els ulls al Principal per a cobrar certa confiança. Per a les representacions que s'hi donaran ja hi ha literats que treballen en obres originals, en la traducció d'algunes de les més hermoses del teatre modern i d'altres èpoques. I és molt possible que en Graner, si el públic respon, no pugui limitar-se al parell de sessions setmanals que ara es proposa dedicar al teatre parlat i cantat, sinó que hagi de donar-les-hi major amplitud, convertint-les en base de la campanya d'hivern, lo qual fora de desitjar, encara que no fos més que per a estimular a les demés empreses a un treball seriós i artístic, en benefici d'autors i públic. En aquet concepte —en l'artístic— és d'esperar que la temptativa del Principal donarà bons fruits, puix no cal dubtar de la serietat artística del gran artista que és en Graner, ni de la d'en Gual, que serà qui dirigirà les representacions parlades. [...]

M. i G."

La Ilustració catalana 121 (24/09/1905), p. 622.

"Anteayer terminó sus compromisos la empresa del Teatro Principal y desde ayer tomó posesión de dicho coliseo el nuevo arrendatario, el celebrado artista D. Luis Graner, quien ha ordenado que se realicen notables mejoras, habiendo empezado ya el decorado de la fachada.

La temporada se inaugurará el día 12 del actual, habiendo quedado abierto el abono en la sala Mercè. Los espectáculos que se anuncian serán dignos de Barcelona por su índole y por la manera de presentarlos y consistirán en grandes cuadros plásticos musicales, en funciones del teatro catalán, alternadas con proyecciones cinematográficas y películas habladas. El espectáculo se subdividirá en secciones."

Diario de Barcelona 260 (03/10/1905), ed. matí, p. 10662.



Il·lustració 100: *Retall de la portada de la revista* Talia *36 (21/10/1905), dedicada a Lluís Graner.*

"Abans, quan se parlava d'en Graner, tot lo que es deia referia a sos quadros; era bonic parlar d'una *Exposició Graner* a can Parés, per exemple, a quina exhibició s'hi abocava la Barcelona artística, des del mestre en pintura a l'*amateur* més modest. I tothom admirava aquelles pinzellades fermes, reblertes de llum natural i artificial que en Graner sap expressar tan bé en ses teles; en el "forn de vidre", en la "pesca a l'encesa", en els grupos de bevedors, en tot on s'hi escau la llum que sembla arrencada del natural.

Allò era l'obra d'en Graner pintor; avui la seva obra s'ha estès, ha anat més enllà; en Graner, sense perdre son caràcter d'artista eminent, n'ha fet una altra d'obra, una obra que pot ser el començ del veritable Teatre Català, baix els dos aspectes, líric i dramàtic. Enamorat de tot lo bell i que tendeixi a donar fruits ben assaonats en tot lo que a l'Art puga referir-se, va sortir-nos en Graner amb la sala Mercè, tal vegada per a polsar la opinió sana en el sentit del gust artístic, i potser covant ja en son cervell la idea que ha portat a feliç terme en el teatre Principal.

L'obra d'en Graner, doncs, és lloable per varis conceptes; en primer lloc, perquè quedant-se ell amb el degà dels teatres barcelonins ha impedit que aquells venerables murs anessen a parar a mans d'una empresa mercantil, com s'havia dit fa temps, per a construir-hi un banc, o que dintre d'ells hi continués el sacrilegi de representar-hi porqueries del genero menut o cinematògrafs immorals.

I, sobre tot, un dels motius principals que ens indueix a alabar l'obra de l'eminent pintor és el de que gràcies a sa iniciativa, Barcelona pot fruir d'espectacles cultes, en els que l'escenografia catalana pot fer ostentació de la riquesa de talent dels pintors Vilomara, Junyent (O.), Moragas i Alarma, Urgellès, Brunet i Pous i altres que de seguir hi prendran

part. Quina llàstima, en ocasió semblant, que el mestre de tots, l'inolvidable Soler i Rovirosa no puga col·laborar-hi en aquesta obra! I ademés d'aital manifestació escenogràfica, la idea d'escenificació de temes populars catalans portada en quadros plàstics, en els que ademés del talent dels nostres poetes, s'hi junyeix la inspiració de nostres músics, donen a l'obra d'en Graner més valor; i per si això no bastés a fer-la gran, ens resta la secció de Teatre Català, que ens farà conèixer les tragèdies gregues, les filigranes shakespearianes, obres de poetes francesos, de dramaturgs italians i alemanys i vàries de nostres autors.

Ho veieu si en té d'importància l'obra d'en Graner? Ell la somnià, iniciant-la en l'artístic local de la sala Mercè, i avui l'ha consolidada i l'ha estesa dintre els murs del teatre Principal, secundat amb entusiasme per altres elements valiosos. [...]

Arnal"

Talia 36 (21/10/1905), p. 318.

Reformes realitzades al Principal per Graner

"**El teatre Principal.—** Per últim, amb les representacions d'ans d'ahir diumenge varen acabar les funcionetes de varietats organitzades per l'empresa que l'ha tingut fins ara al seu càrrec , amb dolor dels que desitgen que l'antic teatre de la Santa Creu recobri el prestigi que en altre temps havia tingut. Des de ara, doncs, corre el Principal a càrrec d'en Lluís Graner, que el té arrendat per cinc anys, durant els quals té el propòsit de realitzar-hi una campanya seriosa, altament artística i catalana, posant a contribució tants elements valuosos com puguin contribuir a la brillantor del conjunt.

Per a tornar a aquell teatre tot l'esplendor que li han fet perdre les empreses que s'hi han succeït d'alguns anys d'aquesta banda, començarà en Graner per realitzar-hi importants reformes materials, en las que ahir mateix va començar a treballar una nombrosa brigada d'obrers. La il·luminació de la sala sofrirà avantatjoses transformacions i la façana serà objecte d'importants obres que la milloraran bon xic, traient-li aquell aspecte de cosa revellida i morta que avui dia té. Amb tal objecte, i agafant com a motiu principal el dibuix que figura a la capçalera dels cartells que es plantaran per les cantonades i a la del prospecte que repartirem avui als nostres lectors encaixat amb el número, es decorarà convenientment tot l'exterior de l'edifici i es completarà la decoració amb una profusió de llum que la farà doblement atractiva durant la nit. [...] La inauguració dels Espectacles Graner serà el dia 12 del mes que som, començant las funcions d'abono amb la que es celebrarà el dia 16."

La Veu de Catalunya 2339 (03/10/1905), ed. matí, p. 4.

"Pasado mañana abre sus puertas el teatro Principal, con el espectáculo que ya se ha anunciado. El empresario, D. Luis Graner, queriendo convertir el decano de nuestros teatros en punto de reunión de la buena sociedad, ha introducido en el mismo grandes mejoras que el público agradecerá ciertamente.

La fachada ha sido restaurada y en los huecos de los balcones se han colocado artísticas vidrieras de colores, muy vistosas; el vestíbulo ha sufrido una completa restauración; en los palcos se han cambiado los pasamanos. El escenario ha sido objeto de mejoras importantes, que permitirán presentar los espectáculos con toda propiedad y al efecto se ha montado una instalación eléctrica que lo dotará de espléndida luz, pudiendo producirse diversidad de tonos por medio de combinación de bombillas de colores. El abono a las funciones de moda es numeroso, lo que hace presumir que aquellas se verán muy concurridas."

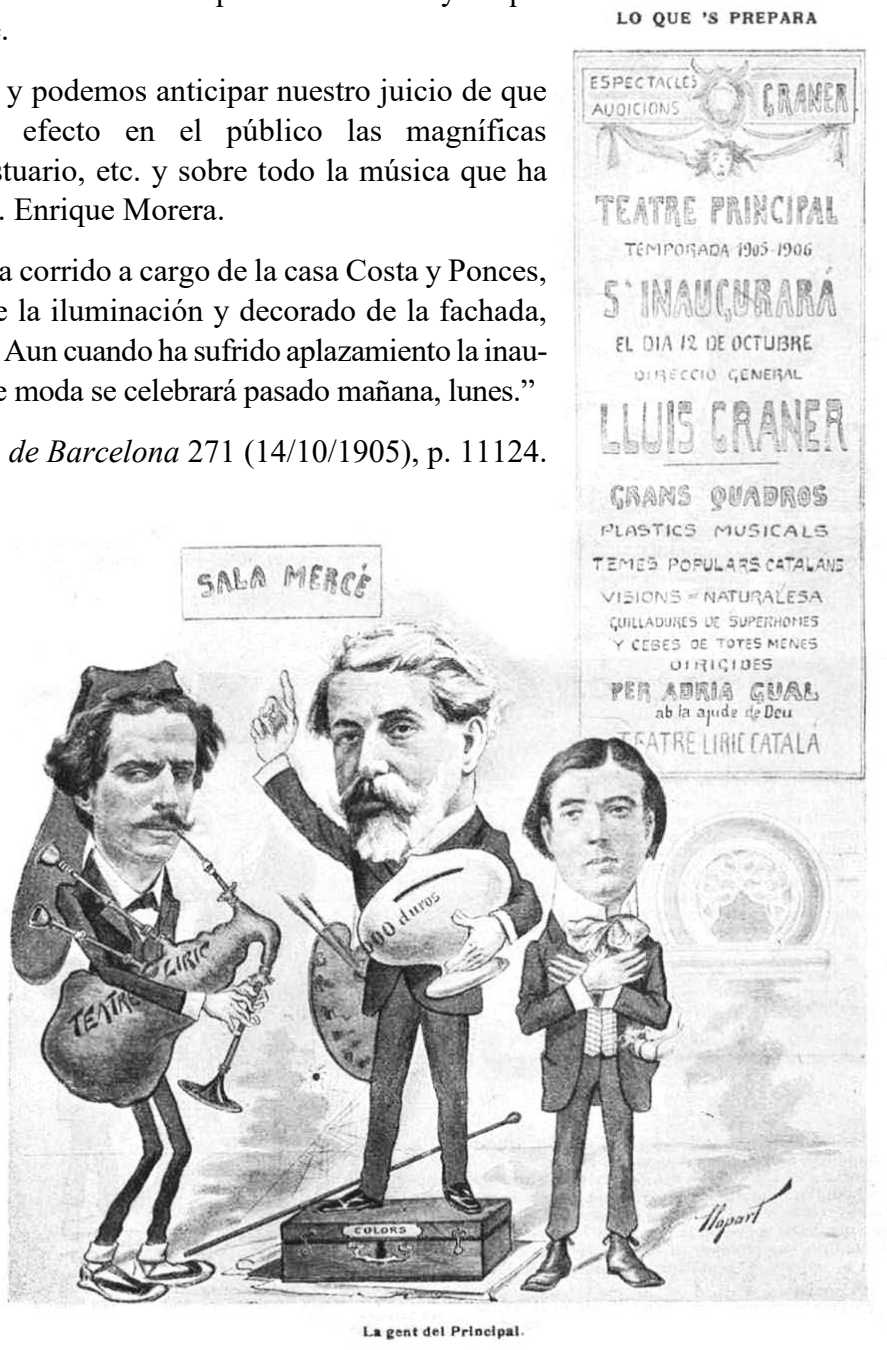
Diario de Barcelona 267 (10/10/1905), p. 10942.

"Decididamente esta noche se inaugurarán en el teatro Principal las audiciones musicales, innovación debida al notable artista D. Luis Graner, que se propone dotar a Barcelona de espectáculos cultos y en que descuelle el más refinado arte.

Hemos asistido a los ensayos y podemos anticipar nuestro juicio de que han de producir excelente efecto en el público las magníficas decoraciones, el *attrezzo*, vestuario, etc. y sobre todo la música que ha escrito el reputado maestro D. Enrique Morera.

La instalación eléctrica, que ha corrido a cargo de la casa Costa y Ponces, merece elogios, lo propio que la iluminación y decorado de la fachada, que produce caprichoso efecto. Aun cuando ha sufrido aplazamiento la inauguración, la primera función de moda se celebrará pasado mañana, lunes."

Diario de Barcelona 271 (14/10/1905), p. 11124.



Il·lustració 101: *Caricatura satírica dedicada a l'obertura de la nova empresa al teatre Principal. [*La Esquella de la Torratxa *1396 (06/10/1905), p. 661].*

Inici de l'activitat de la nova empresa al Principal

"**LA FUTURA CAMPANYA DEL PRINCIPAL**

El dia 12 començarà al mític teatre de la Santa Creu la campanya que en favor de la nostra escena vol dur a cap en Lluís Graner.

Els espectacles que pensa donar-hi l'eminent artista són de diferents menes, però tenint tots el major caràcter de cultura possible. Per això, tant en el ram líric com en el literari, ha procurat rodejar-se d'elements prestigiosos que l'han d'ajudar en la empresa, a la que contribuiran també per lo que toca a la escenografia tots els bons escenògrafs de casa.

Per ara anuncia dos dies de moda setmanals, dedicats tots dos al teatre català:—l'un al líric i l'altre al dramàtic i còmic, ajudant-se per a la direcció tècnica del primer dels mestres Pujol i Lambert, i servint-se per a la direcció escènica del segon, de l'Adrià Gual, que tan bona mà ha demostrat en diferents ocasions per a posar les obres amb exquisida propietat.

Baix la direcció d'aqueixos elements i la general del mateix Graner, actuaran els elements interpretadors lírics i dramàtics quals retrats donem en el present nombre: [Serafina Ferrer, Emília Baró, Ramon Tor, Enric Giménez, Lluís Puiggarí, Conrat Giralt, Ramon Bataller, Artur Balot, Amadeu Casas, Carles Capdevila].

Actuaran en la interpretació de les bones tragèdies i comèdies del Teatre Grec, traduïdes al català per bons escriptors de la terra tals com en Josep Carner i en Salvador Vilaregut; actuaran en obres líriques en les que s'hi entrellacen els noms dels mestres de la música Nicolau, Pedrell i Morera amb els dels literats Pin i Soler, Oliver, Mossèn Costa i altres; actuaran en produccions notables de Shakespeare, Molière, Cervantes, Hauptman i altres autors antics i moderns, així com en produccions, drames originals d'autors de casa, entre les que ja s'anuncien *L'hostal de la Bolla*, adaptació escènica de la novel·la d'en Miquel S. Oliver, *La tia Tecleta* d'en Pin i *La jova* d'en Morató.

Un dels gèneres que sembla destinat a cridar l'atenció del públic és el de les visions acompanyades de música i cant i basades en temes llegendaris i populars, com *El Comte l'Arnau*, *La Fustots*, etc., etc. Per a dur-les a l'escena, en Graner ha posat a contribució el treball dels més excel·lents escenògrafs —Alarma, Vilomara, Junyent, Urgellès, tots els que valen— a fi de que la inspiració dels nostres músics més eminents i la dels nostres poetes més exquisits pugui ser manifestada sobre el fons artístic que es mereix.

Tot fa suposar que la campanya Graner al Principal, serà digna de qui l'ha organitzada, aprofitant l'esforç de tots. Déu faci que aquest esforç sigui ben aprofitat i que el públic hi respongui; Déu faci que en Graner es vegi obligat a donar al nostre teatre més dels dos dies setmanals que per ara hi destina."

La Ilustració catalana 123 (08/10/1905), pp. 653–655.

"El teatro Principal está sufriendo una completa restauración bajo la nueva empresa del reputado pintor Luis Graner, propietario de la sala Mercè. Tanto en el interior como en el exterior se realizan importantes mejoras, aumentando espléndidamente la iluminación y enriqueciendo el decorado. La fachada se adornará con un artístico motivo de decoración.

La nueva Empresa Graner se propone escenificar por medio de cuadros plásticos, musicales y corales, temas populares, visiones de naturaleza, de historia, de costumbres, etc., como *El comte Arnau*, *La Fustots*, *Ramon Llull*, *La matinada*, *Els tres tambors*, *La presó de Lleida*, etc., con la reputada cooperación de los literatos catalanes José Carner, Magin Morera, Adrián Gual, Costa y Llobera, Guimerà, Pin y Soler, etc.; los músicos catalanes Pedrell, Morera y otros y los escenógrafos Junyent, Alarma, Moragas y Vilomara.

Estas representaciones alternarán con proyecciones cinematográficas y películas habladas, y, bajo la dirección de Adrián Gual, representaciones catalanas de tragedias griegas y obras del teatro antiguo y moderno como *Edipo Rey*, de Sófocles; *Alkestis*, de Eurípides, y otras de Llucià, Shakespeare, Molière, Cervantes, Marivaux, A. de Mussel, Goethe, Hauptmann, Goldoni, y *L'hostal de la Bolla*, de Miguel S. Oliver; *La tía Tecleta* y *La Poruga*, de Pin y Soler; *La jova*, de Morató, etc. La empresa se propone que en todas estas representaciones resplandezca la propiedad del arte y la magnificencia, para lo cual cuenta con sobrados elementos para realizarlo."

El Diluvio 282 (10/10/1905), pp. 4–5.

"Catalunya està d'enhorabona amb motiu de la nova, novíssima manifestació de cultura del Teatre Principal de Barcelona, duta amb gran fe i entusiasme a feliç terme per l'expert i famós artista Sr. Graner. És aquesta una iniciativa que esparvera i que ofegaria als més encoratjats, si no fos alenada per una fe pregona i no es tingués la consciència del Sr. Graner, de tots i cada un dels elements a conjuminar, d'altíssima complexitat, per arribar a una fi esplendorosa d'estètica i patriotisme.

El teatre, tingut antigament per escola de bones costums i perversament convertit en els nostres dies en una càtedra del xorguisme, on les idees malsanes i la baixesa de les passions humanament bestials, eres past de tot el poble sense diferències de classe, necessitava qui el redimís i el tornés a aixecar a l'altura moral que li correspon. Aqueix alçaprem formidable i hermosa redempció, començada ja amb gran èxit, és l'obra magna i justament aplaudida del genial Sr. Graner. Ell és qui, amb una elevació de mires, mai prou justament elogiades com es mereix, està obrant el gran consorci de la moral i de l'art, fins avui rebregades per un instint lo més bestial i misèrrim.

El patriotisme, l'estètica i la bondat, cremant com un encens dintre el cor del geni, era hora ja que, amb explosió volcànica, eixissin a sanejar l'ambient del nostre teatre, envaint amb els perfums de la bellesa i hermosura humanes els temples de l'expansió i del solás. Ben satisfets poden estar-ne els iniciadors i el nostre poble d'aquesta nova i titànica empresa d'una cultura i significances les més grans i fondes, que tant debò sigui la definitiva del sanejament del teatre a Catalunya.

X."

Lo camp de Tarragona 272 (21/10/1905), p. 2.

Abonament a les vetllades de moda

"Accediendo a la petición de los señores D. Ramon Albó, D. Juan Alandi, don Ignacio de Gispert y D. Francisco Maspons, comisionados por numerosos elementos de nuestra más selecta sociedad, la empresa del teatro Principal ha acordado abrir un abono a seis funciones de día de moda, que se celebrarán los viernes, a partir del 3 de noviembre.

Se representarán obras de Sófocles, Shakespeare, Cervantes, Molière y Goldoni, combinadas con estrenos de comedias catalanas de los señores Vilanova, Pin y Soler y Oliver.

Teniendo en cuenta la propiedad y riqueza insuperables con que la empresa dará a conocer un repertorio tan selecto, y la moralidad y buen gusto exquisitos que resplandecen en la dirección de los *Espectacles-Audicions Graner*, han abierto el abono muy distinguidas familias de esta capital, que darán gran brillantez a las veladas."

Diario de Barcelona 286 (29/10/1905), pp. 11774–11775.

"[...] El senyor Graner, [...] per lo que toca al Principal ha contractat trenta músics de lo millor per a entretenir els intermedis dels seus dies de moda amb *Valsos Bostons*, minuets a lo Bolzoni, etc., etc., i si algun dia per atzar s'executen alguns fragments de música selecta, el pressupost designat per a la música no permet els assajos necessaris perquè la cosa resulti sèria, com succeí amb els trossos de Schumann intercalats en la rondalla popular *La Fustots*, i amb la música que nostre Pedrell escrigué per a la visió de naturalesa (segons asseguren els autors), *La matinada*.

Tot lo dit, doncs, ens demostra palesament que l'exemple donat pels homes de nostra terra que es prengueren seriosament les manifestacions artístic-musicals no ha donat el fruit desitjat, i que en conseqüència és del tot convenient una nova campanya encaminada a tornar el nostre públic cap a lo verdader i sanitós, artísticament parlant, i... aquesta és la missió que per lo que atany a la música de aquí en davant deu complir la Associació Musical de Barcelona [...]."

El Poble català 52 (04/11/1905), p. 3.

Opinió sobre la contribució artística de les visions musicals

"**Cuestiones artísticas de escenografía**

[…] Para colmo de perfección y magnificencia, el propio Graner, que ya en la sala Mercè se esmeraba para ofrecer espectáculos siempre cultos, siempre animados y siempre artísticos, ha implantado en el teatro Principal una ampliación de sus anteriores propósitos y cabe afirmar que ha logrado llevarse de calle al público, que se estruja a sus puertas para poder penetrar en el venerable recinto.

Las visiones musicales Graner, por lo que contribuyen al desarrollo de la escenografía deben ser celebradas, pero mucho más por el sentido altamente civilizador y altamente moral (si es que son dos cosas distintas) que en sí encierran. El insigne artista nos ha demostrado que el público no desdeñaba lo culto por serlo, sino porque no se lo presentaban bien. A en voz, llena de desprendimiento, los músicos, los poetas, los escenógrafos, los comediantes han logrado formar un núcleo homogéneo de perfección, causando en el auditorio emoción profundísima, al par que saludable.

Para alentar a Graner y a los artistas que le secundan escribimos este artículo; al mismo tiempo queremos repetir que *El comte l'Arnau* debe ser aplaudido por todos cuantos sintamos la patria y el arte. Carner en su sobriedad y Morera en sus notas inspiradas nos han hecho sentir hondo. Aquel delicioso canto de las tres doncellas que bordan *seda y estám*, alternado con las graves notas del canto popular son de un efecto teatral magnífico.

Y ¿qué diremos de las decoraciones y de los trajes? Olegario Junyent en la primera, rica de color y rebosando verdad, nos ofrece un hermoso paisaje, en el cual no encontramos otro tilde que al aspecto excesivamente vetusto de la ermita, atendida la época en que se supone la acción. Es una página de maestro superada, no obstante, por la que nos ofrece en *La matinada*.

Moragas y Alarma en el abetal pirenaico del segundo cuadro han tenido que luchar con la monotonía de los tonos nevados, y han vencido, especialmente en el segundo efecto de luces. Su éxito es indubitable.

En cuanto a Urgellès, debe asignársele un elogio indiscutible por haberle tocado en suerte el cuadro de menos variedad y que menos se prestaba a efectos y haber sabido resolverlo con sinceridad, con color de época y parquedad de efectos. Pero mucho más nos gusta su cocina de *La Fustots*.

Vilomara en el último cuadro, resuelve gallardamente un problema de perspectiva y de construcción con aquella maestría que le es peculiar. Su palacio condal deja en el espectador una impresión duradera. Para el mejor efecto de todas estas decoraciones, convendría alguna mayor perfección en los cambios de luz. A pesar de todo, no regateamos nuestros aplausos al iniciador Graner, ni a los distinguidos escenógrafos, así como a Gual, el director de escena.

Buenaventura Bassegoda"

Diario de Barcelona 296 (08/11/1905), pp. 12189–12190.

“Ya recordarán nuestros lectores la serie de artículos que publicamos el año pasado sobre la Iglesia y el Teatro moral y moralizador como poderoso elemento educativo de los pueblos, en vista de la alarmante y progresiva corrupción de costumbres y perversión de ideas que están rápidamente socavando la institución de la familia y desquiciando la sociedad.

Tomando en cuenta en los artículos de referencia las dificultades que había de presentar la fundación de dicho teatro, dada la apatía que en general suele dominar entre los que nos sumamos con los buenos, proponíamos que de no poder desde un principio alcanzar el *más*, nos contentáramos con el *menos*, poniéndonos en actividad con la mira puesta en la meta para llegar a ella evolutivamente si no podíamos conseguirlo de buenas a primeras.

Pues bien; Barcelona ha visto surgir inopinada y súbitamente un hombre que reúne las condiciones no ya para acometer por sí solo tan difícil proyecto, sino para realizarlo con tal empuje que desde el primer momento se ha colocado a la cabeza pues, además de haber puesto a contribución casi todas las Bellas Artes en el desarrollo de sus espectáculos, revisten estos verdadera variedad y originalidad.

Celo ardiente, competencia acreditada, actividad asombrosa, largueza incomparable, simpatías generales, todo lo ha reunido el señor Graner, quien de un golpe ha llegado al *desiderátum* ofreciendo en el elegante decano de nuestros coliseos, en el *Teatre de Santa Creu*, los espectáculos pequeño y grande; la compañía cómica y la dramática; el teatro lírico y el trágico; presentando las obras con un gusto refinado y exigente.

Los artistas que le prestan su concurso toman su cometido con tanto empeño que se asimilan las obras, y combinándose las inspiraciones de todos producen una deliciosa homogeneidad artística.

Resulta, pues, que la obra del señor Graner es digna del apoyo del público honrado, no solamente por su bondad moral, sino también por la artística, la que por sí sola es bastante para merecer el favor del público en general.

Pero creemos que todo católico debiera apoyarla de una manera muy decidida, y por este lado no hemos de ocultar nuestro temor de que no se le ayude en la medida que se merece; pues, aparte de la apatía de los buenos a que antes hemos aludido; suele suceder que los que no usan de una cosa porque no sienten su falta, creen que todo el mundo puede bonitamente pasarse sin ella, y quizás esto contribuya a que ciertas empresas loables no puedan realizarse por falta de cooperación.

¿Qué importa que el teatro moral no haya de aprovechar a los que viven una vida muy espiritual y a quienes su frecuentación hasta pudiera perjudicarles disipando su espíritu y aferrándoles a las cosas terrenas? ¿Acaso puede exigiese a todos esa espiritualidad?

La fatiga de muchos individuos engolfados en la lucha por la vida material para atender a las necesidades de sus familias reclama descanso en algún honesto esparcimiento para mantener, restaurar y conservar las fuerzas del cuerpo y del espíritu. Los jóvenes lo necesitan también para el mejor desarrollo de su espíritu y hasta de su organismo. Y generalmente cuando no puede satisfacerse esta necesidad con un esparcimiento honesto, se satisface con el que haya, por desmoralizador que resulte, pues somos muy

acomodicios y en estos casos pruébase la enorme elasticidad de muchísimas conciencias y el ingenio para atenuar los funestos resultados de esos espectáculos que se apoderaron por completo del Teatro.

Pues bien; el teatro moral es el mejor (hoy el único aceptable) esparcimiento público que pueda proporcionarse a las familias; es el que puede, además, satisfacer la necesidad tan sentida hoy de medios para favorecer la vida de relación entre las familias decentes y honradas que no podían frecuentar ninguno de los espectáculos existentes desde algún tiempo hasta hoy.

Aun los que no vayan, pues, porque pudiera perjudicarles, acuérdense del prójimo necesitado de tan importante obra y apóyenla también para que pueda conservarse con el mayor esplendor, a fin de que tenga la fuerza de atracción suficiente para extender su acción moralizadora, como uno de los mejores elementos para alcanzar la regeneración de las costumbres que con tanto empeño las sectas procuran corromper.

Como observaba muy bien el Rdo. Sr. Gatell, cura-párroco de la Colegiata de Santa Ana de esta capital, «hoy se ha opuesto la obra de perversión popular a la obra de educación popular de la Iglesia», y para atajar y reducir la acción de aquella entendemos que los hijos de la Iglesia debemos considerar el teatro moral, no solo como obra del apostolado cristiano y moralizador, sino como obra de patriotismo y civilización.

La valía de este elemento ya *La Hormiga de Oro* la indicaba en los artículos citados, y en el mismo sentido se han pronunciado publicaciones como *Razón y Fe*, *La Lectura Dominical* y *El Iris de paz*, y varios Prelados, de los cuales solo podemos citar el Obispo de Málaga, porque, aunque sabemos de otras muchas autoridades eclesiásticas que también han hecho algo para ver si se conseguía establecer el teatro saludable, no hemos de sacar a colación sus afirmaciones hechas en terreno puramente privado.

Para dar una idea de la esplendidez de la Empresa del Teatro principal de Santa Cruz, diremos que se inauguró con una verdadera originalidad teatral; con la visión legendaria de *Lo compte l'Arnau*, para la que fueron pintadas cuatro nuevas decoraciones completas y dispuesto rico vestuario.

Y basta decir que en la presentación de las demás obras que han seguido después, ha presidido la misma riqueza y buen gusto.

Sebastián J. Carner."

La hormiga de oro 47 (25/11/1905), p. 739.

"El artista Graner, al poner en práctica su gran idea de exhibición de cuadros plásticos y musicales con el nombre de *Espectáculos y Audiciones*, se propuso, por lo visto, varias cosas y, entre ellas, la moralización del "Teatro", pues habíamos llegado a un extremo en el que la inmoralidad y malas costumbres habían invadido por completo los escenarios del modo más descarado. Este lo ha conseguido, pues en su teatro nos exhibe funciones que son el ejemplo de todas las virtudes, con lo que ha hecho muy bien. Es lástima que no haga unas sesiones exclusivamente para la clase obrera a precios sumamente reducidos, en competencia con los teatros inmorales, que no dudamos que estarían muy concurridas y en ellas el obrero se moralizaría e ilustraría a la vez.

M. C."

La Academia Calasancia 337 (04/04/1906), p. 331.

"La cançonística i la llegendària catalanes han trobat en els Espectacles-Audicions Graner una nova forma de manifestar-se que ajuda poderosament a l'actual resurrecció de la seva popularitat. Casi diríem que la manifestació artística del sentiment popular ha arribat a l'apogeu del seu desenrotllo, si no fos que del moviment de la cultura actual i d'en Graner, per lo que toca a aquesta manifestació en particular, cal esperar-ne més. Per això els literats, poetes, artistes i músics més notables de la nostra terra cooperen tots a l'obra d'en Graner, cada un en la seva especialitat, cada un amb els coneixements de la matèria que conreu, i això fa que en una cançó que de tan sabuda ja no ens afecti, i que en una llegenda que de tan vulgar ja no ens emocioni, puguem descobrir noves fonts emotives en el seu esperit després d'haver-se reencarnat en la imaginació del poeta, en la inspiració del músic i en la visió del pintor.

Això pensàvem, mentre pel davant dels nostres ulls passaven els diferents aspectes de la visió de la llegenda montserratina [*Fra Garí*] i delectaven els nostres ulls els sentits i melodiosos acords amb que el mestre Morera ha il·lustrat les visions".

La Veu de Catalunya 2512 (16/04/1906), edició matí, p. 1.

Comentaris a favor de l'òpera de gran format

"Teatre popular

A l'amic Gual

(Acabament)

La història de la poesia n'està plena d'exemples d'afortunades adaptacions escèniques de llegendes populars. Podem dir, en general, que el teatre nacional de tots els països no és més que la dramatització de llurs gestes històriques o llegendàries i la plasmació de llurs hèroes besllumats fins llavors al través dels vels de la llegenda. Així, doncs, a tots els que tenim un viu interès en la formació d'aquest teatre nacional de la nostra Catalunya, basat en les cançons i llegendes de l'antigor, no ens manquen pas models en els quals ens puguem alliçonar i inspirar. Tots els temps, totes les civilitzacions ens en ofereixen a desdir. No tenim més que triar i aplicar encertadament els procediments d'adaptació més acomodats al caràcter de la nostra llegenda.

[...] Per voler fugir d'aquestes regions conscients de l'esperit en les quals vol la natura que l'art se manifesti, per voler deixar els eterns motllos que el geni de la humanitat senyala per a l'encarnació visible de tota obra artística, és, en el meu concepte, que ha resultat estèril la generosa temptativa de Maeterlinck, al voles espiritualitzar ultra mesura el teatre modern. L'ànima necessita un cos, la forma necessita matèria, el sentiment i la fantasia necessiten expressió transparent, i si aquest cos, aquesta matèria i aquesta expressió reneguen del seu ofici de símbol i representació, si volen eteritzar-se fins arribar a confondre's amb la cosa simbolitzada, amb la força espiritual que estan destinades a contenir, fent-se obscures, vagues, caòtiques i barbotejants, volent abismar-se en les tenebres de lo subconscient, com flors que volguessin confondre's amb les rels, llavors l'obra d'art així produïda podrà ser una exquisidesa, objecte de culte d'uns quants iniciats, però mai podrà reclamar la popularitat, la glòria de la universalitat, mai farà bategar el cor de les multituds, mai podrà arribar a constituir-se en exemplar d'un art humà i universal. Aquests són els perills més imminents que tenim d'evitar al posar les mans en aquestes glasses subtils i torcejades de les nostres velles cançons per a brodar-hi les flors de la nostra pròpia inspiració. Curem que el brodat tingui relleu i matís brillant i que l'obra ja finida no fugi ni es fongui com un núvol inconsistent al desplegar-la a la viva llum del sol.

I per lo que es refereix a la nova forma lírica-dramàtica (així podem calificar els assajos d'adaptacions escèniques del nostre romancer que han pres vida al Principal) que vós, amic Gual, veure concebir en un moment feliç, cal anar amb molt de compte per a que no resulti un gènere híbrid, un tipo amfibi de literatura, una cosa *manquée* que desfiguri per una part l'element poètic de la llegenda i que sia, per una altra, una veritable atròfia de drama líric.

Aquest nou gènere ha d'ésser (i el vostre ideal deuria ésser aquest quan ne tinguéreu la primera concepció) una llegenda glosada i un drama condensat, compenetrats ambdós elements en íntima fusió per medi de la música; en un mot, un corol·lari del drama musical de Wagner; una flor humil, però sadollada de perfum, nascuda entre les pedres del gegantí monument wagnerià. La música té de reconstruir el seu fons veritable d'expressió

artística; ella és la qui ha de fondre els elements dramàtic i llegendari qui componen l'obra; ella té d'ésser l'ossatura de l'organisme qui posi en íntima relació aquests elements, que altrament fora molt difícil d'articular l'un amb l'altre.

D'això es dedueix que es té d'aplicar al nou gènere el mateix procediment usat per Wagner en les seves creacions musicals. El poeta en la seva tasca té de despullar la llegenda de tot detall històric, de tot caràcter que limiti l'assumpte a un temps i a un lloc determinats i deixar-hi només que el fons essencialíssim, l'element etern i universal. Llavors el músic se troba voltat de la seva pròpia atmosfera de pura espiritualitat i la seva volada es desplega sense cap obstacle que l'aturi. És el músic d'una delicadesa tan extremada que no pot tastar ni assimilar-se cap fruit de l'arbre de la poesia, sense que abans no hagin despullat aquest de totes les pells exteriors, fins deixar la polpa del sentiment neta i pura, el fruit veritable que copa l'essència humana.

[...] Rebeguem sense repòs el nostre esperit en l'olímpica claror del nostre Mediterrà; ell ens purificarà de ferestes boires i ens dirà entre el seu dolç murmuri el secret de gran art llatí, del que han tingut de venir a aprendre tots els grans artistes del Nord.

I vós, amic Gual, rebeu la meva coral felicitació per l'èxit dels vostres *Tres tambors* i Déu vos dongui forces per a continuar l'obra de popularització per vós concebuda.

Manuel de Montoliu"

El Poble català 69 (03/03/1906), p. 1.

"Ens hem refermat en la opinió que donàvem a *Joventut* després de sentir per primer cop a la "Wagneriana" alguns fragments de *Bruniselda* [òpera d'Enric Morera]. Hi veiérem un èxit, i l'èxit ha vingut, franc i espontani; èxit més d'impressió que d'anàlisi. *Bruniselda* es més petita que *Empòrium*, però, tal vegada degut a n'això mateix, penetra millor en l'auditori.

Empòrium es més per a l'esperit; *Bruniselda* més per al cor. El primer és un mosaic de savis estudis, de consciençuts tecnicismes; la segona vessa d'inspiració, és fecunda en ingenuïtat i frescor.

La música d'*Empòrium* ens allunya insensiblement del mestre, al travers dels segles, enllà, vers les grans edats heroiques. La de *Bruniselda* ens l'acosta al cor, a l'artista català, que ens retorna les belles llegendes, els cants d'amor de la vellúria, els lais dels trobaires de la Catalònia amiga. I en això consisteix el mèrit de *Bruniselda*. en la seva poesia de les afraus pirenaiques, en el perfum de la terra nostra i de ses ginesteres, que al travers dels segles ens retornen cada any el mateix encens que flairaven en les mates florides d'or les dames de Pallars, d'Osort, de Moncada, dalt de llurs turons encara avui impassibles i fecunds...

Del llibret dels senyors Puigdollers i Masriera podem dir que hi ha algunes boniques flors en mig de molta palla. Però, així i tot, quant millor no encaixa amb la musica que no pas l'italià que hi han enganxat amb tot l'encert possible, però amb un resultat... desastrós!

En resum: l'obra és bella, però tal com és presentada, un xic petita per a l'escenari del Liceu.

Senyor Graner, què hem de fer? Que no hi ha ànims per a atendre a lo que els barcelonins i els catalans en general demanem temps ha? Òpera catalana, òpera bona i conscienciosa. Amb els elements artístics amb què vostè compta, amb un Gual sobre tot tan exquisit i depurat director d'escena, amb intèrprets catalans com podríem tenir, coneguts uns, per conèixer altres. No se sent vostè prou valent per a donar a l'Art Català lo que li manca, els elements necessaris a son esplai i desenrotllament?

Francament, voldríem veure-la en el Principal, *Bruniselda*, tal com podria allí presentar-se. Crec que hi guanyaríem tots.

C. Karr"

Joventut 325 (03/05/1906), p. 281.

Valoració al final de la temporada

"Han tancat el Principal i el Romea, els dos teatres catalans.

Si recordem les obres estrenades, cal que reconeguem que la temporada que s'acaba de cloure no ha pas estat de les més dolentes per a l'escena de casa nostra. El Principal, en el nou gènere de les visions musicals, ha donat a conèixer produccions ben dignes d'estima: recordeu *El comte l'Arnau*, *Els tres tambors*, *La presó de Lleida...* [...]

No sabem els intents que pugui tenir en Graner per a la temporada vinenta. Però, si vol tornar a fer teatre català, li aconsellaríem que emprengués una marxa segura i perseverant cap a un determinat fi, sense vacil·lacions ni dubtes... «Que vol fer comèdia? Doncs cops a la comèdia! Que vol fer teatre líric? Doncs, que es prepari amb anterioritat a l'obertura de la temporada, que convidi a treballar als escriptors y als musics i ja veurà si en surten de visions musicals hermoses i de sarsueletes eixerides.

Però, sobretot, res de voler fer masses coses d'un plegat, perquè el públic se distreu i els espectacles se'n ressenten, a causa de que els encarregats de presentar-los no els poden dedicar tota l'atenció, per tenir-la repartida en una pila de coses: —masses coses...— [...]

M. i G."

La Ilustració catalana 158 (10/06/1906), p. 365.

Discussió Tintorer-Gual sobre les empreses de teatre català

"**De teatre català**

[...] L'esforç més serio que s'ha fet aquí per a ennoblir l'escena catalana és el d'en Gual, ànima del Teatre Íntim, qui, — i és ben trist el dir-ho,—segons totes les probabilitats, ha vingut a fracassar definitivament al Principal dels Espectacles-Audicions Graner.

I dic fracassar definitivament, puig el Teatre Íntim, després de la desfeta d'en Graner amb qui, potser un xic lleugerament, lligà la seva sort, ni moral ni materialment podrà tornar a ésser lo que era. En tot cas tindrà de renéixer de les seves cendres després d'un llarg període de gestació.

I encara és dubtós que totes les energies i tota la constància d'en Gual, si per un cas torna en Gual a la lluita, sien suficients per a retornar-li aquell vigor moral i físic — si se'm permet la paraula— que havien fet de l'honorable institució l'esperança més sòlida i l'element imprescindible de la futura regeneració del teatre de la nostra terra.

Emili Tintorer (seguirà)"

Joventut 340 (16/08/1906), p. 523.

"(Continuació) Res més podem apuntar en l'actiu d'en Graner. Ell volgué assumir la direcció suprema de tot i li mancaven les qualitats més elementals. Prescindim de la part econòmica o administrativa que desconeixia en absolut, i que en un teatre és d'una complicació tal que sols els homes que *no han fet altra cosa* durant tota sa vida en coneixen regularment el mecanisme. N'hi ha tants de forats en un teatre i els diners s'hi fan tan fàcilment fonedissos!... En fi,— puig no ve a tomb especificar-ho, — pot ben afirmar-se sense necessitat de provar-ho que una de les causes del desastre d'en Graner se deu al seu desconeixement absolut de lo que econòmicament representa un teatre. Mes això, poc ens interessa.

Lo més grave és que si econòmicament no hi entenia res, literàriament encara hi entenia menos. En primer lloc en Graner va mostrar tot seguit el seu esperit sectari. Sectari en el doble sentit d'intolerant amb lo que ell creia immoral, i d'exclusivisme envers determinades manifestacions de l'art. I aquesta doble intolerància la portà a un tal extrem que els Espectacles-Audicions Graner quedaren tot seguit segellats amb la marca de catòlics. Lo qual encara que no ho sembli representa una antítesis irreductible. Un teatre catòlic és teatre mort. Perquè a un teatre catòlic no solament no hi va el gran públic, ni el públic aficionat, sinó que tampoc hi van els catòlics convençuts; puig que aquests sols per excepció van a cap teatre.

I així resumint —no hi ha necessitat de demostrar-ho, puig els fets coneguts de tothom ho han demostrat— en Graner qui allunyà del Principal a la gran massa del públic complex refiant-se de l'alta burgesia barcelonina, se trobà amb que aquesta no respongué o respongué molt feblement a la seva crida. I lo més grave del cas és que encara que hagués respost, el fracàs era també inevitable. Hi ha un principi polític que la historia no ha mai desmentit que és el següent: Jamai una revolució es pot fer mercès a l'esforç d'una sola classe social. Aquest principi pot aplicar-se també a l'art serio. Tanqueu els pisos quart i quint del Liceu i a pesar de tot, a la curta o a la llarga tot espectacle que allí donguin, per perfecte que sia morirà.

En Graner pràcticament ha experimentat els efectes d'aquesta veritat. Ell va creure que a Barcelona hi havia un nucli prou gran de catòlics convençuts, quin pudor extremat i quina senzillesa e ingenuïtat d'imaginació s'acontentava fàcilment; va creure que les criatures grans i xiques que hi ha a Barcelona no demanaven altra cosa que joguines i entreteniments senzills. I s'equivocà. Els catòlics i les criatures per a omplir cada nit un teatre hi són, però prefereixen entretenir-se tots sols en la casa llur, puig que ben mirat un teatre sempre té quelcom d'infernal. Quasi bo és una calaverada anar al teatre, encara que fos al d'en Graner.

Així totes les tradicions artístiques i literàries del Teatre Íntim quedaren desfetes des de les primeres representacions. Tot el teatre modern, nacional o estranger —al dir teatre modern, clar és que em refereixo al verament interessant, d'obres insubstancials se'n han fet i poden fer-se'n sempre— quedava descartat. Res d'idees capficadores, res de conflictes emocionants, res de psicologies subtils. Tot devia ésser de tonalitats grises; distreure honestament, divertir-se acaronant la imaginació suaument per a preparar una son dolça, angelets de blanques ales, qüentos de color de rosa, prínceps blaus, princeses vaporoses, dames i cavallers, patges i serventes, paisatges i castells... tot de país de vano...

¿Què s'havia fet d'aquell ideal que perseguien en Gual i el Teatre Íntim?

Donar a conèixer el gran teatre nou, d'idees vàries, però excitadores; de conflictes punyents, de visions extraordinàries, discutibles per uns i per altres, però apassionadors per a tothom! Idees i conflictes qui fuetegen les penses, qui remouen els cors, qui exciten els nervis, qui revolucionen els esperits i fan plorar i fan riure, fan fruir i patir, fan meditar i emocionen, en una paraula: fan viure sotraguejant-nos la vida. Tot s'havia fos. En Gual i els seus companys deixaren d'estudiar la vida nova, ja es limitaren a contemplar i copiar fidelment els vells retaules. I ja sols lo extern d'aquests els seduí.

I els antics aficionats, novells actors, deixaren poc a poc d'ésser actors per a convertir-se en ninots decoratius, qui avui sortien en un quadro plàstic cantarellejant sota vels vaporosos, melodies tendres; demà enfosquien la veu per a mistificar les extravagàncies de sers esperitats, i demà passat vos declamaven cadenciosament versos sentenciosos qui no comprenien, o recitaven vulgaritats inacabables, de petites comèdies de saló. Ja no estudiaven, ja no procuraven encarnar essencialment un tipo humà; els actors del Teatre Íntim ja es limitaven a vestir oripells i gales, adoptant poses amb més o menys d'encarcarament. Ja lo que havien de dir era lo secundari, ja lo que havien de fer o figurar era lo primordial. Què té d'estrany que s'abarraganessin, que s'amaneressin i que acabessin com acabaren quasi bé sens excepció per recitar com reciten la lliçó els nens d'estudi qui de cor l'aprenen?

Heu-se-la aquí l'obra d'en Graner en sa relació amb el Teatre Íntim. Ell l'ha desorganitzat materialment, i lo que és pitjor, l'ha desorientat i desil·lusionat moralment. És mort o tornarà a renéixer? Els fets ho diran. Jo, però, crec que és ben mort i que serà inútil tot intent de rejovenir-lo.

Emili Tintorer (seguirà)"

Joventut 344 (13/09/1906), pp. 585–586.

“**A l’amic Tintorer**

Vaig llegir, setmanes enrere, uns articles vostres sobre el *Teatre Català*, en els que em sorprenia extraordinàriament el decret de mort que amb ells, donàveu al meu Teatre Íntim, Fundant-vos en la fusió d’aquest Teatre amb els Espectacles-Audicions Graner. Si dic que va sorprendre’m, es perquè enlloc he sabut trobar els motius que ocasionessin tan funest decret, i també perquè no estava fet a llegir de vós res que careixés en absolut de fonament. I com que això no pot ésser degut més que a un malentès d’aquells a que tots estem exposats, jo vull posar-lo en clar, anch que no sia més que pel bon afecte i amistat sincera que entre nosaltres existeix, qual durada desitjo tant, qual durada no té mai d’estroncar-se.

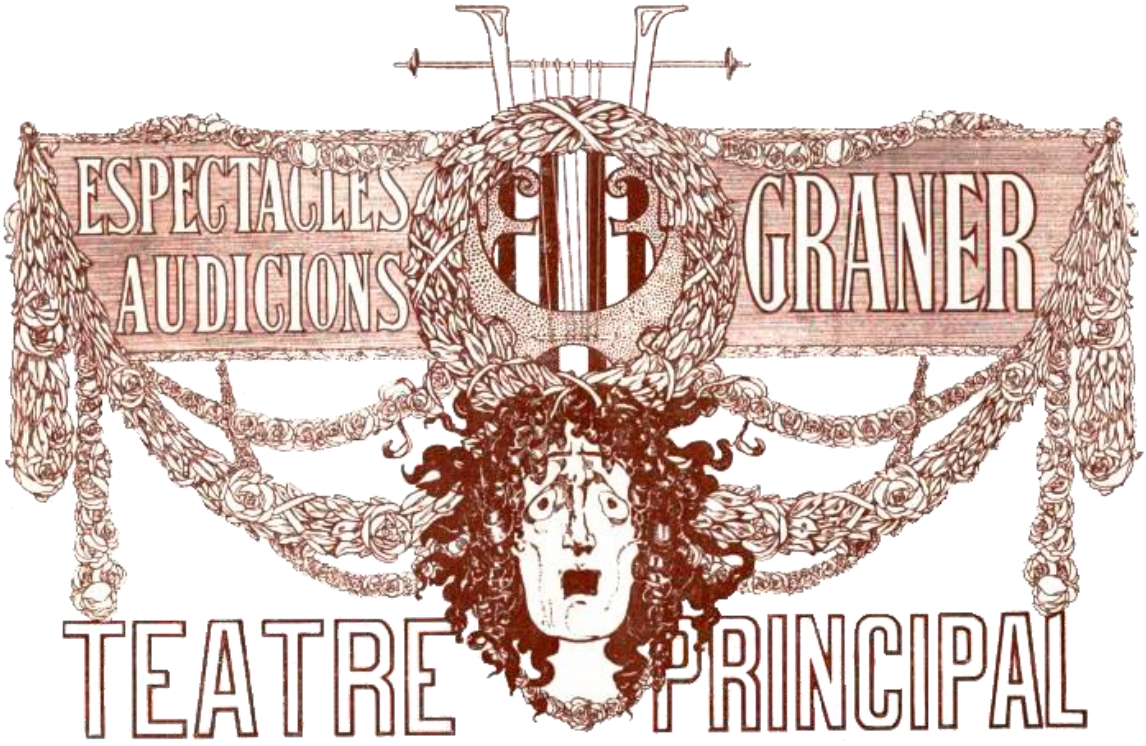
Una de les formes que més forces i claredat donen als pactes i als propòsits dels homes, és aquella d’estampar-los amb clares lletres i a la llum del sol posar-los, perquè tothom se’n enteri: davant de tan franques explicacions poden caber-hi suposicions, dubtes, interpretacions de totes menes, però pel sol fet d’ésser tals, mai podran ésser donades com cosa certa. Els cartells de la tongada passada al teatre Principal deien: *Espectacles-Audicions Graner. Direcció general. Lluís Graner*. I els dies de representació dramàtica s’hi afegia modestament, després del títol de l’obra representada: *Direcció escènica d’Adrià Gual.* Crec que amb aquesta reproducció de lo estampat, n’hi ha de sobres per a fer-vos entendre que el Teatre Íntim no va mai tenir res que veure amb lo que en aquella casa es feia, en primer lloc per conveniència dels meus propòsits, i en segon lloc per haver-se’m advertit de bon principi que la meva direcció d’escena en res se referiria al meu Teatre, ja que la moralitat del mateix havia donat massa que dir.

Jo, doncs, amic Tintorer, no era més que un humil contractat per a arreglar l’escena. Si hi vàreu veure amics meus fent comèdia, decoracions meves penjades i algunes de les nostres obres posades a escena, era degut no més al dret que tots ens creiem tenir d’acceptar quelcom que ens ajudi a viure, en espera d’aquella protecció somniada i mai arribada, que ens permeti fer les coses com hem predicat, com les farem un dia o altre. Tot plegat misèria, però mai deshonestedat, doncs ben provat queda que per tots els medis possibles se va evitar que el nom de la meva *agrupació-fantasma* es malmetés en lo més mínim.

Després de nou anys d’un treball penós i esforçat, resulta altament trist veure’s obligat a confessar aquestes coses; però són tan certes, que d’altra part dona bo de dir-les, i és que a casa nostra, bon amic, no tot lo sincer té aquella acceptació que es mereixeria pel sol fet d’ésser tal, i un sens nombre d’elements, de vegades els que de lluny semblen més obligats, fins en bé propi, a dar empenta a certes iniciatives, se complauen en llur labor oculta i detractora, promoguda per petites passions, que en el fons destrueixen tantes llegendes!... I no parlem dels elements poderosos (?) i no parlem de l’opinió pública ni dels seus representants. Per a anar endavant en tota empresa cal revestir-la de colors atraients, emparar-la d’una mentida comparable a lo que és la mel per a les mosques o a lo que la llum pels papallons. Si no es fa així, el fracàs les volta entre la distracció de la massa que es diu culta i la mala intenció dels *experts*, dels *pràctics*. Però quan s’està convençut de lo que es fa, el fracàs no pot fer més que voltar com un borinot rondinaire: molesta... i res més. Per fi el moment arriba de dar-li el cop mortal. Vol paciència, però, en el fons, costa ben poc matar-lo. [...]

Adrià Gual”

Joventut 350 (25/10/1906), pp. 674–676.



Temporada de 1906-1907

Direcció Artística:

Lluis Graner

Inauguració 20 Setembre

Temporada 1906/07

Aquesta temporada, amb el relleu en la direcció escènica d'Adrià Gual per part de Modest Urgell, mostra l'inici d'un canvi de tendència cap a posicions més properes al teatre còmic i cap a l'aglomeració de tendències teatrals dins del catalanisme, més enllà de la proposta única de visions musicals de caire simbolista defensada en la programació de la temporada anterior per Gual.

Si la temporada prèvia presentava un binomi de visions musicals i abonaments de teatre parlat, aquesta temporada deixa de banda el teatre sense música per desplaçar la seva programació cap a l'exclusivitat del teatre líric, però més dramàtic i amb més diversitat de gèneres. Les visions musicals ara seran més narratives i properes al drama líric, i estaran alternades amb operetes o comèdies líriques, incloent-hi fins i tot òperes de gran format més properes als posicionaments wagnerians, com ara el *Hänsel und Gretel* de Humperdinck o l'encàrrec de *La santa espina*.

Aquests posicionaments, per una banda, tenen a veure amb el canvi de la direcció escènica de l'empresa, però també pel context sociopolític del moment. Cal tenir presents els fets del diari *Cu-cut!* i el naixement de Solidaritat Catalana com a espai d'aglomeració política dels diferents partits catalanistes. En l'àmbit cultural, s'hi pot veure un paral·lelisme als Espectacles-Audicions Graner, que intenten igualment fer confluir les diferents propostes escèniques de teatre líric català dins de la seva programació, constituint així el teatre Principal com a espai de reunió i unificació del catalanisme.

D'aquesta manera, podem trobar encara el segell distintiu de les visions musicals (tot i que d'estil més narratiu, com ara són *La dama d'Aragó*, *Les calderes d'en Pere Botero* o *La resurrecció de Llàtzer*), intercalades amb drames lírics (que mantenen la temàtica general ja sigui religiosa o mitològica, com són *Gaziel* o *Nit de Reis*), rondalles desenvolupades com a obres líriques de gran format (*La santa espina*, *La nina dormida al bosc* o *Ton i Guida*), i també comèdies musicals (moltes d'elles adaptacions o "trasplants" al català d'obres franceses, com *Permeti'm!*, *Innocència* o *L'ajudant*).

Quant a l'estructuració de la temporada, es poden separar clarament una temporada de tardor i una d'hivern. Inaugurada el 20 de setembre de 1906, la primera meitat de la temporada (fins a principis de gener) destaca pel gran èxit i presència de *Nit de Reis* i l'estrena de noves obres intercalades amb les represes de produccions de la temporada anterior (com *Els tres tambors* o *La presó de Lleida*) i obres líriques del repertori del Teatre Líric Català de Morera, com ara (*La reina del cor* o *Picarol*).

Després de les festivitats de Reis al gener, *La santa espina* inaugura la segona meitat de la temporada i acapararà gran part de l'atenció i sessions de la resta de la temporada, deixant de banda el repertori estrenat fins llavors. S'encarregarà *La*

resurrecció de Llàtzer, dels mateixos autors, per fer de complement a l'obra. *Ton i Guida* i *La nina dormida* al bosc renovaran el repertori de cara a la primavera, mantenint el format de rondalla lírica de gran format.

Aquest serà el moment de major projecció de l'empresa, arribant a publicar-se múltiples notícies sobre *La santa espina* i *La nina dormida al bosc* a diaris fins i tot madrilenys, incloent-hi fotografies d'escena, que publiciten els Espectacles-Audicions Graner com un dels principals promotors del teatre català. Cal destacar, també, la quantitat de material publicitari que es va editar de *La santa espina* (fotografies, postals, retrats, etc.) i l'edició de la partitura del número de la sardana, que encara perviu a l'imaginari musical de Catalunya.

Cap a finals de temporada se celebren funcions extraordinàries i en benefici dels diversos actors de la companyia que introdueixen diverses funcions úniques de teatre parlat i algunes represes d'obres anteriors per diversificar el programa de cara a la clausura de temporada. Cal destacar que el teatre parlat, si havia estat molt present durant la temporada anterior amb els abonaments de vetllades selectes, en aquesta pràcticament no s'hi veurà fins als últims dies de la temporada. Només es mantindrà l'abonament dels "thés d'hivern" i, en canvi, es programaran molts més concerts de música. Per tant, l'oferta del teatre queda més especialitzada en l'aspecte musical, tant de teatre líric com de concert, després d'algunes crítiques al final de la temporada anterior que senyalaven la necessitat d'especialitzar el Principal en gèneres musicals i el Romea en gèneres dramàtics de text.

Tot i això, malgrat l'esclatant èxit d'algunes de les seves produccions, com ara la de *Nit de Reis* i, especialment, *La santa espina*, els problemes econòmics del propietari de l'empresa i els seus deutes creixeran pel caràcter deficitari dels espectacles. Segons alguns testimonis epistolars, l'èxit de *La santa espina* va ser alhora la condemna de l'empresa, perquè la quantitat de músics i actors necessaris a l'escenari per representar-la generava enormes despeses que la venda d'entrades no podia cobrir amb uns preus tan baixos per butaca. A més, la programació de rondalles líriques de gran format força a reduir el nombre de sessions diàries per qüestions de durada, cosa que implica també la reducció d'entrades venudes.

El 21 de maig de 1907 s'inaugura la temporada d'estiu, que només oferirà sessions de cinematògraf. La butaca amb entrada estaria al preu d'un ral, i el palco amb 6 entrades, a 2 pessetes.

Horaris de les sessions

	Horari d'hivern		**Horari de primavera***	
	De dilluns a dissabte	Diumenges i festius	De dilluns a dissabte	Diumenges i festius
Sessions de tarda	15:00	16:00	17:00	15:30
	18:00			18:00
Sessions de nit	21:30	21:00	21:00	21:30
	22:30	23:00		

*El canvi en el format de les obres produïdes a partir de *La santa espina*, d'obres d'un acte a rondalles líriques de gran format, força el canvi horari i que es redueixin el nombre de sessions diàries.

Extraordinàriament es tornen a augmentar a tres sessions diàries (15:00, 18:00 i 21:00) durant els dies de març que està en cartell *La resurrecció de Llàtzer*, estrenada per commemorar la 100ª representació de *La santa espina*.

[El programa de mà d'inici de temporada, en aquesta ocasió, no inclou els preus ni condicions dels abonaments ni les entrades].

“Llista de la companyia per ordre alfabètic

Mestre director: Joan B. Lambert.

Nutrida orquestra [per la instrumentació de les partitures, la orquestra tindria flauta, oboè, 2 clarinets en Si ♭, fagot, 2 corns en Fa, 2 cornetins en Si ♭, trombons I, II i III, tuba, timpani, campana, violins I i II, violes, violoncels i contrabaixos]

Dones
BARÓ, EMÍLIA**
CAZORLA, Marta*
FERRÀNDIZ, Amparo
FERRÀNDIZ, Josepa
GALLINAT, Elisa
HUGUET, Carme
MOLINA, Pepita
MORATÓ I BONET, Maria***
MORERA, Maria*
PACE, Celia
PAGÈS, Humbelina
PARICIO, Assumpció
PIQUER, [Joana]
SELLÉS, Narcisa
VIDAL, Josepa
VIOLA, Mercè
VIOLA, Soledat

Nens i nenes
VENDRELL, Maria*

Homes
ALEU, Josep
BAIXARÍAS, Antoni
BALASCH, Juli
BALOT, Artur
BARÓ, Lluís
FERRÀNDIZ, Francisco
FERRÀNDIZ, Josep
GARCÍA, Ricardo
GIANNI, Annibal
GIRALT, Conrat
GRANOLLERS, Gabriel
SR. GUARDIA
MAIRAL, Marià
MARINEL·LO, Baldomer
MORATÓ, Ramon
MORRÓ, Maties
Sr. NOLLA*
PUIGGARÍ, Lluís
PUIGGENER, Francesc
Sr. RICART*
Sr. RIU*
SANTPERE, Josep (primer actor)
SITGES, Manuel
TOR, Ramón
VINYALS, Enric*
VIURA, Ignasi

* No apareixen anunciats a l’inici de temporada, però s’incorporarien més endavant i apareixen anunciats a algunes de les produccions.

** Es va incorporar a la companyia del Principal al desembre de 1906 provinent del Romea.

*** Va debutar als Espectacles-Audicions Graner.

[**Mestre d'escena:** URGELL, Modest.]

Mestre del cor: MATEU [I VALLS], Estanislau[31].

Apuntadors: BARÓ, Lluís; PRAT, Juli.

Pintors escenògrafs: BRUNET i POUS; JUNYENT; MORAGAS i ALARMA; ROS I GÜELL; URGELLÈS; VILOMARA.

Sastreria: Casa Malatesta.

Armer: Josep Calero.

Sabater: Francisco Grau."

Atrés (*sic*) [*attrezzo*]: Tarascó.

Pirotècnic: Sauru.

Dades i text citat extret del programa general de la inauguració de temporada el 20 de setembre del 1906 [CDMAE: Reg. 527553].

A La Veu de Catalunya *2665 (15/09/1906), ed. nit., p. 4 fan menció a l'equip del Principal basant-se en aquest mateix programa d'inauguració de temporada.*

[31] Al programa de mà d'inauguració de la temporada el nom és erroni i s'intercanvien el nom amb el cognom, apareixent com a "ESTANISLAU, Mateu". A la *Revista musical catalana* 33 (setembre 1906), p. 169, trobem la referència correcta del nom.



[Les obres apareixen ordenades segons la data de la primera representació dins de la temporada. El recompte de dies en escena indica el nombre de cada període de dies continuats i, a la dreta, el total de dies que l'obra va estar en cartell. Entre parèntesis, els dies totals en escena afegint represes de temporades posteriors. No equivalen, però, al nombre de representacions, que seria major, perquè les obres sovint es representaven en múltiples sessions dins del mateix dia.

Estan categoritzades en: original (producció lírica nova), original represa (ja estrenada a alguna temporada anterior), obra externa (producció lírica encarregada i estrenada prèviament per altra empresa), teatre parlat (obres teatrals catalanes sense música) i traduccions (obres dramàtiques traduïdes d'altra llengua). S'indica, a més, si era una estrena absoluta o si era una represa d'una producció prèvia ja feta per l'empresa.]

Títol	Categoria		Des del:	Fins al:	Dies en escena	
Ferrer de tall	Teatre parlat		15/10/1906	15/10/1906	1	1
Lladres!	Teatre parlat		15/10/1906	15/10/1906	1	2
			17/05/1907	17/05/1907	1	
Baldirona, La	Teatre parlat		15/10/1906	15/10/1906	1	1
Nit de reis	Original	Estrena	20/09/1906	12/11/1906	54	81
			14/11/1906	14/11/1906	1	(90)
			16/11/1906	17/11/1906	2	
			21/11/1906	21/11/1906	1	
			25/11/1906	26/11/1906	2	
			28/11/1906	28/11/1906	1	
			30/11/1906	30/11/1906	1	
			06/12/1906	06/12/1906	1	
			08/12/1906	08/12/1906	1	
			16/12/1906	16/12/1906	1	
			24/12/1906	26/12/1906	3	
			28/12/1906	02/01/1907	6	
			05/01/1907	06/01/1907	2	
			08/01/1907	08/01/1907	1	
			13/01/1907	13/01/1907	1	
			24/03/1907	24/03/1907	1	
			13/05/1907	14/05/1907	2	
Dama d'Aragó, La	Original	Estrena	27/09/1906	07/10/1906	11	18
			09/10/1906	10/10/1906	2	
			15/10/1906	15/10/1906	1	
			17/10/1906	18/10/1906	2	
			21/10/1906	22/10/1906	2	
Festa complerta	Original	Estrena	29/09/1906	30/09/1906	2	2

Reina del cor, La	Obra externa	Represa	04/10/1906	05/10/1906	2	18
			07/10/1906	08/10/1906	2	
			10/11/1906	15/11/1906	6	
			17/11/1906	17/11/1906	1	
			25/11/1906	27/11/1906	3	
			10/05/1907	10/05/1907	1	
			18/05/1907	20/05/1907	3	
Sardana dels promesos, La	Original represa	Represa	06/10/1906	11/10/1906	6	8
			14/10/1906	14/10/1906	1	
			16/10/1906	16/10/1906	1	
Dos carboners	Obra externa		11/10/1906	14/10/1906	4	21
			16/10/1906	16/10/1906	1	
			20/10/1906	20/10/1906	1	
			22/10/1906	22/10/1906	1	
			24/10/1906	24/10/1906	1	
			26/10/1906	26/10/1906	1	
			28/10/1906	28/10/1906	1	
			30/10/1906	30/10/1906	1	
			04/11/1906	04/11/1906	1	
			22/11/1906	22/11/1906	1	
			28/11/1906	29/11/1906	2	
			01/12/1906	01/12/1906	1	
			20/01/1907	23/01/1907	4	
			25/01/1907	25/01/1907	1	
Comte l'Arnau, El	Original represa	Represa	19/10/1906	19/10/1906	1	11
			21/10/1906	21/10/1906	1	
			23/10/1906	23/10/1906	1	
			25/10/1906	25/10/1906	1	
			27/10/1906	28/10/1906	2	
			04/11/1906	04/11/1906	1	
			06/11/1906	08/11/1906	3	
			10/11/1906	10/11/1906	1	
Gaziel	Original	Estrena	27/10/1906	30/10/1906	4	33 (37)
			01/11/1906	04/11/1906	4	
			06/11/1906	11/11/1906	6	
			13/11/1906	16/11/1906	4	
			20/11/1906	23/11/1906	4	
			25/11/1906	26/11/1906	2	
			28/11/1906	28/11/1906	1	
			01/12/1906	01/12/1906	1	
			04/12/1906	05/12/1906	2	
			03/04/1907	03/04/1907	1	

			21/04/1907	21/04/1907	1	
			28/04/1907	28/04/1907	1	
			30/04/1907	30/04/1907	1	
			01/05/1907	01/05/1907	1	
Tres tambors, Els	Original represa	Represa	31/10/1906	31/10/1906	1	14
			02/11/1906	05/11/1906	4	
			07/11/1906	07/11/1906	1	
			09/11/1906	09/11/1906	1	
			26/11/1906	27/11/1906	2	
			16/05/1907	20/05/1907	5	
Permeti'm!	Original	Estrena	31/10/1906	04/11/1906	5	46 (61)
			06/11/1906	11/11/1906	6	
			13/11/1906	17/11/1906	5	
			19/11/1906	19/11/1906	1	
			21/11/1906	21/11/1906	1	
			23/11/1906	25/11/1906	3	
			28/11/1906	30/11/1906	3	
			13/12/1906	16/12/1906	4	
			20/12/1906	23/12/1906	4	
			15/04/1907	19/04/1907	5	
			26/04/1907	26/04/1907	1	
			28/04/1907	29/04/1907	2	
			01/05/1907	02/05/1907	2	
			05/05/1907	05/05/1907	1	
			08/05/1907	09/05/1907	2	
			14/05/1907	14/05/1907	1	
Calderes d'en Pere Botero, Les	Original	Estrena	17/11/1906	24/11/1906	8	12
			10/01/1907	13/01/1907	4	
Pierrot lladre	Original	Estrena	24/11/1906	03/12/1906	10	13 (17)
			05/12/1906	05/12/1906	1	
			07/12/1906	07/12/1906	1	
			11/12/1906	11/12/1906	1	
Innocència	Original	Estrena	30/11/1906	19/12/1906	20	43 (44)
			27/12/1906	27/12/1906	1	
			29/12/1906	03/01/1907	6	
			07/01/1907	09/01/1907	3	
			11/01/1907	12/01/1907	2	
			20/01/1907	23/01/1907	4	
			24/01/1907	24/01/1907	1	
			28/01/1907	28/01/1907	1	
			19/03/1907	19/03/1907	1	
			17/04/1907	18/04/1907	2	

			21/04/1907	21/04/1907	1	
			23/04/1907	23/04/1907	1	
Presó de Lleida, La	Original represa	Represa	30/11/1906	05/12/1906	6	14
			07/12/1906	10/12/1906	4	
			12/12/1906	12/12/1906	1	
			16/12/1906	16/12/1906	1	
			18/12/1906	19/12/1906	2	
Picarol	Obra externa		08/12/1906	12/12/1906	5	16
			14/12/1906	15/12/1906	2	
			17/12/1906	23/12/1906	7	
			05/01/1907	05/01/1907	1	
			07/01/1907	07/01/1907	1	
Donzella qui va a la guerra	Original represa	Represa	13/12/1906	17/12/1906	5	11
			20/12/1906	20/12/1906	1	
			22/12/1906	23/12/1906	2	
			25/12/1906	26/12/1906	2	
			03/01/1907	03/01/1907	1	
Lluny dels ulls, a prop del cor	Teatre parlat		14/12/1906	14/12/1906	1	2
			19/12/1906	19/12/1906	1	
Nit de Nadal, La	Original represa	Represa	20/12/1906	27/12/1906	8	11
			29/12/1906	29/12/1906	1	
			02/01/1907	03/01/1907	2	
Les joies de la Roser	Teatre parlat		26/12/1906	27/12/1906	2	3
			30/12/1906	30/12/1906	1	
Rambla de les flors, La	Obra externa		26/12/1906	27/12/1906	2	9
			29/12/1906	01/01/1907	4	
			03/01/1907	03/01/1907	1	
			07/01/1907	07/01/1907	1	
			09/01/1907	09/01/1907	1	
Una òpera modernista	Original	Estrena	28/12/1906	06/01/1907	10	15
			09/01/1907	11/01/1907	3	
			20/01/1907	21/01/1907	2	
Barca, La	Obra externa	Represa	04/01/1907	04/01/1907	1	2
			06/01/1907	06/01/1907	1	
Santa espina, La	Original	Estrena	19/01/1907	14/02/1907	27	79 (128)
			16/02/1907	21/02/1907	6	
			23/02/1907	28/02/1907	6	
			02/03/1907	07/03/1907	6	
			09/03/1907	14/03/1907	6	
			16/03/1907	21/03/1907	6	
			23/03/1907	25/03/1907	3	
			31/03/1907	16/04/1907	17	

			19/05/1907	20/05/1907	2	
Malalta fingida, La	Traducció		26/01/1907	26/01/1907	1	6
Ajudant, L'	Original	Estrena	28/01/1907	01/02/1907	5	18
			10/02/1907	11/02/1907	2	
			15/04/1907	17/04/1907	3	
			19/04/1907	21/04/1907	3	
			23/04/1907	26/04/1907	4	
			29/04/1907	29/04/1907	1	
Precioses ridícules, Les	Traducció		29/01/1907	01/02/1907	4	8
			27/04/1907	28/04/1907	2	
			03/05/1907	03/05/1907	1	
			15/05/1907	15/05/1907	1	
Cura radical	Original	Estrena	10/02/1907	11/02/1907	2	2 (4)
Resurrecció de Llàtzer, La	Original	Estrena	06/03/1907	07/03/1907	2	32
			09/03/1907	14/03/1907	6	
			16/03/1907	21/03/1907	6	
			23/03/1907	25/03/1907	3	
			31/03/1907	14/04/1907	15	
Sala d'espera, La	Teatre parlat		20/03/1907	20/03/1907	1	1
Ton i Guida	Traducció operística		30/03/1907	21/04/1907	23	29
			24/04/1907	26/04/1907	3	
			28/04/1907	28/04/1907	1	
			15/05/1907	15/05/1907	1	
			18/05/1907	18/05/1907	1	
Carmen	Traducció operística		22/04/1907	23/04/1907	2	3
			25/04/1907	25/04/1907	1	
Nina dormida al bosc	Original	Estrena	27/04/1907	17/05/1907	21	21
Scherzo	Teatre parlat	Represa	03/05/1907	05/05/1907	3	5
			09/05/1907	09/05/1907	1	
			16/05/1907	16/05/1907	1	
Mirallets per caçar aloses	Teatre parlat	Estrena	05/05/1907	10/05/1907	6	7 (15)
			17/05/1907	17/05/1907	1	
Festa dels aucells, La	Teatre parlat		08/05/1907	08/05/1907	1	2
			10/05/1907	10/05/1907	1	
Feminista	Teatre parlat		08/05/1907	08/05/1907	1	4
			11/05/1907	13/05/1907	3	
Malalt imaginari, El	Traducció		11/05/1907	12/05/1907	2	2
Joves i vells	Original	Estrena	11/05/1907	13/05/1907	3	3

Mestre Oleguer	Teatre parlat		13/05/1907	13/05/1907	1	1 (3)
No ho sé	Teatre parlat	Estrena	14/05/1907	15/05/1907	2	2
Amor telefònic	Teatre parlat	Estrena	15/05/1907	16/05/1907	2	5 (8)
			18/05/1907	20/05/1907	3	
Secret sorprès	Teatre parlat	Estrena	16/05/1907	16/05/1907	1	1
Encís dels 18 anys, L'	Teatre parlat	Estrena	16/05/1907	16/05/1907	1	4 (7)
			18/05/1907	20/05/1907	3	
Primera carta, La	Teatre parlat		16/05/1907	16/05/1907	1	1 (5)
Eseudellómetro, El	Teatre parlat		17/05/1907	17/05/1907	1	1
Intrusa, La	Traducció		17/05/1907	17/05/1907	1	1

Obres de teatre parlat representades:

[Per ordre de representació dins de la temporada].

- *Ferrer de tall* (drama històric de Frederic Soler).
- *Lladres!* (quadre dramàtic d'Ignasi Iglésias).
- *La baldirona* (comèdia en 1 acte d'Àngel Guimerà).
- *Lluny dels ulls, a prop del cor* (estrena, comèdia en 3 actes de Modest Urgell).
- *Les joies de la Roser* (drama en 3 actes de Frederic Soler).
- *Les precioses ridícules* (comèdia en 1 acte de Molière, traduïda per Montoliu).
- *La sala d'espera* (comèdia en 1 acte d'Àngel Guimerà).
- *Mirallets per caçar aloses* (estrena, comèdia en 2 actes de Lluís Puiggarí).
- *La festa dels aucells* (quadro de costums en 1 acte, d'Ignasi Iglésias).
- *Feminista* (monòleg de Santiago Rusiñol).
- *Mestre Olaguer* (quadro dramàtic en 1 acte, d'Àngel Guimerà).
- *No ho sé* (monòleg d'Alfons Maseras).
- *Scherzo* (comèdia en 1 acte de Pous i Pagès).
- *Amor telefònic* (estrena, comèdia en 1 acte d'Eduard Aulés).
- *Secret sorprès* (estrena, comedieta de saló adaptada del francès pels senyors Font i Laporte).
- *La primera carta* (estrena, monòleg de Santiago Rusiñol).
- *L'encís dels 18 anys* (estrena, pas de comèdia en 1 acte de Pompeu Crehuet).
- *Jugar a casats* (diàleg d'August Barbosa).

Vetllada d'honor organitzada per la comissió del I Congrés de la Llengua Catalana (15 d'octubre 1906):

Ferrer de tall (drama històric de Frederic Soler).

Lladres! (quadre dramàtic d'Ignasi Iglésias).

Nit de Reis (obra lírica en 2 actes d'Apel·les Mestres i Enric Morera).

La baldirona (comèdia en 1 acte d'Àngel Guimerà).

Concert 166 de l'Associació Musical de Barcelona (18 d'octubre 1906):

[Sessió de sonates per a violoncel (Pau Casals) i piano (B. Socías)].

Sonata op. 69 de Beethoven, *sonata* op. 55 de E. Moòr (1ª audición), *sonata* op. 123 de C. Saint-Saëns (1ª audició).

Concert 167 de l'Associació Musical de Barcelona (20 d'octubre 1906):

[Al violoncel, Pau Casals, i com a director de l'orquestra, Lamote de Grignon].

Obertura d'*Egmont* (Beethoven), *Hoja de álbum* (1ª audició) (Sancho Marraco), *Mascarada* per a orquestra sola (1ª audició) (Rodríguez de Alcántara), *Concert per a violoncel i orquestra* (1ª audició) (Dvorák), *Marines* croquis per a orquestra de corda (1ª audició) (V. M.ª Gibert), *Élégie* per a violoncel i orquestra (G. Fauré) i *Variacions simfòniques* per a violoncel i orquestra (L. Boëllmann).

Concert del pianista Joaquim Malats (5 de novembre 1906):

1ª part: *Sonata* op. 10, nº 3 (Beethoven), *sonata* op. 35 (Chopin).

2ª part: *Variacions serioses* (Mendelssohn), *Carnaval de Viena* (Schumann).

3ª part: *Variacions* op. 35, nº 2 (Paganini-Brahms), *Nocturn* op. 36 (1ª audició) (G. Fauré), *Estudi* en Sol M, nº 6 (Rubinstein), *Nocturn* op. 10 i *Humoresque* op. 10 (1es audicions) (Tchaikovsky), *Triana* (de la col·lecció *Iberia*, 1ª audició) (Albéniz), *Rapsòdia* nº 2 (Liszt).

♫ **Concert de la soprano Maria Gay** (12 de novembre 1906):

Amb el violinista Lluís Pitchot i el pianista Eugene Wagner.

1ª part: *Come raggio di sol* (Caldara), *Canzonetta* (Salvator Rosa), *Son âme se taisait* (Haydn), *Déu lloat per la natura* (Beethoven), *Attente* i *Jeune fille et la mort* (Schubert), *J'ai pardonné* (Schumann), *Dans ton pays* (Borodin), *Les berceaux* (Fauré), *Margoton* (Ferilhou).

2ª part: *Introducció i rondó* (Vieuxtemps),), *Adagi* (Max Bruch), *Allegro appasionatto* (Mendelssohn).

3ª part: *Lo que et deia*, *Crepúscol*, *A mignon*, *El plor*, *A un brillant estel*, *Per tu ploro*, *Marianeta*, *La lletja*, *N'hi havia tres ninetes*, *La pastoreta* (cançons catalanes).

🎟 **Inauguració dels thés d'hivern** (13 de novembre 1906):

La reina del cor (Iglésias i Morera).

Concert.

♫ **Concert 168 de l'Associació Musical de Barcelona, amb el violinista Joan Massià i l'orquestra dirigida per Lamote de Grignon** (19 de novembre 1906):

1ª part: *Concert* en Mi M (J. S. Bach), *Chaconne* per a violí sol (J. S. Bach).

2ª part: *Concert* en Re M, op. 61 (Beethoven).

3ª part: *Concert* en Sol m, op. 26 (Max Bruch).

🎟 **2on thé d'hivern** (20 de novembre 1906).

🎭 **Funció en honor d'Apel·les Mestres i Enric Morera pel centenari de representacions de *Nit de reis*** (24 de novembre 1906):

Pierrot lladre (estrena, d'Apel·les Mestres i Celestí Sadurní).

🎟 **3er thé d'hivern** (27 de novembre 1906).

🎟 **Festa particular** (29 de novembre 1906).

Funció extraordinària (30 de novembre 1906):

Pierrot lladre (de Mestres i Sadurní).

Innocència (estrena, d'Aulés i Grant).

La presó de Lleida (represa, de Gual i Pahissa).

Concert de la Schola Orpheònica a favor de l'Associació Protectora de la Maternitat (3 de desembre 1906):

[Dirigida per Artur Marcet. Destaca la participació dels professors senyora Carme Torres i senyors Pedrola, Masó i Cerezuela].

[Destaquen les peces:] *Follies* de García Robles (solo del tenor Juan Valls), *Sardana* de M. Serra, *Cançó de nois* i *Pàtria nova* de Grieg (solo del baix Conrat Giralt), *Trista fi* del senyor Pedrola.

4rt thé d'hivern (4 de desembre 1906):

Innocència (Aulés i Grant).

Concert del violinista Joan Manen (10 de desembre 1906):

Orquestra dirigida per Lamote de Grignon.

1ª part: obertura d'*Egmont* (Beethoven), *Chacona* per violí sol (J. S. Bach).

2ª part: *Simfonia espanyola* per violí i orquestra (Lalo).

3ª part: *Romança* en Sol major (Beethoven), *I palpiti* edició original per violí i piano (Paganini), *Minuet* d'*Iphigenie in Aulide* per orquestra de corda (Gluck), *Preludi andante i variacions* sobre una seguida d'harmonies diverses per violí i orquestra (Manen).

Funció de beneficència (14 de desembre 1906):

Lluny dels ulls, a prop del cor (comèdia en 3 actes de Modest Urgell),

Permeti'm! (Puiggarí i Esquerrà).

Funció de beneficència (19 de desembre 1906):

Lluny dels ulls, a prop del cor (comèdia en 3 actes de Modest Urgell),

Innocència (Aulés i Grant).

♫ **Concert extraordinari del violinista Joan Manen** (17 de desembre 1906):

Acompanyat del violinista Joan Massià.

Orquestra dirigida per Lamote de Grignon.

1ª part: *Concert en Re menor* per a dos violins (Manen i Massià) amb acompanyament d'orquestra de corda (J. S. Bach).

2ª part: *Concert en Re,* op. 121, per a violí amb acompanyament d'orquestra (Mozart), estrena de *Miniatures* per orquestra de corda (Manen).

3ª part: *Preludi* de la sexta sonata per a violí sol i *ària* per a violí i orquestra de corda (J. S. Bach), *Serenata* i *L'abella* (Manen i Schubert), *God save the Queen* (a petició) per a violí i orquestra (obra pòstuma de Paganini).

Funció en honor a Serafí Pitarra (26 de desembre 1906, repetida el dia 30):

[El mateix dia van instal·lar l'estàtua de Pitarra a la plaça davant del Principal].

Les joies de la Roser (drama en 3 actes), *La rambla de les flors* (quadre de costums catalanes en 1 acte) [decorats i vestuari nous].

Funció d'innocents (28 de desembre 1906):

[Sessió repetida del 29 al 31 de desembre i l'1 de gener].

Nit de Reis (versió corregida i augmentada), *Una òpera modernista*.

♫ **Concert de la pianista i clavecinista Wanda Landowska** (31 de desembre 1906).

[Concert anul·lat l'últim minut per greu malaltia de l'intèrpret].

Funció extraordinària (24 de gener 1907):

La santa espina (Guimerà i Morera).

Funció de beneficència (26 de gener 1907):

La malalta fingida (farsa amb música de Carlo Goldoni amb música de Domenico Cimarosa).

♫ **1er concert de quaresma amb l'Orquestra Filharmònica Barcelonesa (entre 80 i 100 intèrprets), dirigida pel mestre J. Lassalle** (25 de febrer 1907):

Simfonia en Sol m, nº 13 (Haydn), *Simfonia* en Re M, nº 2 (Beethoven), *Simfonia* en Mi ♭ M, nº 4 (Bruckner).

♫ **2on concert de quaresma amb l'Orfeó Català, dirigit per Lluís Millet** (2 de març 1907):

1ª part (cançons populars harmonitzades): *El cant de la senyera* (Millet), *Fum, fum, fum* (Pujol), *Cançó de Nadal* (Romeu), *La filadora* (Alfonso), *Plany* i *La mala nova* (1es audicions) (Morera), *El noi de la mare* (Nicolau).

2ª part: *Jesús, joia meva* (*Jesu, meine Freunde*) (1ª audició del motet a 5 veus de J. S. Bach).

3ª part: *Hodie Christus natus est* (motet de Ninani), *Captant* (Nicolau), *Els segadors* (Millet)

♫ **3er concert de quaresma amb l'Orquestra Filharmònica Barcelonesa, dirigida pel mestre J. Lassalle** (4 de març 1907):

1ª part: *Simfonia* en Si m (F. Schubert).

2ª part: *Segona simfonia* en Re M (J. Brahms).

3ª part: *En les estepes de l'Àsia central* (A. Borodin), Simfonia *A les costes mediterrànies* (J. Pahissa), *El caçador maleit* (C. Franck).

♫ **Concert de la pianista Júlia Sicard** (9 de març 1907):

1ª part: *Andante* del 2on concert (Saint-Säens); *Sonata appassionata* (Beethoven).

2ª part: *Vals* en Do # m, *Nocturn* en Re ♭ M, *Estudi* en Sol ♭ M, *Scherzo* en Si ♭ m, *Berceuse* op. 57 i *Polonesa* en La ♭ M (Chopin).

3ª part: *Impromptu amb variacions* (Schubert), *Sur les ailes du chant* (Mendelsohn-Liszt), *Murmure du vent* (Sauer), *Rapsodia* nº 14 (Liszt).

♫ **4rt concert de quaresma amb l'Orquestra Filharmònica Barcelonesa, dirigida pel mestre J. Lassalle** (11 de març 1907):

1ª part: *Obertura romàntica* (L. Thuille), Els preludis de *Lamartine* (F. Liszt).

2ª part: *Simfonia* en Re m (C. Franck).

3ª part: *Wallenstein* (trilogia, sobre un poema dramàtic de Schiller) (V. d'Indy).

♫ **Concert de la pianista Esperança Forés** (14 de març 1907):

1ª part: *Sonata* op. 2 (Beethoven).

2ª part: *Impromptu amb variacions* (Schubert), *Valse des soirées de Vienne* (Schubert-Liszt), *Fantasiestrücke* (Schumann), *Pastoral* i *capritxo* (Scarlatti-Tausig).

3ª part: *Ballade* en Fa m i *Nocturn* (Chopin), *Estudi en forma de vals* (Saint-Saëns).

♫ **5è concert de quaresma amb l'Orfeó Català, dirigit per Lluís Millet** (16 de març 1907):

1ª part: *El cant de la senyera* (Millet), *Amor de fill* (Sancho Marraco), *Muntanya amunt* (Gibert), *El bressol* (Alfonso), *Aucellada* (Janequin).

2ª part: *Jesús, joia meva* (*Jesu, meine Freunde*) (motet a 5 veus de J. S. Bach).

3ª part: *Pregària a la Verge del Remei* (acompanya a l'harmònium per Josep Mª Comella) (Millet), *Nos qui sumus in hoc mundo* (1ª audició del motet de Orlando di Lasso), *Cantiga de lahors a Sta. Maria* (1ª audició) (Pedrell), *Divendres sant* (Nicolau), *Els segadors* (Millet).

♫ **6è concert de quaresma amb l'Orquestra Filharmònica Barcelonesa, dirigida pel mestre J. Lassalle** (18 de març 1907):

1ª part: *Simfonia* en Sol m (Mozart).

2ª part: *Simfonia* nº 4 "*Romàntica*" (I i II part) (Bruckner).

3ª part: *Simfonia* nº 4 "*Romàntica*" (III i IV part) (Bruckner), *El caçador maleit* (C. Franck).

🎭 ♫ **Funció extraordinària de la diada de Sant Josep, organitzada pel Centre de Fusters** (19 de març 1907):

Innocència (Aulés i Grant).

La santa espina (Guimerà i Morera).

*I*ntermedi de guitarres i bandúrries per l'estudiantina Espanya.

La resurrecció de Llàtzer (Guimerà i Morera).

🎭 **Funció en honor de Guimerà i Morera per les 100 representacions de *La santa espina*** (20 de març 1907):

La sala d'espera (comèdia en 1 acte de Guimerà).

La santa espina (Guimerà i Morera).

L'enterro (cançó de Morera interpretada per Puiggener).

La resurrecció de Llàtzer (Guimerà i Morera).

♫ **Concert del pianista Joaquim Malats** (23 de març 1907):

1ª part: *Sonata* nº 4 (Beethoven), *Capritxo* sobre el ballet d'*Alceste* (Gluck-Saint-Saëns).

2ª part: *Balada* en La b, *Nocturn* en Re ♭, *Vals* en La b, *Impromptu* en Sol ♭, *Polonesa* en La ♭ (tot de Chopin).

3ª part: *Marxa militar* (Schumann-Tausig), *Vals romàntic* (1ª audició) (Debussy), *El puerto* (1ª audició) i *Triana* (a petició) (Albéniz), *Capritxo* (1ª audició) (Brahms), *Vals Mephisto* (Liszt).

🎭 ♫ **Funció a benefici de la Real Asociación Española en favor de los ciegos** (3 d'abril 1907):

Gaziel (Apel·les Mestres i Granados).

Epíleg de *Mefistofele* (Arrigo Boito) i ària *O paradisso* de *L'africana* (Meyerbeer) cantada pel tenor Manuel Utor.

Ton i Guida (òpera de Humperdinck traduïda al català).

♫ **Primer concert de la pianista Helena Morsztyn** (4 d'abril 1907):

1ª part: *Deux préludes et fugues* en Si ♭ i Do ♯ (Bach), *Variations sérieuses*, op. 54 (Mendelssohn), *Carnaval (scènes mignonnes sur quatre notes)*, op. 9 (Schumann).

2ª part: *Étude* op. 10, nº 3, *Berceuse* i *Valse* op. 42 (Chopin), *Romance*, *Sylphes glissants* i *Flammes de mer* (Sauer), *Mazeppa* (Liszt).

♫ **Segon concert de la pianista Helena Morsztyn** (6 d'abril 1907):

1ª part: *Sonate* en Do ♯ (Scarlatti-Tausig), *Prélude et fugue* en Re m (Bach), *Le coucou* (Daquin), *Sonate* en Si b, op. 35 (Chopin).

2ª part: *Toccata* (Saint-Saëns), *Etincelles* (Moszkowsky), *Prélude* (Debussy), *Frisson de feuilles* i *Étude en octaves* (Sauer), *Rhapsodie* (Liszt).

♫ **Primer gran recital de piano de Raoul Pugno** (22 d'abril 1907):

1ª part: Gigue en Si ♭ (Bach), Gavotte variée en Sol (Händel), Sonatine en La (Scarlatti), Sonate en Re m, op. 31 (Beethoven).

2ª part: *1re ballade* en Sol m, *1r impromptu* en La b, *Berceuse*, *Nocturne* en Fa ♯, *Polonaise* en Mi ♭ (tot de Chopin).

3ª part: *Rondó brillant* (Weber), *Papillons* i *Au printemps* (Grieg), *Helvetia*, nº3 (d'Indy), *La chasse* (Mendelssohn), *Sérénade à la lune* (R. Pugno), *XIe rapsodie* (Liszt).

♫ **Segon gran recital de piano de Raoul Pugno** (24 d'abril 1907):

1ª part: *Prélude, choral et fugue* (César Frank).

2ª part: *Le carnaval de Vienne*, op. 26 i *Phantasiestücke*, op. 12 (Schumann).

3ª part: *Prélude et fugue* en Fa m (Bach), *Les roseaux* i *Le reveil matin* (Couperin), *Le rappel des oiseaux* (Rameau), *6e sonate* en La M (Paradies), *Impromptu posthume* (Chopin), *Valse* en La ♭ M (Chopin), *Scherzo* en Si ♭ m (Chopin).

Representacions extraordinàries de *Carmen* (22 i 23 d'abril 1907):

Carmen (òpera de Bizet, creació escènica de Maria Gay).

Funció de gala en honor de Solidaritat Catalana (25 d'abril 1907):

Carmen (òpera de Bizet, creació escènica de Maria Gay).

Cançons catalanes cantades per Maria Gay i la sardana *Solidaritat de flors* de Lamote de Grignon interpretada a l'entreacte.

♫ **Primer concert de sonates de Beethoven pel pianista Édouard Risler** (30 d'abril 1907):

Sonates de Beethoven.

♫ **Segon concert de sonates de Beethoven pel pianista Édouard Risler** (2 de maig 1907):

Sonata op. 10, nº 3, *Sonata* op. 27, nº 2, *Sonata* op. 101 i *Sonata* op. 57 "Appassionata" (Beethoven).

♫ **Tercer concert de sonates de Beethoven pel pianista Édouard Risler** (6 de maig 1907):

Sonata op. 28 "Pastoral", *Sonata* op. 31, nº 3 i *Sonata* op. 110 (Beethoven), Obertura de *Los maestros cantores* (Wagner-Bülow).

Funció en benefici de Maria Morera (8 de maig 1907):

La nina dormida al bosc (Montoliu i Alfonso).

La festa dels aucells (quadro de costums en 1 acte, d'Ignasi Iglésias).

Feminista (monòleg de Santiago Rusiñol).

Permeti'm! (Puiggarí i Esquerrà).

Funció en benefici dels apuntadors Juli Prat i Lluís Baró (10 de maig 1907):

La nina dormida al bosc (Montoliu i Alfonso).

Mirallets per caçar aloses (comèdia en 2 actes de Lluís Puiggarí).

La reina del cor (drama líric d'Ignasi Iglésias i Enric Morera).

♫ **Funció en benefici de Lluís Puiggarí** (11 de maig 1907):

Interpretació una simfonia.

El malalt imaginari (comèdia en 3 actes de Molière, amb el ballet final).

Joves i vells (estrena del quadro còmic-líric d'Enric de Fuentes amb música del mestre Ferrer).

Funció en benefici d'Amparo Ferràndiz (13 de maig 1907):

La nina dormida al bosc (Montoliu i Alfonso).

Mestre Olaguer (quadro dramàtic en 1 acte, "hermosa epopeia de nostres glòries catalanes, basada en un episodi del memorable siti de Barcelona durant la invasió a Catalunya de les tropes de Felip V", d'Àngel Guimerà).

Nit de Reis (última representació del drama líric en 2 actes, d'Apel·les Mestres i E. Morera).

Funció en benefici de Maria Morató (14 de maig 1907):

Nina dormida al bosc (Montoliu i Alfonso).

No ho sé (estrena del monòleg d'Alfons Maseras).

Concert.

Permeti'm! (Puiggarí i Esquerrà).

Funció extraordinària en honor de la Reina, de la Cort de dames i dels autors dels Jocs Florals (15 de maig 1907):

Ton i Guida (traducció de l'òpera de Humperdinck).

Les precioses ridícules (traducció de la comèdia de Molière).

Funció en benefici d' Emília Baró (16 de maig 1907):

Scherzo (comèdia en 1 acte de Pous i Pagès).

Secret sorprès (estrena, comedieta de saló adaptada del francès pels senyors Font i Laporte).

La primera carta (estrena, monòleg de Santiago Rusiñol).

L'encís dels 18 anys (estrena, pas de comèdia en 1 acte de Pompeu Crehuet).

Els tres tambors (Gual i Morera).

Funció en benefici dels cors (17 de maig 1907):

La nina dormida al bosc

[Durant el 1er intermedi: poesia *Faida di comme* de Carducci, recitada per Luiggi Carini. Durant el 2on intermedi: una escena del drama *La samaritana* per Tina di Lorenzo i el monòleg *Mano del uomo* de Gandolice Carnalva Vassalla, per Armando Falconi. Actors convidats de la companyia italiana de Tina di Lorenzo].

Funció en benefici de Ramon Tor (17 de maig 1907):

Lladres! (quadre dramàtic d'Ignasi Iglésias).

L'intrusa (traducció de Maeterlinck).

Mirallets per caçar aloses (comèdia de Puiggarí).

Vetllada en honor de Joan B. Lambert (18 de maig 1907):

Ton i Guida (traducció de l'òpera de Humperdinck).

Recitat de cançons catalanes originals de Lambert, cantades per les senyoretes Morató i Correa i els senyors Bosch i Puiggener.

Agata, sardana llarga per orquestra, original de Lambert.

Funcions especials de comiat de la companyia del teatre Principal a benefici del públic (19 i 20 de maig 1907).

[Part de la companyia va formar, conjuntament amb la del Romea, una "companyia còmic-lírica-dramàtica de primer ordre" per fer temporada d'estiu.]

Primer gran concert de l'Orquestra Filharmònica Barcelonesa dirigit per J. Lassalle (23 de maig 1907):

1ª part: *Simfonia* en Si m (Schubert), *En les estepes de l'Àsia central* (Borodin).

2ª part: *La cançó de la bruixa* (amb el Sr. Puiggarí recitant) (Schilling).

3ª part: *Simfonia* nº 7 (Beethoven).

Segon gran concert de l'Orquestra Filharmònica Barcelonesa dirigit per J. Lassalle (25 de maig 1907):

1ª part: *Simfonia* en Re M "*La caça*" (Haydn).

2ª part: *Odissea* (*Regrés* i *Naufragi*) (Boehe).

3ª part: *Simfonia fantàstica* (H. Berlioz).

Gran festival artístic en benefici dels artistes perjudicats per l'indenci del Teatro Circo Espanyol (27 de maig 1907).

[Patrocinat desinteressadament per Agueda Sanllehy].

[En formen part les companyies del Principal, Novedades, Gran Via, Nuevo Apolo, cos de ball del Gran Teatre del Liceu, orquestres i cors, etc.].

🎵 **Concert del pianista Pablo Martí** (29 de maig 1907):

1ª part: *Toccata i fuga* (1ª audició) (Bach-Busoni), *Sonata* op. 27, nº 2 (Beethoven).

2ª part: *Cor de filoses del vaixell fantasma* (Wagner-Liszt), *Preludi coral i fuga* (César Franck).

3ª part: *Estudis simfònics* (Schumann).

🎟 **Abonament a les funcions diàries de la companyia italiana Vitalini** (del 13 al 18 i comiat final el dia 20 de juny 1907).

🎵🎭 **Gran vetllada literari-musical organitzada per l'Associació i el Cercle d'Empleats d'Escriptori a benefici de l'hospital de nens pobres de Barcelona** (21 de juny 1907):

1ª part: *Jugar a casats* (diàleg d'August Barbosa).

Concert: romança de l'òpera *Gioconda* (Ponchielli) i romança de l'òpera *Tosca* (Puccini) (cantades pel tenor Miguel Mulleras),ària de l'òpera *Demofonde* (Cherubini) (cantada per Adelina Serra i al piano Elvira Beltrán), *Tot brodant* (P. Astort) i *Lo que et diria* (J. Lambert) (cantades pel barítion Francesc Puiggener i al piano Francesc Ribas), *Impromptu* en Fa ♯ (Chopin) i *Rapsòdia* (Liszt) (al piano Carlota Campins), *Les cardines* (1ª audició, Borràs de Palau) i *La nostra ensenya* (P. Serra) (per l'Orfeó Barcelonès).

2ª part: *Tentazioni* (comèdia en 1 acte per la companyia Italia Vitaliani).

Huelga de los herreros (monòleg de Coppé, per l'actor Carlo Duse).

La metempsicosis (apropòsit de Leopoldo Fregoli, interpretat pel Sr. Llano).

🎵 **Primer concert gallec de la cèlebre rondalla Airiños d'a miña terra amb l'Orfeó Barcelonés** (24 de juny 1907):

1ª part per la rondalla: *sardana de Garí*, *scherzo* de la 5ª simfonia de Beethoven, popurri d'aires asturians.

2ª part per l'orfeó: *L'ensenya*, *Primavera*, *Rossinyol*, *Donzella de la costa*.

3ª part per la rondalla: *A nanita*, *¿Que ten o mozo*?, *A la la d'a montanya*, *Folhada das mariñas*, ball regional.

♫ **Segon concert gallec de la cèlebre rondalla Airiños d'a miña terra amb l'Orfeó Barcelonés** (25 de juny 1907):

1ª part per la rondalla: *Himne del Transvaal*, *Fantasia d'aires gallegos*, *Danza d'Idudra*, *Muñeira*.

2ª part per l'orfeó: *Os teus flors*, *Negra sombra*, *Popurri d'aires asturians*, *Les flors de maig*.

3ª part per la rondalla: *A la la*, *Fohlada das mariñas, A la la d'a montanya*, *Balls gallegos*.

Número final: Glorificació de balls regionals (la sardana per sis parelles catalanes i la cobla Sureda i la muñeira gallega per balladors i músic gallecs, entre l'apoteosi de *La santa espina*).

♫ 🎭 **Funció de beneficència a favor de les escoles dels districtes II i VI** (27 de juny 1907):

Exercicis gimnàstics pels nens de les escoles.

Aucellets fora del niu (quadre dramàtic).

Lo que és senzill (quadret líric).

Concert de piano pel subdirector de les escoles Joan Gibert.

Concert per l'orfeó de les escoles del districte II.

Estrenes de "teatre líric català" [32]:

"Grans quadros plàstics musicals: escenificació de cançons populars, visions de naturalesa, temes històrics, de costums, etc."

"**Grans màgiques musicals**":

Nit de Reis, qüento de la vora del foc en 2 actes; lletra d'Apel·les Mestres; música del mestre Enric Morera.

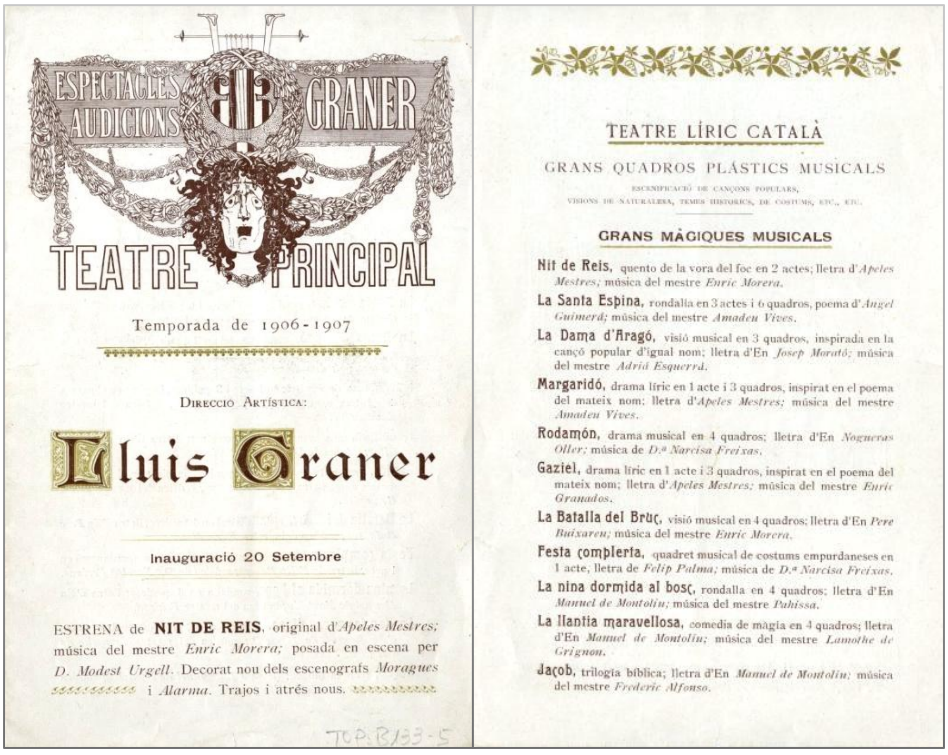
La santa espina, rondalla en 3 actes i 6 quadros, poema d'Àngel Guimerà; música del mestre Amadeu Vives [encomanada finalment a Enric Morera].

La dama d'Aragó, visió musical en 3 quadros, inspirada en la cançó popular d'igual nom; lletra d'en Josep Morató; música del mestre Adrià Esquerrà.

Gaziel, drama líric en 1 acte i 3 quadros, inspirat en el poema del mateix nom; lletra d'Apel·les Mestres; música del mestre Enric Granados.

Festa complerta, quadret musical de costums empordaneses en 1 acte; lletra de Felip Palma [pseudònim de Palmira Ventós]; música de Dª Narcisa Freixas.

La nina dormida al bosc, rondalla en 4 quadros; lletra d'en Manuel de Montoliu; música del mestre Pahissa.


ESPECTACLES AUDICIONS LG GRANER

TEATRE PRINCIPAL

Temporada de 1906-1907

Direcció Artística:

Lluis Graner

Inauguració 20 Setembre

ESTRENA de **NIT DE REIS**, original d'*Apeles Mestres;* música del mestre *Enric Morera;* posada en escena per *D. Modest Urgell*. Decorat nou dels escenografs *Moragues* i *Alarma*. Trajos i atrés nous.

TEATRE LÍRIC CATALÀ

GRANS QUADROS PLÀSTICS MUSICALS

ESCENIFICACIÓ DE CANÇONS POPULARS, VISIONS DE NATURALESA, TEMES HISTÒRICS, DE COSTUMS, ETC., ETC.

GRANS MÀGIQUES MUSICALS

Nit de Reis, quento de la vora del foc en 2 actes; lletra d'*Apeles Mestres;* música del mestre *Enric Morera.*

La Santa Espina, rondalla en 3 actes i 6 quadros, poema d'*Angel Guimerá;* música del mestre *Amadeu Vives.*

La Dama d'Aragó, visió musical en 3 quadros, inspirada en la cançó popular d'igual nom; lletra d'En *Josep Morató;* música del mestre *Adrià Esquerrá.*

Margaridó, drama líric en 1 acte i 3 quadros, inspirat en el poema del mateix nom; lletra d'*Apeles Mestres;* música del mestre *Amadeu Vives.*

Rodamón, drama musical en 4 quadros; lletra d'En *Nogueras Oller;* música de *D.ª Narcisa Freixas.*

Gaziel, drama líric en 1 acte i 3 quadros, inspirat en el poema del mateix nom; lletra d'*Apeles Mestres;* música del mestre *Enric Granados.*

La Batalla del Bruç, visió musical en 4 quadros; lletra d'En *Pere Buixareu;* música del mestre *Enric Morera.*

Festa complerta, quadret musical de costums empurdaneses en 1 acte, lletra de *Felip Palma;* música de *D.ª Narcisa Freixas.*

La nina dormida al bosç, rondalla en 4 quadros; lletra d'En *Manuel de Montoliu;* música del mestre *Pahissa.*

La llantia maravellosa, comedia de magia en 4 quadros; lletra d'En *Manuel de Montoliu;* música del mestre *Lamothe de Grignon.*

Jaçob, trilogia bíblica; lletra d'En *Manuel de Montoliu;* música del mestre *Frederic Alfonso.*

Il·lustració 102: *Programa general de la inauguració de temporada el 20 de setembre de 1906. [CDMAE: Reg. 527553, selecció de pàgines].*

[32] Cal destacar, en contrast amb la temporada anterior, que canvien *teatre líric* "*modern*" per "*català*". Dades i text citat extret del programa general de la inauguració de temporada el 20 de setembre del 1906 [CDMAE: Reg. 527553].

- **Títols anunciats a l'inici de temporada que no s'estrenen:**

Margaridó [33], drama líric en 1 acte i 3 quadros, inspirat en el poema del mateix nom; lletra d'Apel·les Mestres; música del mestre Amadeu Vives.

Rodamon [34], drama musical en 4 quadros, lletra d'en Nogueras Oller; música de Dª Narcisa Freixas.

La batalla del Bruc [35], visió musical en 4 quadros; lletra d'en Pere Buixareu; música del mestre Enric Morera.

La llàntia meravellosa, comèdia de màgia en 4 quadros, lletra d'en Manuel de Montoliu; música del mestre Lamote de Grignon.

Jacob [36], trilogia bíblica; lletra d'en Manuel de Montoliu; música del mestre Frederic Alfonso.

- **Títol anunciat a la premsa que no es va estrenar:**

El cavaller Sant Jordi [37] (Guimerà; Morera)

Oriana (ball d'espectacle, anunciat en assaig, Montoliu i Sadurní)

- **Obres estrenades que no estaven programades a l'inici de temporada:**

Permeti'm! (Puiggarí; Esquerrà)

Les calderes d'en Pere Botero (Morató; Esquerrà)

Pierrot lladre (País de vano) (Mestres; Sadurní)

Innocència (Aulés; Grant)

Una òpera modernista (autors anònims)

L'ajudant (Puiggarí; Grant)

Cura radical (Aulés; Grant)

La resurrecció de Llàtzer [38] (Guimerà; Morera)

Joves i vells (Fuentes; Ferrer)

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[33] El text va ser escrit el 1900 i publicat el 1916, però no s'estrenaria perquè Vives no va arribar a escriure la música.
[34] La seva estrena s'endarrereix fins a la següent temporada, 1907/08.
[35] La *Revista musical catalana* 33 (setembre 1906) anuncia a la p. 170 que l'obra està essent assajada al Principal, però no es va arribar a estrenar.
[36] Aquesta temporada es va estrenar a la sala Mercè *Somni de Jacob*, el projecte podria haver-se reduït de "trilogia bíblica" a una sola visió musical.
[37] A la premsa s'indica que van lliurar el text a l'empresari juntament amb *La santa espina*, però altres fonts bibliogràfiques indiquen que aquesta obra mai es va arribar a escriure. Es va substituir per *La resurrecció de Llàtzer*, readaptació d'una obra prèvia, probablement per accelerar la producció.
[38] Aquesta obra reutilitza un fragment del *Jesús de Nazaret*, dels mateixos autors, per acompanyar *La santa espina* en la commemoració del centenar de representacions.

- **Obres líriques traduïdes o de repertori històric:**

Dos carboners (quadro líric de costums barcelonines estrenada el 1877 al teatre Tívoli, amb lletra de Francesc Pérez-Cabrero i música d'Eduard Aulés).

La rambla de les flors (quadre de costums catalanes estrenat el 1870 al teatre Novetats, amb lletra de Frederic Soler amb música de Josep Teodor Vilar).

La malalta fingida (farsa amb música de Carlo Goldoni amb música de Domenico Cimarosa, estrenada el 1796).

Ton i Guida (traducció al català feta per Joan Maragall de *Hänsel und Gretel,* òpera de conte de fades [*Märchenoper*] original d'Engelbert Humperdinck, 1893).

Carmen [39] (òpera francesa original de Georges Bizet, 1875, interpretada els dies 22, 23 i 25 d'abril de 1907 alternant la llengua italiana i la francesa).

El malalt imaginari (comèdia en 3 actes de Molière, representada amb el ballet final, estrenada el 1673).

- **Llistat de reposicions d'altres obres de teatre líric català:**

La reina del cor (Ignasi Iglésias; Enric Morera; estrenada el 1899 a les Festes Modernistes de Sitges)

Picarol (Apel·les Mestres; Enric Granados; estrena 1901 al Teatre Líric Català)

La barca (Apel·les Mestres; Enric Morera; estrena 1903 al Teatre Líric Català)

- **Reposicions d'obres anterior de l'empresa:**

La sardana dels promesos

El comte l'Arnau

Els tres tambors (totes tres entre octubre i novembre, per oferir diversitat de títols a l'inici de temporada).

La presó de Lleida[40] (entre *Pierrot lladre* i *Innocència*. Es va imprimir també una segona edició del programa de mà amb el text).

Nit de Nadal (a finals d'any, per la temàtica nadalenca).

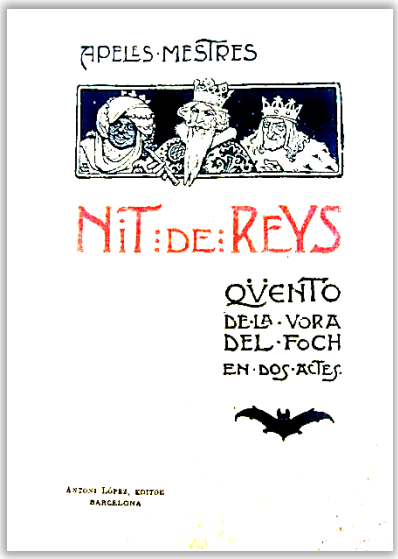
Donzella qui va a la guerra (mentre es preparava *La santa espina*)

[39] Funcions extraordinàries de l'òpera organitzades arran el succés de Maria Gay com a Carmen a Berlin i al Covent Garden de Londres al novembre de 1906. Es contracta al repartiment de la Gran Opera de París.
[40] La reposició es va posposar perquè Jaume Pahissa, l'autor de la música, va demanar a Graner que augmentés el nombre d'instrumentistes de l'orquestra per poder representar l'obra.

Catàleg d'obres líriques estrenades en ordre cronològic:

Nit de Reis

Qüento de la vora de foc en 2 actes i 2 quadres.
Estrena el 20/09/1906.



Il·lustració 103: *MESTRES, Apel·les:* Nit de reys [sic]. *Barcelona: Antoni López, 1906 (portada).*

Lletra d'Apel·les Mestres.

Música d'Enric Morera.

Escenografia de Miquel Moragas i Salvador Alarma. Vestuari d'Apel·les Mestres

Text: BC: M-Mor-351.

Música: BC: M-Mor-27; SGAE: BAR/B–154.

Acotacions i fotografies d'escena:

"ACTE PRIMER

Decoració: Interior de la cabanya d'un pobre boscater. Gran llar de foc a l'esquerra amb escó fent cara a l'espectador. Porta al fons donant al bosc. És de nit."

"Sila asseguda en un escambell, amb els colzes damunt dels genolls i la barba en les mans, vigila el bull de l'olla que penja dels clemàstecs. Més lluny Sileta fila tot cantant. Se sent udolar el vent de la part de fora."

"Se sent la veu de Silvestre que s'acosta cantant." "Silvestre cantant a fora cada vegada més a prop." "Sileta ha anat a obrir la porta abans de la darrera estrofa."

"Sila, Sileta i Silvestre, que entra cobert de neu amb un feix de llenya a l'espatlla i la destral a la cintura. Entra en acabar l'últim vers i fa punt deixant caure el feix a terra."

"Sileta, espolsant-li la neu." [Silvestre] "Tot penjant la destral i espolsant el barret que penja igualment." "S'asseu en l'escó." "Pausa. Cadascú queda en son lloc ensopit i com si s'adormissin. De cop se sent trucar violentament a la porta." "Tornen a trucar."

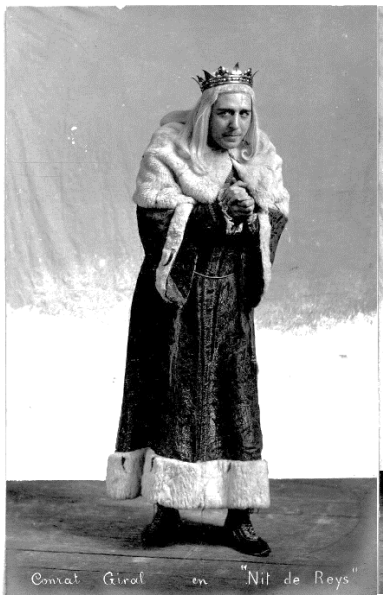


Il·lustració 105: *Assumpció Paricio fent de Sila al principi del primer acte de* Nit de Reis. *[CDMAE: Reg. 364313-6].*

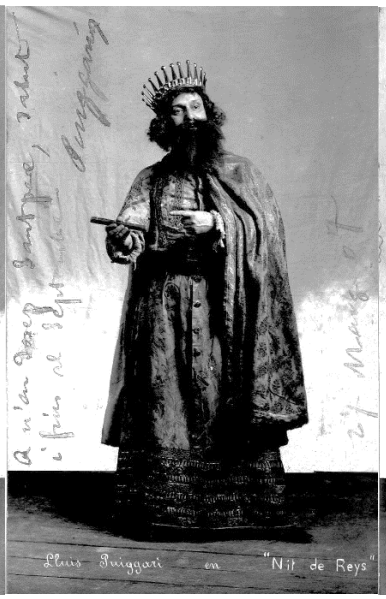


Il·lustració 104: *Amparo Ferràndiz fent de Sileta al principi del primer acte de* Nit de Reis. *[CDMAE: Reg. 364313-31.*

"Entren els tres Reis un darrera l'altre alenant-se les mans i picant els peus. Van coberts de neu. Estupefacció en els de la casa que es queden com petrificats."



Il·lustració 106: *Conrat Giralt com a Gaspar a* Nit de Reis. *[CDMAE: Reg. 364313-10].*



Il·lustració 107: *Lluís Puiggarí com a Melcior a* Nit de Reis. *[CDMAE: Reg. 364313-9].*



Il·lustració 108: *Josep Ferràndiz com a Baltasar a* Nit de Reis. *[CDMAE: Reg. 364313-0].*

"En tant els Reis s'han assegut en l'escó i allarguen les cames al foc repapant-se amb tota franquesa, però sempre amb la major distinció. Sileta porta tres plats negres que, després d'eixugar-los, dona a sa mare." [Sila] "Ha anat omplint els plats que els va presentant Sileta."

[Melcior] “Després de beure i passar el pitxell als seus companys.” “Es dirigeix al fons i obrint la porta crida.” “Melcior ha pres el fluviol que li ha allargat Efraim. Aquest es retira.” “Se’n van l’un darrera l’altre tal com han entrat, fregant-se les mans i picant de peus i cantant a la sordina.” “Les dues dones, que els han acompanyat fins a la porta, mirant-los partir consternades, tanquen després que s’ha perdut la música i tornant al prosceni es col·loquen una a cada costat de Silvestre, que s’ha quedat fet una estàtua amb el fluviol a les mans.”

“Sona el fluviol, que produeix un so esquerdat. Al mateix temps apareix al mig de l’escena una taula esplèndidament parada. Estupefacció general.” [Sila] “Es deixa caure en l’escó girant l’esquena a Silvestre.” [Silvestre] “Rendint-se.” “Sona el fluviol i queden vestits amb riquíssims trajos de cort. Se contemplen embadalits, estufant-se les robes, fent postures encarcerades i pavonejant-se.”



Il·lustració 109: *Josep Santpere com a Silvestre mudat de* Nit de Reis. *[CDMAE: Reg. 605568].*



Il·lustració 110: *Amparo Ferràndiz com a Sileta mudada de* Nit de Reis. *[CDMAE: Reg. 364313-8].*



Il·lustració 111: *Assumpció Paricio com a Sila mudada de* Nit de Reis. *[CDMAE: Reg. 364313-4].*

“Continua fent el gest de «molta moderació», però elles no el deixen parlar.” “Sona el fluviol. Comença la cabanya a transformar-se en palau. Apareixen per tots els bastidors patges amb torxes enceses. L’escena s’il·lumina vivament. Música triomfal.”

“ACTE SEGON

Decoració: Immensa sala d’un palau sumptuosíssim; columnes i arcades, miralls i tapissos a desdir. Exuberància de daurats. Al alçar-se el teló una comparsa de bufons, vestits de coloraines i tots encascavellats ballen un ball de bastons.”



***Il·lustració 112**: Fotografia d'escena del segon acte, presa el dia de la representació extraordinària per als congressistes del I Congrés Internacional de la Llengua Catalana. [AFB3-117 Reg. 56767, també impresa a* La Ilustració catalana *177 (21/10/1906), p. 668.]*

"Sila, amb pentinat exagerat i manto arrossegat, entra impetuosament. El majordom, home calb i rodanxó, tot vestit de negre, la segueix esbufegant i eixugant-se la suor; porta una cartera sota el braç."

"Surten els bufons." [Sila] "Passejant-se nerviosament i repetint les paraules del majordom." "Majordom, que ha tret papers de la cartera." [Silvestre] "Donant voltes i més voltes al paper." "Li entrega el paper." [Sila] "Estripant el paper." "Llença els trossos." "Se senten a dins grans rialles de la Sileta acostant-se."

"Sona el fluviol. Immediatament esclata estentòria una tocada de caça. Al so dels corns entren cavallers, dames i patges i finalment el Baró, la Baronessa i el Baronet vestits de caçadors, tots verds de cap a peus."



***Il·lustració 113:** Artur Balot com a majordom a* Nit de Reis*. [CDMAE: Reg. 605566].*



Il·lustració 114: *Carme Huguet com a la Baronessa de* Nit de Reis*. [CDMAE: Reg. 364313-5].*



Il·lustració 115: *Ramon Tor com al Baró de* Nit de Reis*. [CDMAE: Reg. 364313-7].*

"Se saluden mútuament amb gran parsimònia." "Queden formant tres grups: el Baró i la Baronessa a dreta, Silvestre i Sila a esquerra, i Sileta i Baronet al mig." [Baró] "Fent la senyal de que no hi ha diners." "Senyalant que hi ha molts diners [al castell de Silvestre]."

[Baronet] "Xiula imitant el mussol." "L'orquestra romp amb un minuet delicadíssim."

"Sona el fluviol desentonadament. Ballen el minuet de parella: el Baró amb Sila, Silvestre amb la Baronessa i el Baronet amb Sileta. Durant el ball el cor canta quasi a mitja veu i fent extrems d'admiració." "Se sent a dintre un gran terrabastall de coses que cauen i es trenquen, crits i veus desaforades. Sorpresa general." "El majordom, que arriba corrents, esbufegant i esmaperdut."

[Els tres Reis] "[...] s'avancen majestuosament coberts amb capes espellingades i portant a la ma bastó de caminant. Tothom els fa pas fins que es planten al mig de l'escena. Silenci sepulcral." "Deixen caure les capes que els cobreixen. Tothom està com petrificat. L'escena va enfosquint-se gradualment." "L'escena comença a esvanir-se embolcallada per una ombra misteriosa. Silvestre allarga maquinalment el fluviol al Rei, que el rebat a terra i que en tocar-hi desapareix en una flamarada. Un gran terratrèmol sacut el castell, que sembla enfonsar-se; tothom desapareix en gran confusió. Mentre les ombres ho envaeixen tot, ressonen harmonies terrorífiques."

"**Mutació**.

La cabanya de Silvestre abans de l'arribada dels Reis. Sila asseguda en son escambell davant de l'olla. Silvestre mig ajaçat en l'escó. Sileta amb la filosa i el fus a la mà. Tots semblen dormir. La música va morint insensiblement fins acabar en el motiu de la cançó de Sileta: «El meu promès vindrà». De sobte truquen a la porta. Tots s'aixequen amb sobresalt."



Il·lustració 116: *Francesc Puiggener com a Climentó a* Nit de Reis. *[CDMAE: 364313-1].*



Il·lustració 117: *Amparo Ferràndiz i Francesc Puiggener com a Sileta i Climentó a* Nit de Reis. *[CDMAE: Reg. 364313-2].*

"Tots se precipiten a la porta i apareix Climentó cobert de neu i rient." "Treu l'anell i l'hi posa al dit." "Se senten veus i rialles a fora." [Silvestre] "Va a obrir la porta." "Entren un grup de joves portant gralles, tenores i tamborino; alguns d'ells atxes de vent. L'escena s'il·lumina." [Sila] "Sacseja el pitjell." "Els el dona i ells beuen." "Climentó i Sileta, agafats de les mans, queden al mig; al costat d'aquesta, Silvestre; al costat de Climentó, Sila. El cor al voltant."

Inventari de Lluís Graner al teatre Principal:

"Acte 1er: Cabanya. Teló, rompiment forillo nevat, peces envarillades, 1 porta de gruix, 2 barres, 1 tarima sardinell, 1 ferma de saló (del fons).

Acte 2on: Jardí. Teló i 3 rompiments."

CAT AHSCP 01-I.6-02-04.01-7.110, p. [106].

Ressenyes de premsa:

"[...] L'obertura del Principal es possible que es faci el dia 15, estrenant-se un poema líric de l'Apel·les Mestres, titulat *La nit de Reis*, al que ha posat música el Mtre. Morera. Del mateix Mestres, se diu que hi ha per més endavant adaptacions escèniques del *Gaziel* i de la *Margaridó*. [...]

M. i G."

La Ilustració catalana 171 (09/09/1906), p. 573.

"L'eminent Mtre. Enric Morera en l'actualitat està posant música a un llibre titulat *Nit de Reis*, de l'inspirat poeta Apel·les Mestres.

Després ne posarà també a un drama del distingit literat en Pompeu Crehuet, que porta per títol *El Mestre*, del que en tenim molt bones noticies.

No creiem il·lusionar-nos al preveure que en aitals obres la inspiració de l'aplaudit compositor es desarrollarà potent com en totes les que fins ara porta estrenades; esperant nosaltres amb vertader delit la representació de les mateixes per a poder aplaudir una vegada més a l'amic que és honra i gloria de la Música Catalana."

Balluart de Sitges 267 (15/09/1906), p. 3.

"Esta noche se verificará la inauguración de la temporada con el estreno de *Nit de Reis*, de Apeles Mestres y Morera. A este estreno seguirán los de *La santa espina*, letra de Guimerà, música de Vives; *La dama d'Aragó*, de Morató y Esquerrà; *Jacob*, trilogía bíblica, letra de Montoliu, música de Federico Alfonso, y otras obras de Mestres, Nogueras Oller, Palma, Montoliu, con música de Vives, Narcisa Freixas, Morera y Lamote de Grignon."

La Publicidad 3787 (20/09/1906), ed. nit, p. 122.

"Anoche se verificó la inauguración de la temporada en el teatro Principal, estando completamente llena la sala.

Después de la exhibición de algunas películas cinematográficas se estrenó *Nit de Reis* de Apeles Mestres y del maestro Morera. El celebrado autor de *Margaridó* ha puesto en acción un cuento, presentando a unos campesinos que en la pobreza tienen el corazón sano, practicando dentro de su estrechez el bien, alcanzando por su desinterés la posesión de un amuleto que le entregan los reyes magos en pago a haberles dado desinteresadamente hospitalidad y con el cual alcanzan riquezas. Pero como no siguen el consejo de usar el amuleto con moderación y la posesión de riquezas solo sirve para hacerlos de pésima condición moral, se acaba el poder mágico y vuelven a su honrada pobreza.

Apeles Mestres desarrolla el tema con sencillez, salpicando el diálogo con frases irónicas que celebró el público.

El maestro Morera dio ambiente a las situaciones, sobresaliendo entre los números musicales el sexteto de la entrada de los reyes que está tratado en cómico con aire retozón que mereció los aplausos del público y la repetición. También está bien de factura un minueto. El decorado de los Sres. Moragas y Alarma corresponde al crédito de estos escenógrafos."

La Publicidad 3788 (21/09/1909), ed. nit, p. 3.

"Ahí tenemos al bueno de Graner, que acaba de abrir el Principal transformado. Al verso ha sucedido la música, y a las candorosas bobadas del año pasado algo con más sustancia, sin que por tenerla puedan ofenderse los oídos castos de las siervas de María y los puros pensares de los hermanos del babero. Todo es compatible, y hasta la propia Venus Afrodita podría exhibirse en aquel escenario... a condición de vestirse de *hija* de María.

Ha roto el fuego Apeles Mestres con una leyenda dramatizada: *Nit de Reis*. Yo tengo una gran debilidad por Apeles Mestres, a quien considero como uno de los poetas más sinceramente delicados de este siglo positivista, alma de niño bueno en cuerpo de hombre. Su *Nit de Reis* debía ser algo como reflejo de las ternuras de este poeta y no lo ha sido. No: en *Nit de Reis* ha mostrado Apeles Mestres una faceta nueva, la de un humorismo finamente gracioso que yo no sospechaba en él. *Nit de Reis* es una pequeña opereta entretenida, amable, que hace sonreír sanamente a los grandes y entretendrá fuertemente a los pequeños.

Lo entrada cómica de los tres Reyes Magos es un atrevimiento que me hizo temer por la suerte de la obra; pero está hecha con tan honrada *bonhomie* que no solo venció al público, sino que fue el éxito de *Nit de Reis*, probándose una vez más que en arte todo es lícito a condición de estar artísticamente hecho. Cierto es que Morera ha escrito para este momento una música muy en carácter, que fue con justicia aplaudida.

Nit de Reis gustó, pues, mucho, y como sobre lo ya dicho se ha presentado como allí es costumbre, es decir, primorosamente, con una decoración de interior de una cabaña que es de lo mejor que han pintado Moragas y Alarma, no es mucho que comparando esto con las inocentadas del año pasado nos parezca inmejorable. Aunque la obra no tiene grandes dificultades de interpretación, quiero hacer mención de Santpere y de otro cómico que allí salió y creo se llama Morató, muy justo y gracioso en un tipo de los tiempos de la buena opereta.

¡Señor mío Jesucristo: mantén al Principal en la vía emprendida y que no vuelva a las santísimas insulseces de la temporada última!

Federico Urrecha"

El Diluvio 266 (23/09/1906), ed. matí, p. 17.

"Conforme anticipamos, el jueves último tuvo lugar en el teatro Principal de Barcelona la inauguración de la temporada de invierno con el estreno de la obra lírica en dos actos *Nit de Reis*, letra del poeta D. Apeles Mestres y música del maestro don Enrique Morera, cuyo argumento está basado en un cuento popular muy original y en extremo agradable. La obra fue muy bien presentada y aplaudida, sobresaliendo algún número de música que tuvo de repetirsea instancia del numeroso público que llenaba por completo el antiguo teatro.

Sabadell moderno 201 (26/09/1906), p. [3].

"*Nit de Reis*, la famosa obra d'Apel·les Mestres i Morera, cada dia té un èxit més gran i entusiasta del nombrós públic que acut al teatre Principal."

La Veu de Catalunya 2675 (26/09/1906), p. 3.

"Ja tenim els teatres catalans en doina. Any de bé sigui!

El dijous al vespre va obrir el Principal amb *La Nit de Reis*, que és una rondalla escrita per l'Apel·les Mestres, musicada per en Morera i decorada per en Moragas i l'Alarma. Si els tinc de ser franc, a mi em diverteix molt aquella obra i al públic també.

Amb tot (com que un és crític), vaig a posar cara seriosa i a dir-ne un parell de coses als autors... Sí, senyors autors; tot això que ens expliquen m'ho planten al clatell. Potser sí que es creuen que un ve de l'hort per a empassar-se aquelles boles. I ara! Que no em vinguin amb romanços a mi: és *inverosímil La Nit de Reis*. Ves a on han vist que passessin aquelles coses... i doncs, *hombre!*

Figurin-se que surten els tres Reis amb el nas fet un glaç. Mentida! I la Paricio, que *figura* la dona d'en Santpere, els convida a menjar farinetes. I quan els tres personatges s'han atipat, donen a en Santpere un fluviol, amb el qual podrà complir tots els seus desitjos sense necessitat d'altra cosa que de fer-hi una refilada a cada desig. Mentida, vaja! Per qui ens han pres, ai coix!... I tot és així, eh? Que en Santpere o la Paricio o la Ferràndiz (la filla del matrimoni) volen una taula amb un bon sopar: doncs, zup!, surt la taula... Que volen uns bons *sillons* per seure: doncs, zast!, surten els *sillons*... Que volen uns vestits ben macos: doncs, pam!, els cauen els que duen i es troben tots mudats. Però aleshores noten que els vestits nous són prims i no guarden gaire del fred... Ah, sí? Doncs, cop de fluviol! I tot seguit surt un *biombo* que els guarda de l'aire acanalat de la porta... Res, vaja, mentides, mentides i més mentides. Sort que al cap d'avall, després d'una pila de peripècies que si no tingués tard explicaria, resulta que tot ha estat un somni.

De totes maneres, un hi passa una bona estona veient tot allò. I com que les mentides són d'aquelles que no fan mal, res!, un se sent inclinat a perdonar i a tornar un altre dia a veure l'obra i a sentir de passada la música alegroia que hi ha posat en Morera i a contemplar les boniques decoracions d'en Moragas i l'Alarma. [...]

Virolet"

Cu-cut! 227 (27/09/1906), p. 376.

“**Espectacles Graner**

La Nit de Reis, d’en A. Mestres i en E. Morera, posada en escena per en M. Urgell.

Lo gran poeta en aquesta obra no ha pas encertat desenrotllant una faula, atractívola potser al llibre, empro que resulta massa innocent al teatre. Lo músic ha complert no més que amb lo compromís. Té un moment feliç; quan la entrada dels Reis, que dona lloc a un nombre brillant. No sabem com explicaria l’aire de minuet a l’Edat Mitja en aquell conat de ball de bastons.

Les decoracions força desgarbades. Particularment la del quadro primer que semblava construïda de retalls i la del segon era de tonalitats enfarinades i d’estil arquitectònic indefinible. No es veig enlloc la direcció artística. Los trajos, alguns de mal gust, altres bruts i mal-girbats. La llum mal repartida i les transicions sobtades. Les figures no es posaren bé ni es movien amb seguretat. La desil·lusió que vàrem sofrir la vetlla inaugural, nos suggerí una pila de pessimistes reflexions.

En Graner s’ha penedit d’ésser bo. Ha perduda la fe que li conqueria simpaties fins dels qui eren més enemics de la seva obra. No li deurien sortir los comptes i pensa fer les paus aquesta temporada. Lo públic que li plauen los passatemps acut enganyat al vell teatre; que no se’n fiï massa.

Fora d’aquella casa la gent qui era una garantia; suprimit tot lo seriós; allunyat tot lo que constituïa un destorb al negocis, tenim l’artista rumbós transformat en empresari que compta. Ja està orientat ara; ja sap lo que cal per no perdre diners; presentar quatre insubstancialitats mal vestides. Bon començ!

J. F. T.”

Catalònia 10 (29/09/1906), p. 7.

“Si amb les demés estrenes hi fos tan afortunat com ho ha estat amb *La Nit de Reis*, ja podria estar content en Graner. És realment una troballa semblant obreta per al públic que va al Principal. En les seves escenes es tracta dels Reis d’Orient amb la mateixa familiaritat de què es tracta de tota la cort celestial en les rondalles. Però, —també com en les rondalles,— se’n tracta amb bonhomia, simpàticament. I el públic riu simpàticament i amb bonhomia, sense posar en la rialla un esquitx de mala intenció.

El tema és senzill. Uns pobres bosquerols donen acolliment als Reis durant les inclemències d’una nit de llops: els Reis, no tenint cosa millor amb què pagar l’hostatge, donen al cap de casa un fluviol, amb el qual podia complir tots els seus desitjos sense necessitar altra cosa que fer una tocada; els desitjos, modestos de primer entovi, van creixent i creixent i acaben per pujar al cap de la família, que no es recorda de donar un bri de la felicitat que li sobra, a tants infeliços com n’estan mancats. I tornen els Reis i reclamen el fluviol , i la família es torna a trobar dintre de la seva humil cambra... Tot plegat no ha estat més que un somni de l’home, que, tot esperant el sopar, s’ha adormit com una marmota.

Aquesta petita acció va hermosament brodada amb un seguit d'incidents còmics que fan riure de gust, ajudant-hi bona cosa la música humorística que hi ha intercalat en Morera, entre quals trossos mereix ser esmentat el de l'entrada dels Reis.

Les decoracions, dels escenògrafs Moragas i Alarma, són ben notables: la de la cabana per la seva composició y la seva justesa; la del castell per la seva fantasia. [...]

M. i G."

La Ilustració catalana 174 (30/09/1906), p. 621.

"[...] La inauguració de la temporada va fer-se el dia 20, amb l'estrena de *Nit de Reis*, de l'Apel·les Mestres i en Morera, posat en escena per en Modest Urgell i decorada pels senyors Moragas i Alarma. Aquesta obra en dos actes, que el poeta ha calificat de conte de la vora del foc, entretingué joiosament a la concurrència per son moviment i per son espurnejant diàleg, encara que algun cop la nota còmica resulta un xic extremada. La il·lustració musical, deguda al mestre Morera, és feta sense pretensions, i es comprèn, perquè el llibre no demana pas altra cosa ni es presta a gaire lluïment.

La presentació escènica és rica i de bon gust i la interpretació ben notable en son conjunt. [...]"

Revista musical catalana 33 (setembre 1906), pp. 169–170.

"*La Nit de Reis*, afortunada producció de l'Apel·les Mestres amb música del mestre Morera, continua representant-se amb èxit creixent. No en va és una obreta que dintre del gènere de *férie* pot servir de prototip."

La Esquella de la Torratxa 1449 (05/10/1906), p. 667.

"**Estrenos de la setmana**

[...] En *Nit de Reis*, d'Apel·les Mestres amb música d'en Morera, vam trobar una obra en què vam riure de debò. És una comèdia excel·lent, digna de sos autors; una caricatura que compleix molt bé son propòsit. [...]"

La Escena catalana 1 (06/11/1906), p. 3.

"Anoche se dio en el teatro Principal una función en honor del poeta Apeles Mestres y del maestro Morera, representándose por centésima vez *La Nit de Reis*, original de los citados artistas. […]"

La Publicidad 10024 (25/11/1906), p. 5.

"L'eixerida *Nit de Reis*, de l'Apel·les Mestres i l'Enric Morera, l'obra que amb més fermesa s'ha aguantat en el cartell durant la present temporada, alcançà la centena representació el 24 del corrent mes."

Revista musical catalana 35 (novembre 1906), p. 210.

"Al Principal s'ha celebrat la centena de *Nit de Reis* i a Romea l'aniversari de *Les garses*. El teatre català ha estat, doncs, de festa en els seus dos aspectes líric i dramàtic. El públic, amb els seus aplaudiments, ha sancionat dues obres que són dos models dintre el seu gènere.

L'Iglésias és el dramaturg del poble. [...] En canvi, l'Apel·les Mestres va per altres camins i la seva obra d'autor escènic té una altra significació. No ho són pel poble —per lo que se sol entendre pel poble— les produccions teatrals de l'Apel·les Mestres. Són per a aqueixa part de la nostra societat enemiga d'amoïnar-se, massa aficionada a lo bonic que alegra els ulls i distreu sense capficar...

El públic que va a veure a l'Iglésias, vol sentir i s'entusiasma; el que va a veure a l'Apel·les Mestres vol riure, vol passar l'estona alegrement davant d'un quadro pintoresc arranjat amb música joguillosa, com la que ha posat en Morera a la producció qual centenar s'ha celebrat aquesta setmana... com la que ha posat en Sadurní a la nova obreta del mateix autor estrenada en la nit del centenar [*Pierrot lladre*]. [...]

M. i G."

La Ilustració catalana 183 (02/12/1906), p. 764.

"**Principal.—** Les funcions d'innocents.

Per a celebrar la diada dels Innocents, la colla del Principal va representar —corregida i augmentada amb motiu de la diada— l'opereta còmica catalana *Nit de Reis*, fent-hi una pila de variacions que varen caure molt en gràcia al nombrós públic aplegat al local. Entre altres coses, en Santpere va canviar el flabiol per un fiscorn, en Balot va convertir-se de majordom en cuiner, en Tor va canviar la trusa per un trajo de frac, la Huguet va fer una baronessa tota roja i en Morató, en el baronet, va presentar-se amb calça curta, mitjonets, davantal i barretet de palla. En Puiggarí, en Giralt i en Ferràndiz —els tres Reis— varen comparèixer muntats en *briosos* rucs i en Puiggener, en el promès de la Ferràndiz (Sileta) va vestir de *mozo crío*, produint tanta impressió que el monyo de la Paricio va volar dins a les bambolines i hi va romandre penjar... En fi: broma seguida...

[...] En tota la funció no va haver-hi cap incident desagradable. No obstant, és de doldre l'exabrupte d'un pagès, baixat de Gratallops, el qual va produir una mica d'esvalot abans de començar la representació de *Nit de Reis* amb motiu d'haver-se presentat en Santpere, anunciant que el públic se'n prengués la bona voluntat, puig s'havien posat malalts alguns elements de la companyia. Un senyor de les butaques, el senyor V., va reptar en veu alta al pagès, anomenat G. La senyora M. i les senyoretes B. i P., esposa i filles,

respectivament, del senyor V., varen tenir un fort espant. Per sort, l'acomodador M. va aconseguir apaivagar les raons, que varen promoure un espetec de rialles i aplaudiments."

La Veu de Catalunya 2796 (29/12/1906), ed. vespre, p. 2.

Funció especial pel dia de Reis

"Demà i demà passat es farà una funció al teatre Principal que sens dubte omplirà de goig a tots els nens i nenes que concorrin a l'espectacle.

Durant la celebrada obra de l'Apel·les Mestres i el mestre Morera *Nit de Reis*, que es posarà en escena en celebració de la diada, se distribuirà a cada nen un fluviol per a que, com en Silvestre, puguin obtenir tocant-lo totes les joguines que desitgin. Després tindrà lloc un sorteig d'una sèrie de grans premis."

El Poble català 325 (04/01/1907), p. 2.

"Després de les funcions organitzades amb motiu d'inaugurar-se el monument d'en Pitarra, ben poca cosa s'ha fet de seriós. L'únic que ha torbat la monotonia del repertori conegut, han estat les innocentades.

La del Principal ha consistit en la introducció d'una pila de canvis incidentals en la *Nit de Reis*; la representació, amb el títol *Una òpera modernista* d'un arranjament basat en *I comici tronati*, i en una bromada feta per alguns actors que varen barrejar-se amb el públic, simulant un incident sorollós i simulant-lo amb tanta traça que una bona part de la concurrència no es va adonar de l'engany fins que va ser celebrat per la majoria amb una salva d'aplaudiments i un cor de rialles. [...]

M. i G."

La Ilustració catalana 188 (06/01/1907), p. 819.

"[…] Tuvo lugar la inauguración de la temporada con el estreno de la comedia lírica de Apeles Mestres y Enrique Morera, *La nit de Reis*.

«Cuento a la vora del foc» (cuento del hogar) subtitulaba su autor a la nueva obra, que es una bella fábula, cuyo fin es entretener al público, y a fe que lo consiguieron sus autores, con el graciosísimo libro, donde se nota la mano maestra de Apeles Mestres, y la agradable música que Morera escribió, con delicada inspiración.

He aquí el argumento sencillo, casi infantil, de la obra a que me refiero. Unos pobres campesinos reciben en su miserable choza la visita de los Reyes magos, a los que dan acogida hospitalaria en la fría noche llamada de Reyes. Aquella buena gente parte su frugal cena con los tres magos, los cuales, en recompensa de su caridad, les regalan una sencilla flauta que tiene la propiedad de conceder todo lo que desee su afortunado poseedor. Aceptan el regalo aquellas buenas gentes, y para cerciorarse del hechizo de

aquel instrumento, solicitan una bien servida mesa, que repleta de manjares se les aparece en su miserable tugurio.

El talismán de los magos les proporciona riquezas y honores; pero sus dueños, satisfechos de su bienestar, bien pronto se olvidan de los menesterosos, con lo que aquel mágico instrumento pierde su hechizo, según les habían anunciado los Reyes. Llaman éstos a la puerta del palacio de sus protegidos y son rechazados por creerles mendigos, por los criados, quienes, ante la insistencia de aquellos tres hombres, dan aviso al dueño. Niega éste la entrada en su señorial mansión a aquellos desharrapados, y entonces el encanto de la flauta, aquel singular y pródigo hechizo, desaparece, y vuelven a encontrarse los campesinos, pobres y miserables como antes.

Coma ya hemos dicho anteriormente, el libro está admirablemente escrito, y la música, origínale inspirada, tiene algunos números notables, tales como el sexteto del primer acto, y un delicioso minué del segundo. *La nit de Reis* fue muy bien recibida por el público, que aplaudió infinidad de noches a los autores de tan linda composición teatral. […]

Juan M. Soler"

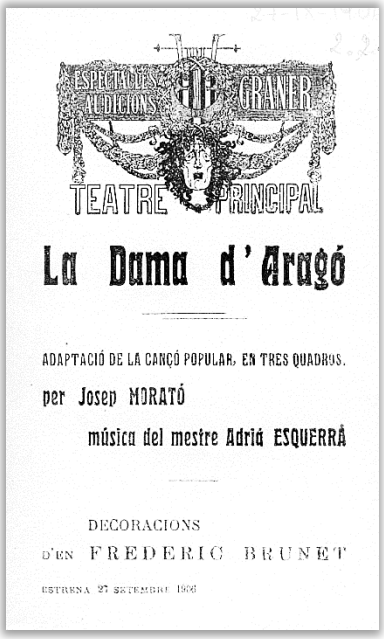
Vida intelectual, tomo II: Madrid, 1907, p. 73.

"El éxito que obtuvo fue extraordinario, pues se representó por espacio de 135 veces. El asunto, sin ofrecer gran interés, da ocasión a escenas regocijadas, que producían la hilaridad del público. La música es muy retozona e inspirada, llamando la atención el número de salida de los Reyes, que se repetía todas las noches, y un *schottisch*."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 84.

Dama d'Aragó, La

Adaptació de la cançó popular[41] en 3 quadres.
Estrena el 27/09/1906.



Il·lustració 118: *MORATÓ, Josep:* La dama d'Aragó. *Barcelona: Imp. Santpere, 1906 (portada).*

Lletra de Josep Morató.

Música de Adrià Esquerrà.

Escenografia de Frederic Brunet i Antoni Pous.

Text: AHSCP: CAT AHSCP 01-I.6-02-06.02-2.04;
BC: C400/1517; CDMAE: 13211-N.

Música: SGAE: BAR/B-57.

Acotacions i fotografies d'escena:

"Quadro I: cambra del palau."



[La dama acorda amb el seu germà anar a fira a buscar un pretendent].

Il·lustració 119: *Esbós del decorat del quadre 1er de* La dama d'Aragó. *[CDMAE: Reg. 249665].*

[41] El text i melodia de la cançó original apareixen recollits a CAPMANY, Aureli (1904): *Cançoner popular (Segona sèrie)*, Barcelona, Imp. La Renaixensa, p. XLVIII i *Cançons populars de Catalunya* (segona sèrie), Biblioteca Bonavia vol. XII, Barcelona, Salvador Bonavia Llibreter, 1921, p. 46.

"Quadro II: la fira de l'amor."

[La dama es troba amb l'amador, que li ofereix palaus i joies per portar-se-la de promesa. Com que la dama ja té tot això per fer filla del rei, l'amador li ofereix tot el seu amor i dedicació i accepta].

"Quadro III: plaça."

[La dama es casa amb el seu amador i el poble ho celebra].

Inventari de Lluís Graner al teatre Principal:

"Saló, teló, rompiment, 1 alfombreta, 1 tocador envarillat, 1 alfombra gran, 1 barandilla balaustrada, 1 bastidor amb portal d'església i forillo".

CAT AHSCP 01-I.6-02-04.01-7.110, p. [106].

Ressenyes de premsa:

"[...] Per al dijous s'anuncia l'estrena de *La dama d'Aragó*, visió musical, lletra d'en Morató i música de l'Esquerrà."

La Veu de Catalunya 2675 (26/09/1906), p. 3.

"La compañía que actúa en el Principal estrenó anoche la visión musical, en tres cuadros, *La dama d'Aragó*, libro del señor Morató con música del maestro Esquerrà.

El libro pone en acción la canción popular del mismo nombre, parafraseándola con acierto y buscando dar plasticidad a los momentos en que el tema da lugar a la formación de conjuntos. El maestro Esquerrà glosa el tema musical popular y demuestra sus conocimientos técnicos, notándose en algunos momentos cierta monotonía de expresión.

Ha sido presentada la obra con vistosas decoraciones en las que el autor Sr. Brunet se ha preocupado poco del natural, buscando el efecto escénico con tonalidades brillantes. Algunos trajes son ricos.

Los artistas representaron discretamente *La dama d'Aragó* y los autores fueron llamados a escena al final de los cuadros segundo y tercero. La aplaudida compositora Narcisa Freixas ha puesto música al cuadro de costumbres ampurdanesas *Festa complerta*, de Felipe Palma, cuyo estreno se verificará el próximo sábado."

La Publicidad 3974 (28/09/1906), ed. nit, p. 3.

"[…] Lo digo porque del jueves acá no ha habido más que dos estrenos y ninguno de los dos pasará a la historia de los felices sucesos.

Fue el primero una visión musical titulada *La dama d'Aragó*, que hicieron en el Principal para acompañar a la deliciosa *Nit de Reis*, de Apeles Mestres y Morera. La tal *dama* pertenece al género simplicísimo que allí se cultivó el año pasado con una constancia digna de mejor empleo y del que resueltamente no gusta ni aun aquel público fácilmente contentadizo. El joven Morató, autor de la paráfrasis dramática de la popular leyenda de la «dama de Aragón», ha hecho cuanto podía hacerse con tan vago tema, y el maestro Esquerrà ha escrito la música con la mano izquierda. Del esfuerzo de ambos ha resultado una visión imprecisa, falta de interés —supremo recurso en el teatro—y un tanto fatigosa, de modo que de *La dama d'Aragó* solo quedaron en la retina del público la decoración del cuadro primero, muy acertadamente pintada por Brunet, y la simpática figura de la señorita Viola, que cantó su parte con voz pequeña, pero de agradable timbre. Hay que volver al género a que pertenece *Nit de Reis*, dicho sea con los necesarios respetos, en la que se ha probado que el interés y la sana gracia son perfectamente compatibles con los Mandamientos de la ley de Dios, las enseñanzas del Catecismo y las bendiciones de Su Ilustrísima, aunque claro está que hacerlo es algo más difícil que decirlo, como ya expuso el clásico escribiendo —ojo, compañero tipógrafo— que *spiritus spirat ubi vult*, o, en pedestre romance, que «no siempre está el horno para bollos». […]"

El Diluvio 273 (30/09/1906), ed. matí, pp. 11–12.

"[...] Vuit dies més tard [de l'estrena de *Nit de Reis*] seguí l'estrena de *La dama d'Aragó*, visió musical en tres quadros, lletra d'en Josep Morató i música d'Adrià Esquerrà. És una paràfrasi de la cançó popular del mateix nom hàbilment realitzada a l'escena i de la qual n'han tret gran partit el músic i el pintor. Les decoracions, degudes al senyor F. Brunet, són vistoses i de molta imaginació, especialment la del primer quadro, que és una exquisitat, i al bell efecte de son conjunt ha d'afegir-se la riquesa i bon gust dels trajos, d'un dibuix força elegant i d'una entonació molt ben harmonitzada.

El jove mestre Esquerrà, que l'any passat ens havia sorprès amb la joliua partitura de *La sardana dels promesos*, ha lograt novament un èxit amb la música de *La dama d'Aragó*. Més treballada que l'altra, la nova partitura resta no menys espontània, i és per això que tota ella es fa escoltar amb gust, encara que certa uniformitat de procediment la perjudica un xic cap al final. La variant de la cançó popular que ha utilitzat el senyor Esquerrà, si bé no es la més inspirada, té, en canvi, un bonic caient i està destrament glosada. El dia que la execució estigui més segura, no hi ha dubte que la obra en conjunt guanyarà moltíssim. La senyoreta Viola i els senyors Balasch i Puiggener, que han interpretat els papers principals, se feren mereixedors als aplaudiments de la concurrència. [...]"

Revista musical catalana 33 (setembre 1906), p. 170.

"La lletra és del meu amic íntim Josep Morató. Com que ell m'ha confessat ingènuament que el seu únic objecte no era altre que el d'ampliar la cançó popular per a donar ocasió d'esplaiar-se al músic i a l'escenògraf, deixaré la lletra de banda i diré que el mestre Esquerrà hi ha engegat un raig de nyigo-nyigo i de bum-bum i de trompetades que el Principal se n'omple d'aplaudiments. Ja es veu que és petit l'Esquerrà, perquè mou més remor que setze músics de tamany natural. En Brunet, més petit encara, ha pintat per al primer quadro una bonica decoració i per al segon i el tercer dues més. Per la seva banda la Viola fa una dama amb cada refilet de veu que no és pas estrany que en Balasch —sent com és un bon tenor— canti durant tota l'obra que s'hi vol casar. Lo que hi ha és que en Puiggener, que fa de germà de la Viola, de primer entovi no hi ve gaire bé. Lo que ell deu pensar: si en Balasch és tenor jo també soc un bon baríton i també fem una bona parella amb la Viola. Però a l'últim, un dia que els dos germans van a la fira, se'ls presenta en Balasch i els diu: «Al cap som: ¿se fa o no es fa el matrimoni?» I acaben fent-lo, però amb la condició de que en Puiggener també podrà anar a cantar en companyia dels esposos. I vet aquí que al acabar-se l'obra, surten la Viola i en Balasch de l'església i, junts amb en Puiggener i el *coro general*, ja fan una gran cantada amb la que acaba tot el tripijoc. [...]

Virolet"

Cu-cut! 228 (04/10/1906), pp. 391; 394.

"*La dama d'Aragó*, visió musical en tres quadros —un tríptic—, lletra del Sr. Morató, música del mestre Esquerrà, està inspirada en la cançó popular del mateix títol, com que és d'ella una espècie de paràfrasi plàstica. Escènicament està ben repartida i baix l'aspecte musical, el motiu de la cançó, que és el preponderant, no sempre ofereix aquella frescura que distingeix les cançons de la terra, i els trossos que res tenen que veure amb el tema descobreixen en el músic cert afany d'originalitat, que potser descobreix un xic massa l'esforç que fa per a aconseguir-ho. Tres decoracions del Sr. Brunet de molt efecte i una execució molt cuidada contribuïren a assegurar l'èxit de la nova composició que sigué rebuda amb picaments de mans."

La Esquella de la Torratxa 1449 (05/10/1906), p. 667.

"El mestre Esquerrà, autor de la part musical de *La dama d'Aragó*, ha sapigut fer-se del tot seu al públic, conseguint un veritable triomf per la inspiració de què ha fet gala. L'obreta, pertanyent al gènere de les visions, és en la seva part literària una ampliació de la cançó popular adaptada a l'escena. Ni el seu autor volia que fos altra cosa, ni podia ser-ho. Les decoracions d'en Brunet són d'efecte, produint-lo excel·lent la del primer quadro. La interpretació bona, sobretot per part de la tiple senyoreta Viola, del tenor senyor Balasch y del baríton senyor Puiggener. Els trajos rics i pintorescs.

M. i G."

La Ilustració catalana 175 (07/10/1906), p. 638.

"**Estrenos de la setmana** [...] *La dama d'Aragó*, de J. Morató i el mestre Esquerrà, pertany a un gènere ben distint de l'anterior [*Nit de Reis*], i mirant, doncs, l'obra pel cantó seriós és ben arrodonida i escrita amb coneixement de causa."

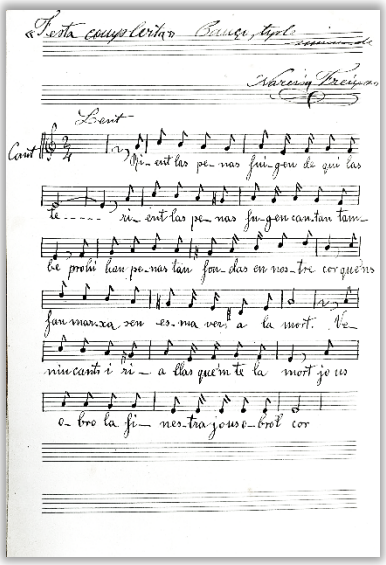
La Escena catalana 1 (06/11/1906), p. 3.

"Obtuvo buen éxito, al que contribuyó, y no poco, la malograda tiple Mercè Viola, que se reveló en esta obra (la cual alcanzó 25 representaciones) una excelente artista."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 84.

Festa complerta

Quadro de costums empordaneses.
Estrena el 29/09/1906.



Il·lustració 120: *FREIXAS, Narcisa:* Festa complerta *(página manuscrita signada).*

Lletra de Palmira Ventós (sota el pseudònim Felip Palma).

Música de Narcisa Freixas.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B-72 i 72.1.

Acotacions i fotografies d'escena:

[La partitura té una cançó per a tiple, la cançó del cec (que es repetiria tres vegades en forma de coples, el bis de les coples (que toca una murga en lloc de l'orquestra) i una sardana durant la qual baixa el teló, que podria ser al final de l'obra].

Ressenyes de premsa:

"Un diàleg fluid i ric de vocabulari amb uns personatges ben característics, barrejats en una acció pintoresca, amb tocs psicològics observats d'artista: veus-aquí lo que és el quadro estrenat al Principal amb el títol de *Festa complerta*. Tal vegada l'excés d'estudi en el procés psicològic treu intensitat a l'acció, puig les coses que *s'hi diuen* ofeguen les que *hi passen*. Lo qual no vol dir que l'obreta no s'escolti amb gust, tant pel color local que l'avalora, com pel conflicte que s'hi planteja i que es circumscriu al cas d'una noia que dubta en prometre's a un home a qui no estima i se veu, en canvi, condemnada a viure sota el mateix taulat amb el que, havent despertat el seu primer amor, va casar-se després amb la germana d'ella. La cosa acaba amb la resolució d'acceptar al pretendent, lo qual desemboira certes tenebrositats que hi havia en la conducta de la noia.

La senyora Freixas ha escrit per a aquesta obra alguns trossos de música senzilla i d'aire ben popular. Els actors varen interpretar *Festa complerta* amb amor, distingint-se en especial la senyoreta Paricio i la senyora Huguet i els senyors Puiggarí, García i algun altre. Al final, varen haver-hi molts aplaudiments i cridades dels autors, que no es varen poder presentar per no trobar-se a l'escenari.

M."

La Veu de Catalunya 2681 (01/10/1906), ed. vespre, p. 2.

"***Festa complerta***, libro de Palma, con música de Narcisa Freixas.

Se ha estrenado en el teatro Principal *Festa complerta*, cuadro de costumbres empurdanesas, original de Felipe Palma, con ilustraciones musicales de Narcisa Freixas. Se trata de un cuadro hecho con soltura y con dotes de fina observación para reproducir costumbres, dialogado literariamente y revelando el autor conocimiento del corazón humano por la manera de exteriorizar los afectos, descollando entre los tipos el protagonista, el *manxaire* i la Laia.

No es una principante Narcisa Freixas, porque, entre otras composiciones, es autora de la obra *Cançons d'infant*, que le dio merecida fama. Las ilustraciones musicales que ha compuesto para *Festa complerta* la acreditan nuevamente, sobresaliendo la canción de Ciseta, de carácter popular y sentimiento dramático; el *couplet* del ciego picaresco e ingenioso; la caricatura del típico pasacalle de fiesta mayor y la sardana de marcado sabor popular y de fácil melodía.

Los autores fueron muy aplaudidos."

La Publicidad (02/10/1906), ed. nit, p. 2.

"[...] I això mateix dic a *donya Felip Palma*, autor del quadro de costums empordaneses *Festa complerta*, estrenat al Principal i basat en un tema semblant—però no tan *grave*—que va servir de base a en Zola per a *La terre*: Un home casat *amb una dona* i desitjós de ser-ho també amb la germana de la dona. De la qual germana està enamorat un minyó, al que ella no gosa dir que sí, perquè no ha arribat encara a avorrir al cunyat. Per fortuna s'hi fica el mestre del poble i entre ell i algunes notes de música de donya Narcisa Freixas acaben l'obra en pau i gràcia de Déu, sense que ni el cunyat ni ningú faci cap estropici. La interpretació ajustada, fent en Puiggarí un personatge ple de caràcter, i portant-se bé la Huguet, la Paricio i etc., etc. [...]"

Cu-cut! 228 (04/10/1906), p. 391.

"Amb el títol de *Festa complerta* s'ha posat en escena un quadro de costums empordaneses, d'acció molt senzilla, casi sense accidents que puguin despertar interès, però, en canvi, ben observat, sobre tot en lo referent a la pintura d'alguns tipos.

El nom de l'autor és nou: Felip Palma. Algú pretenia que és el pseudònim d'una senyoreta dotada d'una gran vocació pel cultiu de les lletres catalanes. Si és així, la felicitem perquè revela molt felices disposicions.

Exornen l'obreta alguns fragments musicals, deguts a Dª Narcisa Freixas, entre els quals s'hi destaca una airosa sardana.

En l'execució que sortí bastant esmerada es distingiren la Srta. Paricio i els Srs. Puiggarí, Morató i Balot."

La Esquella de la Torratxa 1449 (05/10/1906), p. 667.

“**Estrenos de la setmana**

[...] *Festa complerta* és un quadro de costums, original de Felip Palma, amb la col·laboració musical de Narcisa Freixas. Va ser escoltada amb gust, perquè les escenes estan desarrollades amb consciència, però hi manca l’acció teatral, que poc o molta és necessària en tota obra que es presenti en el reduït marc de l’escenari.

Esperem quelcom més dels autors. [...]”

La Escena catalana 1 (06/10/1906), p. 3.

“[...] és un quadret de costums empordaneses servint de fons a un drama íntim, presentat pel seu autor Felip Palma, amb la traça i el coneixement d’un bon psicòleg. Donya Narcisa Freixas ha escrit per a aquesta obra alguns trossos de música d’un caràcter ben popular.

M. i G.”

La Ilustració catalana 175 (07/10/1906), p. 638.

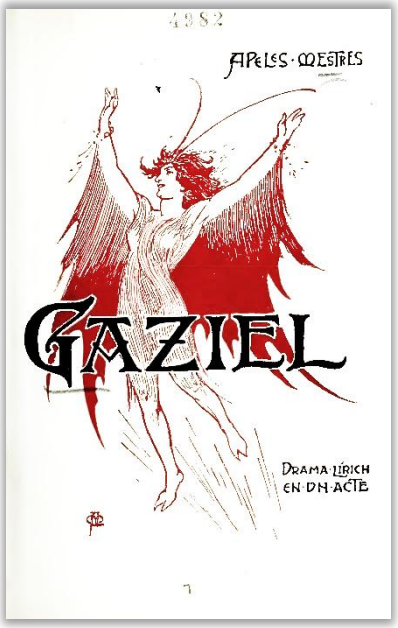
Gaziel

Drama líric en 1 acte [i 3 quadres].
Estrena el 27/10/1906 [42].

Lletra d'Apel·les Mestres[43].

Música d'Enric Granados.

Escenografia de Miquel Moragas i Salvador Alarma.



Il·lustració 121: *MESTRES, Apel·les:* Gaziel. *Barceona : De tots colors, 1909 (portada).*

Text: Library of the University of North Carolina: PQ6217 .T44 v. 355, no. 7; BC: Rull C 10/54-12º; CDMAE: 13847-N.

Música: [No es conserva a Espanya, trobada per Mark Larrad a París a l'editorial francesa Salabert, que va comprar els drets al fill de l'autor].

Enregistrament sonor: Orquestra de Cadaqués; Cor de cambra de l'Auditori Enric Granados; Martín, Jaime (dir.): *Granados i el Teatre Líric Català*. Barcelona: Tritó, 2017, pistes 7–14 (CD).

Acotacions i fotografies d'escena:

"QUADRO PRIMER

Modesta sala de treball del poeta. Xemeneia a dreta on espurneja el caliu; finestra a esquerra i porta al fons. Prop de la xemeneia, una taula coberta de papers i llibres, on a la claror d'una làmpara, escriu el poeta. Vora la xemeneia, un sillló. És una nit d'hivern; per la finestra es veuen caure els flocs de neu."

"El poeta escrivint. Deixa la ploma i s'aixeca." "Passant-se la mà pel front i contemplant son obra." "Apila els manuscrits i els besa amb dolçor." "Deixa el manuscrit sobre la taula amb tristor. S'acosta a la finestra."

[42] Anunciada inicialment per al dia 25, però endarrerida fins al 27.
[43] És una adaptació dramàtica d'un poema homònim del mateix Mestres publicat el 1891 (MESTRES, Apel·les: *Gaziel. Poema il·lustrat per l'autor.* Barcelona: Llibreria espanyola, 1891. [Biblioteca de Catalunya: 83-8-13072]). El manuscrit de la versió teatral del text està signat el 1900.

“Posa el buscall al foc i s’asseu en el silló vora la xemeneia amb ensopiment. La flama comença a desplegar-se xiulant i brunzint i es transforma lentament en una figura de foc asseguda sobre el buscall, que contempla somrient al poeta.”





Il·lustració 122 i 123: *Assumpció Paricio caracteritzada de Gaziel. [CDMAE: Reg. 364314-0 i 317610-5].*

“Gaziel cimbrejant-se damunt del buscall.” “Taral·lejant amb sorna.” “Avençant al prosceni.” “S’asseu en la cadira del poeta.” “Signant el manuscrit.” “Agafa el manuscrit i fullejant-lo damunt del foc ne cau com una pluja que s’inflama.” “Deixa el manuscrit damunt de la taula.”

“La porta del fons es transforma en una porta monumental guarnida amb rics cortinatges, que separen uns criats engalonats, mentre altres posen ràpidament al poeta un abric de pells, entregant-li sombrero i guants blancs. El poeta passa triomfalment de bracet amb Gaziel, entre les dues files de criats que li fan reverència.”

“QUADRO SEGON

Jardí d’un palau. Al fons, per entre els arbres, la escala d’un vestíbul pel qual s’entreveuen els resplendors d’una festa. Llanternes penjant de les branques; sota un grup de plantes exòtiques, una font amb bancada al voltant.”

“Varis gomosos de frac i algun d’ells amb dominó van sortint del vestíbul i baixen dins al prosceni.” “Tots se descobreixen.” “Tots se cobreixen. Travessen l’escena algunes cambreres portant safates amb copes i paners amb ampolles. El gomós primer n’agafa una amb cada mà i les baixa al prosceni.”

“Cambrera primera, volent desentendre’s dels gomosos que li buiden el paner de les ampolles, mentre els altres s’apoderen de les copes que du l’altra cambrera.”

"Primer, amb una ampolla de *champagne* a la mà: els demés li fan rotllo amb les copes preparades." "Destapa l'ampolla." "Prenent una altra ampolla." "Destapant."



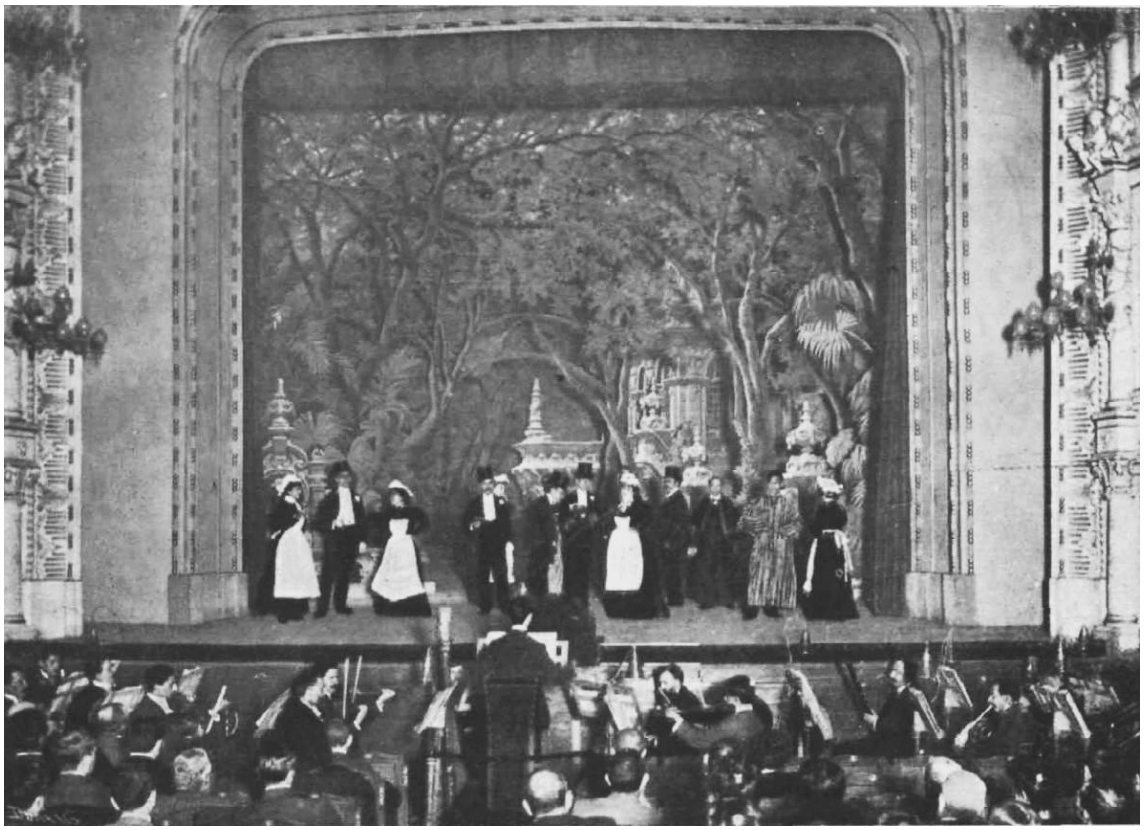
Il·lustració 124: *Marta Cazorla fent de cambrera al segon quadre de* Gaziel*. [CDMAE: Reg. 317610-8].*



Il·lustració 125: *Marta Cazorla i Francesc Puiggener al segon quadre de* Gaziel*. [CDMAE: Reg. 317610-4].*



Il·lustració 126: *Francesc Puiggener fent de gomós al segon quadre de* Gaziel*. [CDMAE: Reg. 317610-3].*



Il·lustració 127: *Fotografia del quadre II de* Gaziel*, amb els gomosos i les cambreres en escena. [*El arte del teatro *18 (15/12/1906), p. 8].*

"S'obre la vidriera del vestíbul; apareixen el poeta de bracet amb ella vestida de reina i baixen lentament l'escalinata." [Cambreres] "Recullen els trastos i desapareixen." [Gomosos] "Se dispersen per diferents costats. El poeta i ella passant entre els gomosos sense veure'ls arriben al prosceni seguint la conversa." "Des de dintre arriben vagament les ondulacions d'un vals voluptuós. Ella es deixa caure damunt del banc, el poeta se li agenolla als peus." "S'abracen i besen amb passió."



Il·lustració 128: *Mercè Viola com a amant del poeta disfressada de reina a* Gaziel. *[CDMAE: Reg. 317610-7].*



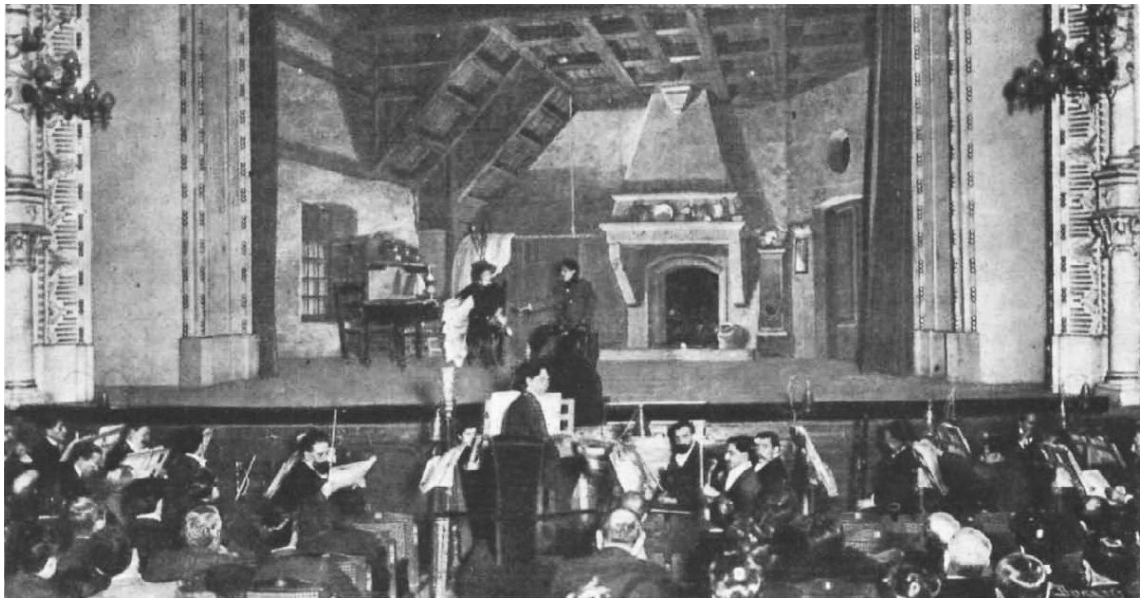
Il·lustració 129: *Mercè Viola i Josep Santpere com al poeta i la seva amant al segon quadre de* Gaziel. *[CDMAE: Reg. 317610-2].*

"QUADRO TERCER

La mateixa decoració del primer Entren Gaziel i el poeta. Així que han passat la porta, desapareixen escultures i cortinatges, quedant com al principi. En entrar el poeta, els criats li treuen ràpidament les prendes i desapareixen també."



Il·lustració 130: *Assumpció Paricio i Josep Santpere com a Gaziel i el poeta amb la seva vestimenta habitual. [CDMAE Reg. 317610-6].*



Il·lustració 131: *Fotografia del quadre III de Gaziel, quan Gaziel i el poeta tornen a casa i es desfan els dons del dimoni. [*El arte del teatro *18 (15/12/1906), p. 9].*

"Gaziel desapareix en una flamarada per la xemeneia."

"La llum del dia naixent entra per la finestra. El poeta sol. Es passa la mà pel front i després d'una pausa, murmura: [...]" "Comença a clarejar." "Agafant el manuscrit amb efusió." "L'oprimeix contra el cor."

"Se senten a fora el carrer les riallades dels gomosos que passen cantant mig borratxos."

"Posa en el manuscrit un bes apassionat."

Inventari de Lluís Graner al teatre Principal:

"Quadros 1er i 3er: [G]uardilla, teló curt, peces envarillades, 1 costat amb xemeneia i porta practicable, 3 [gassos?], 1 tarima sardinell i forillo.

Quadro 2on: Jardí, 4 rompiments i forillo, peces envarillades, quatre [peces?] forma la barana de l'escala, 1 vidriera petita, 1 banc de jardí de 3 metres, 1 practicable i una escala."

CAT AHSCP 01-I.6-02-04.01-7.110, p. [106].

Ressenyes de premsa:

"L'estrena de *Gaziel*, que devia tenir lloc aquesta nit en el teatre Principal, s'ha tingut d'aplaçar per no estar acabat el decorat. S'estrenarà dissabte, dia 27, a dos quarts de deu de la nit, en sessió triple."

El Poble català 255 (25/10/1906), p. 2.

"És la mateixa acció, desenrotllada a trossos, amb els mateixos versos del poema. Un poeta acaba la seva obra. És a la nit. Tira al foc el darrer buscall i el foc s' anima... Surt Gaziel d'entre les flames, disposat a fer tres dons al poeta... El poeta demana... «Primer, la glòria; després, l'amor...» «I després?...» No sap què més demanar el poeta, però el tercer do ja li concedeix el mateix geni que li acaba d'aparèixer... «No n'hi ha prou de la glòria i l'amor... Cal també la riquesa. I aquest és el tercer do que et vull oferir...» I el poeta, al segon quadro, ja és ric, ja és glorificat, ja és estimat per la dona que somniava, a la que troba en una gran festa carnestoltesca, que dona lloc a l'autor de la lletra a fer una escena molt eixerida entre gomosos, i al de la música, a encastar-hi una mena de brindis d'un sabor molt original.

Però ve la matinada. S'acaba la festa... El poeta torna a les seves golfes acompanyat de Gaziel... S'ha acabat la il·lusió... Ni riquesa, ni amor, ni glòria... Tot ha estat un somni; mentides... Prou que ho va dient el mateix Gaziel entre plany i plany del poeta... I el nombre musical que acompanya aquesta situació és també ben suggestiu, com ho és el gran duo entre el poeta i la seva estimada al quadro segon, com ho és el preludi exquisit amb que es prepara l'obra abans de començar-se el primer.

És una música senyora la que ha posat en Granados al poema. Senyora i inspirada i original. Per això el públic va aplaudir-ne l'acabament de cada tros. El decorat, degut a en Moragas i Alarma, és de molta justesa en l'interior de la casa del poeta i d'un extraordinari efecte en els jardins d'hivern on se desenrotlla el segon quadro. Fan una impressió fonda de realitat poètica aquells jardins. De la interpretació va dur-ne el pes en Santpere i la Paricio en els papers poeta i Gaziel. Tots dos varen aguantar els personatges amb fermesa. També mereixen aplaudiment i força el duo amb el poeta al segon acte, així com en Puiggener, qual brindis volia fer-li repetir el públic. Els demés, tots al seu lloc.

M."

La Veu de Catalunya 2708 (29/10/1906), ed. matí, p. 2.

"*Gaziel* es el título del poema dramático del maestre en Gay Saber y eximio artista Apeles Mestres, con música de Enrique Granados y decorado de los Sres. Moragas y Alarma.

Pocas veces sucede como en el poema estrenado recientemente en el antiguo coliseo de la Santa Cruz que se fundan en la expresión de una idea, bastante abstracta, por cierto, tres elementos tan indispensables como el poeta, el músico y el decorador, y el éxito, superiorísimo en el concepto de las personas cultas, no haya determinado una explosión de entusiasmo en el gran público; la razón no puede ser más palmaria; el público que aplaude y ríe a mandíbula batiente la ejecución lamentable de *Dos carboners*, de cuya obra hablaremos luego, ni puede capacitarse de la transcendencia del poema de Apeles Mestres, ni puede comprender la relación íntima entre el poeta y el músico y por lo tanto entusiasmarse por la partitura del maestro Granados, solo puede apreciar un efecto transitorio en el decorado, como los exagerados efectos de luz en las escenas del segundo acto, perfectamente rectificables en cinco minutos.

Apeles Mestres, cuyo talento ha demostrado multitud de veces con la pluma y el lápiz en la mano, tiene a veces en su forma fisionomía altamente festiva y, por lo tanto, éxito inmediato por sus caricaturas y en la aparición de sus tres reyes, otra caricatura de buen género presentado ha poco en este mismo teatro, pero en el fondo es un poeta sentimental y delicadísimo, que entusiasma íntimamente, cuyos entusiasmos nunca se traducirán en explosiones de aplausos.

Gaziel no es ni el diablo ni el genio del mal, es sencillamente el espíritu de la realidad, que se aparece a un poeta soñador que ama a un ser ideal, desconocido, pero imaginado por el joven soñador. Gaziel hace que el poeta realice sus aspiraciones: una mujer ideal que encuentra en suntuoso palacio, colmada de riquezas, se enamora del poeta. Este, vuelto a la realidad, ofrece a Gaziel su sangre, su alma. El espíritu práctico desdeña esas antiguallas que nada positivo significan y deja al soñador entregado a la desesperante realidad de sus pobres medios.

Hay en la obra una escena en el segundo cuadro donde unos jóvenes al uso, muy puestos de frac y muy a la moda, execran de los sabios y poetas en lenguaje tan real, vulgar y cínico que casi raya en lo impúdico y soez; aquí el músico ha puesto un brindis lleno de efectos reales de la mejor ley y originalísimo. El dúo del poeta y su apasionada está en tiempo de *waltz*, de motivo sumamente fácil y un tanto vulgar, pero de efecto seguro. En los preludios y en todas las piezas la música de Granados es delicadísima y de efectos polifónicos exquisitos.

La decoración del segundo cuadro, modificando los efectos de luz, es de lo más hermoso que han producido los escenógrafos Sres. Moragas y Alarma. La ejecución no pasa de aceptable. Los autores fueron llamados al palco escénico, donde solo se presentó el Sr. Granados, por estar ausente Apeles Mestres.

Después de muchos años de no haber visto *Dos Carboners*, del viejo Eduardo Aulés, vimos reproducida esta obra en el Principal, y a pesar de su deplorable ejecución, todavía vibran aquellas notas de color local, tan exuberantes de vida y realidad, aquellas escenas dignas de D. Ramón de la Cruz, aquellos chistes que brotan tan oportunos y aquella fácil versificación, que no envejecerá jamás.

La vibración de su colorido siempre eclipsará esas medias tintas, convencionalismos y falsedades, hoy tan en uso, que caen en el ridículo cuando no las levantan unas manos maestras como las de los autores de *Gaziel*, *Lo comte l'Arnau* y pocas más."

La Publicidad 9998 (30/10/1906), p. 3.

"L'altra estrena de la setmana ha estat *Gaziel,* al Principal, música d'en Granados i lletra ¡ay! de l'Apel·les Mestres.

Veuran que sona el timbre, els musics ocupen els seus llocs, en Lambert dona cop de batuta i *tiruliruliru*, *ziguziguzet*, *narinarinari*, *zum-zum*, fusta i corda i una mica de metall, cargolen una simfonia. Després s'aixeca el teló i apareix en Santpere assegut prop d'una taula amb cara de tenir mal de queixal i estar tip de provar tots els remeis.

Tot d'una s'aixeca, s'acosta al foc com si li vinguessin ganes de tirar-hi el barret i aleshores compareix la Paricio vestida de dimoni. ¡Jesús, Maria, Josep! «¿Què desitges?» li diu la Paricio després d'una cantamenta; «La gloria i l'amor», diu en Santpere. «Teva es la gloria i teu és l'amor», fa la Paricio. I després d'unes altres cantamentes, surten uns criats, posen un pardessús a en Santpere i en Santpere se'n va amb la Paricio, que, per a provar-li que li ha donat la gloria i l'amor, el porta a un ball de disfresses. Un cop hi és, en Puiggener, en Tor i en Morató (R.) fan una pila de broma amb les criades i unes ampolles de xampany, i després surt en Santpere i en canta un altre rengle en companyia de la Viola. I es diuen que s'estimen i que *cesta* i que *ballesta* i que això i això i això altre. I que si l'amor i que si el cor, i que si el cor i que si l'amor i etc., etc.

Vet aquí que després s'acaba el ball i en Santpere torna a trotar-se a casa amb la Paricio, i tornen a cantar i parlar sobre si l'amor i la gloria i la riquesa. I la Paricio fuig i aleshores en Santpere veu que tot allò ho ha somniat. I el públic aplaudeix i crida a en Granados. I en Granados, amb tot i haver sortit al final del ball, ara no vol sortir i s'amaga. I si el públic el vol veure ha d'esperar-se una estona i anar-se'n Rambla amunt, que és el camí que emprèn el mestre al sortir del teatre.

Vostès diran què més hi ha en «*Gaziel*». Ja els ho diré: molta filosofia. ¡Uy! ¡molta! I després unes magnífiques decoracions d'en Moragas i l'Alarma. A la del segon quadro, que representa un esplèndid jardí, creguin que jo hi passaria els estius de tanta il·lusió com fa. No crec que s'estigui tan bé en cap torreta del Putxet. [...]

Virolet"

Cu-cut! 232 (31/10/1906), pp. 456–458.

"[...] Darrerament s'ha estrenat el drama líric en un acte i tres quadros, *Gaziel*, lletra d'Apel·les Mestres i música del mestre Enric Granados. Deixant apart el llibret, inspirat en el poema del mateix nom, perquè no volem exercir aquí de moralistes, direm lo molt que ens ha plagut la música d'en Granados, feta amb aquella distinció i amb aquella delicadesa tant pròpies del seu estil personalíssim. Els inspirats motius de la partitura, realçats per una orquestració finament cisellada, no cal dir amb quin plaer són escoltats.

Entre els millors números de l'obra recordem el delicat preludi, la original cançó de Gaziel i el duo d'amor del segon quadro, el qual, basat en un ritme de vals, resulta, dintre el gènere teatral, de lo més poètic i exquisit que s'hagi escrit per a la escena. Per a la instrumentació d'aquest fragment en Granados ha aprofitat amb molt de tacte el seu instrument favorit, el piano, obtenint de son timbre, barrejat amb els de l'orquestra, sonoritats noves i efectes ben jolius.

El públic que assistí a les primeres representacions de *Gaziel* aplaudí cada número de música amb molt entusiasme i demanà al final de l'obra la presència del mestre Granados per a festejar-lo amb sos aplaudiments.

La interpretació fou molt acceptable per part de les senyoretes Viola i Paricio i dels senyors Santpere i Puiggener. Abans d'acabar no podem deixar de mencionar l'esplèndida decoració del segon quadro, obra dels reputats escenògrafs senyors Moragas i Alarma. [...]"

Revista musical catalana 34 (octubre 1906), pp. 192–193.

"[...] Pero, naturalmente, todo melodrama perturba algo al buen régimen cerebral, y hube de buscar ambiente más sereno en el Principal, donde tenía pendiente de examen el *Gaziel* que el maestro Apeles Mestres ha sacado de su poema del mismo título y al que Granados ha puesto música. *Gaziel* es una delicada filigrana, y por serlo no está al alcance del que los franceses llaman *gros public*. Es aquello en extremo tenue para percibido por todos los paladares, como perteneciente a un teatro de selección no asimilable todavía por la mayoría. Entre *Nit de Reis*, del propio Apeles Mestres, y *Gaziel*, el público seguirá optando por el primero.

Pero en lo que todos los gustos coincidirán es en cuanto al juicio sobre la música que Granados ha escrito para Gaziel y de la que separo con todos los respetos imaginables un dúo de amor que es sencillamente un prodigio de inspiración, de delicadeza y de maestría en el dominio de la orquestación. Podrá Granados escribir en lo sucesivo algo tan bueno como este soberbio dúo, pero no mejor. Por esta vez sentí que la *claqu*e, tan tiránica siempre, no lo fuese para repetir aquella admirable página musical. Muy bien, maestro.

La interpretación desequilibrada. Santpere hizo el poeta, papel que no es de su temperamento, porque esto chico ha venido al mundo para hacernos reír, y lo consigue siempre porque tiene gracia, pero no para hacernos sentir. Puiggener cantó con brío y sabor una canción báquica —¡una canción báquica en el Principal, señores! —, y las señoritas Paricio y Viola hicieron la primera un diablo muy aceptable, aun para aquel público devoto, y la segunda la mujer ideal del poeta, que a los herejes nos pareció diabólicamente bonita.

Moragas y Alarma —porque la muerte de Moragas pasó, afortunadamente— han pintado dos decoraciones, una de ellas, el jardín lleno de poesía y misterio en que el poeta y su amada cantan el dúo de que he hablado, verdaderamente magistral. Y aquí pondría punto si no creyese del caso someter uno al delicado gusto de Apeles Mestres, que huye instintivamente de lo extravagante y chabacano. Cuando Gaziel ha otorgado al poeta los tres dones, Gloria, Amor y Riqueza, asoman en la buhardilla unos criados de fraques

negros y rojos que le llevan el gabán y el sombrero. Estas figuras dan en el cuadro y dentro del asunto una nota de extraña crudeza, *chocan* y hacen el desdichado efecto de los criados de un Círculo que dan la ropa al señorito cuando se retira a casa. Basta con que Gaziel diga, como dice, que el poeta es ya rico, célebre y amado, y que se lo lleve. Ya le vernos bien vestido en el cuadro siguiente, y daña al medio poético en que aquello flota la salida muda y en crudo de aquellas figuras de Casino con *bacarrat* y peluquería para los socios.

Si el maestro Apeles Mestres es de mi opinión suprima estas figuras innecesarias, y si piensa lo contrario, pues será la vez primera que no estemos conformes y yo me llevaré a la huesa este dolor de no haber pensado como aquel delicado poeta.

Federico Urrecha"

El Diluvio 305 (01/11/1906), ed. matí, p. 14.

"*Gaziel*, poema líric-dramàtic, lletra d'Apel·les Mestres, música del mestre Granados.

És una obra ben poc teatral; ni la correctíssima forma poètica en què està escrita, ni la inspirada música, hermosament instrumentada, arriben a donar-li aquella vida i aquella plasticitat pròpia de les obres escèniques, i és perquè e1 poema d'Apel·les Mestres necessita per a entrar al cor, la solitud i l'abstracció de la lectura, i es difumina i perd tota la intensitat emotiva al trobar-se amb el convencionalisme de les taules.

Ademés, poeta i empresa han estat poc oportuns en fer anar *Gaziel* darrera la *Nit de Reis*, per les moltes analogies de construcció d'ambdues obres: pobres són els protagonistes de la *Nit de Reis*, per màgica arriben a la realització de sos anhels i per màgica ho perden tot, perquè tot era ficció: iguals tràmits regeix acció de *Gaziel*, i això perjudica a la nova obra.

El decorat, de Moragas i Alarma, magnífic, sobre tot el sumptuós jardí; la *mise* en escena bé, i encara ho estaria més si Gaziel, com a ser sobrenatural, anés sempre rodejat del llum *Drumón*, perquè perdés el caràcter de disfressa que ara a estones sembla tenir.

La música, a judici nostre, bona; i sobretot instrumentada de mà mestra, sobresortint el duo d'amor i la simfonia.

La interpretació justa, tant per part de la Paricio i la Viola, com d'en Santpere i d'en Puiggener, sobre tot del primer, que fa gala del seu notable talent escènic, amb la creació de la figura del Poeta, que tan poc apropòsit per al teatre, ha sortit de las mans d'Apel·les Mestres.

El Sr. Graner té un bon puntal en la companyia, amb el primer actor en Josep Santpere."

La Escena catalana 5 (03/11/1906), p. 3.

"[...] *Gaziel* no és altra cosa, literàriament, que l'adaptació al teatre del poema publicat anys enrere per l'autor amb el mateix títol. A estones fins els versos són els mateixos. Amb tot, s'han suprimit passatges del poema i se n'hi han afegit d'altres, com per exemple una escena entre gomosos al segon quadro.

El mestre Granados ha escrit per a *Gaziel* algunes pàgines de música distingidíssimes i inspirades que són escoltades a cada audició amb major complascència. Per la seva banda, els escenògrafs Moragas i Alarma han pintat dues bones decoracions, sent veritablement exquisida la del segon quadro, que representa un jardí d'hivern.

La Paricio i en Santpere aguanten bé els dos personatges principals de l'obra, o sigui, Gaziel i el poeta. En Puiggener canta magistralment un brindis del quadro segon i en Ramon Morató i en Tor, els dos gomosos que l'acompanyen, el secunden de la manera deguda en tota l'escena.

Gràcies a l'esforç dels actors, a la música i al decorat, l'obra arriba a sostenir-se, amb tot i mancar-hi prou acció per a que resulti teatral. [...]"

La Ilustració catalana 179 (04/11/1906), p. 702.

"*Gaziel*. — Excelente obra: su autor, Apeles Mestres, ha sido feliz en su concepción. No podíamos esperar menos de semejante poeta y más aún con el precedente de *Nit de Reis*, que fue un éxito como lo ha sida esta. En cuanto a la música, solo debemos decir que es del Mtro. Granados y que por lo tanto es una obra digna de tan insigne compositor; tiene trozos sublimes que el público corona de aplausos al terminar tan inspiradas composiciones.

Las decoraciones del 1º y 2º acto son notabilísimas, ya por las atinadas líneas de perspectiva, ya por los diversos matices que ambas envuelven, dando más a conocer los pinceles de sus autores los Sres. Moragas y Alarma. […]

C."

La Academia Calasancia 352 (15/11/1906), p. 42.

"El pròxim dimarts, a més del concert, se doparà una selecta audició de Gaziel, del mestre Granados, a quin objecte l'orquestra disposa de la cooperació d'importants elements."

La Veu de Catalunya 2727 (17/11/1906), ed. matí, p. 2.

"***Gaziel***

Poema lírico-dramático en un acto y tres cuadros, de Apeles Mestres, con música de Enrique Granados, estrenado con grandioso éxito en el teatro Principal de Barcelona.

El empresario del teatro Principal, D. Luis Graner, no ceja en su campaña artística, cuyo objetivo es darnos a conocer obras del Teatro lírico catalán, que gracias a sus plausibles iniciativas cuenta con un buen repertorio, contribuyendo así a que conozcamos las grandes dotes artísticas de muchos escritores y músicos que no teniendo donde presentar sus producciones, permanecían los más de ellos casi ignorados.

El público favorece con su asistencia «los espectáculos Graner», premiando con sus aplausos la labor de nuestros autores regionales. El éxito mayor de la temporada ha sido

el que ha alcanzado Gaziel, precioso poema del notabilísimo poeta Apeles Mestres, y al que Granados ha puesto una música finamente inspirada y colosalmente instrumentada.

El asunto de la obra, a pesar de no prestarse mucho, ha sido admirablemente desarrollado por el genial Apeles Mestres, que ha dado una nueva prueba de sus delicados sentimientos de poeta soñador y de su talento en la concepción de los versos, que son de lo mejor que ha escrito el autor de *Poemas del mar*. Años atrás escribió Apeles el hermoso poema *Gaziel*, y el maestro Granados, completamente enamorado del asunto poético del mismo, se ha inspirado en él para escribir una música pictórica de delicados motivos, que con maestría ha armonizado, resultando un conjunto magistral.

El argumento de la obra redúcese a la protección que dispensa Gaziel a un infeliz poeta que le solicita amor y gloria, concediéndole también la bienhechora hada de la riqueza, ya que con solo el amor y la gloria no es posible la vida. El pobre poeta, que se ve amado y que ha alcanzado la gloria, cree ser feliz, hasta que, despertando de su sueño, se convence de que es difícil lograr el amor, la gloria y la riqueza.

Las situaciones escénicas se prestan excelentemente a la música, que supera al libro, sin embargo de ser este muy bueno, aunque no del todo comprendido por el público. Es la delicadeza, el sentimiento artístico, lo más admirable de la obra, y aunque la forma de que el autor se sirve para comunicar al público estas exquisiteces de su alma es sencilla, no siempre llega al auditorio. Se hace preciso para saborear manjares delicados tener un paladar muy fino, y de este privilegio no disfrutan todos los que forman el público de un teatro, aunque sientan verdadera afición por el género que se les ofrece.

En arte escapan las sutilezas del ingenio tan fácilmente como las manifestaciones de un espíritu delicado a todo el que no tenga algo de artista que le permita adaptarse al medio y compenetrarse con lo que se expone ante sus ojos. Esto no quiere decir que la obra de Apeles Mestres no haya sido comprendida por el público, sino que para muchos espectadores no todas sus bellezas, que son muchas, pudieron ser saboreadas.

Por lo demás, Apeles Mestres ha conquistado un nuevo y brillantísimo triunfo con el estreno de *Gaziel*, aunque su exagerada modestia, en consonancia con su talento, le lleve a romper con la costumbre de presentarse al público como suelen hacer los autores cuando sus obras son aplaudidas y algunos aun cuando no lo sean.

Apeles Mestres jamás ha salido a escena para recibir los aplausos con que el auditorio ha querido premiar sus méritos y eso que sabe que este público no es el que únicamente va al teatro en busca de un pasatiempo para sus ocios, sino que pertenece a una comunión mucho más elevada intelectualmente, cuya sanción es más difícil de obtener y por consecuencia es más apreciable. Para satisfacer su amor propio de artista, a Apeles Mestres le basta con que aplaudan su obra, en tanto que él permanece escondido en la sombra que proyectan los bastidores del escenario.

La partitura, compuesta de fragmentos ideales, causa dulce arrobamiento, siendo de admirar tanto la inspiración como el justo desarrollo y la maestra instrumentación que descubre el profundo conocimiento que de la técnica tiene Granados. La sinfonía, el dúo de amor y la canción báquica, proporcionaron un merecido triunfo al joven y notable maestro. Moragas y Alarma pintaron dos hermosas decoraciones, y especialmente en la

del segundo cuadro, que representa un jardín, obtuvieron fuertes aplausos, por la bella y artística perspectiva que presenta.

El actor Sr. Santpere interpretó acertadamente «el poeta», y el aplaudido barítono Sr. Puiggener cantó como él sabe hacerlo el brindis del segundo cuadro. Las Srtas. Paricio y Viola desempeñaron sus papeles con arte y finura.

En resumen: Granados ha alcanzado un ruidoso éxito con su última producción, que ha sido unánimemente alabada por la prensa barcelonesa.

Juan M. Soler"

El arte del teatro 18 (15/12/1906), pp. 8–10.

"[…] El segundo éxito de la temporada fue obtenido por *Gaziel*, de Apeles Mestres y el maestro Granados, hermosísima producción en la que sus autores prodigaron su extraordinario talento.

Gaziel fue, sin duda, la mejor obra estrenada en la última temporada. El libro, es un poema delicado que impresiona dulcemente, y cuyos versos son un primor.

Gaziel es también una fábula: el sueño de un poeta que desea gloria, riqueza y amor, y cuando ha realizado sus ilusiones, cuando ha logrado lo que tanto deseaba y le concede la bienhechora hada, Gaziel,... despierta de su sueño, y se ve tan pobre y miserable como antes, sin gloria, sin amor y sin riqueza.

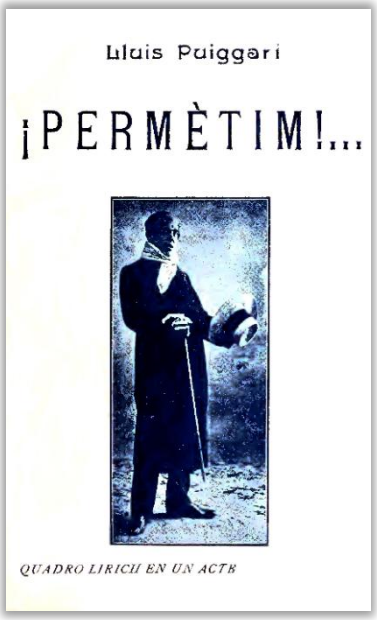
Enrique Granados, uno de nuestros mejores músicos, escribió una partitura admirable por la inspiración de sus melodías y magnífica instrumentación. La sinfonía, un dúo de amor y un brindis, son los fragmentos más bellos de *Gaziel*, obra que no todo el público comprendió, por requerir para ello cierto buen gusto e intuición artística, que no poseen todos los que concurren a los teatros. […]

Juan M. Soler"

Vida intelectual, tomo II: Madrid, 1907, p. 74.

Permeti'm! [44]

Passatemps còmic-líric en 1 acte.
Estrena el 31/10/1906.



Il·lustració 132: *PUIGGARÍ, Lluís:* ¡Permètim!.... *Barcelona: Impr. de S. Bonavia, 1907 (portada).*

Lletra de Lluís Puiggarí[45].

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]

Text: Library of the University of North Carolina: PQ6217 .T44 v. 466, no. 9; BC: Rull C 56/25-8º; CDMAE: 572-N bis; SGAE: TCA/P-97.

Música: SGAE: BAR/B–60.

Acotacions i fotografies d'escena:

"Sala que dona a un jardí. Portes laterals i al fons. Taula a l'esquerra. Sofà a la dreta.

Escena I. Serafina, sola, posant flors en un gerro."

"Escena II. Serafina, Don Joan entrant per la dreta."

"Escena III. Dits, Donya Joana, per l'esquerra en actitud severa i magestuosa." "Joana (Mirant el vestit de Serafina.)"

"Joan (Treient-lo de la butxaca [menú de menjar].) "Escena V. [...] Carme (Entrant pel fons.) [...] (Don Lluís i Carlets pel fons. El primer molt abrigat i amb un tapaboques molt gran. Don Joan va a rebre'ls.) [...] Carlets. (Presentant-los.) [...] Lluís (Treient-se el tapaboques.) [...] (Dona el tapaboques a Carlets, que el deixa sobre una cadira.) [...] Treu una bombonera i n'ofereix.) [...] (Reprèn la bombonera.) [...] (Deixa la bombonera sobre la taula.)"

"Escena VII. [...] (Serafina i Carlets festejen prop la porta del fons.) [...] Lluís (Assentant-se en el sofà.) [...] Joan (Assentant-se a l'esquerra.) [...] Joana (S'assenta en un silló.)"

"Escena XVI. [...] Joana (Imitant a Don Lluís.) [...] (Troba la bombonera.) [...] (Se'n va besant la bombonera.)" "Joan (Se'n va per la dreta molt emocionat mentre surt Donya

[44] És una adaptació al català d'un altra obra francesa.
[45] Es va anunciar a la premsa amb el pseudònim Gaietà Pastor, tot i que ja relacionaven a Lluís Puiggarí amb l'autoria. A l'edició impresa del llibret l'autoria única del text és de Puiggarí.



Joana per l'esquerra. Carlets, al veure-la, romp a plorar for i fa senyals d'acostar-s'hi per parlar-li, però després se repensa i segueix a Don Joan.)"

"Escena XVIII. [...] Joana (Contemplant la bombonera.) [...] (El besa [a don Lluís].) [...] Lluís (Per la bombonera.)" "Lluís [i Joana] (Se llencen l'un als braços de l'altre.) [...] S'agafen les mans i es contemplen.)"

"(Se'n van del braç, Lluís i Joana, Carlets i Serafina. Joan sol al darrere.)

Teló."

Il·lustració 133: *Josep Santpere caracteritzat de Don Lluís per a* Permeti'm! *[Escena catalana 52 (28/09/1907), p. 1].*

Ressenyes de premsa:

"És una joguina ben ensopegada i que atrau justament per la seva senzillesa. Amb tot i tractar-se d'un arranjament, els personatges tenen ben bé el caràcter de la gent de casa nostra. I se compren que així sigui, per quant no es tracta d'un arranjament fet amb l'exemplar original a la vista, sinó d'una obreta escrita baix la impressió d'una obra vista representar anys enrere per l'arranjador. Per això pot dir-se que a l'obra no li manca més que un gruix de cabell per a que resulti original.

Com que es tracta d'una acció amb sorpresa, ens abstenim de contar-ne els incidents, a fi de no *perjudicar* als que la vagin a veure.

Amb *Permeti'm!* va debutar la Morera en un paper de vella repatània que va ser sostingut per l'actriu amb l'aplom de costum. El públic, al sortir l'eminent característica, va saludar-la amb un entusiàstic picament de mans.

També varen ser aplaudits els eixerits nombres musicals amb què ha il·lustrat l'obreta el mestre Esquerrà, que ha fet una música juganera i agradosa de sentir, ben apropiada al caràcter de la peça. El duo que canten en Santpere i la Viola va ser molt celebrat, igual que la mena de glosa humorística que de la *Música prohibida* canta en Santpere. Aquest actor, en un vell repatani que fa pendant amb el paper de la Morera, va estar també ajustat del tot, com va estar-ho la Viola en un paper de joveneta i especialment en els trossos cantats.

Finalment, cal anomenar en Balot i en Puiggarí, que va estar molt en caràcter en el marit de la vella repatània, home de pasta d'agnus que es deixa dominar per la muller.

Al final, el públic va fer aixecar el teló diferents vegades, demanant els autors i, no presentant-se més que el de la lletra, perquè era l'únic que es trobava a l'escenari feia estona, puig en lloc de ser el G. Pastor que s'anunciava, va resultar el mateix Puiggarí.

J."

La Veu de Catalunya 2712 (02/11/1906), ed. matí, p. 2.

"*Permeti'm!.* Comèdia lírica, en un acte i en prosa, arreglo del francès per Gaietà Pastor, amb música del Mestre Esquerrà.

L'actor d' aquest teatre, Sr. Puiggarí, que rendeix tribut a Talia per partida doble, ha escrit, amagat amb el pseudònim abans dit, una combinació d'escenes còmiques que motiven un argument senzillet, però enginyós i bellugadís. *Permeti'm!*, no conté xistos que facin esclatar la rialla, empró les agudeses de l'oncle que *a cops és més que un pare*, i el caràcter feréstec d'una futura sogra, supleixen sobradament a aquells.

La Morera (que al sortir a escena fou saludada amb un aplauso general) simula una d'aquestes mullers *varonils* que troben per marit un bonhome qui renuncia al govern de la casa perquè veu que se li ha quedat amb les arriendes. La interpretació que en aquest paper va donar la abans dita actriu, fou notabilíssima. La Viola, complí perfectament, tant declamant com cantant. En Santpere, humorístic i oportunista, i en Puiggarí, (padrastre de la criatura,) fent *més que un oncle*.

La música, agradable; el públic va demanar la repetició d'un duo, a lo que el director d'orquestra no va accedir."

La Escena catalana 5 (03/11/1906), p. 4.

"[...] *Permeti'm*, estrenat al mateix teatre, no és pròpiament una obra lírica. L'Esquerrà hi ha posat un parell de nombres musicals eixerits i prou. En quant a l'autor de la lletra, no ha tingut més intent que el de produir una peça graciosa, i pot dir-se que n'ha sortit airosament, fent riure en gran manera al públic. En aquesta obra ha debutat la Morera, que hi ha fet una característica com totes les seves: immillorable. En Santpere, en Viola, en Balot i en Puiggarí (que, dit sigui de passada, sembla tenir que veure amb l'autor del llibre), estan també ben justos en els seus papers respectius. [...]"

La Ilustració catalana 179 (04/11/1906), p. 702.

"També fa riure el passatemps en un acte "*Permeti!*"... Ai, que no me'n recordo com s'escriu!... Ah, sí, amb un guió darrere la "i" i una "m" darrere el guió. Així: "*Permeti'm!*" Molt bé!...

Se tracta d'una obreta escrita per l'actor Puiggarí i inspirada en una de francesa que en va veure no sé a on. De manera, que amb una mica més ja no calia dir-ne arranjament. *El autor no se propuso*, etcètera. I va aconseguir-ho, perquè el públic hi passa una estona de platxèria. L'Esquerrà ha escrit per a *Permeti'm!* un parell de solfes que escauen d'allò

més a l'acció, i la Morera, la Viola, en Santpere, en Puiggarí i en Balot representen l'obra amb acert.

Virolet."

Cu-cut! 233 (08/11/1906), p. 473.

"[…] Resulta también muy a gusto del público el pasatiempo lírico *Permeti'm!* del conocido actor Sr. Puiggarí que con habilidad semejante a la que trabaja en la escena ha escrito esta obra llena de chistes que son la delicia de los espectadores. La música, aunque poca y sencilla pero excelente, es obra del Maestro Esquerrà, de quien ya conocemos varias obras por lo notables.

C."

La Academia Calasancia 352 (15/11/1906), p. 42.

"[…] es el título de una quisicosa escrita con bastante garbo por el actor D. Luis Puiggarí, con música de Esquerrà. El público dispensó buena acogida a esta obrita, que figuró muchos días en el cartel."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 85.

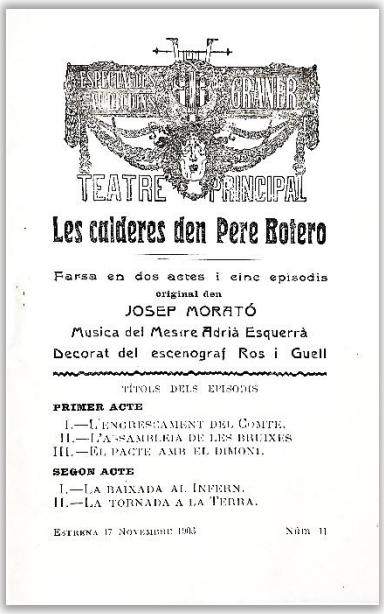
Calderes d'en Pere Botero, Les

Farsa en 2 actes i 5 episodis.
Estrena el 17/11/1906.

Lletra de Josep Morató.

Música d'Adrià Esquerrà.

Escenografia d'Antoni Ros i Güell.


TEATRE PRINCIPAL

Les calderes den Pere Botero

Farsa en dos actes i cinc episodis
original den
JOSEP MORATÓ
Musica del Mestre Adrià Esquerrà
Decorat del escenograf Ros i Guell

TÍTOLS DELS EPISODIS

PRIMER ACTE

I.—L'ENGRESCAMENT DEL COMTE.
II.—L'A-SAMBLEIA DE LES BRUIXES
III.—EL PACTE AMB EL DIMONI.

SEGON ACTE

I.—LA BAIXADA AL INFERN.
II.—LA TORNADA A LA TERRA.

ESTRENA 17 NOVEMBRE 1903 Núm. 11

Il·lustració 134: *MORATÓ, Josep:* Les calderes d'en Pere Botero. *Barcelona: Imp. Santpere (portada).*

Text: BC: Rull C 4/11-12º; CDMAE: 13221-N.

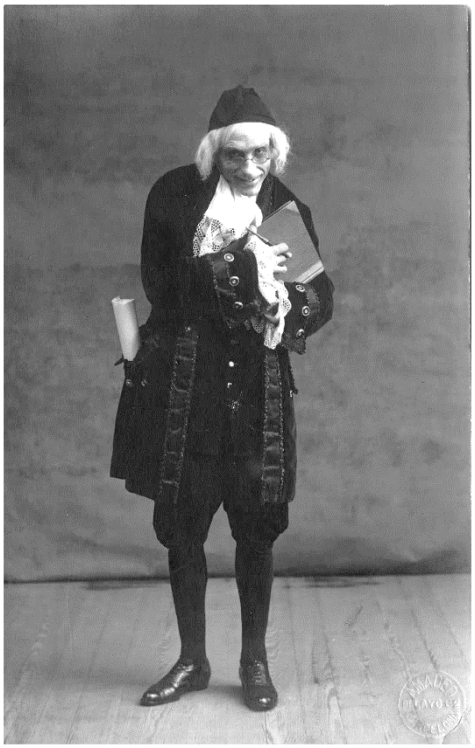
Música: SGAE: BAR/B-57.

Acotacions i fotografies d'escena:

"Primer acte:

I episodi: L'engrescament del Comte.

És el palau del Comte. La Paula, criada major, està escalfant-se a la vora del foc i canta: [...]" "Arriba en Genís, criat major, i es mostra tot enfadat perquè la Paula vol casar-se amb el Comte. I fins diu que ell impedirà el casament, d'acord amb la Bruixa vella, a la qui se'n va a trobar, deixant altre cop sola a la Paula, qui torna a cantar, sorprenent-la al cap d'alguns versos l'arribada del Comte."



"Després d'aquest duo, el Comte explica la seva amor a la Paula, i la Paula acaba per accedir a ser la seva dona, però primer el fa bobejar una mica. Aleshores, se'n va cap a la Rectoria per donar ordre de treure els papers. I la Paula, al restar sola, canta:"

Il·lustració 135: *Ramon Tor caracteritzat de notari per a* Les calderes d'en Pere Botero. *[CDMAE Reg. 316619].*

“II episodi: L’assemblea de les Bruixes.

És una selva, de nit.”

“Compareixen en Genís i la Bruixa vella. En Genís no les té totes i la Bruixa l’entreté comptant-li la seva història. Després crida l’assemblea i compareixen altres bruixes, amb bruixots, follets i ànimes en pena.”

“La Bruixa vella dona ordre d’acabar la gresca i proposa a l’assemblea embruixar el Comte. Les altres bruixes i els bruixots ho troben bé i la Bruixa vella dona una ampolleta a en Genís, perquè en faci beure el contingut al Comte. Mentre en Genís se’n va, les bruixes i els bruixots reprenen la dansa.”



Il·lustració 136: *Maria Morera en el paper de bruixa vella amb l'ampolla per a Genís en* Les calderes d’en Pere Botero. *[AFB3-117 Reg. 77930]*

“III episodi: El pacte amb el Dimoni.

Tornen a ser a casa’l Comte.”

“La Paula taral·leja la cançó amb què ha clos el primer episodi. Arriba el Comte tot enfadat perquè en tot l’arxiu parroquial no es troba l’òbit de la darrera dona. I sense l’òbit no hi ha casament possible. Això el té febrós al Comte. Els polsos li baten, la pell li crema, té una set abrusadora. Per això fa cridar a en Genís perquè li dugui beure. I en Genís obeeix i barreja a la beguda lo que li ha donat la Bruixa vella. I el Comte s’adorm, però quan ho està, salta de sota la taula un follet qui el desperta i li explica que l’òbit és a les calderes d’en Pere Botero, i no té més remei que anar-lo a buscar allà baix en companyia del Dimoni gros, qui contesta a tronades i compareix al cap d’un instant tot calmós... És un dimoni estrany el tal dimoni: tothom el prenia per un dimoni de bé, i això fa que inspiri confiança al Comte, fins al punt de decidir-lo a baixar a l’infern per la línia directa.

I s’acaba l’episodi i s’acaba l’acte, obrint-se la terra i enfonsant-se el Comte i el Dimoni gros, mentre una colla que n’ha sortit de sobte dansen diabòlicament.”

“Segon acte:

I episodi: La baixada a l’infern.

Una sala de l’infern amb unes rengles de calderes per fer bullir els condemnats.”

“Com que el Dimoni gros encara no ha tornat, en Pere Botero, el Cua-llarg i en Banyeta es disputen en un tercet la gerència de l’infern.”

“Arriba el Dimoni prim i diu als altres que no es disputin perquè ha sentit el primer tro anunciant la tornada del Dimoni gros. Aquest, acompanyat del Comte, baixa de la Terra al cap d’uns instants mentre tots els dimonis canten:”

“El Dimoni gros es queixa de lo abandonat que han deixat el foc durant la seva absència i dona ordre d’avivar les flames. Tothom va a ocupar el lloc que li correspon i, en un moment que resten sols el Comte i el Dimoni prim, se troben coneguts de la Terra i, aleshores, el Dimoni prim explica al Comte que a l’infern hi té les seves sis dones i les seves sis sogres. Justament les sogres són a dintre les calderes d’allà a prop. Lo de les sogres ja ho creu el Comte, però lo de les dones no, per lo qual el dimoni prim va a buscar-les. Aleshores, les sogres treuen el cap i les urpes per sobre les calderes i canten:”

“Torna el Dimoni prim i després de fer ficar a les calderes les sogres, diu al Comte que aviat veurà la seva primera dona. Aleshores, el Comte s’adona d’altres condemnats que havia conegut a la Terra, i després d’una escena amb ells compareix la primera dona, que es diu Bruniquilda. Però al cap de poc venen les altres i mouen un gran enrenou per voler ser totes les preferides del Comte. Això fa que armin una batalla a la qual posa fi el Dimoni prim, fent-les fora totes menys la Bruniquilda, qui recrimina al Comte per haver-se casat tants cops i per voler-hi tornar encara, cosa que li desaconsella. I fins l’en fa desistir, fent-li veure per una escletxa de l’infern lo que passa en aquells moments a casa seva, on els criats i criades aprofiten la seva absència per divertir-se. A més, l’avisa que el Dimoni gros no és pas tan bon jan com sembla i que tot allò del casament i la baixada a l’infern no és altra cosa que un llaç. Però arriba el Dimoni gros i comença la festa aprofitant el Comte l’animació per fugir de l’infern, guiat per la Bruniquilda.”

“II episodi: La tornada a la Terra.

A ca el Comte.”

“Els criats i les criades beuen i canten a l’entorn d’una taula:”

“Criats i criades mouen molta gresca, però quan hi són al bo, se’ls aixeca el Comte del bell mig de la taula. Tots cauen humiliats demanant-li perdó i això el desarma. Veus-aquí perquè, recordant un consell que li ha donat la Bruniquilda de fer de pare als qui no en tenen, els proposa com a càstig el de casar-se tots al cap de tres setmanes.”

“I criats i criades s’aparellen i s’acaba l’obra entre gran animació.”

Inventari de Lluís Graner al teatre Principal:

"3 olles grans envarillades, un gruix d’escala, 2 ferrasos i un de doble, 3 peces sense pintar."

CAT AHSCP 01-I.6-02-04.01-7.110, p. [108].

Ressenyes de premsa:

"Por indisposición de uno de los principales artistas que toman parte en la obra *Les calderes d'en Pere Botero*, que debía estrenarse esta noche en el teatro Principal, se ha aplazado dicho estreno para el próximo sábado."

La Publicidad 3838 (15/11/1906), ed. nit, p. 2.

"Les funcions d'actualitat pels homes grans del Catalanisme són, a casa la Mercè *La campana La-Ning-Ning* i al teatre Principal, *Les calderes d'en Pere Botero*. Tot sia per... la influència del Congrés de la Llengua Catalana. Així es progressa!
Y ahora en castellano una pregunta:

—¿Cuándo hacen el Belén?
No será por falta de buey ni de mula."

El descamisado 24 (18/11/1906), p. 4.

"És una obra d'espectacle que requereix per a ser posada en escena un gran compte en tots els elements auxiliars de què necessita per a que produeixin en l'espectacle l'efecte que s'havia proposat l'autor.

Com que les opinions entre el públic foren encontrades, a l'objecte de que el companyerisme que ens lliga amb l'autor de la lletra no ens fes ser parcials, transcrivim a continuació lo que de la nit de l'estrena en diu el distingit crític de *La Vanguardia*. Parlant del conjunt de l'obra diu, després de parlar de la presentació que l'obra requeria:

> "Faltó en esto su pizca de fantasía para completar la ilusión. Y de ahí cierto desequilibrio que se advirtió, del cual está muy lejos de tener arte ni parte el autor.
>
> Lo comprueba que cuanto toca a escenas en que la presentación debía ser el todo, fueran acogidas con reserva; y en cambio aplaudidas aquellas otras que, como el tercer cuadro y parte del siguiente, la letra se sobrepone a lo restante.
>
> La música peca de carencia de claroscuro y de variedad en los motivos. En cuanto a la decoración del señor Ros i Güell, representativa de los antros infernales, es de coloración intensa.
>
> El público se divirtió al juzgar la obra."
>
> M. R. C."

La Veu de Catalunya 2730 (19/11/1906), ed. vespre, p. 4.

"[...] De *Les calderes d'en Pere Botero*, estrenades al Principal, no em veig amb cor de dir-ne res. Que ho faci un altre si vol. Jo plego per avui.

Virolet[46]

[46] Virolet era el pseudònim de Josep Morató, autor de la lletra de l'obra, que normalment deixava que un altre crític fes la ressenya de les obres de la seva autoria.

"Aquest altre és un servidor de vostès, que des d'una butaca de la fila 3ª vaig assistir a l'estrena de l'obra, lo que equival a dir que la vaig veure d'a prop i a *mayor abundamiento* amb els *camelos* de la dona i, per lo tant, me trobava en situació de reparar lo que no van veure els altres espectadors més llunyans o sense ulls complementaris.

I lo que vaig veure va ser que per part de tothom semblava haver-hi empenyo en rebentar aquelles calderes que, si bé l'autor no va tenir la pretensió que fossin de cavalls de força, en canvi la tinguessin molts barcos de guerra que jo em sé, que no es veurien en la necessitat de desfer rutes.

En primer lloc, contem-hi a l'empresa que si es cert que va mostrar-se esplèndida en el primer quadro del segon acte, confiant en el senyor Ros i Güell una decoració d'infern de deixa'm encendre, en canvi va ser massa escassa en la presentació per lo que es refereix als demés quadros, en especial en aquell que l'assemblea de mals esperits tinguda en lloc apacible i frescal més propi per a fer-hi costellades que no pas per a celebrar-hi *aquelarres*, acabant de completar l'efecte aquells bruixots, bruixes i ànimes en pena trets a col·lació en el mateix quadro, que ens feien més la impressió d'alegre comparsa de dimarts de Carnestoltes que no de subjectes que tenen per obligació espantar als infeliços mortals i fer desvariar a les criatures.



—¿No deyen que eren den Morató aquestes calderes?
—Si.
—Com que aqui veig que son den Pere Botero. .

En les representacions successives diu que s'hi ha adobat quelcom, amb additament de llamps i tronades que esgarrifen. Més val així...

Cal fer justícia als actors que treballaren tots a consciència, per més que alguns d'ells en qualitat de dimonis no tenien obligació de tenir-ne.

En quant a la música, és ben apropiada a la situació: infernal... en el mal sentit de la paraula.

Jo"

Cu-cut! 235 (22/11/1906), pp. 506; 508.

"No havent pogut assistir a l'estrena de *Les calderes d'en Pere Botero*, el revister pensava fer-los en dos quartos transmetent les noves per referències. A l'efecte, agafo un diari del diumenge i em trobo amb lo següent:

> "El senyor Morató ha sabut combinar una acció summament entretinguda*, que ha salpicado de graciosos chistes*. La música del mestre Esquerrà és com correspon al assumpte."

Prenc un altre diari i m'adono d'aquest text:

> "No creiem que *Les calderes* s'aguantin en els cartells. El diàleg no té res de graciós. La música és mediocre i no té relleu."

M'he quedat, doncs, com abans i deixo de parlar-ne fins que ho vegi amb mos propis ulls i ho senti amb mes pròpies orelles... si és que tornen a fer l'obra d'avui a la setmana entrant, i si no la fan més, ja no caldrà parlar-ne... Senyal que haurà anat a les calderes d'en Pere Botero."

La Esquella de la Torratxa 1456 (23/11/1906), p. 779.

"*Les calderes d'en Pere Botero*, farsa en dos episodis i sis quadros, llibre de Josep Morató i Grau, amb música del Mestre Esquerrà i decorat de Ros i Güell.

Valent-se de bruixes, dimonis, sogres... i de la influencia que té amb l'empresa, el conegut crític teatral de *La Veu* i *Cu-cut!* ha combinat unes quantes escenes, reproducció d'infinitat d'obres mes o menys conegudes; amb llenguatge casolà i algunes *Staramsadas* entreté l'auditori, fent riure en algunes ocasions i fent plorar a mitja dotzena de sogres que cremen dins les calderes infernals... allò fa escruixir!

Amb la confiança de que l'actor Santpere abusarà del seu ingeni, afegint en cada representació xistes dels seus, creiem que l'obra pot anar passant... i adorant. La música, fora d'un preludi de les Walkiries, va semblar-nos feta del mateix autor de la lletra. Del decorat sols destaca una biga infernal.

L'execució sigué acceptable. La Morera, la Paricio i la Cazorla, interpretaren amb justesa. En Santpere, en Puiggarí, en Morató i en García, notables. El cor de dimonis i dimoniesses... infernal. La *clack*, a gran altura. Esperem que el Sr. Morató prendrà la revenja en *Las angúnies del repòs.*"

"El fracàs de *Les calderes* ha obligat a l'empresa a aferrar-se de nou a les darreres obres estrenades, alternant una mica amb aquella i a adelantar l'estreno de *Pierrot lladre*, lletra d'Apel·les Mestres, música del Mtre. Sadurní, amb decorat nou d'en Castells, que si a Déu plau tindrà lloc avui."

La Escena catalana 8 (24/11/1906), pp. 2; 3.

"¿Queréis hacer un escarmiento en los réprobos que apoyan la ley de Asociaciones? Traedlos a *Les calderes d'en Pere Botero*. Y, de seguro, se fastidiarán."

El Diluvio 114 (24/11/1906), p. 8.

"Al Principal s'ha estrenat amb èxit contradictori, —més aviat dolent— la farsa *Les calderes d'en Pere Botero*, amb lletra d'en Morató, música de l'Esquerrà i un parell de decoracions noves d'en Ros i Güell. En descàrrec de l'autor de la lletra puc dir que, fora el treball meritori dels actors, no va haver-hi en la representació gairebé cap de les coses que havien d'ajudar al llibre, mancant-n'hi per curtetat de temps, fins algunes de les que estaven marcades d'una manera precisa en les acotacions. Està clar que d'això el públic no n'havia de fer res, però jo que sé les interioritats de la cosa —massa i tot! — crec que un autor també pot tenir el dret de defensa. Amb lo qual no intento carregar el mort a ningú, sinó fer constar que el públic no va veure *tot* lo que hi ha al llibre, escrit amb l'intent de fer una obra d'espectacle, amb recursos escènics dels quals no es va fer us, i amb música apropiada i nova.

Del treball d'en Ros i Güell com escenògraf, pot alabar-se'n amb justícia la decoració que representa l'infern i que resulta realment una cosa encesa i brillant. Els actors, com ja he indicat, complexen tots amb la seva obligació. [...]

M. i G."

La Ilustració catalana 182 (25/11/1906), pp. 749–750.

"[...] Les últimes produccions estrenades per la companyia lírica del mateix teatre [Principal] han sigut *Les calderes d'en Pere Botero*, amb música del mestre Esquerrà, i *Pierrot lladre*, música del mestre Sadurní. Ambdues obres han sigut molt ben rebudes pel públic habitual que assisteix als espectacles d'en Graner. [...]"

Revista musical catalana 35 (novembre 1906), p. 210.

"**Teatre Principal — Barbería Graner**

Servicios completos, 75 cts.
Afeitar solo, un real.
Niños y militares, 15 cts.

Les Calderes d'en Pere Botero, sarsuela d'espectacle, per entretenir la mainada i els grans innocents, lletra d'en Josep Morató i musica del Mestre Esquerrà.

En Graner ha fet santament, desenganyat de l'art, ha plantat barberia, i ara amb les seves lleugeres estisores i fines navages, va prenent lo pel al públic que és un gust. No li faltarà feina, perquè dit siga sense respecte, entre les nostres classes acomodades n'hi ha molta de llana per afaitar, en matèria artística.

Ara, parlant sèriament, cal dir que si en temps d'en Pitarra i fins d'en Piquet, s'haguessin volgut fer passar en serio aquestes coses, potser que aquell mateix públic tan bajà, hauria comprès la broma, i hauria acabat per posar-se a ballar lo *Crispin-crispan*, amb tota tranquil·litat, seguint la broma dels actors, o s'hauria posat a pelar taronges amb tota la patxorra, menjant-se els grills i tirant les peles al escenari.

P. F."

Catalònia 19 (01/12/1906), p. 7.

"[…] letra de D. Josep Morató, música del maestro Esquerrà. La obra no alcanzó el éxito que se esperaba, y no porque el libro fuera muy defectuoso, sino porque la música era mala. La presentación escénica, buena."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 85.

"[...] el maestro Esquerrà, aquel mismo a quien traté mal con el triste motivo de haber hecho el año pasado y en el dicho teatro para *Les calderes d'en Pere Botero* una música naturalmente infernal, que el susodicho Botero no lo tome en cuenta si Esquerrà acaba en sus diabólicos dominios. […]"

El Diluvio 286 (13/10/1907), ed. matí, pp. 13–14.

"[Ressenya sobre *El portal de Betlem*] [...] Lucifer pretende abusar de su poder metiéndolos en una caldera que sale por escotillón, una caldera nueva que no es ninguna de las de aquellas *Calderes d'en Pere Botero* y en la que bien cabría el amigo Esquerrà con toda su música; pero aparece de pronto por el foro un ángel […]"

Federico Urrecha."

El Diluvio 360 (26/12/1907), ed. matí, pp. 13–14.

"[Ressenya sobre *El miracle de Sta. Agnès*] [...] Jo —que sé lo que són aquestes coses— vaig patir força durant la representació, perquè des del començament del segon acte va perseguir-me d'una manera obsessionadora el record d'aquelles cèlebres *Calderes d'en Pere Botero* de trista memòria. [...]

Viloret."

Cu-cut! 301 (20/02/1908), p. 119.

Pierrot lladre

País de vano en un acte [i un únic quadre].
Estrena el 24/11/1906.



Il·lustració 137: *MESTRES, Apel·les:* Pierrot lladre. País de vano. *Barcelona: Impremta d'Antoni López, [1906].*

Lletra d'Apel·les Mestres.

Música de Celestí Sadurní.

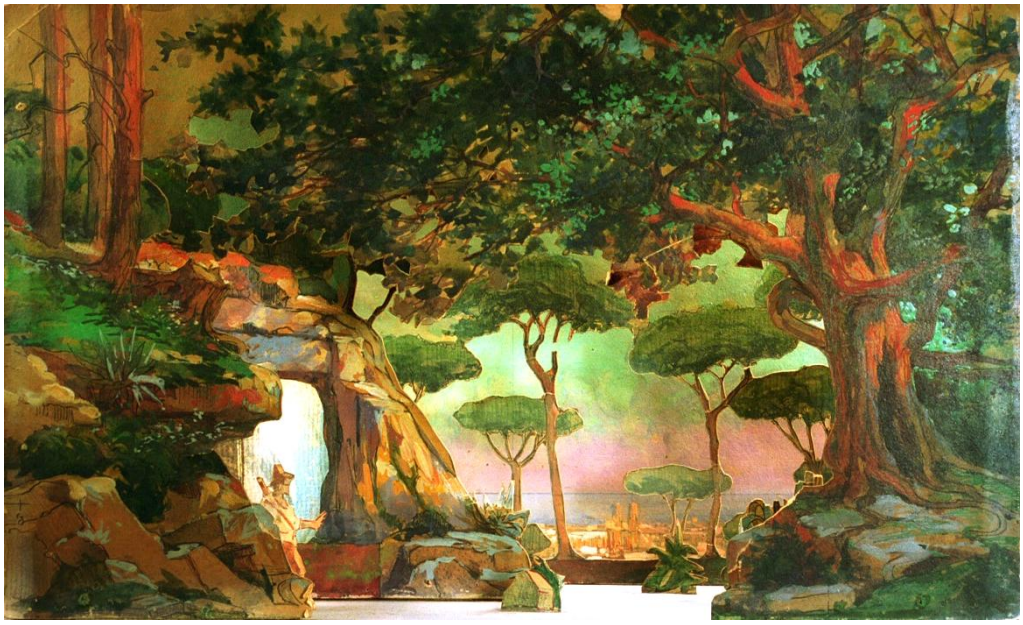
Escenografia de Josep Castells.
Vestuari d'Apel·les Mestres.

Text: BC: Rull 956-8º; CDMAE: 940-N, Ms. 1589.

Música: SGAE: BAR/B–211 (guió de veu i piano).

Acotacions i fotografies d'escena:

"L'interior d'un bosc. A dreta, una cova ombrejada per un garrofer colossal. Al fons, per entre pins, s'entreveu el mar i algun indici de ciutat.



Il·lustració 138: *Teatrí amb el decorat de* Pierrot lladre*, un bosc del Tibidabo amb la vista de Barcelona i el mar al fons. [CDMAE: Reg. 235706].*

Al alçar-se el teló, Xafarroques, armat de totes armes, s'està ajagut sota el garrofer amb el barret damunt els ulls."

“Xafarroques dormint i Pierrot que arriba per l’esquerra” [Xafarroques] “S’aixeca i es contemplen una estona, amb despreci Xafarroques i amb admiració Pierrot.” “Xafarroques entra a la cova; Pierrot queda plantat al mig de l’escena.”

“Pierrot i l’inventor, que entra per l’esquerra pobrament vestit.”

“Pierrot, girant-se les butxaques al revés.” “Inventor fent lo mateix amb gravetat.” “Després de contemplar-se una estona en aquesta postura exclafeixen una rialla.”

“Pierrot plorant. Es treu el mocador de sota el barret i s’eixuga les llàgrimes.”

“Pierrot, després d’eixugar-se els ulls, passa a l’inventor el mocador que li demana. Aquest, després d’eixugar-se, s’hi moca estrepitosament i amb molta tranquil·litat el plega i se’l fica a la butxaca.”

“Pierrot i Xafarroques, que surt de la cova esqueixant-se de riure.” “No podent parlar de tant riure.” “Xafarroques entra a la cova.”

“Pierrot i el capitalista, ricament vestit, que arriba per l’esquerra.” [Capitalista] “Li dona una clatellada.” “Amb accent llagrimós i alçant les mans al cel.” [Pierrot] “En un arranc es lleva el barret i treu del forro una pesseta. La besa amb transport.” [Capitalista] “Prenent-la, disposant-se a fugir.” “Deturant-se al bastidor.” “Fuig corrents.”

“Sona una gran rialla dintre la cova.” “Pierrot i Xafarroques, que surt de la cova rient més estrepitosament que la primera vegada.” “Pierrot picat, encarant-se-li.” [Xafarroques] “Se’n va a mirar pel fons.” “Se’n torna a la cova.”

“Pierrot i Colombina, que arriba panteixant, els ulls en terra i l’aire decaigut.” [Colombina] "Reconeixent-lo amb esglai.” [Pierrot] “Agafant-li la munyeca amb emoció.” [Colombina] “Fent el ploricó.” “Plorant. Amaga la cara en el davantal.” [Pierrot] “Plora.” “S’abracen.”

“Pierrot, Colombina i Xafarroques, que surt de la cova rient més que mai.” “Pierrot es queda gratant-se el clatell. Se sent un redoble de timbal que s’acosta.”

“Els mateixos i la ronda.” “Desapareix la ronda redoblant estrepitosament. Mentre s’allunya el cor i el redoblen, Xafarroques diu de cop i volta: [...]” “Se’n va pel fons.”

Inventari de Lluís Graner al teatre Principal:

"Teló, panorama de Barcelona i rompiments, peces envarillades, 1 […] gran que forma una cova, 1 ferma gran de etzevares, 1 etzevara de ferro, 1 forillo, 5 ferrasos, 4 pedres, 1 rampa gran dividida en dos trossos."

CAT AHSCP 01-I.6-02-04.01-7.110, p. [107].

Ressenyes de premsa:

"Anoche se dio en el teatro Principal una función en honor del poeta Apeles Mestres y del maestro Morera, representándose por centésima vez *La Nit de Reis*, original de los citados artistas.

Se estrenó *Pierrot lladre*, de Apeles y del maestro Sadurní. La obra fue aplaudida, repitiéndose un dúo a instancias del público. El libretista hace gala de su ingenio y el músico de sus buenas condiciones de composición."

La Publicidad 10024 (25/11/1906), p. 5.

"Per a commemorar la centena representació de *Nit de Reis* va conjuminar-se una funció especial en honor dels seus autors, combinada amb l'estrena de dues obres de l'autor de la lletra: *Pierrot lladre*, amb música d'en Sadurní, i el monòleg *El malalt*.

[...] I a darrera del monòleg va venir l'estrena de *Pierrot lladre*, obreta satírica plena de segones intencions i escrita amb molta traça... Amb tot i pertànyer l'obra al gènere bufonesc, resulta d'una finor extraordinària, gràcies a l'abundor de mitges tintes i a l'art amb què l'autor sap vestir els conceptes. I ademés és pintoresc el *Pierrot lladre*. Recrea l'esperit i fa bé als ulls... És una caricatura d'escriptor o una comèdia de caricaturista. Com vulgueu.

En Santpere fa amb un agredolç de molt bon gust el paper de Pierrot; la Paricio, en la Colombina, està ben ajustada al paper; en Garcia, per la seva banda, fa un bandoler ple de caràcter; en Puiggarí interpreta amb l'encert de costum un paper de comerciant ric esdevingut miserable; en Vinyals un d'inventor molt ben entès, i en Tor, un cap de ronda que ve a ser lo que en llenguatge de teatre se'n diu un embolat.

Tots aquests personatges van abillats pintorescament i es veuen el diàleg realçat a trossos per una música ben adequada a la lletra...

És una música lleugera i seriosa a la vegada que ara us fa somriure i ara us encanta, ara us alegra i ara us emociona. El duo entre el Pierrot i la Colombina és en aquest concepte realment inspirat. En canvi, dintre el caient humorístic, són ben eixerits el duo entre el mateix Pierrot i l'inventor i el cor de la ronda d'agutzils.

La decoració que ha pintat per a *Pierrot lladre* el senyor Castells és d'un gran efecte i fa molta il·lusió, sobre tot a l'últim terme, en què es veu la vista de Barcelona des del Tibidabo."

La Veu de Catalunya 2736 (26/11/1906), ed. matí, p. 2.

"[...] També fa riure una mena de sàtira titulada *Pierrot lladre*, estrenada al Principal i de la que en són autors l'Apel·les Mestres i el mestre Sadurní. Però això del *Pierrot* ja té més... pretensions. I la prova és que tot rient rient s'hi diu mal d'una pila de coses i s'hi tracta de lladre a una pila de gent... gairebé a tothom fora al Pierrot... En Garcia fa de Pierrot, en Puiggarí fa de lladre, en Vinyals fa de lladre, la Paricio fa de lladre... del cor

del Pierrot. I l'únic que no sap fer de lladre és el Pierrot mateix, o sigui, en Santpere, que, després de fer el determini d'exercir semblant ofici, es veu en la impossibilitat de fer-hi res de bo perquè es troba amb que totes les persones a les que demana la bossa són més lladres que ell, com ho demostra el fet que no n'hi ha cap que no li robi una cosa o altra.

Tot l'enrenou armat per l'Apel·les Mestres ha estat engalonat amb alguns trossos de música del mestre Sadurní, que s'ha sapigut empapar de l'ambient humorístic de l'obra.

I veus-aquí que amb l'estrena del *Pierrot lladre* i d'un monòleg del mateix Apel·les força fluixet però interpretat amb justesa per en Puiggarí, va celebrar-se la centena representació de *Nit de Reis*. [...]

Virolet"

Cu-cut! 236 (29/11/1906), p. 522.

"**Crónicas menudas**

Apeles Mestres me fuerza tiránicamente, con dulce tiranía, a darle un «bombito» cada quince días. ¿Y cómo yo, que no gusto de nada, según propalan por ahí mis inefables enemigos, encuentro bueno lo que hace este poeta-pintor a quien no conozco más que para servirle, de quien, por tanto, no soy amigo, que vive retirado, sin cultivar el incienso de la letra de molde, y de quien no se sabe que comulgue en ningún cenáculo murmurador? Este misterio, que no es tal, tiene diáfana explicación. Creo, con un tanto de vanidad, que hay semejanzas entre el espíritu de Apeles Mestres y el mío; ambos consideramos la vida al modo de una comedia con muchedumbre de personajes que la representan, unos bien, otros mal, según sean mejores o peores cómicos, pero pensando que son cómicos y no otra cosa. Solo en juzgar así podemos parecernos, naturalmente, y no en el procedimiento para exteriorizar el común modo de pensar, que es en Mestres humorismo tocado de cierta delicadeza de expresión y en mí ironía ásperamente desenvuelta.

Ahí está para probarlo ese delicioso *Pierrot lladre*, estrenado en el Principal, y que bien pudiera ser una autobiografía. Pierrot, el Pierrot de Mestres, es el cándido de espíritu, el «alma blanca» de las leyendas rusas que pasa por el mundo sin enterarse de lo que nos hemos enterado Mestres y yo: de que todo esto es «comedia para llorar y tragedia para reír» y de que lo peor que puede suceder al hombre es tomar al Hombre en serio. El Pierrot de Mestres incurre en esta visión falsa de las cosas, se hace un poco escéptico, muy poco, lo necesario para sospechar que puede ser negocio convertirse en malo, y malo procura hacerse metiéndose a ladrón de encrucijada. ¡Pierrot ladrón! Era una idea que estaba a disposición de todo el que hubiese querido recogerla. Apeles se ha bajado y la ha recogido, engarzándola con el primor de un orfebre florentino entre repujados retóricos.

Pero Pierrot ha sido vanidoso, creyendo que la paloma deja de serlo cubriéndose con pluma de gavilán y poniéndose pico corvo y agudo. Como el primer viandante a quien asalta no sueña como él, le deja sin pañuelo, y el segundo sin la única peseta que posee. ¿Qué le queda al pobre aventurero del Ideal? Lo que no pueden quitarle los hombres, pero sí las mujeres: el corazón. Colombina, culpable y arrepentida, se lo lleva. Pierrot no sirve

para ladrón, no ha nacido para gavilán, porque para serlo se viene a la vida armado con pico y garras, y vuelve a la ciudad descorazonado de sí mismo, como antes fue al monte descorazonado de los demás. De esta falta de fe en la bondad del Hombre está hondamente tocado el poeta de *Gaziel*, y de ello deja indelebles señales Apeles Mestres en el diálogo de *Pierrot lladre*, gracioso superficialmente, amargo y hasta duro a poco que se bucee en él, pero, ¡ay!, tristemente verdadero.

Me ha parecido esta obra superior a *Gaziel* como «maquinaria teatral» y, sobre todo, como tendencia y demostración. Justo es confesar que a parecerlo ha contribuido la música de Sadurní, en extremo bien hecha en la orquesta y un tanto despectiva para las voces. Y aquellos cómicos del Principal hicieron bien los personajes con «segunda intención» de *Pierrot lladre*, a pesar de que todos creíamos que solo se desenvolvían bien en las castas figuras de retablo que hasta aquí han venido haciendo A. M. D. G. ¡Quién sabe! Tal vez Santpere, García, Tor, Puiggarí y Vinyals y la señorita Paricio confesaron y comulgaron por la mañana. Si así fue, ¡caramba!, no es raro que en tan santas disposiciones sirvieran el *Pierrot lladre* como el propio autor hubiese deseado.

Si el escenógrafo Castells hubiera siquiera oído misa, una sencilla misa rezada, habríale salido completa la decoración, que me pareció bien excepto en las rocas de la gruta, con exceso rojas. Para cuando pinte otra decoración el señor Castells pruebe con una misa mayor, a ver lo que le sale luego. […]

Federico Urrecha"

El Diluvio 334 (30/11/1906), ed. matí, p. 14.

"L'afortunat autor de *Nit de Reis* se n'ha apuntat una altra al seu favor. El *país de vano* estrenat darrerament és tot un poema d'ensenyances. Rient rient, jugant jugant l'Apel·les Mestres canta les veritats des de les taules per boca d'en *Pierrot lladre*. El motiu és senzill, delicat: un pobre Pierrot que, desenganyat, es dedica a lladre i no hi entén pilota... resultant que el robat és ell, doncs li prenen tot, fins el cor. Això, aquest petit argument li serveix a l'autor per a esplaiar-se en consideracions originalíssimes i per a fer gala de ses excel·lents condicions de poeta.

El llenguatge, com de costum, exquisit. La gràcia a cabassos. Acompanyen al llibre alguns números musicals deguts a l'expert mestre Sadurní, sobresortint entre ells una ronda i el duo de Colombina i Pierrot. El públic aclamà als autors amb verdader entusiasme."

La Esquella de la Torratxa 1457 (30/11/1906), p. 795.

"[...] Les últimes produccions estrenades per la companyia lírica del mateix teatre [Principal] han sigut *Les calderes d'en Pere Botero*, amb música del mestre Esquerrà, i *Pierrot lladre*, música del mestre Sadurní. Ambdues obres han sigut molt ben rebudes pel públic habitual que assisteix als espectacles d'en Graner. [...]"

Revista musical catalana 35 (novembre 1906), p. 210.

"De verdadera solemnitat devem calificar la funció donada el darrer dissabte en honor dels autors de *Nit de Reis* amb motiu de la centèsima representació de aquesta celebrada obreta.

El teatre estava ple de gom a gom per un públic frisós, per tributar un aplauso a la inspiració del poeta i al talent del músic. Començà la representació amb *Nit de Reis*, desempenyada per tot el personal amb gran justesa, i seguidament el Sr. Puiggarí recita el monòleg d'Apel·les Mestres *El malalt*, publicat en una col·lecció i que no creiem que s'hagués representat anteriorment, imprimint de l'actor en la obreta molta gràcia i naturalitat, que el públic premià amb sos aplausos.

Per fi va estrenar-se *Pierrot lladre, país de vano*, lletra d'Apel·les Mestres, música del Mtre. Sadurní. Es tracta de una sàtira finíssima, d'un argument especial i que tot plegat potser no és prou teatral, però impressiona i conté tocs inspiradíssims.

Pierrot, desenganyat de ser home de bé, es llança a robar en camí ral, però faltat de condicions resulta sempre ser ell el robat i quan ja no li queda res, se presenta Colombina i li roba el cor, demostrant que aquell que ha nascut pel bé, mai pot fer el mal.

L'obra està escrita amb un humorisme molt delicat, abundant les frases intencionades i els xistos ben trobats.

L'execució que es dona a aquesta producció és immillorable. En Santpere fa un Pierrot molt deliciós, la Paricio una encantadora Colombina, i Garcia, en Puiggarí i en Vinyals, estan molt justos en sos papers.

La decoració d'en Castells representant Barcelona des de el Tibidabo és d'efecte i fa il·lusió. I la música del Mtre. Sadurní és molt seriosa i apropiada."

La Escena catalana 9 (01/12/1906), p. 3.

"*Pierrot lladre*: aquest és el títol de l'obreta, que també és joia dels ulls, com la *Nit de Reis*, però que no té les condicions d'aquesta per a entrar en el públic. *Nit de Reis* és una cosa espontània, senzilla, bonatxona; *Pierrot lladre* és un pas de comèdia treballat, amb aires de sàtira maligna...

Aires només, perquè no arriba a ferir mai amb prou fermesa per a produir butllofa... Lo que arriba més al públic és lo que té de francament còmic i pintoresc. Això, que ve a ser l'amaniment de la sàtira, pren aspectes de ser lo principal, mentre que la sàtira es converteix per al públic en amaniment. [...]

M. i G."

La Ilustració catalana 183 (02/12/1906), p. 764.

"Por los buenos antecedentes que llevamos se puede asegurar que tendremos una temporada superior, pues hasta ahora se puede decir que casi vamos de éxito en éxito y que el público secunda la notable obra del Sr. Graner de moralizar el teatro.

Durante esta quincena se ha estrenado dos magníficas obras, *Pierrot lladre* e *Ignocència*, de los Sres. Apeles Mestres y Aulés respectivamente, cooperadas con inspiradas composiciones de los maestros Sadurní y Grau; la primera contiene infinidad de sentencias y sátiras a la sociedad moderna […]

C."

La Academia Calasancia 353 (06/12/1906), p. 75.

"Apeles Mestres nos ha dado a conocer otra obra, como todas las suyas inspiradísima y dulcemente poética. Las amargas desventuras de Pierrot, que entra a formar parte de una cuadrilla de malhechores, y en la que tras de luchar y exponer su vida y libertad se ve engañado y robado de sus compañeros, que no contentos con ello róbanle el amor de Colombina, es el argumento de la obra lírica de Apeles Mestres, titulada *Pierrot lladre*.

El maestro Sadurní ha compuesto una partitura hermosísima y que está perfectamente instrumentada. En el teatro Principal, donde se ha estrenado la nueva obra del gran poeta catalán, se estrenaron *Ignocència*, de Aulés y maestro Grant, y *Les calderes d'en Pere Botero*, de Morató y Esquerrà."

El arte del teatro 18 (15/12/1906), p. 17.

"[…] Otras obras se estrenaron en el teatro Principal, que, sin resultar grandes éxitos, no dejaron de ser bien acogidas por el público. Entre ellas, debemos mencionar las siguientes: *Pierrot lladre*, de Apeles Mestres y el maestro Sadurní; *La nina dormida al bosc*, de Montoliu y el maestro Alfonso, y otras que no agradaron tanto como las citadas.

Pierrot lladre está admirablemente escrita, y el argumento es por demás agradable. Pierrot huye de la ciudad y va al monte para hacerse salteador de caminos. Quiere unirse con un célebre bandido, quien antes de admitirle en su compañía, desea conocer sus méritos (?). El infeliz Pierrot se deja engañar por todos cuantos caen en sus manos y a los que pretende desbalijar; incluso Colombina, que le engaña de nuevo, y así, ve robado todo lo que tenía: dinero, prendas y amor.

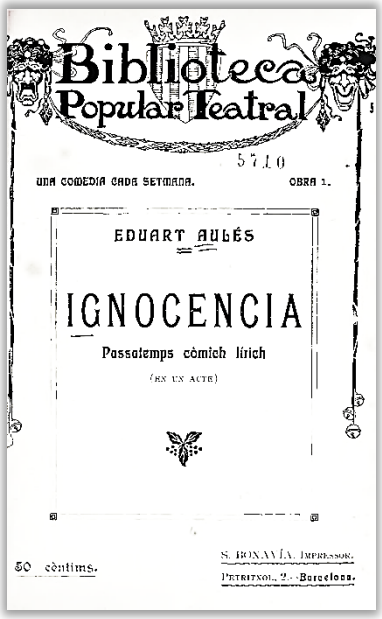
El maestro Sadurní ha escrito para esta producción una bonita y agradable música, que fue muy aplaudida. De los actores intérpretes de las obras que hemos ligeramente bosquejado, poco podemos decir, ya que casi todos ellos son medianías, si exceptuamos a la Srta. Morató, Sra. Morera y el barítono Puiggener; de los demás, Puiggarí, Santpere, Morató, Tor, etc., etc., creemos sinceramente que no estuvieron a la altura de su cometido. […]

Juan M. Soler"

Vida intelectual, tomo II: Madrid, 1907, p. 75.

Innocència [47]

Passatemps còmic-líric en 1 acte i 1 quadro.
Estrena el 30/11/1906.



Il·lustració 139: *AULÉS, Eduard:* Ignocencia. *Barcelona: Impremta de Salvador Bonavia, 1910 (portada).*

Lletra de Eduard Aulés[48].

Música de Joaquim Grant.

[Escenògrafs no identificats]

Text: Library of the University of North Carolina: PQ6217. T44 v. 44, no. 6; BC: Rull C 4/7-8º; CDMAE: 11285-N.

Música: SGAE: BAR/B-77.

Acotacions i fotografies d'escena:

[Segons el llibret es toca una americana, un rigodón, un duet de Ciriach i Maria, un cuplet cantat per Ignocència, unes coples de Ciriach, una cançó de bressol cantada per la Maria i repetida després en variació per en Ciriach, un quartet de Ciriach, Maria, Ignocència i Bartomeu, i un cake-walk que canta Ignocència].

"L'acció passa a Barcelona a primers de novembre. Els actors han de vestir amb luxe."

"Una sala molt elegant i moblada amb molt luxe. Al fons, i al bell mig una arcoba amb les cortines aixecades perquè es vegi el llit. A la dreta de la arcova la porta d'entrada, que deixi veure el recibidor. A l'altre costat, un rellotge de paret.

Una porta a cada costat, a segon terme; la de la dreta es la del quarto de la Baronessa; la de la esquerra, la del quarto de Maria. A primer terme dreta, una finestra, i, a prop d'ella una tauleta amb tot lo necessari per escriure i un silló. A primer terme, esquerra, un escalfa-panxes amb mirall i al davant un tocador amb objectes de perfumeria, un

llibre y un raspall. A prop, un silló. En una de les cadires de primer terme, una nina molt gran, i en una altra cadira, una sombrilla, un vano, un llimosner i un sombrero-payola

[47] Títol original amb la grafia "Ignocencia".
[48] Adaptació d'una obra francesa d'Eugène Labiche. També traduïda al castellà amb el títol *¡Qué inocencia!*

molt estremat, però elegant amb brides. En una altra cadira una comba, candelabros, gerros amb flors i un ramet sobre el tocador. Totes les indicacions des del públic."

"Maria, Baronessa, després Ciriach. En aixecar-se el teló Maria estarà dintre l'arcova, asseguda al costat del llit i cantant per a fer dormir a Ignocència." "S'aixeca i surt a escena sense apartar-se de l'arcova." "[Baronessa] Per segon terme dreta, vestida de ball, descotada." "Posant-se'ls guants i els braçalets davant del tocador." "Aixecant una de les cortines de l'arcova."

"[Ciriach] Per la porta d'entrada amb llibrea de cotxer seria i elegant." "Indicant la finestra oberta." "La tanca." "Se sent l'orquestra d'un ball que se suposa sota els balcons de la casa tocant un rigodón." "En Ciriach s'arremanga el braç dret i amb un panyo frega un silló." "[Baronessa] Agafa el ramet del tocador." "Ciriach agafa un candelabro per a fer-li llum." "Deixa el candelabro i la baronessa surt pel foro."

"Els dos paren atenció fins que arrenca el cotxe" "Traient-se' el barret i deixant-lo en una cadira." "Se sent l'orquestra del ball tocant una americana." "Ciriach seu al silló de davant del tocador." "Buscant al calaix." "Examinant un pot."

"[Ignocència] Traient el cap per entre les cortines enfilada al llit." "Es fica dins i les cortines queden baixades." "Sortint amb una camisa de dormir fins als peus, molt elegant i sabates de color de rosa."

"Agafa la sombrilla, el vano i el llimosner." "Baixant al prosceni amb el llimosner al braç, la sombrilla oberta i ventant-se." "[Ciriach a Ignocència] La seu a la falda, cantant-li la cançó del començar l'obra." "La fica al llit i baixa les cortines."

"[Maria] Obrint la finestra perquè se senti l'orquestra." "[Ciriach] Se dirigeix al foro, se sent un cotxe que s'atura a la porta-" "Mira per la finestra un moment i entra en escena tancant-la." "Fica la nina al llit i baixa les cortines."

"[Baronesa] Prenent una ampolla i un got amb el plat del tocador i omplint el got." "Es dirigeix a l'arcova amb el got al plat." "[Ciriach] Va per agafar-li el plat." "Fingit que Ignocència ha enraonat." "Entra a l'arcova amb el plat, deixant alçada una de les cortines. La baronessa se'n va al tocador a treure's adornos, agulles, brasselets, etc." "La baronessa s'aixeca i Maria li dona una palmatòria amb la candela encesa." "[Ciriach] Entra a l'arcova i surt amb la nina, cridant."

"Entra Ignocència i Bartomeu de paisà amb grans bigotis. La primera amb una corretja porta subjecte a Bartomeu, com si fos un cavall i amb un altre corretja li dona cops a l'espatlla perquè corri, donant voltes per l'escenari."

“Ignocència agafa un plumero i corre per l’escenari fent el soldat de cavall.” “Corrent i fent la trompeta.” “[Ciriach] Fregant el silló.” [Maria] Espolsant amb el plumero.” “Se senten puntades de peu a la porta.” “[Baronessa] Obre la porta i surt Ignocència.”

“[Ciriach] Agafant el ram que la senyora baronessa ha tornat del ball i amagant-se’l.” “Maria agafa el ram i l’hi dona a Ignocència.” “Ciriach i Maria agafen Ignocència per la mà i l’acompanyen fins a la baronessa.” “Li dona el ram.”

“[Ignocència] Agafa la sombrilla, se la posa al darrere sobre les espatlles agafant els extrems i ballant el cake-walk que toca l’orquestra a la sordina.” “[Ciriach] Veient Ignocència que ha encès un misto per encendre el cigarro i que va a fumar.” “Li arrebata el cigarro encès i se’l fica a la butxaca.” “Cremant-se.” “Llançant el cigarro perquè es crema.”

Ressenyes de premsa:

“[...] Posteriorment han tingut lloc la represa de *La presó de Lleida*, d’en Gual i d’en Pahissa, rebuda amb igual acceptació que la temporada passada, i l’estrena d’*Innocència*, de l’Aulés, per a la qual en J. Grant ha escrit alguns números de música lleugera, però finament instrumentats. Com a nota més tendra i delicada sobresurt la cançó de bressol, que es d’una remarcable distinció.”

Revista musical catalana 35 (novembre 1906), p. 210.

“Por los buenos antecedentes que llevamos se puede asegurar que tendremos una temporada superior, pues hasta ahora se puede decir que casi vamos de éxito en éxito y que el público secunda la notable obra del Sr. Graner de moralizar el teatro.

Durante esta quincena se ha estrenado dos magníficas obras, *Pierrot lladre* e *Ignocència*, de los Sres. Apeles Mestres y Aulés respectivamente, cooperadas con inspiradas composiciones de los maestros Sadurní y Grant; […] la segunda por lo chispeante y movida hace que el público durante largo rato no pare de reír sin dejarla de encontrar por esto algo inverosímil. […]

C.”

La Academia Calasancia 353 (06/12/1906), p. 75.

"També s'hi porta [bé] la nena Vendrell en una nena que és el *quid* de la sarsueleta *Innocència*, trasplantada del francès al català per l'Aulés i musicada amb traça per en Grant.

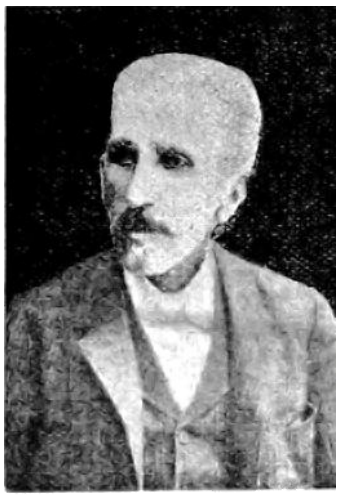
Per cert que vaig esverar-me el dia de la estrena. Quan vaig veure aquella menuda tan eixerida fent un paper de tant compromís, cantant cuplets i ballant el *cake-walk*, vaig pensar: «Ay Graner que descarriles». I es veu que en Graner mateix se n'ha adonat i en les representacions successives ho ha adobat un xic. Del mal... el *menos*.

Per lo demés, la obreta fa riure molt... moltíssim. En Santpere hi està graciós com sempre i la Paricio i la Morera i en Tor ajuden bona cosa al bon efecte del conjunt. [...]

Virolet"

Cu-cut! 237 (06/12/1906), p. 536.

"*Innocència.* — Sarsuela en un acte, lletra d'Eduard Aulés i música del Mestre Grant.



EDUART AULÉS
Autor de INNOCENCIA

Una obreta que respira gràcia per tots costats. S'hi descobreix la inspiració d'autor francès, per lo que el nostre Aulés la anomena «arreglo», però és un «arreglo» amb tota forma, no una traducció com desgraciadament escriuen alguns autors catalans poc escrupolosos.

Innocència és una nena, filla de casa rica i noble, que amb sa vivor ingènua destorba totes les tramoies que es porten dos criats de la casa, motivant això escenes interesants i de gran efecte teatral i empedrades de frases xistoses.

La Morera fa molt bé una senyora Baronessa, que potser és l'únic tipo de l'obra que no resulta al ser trasplantat en català.
En Santpere amb sa serietat còmica interpreta un lacayo ingeniosíssim i diu els xistos amb naturalitat oportuna. La Paricio i en Tor, bé.

La nena Vendrell, és una actriu en miniatura... En diríem quelcom mes, però no som amants de que las criatures treballin pel teatre, en cap sentit. El paper que representa aquesta nena (que és una precocitat) podria molt bé desempenyar-lo una dameta jove, produint molt més efecte teatral i privant de que aquella nena retiri a la una de la nit, després d'un treball superior a ses forces.

Tornant á la obra, fem constar que sigué un èxit que es repeteix cada nit. No es pot esperar menos d'un autor tan acreditat com ho és qui escrigué el *Cel Rogent*, *Cap i cua*, *Lo Sant Cristo gros* i moltes altres produccions que han enriquit nostra Escena."

La Escena catalana 10 (08/12/1906), p. 3.

"[...] l'Aulés ha estrenat al Principal, amb música d'en Grant, una peça arranjada del francès —repertori Labiche— amb el títol de *Innocència*.

Una calaverada d'uns criats de casa bona, descoberts per la falugueta de la casa, (una nena que es diu Innocència), és lo que serveix de tema a n'aquesta obra, qual atractiu principal consisteix en lo que deuria desagradar més al públic, o sigui en el treball de la nena Vendrell, encarregada del paper de protagonista, en el que hi fa una pila-pila de *monades* y saltirons.

Per lo demés, ja té certa gràcia l'obra. I en Santpere, que fa el criat, ajuda a animar-la, secundat degudament per la Paricio, que fa la criada, i per la Morera i en Tor, que tenen al seu càrrec els altres papers. El públic s'hi diverteix molt... Potser massa. [...]

M. i G."

La Ilustració catalana 184 (09/12/1906), p. 781.

"[…] especie de apropósito, de D. Eduardo Aulés, música de Grant, que se representó bastantes veces y en el cual se lucía una pequeña actriz."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 85.

Una òpera modernista

Disbarat líric en 1 acte i 2 quadres.
Estrena el 28/12/1906.

Autors anònims.

[Representada en clau humorística pel dia dels innocents. Hauria tingut un punt d'improvisació i metateatre amb els actors intervenint des de platea fent d'espectadors i empleats del teatre.]

Ressenyes de premsa:

"Para el día de inocentes se prepara en el teatro Principal una función extraordinaria con el siguiente programa:

La ya famosa obra *Nit de Reis* corregida y aumentada convenientemente y después se pondrá la escena *Una ópera modernista*, disparate lírico en un acto y dos cuadros."

La Publicidad (27/12/1906), ed. nit, p. 3.

"**Principal.—** Les funcions d'innocents.

[...] Com a final va fer-se *Una òpera modernista*, amb grans conflictes passionals, havent-hi hagut d'intervenir l'autoritat, representada per en Puiggarí, que s'ho mirava des del públic. La Paricio, en Santpere, en Puiggener, en Balasch i en Morató varen ser els encarregats de l'òpera, que, amb tot i ser dramàtica, va fer riure molt. [...]"

La Veu de Catalunya 2796 (29/12/1906), ed. vespre, p. 2.

"He dit al principi que aquesta setmana, al motiu dels innocents, als teatres han fet molta broma. El primer de tots va ser el Principal, que va començar a la tarda, posant una pila de sorgits i pedaços a la *Nit de Reis*, que ja comença a ser força usada. Ademés va representar-se una òpera modernista parenta de *I comini tronati*[49], que va fer riure molt al respectable i bondadós, cosa que es pot afirmar també de cert incident promogut entre un espectador del tercer pis anomenat García, un de les butaques anomenat Vinyals i un *acomodador* que es diu Morató; amb motiu d'haver anunciat en Santpere la reforma del

[49] Fantochada cómico-lírico-macarrónica en 1 acte i 2 quadres, de R. Leopoldo Palomino de Guzmán i José de la Cuesta, amb música de Carlos Mangiagalli, estrenada a Madrid el 1883. Accesible des de Biblioteca Virtual Miguel de Cervantes.

programa per malaltia de bona part del personal. La senyora de l'espectador de les butaques, Dª Maria Morera de Vinyals i les seves filles adoptives, Srtes. Baró i Piquer[50], varen tenir un fort espant. Per fortuna, tots els que varen intervenir en l'incident varen calmar-se, gràcies a un cataplasma de rialles i aplaudiments que els va posar el públic."

Cu-cut! 241 (03/01/1907), p. 8.

"La funció d'innocents en aquest teatre va consistir en reformar grotescament l'obra *Nit de Reis* i representar una òpera bufonesca [*Una òpera modernista*], que feu riure de debò al públic.

En els dies successius s'ha reproduït aquesta funció, alternant amb *La rambla de les flors, Innocència* i altres del repertori."

La Escena catalana 14 (05/01/1907), p. 4.

"Després de les funcions organitzades amb motiu d'inaugurar-se el monument d'en Pitarra, ben poca cosa s'ha fet de seriós. L'únic que ha torbat la monotonia del repertori conegut, han estat les innocentades.

La del Principal ha consistit en la introducció d'una pila de canvis incidentals en la *Nit de Reis*; la representació, amb el títol *Una òpera modernista* d'un arranjament basat en *I comici tronati*, i en una bromada feta per alguns actors que varen barrejar-se amb el públic, simulant un incident sorollós i simulant-lo amb tanta traça que una bona part de la concurrència no es va adonar de l'engany fins que va ser celebrat per la majoria amb una salva d'aplaudiments i un cor de rialles. [...]

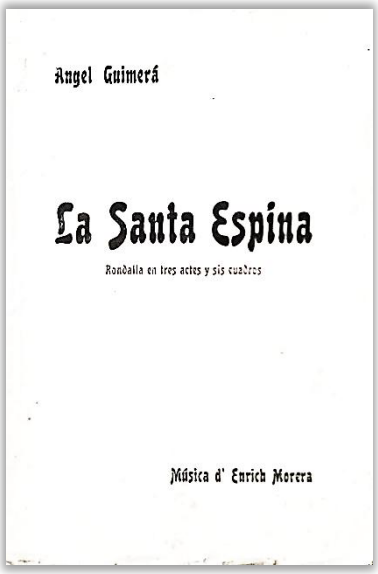
M. i G."

La Ilustració catalana 188 (06/01/1907), p. 819.

[50] Totes les persones citades són membres de la companyia del Principal.

Santa espina, La

Rondalla en 3 actes i 8 quadres[51].
Estrena el 19/01/1907.



Il·lustració 140: *GUIMERÀ, Àngel:* La Santa Espina. *Barcelona: La Renaixença, 1907 (portada).*

Lletra de Àngel Guimerà.

Música d'Enric Morera[52].

Escenografia de Miquel Moragas, Salvador Alarma, Maurici Vilomara i Oleguer Junyent.

Text: BC: Rull 552-8º; CDMAE: 5.711-N.

Música: BC: M-Mor-25/1;
SGAE: BAR/B–159, AS-27452.

Enregistrament sonor: Orquestra Simfònica del Vallés; Polifònica de Vilafranca: *La santa espina*. Discmedi, 2014.

Acotacions i fotografies d'escena:

"**Acte primer**

Quadro primer

Enfront una masia amb lo cup sota un porxo. Als dos costats de l'escena, les parets del barri. A la paret de la dreta hi haurà el portal d'entrada al barri, avançant pel damunt grans magraners d'on pengen los fruits madurs. La paret de l'esquerra serà més baixa i tindrà una porta al mig, veient-se per sobre d'aquesta paret les estables de les vacades. És cap al tard.

[51] Es va anunciar amb 9 quadres i a la primera edició del llibret el subtítol n'esmenta 6, però l'inventari de Lluís Graner inclou escenografia per a 8 quadres a la producció definitiva.
[52] Inicialment es va concebre com a projecte cinematogràfic i amb música d'Amadeu Vives.



Il·lustració 141: *Fotografia d'escena de l'acte 1, quadre 1, realitzat per Maurici Vilomara. [AFB3-117 Reg. 76856, també impresa a* La Ilustració catalana *191 (27/01/1907), p. 61].*

Escena primera

La Laia i després en Gueridó, que no se'l veurà. En aixecar-se el teló, la Laia asseguda al mig de l'escena, recús uns caparons de portadores vells i esbotzats. Se senten al lluny les esquelles de la vacada que es va acostant, i al cap d'una estona a en Gueridó que canta aconduint-la pausadament cap als corrals de la masia."



"Gueridó cantant al lluny." "Se sent apart a en Gueridó com crida la vacada i tot fent petar la fona la fa seguir." "Segueix cantant acostant-se." "Los darrers versos los ha cantat ja entrant als corrals, veient-se el cap de les vaques per sobre de la tanca. En Gueridó crida ara des de lo corral."

Il·lustració 142: *Josep Santpere caracteritzat com a Gueridó. [CDMAE: Reg. 396837-4].*

“Escena II

La Laia i en Jordi, que ve de la dreta.”





Il·lustració 143: *A l'esquerra, Maria Morera com a Laia. [CDMAE: Reg. 364315-8].*

Il·lustració 144: *A la dreta, Ricard García com a Jordi. [CDMAE: Reg. 364315-2].*

“Se comença a sentir al lluny la fressa dels traginers, que van venint.” “Aniran compareixent per la dreta els traginers amb les besties carregades de portadores. Voltant-les, arribaran los veremadors i les veremadores. Al mateix temps, surten de la masia, nuus de cames i descalços, quatre trepitjadors. Canten los veremadors i les veremadores entren a escena.”

“Los traginers i alguns veremadors van descarregant les besties mentre lo cant se barreja entre els traginers, los veremadors, les veremadores i els trepitjadors.” “Altres van abocant les portadores sobre del cup.”

“Los trepitjadors pugen sobre del cup i trepitgen los raïms, mentre ballen al voltant veremadors i veremadores. En Jordi i la Laia s'han ficat a la casa a preparar lo sopar de la gent. Tot ballant canten.”

“S'ha enllestit lo trepitjar. I acaben lo ball perquè de la porta de la masia en Jordi i la Laia criden a tothom.” “Tota la gent, rient i saltant i amb gran gatzara se'n va cap a la masia.” “Una mossa pega a un xicot. Una altra pega a un altre veremador. La saragata va minvant quan són dintre de la masia. S'ha anat fent fosc. No gaire.”

“Escena III

Maria i després Gueridó. La Maria ve de la dreta amb una davantalada de flors boscanes.”

“S’asseu.” “Comença a fer el ram.” “Remenant les flors que té a la falda.” “En Gueridó guaita per la porta de la dreta i ella no se n’adona.” “En Gueridó va acostant-se. Ella s’espanta.” “Fuig a un costat.”

[Maria] “Anant a deixar el ram.” “Li dona [a en Gueridó].” “La Maria es neguiteja perquè no pot desfer-la [la cadeneta] de la tanca que li bat sobre el pit.” “Intentant-ho els dos.” [Maria] “Pegant-li un cop a les mans.” “Ho desfà ella.” “En Gueridó torna a aguantar el ram perquè ella el lligui.” “Ella li vol prendre.” “Desfà la cadena per a tornar a lligar el ram.” “Tornant-ho a desfer i després tornant a fer la lligada.”



Il·lustració 145: *Josep Santpere i Emília Baró com a Gueridó i Maria, amb el ram de flors per a la Mare de Déu amb la Santa Espina. [CDMAE: Reg. 315456].*

“Ella vol entrar a la masia. Ell li priva.” “Li ha agafat la mà.” “La Maria aturada plora en silenci amb lo cap baix.” [Gueridó] “Obrint els braços.” [Maria] “Cridant.” “Cridant més fort.” [Gueridó] “Abraçant-la.” [Maria] “No deixant-se besar.” [Gueridó] “Perseguint-la.”



Il·lustració 146: *Emília Baró caracteritzada com a Maria en el primer acte. [CDMAE: Reg. 364315-10].*

“Escena IV

Maria, Gueridó, Laia i Jordi. En obrir-se la porta se sent la gatzara dels de dintre.”

[Jordi] “Anant cap al Gueridó amb los punys closos.” “La Maria dubta anar-se’n.” [Gueridó] “Volguent anar cap a elles.” “En obrir la porta també s’ha sentit remor de gresca a dintre.” [Jordi] “Li posa els diners a la mà.” “El Jordi es fica a la masia i tanca. Se va fent fosc.”

“Escena V

Gueridó, tornant enrere.”

“Plora.” “Ja és arran la fenestra [de la Maria]” “Alça el cap i mira.” “S’ha ficat per la fenestra i es comença a sentir cap a la dreta remor de veus que s’acosten amb so de guitarres. Al punt que en Gueridó va a sortir per la finestra amb el ram, la remor de les veus creix més.”

“Escena VI

Gueridó darrera la cortina de la finestra i una colla de fadrins, portant instruments de música i atxes de vent, que venen per la part de la dreta a fer una cantada a la Maria.” “Comencen a cantar i va sortint gent a la porta de la masia.”

“Escena VII

Maria, Laia, Gueridó, la colla de la cantada, veremadors, veremadores, traginers, trepitjadors, tothom. En acabar la cantada s’ha sentit xisclar la Maria dintre de la cambra, sortint tot seguit a la finestra.” “Se torna a ficar a dintre.” “També crida a la gent de la masia, que havia anat sortint a sentir la cantada.”

“Gueridó, des de dintre la cambra.” “Sortint per la finestra.” “En Jordi i la Laia li peguen des de la finestra mentre ell davalla portant el ram, que el sosté amb la faixa.” “Tota la gent del poble crida rient.” “En aquest moment surt la Maria a la porta de la masia.”

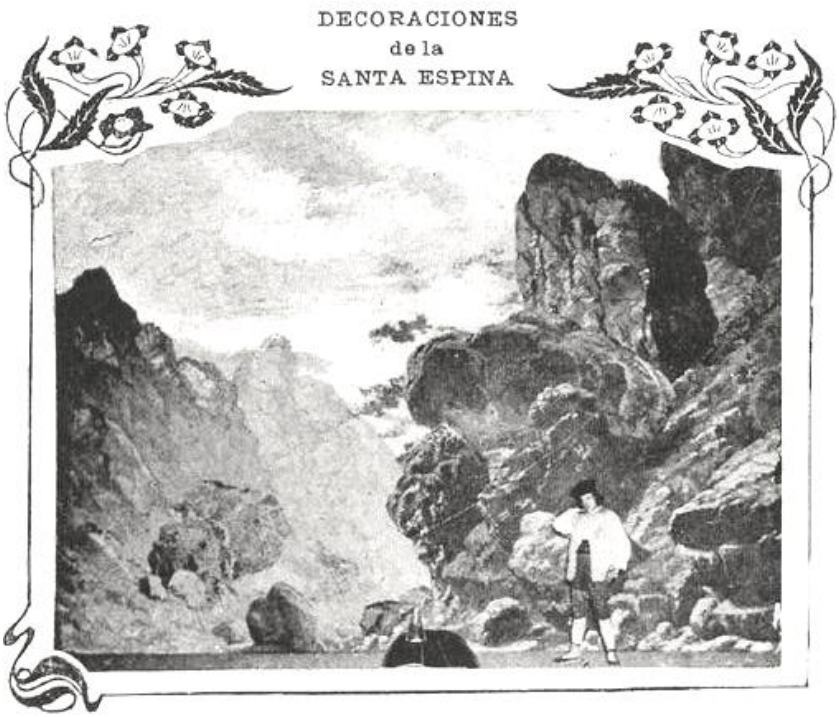
“Alguns homes corren darrera d’en Gueridó. Les dones volten a la Maria, que plora, volent-la consolar. Molta gatzara a l’escena. La Laia i en Jordi, encara a la finestra, veuen desesperats com s’escapa en Gueridó. La colla dels fadrins canta rient.”

“Canvi de decoració.”



Il·lustració 147: *Juli Balasch fent d’un dels fadrins que canten a la Maria. [CDMAE: Reg. 364315-5]*

“**Quadro segon**



Vall fonda. Enfront hi ha la mar a on s’hi reflecteix la lluna. Al costat, roques fantàstiques amb trencats practicables. A la primeria, remors de marinada, barrejant-s’hi els cants dels aucellots de nit.

Il·lustració 148: *Fotografia d’escena de l’acte 1, quadre 2, amb les roques fantàstiques dissenyades per Maurici Vilomara. [*La hormiga de oro *6 (09/02/1907), p. 86].*

Escena I

Gueridó, que compareix al cap d'una estona corprès pel misteri de la soledat."

"Toquen les dotze de la nit molt acompassades i lluny. A la primera batallada s'ha sentit un xiscle i després se'n van sentint d'altres."

"Escena II

Gueridó i després la Pa-i-Ceba, la Vespa, la Cigonya, la Apaga-llums, la Teranyines, la Secallona, en Babarotes, en Cerca-Pous, en Talla-Nassos, en Pega-Dolsa, en Fica-Tatxes i altres bruixes i bruixots."

"Han anat tocant les dotze. S'amaga darrera d'una roca. Al punt que cau la darrera batallada, apareixen les bruixes i els bruixots ràpidament, en rengle, agafats los uns a la roba dels altres. En Babarotes és lo davanter. Dues bruixes porten timbals destrempats. Les altres, escombres velles. Los bruixots, esteranyinadors. Ballen amb música fantàstica en mig de xiscles, udols i riallasses. Després s'asseuen a terra fent rodona. En Babarotes té a una banda la Vespa i a l'altra a Cigonya."





Il·lustració 149 *(esquerra)**:** Lluís Puiggarí com a Barbarotes. [CDMAE: Reg. 364315-0].*

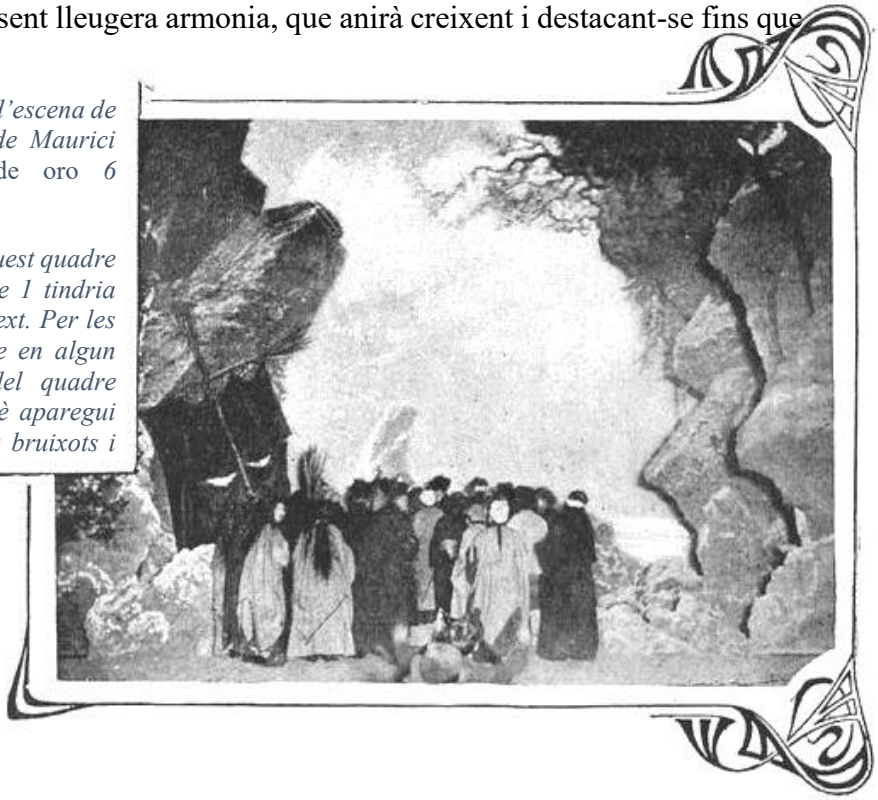
Il·lustració 150 *(dreta)**:** Sr. Ricart fent de Pa-i-Ceba. [CDMAE: Reg. 364315-6].*

"Redoblen los timbals." "Tothom acota el cap en senyal de respecte. Cridant fort." "La Cigonya i la Vespa tornen a fer la senyal de silenci amb los timbals." "Remor llarga d'alegria de tothom." "Crits i confusió entre bruixots i bruixes." "Redoble de timbals fent-los callar." "Barrejant-se les veus d'uns i altres." "Rialla de tots."

"Rialla de bruixots burlant-se d'elles." "Bruixes, aixecant-se indignades." "Els bruixots també aixequen, rient fort i barallant-se tots menos Babarotes i la Cigonya i la Vespa." "Les timbaleres toquen arravatadament. Els bruixots paren de riure."

[Pa-i-Ceba] “Cridant esparverada.” “Ha topat amb los peus d’en Gueridó i li pega cops d’escombra. Hi acuden altres bruixes.” “Totes li peguen cops d’escombra.” “No el deixen moure.” “Redoble de timbals.” “Alegria i rialles de les bruixes i els bruixots.”

“Els bruixots estenen la mà dreta al mig. Les bruixes les escombres també en senyal de pacte.” “Fan l’acatament. Redoblen els timbals.” “Tots s’agenollen i fan agenollar a en Gueridó.” [Gueridó] “S’asseu a terra, fent anar les cames com qui fa una raresa. Canten els bruixots i bruixes girats de cara a mar.” “Lo fan seure altra vegada a cops d’escombra. I segueixen cantant.” “Se sent lleugera armonia, que anirà creixent i destacant-se fins que caurà el teló.”



Il·lustració 151: *Fotografia d’escena de l’acte 1, quadre 3, també de Maurici Vilomara. [*La hormiga de oro *6 (09/02/1907), p. 86].*

El llibret editat no separa aquest quadre de l’anterior, per tant, l’acte 1 tindria només 2 quadres segons el text. Per les fotografies podem veure que en algun moment en el transcurs del quadre canvia l’escenografia perquè aparegui el vaixell en què marxen els bruixots i bruixes amb en Gueridó.

“Babarotes ja és al timó.” [Gueridó] “Ell se resisteix.” “Ja són a bordo.” “Ràpidament transformen los estrenyinadors en pals de barco penjant-hi les capes negres que faran de veles. Algunes bruixes, assegudes a les dues bandes del barco, faran de remaires amb les escombres. Canten mentre s’acaben de posar cada bruixot i bruixa al seu lloc.” “La barca es posa en marxa il·luminada per la lluna, remant les bruixes i cantant ells i elles.” “Teló.”

“Acte segon

Quadro primer

Gran cambra senyorial del príncep Arnolt en lo castell de l’Illa Solitària. És al vespre. Los cavallers lo volten, atents tots al cant d’un joglar.

Escena primera

Arnolt, Ulrich, Restany, Ciriach, Urla, Godmir i altres cavallers. Lo príncep Arnolt jeu malaltís en una mena de llitotja ostentosa voltat dels cavallers, atents tots al cant del joglar Ulrich. Abans d’alçar-se el teló se sent aquest cant: [...]”. “S’aixeca el teló i segueix cantant.”



Il·lustració 152: *Fotografia d'escena de l'acte 2, quadre 1, de Moragas i Alarma. [AFB3-117 Reg. 76856, també impresa a* La Ilustració catalana *191 (27/01/1907), p. 6].*

[Arnolt] "S'aixeca de la llitotja." "Ulrich, per contenir la ira del príncep." "Godmir, calmant-lo." "Tots los cavallers van a despenjar les espases, llevat d'Arnolt, Restany i Ulrich." "Arnolt se recolza a la llitotja." "Lluita de cavallers a manera de ballet jugant l'espasa en diferents colles. Durant les posades, lo joglar cantarà una o dues corrandes cada vegada. De les següents se cantaran les que es considerin més escaientes."



Il·lustració 153: *Dues fotografies de Francesc Puiggener caracteritzat com a Ulrich. [CDMAE: Reg. 364315-14; Reg. 364315-13]*





Il·lustració 154 *(esquerra)**:*** *Artur Balot fent del príncep Arnolt. [CDMAE: Reg. 364315-12].*

Il·lustració 155 *(dreta)**:*** *Ramon Tor com a Ciriach. [CDMAE: Reg. 364315-15].*

"Arnolt, mirant per la finestra." "Amb ira." "Ciriach, volguent-lo aturar." "Arnolt, apartant-lo." "Arnolt pren sa espasa i una altra per a en Restany." "Restany, somrient." "Arnolt, amb enuig creixent." "Restany, que ha pres l'espasa." "Arnolt, avançant." "Restany, amb l'espasa enlaire." "A l'acte que va a tirar-se sobre Restany, qui solzament se defensa, se sent a la mar el cant de Rosa Vera."

"Escena II

Los mateixos i Rosa Vera, al lluny."

"Arnolt, abaixant l'arma." "Se sent lo cant de l'altre costat de l'escena." "La sirena deixa de cantar, però s'ha d'anar sentint, feta d'harmonia musical, la remor de la mar tot lo restant d'aquest quadro, lligant-se dita harmonia sense interrupció amb lo començament de l'altre quadro."

"Surt un cavaller." "Se sent el corn repetit a diferents distàncies." "Van sortint els cavallers." "Restany, despedint-se." "Arnolt, ja tot sol." "Se torna a sentir el cant de Rosa Vera. El príncep, mentre ella canta, mira si tots los cavallers són lluny, pren son mantell i s'hi embolcalla." "Rosa Vera, de l'altre costat de l'escena." "Lo príncep desapareix." "Canvi de decoració."

"Quadro segon

Esplanada del castell. A un costat lo palau. A l'altre, el portal d'entrada amb lo pont de cadenes, que està alçat. Al fons, les muralles que figuren donar sobre la mar. És nit de lluna clara. En alçar-se el teló segueixen sentint-se les harmonies del quadre anterior i després l'Alerta, l'Alerta... Alerta... dels guaites, donats a més o menos distància."

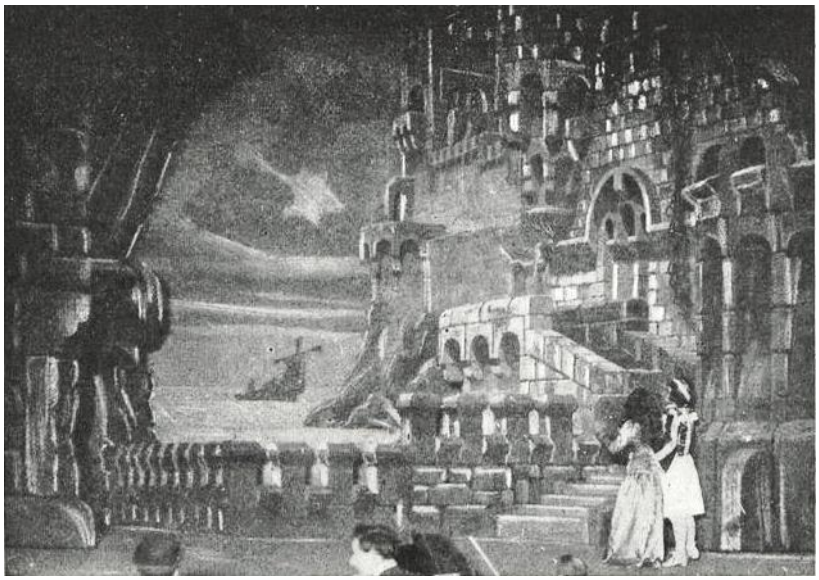


Il·lustració 156: *Fotografia d'escena de l'acte 2, quadre 2, de Moragas i Alarma, quan al principi del quadre el príncep Arnolt encara hi és sol.*

[AFB3-117 Reg. 76856, també impresa a La Ilustració catalana *191 (27/01/1907), p. 61].*

"Compareix Arnolt." "Rosa Vera seguirà cantant fora de l'escena." "Arnolt s'acosta a l'empit de la muralla, despenjant-hi una escala de corda. Canta Rosa Vera figurant que és al peu de la muralla. L'últim vers el cantarà al punt que va a saltar a l'escena." "Rosa Vera salta a l'escena als braços d'Arnolt."

"Abraçats." "En aquest moment se comença a insinuar la vinguda de les bruixes i bruixots." "Per dalt de les muralles se comencen a veure les crestes bromeroses de les onades." "Se veu la barca que sobre d'una ona gegantina ha aparegut més alta que la muralla. Gran xicladissa i riallades de les bruixes i bruixots, i la barca torna a davallar, deixant-se de veure i de sentir la cridòria."



Il·lustració 157: *Fotografia d'escena de l'acte 2, quadre 2, quan Arnolt i Rosa Veure veuen ja apropar-se el vaixell dels bruixots i bruixes. [*La hormiga de oro *6 (09/02/1907), p. 87].*

"Una altra onada torna a aixecar la barca, veient-se-la més a prop per sobre l'empit de la muralla, davallant després i havent-se repetit els xicles i les riallades encara amb més força." "Enmig d'espantable terratrèmol cau a trossos una part de la muralla, veient-se per aquest portell la barca i les bruixes i els bruixots que en surten ràpidament. En Gueridó

queda adormit en ella. Tit en mig de trons, llampecs i gran gatzara de les bruixes i bruixots."



Il·lustració 158: *Assumpció Paricio caracteritzada de Rosa Vera. [CDMAE: Reg. 364315-19].*

"Escena II

Arnolt, Restany, Godmir, Urla, Ciriach i cavallers; Gueridó i les bruixes i bruixots, que avançaran a l'escena i combatran amb les escombres i els esteranyinadors contra les espases. Les dues bruixes dels timbals tocaran arravatadament durant el combat."

[Bruixes] "Riuen totes." [Bruixots] "Riuen tots. Encreuen espases i escombres." "Se sent un tro formidable i un llampec intens en mig d'una riallassa llarga de bruixes i bruixots, que paren de combatre, quedant amb escombres i esteranyinadors enlaire mentre els cavallers retrocedeixen espaordits."

"Desapareixen de sobte els cavallers transformats en agrupació de palmeres. En fer-se la transmutació, gran llampec enlluernador i tro fortíssim al mateix temps. La tempesta minva ràpidament després. Les bruixes i bruixots s'agenollen. Les palmeres se balandregen topant les unes amb les altres. Davant de totes hi ha una palmera separada al lloc on era el príncep Arnolt."

"Bruixes i bruixots, canten agenollats." "Després dels anterior versos s'anirà fonent la música." "Totes hi van [per en Gueridó] barallant-se." "La Cigonya i la Vespa s'han quedat una a cada costat d'en Babarotes." [Pa-i-Ceba] "Hi ha arribat primer." "Riuen." "El porten al mig. Una d'elles ve amb un farcell de roba." "Riuen." "Ja es troben davant d'en Babarotes." "Redoble curt de timbals."

[Bruixes] "Voltant-lo." [Gueridó] "Ha desaparegut de la vista dels espectadors en mig de les bruixes mentre el mudaren." "Molta gatzara." "La Terenyines els hi ha tirat a un costat [els vestidors]." "Los hi tiren per sobre la muralla." "S'aparten totes perquè el vegin els bruixots." [Gueridó] "Ja content." "Per la roba." "Les bruixes i els bruixots se posen a fer-li reverències cerimoniosament burlesques."

"Bruixes i bruixots, cantant i fent-li reverències." "De cop se senten tocs de clarins que es van acostant. Alarma de les bruixes i bruixots." [Gueridó] "Ho va dient per recordar-se'n [del nom del veritable príncep]. Se senten altres tocs de clarins més a prop." "Al sentir aquesta paraula ["Déu"], gran escàndol de bruixes i bruixots." "Altre toc de clarins més a prop."

"Bruixes i bruixots, deixant faldilles i mantells, queden convertits en cavallers i soldats." "Se senten els tocs de clarins al peu de les muralles." "Les bruixes i els bruixots riuen i

tussen burlant-se'n." "En Babarotes s'imposa a tothom." "Torna la muralla caiguda a la manera com estava abans." "Quadre soldats surten a executar l'ordre [de baixar el pont]." "Cau el pont llevadís amb gran soroll de cadenes i arriben al portal del castell los magnats, que porten una cobla estranya."

"Escena IV

Els mateixos i els magnats." "Els magnats i els guerrers de les Abracandàries avancen."





***Il·lustració 159** (esquerra):* *Lluís Puiggarí fent de capità corsari. [CDMAE: Reg. 364315-16].*

***Il·lustració 160** (dreta):* *Enric Vinyals fent de magnat. [CDMAE: Reg. 364315-7].*

"Gueridó, acostant-s'hi un xic." "A part a Babarotes perquè no el deixi." "Gueridó, plorant." "S'eixuga les llàgrimes amb la mànega. De cop, desentonat, pregunta." "Les bruixes i els bruixots ploren també ridículament i en silenci." "En Gueridó fa senyals a Babarotes perquè parli per ell." [Magnats] "Pugen a Gueridó en una mena de llitera o palanquí i se l'emporten voltant-lo i amb les espases desenvainades."

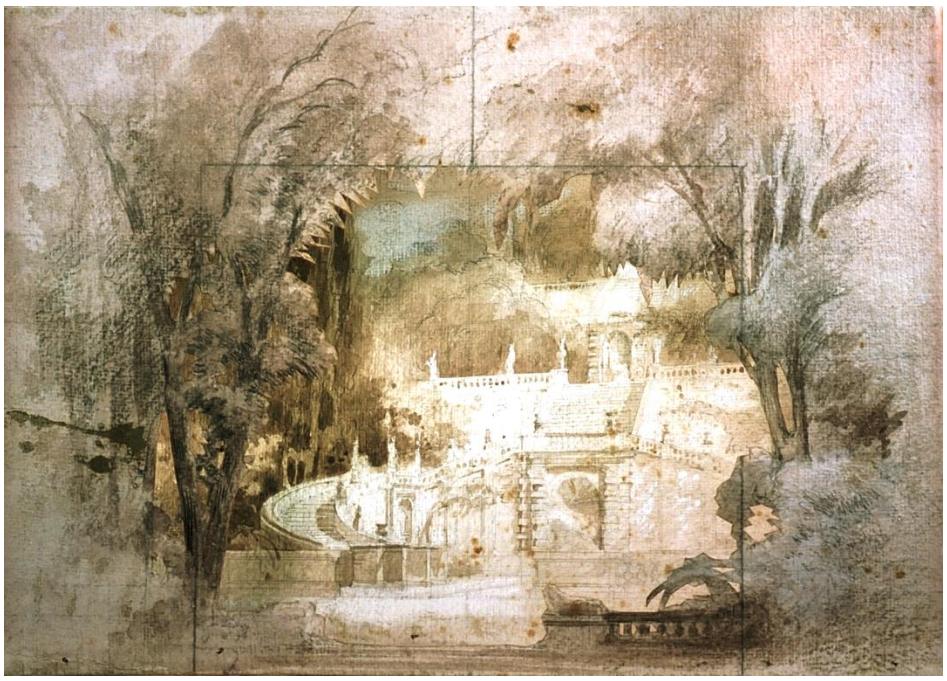
"En Gueridó saluda amb la mà ridículament a dreta i esquerra. La cobla abracandària toca una marxa triomfal. Mentre s'allunyen los magnats, les bruixes i els bruixots tornen a prendre sos vells ropatges o, corrent apilotats i rient, desapareixen per altre costat de l'escena. Les aclamacions dels magnats al rei Arnolt se van repetint al lluny mentre les palmeres, com mogudes per una gran ventada, es balandregen."

"Rosa Vera, que apareix sobtadament." "S'ha abraçat a la palmera, que és el príncep encantat, petonejant la soca. S'ha fet per tot dia clar." "Teló."

“Acte tercer

Quadro primer

Jardí de vegetació exuberant en plena florida del palau reial de les Abracandàries. És gran dia amb sol enlluernador, que espurneja per la clariana dels arbres. Porta reial a dreta i esquerra. Al mig graonada de marbre que puja a altres jardins. Més lluny, altra graonada que condueix a jardins més alts; i així, sempre pujant, fins que el tot se perd a la distància. Ja abans d’aixecar-se el teló s’ha de sentir cantadissa de rossinyols i altres aucells, amb remors de cascades i altres aigües que s’escorren...”



Il·lustració 161: *Esbós escenogràfic de l’acte 3, quadre 1, per a* La Santa Espina*, d’Oleguer Junyent. [CDMAE: Reg. 238172]*



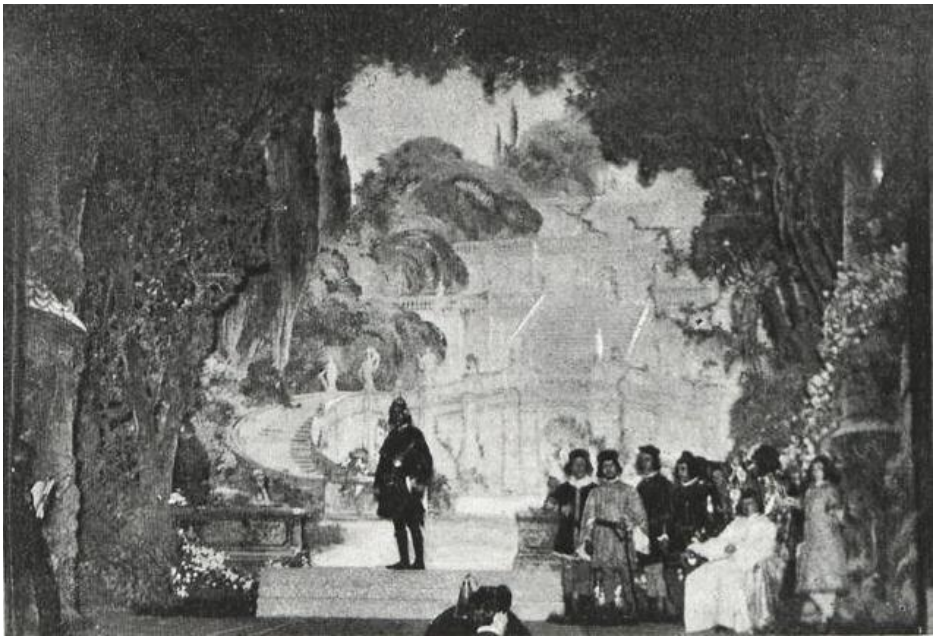
“Escena primera

Cavallers de la Cort de les Abracandàries i tota altra mena de gent amb diversitat de vestits de les províncies del reialme. Esperen audiència del rei Arnolt. Se mouen per l’escena en colles diferents, cantant i parlant, ara els uns, ara els altres.”

“Escena II

Tots los anteriors i Gueridó, Rosa Vera, magnats, cavallers, patges i soldats. S’obre la porta de la banda esquerra i es presenta un cavaller seguit de quatre soldats. Se’n posen dos a cada costat de l’entrada.”

Il·lustració 162: *Josep Santpere com a Gueridó rei. [*La Ilustració catalana *193 (10/02/1907), p. 13].*



Il·lustració 163: *Fotografia d'escena de l'acte 3, quadre 1, amb el Rei i els soldats que l'acompanyen a la dreta, abans de procedir a pujar les escales amb el seu seguici. [*La hormiga de oro *6 (09/02/1907), p. 87].*

"Se comença a sentir lleugera marxa, que creix amb gran espetec quan ve la comitiva." "Se presenta de primer un escabot de soldats. Després els magnats de dos en dos, seguits de Rosa Vera, sola, vestida de gran patge, i darrera d'ella, entre quatre alabarders, en Gueridó amb ropatge de rei, amb exagerada corona d'or i amb mantell de ròssec interminable, que sostenen sis patges acoblats. Darrera altres magnats i, per últim, altres alabarders. La comitiva, amb en Gueridó, passa de llarg pel mig de la gentada anant escales amunt i desapareixent per la dreta. Quan ja ha desaparegut en Gueridó amb son seguici, encara tothom restarà agenollat i amb el cap baix una estona."



Il·lustració 164 *(esquerra)**:** Assumpció Paricio caracteritzada com a Rosa Vera quan, en el segon quadre, apareix vestida de patge. [CDMAE: Reg. 364315-11].*



Il·lustració 165 *(dreta)**:** El Sr. Riu fent d'alabarder major. [CDMAE: Reg. 364315-3].*



Il·lustració 166: *Fotografia d'escena en què es veuen, a esquerra i dreta de les escales, als ciutadans agenollats després del seguici reial.*

[AFB3-117 Reg. 76856, també impresa a La Ilustració catalana *191 (27/01/1907), p. 61].*

"Escena III

Abracadaris i Rosa Vera." "Van sortint tots per la dreta."

"Escena IV

Rosa Vera i després Gueridó."

"Se comencen a sentir les esquelles de la vacada reial. La música, que recordarà als aires del cant de la vacada d'en Gueridó en el primer quadro de l'obra, no té de privar de sentir-se lo que anirà dient Rosa Vera." "Se sent a en Gueridó a dintre a semblança del primer quadro de l'obra." "Se sent petar la fona."

"Apareix en un dels jardins superiors, entre mig de les branques, en Gueridó voltat dels cavallers, encara vestit de rei i amb corona, mes sense mantell. Torna a fer petar la fona, que és trenada d'or, tirant un condol als cavallers." "Els cavallers se'n van. Gueridó els hi tira un altre condol amb la fona i baixa sol a les grades."



"Escena V

Rosa Vera i Gueridó. Ella li parla mentre va davallant." [Gueridó] "Posant-se la mà a la boca perquè anava a enraonar massa." "Rosa Vera va fins a la porta de la dreta."

Il·lustració 167: *Josep Santpere com a Gueridó rei al tercer acte. [AFB3-117, reg. 73217].*

“Escena VI

Rosa Vera, Gueridó, magnats de l’esquerra, corsaris de la dreta i, quan s’indiqui, dones de Moreria també de la dreta. En Gueridó s’ha mig assegut. Se sent la música i entren els corsaris.”

“Han sortit els altres corsaris.” “Amb gran fressa de paraules, que es barregen amb la música, entren les dones com un vol de coloms, llançant-se totes ràpidament als peus de Gueridó per a besar-li les mans.”





Il·lustració 168 *(esquerra)**:*
Lluís Puiggarí fent de personatge de la cort. [CDMAE: Reg. 364315-17].

Il·lustració 169 *(dreta)**:*
Soledat Viola caracteritzada de dona de la Moreria. [CDMAE: Reg. 364315-18].

[Gueridó] “Posant-se dret esparverat.” “En Gueridó torna a seure. Les dones de Moreria de vegades cantaran, de vegades ballaran, o tot plegat. En Gueridó se les mira de reüll com si tingués por d’enamorar-se’n.”

“Van sortint les dones de Moreria i els corsaris.” “En aquest moment se sent una canonada.” [Rosa Vera] “Desapareix ràpidament de l’escena.”

“Escena VII

Gueridó, Rosa Vera, magnats, cavallers, altre capità corsari, altres corsaris i, per últim, Maria, donzelles catalanes i més corsaris.” [Capità corsari] “S’hi acosta.” “Gueridó, badallant.” “La música s’ha anant significant cada vegada més catalana i, de cop, envaeixen l’escena munió de xicotes de nostra terra. En mig de totes elles hi haurà la Maria, que en Gueridó no descobrirà encara. Les noies catalanes canten lo següent davant d’en Gueridó: [la sardana].”



Il·lustració 170: *Emília Baró com a Maria amb les vestimentes luxoses del tercer acte. [CDMAE: Reg. 318369-6]*

"Les donzelles de la terra ballen una sardana amb música molt poc sorollosa, mentre hi haurà el següent diàleg: [...]". "Tornant a ballar la sardana amb força estrèpit i exuberància de vida la música. En Gueridó animarà plorant i per últim aparta amb rudesa als magnats que el volen aconsolar." "Ara les donzelles catalanes, abraçades les unes amb les altres, passaran per davant d'en Gueridó, que plora assegut, cantant elles fragments de la cançó de la terra *A la vora de la mar*."

"Les mirades d'en Gueridó han anat de les unes a les altres donzelles fins que es fixa en la Maria i l'atura." "En veure l'exaltació de Gueridó, la Maria amb les altres donzelles fugen a un costat espantades." "Va sortint tothom ràpidament, parlant baix no entenen lo que passa." "Los magnats han sortit per l'esquerra; les dones i els corsaris per la dreta."

"Escena VIII

Maria i Gueridó." "Aturant-la a l'acte que va a sortir la darrera." [Maria] "A les donzelles que ja són fora." [Gueridó] "Tot desfent-se'l de la cintura [el ram de flors de la Maria]." "Entregant-li." [Maria] "Sense entendre-ho." "Obrint-lo." "Besant-ho molts cops." "Mirant-se'l i remirant-se'l." [Gueridó] "S'aparta d'ella, s'hi gira mig d'esquena i, posant-se la mà a la boca, la crida." "Rialla." "Cridant també." "Gueridó, alegre acostant-s'hi." "Rient i obrint-li els braços." "Maria, rient també." "S'hi acosta. En ser-hi a prop, se'l mira de cap a peus i s'aparta." "Abaixant els ulls amb tristesa." "Ella va a dir que no [a casar-se amb ell]."

"Escena IX

Maria, Gueridó, Rosa Vera i després magnats, cavallers i dones catalanes."

"L'escena s'omple de cavallers i dames de la Cort. També venen les donzelles catalanes, que es trobaran sempre plegades. Los cortesans canten dues vegades los versos que segueixen, davant d'en Gueridó, fent-li acatament."

"La Maria quan han entrat les donzelles catalanes ha anat cap a elles, i mentre los cavallers i dames han repetit cantant los quatre versos anteriors, elles canten lo següent, barrejant-se els dos cors: [...]." "En Gueridó corre a treure la Maria d'en mig de les noies catalanes i se l'emporta per la mà, resistint-s'hi ella. La gentada de tota mena els volta i surt tothom, barrejats confosament, cantant." "Canvi de decoració."

“Quadro segon

Cambra nupcial a manera de gran hivernacle. Per tot, fins a mig aire, tapissos brodats d’or amb figures fantàstiques, que remouran la cara quan s’indiqui i es transformaran per últim en bruixes i bruixots en desfer-se els tapissos a trossos. De mig aire en amunt, l’hivernacle serà de crestall, veient-se per ses parets i voltes espurnejar les estrelles. Al centre, llit reial dalt de grades. Per damunt del llit, ample cobrecil, quins extrems estan lligats a les soques d’altes palmeres, que el voltaran i que vindran a transformar-se, a son temps, en el príncep Arnolt i els altres cavallers encantats de l’Illa Solitària. En diferents llocs de la cambra hi haurà grans gerros amb plantes estranyes que s’hauran de tornar bruixes i bruixots.”



Il·lustració 171: *Fotografia d’escena de l’acte 3, quadre 2, d’Oleguer Junyent. [AFB3-117 Reg. 76856, també impresa a* La Ilustració catalana *191 (27/01/1907), p. 61].*



“La palmera es remou.” “S’ha començat a sentir lo batallar de grosses campanes i les canonades del castell anunciant la sortida dels reis del temple.” “Rosa Vera va a obrir la porta reial de bat a bat. Les palmeres, que s’havien somogut a les primeres campanades, han tornat al repòs a les darreres paraules de Rosa Vera. Va entrant la comitiva de les esposalles, que és llarga i ostentosa. Avança als acords de la marxa nupcial i dels cants de joia.”

“Tot lo seguiment, després de voltar per la cambra nupcial, ha tornat a sortir, quedant-hi només Maria, Rosa Vera i Gueridó.”

Il·lustració 172: *Personatges del servei reial que, per les dues corones que porten, haurien aparegut durant el casament. [CDMAE: Reg. 364315-4]*

“Escena III

Maria, Rosa Vera i Gueridó. La Maria segueix plorant sempre. Rosa Vera està creuada de braços, tenint darrera seu la palmera, que és el príncep Arnolt encantat.” [Maria] “Plorant més fort.” “Abraçant-se amb Rosa Vera.” “Abraçant-se més fort a Rosa Vera.” “Presentant-li el reliquiari.” “S’acosta per jurar-ho. En aquest moment les palmeres, somoguent-se, baten les unes contra les altres, i se senten vagament un xiscle i una rialla de les bruixes i bruixots, que llengotegen i roden els ulls en les figures dels tapissos.” “Maria, perquè en Gueridó no jura.” “Gueridó, volguent-se imposar.”

“La Maria dona un pas cap a en Gueridó.” “Apartant-se més de la Maria.” [Maria] “Obrint-li els braços.” [Gueridó] “Sense anar-hi.” “Maria, anant-hi ella.” “Agafant-se a ell.” [Gueridó] “No se’l deixa fer [el petó]. Rialles i xiscles de les bruixes i balanceig de les palmeres. En Gueridó s’ha després de la Maria i s’aparta.” [Maria] “Caient com morta als braços de Rosa Vera.”

“Gueridó, que ha corregut cap a la Maria.” “Ja l’estava anomenant mentre parlava Rosa Vera.” “En aquest moment comencen a tocar les dotze.” “Desesperat, l’ha presa en sos braços.” “En aquest moment esclata la música, que durà fins que caigui el teló. Xiscles esgarrifosos de les bruixes i bruixots. S’esqueixen els tapissos i es parteixen els gerros, donant sortida a les bruixes i als bruixots que fugen apilotats. Les palmeres desapareixen, convertint-se en el príncep Arnolt i els seus cavallers.”

[Rosa Vera] “Corrent a trobar-lo.” “Arnolt, corrent-hi també.” “L’hivernacle s’ha fet a trossos i, al lluny, entre núvols blanquíssims, que resplendeixen com l’argent i que van davallant, se descobreixen les muntanyes de Montserrat, totes enrogides per la claror de la matinada, tenint als peus una mar de verdor d’esmaragdes. En Gueridó i la Maria, amb sos ropatges primitius, agafats de la mà, criden en veure-les.”

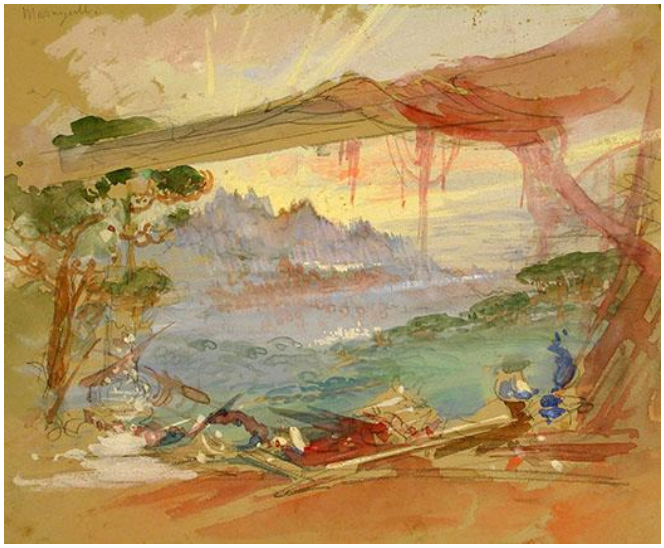


Il·lustració 173: *Esbós d’Oleguer Junyent del final de l’acte 3, quadre 2, quan cau la cambra inicial i apareix la vista de Montserrat. En el llibret apareix com un mateix quadre, tot i que el quadre escenogràfic canvia i a l’inventari empresarial es considera com el tercer quadre de l’acte 3. [CDMAE: Reg. 239070].*



"Queden en escena abraçats el veritable príncep Arnolt i Rosa Vera, amb el mateix vestit de marinera del segon acte. Els guerrers de l'Illa Solitària els volten amb les espases altes. En Gueridó i la Maria s'allunyen en mig de les donzelles catalanes, que ballen, tot caminant, una sardana amb crits d'alegria. Se sent, molt al lluny, tritllejar alegre de campanes. Són d'ermitans de Catalunya tocant a festa. Per entre mig de les punxes de Montserrat va pujant el sol. I se sent cantar per tot."

Il·lustració 174: *Assumpció Paricio i Balot com a Rosa Vera i Arnolt. abraçats al final del tercer acte. [CDMAE: Reg. 364315-1].*



Il·lustració 175: *Esbós escenogràfic de la mutació final de l'acte 3, quadre 3, amb la caiguda del sol. [CDMAE: Reg. 239072].*



Il·lustració 176: *Josep Santpere com a Gueridó pastor al tercer acte, perquè la capa hauria resultat més fàcil de posar a sobre per fer el canvi de vestuari (dreta). [AFB3-117, reg. 73218].*

Inventari de Lluís Graner al teatre Principal:

"Acte 1er: Interior d'una masia, 2 rompiments, teló i forillo, 1 ferma de cup envarillada.

Quadro 2on: Teló curt de roques.

Quadro 3er: Caverna, 2 rompiments i teló, 8 roques, 1 barca - sabata envarillada.

Acte 2on: Saló d'època, 1 rompiment, teló i forillo, 1 banc, panòplia.

Quadro 2on: Interior d'un castell, 3 rompiments, teló de núvols trepat, teló curt i forillo de núvols, dues ones, 1 envarillada, 3 peces per formar el castell, peces envarillades, 1 palmera, 1 gruix d'escala, 1 escala estreta de 4 graons.

Acte 3er: Jardí, 2 rompiments, teló, 1 escalinata de 3 graons de 3 metres llarga, 2 baranes envarillades.

Quadro 2on: Saló, dues bambalines, rompiment, 2 bastidors curts, 1 ferma de foro i forro, 2 gerros i 1 palmera envarillada.

Quadro 3er: Panorama Montserrat. Teló, rompiment, peces envarillades, 2 visuals, 2 fermes [cur…] llargues i 1 ferràs."

CAT AHSCP 01-I.6-02-04.01-7.110, p. [109–110].

Ressenyes de premsa:

"Vint[53] decoracions expresses s'han pintat per posar en escena al teatre Principal l'última producció de l'eminent Guimerà. Se titula *La sagrada espina*, i és una comèdia de gran màgica, en quatre actes, que perteneix de ple al gènere còmic. Els cartells de la [c]asa anuncien que ja està en assaig. L'estrena és esperada amb ànsia."

La Escena catalana 3 (20/10/1906), p. 6.

"S'està assajant en el teatre Romea de Barcelona i potser la setmana entrant es posi ja en cartellera, l'obra titulada *El mestre*, d'en Pompeu Crehuet amb música del mestre Morera. El propi compositor acaba de posar música a una producció de l'eminent dramaturg D. Àngel Guimerà titulada *La santa espina*, que dintre poc s'estrenarà en el teatre Principal de la pròpia ciutat.

Pels fragments que en coneixem, podem assegurar que aquesta darrera obra és una verdadera joia literari-musical, com ho resulta també la primera, segons afirmacions de persones que han disfrutat de les primícies de la mateixa."

Baluart de Sitges 283 (06/01/1907), p. 3.

[53] Probablement sigui un error tipogràfic i en lloc de "vuit" hi hagin escrit "vint".

"Després de l'estrena de *La santa espina*, un nou règim regularà les funcions del Principal.

Totes les sessions de tarda seran senzilles, és a dir, compostes d'una obra lírica en un acte i unes vistes cinematogràfiques.

Les de nit seran triples, posant-se diàriament en escena *La santa espina*, màgica de gran espectacle, 6 quadros i 8 mutacions d'escena.

Ademés, per a major confort del concurrents, l'empresa està instal·lant a l'escenari unes especials estufes que evitaran les corrents d'aire fred a la sala i als palcs.

Tant per a la disposició d'aquests aparells de calefacció com per al complicat muntatge de les decoracions pintades per *La santa espina*, el teatre Principal quedarà tancat dilluns, dimarts i dimecres d'aquesta setmana, tornant-se a obrir el dijous a la nit per a l'estrena de l'obra d'en Guimerà i en Morera.

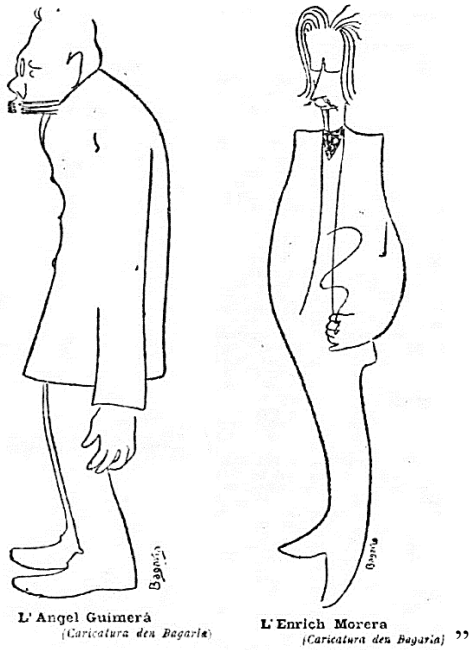
Una poderosa empresa de Milà ho sol·licitat del nostre eximi Guimerà el permís de traduir i posar en escena a Itàlia l'obra de gran espectacle *La santa espina*, que s'estrenarà dijous al teatre Principal."

El Poble català 336 (15/01/1907), p. 2.

"**Un fragment de *La santa espina***

Com a primícia de l'obra d'en Guimerà i en Morera que s'estrena avui al Principal, donem a continuació un hermós boci de la lletra que canta el barítón Sr. Puiggener al segon acte, interpretant un personatge que té per nom Ulrich. Veus aquí el fragment:

Corrandes de l'espasa [...]



L'Angel Guimerà
(Caricatura den Bagaria)

L'Enrich Morera
(Caricatura den Bagaria) "

La Veu de Catalunya 2787 (17/01/1907), ed. matí, p. 2.

“Més èxits d’en Guimerà.

El drama *Terra baixa* ha sigut transformat en òpera amb el títol de *La catalana*, s’estrenarà en la Gran òpera de París el dia 15 de mars. La música és del mestre Leborne.

Un empresari de Milà ha demanat permís per traduir i representar la comèdia *La santa espina*.

La Acadèmia de Bones Lletres ha proposat a l’insigne Guimerà per candidat al premi Nobel del corrent any.”

La Escena catalana 16 (19/01/1907), p. 7.

“Vet aquí que una vegada hi havia un bover que es deia Gueridó i que estava enamorat d’una noia que es deia Maria. I com que justament la Maria era la noia de la casa, els seus pares se varen oposar a l’amor del bover i fins varen despatxar l’enamorat.

Això passava el dia abans de la Mare de Déu de Setembre, Patrona de la Maria. Per això la Maria havia dut un ram a la imatge de la Mare de Déu. I veus aquí que en Gueridó va pensar «Me n’enduré un record de la Maria.» I, quan ningú ho veia, va pujar a la cambra de la noia i se’n va endur el ram, fugint de la casa entre un gran esvalot de la gent que hi feia nit amb motiu de les veremes i que el creien lladre, a causa de ser lligat el ram amb una cadeneta d’or de la Maria, que justament hi guardava, en petit reliquiari, un bocí d’espina procedent de la corona de Jesucrist.

Com que en Gueridó tenia bona cama, no el varen poder aixarpar i ell va anar-se’n muntanyes a través fins que, al punt de la mitja nit, va trobar-se a la vall de les bruixes. I les bruixes, volent-lo protegir, varen embarcar-lo a bord d’una grossa sabata i se’l varen endur a una illa amb l’intent de fer-lo rei.

Justament el que regnava a les Abracandàries acabava de finar i va venir-los molt bé als bruixots i a les bruixes. No varen haver de fer altra cosa que encisar a l’hereu de la corona fent-lo tornar palmera i presentar a en Gueridó com al veritable hereu. I no solament a l’hereu de la corona varen fer tornar palmera, sinó a tots els nobles que anaven amb ell.

I ja tenim rei a en Gueridó. Però si les bruixes i els bruixots varen encisar els nobles i l’hereu de la corona, no varen fer lo mateix amb l’enamorada del príncep, que és una llei de sirena, enterada de tot lo que passa i prou manyosa per a saber-se guanyar la voluntat d’en Gueridó que, prenent-la per un jovencell, la nomena patge.

Vet aquí que quan ja feia temps que en Gueridó era rei, va arribar un vaixell carregat d’esclaus i d’esclaves. I entre aquestes esclaves hi havia cabalment la Maria.

Podeu comptar en Gueridó si va estar-ne, de content! Molt ho va estar... Però després va estar tot trist, perquè va veure que, vestit de rei, la noia no el coneixia... La sort va ser que el patge —l’enamorada del príncep encantat— va descobrir-ho tot, dient que tot lo que passava era degut a un encís i que l’encís se rompria així que en Gueridó deixés petonejar-se per una dona a qui estimés. I per a provar en Gueridó que era rei, fins va mostrar el ram amb la cadeneta de la santa espina, que havia tingut prou virtut per a mantenir les flors fresques.

I veus aquí que la Maria, ja casada amb en Gueridó, va segellar el seu amor amb una besada. I veus aquí que el príncep encantat i els barons del seu seguici varen deixar de ser palmeres... I veus aquí que el patge va tornar a ser dama i en Gueridó bover i la Maria pageseta... I veus aquí que bruixes i bruixots varen desbandar-se i varen aparèixer al lluny les muntanyes del Montserrat, símbol de la pàtria de la Maria i en Gueridó.

I a darrera la porta n'hi ha un fus,
acabat amén Jesús...

Aquesta rondalla que us acabo de dir, és la que ha imaginat en Guimerà per a construir la seva obra de gran espectacle i màgia *La santa espina*... Obra poètica, una poesia frescal i plàcida, assaboridora per a xics i grans!... Dels seus vuit quadros se'n desprèn un perfum popular que encisa. La imaginació potenta d'en Guimerà he sapigut barrejar-hi la fantasia i la realitat, la llegenda i la vida, l'esperit supersticiós i la fe veritable. I aquesta barreja és amable i gentil, amb la amabilitat i la gentilesa de la literatura oral que hem heretat d'anteriors generacions, però amb el major valor de la forma altament culta d'un veritable artista.

En Morera ha posat música a la rondalla escènica. Si l'obra d'en Guimerà té caràcter de literatura popular, la música té caràcter de música popular. I lo que hem dit de la forma en la part literària, ho podem repetir respecte a la part musical. Realment, és una obra ben catalana en tota els seus conceptes, *La santa espina*.

Alguns dels nombres musicals varen entrar realment en e1 públic. Altres no hi varen entrar, però hi entraran. I el primer serà el que acompanya l'escena del segon acte en què els cavallers abracandaris juguen amb les espases, mentre l'Ulrich canta els versos que ja coneixen els nostres lectors.

La balada cantada pel mateix Ulrich al començ del mateix acte, té un extraordinari encís, com el té una hermosa sardana del acte tercer, original de forma i atraient d'inspiració. En aquet concepte mereix també elogis una melopea del tercer acte.

En resum, un poema dramàtic en el que lletra i música es fonen perfectament.

La santa espina ha estat muntada per en Graner amb veritable esplendidesa. En Vilomara ha decorat el primer acte... Bonica decoració la de la masia: bonica, característica i alegroia. La de la vall de les bruixes és poètica, amb una poesia suau i feréstega a la vegada.

Del segon acte se n'han encarregat en Moragas i l'Alarma que hi han mostrat l'experiència i la inspiració que les situacions requerien, però allà on sobretot han arribat a produir un efecte de meravella és en l'exterior del castell en què està el príncep hereu de les Abracandàries.

Aquelles muralles coronades per altes torres i besades pel mar remorejant, produeixen una impressió que no s'oblida. És una decoració que fins emociona per la seva pròpia virtut.

Finalment, són de molt efecte les decoracions que ha posat al tercer acte en Junyent. N'hi ha una de jardí que és molt simpàtica de tons, una de fantasiosa molt brillant i una de Montserrat que produeix una impressió de grandiositat.

La interpretació, molt ben dirigida pel mestre Urgell, va ser arrodonida. La Baró i en Santpere molt ajustats als papers de Maria i Gueridó. La gran escena del tercer acte varen fer-la de grans artistes. Mereixen també elogis la Paricio, la Morera, en Puiggener, en Balasch i en Puiggarí. Les mutacions, molt ben portades.

El públic va aplaudir molt el final de tots els actes i sobre tot al de l'últim, en què el teló no parava mai de pujar i baixar.

J[osep] Morató"

La Veu de Catalunya 2792 (21/01/1907), ed. vespre, p. 4.

"[…] També fou un triomf per a nostre Guimerà i el mestre Morera l'estreno en el teatre Principal de la rondalla lírica *La santa espina*. És la darrera obra d'en Guimerà una producció originalíssima en què els elements còmics que a voltes ratllen en lo grotesc se fonen tan admirablement amb lo poètic i sentimental que fan un agredolç que l'espectador disfruta amb ver interès i emoció.

En Morera ha escrit unes quantes pàgines de música lleugera i inspirada quin principal mèrit és, al meu entendre, la seva perfecta adaptació amb l'esperit de la lletra. La cançó de l'espasa i una sardana d'escaient aire empordanès foren aplaudides amb molt entusiasme.

Les decoracions d'en Vilomara, Moragas i Alarma i Junyent produïren molt bona impressió puig casi totes són molt bones. I vagi la nostra més sincera felicitació a autors, pintors i empresa.

No rebentem per sistema. Que consti.

Talma Petit"

L'avi 20 (23/01/1907), p. 3.

"*La santa espina*, lletra de Guimerà i música de Morera, és, sens dubte, lo més gros que artísticament s'ha fet a can Graner. Se veu clarament que D. Àngel va escriure una obra per a lluïment dels escenògrafs més que per a son propi lluïment. A pesar d'això, no hi manca en el llibre la grapa genial de l'autor, que ha sabut harmonitzar en el transcurs de l'obra les escenes més grotesques amb els tocs poètics i sentimentals de més bon gust, qualitat que sap apreciar i estima amb preferència el públic aficionat a quest gènere d'espectacles.

Pot ser no té *La santa espina* aquella unitat i aquella gràcia ingènua de les sarsueles bufes que havien sigut un temps les obres predilectes dels barcelonins, però com a filla que és d'un gran literat i d'un gran patriota, se fa agradosa per son diàleg esmaltat de delicats pensaments i per la poesia, sempre de casa, que exhalen moltes de les situacions.

La música és hermosa; apropiada als moments, valenta, rica en harmonies i inspirada casi sempre. Sobresurten alguns números com el cant de l'espasa, el cor de bruixes i la sardana, que té molt color empordanès.

I ara tot el resto d'alabances pels *decoradors*. Totes les decoracions, originals dels nostres primers escenògrafs, són noves i esplèndides. La darrera de l'últim acte, d'en Junyent, un verdader panorama: Montserrat gran, majestuós, al fons d'una plana verda. La il·lusió és complerta. Van ser molt aplaudides també la primera de l'acte primer: una masia de part de fora, tot llum i color, i la del *castell* del segon, dels Srs. Moragas i Alarma, de notable efecte i amb un fons mogut i una perspectiva que és l'admiració de l'espectador intel·ligent.

La direcció, a la *italiana*, bastant bé."



La Esquella de la Torratxa 1465 (25/01/1907), p. 71.

"Dissabte de la setmana passada va estrenar-se en el teatre Principal de Barcelona una gran obra d'espectacle en tres actes, lletra de l'eminent dramaturg nostre benvolgut amic Àngel Guimerà, amb música del famós mestre Enric Morera, denominada *La santa espina*, inspirada en una rondalla popular.

L'obra ha sigut posada amb gran luxe, tant en trajos com en decorat; basti dir que s'han pintat vuit hermoses decoracions degudes al pinzell dels celebrats escenògrafs senyors Vilomara, Moragas i Alarma i Junyent.

Amb aquests elements aplegats, no cal dir si l'obra tingué èxit, alcançant-lo sorollós, per lo que felicitem a son autor, nostre distingit compatrici senyor Guimerà, felicitació que fem extensiva als seus col·laboradors.

En altre lloc d'aquest número publiquem unes inspirades *Corrandes* que canta el baríton senyor Puiggener en el segon acte."

El Baix Penedès 44 (26/01/1907), p. 3.

"*La santa espina*.—Rondalla en tres actes i vuit quadros, original d'Àngel Guimerà, música del Mtre. Enric Morera.

Se tracta d' una producció feta exprofessa per als Espectacles-Audicions Graner, de manera que inclou totes les condicions necessàries per un èxit. Amb un assumpte completament català, que respira ambient de casa, la fantasia del nostre dramaturg eminent s'ha esplaiat a terres llunyes i fins allí procura fer arribar nostres cançons, nostres costums, nostres idees.

Empleant l'humorisme propi d'aquests espectacles màgics, en Guimerà sintetitza uns quants caràcters, que, arrancats d'aquesta obra, poden per si sols construir un altre dels drames que tant renom han donat a l'autor de *Terra baixa*.

En Gueridó, es el bover d'una masia rica, un bon xicot que estima a la pubilla... un Manelic còmic, sense força brutal, però amb l'honradesa i l'amor d'aquell. El pobre xicot no compren com estimant a la María s'ha de privar de demostrar-ho en la forma que a ell li apateix i és fent-li una abraçada... i l'hi fa. La noia plora, creu que això és pecat (perquè encara ella no sap que el seu cor pateix per en Gueridó) i denuncia el fet a llurs pares, això motiva el despido del desgraciat bover de la masia, qui al veure que l'amo li paga la soldada per quedar en paus, exclama: "Quin mon més lleig s'ha tornat, i tant bonic com era!"

Per les amenaces del amo, no li queda altre remei que anar-se'n; mes abans creu prudent endur-se'n un record de sa estimada que guarda ella en sa cambra. És un ram de flors, lligat amb un cordó d'on penja una medalla, el reliquiari, una mica d'una espineta de la corona de Nostre Senyor, és la Santa espina. La cambra dona al carrer...: "Veiem si m'hi enfilo sense que em vegin... Sí que puc, sí... Veiem si ella hi és?.. No hi ha ningú: només el ram! El vaig a prendre. Ja és meu!"

Mes, ai, que al saltar dintre comença a sentir-se remor de veus que s'apropen amb so de guitarres. Gent que ve a festejar la pubilla... troben al *lladregot*, tothom l'increpa i ell no

sap que respondre, sols busca la fugida i ho fa passant per damunt de tots... i fuig, fuig a un lloc a on no el trobin els que e1 persegueixen, anant a raure a un lloc arran del mar, conegut per la gent del poble per *Lo vall de las bruixes*. És allí on en Gueridó diu aquets hermosos hendecasíl·labs: [...]

Aquí comença l'espectacle màgic. Toquen les dotze de la nit i acudeixen bruixes, bruixots i esperits malignes. Troben el fugitiu i se'n vanaglorien, tant, que pensen fer-lo rei. Ja està dit, el fan rei. Sense escoltar las protestes del pobre bover, se l'enduen a un país llunyà, on per art de la bruixeria transformen el Gueridó en Arnolt.

Amb riquesa de detalls ens transporta l'autor a llocs imaginaris, ens entreté amb unes escenes altament còmiques i amb altres completament passionals; ens fa escoltar balades d'un joglar i ens fa sentir 1'amor platònic d'un príncep i una sirena de la mar. Entre mig de tanta poesia, venen els bruixots i fan de las seves, metamorfosant al príncep i als seus magnats... En Gueridó ja és Rei!

Passem de llarg els detalls del argument del segon acte i bona part del tercer i anem al final. En Guerídó, no viu feliç, enyora a sa estimada, per ella ho daria tot... Els seus corsaris fan viatges a distints països cercant dones per a oferir-les al Rei perquè escolli la que mes li agradi per casar-s'hi.

Veiem lo que diu un capità de corsaris que ve amb un vaixell, acabat de desembarcar, a qui li pregunten d'on du la presa: "D'una terra llunyana, on tot és verdor i alegria". [...]

Amb quina senzillesa i amor diu que ve de Catalunya!... Se presenten les noies, ballen a estil del seu país i alegra el veure com se commou el Rei al sentir las tonades de la sardana ballada per aquella gent que el reconeix...

"Gent de la meva terra, balleu, canteu, rigueu. Volteu-me d'alegria de l'aire que porteu, que aquí em sento que em moro!"

Com és de preveure, entre les noies robades hi ha la Maria, que ell reconeix, agafa, estreny amb son cos i s'hi descobreix, desenrotllant-se l'escena que publiquem en altre part d'aquest número, que resulta commovedora i d'un afecte sorprenent.

La música hi està justificada; en Morera s'ha identificat en 1'obra i l'acompanya amb les notes justes a la lletra. Tots els números, que són molts, s'aplaudeixen, i alguns tenen que repetir-se.

En 1'execució totes las figures hi estan bé. En Santpere està molt encaixat amb el paper de Gueridó. En Puiggener i en Balasch sigueren aplaudits amb ses cançons. En Puiggarí, en Balot, en Garcia, en Tor, en Giralt, en Morató, en Vinyals, en Ferràndiz, en Baró i en Riu compliren molt bé son comés.

Las actrius Morera, Baró i Paricio, admirables. La Ricart, la Vendrell, la Ferràndiz, la Vidal, la Huguet i la Gallinat, molt correctes. Les vuit decoracions que s'exhibeixen són de gran efecte i de molt mèrit; perteneixen als celebrats escenògrafs Vilomara, Moragas, Alarma i Junyent; tots foren aplaudits. Els autors sigueren victorejats, tenint que presentar-se en escena un grapat de vegades. Tenim obra per dies."

La Escena catalana 17 (26/01/1907), pp. 4–5.

“**El Mtre. Enric Morera**

Nous triomfs

Dues noves proves del seu talent genial dintre el bell art de la Música acaba de donar darrerament nostre distingit i apreciat amic el Mtre. D. Enric Morera, l’ilustre autor d’*Emporium* i *Bruniselda* i afortunat desvetllador i conseqüent conreador de les melodies populars de Catalunya, aqueixes melodies que encarnen i respiren tots els sentiments i ambient de nostra beneïda terra.



Així *El Mestre* com *La santa espina*, obres líriques de l’expressat compositor estrenades la setmana passada a Barcelona, afermen la ja acreditada personalitat musical de tan aplaudit Mestre, quin retrato avui publiquem, reproducció de un dibuix inèdit fet pel notable artista en Miquel Utrillo l’any 1897 en ocasió d’estrenar-se en aquesta vila *La fada de l’estany*, del propi Mtre. Enric Morera.

En particular la darrera de las dues noves produccions pot ben calificar-se de verdadera joia musical, com ho resulta també literària.

Sobre la preciosa lletra de l’eminent Guimerà, el Mtre. Morera ha fet hermoses filigranes; sobresortint d’una manera especial la delicada sardana del tercer acte que canten les donzelles catalanes i quina lletra és com segueix: [...]

Així mateix, està admirablement adaptada la música del cant que a l’Amor adreça un joglar al començament del segon acte, la lletra del qual és aquesta: [...]

També és notabilíssima la música de la Cançó del Pastor, la de la serenata del primer acte i la de les corrandes de «L’Espasa».

A més de lo abans copiat com a mostra de que la lletra de *La santa espina* fa molt bona parella amb la música, no podem resistir a la temptació de donar a conèixer als nostres llegidors la magnifica descripció que el gran Guimerà fa de l’hermosa terra catalana per boca d’un dels personatges de la seva obra. Parla així: [...]

Felicitem de tot cor a l’eminent Mtre. Morera pel seu nou triomf artístic, i afegim els nostres aplausos als entusiàstics que el públic en cada nova representació li tributa.”

Baluart de Sitges 286 (26/01/1907), pp. 1–2.

“**Guimerà y Morera**

En el teatro Principal, de Barcelona, se ha estrenado con éxito una obra de Guimerà, *La santa espina*, a la que ha puesto música el maestro Morera.

Se trata de una deliciosa fábula, al estilo de las antiguas consejas con que las abuelas entretienen a los pequeñuelos.

He aquí el argumento de la obra, que ha sido puesta en escena con gran lujo.

Un pobre pasto se enamora perdidamente de la garrida hija de sus amos, y ésta, confiada o inocente, lo aviva con infantiles coqueterías, obligando al pastor a que la ayude en la formación de un ramo que dedica en ofrenda a la Virgen, y que sujeta con una cadenita de oro, de la que pende un escapulario con un fragmento de la «Santa espina» a falta de cinta.

Enardecido el pastor, quiero robar un beso a los purpurinos labios de su amada, que forcejea y grita hasta que acuden sus padres, y enterados del atrevimiento del mozo le arrojan de la «masía».

Resígnase el pastor a su mala suerte; pero decidido a llevarse un recuerdo de la mujer amada, trepa a su ventana y roba el ramo, no sin ser descubierto y debiéndose hacer paso a viva fuerza para librarse de las iras de los demás mozos.

Huyendo desolado, llega hasta la playa, donde brujas, duendes y trasgos le toman bajo su protección, y en siniestro buque lo trasladan a lejanos países para coronarle Rey.

En el país elegido habita un Príncipe a quien los hados vaticinaron que al conocer el amor se trocaría en planta y a quien, nuevo Segismundo, su padre le ha encerrado en un castillo aislado, en una isla escondida, para evitar el fallo del Destino.

Pero éste se cumple: en vano pretenden distraerlo sus cortesanos con juegos y luchas; el amor ha hecho presa en el Príncipe, y en el silencio de la noche baja al almenado torreón, desde donde escucha el canto de la sirena convertida en mujer, quo se arroja en sus brazos.

Al unir los labios los dos amantes, el destino se cumple: los duendes llegan al castillo en su buque fantasma; el Príncipe se convierte en palmera, y el pastor sustituye al Príncipe y ocupa el trono, que la muerte del Rey le ofrece con rara oportunidad.

Y he aquí a Gueridó hecho un Monarca, no muy feliz, pues recuerda sus amores, que solo confía a la sirena, convertida en paje, y su favorito desde que en el torreón solitario encontró el ramo que perdiera el pastor.

También está sometido al destino: tiene prohibido unirse a una mujer en un año para no perder el trono, y la sirena, que quiera destruir el encantamiento que sujeta a su amado Príncipe, procura por todos los medios hacer que el falso Rey ame a una mujer.

Gueridó, que recuerda sus pasados amores, mira con indiferencia a cuantas bellas le presentan; el plazo expira, y el pastor hubiera sido Rey indefinidamente si un buque corsario no trajera de las costas catalanas un cargamento de cautivas, entre las que figura la «pubilla» de la «masía» que robó el corazón de Gueridó.

Como era de esperar, éste se casa con su bella catalana; el encantamiento se deshace, los duendes huyen despavoridos y el Príncipe y la sirena se unen triunfantes y dichosos.

La música con que ha adornado la obra el Sr. Morera es fácil e inspirada, especialmente la «Canción de la espada», valiente y muy original."

Heraldo de Madrid 5905 (26/01/1907), p. 5.

"[…] I com que el teatre nacional ens ha donat també l'obra de dos mestres, veus aquí que la setmana ha estat de les més aprofitades que hem pogut registrar de un bon temps a aquesta banda.

Aquesta obra nacional és *La santa espina*, d'en Guimerà i en Morera, estrenada al Principal.

L'autor de la lletra la califica de rondalla. I ho és en tota l'extensió, tant pel caràcter dels personatges, com per l'acció en què es belluguen. Lo meravellós i lo real es barregen en l'obra, de la mateixa manera que es barregen en la literatura oral transmesa d'avis a nets durant el transcurs dels segles. Un pastor estima la noia de la casa on serveix. Els amos el treuen i ell se'n du, com a record, un ram que la noia havia posat davant de la Verge, lligat amb una cadena que conté un reliquiari. I ja tenim al bover per munt-enllà, trobant una colla de bruixes i bruixots que per a protegir-lo el fan rei. Els incidents a què això dona lloc són tots pintorescos, acabant amb l'arribada d'un vaixell corsari que du esclaus de Catalunya i entre aquests esclaus l'estimada del bover, que s'hi casa, rebent d'ella un petó que desfà l'encís i transforma un altre cop el rei en pastor, alhora que el rei legítim (transformat abans en palmera), torna a la vida humana.

És impossible donar compte de tots els episodis de l'obra, puix se succeeixen com les imatges d'un somni agradós contat per un poeta de volada i fet doblement atractiu per una música alegra i seriosa, sabia i popular i plena de caràcter.

Tots els elements s'han fos perfectament en *La santa espina*: poesia suau, gronxadora, inspirada; música ben adaptada a les situacions, i decorat esplèndid, puix en Vilomara, en Moragas, l'Alarma i en Junyent han rivalitzat en presentar al públic uns quadros ara grandiosos, ara bonics, ara fantasiats, ara reals... Tots ells tenen cosa bona; tots ells s'han mostrat com a mestres que són. I veus aquí que tot són mestres aquesta setmana.

El vestuari es també ric i la interpretació resulta arrodonida per part de tots els elements que formen la companyia del Principal. Per tot lo dit, no és d'estranyar que l'obra hagi obtingut un èxit sorollós i ben merescut. Dintre el seu gènere, *La santa espina* és un model. [...]

M. i G."

La Ilustració catalana 191 (27/01/1907), p. 61.

"El novell autor dramàtic don Àngel Guimerà acaba d'obtenir un nou i senyalat triomf amb *La santa espina*. El públic se la va empassar de seguida. És una obra que es farà moltes vegades. En Ramon Vidales, que coneix molt l'autor de quan amb ell havia jugat a bales al Vendrell, diu que aquesta *Espina* és l'obra de més punta de l'Àngel. (Textual).

Respecte a la música d'en Morera, ens hem assessorat amb en Llopart i diu que és molt grossa. (També textual).

Lo cert és que el sol anunci d'aquesta sensacional estrena va bastar per a que s'omplís de gom a gom el Principal... i l'*entresuelo*.

Per a la diada d'avui no s'ha decidit encara res, doncs ja és sabut que en aquesta casa les innocentades estan contínuament a l'ordre del dia. No obstant, s'ha enunciat en els cartells "Gran funció. Gran aconteixement. Gran programa."

Ja se sap: per *grans* a cal *Graner*."

La Esquella de la Torratxa 1461 (28/01/1907), p. 5.

"**Teatre Principal**.—Amb l'èxit més complet va celebrar-se en aquest teatre, el dissabte 19 dels corrents, l'estrena de *La santa espina*, rondalla lírica en tres actes, lletra de n'Àngel Guimerà, música de l'Enric Morera. L'inagotable fantasia del gran dramaturg català ha traçat un argument nou i d'interès sempre creixent, qual acció moguda se desenrotlla dintre la major senzillesa, essent conduïda a un desenllaç del millor efecte teatral. El caràcter idíl·lic d'algunes escenes, pintades amb un naturalisme de bona llei, contrasta amb l'ambient fantasiós que predomina en lo restant de l'obra, emmaridant-se feliçment lo real amb lo imaginari, de lo que en resulta una obra de gran originalitat i d'un bell i ric color que encisa verament a l'espectador.

En Morera ha compost per a *La santa espina* una valiosa partitura que pot comptar-se entre les millors que ha produint per a aquell teatre. Encara que ha sigut escrita en un espai de temps relativament curt (puix l'empresa l'havia encarregada abans al mestre Vives i així s'havia anunciat al començament de la temporada), el treball del fecund compositor no en surt pas gaire perjudicat. La major part dels números són d'una factura ben cuidada i la inspiració hi raja sempre distingida i fàcil.

En el primer acte sobresurten l'alegre cor de veremadors i l'animada escena de les bruixes, molt ben tractada en l'orquestra. En l'acte segon se fa aplaudir per son hermós lirisme la balada i la cançó de l'espasa, que canta el joglar, guardant també un bonic color tota l'escena del príncep amb la sirena. El final, amb son moviment de l'arribada del vaixell i l'encantament general de l'escena distreu un xic l'atenció, però entremig ressalten motius prou de relleu, com el del cor d'embruixadors, d'entonacions i ritmes ben apropiats. Al tercer acte l'ambient catalanesc hi desplega tota sa ufana i escampa arreu sa flaira. Després del bonic ballet oriental, que es recomana per la seva delicada melodia, heus aquí la més joliu inspiració de l'obra: el cor de captives catalanes, ple de gràcia i frescor, el qual s'enllaça amb una sardana tant airosament ritmada i de sonoritat tant lluminosa, que totes les nits, a l'acabar-se, un gran esclat d'aplaudiments la corona. Per son sentiment popular es també notable i se fa escoltar amb plena delectació el

fragment orquestral que acompanya, en el mateix acte, la poètica descripció de la terra catalana.

Si al valor del llibre i de la música s'hi afegeix el magnífic decorat que han pintat els reputats escenògrafs senyors Vilomara, Moragas, Alarma i Junyent, se comprendrà que les representacions de *La santa espina* constitueixin actualment l'èxit teatral més gros de la temporada. Dediquem, abans d'acabar, l'elogi merescut als artistes que més s'han distingit en el desempeny de llur paper, senyores Baró, Paricio i Morera, i senyors Santpere, Puiggener, Balasch i Puiggarí."

Revista musical catalana 37 (gener 1907), pp. 12–13.

"**La escenografía en Barcelona**

Barcelona, patria del gran maestro escenógrafo, de aquel insigne Soler i Rovirosa que, con las concepciones de su genio, a tanta altura colocó esa especialidad del arte. Barcelona, digo, atraviesa un periodo tal de actividad, que está, muy lejos de parecérsele otro alguno de los de mayor producción y que la hacen interesantísimo para la Historia de esta rama del arte.

Gracias a la esplendidez, afán de novedad y buen gusto del empresario Sr. Graner, menudean los estrenos de espectáculos exornados con nuevas y espléndidas decoraciones en las que diríase que se agotan los inagotables recursos de las combinaciones de la línea y del color, de la luz y de las sombras, en tan variadas y múltiples decoraciones, buscadas en distintas fuentes de la inspiración, desde lo puramente real a lo más fantástico.

Por esto, aunque haya de ser muy pálida la idea que de algunas de ellas pueda dar el grabado, ofrecemos a nuestros lectores las muestras adjuntas de otras tantas decoraciones de *La santa espina*, que indudablemente nos agradecerán cuantos no tengan ocasión de ver las obras originales, y especialmente los aficionados a saborear las creaciones del arte.

La santa espina es el título de una obra teatral que su autor D. Àngel Guimerà la denomina *Rondalla en tres actes*, puesta en música por D. Enrique Morera, y que actualmente está proporcionando muy buenas entradas al teatro Principal."

La hormiga de oro 6 (09/02/1907), p. 86.

"Para mañana miércoles se anuncian en el teatro Principal tres representaciones de la aplaudidísima obra de Guimerà y Morera, *La santa espina*, la primera tendrá lugar a las tres y media de la tarde, la segunda a las seis y la tercera a las nueve y media de la noche."

La Publicidad 20202 (12/02/1907), ed. matí, p. 2.

"Amb motiu de la centèsima representació *de La santa espina*, va celebrar-se el dimecres l'anunciada funció en honor dels autors, l'eminent dramaturg Angel Guimerà i el no menos celebrat mestre Enric Morera. Tota la nit va ser un continuo d'ovacions delirants, les que sortí a rebre des del palco escènic l'autor de la lletra, per trobar-se malalt a Sitges el mestre Morera.

Va ser molt aplaudida una melodia que canta amb molta entonació i refinat gust en Puiggener, titulada *L'enterro* composta per en Morera i instrumentada per en Lamote. En la representació de la comèdia *La sala de espera* van lluir-s'hi molt la Morera, en Santpere en Puiggarí i en García.

El dissabte vinent estreno de *Ton i Guida* traduït d'en Margall i en Ribera.

Tots els artistes que prengueren part en la funció participaren dels aplausos del públic que omplia de gom a gom el teatre."

La Escena catalana 25 (23/03/1907), p. 5.

"[...] Si buen éxito alcanzaron *La nit de Reis* y *Gaziel*, no fue menor el obtenido por *La santa espina*, obra en tres actos, original de Guimerà la letra y de Morera la música.

El estreno de *La santa espina* fue un verdadero acontecimiento artístico; pocas veces se había visto en los teatros de Barcelona tanta suntuosidad en el decorado, tanta magnificencia en el *attrezzo*.

Las decoraciones, admirablemente pintadas por los notables escenógrafos Sres. Vilomara, Junyent, Moragas y Alarma, son de una bellísima y grandiosa perspectiva, que profundamente impresiona nuestros sentimientos artísticos.

El libro, tierna rondalla de Àngel Guimerà, es de una encantadora y poética sencillez en algunos pasajes; en otros, aparece exuberante de gracia y escenas hay que son de admirable y conmovedora intensidad sentimental. En toda la obra se respira un sano ambiente; en toda ella, expresa nuestro gran dramaturgo la inagotable virilidad de su alma de poeta.

La música, de Morera, es verdaderamente catalana, en ella demuestra su autor una vez más un profundo estudio de la técnica instrumental, que va unida a una delicadísima inspiración. […]

Juan M. Soler"

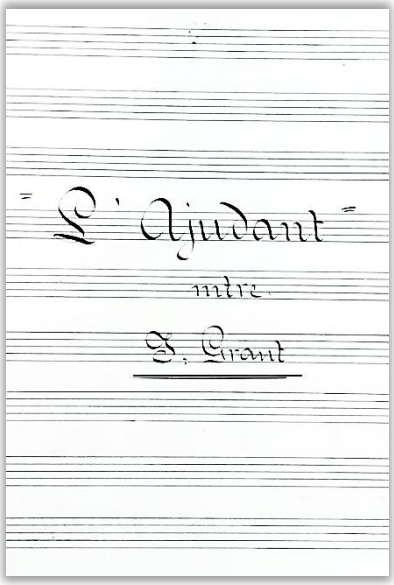
Vida intelectual, tomo II: Madrid, 1907, pp. 74–75.

"[…] la cual fue un éxito completo, por el interés del libro, por la partitura y por la presentación, que fue espléndida, estrenándose un decorado magnífico de Moragas y Alarma, Junyent, Vilomara y Urgellès.
Pasaron de 120 las representaciones que se dieron de esta obra."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, pp. 85–86.

Ajudant, L'

Passatemps líric-còmic en 1 acte.
Estrena el 28/01/1907.



Il·lustració 177: *GRANT, J[oaquim]:* L'ajudant *(detall de la portada de les particel·les).*

Lletra adaptada al català per Lluís Puiggarí[54].

Música de Joaquim Grant.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–77.

Acotacions i fotografies d'escena:

[La música conservada inclou les parts dels personatges Maria i Lluís].

[Conté un preludi instrumental, una cançó cantada per en Lluís sobre la poca importància que pensa que té com a persona, un vals cantat a duo per en Lluís i la Maria en el qual es declaren que senten més que amistat l'un per l'altre i uns breus compassos de música per al final].



Il·lustració 178: *Assumpció Paricio caracteritzada com a Maria de* L'ajudant. *[*La Escena catalana *19 (09/02/1907), p. 1].*

[54] Adaptat d'una obra francesa.

Ressenyes de premsa:

"Demà, a les cinc, *Innocència*; a dos quarts de set, estrena de *L'ajudant*, passatemps còmic-líric arreglat al català per don Lluís Puiggarí i música del mestre Grant. Vespre, a les nou, *La santa espina*, gran aconteixement teatral."

El Poble català 348 (27/01/1907), p. 3.

"Ahir a la tarda va estrenar-se al Principal una sarsueleta arranjada del francès per l'actor Puiggarí amb el títol de *L'ajudant*.

És una obreta d'acció entretinguda i que conserva en els episodis el caràcter d'original, encara que vestit per l'arranjador amb detalls que donen als personatges un aire barceloní. El diàleg és sempre natural i conté bon nombre d'acudits.

Per a aquesta obreta en Grant ha escrit alguns trossos de música ben adaptats a les situacions. La interpretació va ser molt encertada par part de tots els artistes. El públic va acollir l'obreta amb mostres d'aprovació, demanant a l'autor diferentes vegades."

La Veu de Catalunya 2798 (29/01/1907), ed. matí, p. 4.

"***L'ajudant.—*** Joguet còmic-líric en un acte i en prosa, arranjat del francès per Lluís Puiggarí.

El traductor ha volgut catalanitzar un *vaudeville* i això no pot aconseguir-se sense fer l'obra nova de cap a peus, puig els personatges inverossímils de què es valen els autors francesos no fan pel nostre públic, i si a aquests se'ls dona un aire barceloní, encara ens resulten més falsos.

El Sr. Puiggarí ha demostrat posseir condició per a fer una obra original, doncs, per què no ha canviat per complert les situacions de *L'ajudant* i l'ha esporgat del color afrancesat que el rodeja? Sols fent-ho així s'haurien de trasplantar les obres d'un teatre foraster, per exemple, tal com ho feia l'Aulés en sa primera època.

Al fer aquesta observació, no volem suposar que la comèdia de què ens ocupem deixi d'agradar, ja que conté escenes purament còmiques i d'efecte segur en l'execució.

Cregui'ns l'arranjador, pensi un argument de casa, desenrotlli'l en forma catalana i firmi l'original, que, amb seguretat, en sortirà més orgullós que trasplantant obres franceses, quins arguments ja estem cansats de veure en mes o menys variants, en nostres escenaris."

La Escena catalana 18 (02/02/1907), p. 3.

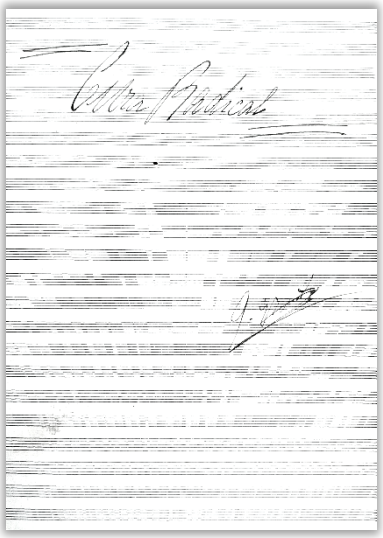
"En Puiggarí, actor i autor, ens ha *servit* al Principal un arranjament del francès. Té un acte, se titula *L'ajudant* i entreté, que és lo que es tractava de demostrar. [...]

Virolet."

Cu-cut! 246 (07/02/1907), p. 88.

Cura radical

Joguina / comèdia lírica en 1 acte.
Estrena el 10/02/1907.



Il·lustració 179: *GRANT, J[oaquim]:* Cura radical *(portada del manuscrit de la partitura).*

Lletra d'Eduard Aulés.

Música de Joaquim Grant.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–77.

Acotacions i fotografies d'escena:

[Els personatges que apareixen mencionats a la partitura són la Mery, don Lluís i la Rosa.

La partitura té un preludi instrumental en temps de dansa seguit del primer número que canta la Mery recordant un home del qual es va enamorar, un segon número que canta don Lluís, un tercer número que canten en forma de conversa la Mery i don Lluís en què ell n'ha vist l'anunci i va a la clínica de la Mery fingint estar malalt, un quart número de vals [no representat] en què Lluís li declara que l'estima i es lamenta de no poder correspondre'l, i un breu final instrumental en temps de dansa].

Ressenyes de premsa:

"La joguina *Cura radical* pertany al gènere tan predilecte de l'Aulés, en què el *quid pro quo*, avalorat per un raig d'acudits graciosos, constitueix l'interès principal. Per a acabar de donar caràcter a l'obreta, fins bona part del diàleg és escrit en vers, formant quartetes rodones.

El malalt que es cura radicalment és un metge que, per a guarir-se del mal de l'amor, acut a una jova metgessa molt eixerida i molt simpàtica. I la metgessa, que des del primer moment li coneix el mal, acaba donant-li remei amb un sí d'allò més posat en ordre. A més d'això hi ha moltes escenes preparatòries de gran sabor còmic, atestades de pessigollaires sortides.

La música del mestre Grant és ben apropiada al gènere de l'obra: senzilla i airosa. La interpretació, justa per part de tots els artistes: Maria Morera, Puiggarí, Garcia... En el paper de la noia que es mal i remei a la vegada per al jove metge, va debutar la novella actriu lírica senyoreta Morató, de la que no havíem tingut abans cap notícia. A judicar per

lo que fa en *Cura radical*, pot esperar-se que farà a les taules una brillant carrera. Diu amb naturalitat i intenció, es mou amb naturalitat i elegància i no força mai la nota. Creiem que en la companyia del Principal pot ocupar-hi un bon lloc al costat de la Morera, la Paricio i les altres que formen tan bon conjunt."

La Veu de Catalunya 2811 (11/02/1907), ed. matí, p. 2.

"El diumenge a la tarda va estrenar-se a can Graner una joguina firmada per l'Aulés, titulada *Cura radical* i posada en música per en Grant. És cosa que fa passar l'estona divertida. Els actors hi treballen fi, havent-hi debutat una tal Morató (aviat no ens hi entendrem) que em va semblar que ho feia molt bé. I consti que el meu amic que firma amb el mateix cognom[55] no me l'ha recomanada, puix el debut de la nova artista ha estat la primera notícia que ha tingut d'ella. Ja veuen doncs que l'elogi no pot ser interessat.

I vinguen Moratós. Al Principal sol ja n'hi ha tres: una actriu, un actor, i, segons m'han dit, un que toca a l'orquestra. Endavant: com més serem, més riurem. [...]

Virolet"

Cu-cut! 247 (14/02/1907), p. 101.

"*Cura radical*.— Comèdia lírica en un acte i en vers, d'Eduard Aulés, amb música del Mtre. Grant.

Aquest veterà autor és incansable i el seu numen inesgotable, tenint en compte que es val de tots els artificis teatrals, amb més o menys llicència, per a produir obres escèniques semi originals. Diem això perquè, sense que ens consti (ja que el cartell no ho declara) de si *Cura radical* és o no és un arreglo, veiem en tal obreta cert aire "vodevillesc", i si és així, està ben disfressat i sobretot és d'aplaudir el que sigua escrita en vers, això quan menys ja és un mèrit innegable pel firmant. I per construir versos per comèdies de broma no es pot negar que l'autor de *Cinc minuts fora del món* hi té la mà trencada.

Quatre personatges juguen en *Cura radical* i tres d'ells són nous per nosaltres, l'altre és un vell que ha perdut la memòria i estem ja cansats d'aplaudir-lo en numeroses ocasions i sobretot el tenim molt ben retratat en el senyor Cosme d'*Un mercat de Calaf* de l'immortal Pitarra, i l'Anton dels *Tres toms*, del malograt Campmany.

En resum: l'obreta és eixerida i s'escolta amb agrado, interessant l'argument i rient els xistos que amb la versificació hi entortolliga l'autor. Va ser molt aplaudit i celebrat en general per un selecte públic que omplia el teatre. Van ajudar a l'èxit els mèrits dels actors Santpere i Garcia, i les actrius Morera i Morató; aquesta última va debutar en aquell dia amb bon peu, puig sigué aplaudida en son monòleg-preludi i agradà molt cantant. El Mtre. Grant també sigué aplaudit i sortí a les taules junt amb el veterà Aulés."

La Escena catalana 20 (16/02/1907), pp. 2–3.

[55] Es refereix a Josep Morató, autor teatral i també redactor a la revista *Cu-cut!*.

“Finalment hem de parlar d’un altre arranjament: *Cura radical* de l’Aulés, posat al Principal amb música d’en Grant. També és obra de *tip de riure*.

Lo més interessant és que amb l’estrena de *Cura radical* ha debutat la senyoreta Morató i Bonet, que és una petita artista ben simpàtica, dient amb naturalesa i picardia i sense caure en exageracions grotesques. Si en altres obres està a la mateixa altura, creiem que es poden posar en la Morató i Bonet fermes esperances.

M. i G.”

La Ilustració catalana 194 (17/02/1907), p. 109.

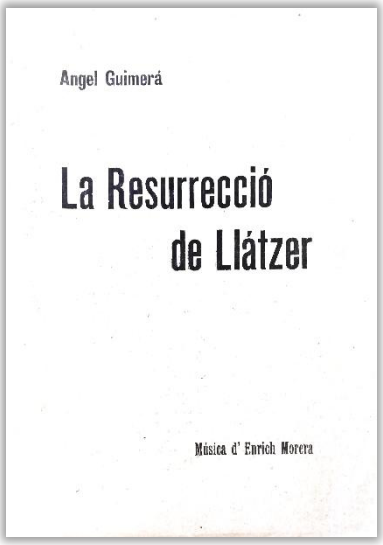
Resurrecció de Llàtzer, La [56]

[Visió musical en 1 acte i 2 quadres].
Estrena el 06/03/1907 [57].

Lletra d'Àngel Guimerà.

Música d'Enric Morera.

Escenografia de Francesc Soler i Rovirosa[58] i de Maurici Vilomara.



Il·lustració 180: *GUIMERÀ, Àngel:* La resurrecció de Llàtzer. *Barcelona: Impremta La Renaixença, 1907 (portada).*

Text: BC: Rull C 21/50-8º; CDMAE: 12.994-N; SGAE: TCA/Guimerà, Angel-57.

Música no localitzada.

Acotacions i fotografies d'escena:

"Quadro primer:

Casa de Marta i Maria. Una porta a la dreta, una altra al mig tirant cap a l'esquerra: aquesta coberta d'una cortina negra. En passar algú per aquesta porta s'ha de veure resplendor de llums. És en ple dia."

"Quadro segon:

Sepultura de Llàtzer. Gran cova en la roca viva que ocupi tota l'escena. Al fons, i lo més alt possible, l'entrada de la cova. De cara a l'espectador, la sepultura oberta que ha de servir per l'enterrament de Llàtzer. No serà en terra, sinó en el mur. Vora del mateix mur, dreta i apoyada en ell, la llosana que sentirà treballar a Jonàs, picant amb l'eina en la pedra viva. Una torxa clavada en terra il·luminarà escassament la cova."

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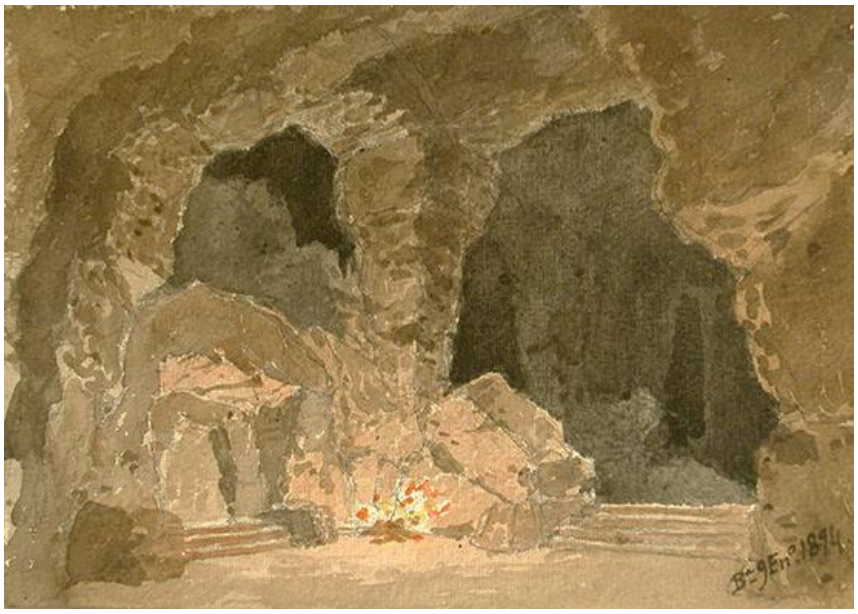
[56] Aprofitant l'èxit de *La santa espina*, dels mateixos autors, Guimerà reutilitza aquests dos quadres de la seva tragèdia *Jesús de Nazareth*, també amb música d'Enric Morera, i els adapta afegint *Lo cant de les ploraneres* i *Lo cant de la mort.* La nova visió musical s'estrena commemorant la centena representació de *La santa espina*.

[57] Degut a la durada de *La santa espina*, es canvia l'horari de les sessions dels diumenges perquè pugui afegir-se aquest quadro líric a la sessió, que a la tarda seran a les 15:15 i a les 18:00 (*La Publicidad* (08/03/1907), edició nit, p. 3).

[58] En aquest moment, Soler i Rovirosa ja era mort. Es va recuperar la seva escenografia original per al *Jesús de Nazareth* de 1894, obra de la qual s'havien extret també els fragments literaris que composaven aquesta nova visió musical.



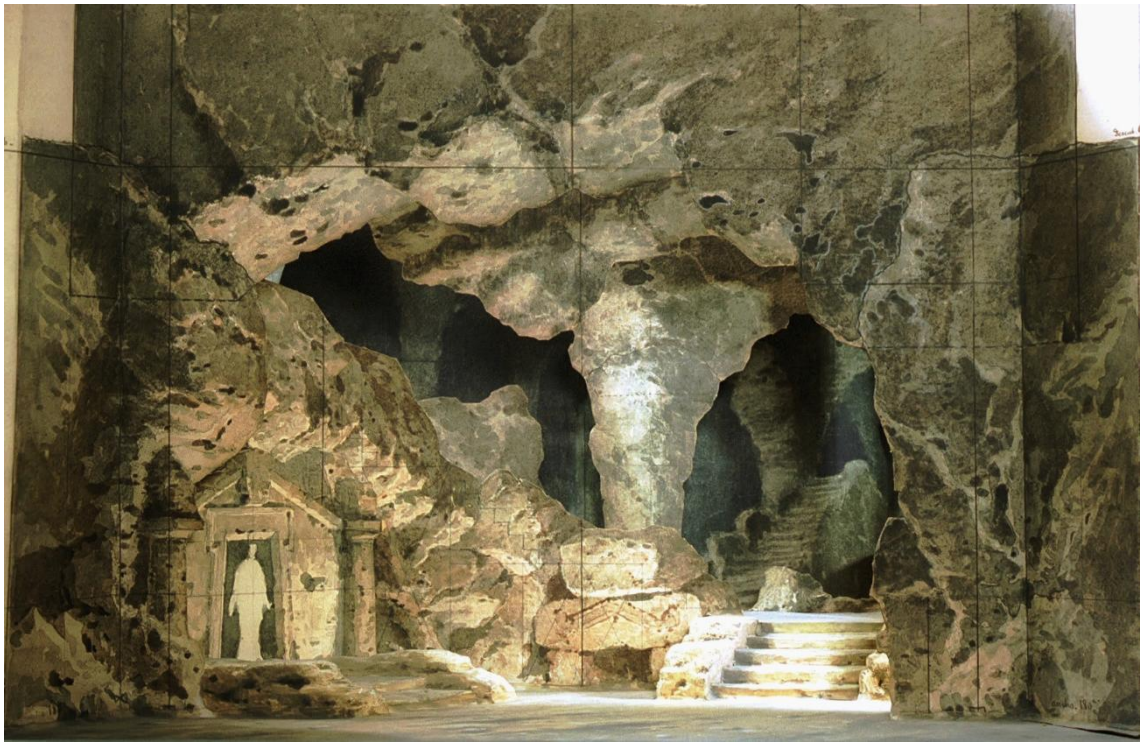
Il·lustració 181: *Esbós escenogràfic en aquarel·la de Francesc Soler i Rovirosa de la cova amb la sepultura de Llàtzer per a l'acte 2 de* Jesús de Nazareth. *[CDMAE: Reg. 234994].*



Il·lustració 182: *Esbós escenogràfic en aquarel·la de Francesc Soler i Rovirosa de la cova amb la sepultura de Llàtzer afegint més plans de profunditat als arcs de pedra per a l'acte 2 de* Jesús de Nazareth. *[CDMAE: Reg. 234996].*



Il·lustració 183: *Esbós escenogràfic de Francesc Soler i Rovirosa fet a llapis de la projecció final de la cova amb la sepultura de Llàtzer per a l'acte 2 de* Jesús de Nazareth, amb el pòrtic a l'estil clàssic. *[CDMAE: Reg. 234992].*



Il·lustració 184: *Fotografia del teatrí final de Francesc Soler i Rovirosa fet en fusta i paper de la cova amb la sepultura de Llàtzer, amb accés superior per les escales del fons, fet per a la producció de 1894 de* Jesús de Nazareth *al teatre Novetats. [CDMAE: Reg. 234270]. Aquesta seria l'escenografia recuperada per a la producció de Lluís Graner de* La resurrecció de Llàtzer.

"[Jonàs] Torna a dintre. Se sent lo ferro gratant en la roca. Roboam lo crida del forat de la cova sense que se'l vegi mentre baixa. Va sense llum." "Jonàs, sortint del sepulcre." "Segueix treballant dintre." "Surt Jonàs amb un cabàs ple de pedruscall i les eines sobre."

"ROBOAM, JONÀS, LLÀTZER, MARTA, MARIA, NICODEMUS, sacerdots, tocadors de flauta, ploraneres. Llarga comitiva portant lo cadàver de Llàtzer. Davallen poc a poc. Venen amb atxes que emeten claror rogenca, esmorteïda."

"En ser en mig de l'escena deixen el baiard amb el cadàver en terra. El volta tothom. Para la música." "Els que han portat a Llàtzer tornen a agafar el baiard per dur-lo a la sepultura. Marta i Maria es tiren sobre el mort plorant i ells deixen un altre cop lo baiard a terra."

"Nicodemus fa que tornin a alçar el cadàver. Se l'enduen al sepulcre."



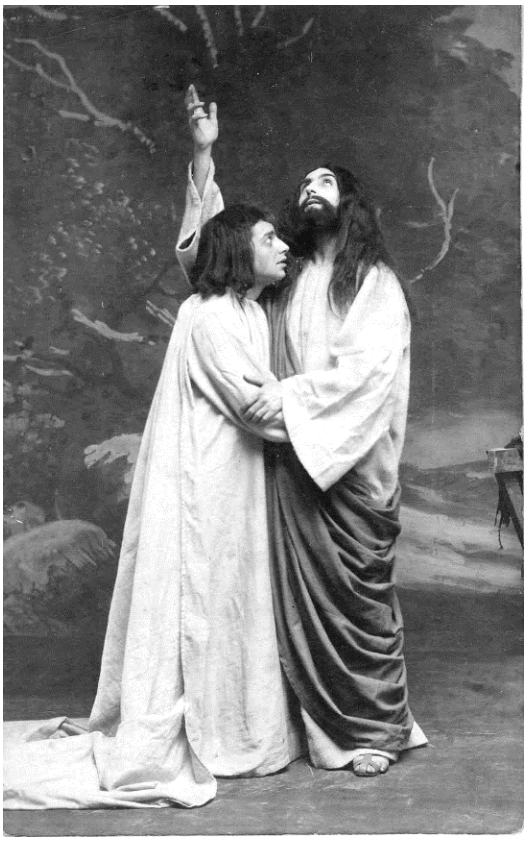
Il·lustració 185 *(esquerra): Josep Santpere fent de Jonàs. [*La Escena Catalana *25 (23/3/1907), p. 1].*

Il·lustració 186 *(dreta): Emília Baró fent de Maria.* [La Escena Catalana *25 (23/3/1907), p. 1].*

“Elles s’abracen plorant. Nicodemus les hi parla mentre Jonàs, ajudat de Roboam i altres homes, fiquen el cadàver a la sepultura i la cobreixen amb la llosa.”

“Piquen en la llosa. Amb el soroll, Marta i Maria es donen compte que ja està enterrat.” “Jonàs escura les eines a un costat.” “S’il·lumina suaument l’entrada de la cova.” “En aquest moment apareix Jesús a l’entrada de la cova i va baixant. En tant que baixa, grans remors de tothom. Poc a poc els crits s’apaguen. Quan és abaix, silenci general.”

“Cau la llosa a trossos. Sols es veu la foscor a dintre. Exclamació d’espant de tothom, que es fa enrere. Pausa.” “Es veu Llàtzer que, enmig de la foscor, automàticament es va aixecant, avançant i sortint encara cobert amb la mortalla. Gran remor de tothom d’admiració i terror, caient de genolls.”



Il·lustració 187: *Ramon Tor i Artur Balot fent de Jesús i Llàtzer. [CDMAE: Reg. 316487].*



Il·lustració 188: *Ramon Tor fent de Jesús. [*La Escena catalana *26 (30/03/1907), p. 1]*

Inventari de Lluís Graner al teatre Principal:

"Un forillo interior de pati" [del quadre primer]

CAT AHSCP 01-I.6-02-04.01-7.110, p. [110].

Ressenyes de premsa:

"Para mañana se anuncia en el teatro Principal el estreno de la *Resurrecció de Llàtzer*, visión sacada de la obra de gran espectáculo *Jesús de Nazareth*, por sus autores Guimerà, de la letra, y Morera, el cual ha anotado algún número de música. La obra será representada en la forma a que nos tiene acostumbrado el señor Graner y contando para la misma con el espléndido decorado de los señores Vilomara y Soler i Rovirosa."

El Diluvio 64 (05/03/1907), ed. tarda, pp. 3–4.

"**Principal**.— Ayer estrenose en este teatro con gran éxito la visión musical *La resurrecció de Llàtzer*, que el poeta Guimerà entresacó de su *Jesús de Nazareth*.

La obra es un bello acierto evocador. La poesía bíblica se hace dominadora en sugestión. Y la fuerza plástica de las escenas triunfa bellamente.

La música del maestro Morera es siempre adaptada a la índole y letra de la visión. Y está toda ella melancolizada con bíblica maestría.

El éxito que ayer obtuvo la obra es, pues, muy merecido."

La Publicidad 3930 (07/03/1907), ed. nit., p. 3.

"Quelcom de gran me corlliga i m'enronda d'un perfum de miracle... He sentit —he sentit!— com ressuscitava Llàtzer obeint a la paraula del Crist. El meu cor de creient ha bategat amb força, tol el meu ser ha brunzit d'emoció... Crec que ha estat una de les poques vegades en què m'he trobat junyit per la sublimitat d'un moment artístic.

No he estat al teatre; he estat dintre l'obra, bressat per una pluja d'inspiració del poeta, per una pluja d'inspiració del músic... Les idees han volat per l'aire; harmonies i melodies s'han fos amb les idees, les figures del pas bíblic han passat pel meu davant com en un somni enartador... I l'esperit se n'ha inundat...

Jo ja ho esperava, que l'obra m'impressionaria. Doncs m'ha impressionat més del que esperava... la lectura m'havia subjugat; la representació m'ha deixat com esmaperdut... El poema escènic, fonent-se amb el poema musical, entren fins a lo més pregon de l'ànima i li encomanen un esgarrifament de prodigi. Enlairat poema! Embriagadora música!

He *sentit* la resurrecció de Llàtzer!... L'he sentida amb el cor i mentre la sentia m'ha semblat que em trobava davant per davant d'una cosa mai sentida...

I entre aquells versos i aquelles harmonies he vist moure's una multitud esgarrifada pel miracle... I l'he vista moure com una veritable multitud, però sense fer perdre relleu a les figures principals del quadro...

Cal que us ho digui, que si l'obra impressiona, els comediants han posat tota la seva voluntat i tot el seu talent al servei dels autors?... Si ara us parlés de la Morera i la Baró fent les germanes de Llàtzer; si us parlés d'en Puiggarí fent el Nicodemus, d'en Tor fent el Jesús, d'en Santpere fent el Jonàs, d'en Balot fent el Llàtzer o d'en Vinyals fent el Roboam, me semblaria que empetiteixo quelcom la impressió que m'ha deixat l'obra. Quan aquesta impressió ha estat tan intensa i tan sencera, senyal que tothom hi ha posat el coll per a fer-ne apreciar les qualitats.

Amb *La resurrecció de Llàtzer* en Graner ha tingut la bona pensada de fer una altra resurrecció: la del esplèndid decorat que va pintar per a l'episodi —quan formava part del *Jesús de Nazareth*—el malaguanyat Soler i Rovirosa. Ha fet bé en Graner; no hauria estat just si s'hagués oblidat d'aquell mestre de l'escenografia.

Aneu-la a veure, *La resurrecció de Llàtzer*, que és una obra mestra feta per tres mestres... Guimerà, Morera, Soler y Rovirosa...

J[osep] M[orató]"

La Veu de Catalunya 2835 (07/03/1907), ed. matí, p. 2.

"En cada una de las dos funciones del próximo domingo por la tarde en el teatro Principal se pondrán en escena la famosa obra *La santa espina* y la nueva visión de Guimerà y Morera *La resurrecció de Llàtzer*.

Debido a la duración del espectáculo, la primera sesión empezará a las tres y cuarto y la segunda a las seis en punto."

La Publicidad (08/03/1907), edición noche, p. 3.

"Al teatre Principal de Barcelona s'ha estrenat amb gran èxit una visió musical en un acte i dos quadros, denominada *La resurrecció de Llàtzer*, extreta del drama bíblic *Jesús de Nazareth*, per son mateix autor nostre apreciat amic Àngel Guimerà, essent la música del mestre Enric Morera.

La premsa fa molts elogis de la nova obra del gran Guimerà, així com també de la música de l'eminent Morera, a qui felicitem pel sorollós èxit que acaben d'obtindre."

El Baix Penedès 0050 (09/03/1907), p. 3.

"Visió dramàtica musical en un acte i dos quadros en vers d'Àngel Guimerà i música d'Enric Morera.

Amb molt bon encert en Graner ha escollit un fragment de la gran obra d'en Guimerà, *Jesús de Nazareth* i n'ha fet una visió pels seus Espectacles-Audicions, visió que resulta un efecte plàstic hermosíssim.

El text és tal com es va presentar per en Borràs al Novetats, sols s'han afegit els versos del *Cant de les ploraneres* i *Cant de la mort* (que publiquem en altre lloc d'aquest número). L'autor no ha tingut necessitat de retocar res, puig aquest acte per si sol enclou una acció sencera d'efecte extraordinari i d'interès i atractiu per l'espectador. [...] Ajuda a l'èxit una preciosa decoració del cèlebre escenògraf Maurici Vilomara i el decorat del final d'acte pintat pel malograt Soler i Rovirosa, quin decorat és el mateix que ha lluït sempre en els teatres de Novetats i Tívoli.

El mestre Morera ha afegit la música corresponent a les cançons abans dites i un preludi, produint bon efecte i fent-se aplaudir en tots els passatges. En conjunt, el quadro resulta lo millor que en aquest gènere hem vist en els Espectacles-Audicions Graner, i el públic ho justifica demanant amb insistència la presentació dels autors a l'escenari."

La Escena catalana 023 (09/03/1907), p. 3.

"En Guimerà ha agafat la seva obra *Jesús de Nazareth*, n'ha desglossat un fragment i l'ha muntat com una obra solta -amb molta solta per cert-; en Morera ha agafat la música que en altre temps havia escrit per al *Jesús*, hi ha fet unes manipulacions que ell se sap i n'hi ha afegit alguns trossos; en Graner s'ha proporcionat un parell de decoracions que per a la mateixa obra havia pintat el difunt i gran escenògraf Soler i Rovirosa i les ha adaptades al escenari del Principal; la companyia ha estudiat la cosa, y ves aquí una obra magnífica, que emociona fondament, suggestionant l'esperit amb un perfum de meravella.

Perquè *La resurrecció de Llàtzer* que ens ofereix en Graner com a torna de *La santa espina* és cosa per encisar-s'hi. El pa és *bo,* és gustos i abunda, però la torna, si no abunda tant, potser es encara més bona i més gustosa. És un moment artístic d'aquells que es recorden anys. Jo ja hi he estat sis vegades i encara penso aprofitar-ho alguna altra, perquè de coses així no se'n veuen tots els dies. Ni tots els anys.

Virolet"
Cu-cut! 251 (14/03/1907), p. 168.

"[...] ha produït fonda impressió. El quadro, desglossat del *Jesús de Nazareth*, viu amb vida pròpia i té potser més relleu del que tenia dintre l'hermosa tragèdia d'en Guimerà. El nostre gran tràgic hi mou la multitud i fa brunzir les fibres més intimes de l'espectador, fent-li passar a frec de testa com un buf de miracle.

Per la seva banda en Morera ha adaptat també la música a les exigències de l'arranjament i ha ajudat amb la força de la seva inspiració a donar intensitat a l'obra. Finalment, en Graner –delicat empresari– ha tingut la bona pensada de proporcionar-se per a *La resurrecció de Llàtzer* el magnífic decorat que va pintar el malaguanyat Soler i Rovirosa.

Tot això i una interpretació brillant per part de tots els artistes, fa *que La resurrecció de Llàtzer* deixi un record ben viu en tots els que presencien la representació. [...]

M. i G."
La Ilustració catalana 198 (17/3/1907), p. 173.

"[...] Senyalem, per fi, la funció extraordinària que es donà el dia 20 en honor dels senyors Guimerà i Morera, amb motiu de celebrar-se en tal dia la centèsima representació de *La santa espina*. Actualment acompanya a aquesta obra en el programa la visió en un acte i dos quadros, dels mateixos autors, *La resurrecció de Llàtzer*, que ha sigut acomodada per al Principal de l'obra *Jesús de Nazareth*. L'efecte que produeix en aquell teatre és gran i causa una emoció intensíssima."

Revista musical catalana 39 (mars 1907), pp. 60–61.

Nina dormida al bosc, La

Rondalla escènica d'espectacle en 2 actes i 4 quadres.
Estrena el 27/04/1907.

Lletra de Manuel de Montoliu[59].

Música de Frederic Alfonso.

Escenografia de Josep Castells.

Text: BC: Rull C 10/6-12º; CDMAE: 6620-N.

Música: SGAE: BAR/B–3 [orquestral sencera];
BC: M 4241/16 [número "Baile de las hadas" per a piano].


ESPECTACLES I AUDICIONS — C. de GRANER
TEATRE PRINCIPAL
La Nina dormida al bosc
Rondalla escénica d'espectacle
en dos actes i quatre quadros
Lletra d'En Manuel de MONTOLIU
música del Mtre. Frederic ALFONSO
TITOLS DELS QUADROS
PRIMER ACTE
I. — L'APARICIÓ.
II. — EL MIRALL FATAL.
SEGON ACTE
I. — 333 ANYS DESPRÉS.....
II. — L'AMOR DESPERTA LA BELLESA.
ESTRENA: 27 ABRIL 1907 Núm. 12

Il·lustració 189: *MONTOLIU, Manuel:* La Nina dormida al bosc. *Barcelona: Imp. Santpere, 1907 (portada).*

Acotacions i fotografies d'escena:

"Època llegendària"

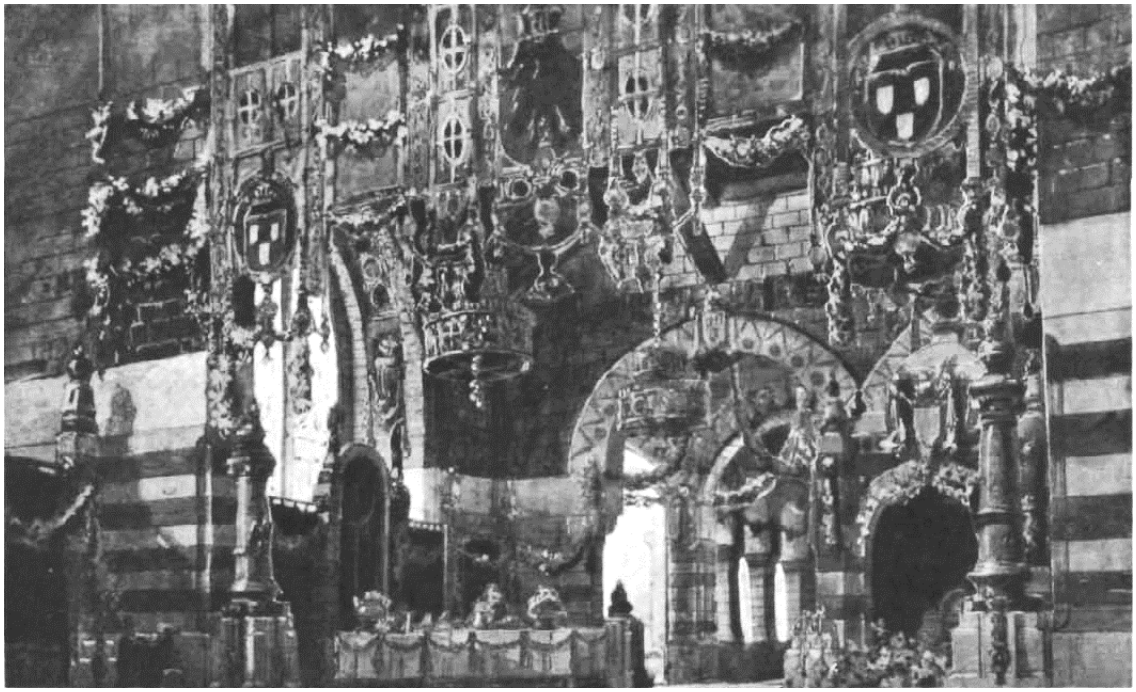
"Primer acte

Quadro I: L'aparició

Sala del palau reial. Al fons, una ampla galeria amb arcades i columnes, que dona a un frondós jardí de vegetacions exòtiques. A mà dreta, al fons, un llarg corredor. Se celebra un banquet pel naixement d'una filla dels reis, la primera que han tingut ja en la vellesa. Una gran taula, parada amb sumptuosa vaixella i decorada amb flors, està ocupada per cortesans i per dames que riuen i parlen. Al mig, presidint el Rei i la Regina. A fora se sent també gran gatzara del poble, que expressa l'alegria amb cants i danses. Es veuran, al jardí, les parelles passar i traspassar pel fons de la galeria."

"La sala s'enfosqueix de sobte. Pel corredor del fons avança una forma blanca i lluminosa fins que desemboca en escena." "La fantasma se'n va dreta cap al bressol. Amb les dues ales del seu vel lluminós el cobreix i s'aboca damunt d'ell."

[59] Basada en la llegenda provençal de Perrault *La belle au bois dormant*.



Il·lustració 190: *Vista de l'escenografia completa del primer quadre de* La nina dormida al bosc. *[El arte del teatro 29 (01/06/1907), p. 11]*

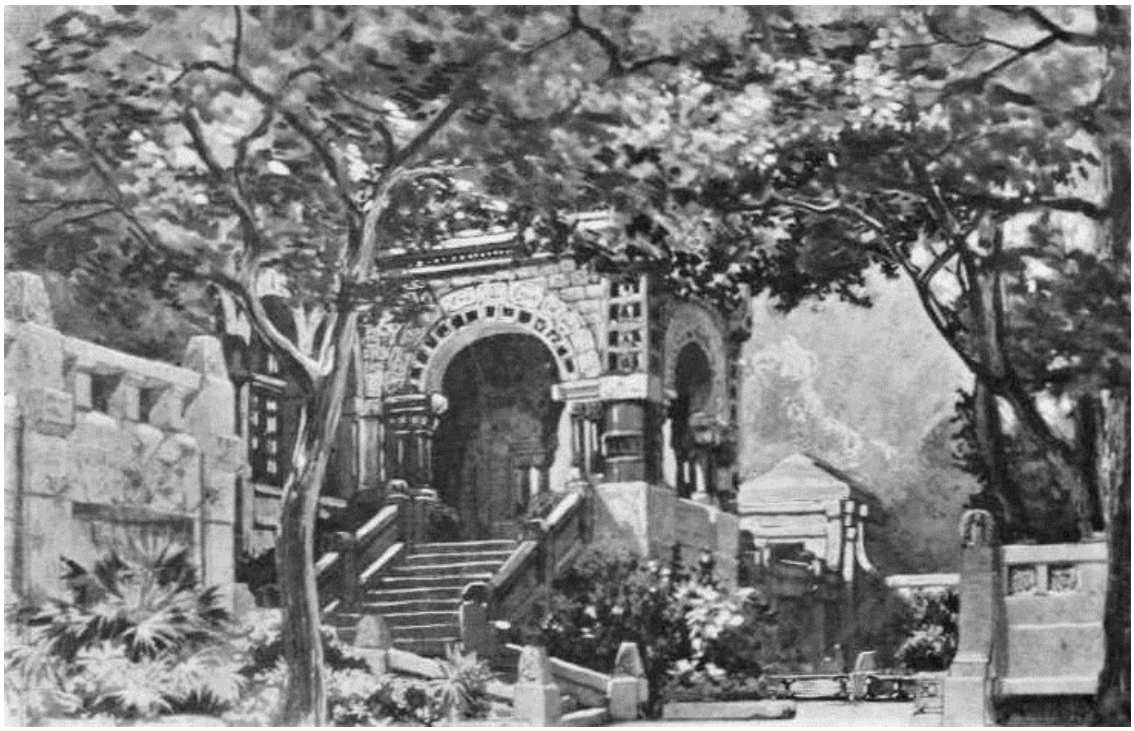


Il·lustració 191*: Fotografia d'escena de l'acte 1, quadre 1. Interior del palau amb l'aparició del fantasma. [*La hormiga de oro *19 (11/05/1907), p. 300.]*

"Mentre la música es va perdent en harmonies vagues i tremoloses, la fantasma es difumina poc a poc fins que desapareix. Els cortesans, quan reprenen el cor, cauen de genolls." "El Rei i la Regina han restat abraçats des que la Fada ha desaparegut. Cau la cortina pausadament."

“Quadre II: El mirall fatal

El jardí de palau. A mà dreta, un angle d’aquest amb una escala ampla i de poca altura que puja fins al llindar de la porta. Al fons, una gran espessor de tells i castanyers altíssims. A mà esquerra, un llac que es perd pel mateix costat. De temps en temps, hi passen nedant suaument cignes blanquíssims. Alguns salzes aboquen sobre les aigües dormides llurs brancatges esllanguits. Lo que resta d’escena, és cobert d’herba tendra, entapissada tota de flors brillants. Els rossinyols hi refilen.”

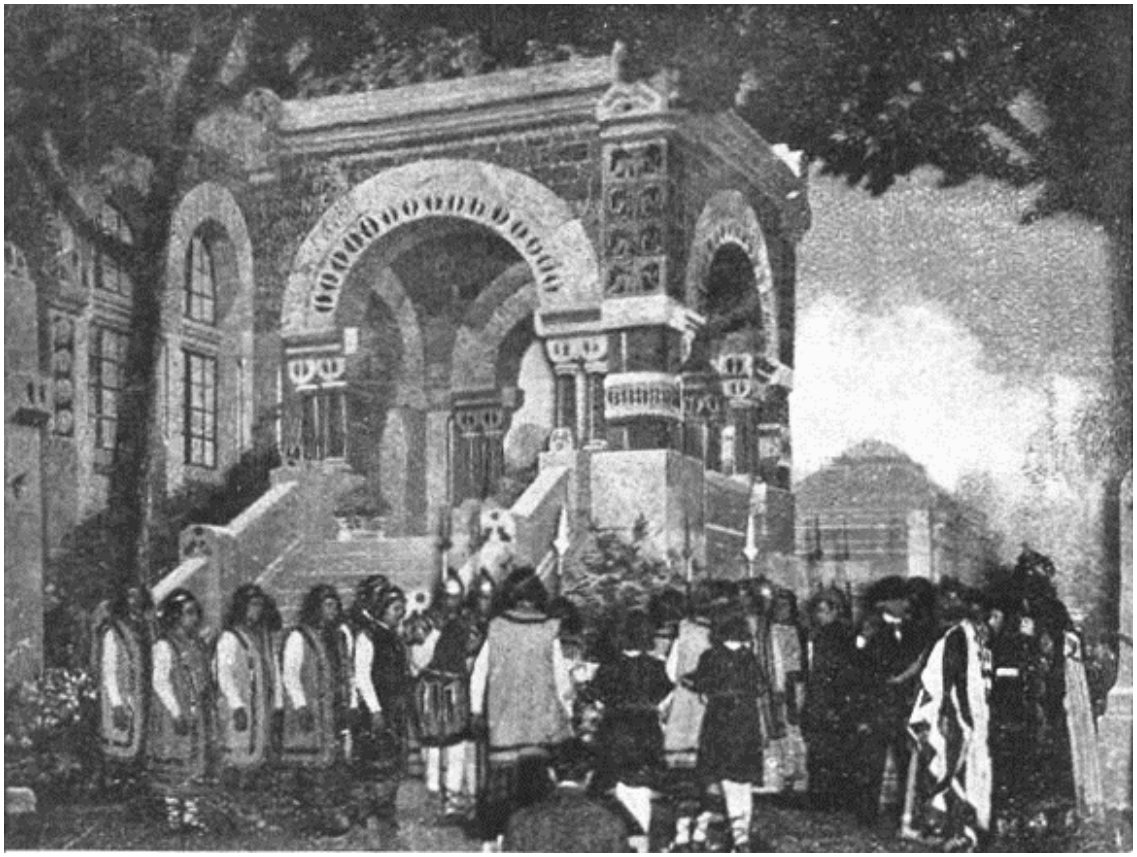


Il·lustració 192: *Fotografia d’escena de l’acte 1, quadre 2.* [La Ilustració catalana *206 (12/05/1907), p. 298;* El arte del teatro *29 (01/06/1907), p. 12].

“En obrir-se les cortines, una colla de nois i noies entren amb gran xiscladiça en escena, sortint del jardí per la banda de darrera del palau. Miren tots enlaire com cercant quelcom entre les branques de l’arbreda. Entre ells hi va la Princessa, qui s’ha de distingir de tots els altres per una excepcional bellesa i la riquesa i el gust dels seus vestits.”

“Alguns nois s’enfilen pels arbres. Els altres, donant-se les mans, canten fent la sardana al voltant de la soca.” “La Princesa, seguida d’alguns nois i noies, va a la vora del llac en busca de la ploma. S’agenolla en terra i l’assoleix. Per compte d’alçar-se, resta de genolls, abocada a l’aigua com mirant el fons amb insistència. La dansa dels nois continua, mentre la Princesa resta immòbil en la mateixa posició.”

“Una veu des del cim dels arbres. La dansa s’interromp.” “Durant el diàleg de l’au i la Princesa, els nois i noies, presos tots de gran esglai, han anat fugint uns pel jardí, uns altres per la porta del palau. La Princesa, entre els acords misteriosos de l’orquestra, s’ajau suaument entre les flors, com presa d’un son dolcíssim. Entren precipitadament els Reis, seguits de Merlí i de dames i cavallers. Durant tota aquesta escena, els jardins s’han d’il·luminar amb clarors vagues i fantàstiques fins al final.”



Il·lustració 193*: Fotografia d'escena de l'acte 1, quadre 2. Jardí del palau, quan els nois i la princesa es troben amb el seguici reial. [*La hormiga de oro *19 (11/05/1907), p. 300.]*

[El Rei a la Princesa] "Li agafa el cap entre les seves mans i el besa. La Regina i els demés proven de retornar-la." "Dames i cavallers surten tantost ho ha indicat el Rei i compareixen altre cop, entrant en escena per l'escala del palau, quan el Rei hagi acabat el seu parlament, portant el vestit i les garlandes. Les donzelles la vesteixen. Després, en un llit format per branques florides arrencades dels arbres, la conduiran a pes de braços al palau, seguides de tot el corteig. Durant aquesta escena els cors entonaran solemnialment aquest himne, que ha de tenir el caràcter de marxa fúnebre i ensems de marxa nupcial."

"Així que el cos de la Princesa ha traspassat el llindar de la porta del palau, apareix la Fada entre l'espessor del jardí. Moviment d'espant i sorpresa de tots els presents." "La Fada obre els braços, fent un gest vers l'estol dels guardians, patges i donzelles. De sobte, cauen tots sobre els graons de l'escala com presos d'una son invencible. Cortines lentes."

“Segon acte

Quadro I: 333 anys després...

Una esplanada davant d’un bosc. El bosc ombrívol, espès i d’arbres negres i turmentats s’estén des de mitja escena cap al fons, pujant pel vessant d’una muntanya molt espadada i esquerpa, en el cim de la qual s’hi veurà part d’un gran castell, cobert materialment per la verdor dels arbres gegants que el circumden, talment que només han d’emergir de dins l’espès fullam algunes cúpules i agulles de colors pàl·lids i somorts. El sol s’és post darrera el castell, voltant-lo d’una daurada i feble aurèola de posta tardorenca que il·lumina vagament tot el paisatge. El pastor i el rabadà estan asseguts davant d’un foc, vigilant el remat, que es suposarà pasturant a un dels costats invisibles de l’escena. El Rabadà toca en el flabiol un aire popular.”

“El vailet agafa una pedra i la llença contra el bosc com li ha dit el pastor. Tan bon punt la pedra toca les fulles, surt del fons del brancatge un acord dolcíssim de veus femenines, que va minvant d’intensitat gradualment.” “El rabadà agafa un grapat de pedres i les llença una darrera l’altre. A la primera es torna a sentir l’acord. Després a mida que va llençant les demés, els acords se succeeixen seguits, seguits, modulant suaument una màgica melodia de veus blanques.”

“Se senten, una mica distants, les trompes i els corns d’una cacera que es va acostant ràpidament. Al cap d’una estona compareixen corrent cavallers amb sagetes i ballestes.” “Arrenquen a córrer en direcció al bosc.” [El pastor] “Posant-se al davant dels cavallers.” “El Príncep, a cavall, ha entrat en escena durant l’anterior diàleg.”

“El Príncep avença resoltament, llençant-se en direcció al bosc. El cel s’ennuvola.” [Pastor] “Posant-se al davant.” [Príncep] “Apartant violentament el pastor.” “La tempesta esclata en llamps i trons. El Príncep s’arrenca en direcció al bosc. Quan és a vora les branques altíssimes i espesses dels arbres i de les mates, aquestes se separen per si mateixes com per fer-li pas. Tantost les toca, sonen els acords màgics, que es resolen en l’himne següent.”

“Quadre II: L’amor desperta la bellesa

Un interior de palau mig enrunat. En primer terme, una ampla graderia. Al replà superior una columnata, des d’on arrenca una escala portant a un templet cobert amb cortinatges pesants i sumptuosament brodats de brillants colors somorts pel temps. A mà dreta, una gran finestra mig ensorrada. A mà esquerra, una gran porta tancada. A un costat i altre del templet, damunt de l’escala i darrera les columnes, el mur de l’edifici es veu completament badat en algun tros. A través d’aquestes escletxes i obertures es veuen alguns indrets del jardí abandonat amb gran espessor d’herbes altíssimes i d’arbres seculars que oculten el cel quasi totalment i aboquen onades de fullatge a l’interior de la sala. Les heures i enredaderes del jardí també hi penetren, escampant en totes direccions llur brancam luxuriós, que s’entortolliga per les columnes, corona la volta del templet, s’enfila pels arbres i s’arrossega escales avall. Mil menes d’herbes i molses salvatges entapissen a trossos els graons i les columnes. Ajaguts els uns per les escales i els altres recolzats, de peu dret o asseguts, en les columnes, guerrers i guardians armats de totes

armes, patges i donzelles, escampats tots en un bell desordre, dormen profundament en una absoluta immobilitat. Les cuirasses, els escuts i els cascos dels guerrers s'han de veure rovellats i plens de molsa. Les heures passen per damunt de molts dels dorments.

És primera hora de matinada i encara negra nit. El clar de lluna il·lumina fantàsticament els frondosos fullatges del jardí abandonat. Un raig suavíssim llisca per l'aire quiet de l'estança il·luminant-la vagament. Els ratpenats volen esquerps d'un cantó a l'altre i es gronxen sospesos en l'artesonat trossejat del sostre. Se sent xiular les òlibes i els mussols."

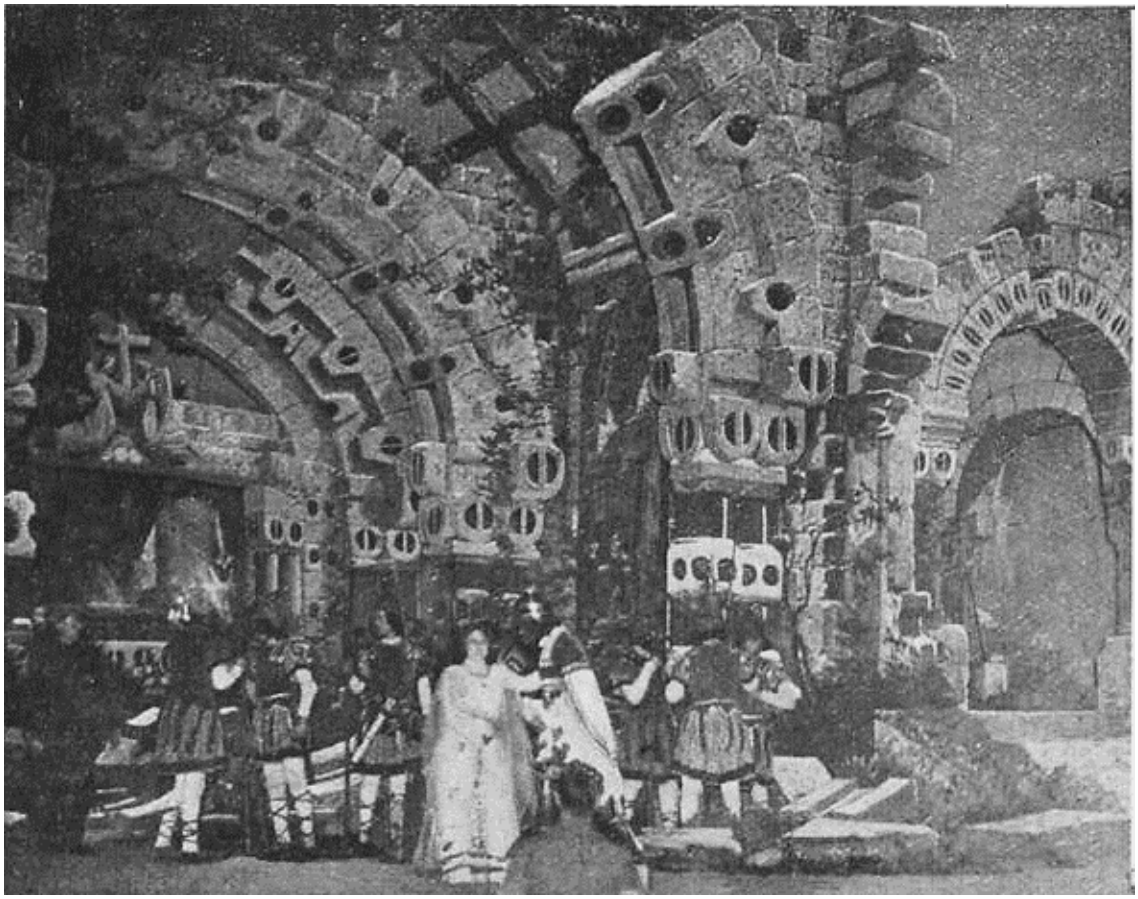


Il·lustració 194: *Escenografia del quadre 2 de l'acte 2 de La nina dormida al bosc. [*El arte del teatro *29 (01/06/1907), p. 12].*

"En cantar les fades la segona o la tercera estrofa, apareix per encantament la Fada del palau a un dels angles de la sala. L'ombra lluminosa llisca suaument fins als peus de l'escala del templet, puja pels graons, aparta la cortina, mira endins, torna a baixar i roman immòbil al replà." "S'esvaeix."

"Se sent un cop terrible a la gran porta lateral, que cau feta estelles." "Apareix el Príncep amb brillant armadura. Mira un moment atònit al seu voltant. Avença després amb resolució, puja les escales i, sense dubtar, aparta d'un violent cop de mà les cortines del templet, que cauen a terra. Apareix l'interior del templet amb un sumptuós llit al mig, on jau dormida la Princesa abillada de núvia. A un costat, s'obra una gran escletxa que deixa veure les verdors del jardí. Un immens roser de bosc penetra a l'interior, estenent per damunt del llit el seu brancatge atapeït de roses blanques i rojes. Dos coloms blancs reposen immòbils en una branca del roser. El dia ha sortit."

[Príncep] “Abocant-se ansiós per damunt del llit.” “Li fa una llarga besada als ulls. Se sent a dintre la veu de la Fada.” “La Princesa a la fi obre els ulls, se redreça lleugerament en el seu llit, mira al voltant, reflexant el seu esguard l’estupor del qui ve de sortir d’un son profund. Fixa al fi els ulls en el cavaller.” “Els cavallers, els guardians, els patges i les donzelles que dormien escampats per les escales, tantost la Princesa ha obert els ulls, s’han anat despertant els uns darrera els altres, mirant estranyament al llur voltant, desemperesint-se, esguardant-se mútuament plens de sorpresa, fent durar aquest jos escènic fins arribar a les darreres paraules dels enamorats. En eix instant s’aixequen tots, agrupant-se amb regularitat a les escales. El Príncep i la Princesa, de peu dret i abraçats, romanen al replà.” “Entre les escletxes dels murs apareixen els cavallers companys de cacera del Príncep.”



Il·lustració 195*: Fotografia d’escena de l’acte 2, quadre 2. Interior del palau en ruïnes. Podria ser la princesa ja desperta al final de l’escena. [*La hormiga de oro *19 (11/05/1907), p. 300.]*

Inventari de Lluís Graner al teatre Principal:

"Quadro 1er: Saló d’època, 4 rompiments i teló, peces envarillades, 1 ferma de costat i 1 d’obliqua, 1 taula en forma de T dividida en 2 peces.

Quadro 2on: Jardí, 2 rompiments i teló, 1 alfombra d’aigua, peces envarillades, 1 de gruix d’escala, 3 fermas de rosers, 2 barandilles de ferro, 1 escala oblicua de 5 graons, palenc.

Quadro 3er: Selva. 4 rompiments, 2 bambalines de núvols [frapats] i forillo.

Quadro 4: Ruïnes, 3 rompiments i forillo, 1 cortina, tapís, peces envarillades, 1 escala amb 2 gruixos, pedra, 1 ferma, 1 peça amb una porta que cau amb 8 trossos, 1 peça amb un portal de ruïnes, 1 escala petita, 1 llit, 1 practicable, tablado que es divideix amb 10 palencs de 4 metros de fondo per 7 de llarg i 1 d'alt."

CAT AHSCP 01-I.6-02-04.01-7.110, pp. [107–108].

Ressenyes de premsa:

"*La nina dormida al bosc* és el títol de la rondalla lírica de gran espectacle que s'estrenarà avui en el teatre Principal.

La lletra és d'en Manuel de Montoliu i la música del mestre Alfonso. Per a aquesta obra ha pintat quatre decoracions l'escenògraf senyor Castells."

El Poble català 437 (27/04/1907), p. 3.

"El estreno del cuento lírico en dos actos y cuatro cuadros, titulado: *La nina dormida al bosc*, que anteanoche tuvo lugar en el teatro Principal, no pudo ser más lisonjero para sus autores.

Hubo muchos aplausos, cada uno de los cuadros fue muy celebrado, y al final de los dos actos tuvieron que presentarse al público don Manuel de Montoliu, autor de la letra, y el de la música, don Federico Alfonso.

El asunto es un poema lírico en que se ve desarrollado con distinción, fruto de la cultura literaria del poeta, el lindo cuento que ha recreado durante siglos tantas imaginaciones infantiles, de la bella dormida en el bosque, a la que, después de trescientos años de profundo sueño, viene a despertar un gallardo príncipe, arrojado y despreciador del peligro, que llega hasta la princesa encantada abriéndose paso entre la maleza de espinas que protegen el sueño de la beldad, como Sigfrido a través del ardiente circulo de llamas que guardan al de la Walkyria.

El mérito primero del compositor que ha puesto en música este poético asunto ha sido el de haber sabido conservar el ambiente en que se desarrolla la acción, variable según los cuadros que se van sucediendo, pero con la unidad que les da el carácter legendario del asunto y de las figuras; es una región imaginaria y de fantasía, en la cual, tan real, o mejor dicho, tan poco real es la figura del Hada del Palacio, como la de los Reyes, Merlín y la Princesa encantada.

Como músico, el señor Alfonso va realizando cuanto permitían esperar sus laureadas obras anteriores; al lanzarse ahora, desde la composición coral a la visión teatral, o más bien a la ópera, pues la estrenada en el Principal es una verdadera ópera, lo ha hecho con una seguridad y un dominio de su arte, que engañarían al que no supiese que el músico está ahora en los comienzos de su carrera de compositor. La orquesta, llena y sonora, los coros, dentro de su sencillez, tan acertados, los cantos del Hada y de la Princesa, la declamación solemne del Rey, justificaban la opinión de los espectadores, que veían en

la nueva obra una de las más completas de las que se han estrenado en la escena del Principal.

No estableceremos preferencias entre los cuatro cuadros: cada uno está igualmente acertado de expresión y de color. En el primero, los Reyes y su corte celebran un banquete solemnizando el nacimiento de la Princesa; anubla la alegría y esplendor del cuadro la aparición del hada que predice la desgracia de la Princesa, pero también su liberación.

En el cuadro segundo se realiza la primera parte de la predicción fatal: contemplando su hermosura en el cristal del estanque, queda encantada la Princesa, y con ella la corte entera, el castillo, jardines y servidores. Pasan trescientos años, y un nuevo cuadro nos lleva a los bosques que rodean la antigua y arruinada mansión, bosques frecuentados por las hadas, objeto de terror del pueblo; un Príncipe que oye hablar de la bella encantada, burlándose del peligro se lanza a su conquista, entre el fulgor del relámpago y el fragor del trueno. Se ha deshecho el encanto: a la presencia del caballero, la Princesa despierta de su largo sueño y cae en brazos de su libertador, concluyendo este cuarto cuadro con un dúo y un himno al amor, que ha sido poderoso para desvanecer y conjurar el hechizo.

Este final es de mucho efecto, aunque en parte haya más bien que adivinarse, pues la amplitud que le ha dado el músico supera a las fuerzas y a la buena voluntad de los ejecutantes.

El señor Alfonso, que dirigió él mismo su obra, fue objeto de repetidas llamadas a escena y entusiastas aplausos. También los obtuvieron las decoraciones pintadas para esta obra por el señor Castells, un escenógrafo joven igualmente, pero que ha demostrado en la concepción y ejecución de estos cuadros alientos e inventiva. […]

F. Suárez Bravo”

Diario de Barcelona 119 (29/04/1907), pp. 4994–4995.

“*La nina dormida al bosc*, rondalla escènica d’espectacle en dos actes i quatre quadros, que s’estrenà la vetlla del 27 del present mes, meresqué del públic excel·lent acolliment. Són autors d’ella el distingit poeta en Manuel de Montoliu i el llorejat compositor en Frederic Alfonso. Ambdós són joves i, per lo tant, ardits i confiats, lo qual equival a garantia segura de l’èxit, que no ha fallat pas en el moment decisiu. *La nina dormida al bosc* és una de les obres més completes i rodones que s’han vist en aquell escenari durant la present temporada; llibre i música s’enllacen amb perfeta consonància i proporcionen a l’espectador intens goig de l’esperit.

La manca d’espai ens priva d’estendre’ns com voldríem sobre la inspirada partitura del mestre Alfonso. Les mateixes qualitats de tècnica ferma, vibrant sentiment i distinció melòdica que en les obres corals d’aquest autor havíem ja apreciat abans, les trobem novament en sa darrera producció teatral, valorades més encara pel treball instrumental que denota una intuïció dramàtica de primera força en la manera de tractar i combinar les diferents sonoritats de l’orquestra. El caràcter distintiu de cada un dels quadros se troba, ademés, feliçment interpretat pel sentiment íntim de la música que l’acompanya, la qual ofereix contrastos abundosos que presten a l’obra vida intensa i atractiu creixent.

És, en resum, una obra seriosa i sincera que ha de guanyar sentida en successives audicions; treballada a consciència, i acusant ja en diferents indrets la personalitat artística de l’autor.

La bona presentació escènica de la poètica rondalla, amb un decorat molt ensopegat i vistós, degut al senyor Castells, ajuda força a l'excel·lent efecte que, en general, ha produït al públic.

El senyor Alfonso, que dirigí l'orquestra en les primeres representacions, va ésser cridat a l'escena junt amb el senyor Montoliu a l'acabament de cada acte."

Revista musical catalana 40 (abril 1907), p. 85.

"No trobo res més per a parlar que *La nina dormida al bosc*, estrenada a can Graner el dissabte al vespre. És una rondalla, saben? I figura una noia que està dormida 333'33 anys perquè ho volen així en Montoliu i una fada. Però en Santpere, que fa de príncep, s'entera de la cosa i quan la noia ha dormit els 333'33 anys, diu: «Vaja, prou!» I entra al castell encantat i enrunat on dorm la nina. Però quan hi és i veu l'indret on la nina es troba, pensa: «Això d'anar-te'n hi de dret, no fa gaire *guerrero*». I ell que dona una volta amb el sol fi de provar que és un *guerrero* com una casa, enfonsant una porta d'un cop de puny. Jo mai ho hauria dit, que pogués fer semblants *estragos* aquest Santpere. El cas és que la nina es desperta i canten un rengle i la fada se les ha d'espinyar.

Ara no es pensin que això sigui tota l'obra. No. Abans hi ha el quadro del bateig de la nina, amb uns balls de altres nines, vestides de *guerrero*, que resulten d'allò més; acabat aquell quadro en ve un altre amb la nina ja grandeta, que s'adorm. I després, entre el segon quadro del primer acte i el primer del segon, passen els 333'33 anys i ens trobem en un bosc —el bosc de la nina— amb uns pastors que parlen dels embruixaments. I per últim ve lo que ja els he explicat d'en Santpere, que troba la nina del bosc.

I tot això va barrejat amb cants i ballarugues i *paleges* d'altres nines i altres fades i altres *guerreros*, que evolucionen en mig d'uns decorats molt vistosos i compostos amb gran traça per l'escenògraf Castells, que ha demostrat saber-ne quatre nius: un per decoració. I els versos que canten i diuen tota aquella gent, són escrits per en Manel de Montoliu amb força inspiració i musicats pel mestre Alfonso amb molta sabiduria i molt sabor popular i molt bon aire.

En fi, cavallers, que un hi passa la estona veient *La nina dormida al bosc*. [...]

Virolet"

Cu-cut! 259 (02/05/1907), pp. 294–295.

"**Crónicas menudes**

Puestos a llevar a la escena las tradiciones populares, no podía ni debía librarse de ello la suave leyenda de la bella princesa que duerme por artes de encantamiento durante siglos y a la que el Amor, pasando con galas de príncipe prendado de su belleza, despierta con un beso en los cerrados ojos. Oí yo por primera vez este maravilloso cuento al amor de la lumbre encendida contra las brumas trías del Norte y de los rudos labios de mi niñera, que era, para servir a ustedes, una bilbaína como de dos metros de estatura y ancha a proporción, como ya no se llevan en parte alguna. Y a pesar de los años ¡ay! Pasados —porque, según mis cálculos, debió de ser esto poco después de la invasión de los cartagineses— queda la memoria de aquella noche como un vago girón de niebla que aventa y deshilacha la tempestad del largo vivir. Murió mi niñera, porque también las

niñeras se mueren más tarde o más temprano, y andando los días ha venido a referirme nuevamente la dulce leyenda de la princesita dormida el joven Montoliu, con música del maestro Alfonso, decorado de Castells y fondos facilitados por el infatigable y, al parecer, inagotable Graner.

El aderezo que ha hecho el joven Montoliu de la leyenda con el título, un poco impropio, de *La nina dormida al bosc*, me ha gustado un poco menos que el que le daba mi niñera destrozando el castellano hasta un extremo que habría sido grato a Puig i Cadafalch […].

He de contentarme con la princesa que nos ha servido Montoliu con algo más de fortuna que aquella *Donzella qui va a la guerra* del año pasado, que era, y el Señor me perdone, la más grande simpleza que he conocido. Si todo lo que pasa en *La nina dormida al bosc* se tuviera tan firme como lo que sucede en el primer cuadro dentro del palacio *reial*, ya podríamos darnos con un canto en el pecho de Montoliu; pero el interés no se sostiene luego suficientemente por cierta vaguedad en el desarrollo de la leyenda, que resulta un tanto incomprensible. Si el joven Montoliu me da unas tijeras y el ejemplar de *La nina* corto de modo que dejo aquello como las propias rosas, Y aun haré más, para que se vea mi buena voluntad: déme Montoliu solamente el ejemplar y yo pondré las tijeras, que por ayudar a Graner soy capaz de cualquier razonable sacrificio. Medítese y, si se acepta, en casa estoy de seis a ocho y en la Aduana durante el día preguntando al carabinero que hay en la puerta, al cual ya tengo amaestrado para recibir militarmente a los que van a buscarme con comedias, dramas y demás explosivos.

Hechos los necesarios cortes en la letra, llamaría aparte al maestro Alfonso y con la confianza de tocayo le diría que, habiendo en él, como yo creo que hay, un músico de cuerpo entero que sabe lo que lleva entre manos —como lo prueba toda la segunda y deliciosa mitad del primer cuadro—, debería sacrificar algunas notas que alargan y hasta suspenden la acción con perjuicio del interés, como ocurre al presentarse el príncipe y ver a la princesa dormida, o cuando un poco antes salen aquellas apreciables bailarinas danzando inoportunamente sobre las ruinas del palacio *reial*, aunque la música es muy bonita. Pero, querido tocayo, cada cosa a su tiempo, y la ocasión de aquel baile puede ser en una apoteosis final, pero no antes, y usted perdone que me meta en pentágramas de once varas; pero, ya sabe usted, este sagrado sacerdocio... etc.

Sé por una de las brujas de *La santa espina* —que para eso es bruja y chismosa— que a los cómicos no les gustaba esta *Nina*, y en verdad que ya se conoció sobradamente. Los versos de Montoliu no son una maravilla; pero, caramba, amigos, parecían peores por lo mal que los dijeron ustedes, al extremo de que, a excepción de Puiggarí, no podía saberse si lo que decían los demás eran endecasílabos o un manifiesto electoral. Y el endecasílabo ¡porra! tiene su cadencia, señores, y es un verso altamente respetable que hay que decir con las debidas cesuras que no perjudican al prosodismo. Y conste que en esta censura no incluyo a Tor, Balot, Morató y Riu porque no dicen esta boca es mía, limitándose a llevar a cuestas a la señorita Morató en clase de *nina*. Tan brillante papel fue dignamente desempeñado; pero, poniéndose en todo, hay que decir que, si a mí me entregan a la señorita Morató, y dormida por añadidura, no me quito de comparsa en mucho tiempo y la llevo de acá para allá como la más dulce carga de la vida, lo juro por estas cruces.

Y juro asimismo que el escenógrafo Castells ha acertado en todo el decorado —aparte su tendencia a subrayar los colores vivos—, excepción hecha de la última decoración, que representa el castillo arruinado. Si se tratara de otro escenógrafo nada diría; pero no es admisible que uno que se llama *Castells* no disponga entre los que forman su apellido de un *castell* mejor pintado, aunque esté más arruinado que Girona pobre. Y al llegar a este

punto permítaseme comunicar al respetable público un milagro mucho más estupendo que los del beato Oriol: allí, en aquel castillo arruinado, todo ha caído bajo el peso de tres siglos, las piedras sillares, las vigas fortísimas, los duros hierros; pero ha resistido heroicamente una rica cortina de cáñamo que oculta a la princesa. Este prodigio, que habla muy alto en pro de la bondad de la industria textil catalana, me dejó absorto y causará seguramente impresión en mis contemporáneos.

Por este *detalle* vendrán ustedes en conocimiento del descuido y falta de tino con que esta obra ha sido «puesta» en escena, si no bastara la detestable colocación de las figuras en el final del segundo cuadro y comienzos del último. Y es lamentable, porque con todo y los defectos apuntados —y otros que me callo por no moler—, *La nina dormida al bosc* merece verse por la esplendidez de la presentación, en la que Graner no ha escatimado nada, por casi toda la música del maestro Alfonso, y en parte por el buen deseo con que Montoliu ha dramatizado la leyenda popular. Y es, como dicen en Andalucía, un «contra-Dios» que dando generosamente el esfuerzo para lo más se descuide para lo menos, si puede llamarse *menos* a la labor espinosa y difícil de «poner» las obras como los cánones ordenan.

No hay nada sobre un escenario, amigo Graner, tan peligroso como la dirección de muchos. Con uno bueno basta, y para otra vez, si hay que echar una mano, aquí estoy yo a disposición de las Empresas a razón de dos pesetas por hora, casi tan económico como las interinas que *fan feines*.

Hay que agarrarse a lo que salga, que no están los tiempos para andarse con remilgos.

Federico Urrecha"

El Diluvio 122 (02/05/1907), ed. tarda, pp. 7–9.

"S'ha estrenat darrerament i amb un èxit de aquells que els castellans en diuen *lisonjero*, una obreta lírica que porta per títol *La nina dormida al bosc*.

Una antiga llegenda molt innocentona ha donat peu al Sr. Montoliu per a engiponar algunes escenes poètiques que tenen quant menos el mèrit de ser ben escrites. Això justifica el que l'obra en conjunt, si no arriba a interessar, s'escolti amb gust.

Les il·lustracions musicals són sense dubte lo millor del llibre. El Sr. Alfonso ha tret un gran partit de les situacions, demostrant en la majoria dels números una traça i una inspiració dignes de millor causa.

De les decoracions no val la pena parlar-ne: n'havem vist de més bones... i de més dolentes.

Els intèrprets hi varen fer lo que bonament sabien."

La Esquella de la Torratxa 1479 (03/05/1907), p. 7.

"En Barcelona ha tenido un buen éxito la obra de un valenciano, hijo de un periodista distinguido y amigo nuestro: D. Francisco Alfonso. Su hijo, D. Federico, que comenzó sus estudios en el Conservatorio de Valencia, ha hecho la música para un cuento lírico de

los que se representan en el teatro Principal de Barcelona. El asunto es la conocida leyenda de *La niña dormida en el bosque*.

[…] El Sr. Alfonso, que dirigió él mismo su obra, fue objeto de repetidas llamadas a escena y entusiastas aplausos. Reciba nuestros plácemes."

Las Provincias: diario de Valencia 14855 (03/05/1907), p. 2.

"Continúan con éxito creciente en este teatro las representaciones del cuento lírico en dos actos *La nina dormida al bosc*, singularmente para el músico D. Federico Alfonso.

Ya se puede dar el título de maestro al que ayer fue un distinguido aficionado, vencedor en varios certámenes musicales, en cuyos modestos trabajos se adivinaba al compositor de mañana, como su valiosa labor actual revela, un compositor de vuelos para el porvenir.

El cuadro que encierra este poemita del Sr. Montoliu, pequeño para el músico, cuyas alas pugnan aprisionadamente en estrecho marco.

El principal mérito del compositor es atemperarse estéticamente a la simplicidad del cuento y a sus dimensiones.

En los diversos números de música patentiza el Sr. Alfonso un vasto conocimiento de los diversos estilos musicales, singularmente para el género moderno por el cual siente singular predilección, para cuyo cultivo además de un profundo conocimiento técnico, sane escribir con facilidad y elegancia.

Hemos dicho que el éxito del músico va en creciente porque su labor más se aprecia cuanto más se la conoce.

Felicitamos al novel maestro a quien aguardamos en sucesivas obras de mayor importancia en el asunto, las que seguramente no se harán esperar."

La Publicidad 3981 (04/05/1907), ed. nit., p. 3.

"No separant-se de la llegenda, els autors han procurat fer una obra de espectacle, pròpia per a les Audicions Graner, i, tenint en compte aquest objecte, podem dir que n'han sortit molt airosos, tant el poeta com el músic.

L'assumpte és senzill, però captiva. A l'aixecar-se el teló ens trobem en un palau reial, a on s'hi està celebrant el naixement d'una princeseta (la nina). L'alegria és gran; brinda el Rei, corejat per dames i cavallers i el cant del poble [...]

Mes el Rei té una pena i un vell oracle li anuncia que la princesa, [...] restaria immòbil i encisada [...]

L'adiví Merlí, que està present, li corrobora tal pesar, mes, per provar si hi ha remei, invoca á la fada encisera, qui es presenta en escena en mig d'un gran esglai per part de tots els comensals. El fantasma va dret cap al bressol de la princeseta i li canta [...]

Amb lo descrit n'hi ha prou perquè el lector se faci càrrec de l'argument que motiva la presentació dels quatre quadros, que estan tots descrits amb una poesia delicada, quals versos són acompanyats d'una música bastant sentida i molt adequada a la situació.

Durant els tres quadros restants se compleix tot lo que es profetitza en el primer, mes no volem deixar de copiar uns quants versos, descripció que fa un pastor als cavallers i al Princep, quins volen assaltar el castell enrunat. [...]

En Montoliu és un poeta.

Ha decorat l'obra el jove pintor Sr. Castells, qui va deixar-nos apreciar bons detalls d'escenografia en ses quatre vistoses decoracions que foren aplaudides i celebrades pel públic.

En l'execució van portar-se bé tots els artistes. La comparseria no va penetrar l'obra. Van distingir-se, fent-se dignes de l'aplauso, els Srs. Puiggener, Santpere, Puiggarí, Giralt, i les Sres. Morató, Paricio i Ferràndiz.

En resum: una obra que donarà entrades al vell teatre de Santa Creu."

La Escena catalana 31 (04/05/1907), pp. 3–4.

"[...] La rondalla en què es basa l'obra és prou coneguda per a que ens puguem estalviar d'explicar-la. N'hi ha prou amb dir que en Montoliu l'ha dialogada en versos correctes i fluïts, que són encant de l'oït per la seva musicalitat i del seny per la seva construcció. A més, ha tallat l'acció en quatre quadros, presentats per l'empresa amb gran riquesa de vestuari i decorat.

El mestre Alfonso ha posat música a l'obra, sortint-se'n ben airosament. El to popular hi vibra sempre, enlairant-se a voltes en ales de la inspiració; els corals són ben matisats i l'orquestra sona plena.

En quant al decorat, diferent en tots quatre quadros, ha estat construït pel jove escenògraf senyor Castells, que ha demostrat excel·lents condicions. Té aquest artista bon gust en la distribució dels termes, riquesa en el colorit i traça per a donar valor a tots els detalls. La decoració de bosc amb què comença el segon acte, és en aquest concepte de les bones que es veuen. [...]

M. i G."

La Ilustració catalana 205 (05/05/1907), p. 282.

"Este cuento lírico en dos actos y cuatro cuadros, puesto en escena en el teatro Principal, ocupará lugar preferente en la serie numerosa de grandes éxitos logrados por el notable artista Sr. Graner, a cuyo cargo están la empresa y la dirección del decano de nuestros coliseos y que con sus espectáculos audiciones viene realizando una obra de cultura altamente meritoria.

El asunto del cuento es bien conocido. […]

Tan poético tema ha sido hermosamente tratado por el señor Montoliu; el libro, por este escrito en bellísimos versos, tiene toda la delicadeza y toda la ingenuidad de los cuentos infantiles, y así la acción como la forma producen en el ánimo del espectador una sucesión no interrumpida de dulces e inefables sensaciones.

La música, del Sr. Alfonso, adáptase admirablemente a las diversas situaciones creadas por el poeta, y en medio de su rica variedad conserva siempre esa pureza, esa frescura que tan bien armonizan con el carácter del libro; es una partitura no solo inspiradísima, sino además perfectamente instrumentada, una ópera en la verdadera acepción de la palabra.

El poeta y el compositor, compenetrados de unos mismos sentimientos, han sabido llegar al alma del público, sin apelar a otros recursos que a la sinceridad y a la espontaneidad, cualidades primordiales de toda manifestación de arte y de poesía.

La parte escenográfica corresponde dignamente a la belleza del libro y de la música: las decoraciones del Sr. Castells son de un efecto sorprendente por su originalidad, por su entonación y por su riqueza.

Para todos ha sido un triunfo *La nina dormida al bosc*, a todos felicita sinceramente y con entusiasmo *La Ilustración artística*.

M.”
La Ilustración Artística 1323 (06/05/1907), p. 311.

“***La nina dormida al bosc***

Así se titula un cuento escénico de espectáculo en dos actos y cuatro cuadros, letra de Montoliu, música de Alfonso, que acaba de estrenarse en el teatro Principal formando parte de los Espectáculos-Audiciones Graner que tan favorecidos vienen siendo por el público escogido y sano de Barcelona.

La nina dormida al bosc fúndase en la vieja leyenda de la *Belle au bois dormant*. Entre los actos primero y segundo transcurren 333 años... La princesa hechizada por suerte fatal recobra al cabo de siglos su primitivo ser y prorrumpe en palabras de amor. Alfonso, el laureado compositor, ha compuesto una música que ha sido muy elogiada por la prensa.

El escenógrafo Castells ha pintado unas decoraciones de gran efecto, vivas de colorido y llenas de imaginación. La presentación escénica es suntuosa; un nuevo triunfo para el popular pintor-empresario, para Luis Graner.”

La hormiga de oro 19 (11/05/1907), p. 299.

“El teatro lírico catalán se ha enriquecido con otra hermosa producción: de una sencillez poética, encantadora, el libro; de inspirados fragmentos, la música, y de una presentación escénica admirable por parte del decorado. Y esta obra, original de tres jóvenes artistas, perpetuará en los anales del teatro catalán el triunfo de la juventud, el talento indiscutible de Montoliu. Alfonso y Castells.

En la leyenda provenzal de Perrault *La belle au bois dormant* se ha inspirado el joven autor para escribir una poética visión musical intitulada *La nina dormida al bosc*. El argumento, sumamente delicado, nos recuerda aquellos cuentos de fantásticas hadas que cuando niños nos susurran a los oídos nuestras cariñosas madres para satisfacer nuestros candorosos anhelos de conocer aventuras caballerescas, historias de princesas encantadas y cuentos de sortilegios y brujerías.

Es indispensable poseer un temperamento de artista para llevar a cabo con fortuna empeños tan difíciles. Escrito el libro en correcto verso, es un bello poema donde el alma poética de Manuel de Montoliu se revela con todas sus exquisiteces de inspiración y arte.

La acción escénica se va desarrollando tranquilamente, y aunque recargada de ciertos efectismos que son de perdonar, no deja de hacerse interesante. Una linda princesita, hija de un poderoso rey, está predestinada, según el oráculo, a sumirse en dulce sueno, del que no ha de despertar nunca.

Todos los adivinos del reino están de acuerdo; pero junto a la cuna de la egregia niña, una hermosa hada murmura dulcemente su destino; corrobora los asertos de oráculos y adivinos, pero afirma que despertará del sueño cuando un caballero valiente y enamorado bese el inanimado cuerpo de la gentil princesa. El amor ha de darle de nueva la vida.

El amor es tu esperanza.
Si algún día, enamorado,
un galán junto a ti avanza,
al contacto de su lanza
tu sueño habrá terminado.

Son las palabras de aquella hada, palabras que tranquilizan algo al rey, que está apesadumbrado por la terrible profecía.

Esta se cumple: la bella princesa, sus damas, nobles y escuderos que la acompañan en feliz paseo se adormecen junto a las orillas de un delicioso lago, donde contempla la hermosa niña su divina imagen, que se esfuma entre las suaves ondulaciones de aquellas límpidas aguas.

Duerme la princesita; el encantamiento dura años y años, más de trescientos; el castillo donde está albergada vase derrumbando lentamente; pero he aquí que un apuesto cazador llega al bosque donde se elevan las ruinas del castillo encantado, y conocedor de la historia de la princesa dormida, que le narra un pastor, se decide a despertarla; y arrostrando peligros, abriéndose paso entre la maleza, derribando puertas, llega al salón donde dormita la encantadora niña, y con amoroso beso vence a las hadas, rompe el encantamiento y despierta la princesa, sus damas, nobles y escuderos.

Sencillo, encantador, el infantil cuento ha sido llevado a la escena con maestría que le hace interesante. Este es el sencillo, casi infantil argumento de la visión musical, para la que ha escrito el maestro Alfonso una hermosa partitura, pictórica de conocimientos técnicos y sutil inspiración.

La música de *La nina dormida al bosc* encajaría perfectamente en obra de más transcendencia e importancia que la delicada leyenda, escrita sin ampulosidades ni pretensiones de ninguna clase.

Los cantos del hada, de la princesa y el dúo final de la obra son fragmentos de mérito dignos de un gran maestro, por lo inspirados y su brillante instrumentación.

La obra ha sido acogida por el público con visibles muestras de agrado y complacencia. El éxito ha sido franco y sincero, contribuyendo no poco las cuatro magníficas decoraciones que ha pintado Castells, ricas en colorido y exuberantes de propiedad y sabor de época.

En todo el decorado ha evidenciado el joven escenógrafo profundos conocimientos en su arte, fruto de un largo y aprovechado estudio, dotándolas de cautivadora esplendidez, especialmente la del jardín del segundo cuadro del primer acto y el bosque del segundo acto, así como el castillo.

Castells ha poetizado delicadamente la acción de la leyenda. Su triunfo ha sido grande, y bien puede asegurarse que por sus alientos y talento es de los que han de figurar muy pronto entre los maestros y eminencias del arte escenográfico.

La interpretación irreprochable por parte de todos los actores de la casa, entre los que recordamos a las Srtas. Morató, Ferrándiz, Sra. Morera, y los señores Santpere y Puiggarí.

La dirección escénica, a cargo de Modest Urgell, muy acertada, y la orquesta bien dirigida por el maestro Lambert.

Juan M. Soler"

El arte del teatro 29 (01/06/1907), p. 11.

"El *Álbum Salón*, como en otras ocasiones lo ha hecho, se honra hoy publicando el retrato del fecundo e inspirado maestro compositor don Federico Alfonso, con motivo del triunfo indiscutible y grandioso que alcanzó con su ópera —de tal se puede conceptuar— en dos actos y cuatro cuadros, titulada: *La nina dormida al bosc*, estrenada la noche del 27 de abril en el teatro Principal de esta ciudad. Con rara unanimidad, toda la prensa ha reconocido y proclamado que la partitura que nos ocupa coloca a su autor al nivel de nuestros primeros maestros compositores.

El maestro Alfonso, que en cuantos certámenes ha tomado parte conquistó los más codiciados galardones y que en la Fiesta de la Música Catalana instituida por el Orfeó Cátala de 1896 obtuvo la Flor Natural —alta distinción que se otorgó por primera vez— por su inspirada y grandiosa obra *A les estrelles*, coro mixto a doce voces reales; en partitura ha patentizado en *La nina dormida al bosc* ser un técnico de primer orden, un compositor de inspiración y que domina el arte de instrumentar sin recurrir a fórmulas gastadas y dando a su trabajo un sello propio y moderno.

Para que no parezca apasionado el juicio del *Álbum Salón*, reproducimos algunos párrafos de las reseñas críticas de importantes publicaciones.

Del *Diario de Barcelona*: [119 (29/04/1907), pp. 4994–4995.]

El *Noticiero Universal*:

«El señor Montoliu ha sabido combinar con acierto algunas situaciones que ofrecen al músico ancho campo para mostrar la inspiración, y de ellas se ha aprovechado el joven compositor señor Alfonso para consolidar el buen nombre adquirido en los certámenes de la Música Catalana. El maestro ha conseguido su propósito y a él, más que al libretista y al escenógrafo, se debe que el público prestase atención a la nueva obra y la recibiese con unánime aplauso.

El señor Alfonso ha escrito bellísimas páginas en *La nina dormida al bosc*: se ha identificado con el espíritu y el carácter de la leyenda y ha interpretado los pasajes de la misma fielmente, con sinceridad de artista que no busca el aplauso en los efectos de relumbrón.

Original e inspirado en los temas melódicos, que señalan las diferentes situaciones y marcan los distintos caracteres de los personajes, conocedor de la técnica musical, ha armonizado los efectos orquestales con las voces, sin disonancias ni exageraciones. Los principales motivos son claros y están desarrollados en las debidas proporciones. La instrumentación, en general, es robusta, firme, pero tiene todos los suaves contrastes que demanda cada escena.

La composición musical del maestro Alfonso merece oírse más de una vez, para aquilatar su mérito; pero, desde un principio, revela a un músico nada vulgar y que, indudablemente, llegará a adquirir personalidad propia. Sobre todo, el cuadro primero de *La nina dormida al bosc* es, por sí solo, un poema musical desarrollado con todo el conocimiento del género. Son de irreprochable factura el bailable con que comienza y el *raconto* del Rey. En el segundo acto puede señalarse como notable el fragmento descriptivo de la tempestad.

Pero, repetimos, el triunfo legítimo es el obtenido por el músico. »

La *Ilustración Artística*: [1323 (06/05/1907), p. 311.]

Terminamos asociándonos a los elogios tributados al maestro Alfonso, a la vez que agradeciéndole su atención para con el *Álbum Salón* permitiendo que publique en este número uno de los más hermosos fragmentos de *La nina dormida al bosc*[60].

Mucho celebramos los extraordinarios adelantos de que ha dado una nueva muestra y le auguramos un brillante porvenir en el arte que cultiva."

Álbum salón (any 1907), p. 86.

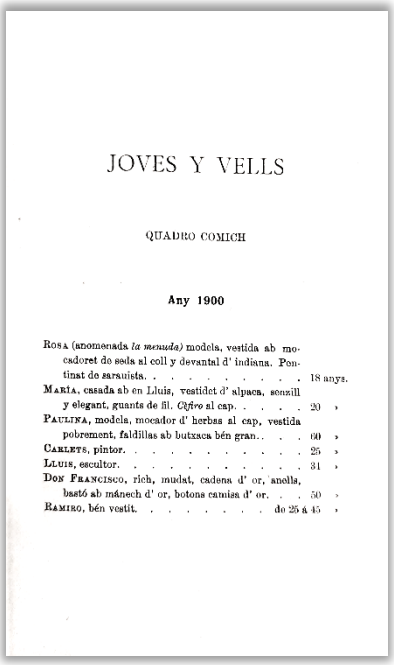
"El 27 del propio mes se estrenó *La nina dormida al bosc*, en dos actos y cuatro cuadros, letra de D. Manuel de Montoliu, música del maestro D. Federico Alfonso y decorado del joven pintor escenógrafo D. José Castells. Pocos éxitos se registran tan francos y entusiastas, coincidiendo en esta apreciación todos los periódicos, haciendo de la partitura los más vivos elogios.
La obra se representó hasta el final de temporada, alcanzando el número 33 las representaciones."

Almanaque del Diario de Barcelona para el año… 1908 (1908),
Barcelona, Impr. del Diario de Barcelona, p. 87.

[60] Tot i que es fa referència a la publicació d'un fragment, a l'edició de la revista no el trobem. Es podria haver afegit com un suplement o annex.

Joves i vells

Quadro còmic-líric.
Estrena el 11/05/1907.



JOVES Y VELLS

QUADRO COMICH

Any 1900

Rosa (anomenada *la menuda)* modela, vestida ab mocadoret de seda al coll y devantal d' indiana. Pentinat de sarauista. . . . . 18 anys.
Maria, casada ab en Lluis, vestidet d' alpaca, xonxill y elegant, guants de fil. *Ofivo* al cap. . . . . 20 »
Paulina, modela, mocador d' herbas al cap, vestida pobrement, faldillas ab butxaca bén gran. . . . 60 »
Carlets, pintor. . . . . 25 »
Lluis, escultor. . . . . 31 »
Don Francisco, rich, mudat, cadena d' or, anella, bsté ab mánech d' or, botons camisa d' or. . . 50 »
Ramiro, bén vestit. . . . . de 25 á 45 »

Lletra d'Enric de Fuentes i Lloselles.

Música de Josep Ferrer i Esteve.

[Escenògrafs no identificats]

Text: CDMAE: 12455-N.

Música: SGAE: BAR/B–65.

Il·lustració 196: *FUENTES, Enric*: Joves i vells. *[Imprès sense dades editorials].*

Acotacions i fotografies d'escena:

"Any 1900

[...] Un taller en el quint pis d'una casa dels barris de Sant Pau. Trastos de pintor a la dreta. Trastos d'escultor a l'esquerra, escampats per terra, i damunt dels tamborets i cadires de boga. A la dreta, a la paret del fondo, un quadro començat, a on s'hi vegi una dona nua, com si diguéssim una fada.

A la dreta, damunt d'un cavallet de pintor, un altre quadro començat: és el retrato de don Francisco. Enganxat a la tela amb una xinxeta, un retrato fotografia del mateix senyor. A la dreta, tocant a la paret del fondo, un sofà atrotinat.

A l'esquerra, damunt d'un cavallet d'escultor, un busto de vella dormint, tapat amb draps mullats: al peu del cavallet, una tarima petita i, un xic més enllà, un altre cavallet. A l'esquerra, tocant a la paret lateral, un armari amb prestatges i, dins de l'armari, llibres, i damunt de l'armari, dues escultures.

Gran escampall a dreta i esquerra de tota mena d'eines de pintor i escultor: carteres, esponges, colors, paletes, fanc, teles, palillos, etc., etc. En un racó, una xemeneia escalfa panxes. Llum zenital per medi de claraboia, amb cortina que estarà recollida a un costat.

A la dreta, dues finestres, amb cortines fosques recollides a un costat, que donen al carrer. Una cadira al peu d'una finestra d'aquestes.

A l'esquerra, una finestra que dona al cel-obert del pou. Una galleda al peu d'aquesta finestra i una tovallola estesa a la barana.

Al fondo, una porta amb una cortina *portière* recollida a un costat i lligada al mig amb una beta, que donarà al recibidor petit, a on hi haurà un penja-robes. Al fondo del

recibidoret, una porta, que donarà a l'escala, oberta de bat a bat. S'ha de veure el replà i la barana. Al fondo del replà, la paret de l'escala.

I. Carlets i de seguida Rosa

En Carlets està ajagut al sofà i la Rosa, quan arriba, es queda un instant a la porta: a l'aixecar-se el teló, en Carlets estarà acabant de cantar la tercera copla de la següent cançó, que haurà començat sent el teló abaixat. La Rosa parla quan ell para de cantar.

[...] [Rosa] (vol dir el retrato i l'assenyala) [...] [Carlets] (Se gira les butxaques del revés: són buides).

II. Carlets, Rosa i Paulina

La Paulina fa mitja sempre. Quan va per a cantar, la plega i se la fica a la butxaca, i quan ha acabat de cantar, torna a fer mitja. Per a treure aigua del pou, fa el mateix joc amb la mitja.

[...] [Carlets] (Fa la posa de la fada del quadro) [...] (Cercant pinzells i paleta) [...] (Se senten els ceguets que toquen al carrer). (Transició) [Rosa] (Corrent, alegre, cap a la finestra) [Carlets] (Deixa paleta i pinzell) [...] (Corrent cap a la finestra i posant-se al costat de la Rosa) [...] Rosa i Carlets (cantant la cançó que toquen els ceguets) [...] (Aplaudint-se ells mateixos) [Carlets] (Agafa un tros de paper i amb un llapis hi posa la seva firma) [...] (Com si enraonés amb els ceguets i tirant-los el paper) [...]

[Rosa] (Pregant) [...] [Paulina] (Canta) [...] [Rosa] (Picant de mans) [...] (Se sent la veu d'en Ramiro, que canta el refrà de la cançó 1ª) [...] [Rosa] (Se'n va corrents i a l'arribar a la porta, torna enrere i, encarant-se amb en Carlets, li diu) [...]

III. Rosa, Carlets, Paulina i Ramiro. A l'entrar en Ramiro, ensopega amb la Rosa que surt.

[...] [Carlets] (sense fer-li gaire cas i començant a preparar pinzells i paleta) [...] [Ramiro] (destapa el busto) [...] [Carlets] (arregla trastos i colors, sense fer gaire cas d'en Ramiro) [...] (Agafa el retrato que era al cavallet i el posa en un racó, de cara a la paret) [...] (Quan en Ramiro és escales avall, en Carlets surt al replà i el crida) [...]

IV. Carlets, de seguida don Francisco

En Carlets arregla les cortines per a tenir llum a propòsit, agafa paleta i pinzells i es posa a treballar davant del retrato que haurà tornat al cavallet. Canta les tres darreres coples de la cançó de taller. Música. Passaran minyones que van a estendre roba al terrat i es veurà com obren la porta. Don Francisco, quan arriba al replà, s'atura a esbufegar una estona: quan para la música entra dient: [...]

[Carlets] (Girant-se a mirar-lo i tornant-se cerimoniós) [...] [Francisco] (Mira el retrato) [...] (Traient-se els diners de la butxaca, comptant-los i donant-li dos duros i quatre pessetes) [...] Carlets (ficant-se els diners a la butxaca) [...] (Treu un tros de paper ben gran d'una cartera i amb llapis hi escriu el recibet. Al donar-lo a don Francisco li diu) [...]

V. Carlets, don Francisco, Paulina

Francisco (A Paulina, girant-se de cara a ella i d'espatlles a en Carlets) [...] Carlets (Senyalant, sense que don Francisco el vegi, el retrato que ell fa) [...]

VI. Carlets i Paulina

Carlets (cantant) [...] (Para de cantar, agafa el barret i diu) [...] (Se'n va cap a rentar-se les mans a la galleda i la troba buida) [...] (Traient-se els diners de la butxaca i mirant-se un duro) [...] (Se'n va cantant la tornada de la cançó primera).

VII. Paulina i Maria

La Paulina plega la mitja i tira una galleda d'aigua. Després torna a treure la mitja i va a assentar-se al costat de la finestra: s'adorm. L'orquestra mentrestant tocarà el motiu de la Maria, que serà el mateix amb què acabarà l'obra.

Poc abans d'acabar l'orquestra, apareix Maria, que puja l'escala. La primera pregunta la fa des del replà; la segona, des del recibidor. [...]

Maria (guaitant tot el taller) [...] (S'atura davant del quadro començat i penjat de la paret) [...] (Guaitant cap a l'escala i escoltant) [...] Paulina (va fins al replà i torna dient) [...]

VIII. Paulina, Maria i Rosa

[...] (La Paulina, fent mitja, se'n va a seure al costat de la finestra; acaba per adormir-se) [...] (Rosa fa senyal que no movent el cap) [...] [Durant el monòleg de la Rosa, (música a l'orquestra)] [...] (Pausa. La Rosa i la Maria ploren. La Paulina dorm)

IX. Paulina, Maria, Rosa i Lluís

En Lluís arriba carregat amb un cavallet d'escultor, una caixa amb barretes de cera, un paquet de palillos i esponges i un pot de llauna. A l'entrar i veure a la seva dona plorant, deixa caure els trastos a terra i s'hi acosta dient) [...] (Ella s'abraça a ell) [...] Paulina (Despertant) [...] Rosa (Arreplegant els trastos) [...] Paulina (Guardant la mitja i anant a ajudar a Rosa) [...] Lluís (Arreglant trastos) [...] Rosa (Ajudant a Lluís i parlant a Paulina) [...] Lluís (Donant una pesseta a la vella) [...] Rosa (Li dona un mocador amb un nus) [...]

X. Maria, Rosa i Lluís

[...] Rosa (Agafa el retrato i se'l posa davant per a tapar-se) [...] (Deixa el quadro i s'acosta) [...] Lluís (Mig renyant-la) [...] Rosa (Sense fer-li cas) [...] (Se sent la veu d'en Carlets que puja cantant) [...] Rosa (S'amaga darrere una cortina de la finestra) [...]

XI. Maria, Rosa, Lluís i Carlets

En Carlets encara no ha arribat al replà i en Lluís diu cridant: [...] Carlets (Entra i corre a abraçar en Lluís) [...] (en Carlets el deixa) [...] Rosa (Sortint de darrere la cortina i anant al costat d'en Carlets) [...] (Interrompent-lo i mirant-lo fit a fit) [...] Carlets (Allargant un paquet de tabaco a Lluís) [...] (En Lluís i ell omplen i encenen les pipes) [...] (En Carlets se treu els diners de la butxaca i els compta) [...] Rosa (Posa els diners al mocador, dins d'un nus) [...] Rosa (Fent reverència al retrato) [...] (Rosa haurà girat el retrato cap per avall i el sacseja) [...] (Arracona el retrato) [...] (Carlets i Rosa se'n van cantant la cançó dels ceguets).

XII. Maria i Lluís

[...] (La Maria va a mirar per la finestra. En Lluís va a tancar la porta del taller tot dient lo que segueix) [...] (Tot lo que segueix fins al final de l'acte ha de ser dit estant ells dos drets al costat de la finestra) [...] Teló."

Ressenyes de premsa:

"Seguint la tanda de beneficis, se celebrarà demà al Principal el del notable actor genèric Lluís Puiggarí.

L'obra de cos de la vetllada serà *El malalt imaginari* de Molière, que amb tanta metria interpreta en Puiggarí, fent-ne una veritable creació.

Además, s'estrenarà el quadro còmic-líric *Joves i vells* del nostre estimat col·laborador Enric de Fuentes, amb música del Mtre. Ferrer.

Això acaba de donar atractiu a la vetllada, puig se tracta d'una obra que, amb tot i figurar en un dels llibres de l'autor, no ha estat representada mai."

La Veu de Catalunya 2898 (10/05/1907), ed. vespre, p. 4.

"Anit va ser la funció de benefici del distingit actor d'aquet teatre senyor Puiggarí. Amb molt bon acert va triar per a aquesta vetlla la preciosa comèdia de Molière *El malalt imaginari* en la que amb tanta destresa llueix el beneficiat les seves facultats, i la peça en un acte del distingit literal don Enric de Fuentes.

El senyor Fuentes no ha volgut fer una obra de pretensions, però amb *Joves i vells* ha demostrat tenir per al teatre facultats que prou voldrien molts dels que hi cerquen no nom. La peça estrenada anit és una joguina, fresca, moguda, xistosa i de bon gust; d'un gust exquisit. Un taller d'artistes, d'aquests tallers de terrat a on s'hi aplega el bon humor i la misèria. Aquest és el quadro que se sosté durant tot l'acte, aguantant sempre l'interès de l'espectador. L'argument o la finalitat que de l'acció ne vol treure l'autor, sintetitzada en el títol de *Joves i vells*, és lo de menys per a la fruïció de l'espectador, puig aquesta és produïda per les continues situacions ara gracioses, algun cop sentimentals en les que s'hi dibuixen de mà artista observador els personatges.

Els autors varen ser cridats al final a rebre els aplausos entre els artistes, però ni l'un ni l'altre se trobaven a l'escenari. El públic, que era nombrós i selecte, demostrant les simpaties amb què compta el beneficiat, va aplaudir el treball dels actors tant en la comèdia d'en Molière com en la peça d'en Fuentes."

La Veu de Catalunya 2899 (11/05/1907), ed. mitjanit, p. 3.

"Vostès ja el coneixen a l'Enric de Fuentes. És un jove —relatiu— que sap escriure més que Judes, donant a lo que escriu més interès del que solen cobrar certs prestamistes al infeliç que cau a les mans llurs.

Doncs bé: L'Enric de Fuentes una vegada va escriure una comèdia en un acte. I perquè no li va lleure, o perquè no li va donar la gana o perquè en Ramón Lloselles li va aconsellar, no va fer cap pas perquè la comèdia s'estrenés. L'únic que va fer va ser inclòure-la en un dels volums que sol publicar de tant en tant. I l'obreta va romandre al volum i allí s'hauria estat potser tota la vida, si en Puiggarí del Principal, amb motiu del seu benefici, no hagués tingut la pensada de desenterrar-la del llibre i enfilar-la a les taules, arranjant-ho de tal manera que fins va trobar un músic anomenat Ferrer que, amb poc menys d'unes quantes hores li va arranjar uns trossos de música escaienta i entre ells una americana d'ansia Manela que fa venir ganes de voltar-la.

I mirin: va ser bona la pensada d'en Puiggarí, perquè la comedieta *Joves i vells*, dintre el gènere de comèdia de tipos, és una delícia per l'observació, pel caràcter, per les situacions còmiques i fins per l'ambient que ho enronda tot. Jo hi vaig passar una estona molt divertida i vaig sortir del teatre amb ganes de tornar-hi.

Per la seva banda, els comediants varen interpretar l'obra amb gran amor, circumstància que, quan va acompanyada de talent artístic, pot fer meravelles. Anem a dir que els papers principals els feien la Morera, la Baró, en Puiggarí i en Santpere, lo qual vol dir que la comèdia ja tenia molt de guanyat. Els altres varen ser ben aguantats per la Paricio, en Tor i en Balot.

Res: que va anar molt bé i que és molt fàcil que en Ramon Llosellas iniciï llista per a obsequiar amb un present a l'amic Fuentes amb motiu de la seva entrada al teatre. I ve'ls-hi aquí que ara ja tindria tota la feina llesta, si no fos una colla de joves que fan *Íntim* als Propietaris de Gràcia, començant avui baix la entesa batuta d'en Gual. Vostès preguntaran: Què n'has de dir d'aquets íntims si no comencen fins avui? Homes! Haig de dir que en tinc molt bones notícies i que sembla que tot anirà molt bé, amb molt entusiasme i molt públic i tot lo que fa falta. Amen.

Virolet."

Cu-cut! 261 (16/05/1907), p. 326.

"*Joves i vells*. Quadro còmic-líric de D. Enric de Fuentes, amb música del mestre Ferrer. Una obreta simpàtica, honesta i culta. La música resulta molt agradable, havent-se hagut de repetir una havanera que cantaren molt bé la Srta. Baró i el Sr. Santpere."

L'Esquella de la Torratxa 1481 (17/05/1907), p. 327.

"***Joves i vells.—*** Quadro còmic-líric en un acte escrit per Enric de Fuentes, música del Mtre. Ferrer.

Escriptors pulcres i estilistes com Enric de Fuentes manquen en nostre teatre, per això experimentàrem sensació d'alegria al saber que el simpàtic actor Sr. Puiggarí va escollir per al dia de son benefici aquest quadro que l'autor tenia ja escrit de temps i publicat junt amb altres treballs en un volum de coses seves.

Tenint en compte que l'obra no fou escrita amb vistes al teatre, sinó purament com a treball literari, és de reconèixer grans condicions en son autor, que, de voler, podria omplir un buit que de sempre s'ha notat en l'Escena catalana, escrivint obres de casa, amb assumptos completament originals i de costures barcelonines, sense artificis de versificació, amb prosa de la seva, literària, al ensems que popular i genuïna

El teatre que ens llegà en Vilanova i el que conreu a en Ramón satisfan en part aquestes necessitats, i diem en part, perquè aquests dos populars i celebrats autors sols han portar a escena assumptos d'una mateixa naturalesa; en Vilanova, sos quadros vulgars, de gent baixa, i en Ramón sos sainets de costures vilatanes; cap d'ells ens ha mostrar, en ses habilitats, els tipos de ciutat, gent menestrala i senyors si ve al cas, amb escenes de costums barcelonines, que gràcies a Déu, no ens en manquen i poden inspirar no a un autor sinó a tots aquells que a l'escriure peces pel teatre català s'*entretenen* desarreglant originals francesos o bé estergint els sainets castellans quina procedència és també estrangera.

Cada dia se sent mes la necessitat de autors originals que sàpiguen escriure, per això avui al descobrir les condicions del celebrat prosista autor de Joves i vells, creiem trobar en ell pasta suficient per a fer-ne un gran saineter, únic en son gènere i que podria formar bona renglera de deixebles en sa escola de pensador i moralista per excel·lència.

Aquestes consideracions ens hem fet després d'haver escoltat el quadro de referència, que conté una bona col·lecció de xistos espontanis i de bona llei, intercalats en escenes còmiques d'una naturalitat encisadora, quins personatges senten i parlen a l'estil català, sense frases rebuscades ni grolleries de castellanismes.

Molt estimaríem que l'Enric de Fuentes tingués en compte nostre consell, per bé d'ell mateix i de tots els aimants del teatre de la terra.

L'actor Santpere, que és un còmic d'excel·lents qualitats, encarna el seu tipo d'humorista bohemi d'una manera meravellosa. De la cèlebre Morera, no cal parlar-ne, estigué sublim en el tipo d'*anciana*, i la Baró i en Puiggarí representaren sos papers amb la maestria que els és proverbial, arrodonint el conjunt, que, amb l'ajuda de la Paricio i en Balot, fou celebrat per tots els espectadors.

Respecte a la part musical, debem justificar que lo que tocaren ens va agradar, però que donades las condicions del quadro, hi és de massa, notant-se que els pocs números que s'han escrit hi són enganxats perquè sí, sense motiu justificat, exceptuant l'americana dels ceguets que va merèixer els honors de la repetició."

La Escena catalana 33 (18/05/1907), p. 2.

"Ara sí que ja som al fons del sac i no tenim més remei que aprofitar les engrunes. El Principal se tanca un d'aquests dies, i no crec que Romea tiri gaire més enllà.

I passa lo de la majoria dels anys; és a dir, passa que ara s'estrenen a correcuita una pila de cosetes que havien esperat tanda durant mesos, i que troben ocasió de sortir a la llum dels beneficis.

Al Principal, on han seguit fent-ne durant la setmana, potser s'hauran estrenat més produccions dintre la tongada de Pasqua a Pasqua que dintre els mesos que van de l'entrada de tardor a la Setmana Santa. I val a dir que algunes de les coses estrenades en beneficis poden ser considerades com a ben dignes d'atenció.

Sense anar més lluny, tenim *Joves i vells*, de l'Enric de Fuentes. Aquesta obreta havia estat enclosa per l'autor en un dels seus volums, com un intent de literatura escènica sense conseqüències. Però l'actor Puiggarí, que és força curiós de literatura, va tenir la pensada d'intentar la representació de *Joves i vells* i va realitzar-la amb motiu del seu benefici. I cal confessar que la provatura va sortir be, puix la comedieta és un suggestiu quadro de costums del món artístic. Potser hi manca, filant prim, una faula ben tramada, que lligui fortament les escenes; però malgrat això, aquestes interessen. Ja ho crec que sí! Interessen perquè hi ha veritat, fermesa de dibuix, caràcter, situacions delicioses. Personatges i ambient tenen un color de realitat pintoresca que enamora. I els actors —la Morera, la Baró, en Puiggarí, en Santpere, la Paricio— varen saber-lo accentuar d'una manera artística, aqueix color. [...]

M. i G."

La Ilustració catalana 207 (19/05/1907), p. 313.

Altres ressenyes i comentaris de premsa

Inici de temporada

“**Per l’art**

Tan punt s’obri la temporada mística-teatral-catalanera del teatre Principal un redactor d’*El descamisado* anirà a les representacions, perquè ja és hora que parin d’embaucar la gent i corrompre l’ambient amb un alo d’idiotisme i misèria artística que és una deshonra per Barcelona.

El teatre Principal s’ha convertit en una petita Universitat de Deusto a on les representacions tenen el segell d’una decadència afemellada. Per això s’hi veurà sempre tants capellans, sobre tot els de babero. No li diguin teatre, diguin-li societat catòlica i demanin la censura eclesiàstica.

Nosaltres hi anirem i prepareu-vos, mercantilistes de l’art, castradors de la intel·ligència. Prepareu-vos!”

El descamisado 11 (19/08/1906), p. 2.

“Per aquest any el teatre foraster va donant-nos ben poc tema, puix tot lo estrenat des de començament de temporada per les companyies no catalanes és cosa insignificant i, en general, renyida amb l’art i amb la bona fe... Tot lo més art industrial de baixa mà. Afortunadament sembla que en el gènere ínfim comença a iniciar-se com un esgotament... Els autors a copia d’anar avall, han arribat al fons de tot de la bestiesa i ara sembla que vagin desorientats, no sabent com fer-ho per a subjugar al públic, atret pels cinematògrafs i altres espectacles per l’estil.

En quanta teatre català la impressió ja és més optimista. A Romea hi hem tingut *Arrels mortes*, que és una obra digna de ser senyalada dintre una temporada teatral. En el gènere líric ens ha donat en Graner en els seus Espectacles-Audicions la *Nit de Reis* de l’Apel·les Mestres i en Morera, que constitueix una de les produccions més arrodonides dintre el seu gènere. Fins ara, doncs, la temporada es presenta bé i podem esperar que el balanç serà satisfactori, puix encara han d’estrenar els autors en què més confien les empreses: Guimerà, Iglésias, Crehuet, Rusiñol...

Del primer hi ha al Principal en cartera un parell d'obres líriques: *La santa espina* i *El cavaller Sant Jordi*. D'en Crehuet hi ha a Romea a punt d'estrenar *El mestre*, qual música acaba de deixar enllestida en Morera. Per lo que es veu, les empreses de teatre català no s'adormen. [...]"

La Ilustració catalana 179 (04/11/1906), p. 702.

Abonaments als *Thés d'hivern*

"Ayer se inauguraron los thés de invierno asistiendo distinguidas familias entre las cuales vimos a las de Sanz Selma, Puig i Mir, Oller, Rocamora, Rosés, Canal, Peray, Amat, Sanllehy, Cuadres, Ronny, Alegret, Regàs, Giralt, Font, Catasús, Rosal, Sicart, Sicars, Demestre, Mora, Puig Martí, Caparà, Doncel, Codorniu, Bordas, Güell, Bertran i Musitu, Nadal, Borell, Bosch i Alsina, Masó i Golferichs, Martí i Beya, Oliva, Albiñana."

La Publicidad 3834 (14/11/1906), ed. nit, p. 2.

"La comissió organitzadora dels *Thés d'hivern*, vist el gran nombre de peticions rebudes per part de persones que desitjarien abonar-se als últims d'aquesta primera sèrie, ha resolt obrir dos nous abonaments suplementaris del primer, per a dos i per a tres de les esmentades festes.

A la Comptadoria del teatre Principal se despatxaran les sol·licituds d'abonament."

La Veu de Catalunya 2727 (17/11/1906), ed. matí, p. 2.

"Molt escollida concurrència assistí el dimecres al primer «Thé d'hivern» en qual vetllada es representà *La reina del cor*, i foren molts aplaudits en la part del concert la Srta. Viola i el Sr. Puiggener."

La Escena catalana 7 (17/11/1906), p. 4.

"Els thés d'hivern. El quart i últim de la tongada dels Thés d'hivern que es va donar ahir al teatre Principal va ser coronat per l'èxit més falaguer. La platea i salons del teatre presentaven un aspecte brillantíssim; lo bo i millor de Barcelona s'hi va donar cita i l'animació natural de la joventut realçada per les etiquetes masculines i les femenines *toilettes* donaven a la festa un moviment i un color ben allunyat de les heratiquitats de les festes públiques senyorils de la nostra ciutat.

Per altra part, tant l'orquestra del teatre com la companyia que hi actuà varen contribuir poderosament a l'èxit del darrer thé. La nena Vendrell en el seu paper de l'obreta *Innocència* que es va representar va tenir un èxit franc i afectuós, del qual els altres artistes se n'endugueren també la seva part.

A què citar noms de famílies assistents? Amb tot la ploma no es pot estar sense posar-ne alguns tot demanant dispensa pels que sap omitirà forçosament:

Alvarez, Carulla, Nadal, Codorniu, Julià, Viuda Soler, Trunyó, Canal, Sivatte, de Sala, Trias, Vilaregut, Cunill, Oller, Docampo, Catasús, de Velez, Tey, Puiggrós, Tubau, Pijoan, Pons, Ferrer, Oms, Amat, Oller, Sagnier, Carreras, Macaya, Juamandreu, Gay de Montellà, Viuda Sanz Selma, Schwarz, Puigmartí, August Font, Miquelerana, Caralt, Viuda Massó, Muntades, Casades, Carsi, Montobio, Peray, Delàs, Subirana, Beya, Rosés, Rocamora, Deltabull, Quer Boule, Güell i Bascigalupi, Sitjà, Pella i Forgas, comte de Sicar, Albiñana, Nadal, Bosch i Alsina, baró de Cuadras, Viuda de Böhny, Duran i Ventosa, Doncel, Yerovi, baronessa de Vilagaya, Gallart, Caparà, Julià, Viuda Fiol, Casas Carbó, Jevard de Bordas, Viuda Ripol, Valentí, Borrell, Garriga, Pasqual Coll, Ortiz de Tàrrega, Vicens Ferrer, Viuda Mercader, Puig, Alegret, Giralt, i Sicars.

No n'hi ha prou? No, però no en recordem més."

La Veu de Catalunya 2745 (05/12/1906), ed. matí, p. 4.

ENIGMA



—Qué vol dir *thé d' hivern*?
—És una cosa que fan al Principal. Per què?
—Per que avuy el principal m' ha dit que jo no era ni *chicha*, ni *limoná* ni noucentista, ni *thé d' hivern*.
—(!)

Or i grana 8
(24/11/1906), p. 126.

Anuncis de les sales de Graner

"**NACIONALISTES! Afavoriu als que donen proves de l'existensa de nostra llengua.**

CASES RECOMANABLES

Lluís Graner.— Teatre Principal. Barcelona.

Sala Mercè.— Rambla Estudis. Barcelona."

La Tralla 140 (02/11/1906), p. 4.

"A la Rambla dels Estudis, davant de la sala Mercè, hi ha posat un hermós fanal anunciador dels espectacles Graner. Consta d'un peu dret rematat amb una gran tarja, la qual queda il·luminada per tres precioses tulipes. L'estil decoratiu crida l'atenció per lo atrevit i nou, separant-se de tot lo vist fins ara. El material, que és ferro, ha sigut treballat a consciència, i el conjunt resulta tan vistós que ahir, primer dia de funcionar, no passava ningú que no s'hi aturés."

La Veu de Catalunya 2735 (24/11/1906), ed. mitjanit, p. 2.

"En la Rambla de los Estudios se inauguró anoche un plafón farola anunciador de los espectáculos de la sala Mercè y teatro Principal. Dicho artefacto es de hierro repujado y produce buen efecto, por lo que llamó la atención del público."

Diario de Barcelona 529 (25/11/1906), p. 13547.

Crítiques i comentaris sarcàstics

"Ara ja s'hi pot anar al Principal, puig per contes d'obres d'espectacle, hi hauran vetllades religioses, tocant l'orgue i lo que es presenti el mestre Marraco. Ah! Serà discursaire Mossèn Albò, diputat per Olot."

El descamisado 22 (04/11/1906), p. 4.

"[...] En Morató estava preocupat perquè no havia pogut arrancar d'en Graner ni cinc cèntims de drets de representació de les seves obres. Prou hi havia anat en *Corredisses*, però cà! En Graner deia que encara gràcies. [...]

El descamisado 30 (30/12/1906), p. 2.

“**Cossos vius i ascos nous**

El espíritu snobista y sobre todo utilitario de las gentes que reniegan de España, porque según ellos no está europeizada, no perdona medio de exteriorizarse.

En la actualidad está dando el teatro Principal prueba de sus afanes de singularidad catalanista exhibiendo una película del célebre Dr. Doyen que proyecta *Operacions sobre cossos vius.* Está *pel·lícula* resulta una mina, y la gente se atropella por ver en el cinematógrafo cómo hace cuartos un doctor el cuerpo de un semejante nuestro.

De no verlo no lo creeríamos, pues el espectáculo resultará muy científico para médicos y estudiantes de medicina, pero para los que no lo son es sencillamente espeluznante y, sobre todo, impropio de ser exhibido en público.

Así se explica que muchas señoras y algunos señores sufran desmayos y se haya visto la empresa obligada a instalar un gabinete médico donde se presta auxilio a los que enferman. […] De seguir así la próxima *pel·lícula* emocionante reproducirá una ejecución de pena capital, y así por una peseta podremos ver cómo funciona la guillotina *in anima vilis*.

Menos mal que nos europeizaremos, ¿no es verdad, señor Graner? ¿Y para esto hablan tantos periódicos solidarios de espectáculos impropios de Barcelona? ¿Por qué no se da usted una vueltecita, señor Ossorio, por el teatro Principal?

Vaya, vaya, y hará ganas de comer; aquello es un gran aperitivo para los gobernadores que tienen pocas ganas de… cumplir con su deber.”

El descamisado 61 (02/08/1907), p. 3.

Concerts al teatre Principal



“Wanda Landowska

Eminent pianista i compositora que havia de debutar el dia de Cap d’Any al Principal i que ara està greument malalta.”

Or i grana 14 (05/01/1907), p. 16

"En un concierto especial presentose al público la Srta. Júlia Sicard, primer premio del conservatorio del Liceo de Barcelona, quien recientemente dio un concierto en París en la sala Erard, dando ocasión a la prensa parisién para que le tributara elogios.

A la vista tuvimos fragmentos de *Le Gaulois, Le Figaro,* el *Echo de Paris* y *Le Matin*, todos encomiásticos de la joven y distinguida profesora de piano, que tiene sobradas disposiciones para ser una concertista cuando, venciendo sus nervios, da todo el aplomo y valor a las piezas del importante programa que ejecutó, del cual llamó la atención el nocturno en Re ♭ y la *berceuse* 57 de Chopin, como el *Murmurio del viento* de Sauer y la pieza que toca después del programa.

Escusado es decir que conquistó grandes aplausos."

La Publicidad (12/03/1907), ed. nit, p. 3.

"**Concerts de Quaresma al teatre Principal**

Primer concert, 2 de març de 1907

[...] Decididament les cançons populars tenen encisat al públic, que les escolta amb delectació i no es cansa d'aplaudir-les. De les que figuren en la primera part tingueren de repetir-se la *Cançó de Nadal*, *La filadora*, *Plany* i *La mala nova*. Aquestes darreres se feien encara més atractívoles perquè l'Orfeó Català les executava per primera vegada. El *Plany*, la deliciosa melodia tan bellament harmonitzada per en Morera, és prou coneguda, i això ens dispensa de parlar-ne extensament. Molt menys coneguda, quasi desconeguda podríem dir, es *La mala nova*, una de les harmonitzacions més característiques del mateix autor. Tota l'alegria esbojarrada de la tonada popular l'accentua i la glosa en Morera amb traça plena d'originalitat, resultant un conjunt vigorosament cantellut, ple de vida i color. *El noi de la mare*, la superba glosa d'en Nicolau, s'hauria tingut de repetir també pera complaure al públic; emperò era precís economitzar les torces del cor, perquè la tasca a complir era ben feixuga en la segona y tercera part.

Omplenava la segona el motet de Bach *Jesús, joia mev*a (*Jesu, meine Freude*). [...] [Es fa un comentari descriptiu de les característiques musicals de l'obra]. El públic escoltà l'obra del gran Joan Sebastià Bach amb veritable recolliment, amb aquella emoció que escurça l'alè i paralitza els moviments. Alguns dels oients, els més impressionables, no podien contenir el seu entusiasme i bateren de mans al finalitzar algun dels fragments; però una sobtada i expressiva protesta de la majoria del públic els aquietava, els reduïa al silenci: l'obra tenia de desenrotllar-se amb tota sa majestuositat, sense cap soroll intempestiu que torbés el seu encís. Aquesta demostració de seny en el nostre públic diu molt a favor seu. A l'acabar-se el motet, al fondre's el darrer acord del coral final, un tro d'aplaudiments esclatà. L'obra havia estat compresa, i el gran cantor de Leipzig havia triomfat una vegada més.

Començava la tercera part amb el motet *Hodie Christus natus est*, d'en Nanini, d'hermosa factura, que potser la proximitat del motet de Bach feu empal·lidir un xic. En canvi Captant, d'en Nicolau, brillà amb un esclat tan gran que el mestre tingué d'ésser portat quasi a la força a presència del públic, que el cridava insistentment per a ovacionar-lo.

Segon concert, 16 de març de 1907

[...] *Amor de fill*, *Muntanya amunt* i *El bressol* se donaven a conèixer per primera vegada en concert públic. La primera i la tercera d'aquestes composicions foren les més aplaudides. *Muntanya amunt* fou acollit quasi fredament: és que l'art ben personal i nou d'en Gibert, la gran sinceritat que l'impregna i que li fa dir les coses de la manera més breu, però més justa, no fou comprès. Com que contrasta massa amb les aptituds del públic, com que no és ni pot ésser d'un relleu exterior fortament acusat i d'efecte, sinó tot intimitat, res té d'estrany que resti desapercebut. Però en l'art d'en Gibert hi ha bellesa, i ella triomfarà. *L'aucellada*, d'en Janequin, és ja una de les obres estimades del nostre públic i fou aplaudida com sempre.

La segona part era dedicada novament al motet de Bach *Jesús, joia meva*, que, com el primer dia, i potser més encara, omplí d'admiració i entusiasme als que l'escoltaven.

La pregària a la Verge del Remei, d'en Millet, encapçalava la tercera part. Aquella dolsa i inspirada melodia, que és oració i sospir que bressa l'ànima i la transporta a lo immaterial, tingué de repetir-se.

El motet *Nos qui sumus in hoc mundo*, d'en Orlando di Lasso, se donava en primera audició.

No creiem pas que el públic se fes ben bé càrrec de la gran força expressiva d'aquesta obra del genial Lassus: potser eu audicions successives serà millor compresa. També era primera audició la *Cantiga de labors a Santa Maria*, d'Alfons el Savi, harmonitzada per en Pedrell. Ningú com el mestre sap comprendre l'art del passat; ningú com ell sap fer-se'l seu, sap vestir-lo amb ropatge propi que no resulta disfressa, sinó hàbit escaient i tan bellament tallat que el públic s'hi encisa sense que la visió arcaica el torbi ni un moment. Fou molt aplaudida la cantiga.

Feia molt de temps que el *Divendres Sant*, d'en Nicolau, no s'havia executat, i aquesta vegada ha estat una de les que el públic ha comprés millor la bellesa de la gran obra. L'emoció que exhala se comunicà a l'auditori, el penetrà de tal manera, que esclatà en una grossa ovació a l'acabar-se.

F. P."

Revista musical catalana 39 (març 1907), pp. 56–57.

"De tres recitals de piano hem de donar compte celebrats en el mateix teatre per les senyoretes Júlia Sicard, Esperança Forés i en J. Malats.

La senyoreta Sicard s'ha presentat al públic amb el mateix programa que no fa molt tocà a la sala Erard, de París, i ara novament ha pogut escoltar els falaguers aplaudiments d'un auditori nombrós. Les obres que executà la senyoreta Sicard eren de prova en sa majoria (*Appassionata* de Beethoven; *Vals*, *Nocturn*, *Estudi*, *Scherzo*, *Berceuse* i *Polonesa*, de Chopin; *Rapsòdia* de Liszt, etc.), i alguna d'elles potser superior a les seves forces; més, amb tot, demostrà posseir condicions de concertista, fent gala d'un mecanisme delicat i d'una gràcia tota femenina; i encara que la puresa d'estil li manca i la comprensió de lo

que executa no és sempre prou visible, no dubtem que, baix una direcció entesa, la senyoreta Sicard arribarà a un lloc distingit en les files dels nostres pianistes.

La senyoreta Forés no pogué veure una sala tant ben guarnida com ho estava la nit de la Sicard, i a fe que fou de doldre pel públic que deixà d'anar-hi, perquè hauria fruit d'una bella sessió. Beethoven, Schubert, Schumann, Scarlatti, Chopin i Saint-Saëns trobaren en la senyoreta Forés un intèrpret fidel que sapigué transmetre a l'auditori el sentiment propi de cada obra. No és menys d'alabar en la novella pianista la seguretat del seu mecanisme, que li permeté executar tot el programa amb un aplom i una bravesa remarcables. Reconeixent-ho aixís, el públic dispensà a la senyoreta Forés un acolliment dels més entusiastes.

El recital del dia 23 de març ens donà ocasió de festejar personalment a dos grans artistes dels que més honren la terra catalana: l'Isaac Albéniz i en Joaquim Malats. Aquest, que està en el ple de les seves facultats, tocà aquella nit amb una perfecció mai igualada, i ja és de suposar com sortirien de sos dits meravellosos les afiligranades composicions de l'Albéniz. *El puerto*, executada per primera vegada, i *Triana*, que figurava en el programa a petició, són dues pàgines admirables que, per a comprendre tot son valor, s'han de sentir entremig de la literatura més moderna del piano. D'elles no sabem què més admirar-ne, si la prodigiosa factura, obra mestra del més hàbil contrapuntista, o la inspiració fluida, plena de colorides imatges.

El nombrós públic que aquella nit se trobava acoblat al Principal les escoltà amb el més fervent recolliment, i, tot just acabades, volgué rendir al propi autor (arribat de França el dia abans) el tribut del seu entusiasme. L'ovació dedicada a l'autor de *Pepita Jiménez*, tan car de veure entre nosaltres, fou llarga i xardorosa, i ella li haurà provat lo viu que resta aquí encara el seu record, malgrat les seves llargues ausències, i lo que s'estimen els seus mèrits.

Fora de les peces de l'Albéniz, el programa no oferia altres novetats que un *Vals romàntic* de Debussy i un *Capritxo* de Brahms, ambdues d'importància escassa; però com la interpretació d'en Malats és prou personal, ja és sabut que tot lo que toca ofereix sempre un interès particular. Aixís escoltàrem amb força gust, de Beethoven, la *Sonata* núm. 4, i de Chopin, la *Balada* en La bemoll, *Nocturn* en Re bemoll, *Vals* en la bemoll, *Impromptu* en Sol bemoll i *Polonesa* en La bemoll, que, junt amb el ballet d'*Alceste* de Gluck-Saint-Säens, *Marxa militar* de Schubert-Tausig, i *Vals Mephisto* de Liszt, tocades les tres amb una bravura i una brillantor extraordinàries, completaren el magnífic programa del recital. Com de costum, el públic no abandonà la sala fins després d'haver obtingut d'en Malats la concessió de noves peces, al final de les quals seguien creixent en intensitat els aplaudiments de l'auditori."

Revista musical catalana 39 (març de 1907), p. 60.

Funció destinada al I Congrés Internacional de la Llengua Catalana

"Per a fer més agradable l'estada dels congressistes a Barcelona i ademés per a il·lustrar-los del desenrotllo de les nostres arts i les nostres lletres, lo Congrés ha organitzat una sèrie de festes que se succeiran sense interrupció durant les hores que vaguin los congressistes de les tasques pròpies de l'Assemblea. [...]

Lo dilluns, dia 15, a la nit, tindrà lloc al teatre Principal la funció, en la que es resumirà la història de l'escena catalana. Se representaran quatre obres corresponents a quatre èpoques i als quatre gèneres teatrals: lo sainet, la comèdia, la tragèdia i el drama líric. Lo primer temps del nostre teatre serà representat amb la gatada en un acte, del fundador Frederic Soler, titulada *Cura de moro*. Com a comèdia, es representarà *La Baldirona*, de don Àngel Guimerà, també en un acte, i per tragèdia, el quadro emocionant de l'Iglésias, *Lladres!* La representació acabarà amb la *Nit de Reis*, lletra de l'Apel·les Mestres i amb música de l'Enric Morera.

Los congressistes tindran dret a una rebaixa d'un 25 per 100 del preu de les localitats, a excepció de les entrades. [...]"

Lo camp de Tarragona 322 (06/10/1906), p. 2.

"**Funció de gala**

Ocupaven platea i palcos del teatre Principal una gernació brillant de dames hermoses i homes coneguts, i l'aire de selecció que ells hi portaven era la nota sortint de la festa.

Aquesta transcorregué plàcida, més com una manifestació de l'alta vida social barcelonina que com a presentació als hostes congressistes dels models i les maneres del nostre teatre.

Formaven el programa un acte d'en Frederic Soler, un d'Ignasi Iglésias, altre d'en Guimerà i el qüento líric *Nit de Reis*, d'en Mestres i en Morera. Mes la forma fragmentària en què s'han de presentar les creacions dels mestres en funcions d'aquesta naturalesa i la necessitat mateixa d'escollir-les atenent a la seva mida per damunt de tota altra consideració, treuen tot el valor educatiu en aquestes funcions que volen tenir el caràcter de resum d'una forma literària en els diversos gèneres.

La representació escènica transcorregué animadament. Els actors s'esforçaren en treure tot el partit possible dels llurs papers respectius i el públic, benèvol, no escassejà els picaments de mans, sovintejant les ovacions.

Els congressistes estrangers declaraven que no tenien paraules prou encomiàstiques per a expressar la llur admiració sincera per l'art escènic català. La festa s'acabà poc després de mitja nit."

El Poble català 246 (16/11/1906), p. 3.

Medalla d'or de l'Ajuntament de Barcelona

"En el concurso convocado por el Ayuntamiento de Barcelona para premiar los teatros, cinematógrafos y demás espectáculos públicos han obtenido la medalla de oro el teatro Principal (sesiones Graner) y el cinematógrafo Sala Mercè."

La Cruz 1596 (10/01/1907), p. 2.

Mort de Mercè Viola, actriu de la companyia de Graner

"Ha mort la dameta jove del Principal Sta. Mercè Viola.

S'havia donat a conèixer avantatjosament desempenyant el paper principal de *La dama d'Aragó*. Era modesta com la flor qual nom portava. I com ella, també ha sigut flor de primavera i s'ha mustigat prompte."

La Esquella de la Torratxa 1464 (18/01/1907), p. 12.

"**Mercè Viola**

La Viola, aquella petita artista per la qual l'escenari de la sala Mercè semblava fet exprés, ha mort. Aquella seva figureta menuda i simpàtica que es movia gentilment per a fer més expressiu el cant, s'hi fa ja enyorar. [...] La Viola vivia per cantar. Era el seu deliri, no deixava un sol dematí d'anar a casa el mestre a aprendre més; no deixava una sola festa del conservatori sense aportar-hi el seu concurs. En el fi del curs passat l'haurien vista contenta entre els mestres d'aquella casa, riallera amb les seves condeixebles, cantant quan li tocava el torn, abillada amb colors clars, perdent-se la seva figureta menuda i escaient en la immensitat de l'escenari del Gran Teatre.

Aquesta temporada en Graner semblava haver-la destinada al Principal. La seva veu havia guanyat i la força de la seva afició la feia salvar qualsevol dificultat.

I així, á mes d'haver-la sentida en *La nit de Nadal* (que estrena), encaixada admirablement en aquell àngel
que és l'arpa de la boscúria
que bressa el suau oreig,

L'havíem aplaudida en *La dama d'Aragó*, en el *Permeti'm!* i en la «Reina» de *Gaziel*, tots papers importants.

Una noia bonica que cantava amb art, que declamava amb gust, que treballava amb afany, que era ingènua i afectuosa, que no s'havia encomanat encara les enveges i malícies dels escenaris, que considerava els autors i sentia com a pròpies les pèrdues de l'empresa; aquesta era la pobreta Viola que varen enterrar la tarda del passat dissabte uns quants amics i companys que l'estimaren i que no l'oblidaran mai."

La Escena catalana 16 (19/01/1907), p. 5.

Opinió en contra del teatre còmic i del *género chico*

"Es veu repetit amb massa freqüencia un fet odiós. La faramalla d'autors (?) del *género menut* no en té prou d'embrutir-nos amb les seves obres fastigoses, ha de ridiculitzar-nos encara, ha de prostituir la nostra llengua, barrejant-la amb les grolleries d'un *argot* degenerat, fent així obra anticatalana. Aquesta conducta mereix, no el nostre despreci, car mentre que els despreciem ells campen; sinó una lliçó ben exemplar seguint lo patró dels escàndols del *Tívoli* i *Nou*, atacant de dret tanta bestiesa dels esmentats autors, fins que no se'ls vegin les orelles per aquí.

Si els catalans entenien lo que vol dir patriotisme, a hores d'ara ja no se'n resaria del gènero teatral ridícul, degradant, que combatem. Cal educar, moralitzar, netejar de valent. Ja en tenim prou amb que ens basquin des d'allà; no ho havem de consentir això a casa nostra; havem de castigar amb energia l'atreviment."

Catalònia 7 (08/09/1906), p. 7.

"**Als autors dramàtics**

[...] Ens referim a la gran afició a la música, que venint de la ciutat, s' ha escampat per totes les viles i viletas. Abans ja es cantava, que l'obra d'en Clavé també va arribar al cor de las muntanyes, però avui hi ha pretensió, per dir-ho així, de música més grossa; avui per tot arreu se funden orfeons de joves i noies; (abans se deien coros i eren d'homes sols) i no es contenten amb les peces d'en Clavé, sinó que canten música de Grieg, Gounod i Mendelssohn.

Doncs bé, aquesta onada amenaça al Teatre català. Per tot arreu a on s'anuncien obres líriques, siga en l'idioma que es vulgui, s'omplen els locals com si es tractés d'un gran aconteixement. Nosaltres hem vist en alguns pobles estar la majoria del públic indiferent durant els diàlegs d'una sarsuela castellana, passant-li desapercebuts xistes que no entén i filigranes de llenguatge que desconeix i sols esperar amb ànsia el número musical per escoltar-lo amb regositj. Als mateixos aficionats els hem vist triar les obres per la música, abans que per l'argument i les situacions en què poguessin lluir-s'hi. Què indica això? Que és la música lo que els atrau. Doncs als nostres autors els toca fer-ho.

Avui el repertori de sarsuela catalana és molt migrat. Unes quantes d'antigues, que tothom les ha fet i amb música casi bé infantívola. Vinguin, doncs, obres líriques, senyors autors dramàtics, de fàcil representació i bona música, que per intricada que sigui aquesta, els nostres orfeons ja les interpretaran degudament en el seu teatre, i així d'aquesta manera veurem d'ofegar el *género chico* groller i descarat, que els nostres aficionats, temptats per la música, estan obrint-li els braços de tant en tant, essent infidels a l'amor de les coses de la nostra terra."

La Escena catalana 7 (17/11/1906), p. 2.

“**D’aquelles visions**

Amb la instal·lació de las visions en el Principal i en la sala Mercè un nou ambient ha vingut a comunicar el Sr. Graner a l’*Escena catalana*, però sols un ambient per recrear els ulls, ja que fiant més en l’art de la plàstica que en sos propis esforços, pocs llorers han aconseguit fins avui els autors, per haver cregut camí trillat escriure sonsament per l’escenògraf.

Mes d’aquelles primitives visions, adelantant més pel camí emprés, quant menys han fet de profitós arribar a tocar amb el dit el drama líric català, que té de ser el regenerador del gust per excel·lència, en mig d’aquest aire impur que ens envolta.

Diem tocar amb el dit, car totes las obres fins avui representades no han sigut sinó temptatives que embolcallades amb el títol de cançó, episodi, farsa o país de vano, han rendit tribut més aviat al género còmic que al género seriós i transcendental, algunes a punt de caure en la xabacaneria, devent, no obstant, fer honroses excepcions sobre determinades obretes saturades d’un humorisme encantador i que tenen tanta vàlua com el drama de tesi.

I ben de bat a bat que troba obertes las grans portes la lírica catalana. Per sobre la catifa d’aplaudiments que li reserva un públic ja iniciat, passejaran dintre poc nostres primers autors ses vivificants produccions, el músic omplirà amb inspiració el pentagrama, correrà per la tela el pinzell de l’escenògraf, sense el predomini d’un element més que altre, tots tres a l’uníson, tots tres agermanats, tots tres perseguint el mateix fi: la expressió del verdader art.

Sols falta que els empresaris avencin les obres temps ha anunciades. Ja sentim, al pensar-hi, una esgarrifança de regeneració artística. [...].”

La Escena catalana 10 (08/12/1906), p. 2.

“[...] En el gènere menut cal notar una circumstància relativament satisfactòria: les empreses que es dediquen als espectacles esqueixats han deixat lliures els teatres cèntrics. Qui vol «gatitas» i altres bestialitats, ha de dirigir-se als teatres d’arrabal... És l’escòria que s’enretira cap a les vores... I quan s’enretira, és senyal que al centre no hi troba lloc, perquè la gent del centre prefereix altres espectacles, o perquè les persones que frueixen amb els indecents s’estimen més allunyar-se dels punts on poden ser vistes per llurs coneixences... La llàstima és que l’escòria, al anar-se’n a les vores, contamina a no poca gent sense malícia, encomanant la posterma a una bona part dels nostres obrers. Però com que això es inevitable, puix encara que el centre fos brut, les vores tampoc foren netes, podem consolar-nos pensant que de dos mals, n’hem evitat un.

A Novetats hi ha gènere menut, això sí, però cal observar que les obres que s’hi ofereixen al públic són de les més acceptables dintre el gènere, no caient mai en les potineries que fan la glòria i les entrades d’altres teatres. El sainet de costums populars és lo que hi priva, havent-se’n ressuscitat algun, com *La verbena de la Paloma*, i posant-se’n de nous, com *La mala sombra*, ben literaris i eixerits.

El Tívoli, que tanta pornografia ens havia donat darrerament, segueix convertit en *Circo eqüestre*, i l'Eldorado, sent-hi abans del gènere menut, continua hostatjant la companyia de declamació d'en García Ortega, que ens ha donat algunes obres apreciables.

En quant al teatre català, no podem queixar-nos de la feina feta, puix Romea ens ha donat obretes ben literàries, i el Principal ha seguit afermant i fent entrar en el públic el gust del teatre líric. I això que tant a Romea com al Principal s'han guardat, fins ara els plats forts, reservant les obres en què fonamenten més esperances.

Així tenim en porta al segon d'aquests teatres, l'obra de gran espectacle, escrita per en Guimerà amb el títol de *La santa espina*, i posada en música pel mestre Morera, autor també de la que hi ha a la comèdia lírica d'en Crehuet, *El mestre*, que tenen a Romea en preparació, mentre anuncien per a més endavant o més endarrere produccions d'en Guimerà, l'Iglésias, en Rusiñol, en Manel Folch i Torres i altres. [...]

M. i G."

La Ilustració catalana 185 (16/09/1906), p. 798.

Opinions sobre els crítics teatrals i el teatre literari

"**Crítics i criticats**

Acceptant que la crítica serveixi d'alguna cosa, és curiós estudiar com se fa crítica i com s'arriba a crític, en relació de com se deuria haver d'esser i de què caldria fer per arribar a ser-ne digne apòstol.

D'això, ningú millor pot parlar-ne que els que havem vist de prop i per dins la «confecció» d'aquets savis criteris destinats a il·luminar la massa anònima. Per tot arreu del món, la crítica té consemblant aspecte «de qui sap què» i viu animada d'un sens fi de miraments, que mostrant falsament un aspecte d'alt altruisme, tanquen millor tota mena de menudes i mesquines mires en complert sentit contrari, però com que del món un dels llocs més menestrals (i consti que parlo en sentit immaterial), és aquest lloc on vivim nosaltres, i com que les coses i els fets estan sempre en perfecta relació amb l'ambient on se desenrotllen, per això, la critica emfàtica de per arreu pren aquí, generalment, l'aspecte més grotesc i doblement maligne (o quan menys amb intenció d'esser-ho), que en cap altre recó del món on se fan coses.

D'això en té la culpa, meitat la misèria, meitat la ignorància. La misèria, perquè seguint la tradició del bon pervingut, se fa tot per aquí amb «apariència», i vull dir en aquet cas concret que es fan diaris i revistes que semblin selectes; que tinguin servides totes les seccions d'informació a imitació sempre de lo estranger, però procurant que surti «barato», o si és possible (que sí que ho és) procurant que surti de franc. [...]

Quan no es així i el crític cobra, cobra poc i és considerat com un empleat de la casa, que a més de fer critiques col·labora en la confecció general del diari i té les seves hores de saviesa fixades. [...] Aquí, en canvi, impera la poca intel·ligència, donant-se la mà amb la

dolenteria, és a dir, total revers de lo que un s'imagina que hauria d'esser lo perfecte crític, acceptant que necessari sigui.

[...]

La crítica com se fa avui, més que element edificant ho és destructor. Qui més que la critica impedeix la formació d'un sens fi de criteris, que es creuen excusats de pensar, ser per ells sols, emparats com viuen del seu «mentor»? Quan veuen o senten quelcom que els diuen que és cosa d'art, ni per ells propis s'atreveixen a formar-ne lo petit criteri, cal esperar què en dirà el crític amb lo que pensen, amb lo que combreguen a diari... Per una pesseta al mes los ho donen tot fet... indubtablement, en aquests temps de progrés hem arribat a la solució dels grans problemes.

D'altra part los artistes, los literats, i tots aquells que fan obres «criticables», senten la suggestió de les lletres de motllo, i si es planyen sota veu de la opinió poc favorable dels seus criticadors, se guarden prou de fer-ho a veu alta, perquè cal «saber viure» i no convé indisposar-se amb los amos de la veu pública. Però no acaba pas aquí el romiatge ridícul del vergonyant criticat, va encara més enllà, arriba a la inconscient aspiració de ser agradós al crític que detesta i sacrifica la seva obra, per alcançar-ne la conformitat en forma de «gazetilla».

[...]

Oh!... cal no dir sempre la veritat, si l'artista suplicant «pogués» dir lo que sent, si tots los criticats "poguessin" parlar clar alçarien la veu amb energia per protestar de tanta bestiesa, però... i després? fet i fet los altres són mestres de la situació, què hi fa que no siguin bons, què hi fa que no siguin intel·ligents?.. tenen un diària la seva disposició, i davant d'aquesta força positiva tota reverència resulta poc reverent, ni que el cap s'embruti de terra al fer-la. [...] Fet i fet és sempre més bonic pagar car que vendre barato... vesteix més.

Adrià Gual"

Catalònia 19 (01/12/1906), pp. 3–4.

"D'ençà de la darrera revista que hem publicat, hi ha hagut una relativa abundor d'estrenes. Però, ben garbellat, poques són les obres de què es pugui parlar sense plànyer-se del temps que s'hi esmerci.

En tots els teatres, i molt especialment en el nostre, hi ha dues menes de produccions: la dels autors que saben escriure per que n'han après i n'han fet una carrera, i la dels que es veuen que, sense altra qualitat que l'afició, tenen dret d'escriure obres per al teatre. Segons expressió d'un cert literat de la terra, tenim entre nosaltres autors còmics incapaços d'escriure correctament un rebut. I són autors, i alguns d'ells aplaudits.

No és d'estranyar, doncs, que un que senti el respecte per l'art, parli a vegades de determinades obres amb cert desaire, o no en parli en absolut, considerant que el teatre, al cap d'avall, es un gènere literari, i que tot lo que no sigui literari en el sentit més ample del mot, no pot ser elevadament teatral. I al dir literari, no s'entengui retòric.

Està clar que hi ha obres d'autors literats que no tenen condicions escèniques, mentre que algunes fetes per aquells senyors *del rebut*, són teatrals en el sentit més vast que es sol donar a l'expressió; però nosaltres tindrem sempre major respecte per una obra literària no teatral, que per una obra teatral antiliterària, com moltes que se n'aplaudeixen. Al cap d'avall, la teatralitat de certes produccions és cosa discutible. I potser algunes de les que no es troben prou teatrals, s'hi trobarien en un ambient de major cultura del que es respira en les esferes on es forgen els èxits.

Si anéssim a analitzar el drama en un acte *Massa tard*, original d'en Manel Marinel·lo i estrenat a Romea hi trobaríem moltes faltes d'experiència escènica. [...] Com a literària, ho es també *La nina dormida al bosc* d'en Montoliu, estrenada al Principal. [...]

M. i G."

La Ilustració catalana 205 (05/05/1907), p. 282.

Evolució del teatre català i competència Principal-Romea

"*Els pobres menestrals*, d'en Gual, que la companyia de Romea assaja ja fa dies i en la que hi debutarà l'actor Carles Capdevila, prou conegut i apreciat del públic que assistia al Principal durant la temporada anterior [1905/06].

Aquests dies hi ha hagut un petit canvi de personal, l' Emília Baró, la notable artista que era a Romea, passa al Principal: en canvi a Romea han contractat la Xirgu[61] [...]

M. i G."

La Ilustració catalana 184 (09/12/1906), p. 781.

"L'afició als espectacles catalans ha crescut en poc temps d'una manera extraordinària, tant per lo que respecta als teatres com per lo que fa referència a les diversions menors: cinematògrafs, teatrins, etc.

Fa poc que el Romea sol podia satisfer les necessitats del públic de Barcelona, augmentat amb el dels forasters catalans que no sabien venir a la capital sense fer la seva corresponent visita al teatre de la terra. I tant les satisfeia, les necessitats del públic, que si algun hivern es formava companyia catalana en algun altre teatre, resultava que eren dos els teatres catalans, però cap d'ells es guanyava la vida de la manera desitjable.

Ara ja és diferent: ara, amb els Espectacles-Audicions Graner, s'ha provat que poden subsistir alhora dos teatres catalans, havent-hi prou públic per a que tots dos, portats amb seny, puguin donar bons ingressos a les empreses. Jo no crec que les dues temporades

[61] Per a la inauguració de la següent temporada, la 1907/08, la Xirgu serà anunciada com a part de la companyia del Principal.

d'espectacles catalans al Principal hagin perjudicat gens ni mica el Romea. Se'm dirà que al Principal s'ha fet teatre líric. Bé: però també s'han fet vetllades selectes setmanals i bisetmanals amb teatre exclusivament parlat, de la mateixa manera que a Romea, quan s'ha escaigut, s'han muntat produccions líriques. I el cas és que, tant per a Romea com per al Principal, hi ha hagut públic. Lo qual no deixa de ser ben satisfactori.

És curiós recordar l'evolució del teatre català. Primer comença amb obres grotesques d'escassa extensió; de lo grotesc passa a lo còmic i de lo còmic a lo dramàtic. I dramàtic, còmic i grotesc subsisteixen alhora en germanívola barreja i àdhuc se parteixen els cartells amb les obres castellanes. El teatre de la terra no és encara independent. No guanya prou per a tenir casa del tot pròpia i ha de tenir un rellogat en el teatre castellà. I la companyia és castellana i catalana alhora. Però el públic català va creixent, creixent. I ve una temporada en què el teatre català , veient-se ja segur de les pròpies forces, diu al rellogat que necessita tot el local per ell sol. I el rellogat es retira, encara que deixant sentir per un quant temps la seva influència en els cartells i anuncis, que segueixen per alguns anys redactats en llengua castellana. Però el teatre i el públic van creixent i a l'últim és desterrat semblant vestigi de servitud i el teatre català es va fent cada dia més català. El públic l'omple cada nit, sense que sigui necessari alternar al cartell les obres castellanes amb les catalanes, com abans.

Tenim ja un teatre català amb vida pròpia, però no en podem tenir encara més que un i les temptatives que es fan —siguin líriques siguin dramàtiques—, no passen de temptatives. Podem aguantar una casa sense rellogat, però els cabals no arriben per a sostenir-ne dues sense perjudici de l'una o de l'altra. Mes el públic català va creixent. I al cap d'anys, ve en Graner, s'emprèn el Principal i es nota que ja hi ha prou públic per al Principal i per a Romea. És més: amb l'empresa d'en Graner, es nota, no solament que hi ha prou públic per a dos teatres catalans, sinó que aquest públic els necessita, com ho prova el fet d'haver acudit en gran nombre a l'antic teatre de la Santa Creu, del que feia anys que totes les empreses en sortien escalabrades. De manera que, amb els Espectacles-Audicions Graner, no tan sols ha començat a orientar-se el teatre líric català, sinó que s'ha ressuscitat per la virtut d'aquest, un teatre mort. Senyal doncs que la necessitat de dos teatres catalans era imperiosa i que, encara que no hagués estat en Graner, no hauria trigat gaire a crear-se el segon amb un caràcter permanent. I per si d'això no n'hi hagués prou, la temporada anterior tindria prou eloqüència per a demostrar la necessitat dels dos teatres, ja que, amb tot i haver estat molt nombrós el públic que ha anat al Principal, no per això ha deixat el Romea de fer bona temporada, com gairebé sempre. El cas es que les dues empreses ensopeguin bones obres, car lo que és el públic català ha crescut prou per a necessitar de totes dues.

Ara, per a la temporada vinent, la del Principal vol modificar una mica el caràcter dels espectacles, donant preferència en les funcions de nit al teatre parlat. Pot ocasionar perjudici això? Si les dues empreses catalanes saben portar la temporada amb seny, crec que no. Més encara: crec que pot resultar-ne un benefici per a l'art escènic català, sense que ni el Romea ni el Principal en pateixin. [...]

M. i G."

La Ilustració catalana 281 (04/08/1907), pp. 501–502.

“D’alguna obra fracassada a Romea, s’ha dit:
—Això, estrenat al Principal, era èxit segur.—
Pel contrari, d’alguna obra fracassada al Principal, s’ha dit:
—Si l’autor arriba a donar l’obra a Romea, se salvava i tenia una gran acollida.—

Doncs, lo primer que necessiten les dues empreses és meditar sobre aquest fet i sobre el caràcter de les obres que han provocat semblants afirmacions. Si ho fan així, ja tindran molt de guanyat. En el públic hi ha hagut una especialització. El que va a Romea vol unes coses i el que va al Principal, en vol unes altres. Més encara: un mateix públic, anant avui a Romea, aplaudeix lo que demà, posat al Principal, potser no el satisfaria. I en canvi, al Principal, hi aplaudeix coses que, si les veiés a Romea, potser no les trobaria prou encaixades.

De totes maneres, això es un dir. Perquè lo que hi ha de cert és que, llevat del públic especial de les nits d’estrena —sempre el mateix a la majoria dels teatres— el que assisteix a Romea no és el que sol anar al Principal. A més, els actors d’un i altre teatre, són fets d’una manera distinta. Als uns els escauen unes obres i als altres, unes altres. Fins la diferència de local per a la impressió de les obres. [...]

En quant a nivell intel·lectual, estic segur que els habituals concurrents als nostres dos teatres catalans en tenen si fa no fa el mateix. De gustos sí que son distints. I això fa que hagi de ser distint el caràcter de les obres que se’ls donin. Majorment quan els actors formen també conjunts distints.

S’ha especialitzat el públic, s’han especialitzat els actors i cal especialitzar les obres. I els primers que han de contribuir a l’especialització han de ser els autors mateixos, que han de guardar-se de donar a un teatre lo que encaixi amb els actors, el públic i el marc del altre, en la seguretat que, fent-ho així, l’art de la terra n’obtindrà benefici i les empreses no se’n perjudicaran. Ja ha crescut prou el teatre català per a poder viure en dos locals. És més: d’un no en té prou, com pot comprovar-se amb la diferencia que hi ha entre el caràcter del públic que concorre a Romea i el del que concorre al Principal, facin o no facin produccions líriques.

Està clar que hi ha un nucli d’espectadors que acull totes dues cases: però la majoria, no. I molts que han anat a Romea a veure obres líriques. —*La nit de l’amor, Sirena, El mestre*— no saben res d’*Els tres tambors, La presó de Lleida, La nit de Reis, Gaziel* i altres estrenades al Principal. En canvi, molts que taral·lejant en llevar-se la música d’aquestes obres, no han sentit res de les estrenades a Romea, amb tot i ser en alguns casos dels mateixos autors. I això, que passa amb el teatre líric, passa amb el teatre parlat. [...] És que unes obres i altres tenen un caràcter distint? No. És que els parroquians dels teatres on s’han posat no són els mateixos, amb tot i ser el mateix el tarannà d’algunes obres.

I això si que s’ha d’evitar, estudiant, com dèiem al principi, els gustos dels dos públics, és a dir, del nucli principal de cada un d’ells, perquè la part de públic que concorre a tots dos indistintament, seguirà concorrent-hi de la mateixa manera que fins ara. Que facin teatre parlat al Principal, si volen: que en facin de líric a Romea si els ve de gust. Però tant els uns com els altres, que escullin bé les obres. I si a Romea els en porten una que escaigui millor al públic, als actors i a l’ambient del Principal, no la vulguin. I si al

Principal els en porten una que escaigui millor dintre el marc i l'ambient de Romea, no dubtin a remerciar-hi.

Més clar: lo millor és que les dues empreses no es vulguin fer la competència. Sigui líric, sigui parlat, que faci cada una lo que més li escaigui; car si la competència podria ser —i fos sense dubte— ruïnosa per a totes dues, l'especialització pot produir beneficis a l'una i a l'altra, endegant d'una manera perfecta les dues corrents del públic i fent-les créixer cada dia més.

M. i G."

La Ilustració catalana 219 (11/08/1907), p. 517.

"**El teatro catalán II: Teatro lírico**

Incomprensible era que Cataluña, que tiene una característica especial en todas las manifestaciones del arte, careciera de Teatro lírico, lo que dificultaba que conociéramos a los músicos, quienes debían guardar para sí sus artísticas manifestaciones, o bien cultivar el género chico, cuya música no puede amoldarse al carácter de nuestro pueblo.

Seis o siete años atrás, hiciéronse los primeros ensayos para la constitución de un teatro lírico catalán, y Morera, Granados, Gay, Lapeyra y otros músicos nos dieron a conocer bellísimas partituras que diurnamente acompañaban a obras de Rusiñol, Iglésias, Apeles Mestres, Marquina, etcétera, etc.

La Rosons, *L'alegria que passa*, *Picarol*, *La reina del cor* y alguna otra zarzuelita, alcanzaron gran éxito; el público, con sus aplausos, demostró a los iniciadores del Teatro lírico catalán, que sus propósitos eran realizables; pero... no sé si debido a que los maestros se durmieron sobre sus laureles, o por falta de empresarios, aquellos primeros y provechosos ensayos no pasaron adelante.

Hace dos años, Luis Graner, artista conocido por sus hermosas producciones pictóricas, arrendó el teatro Principal, organizando las audiciones y espectáculos selectos que merecieron la aprobación del público, y desde esta fecha, el Teatro lírico catalán aumentó el caudal de sus obras.

Si provechosa fue la primera temporada, no lo fue menos la segunda, o sea la de 1906–1907, ya que entre las varias obras estrenadas, algunas de mérito indiscutible, alcanzaron un éxito grande y sincero. [Procedeix la ressenya de *La nit de Reis*, *Gaziel*, *La santa espina* i *Pierrot lladre*].

Para la temporada que va a empezar el 15 de este mes, anúncianse los estrenos de obras de Guimerà, Rusiñol, Iglésias, Apeles Mestres, Morera, Granados, Sadurní, Alfonso, Esquerrà, etc., etc., que seguramente han de enriquecer el repertorio de nuestro Teatro lírico, contribuyendo a que éste adquiera la debida importancia dentro de la dramática catalana.

Juan M. Soler"

Vida intelectual, tomo II: Madrid, 1907, pp. 72–75.

Funcions en benefici dels actors de la companyia

"Dissabte passat va celebrar-se el benefici del simpàtic primer actor Sr. Santpere, que va dar un resultat molt satisfactori, omplint-se el teatre casi per complert d'un públic escollit que quedà molt satisfet del programa amb què va obsequiar-lo el beneficiat. En aquell dia va estrenar-se la comèdia *Mirallets per cassar aloses*, quina crítica publiquem en la secció d'«Estrenos de la setmana.»

Dimecres tingué lloc un altre benefici, el de l'eminent característica Maria Morera, representant amb molt bon acert la comèdia d'Iglésias *Festa dels aucells*, quina interpretació va anar molt ajustada per part de la cèlebre beneficiada i els actors Puiggarí i Santpere. També se representà el xispejant monòleg de Rusiñol, *Feminisme*, a on la Morera sap lluir las facultats envejables. El públic la coronà d'aplausos. El teatre, ple. Ho celebrem. I vinguen beneficis. Per a avui està anunciat el dels apuntadors Juli Prat i Lluís Baró, representant-se tres obres escollides i d'èxit. Els desitgem igual sort que als anteriors. [...]

Al Principal, avui dissabte, està anunciat el [benefici] de l'actor genèric Lluís Puiggarí, representaran la comèdia en tres actes *El malalt imaginari*, i estrena del quadro còmic-líric, escrit per l'Enric de Fuentes, amb música del Mestre Ferrer, *Joves i vells*.

Dilluns li tocarà el torn a la dama jove Srta. Ferràndiz, executant un escollit programa, i per deferència a la beneficiada, el celebrat actor en Jaume Borràs, representarà el monòleg *Mestre Olaguer*. Dimarts anirà a càrrec de la Srta. Morató, en quin dia s'estrenarà el monòleg d'Alfons Maseras *No ho sé!* i el diàleg d'Eduard Aulés *Amor telefònic*. I dijous, dia 16, entra en tanda l' Emília Baró, quin programa es suggestiu en extrem, estrenant-se una peça de Font i Laporte (arreglo) titulada *Secret sorprès*; a continuació, una altra estrena, *La primera carta*, monòleg de Rusiñol, i *L'encís dels 18 anys*, pas de comèdia de Crehuet (també estrena)."

La Escena catalana 32 (11/05/1907), pp. 4; 7.

"Som-hi. En el benefici de la Morató-Bonet va estrenar-se un eixerit monòleg d'en Maseras, titulat *No ho sé*. Doncs jo sí que ho sé: sé que és ben escrit i que la beneficiada va dir-lo amb traça. També varen dir-hi ella i en Santpere i un meu parent que també es diu Morató (i no té res que veure amb la Morató-Bonet), el pas de comèdia *Amor telefònic* de l'Aulés. I dispensin l'elogi a la família en gràcia a que altres n'hi ha que ho fan.

Anem per l' Emília Baró. Tres estrenes. Primera: *Secret sorprès*, comedieta de saló conjuminada pel senyor Font i Laporte; cosa discreta i fina. Segona: *La primera carta*, monòleg molt ben dit i fet per la beneficiada; durant la representació, aplaudiments, cridades a escena de l'actriu i l'autor i pluja de primavera, és a dir, un devessall de flors vingudes dels proscenis. Tercera: *L'encís dels 18 anys*, pas de comèdia d'en Crehuet; ambient, gràcia exquisida, personatges ben dibuixats, acció interessant, tot lo que vulguin i tot lo que es necessita perquè una obra de teatre sigui literatura i desperti interès i obligui a aplaudir. Per això al final l'autor va ser cridat a rebre els aplaudiments... i un parell de coloms: un parell... i un per la beneficiada, que va dir el seu paper amb veritable mestria,

sent degudament ajudada en la interpretació per la Morera i en Puiggarí. En resum: bona comèdia i bona interpretació.

De la funció dels Jocs Florals no els ne diré res si no que pel decorat i les figures me va semblar que feien el *Ton i Guida* i *Les precioses ridícules,* cosa que confirmaven també els cartells. I perdonin que no sigui més explícit: una part de la lluïda concurrència me va impedir amb els seus enraonaments enterar-me de lo que deien i cantaven a les taules i de lo que tocava l'orquestra. Se veu que no fa fi anar al teatre i estar atent a lo que succeeix en escena. Per lo dit ja es faran càrrec de que fins al dissabte, funció d'honor a n'en Lambert, no em vaig poder enterar de la sardana que havia dedicat aquest jove mestre a l'Agata Sanllehy. mirin, me va semblar que estava molt be la sardana. [...]

Virolet."

Cu-cut! 262 (23/05/1907), pp. 342–346.

Temporada d'estiu

"[...] Per lo que toca als èxits lírics, la cosa és diferent, puix ningú ha pogut explorar-los fora de Barcelona, ningú els podia explotar durant l'estiu, com no sigui el mateix Graner o una empresa que es posi en contacte amb ell per les qüestions de decorat i altres accessoris que, donat el gènere, podríem anomenar principalíssims. Una companyia lírica no s'organitza tan fàcilment com una companyia de declamació. Tres o quatre actrius i sis o set actors fan una temporada de vers, mentre que per a una temporada lírica calen els mateixos elements augmentats amb cors, orquestra, etc., etc.

Tot això vol dir que les companyies escadusseres no poden explotar el gènere implantat per en Graner. Però, també vol dir que si en Graner, servint-se del decorat que ha aconseguit aplegar i de la companyia que té, se'n anés per Catalunya a ensenyar *La santa espina*, *Nit de Reis* i demés èxits d'aquesta i l'anterior temporada, podria obtenir esplèndids resultats. De primer entovi, crec que, duent amb compte la cosa, no hi podria perdre. I no perdent-hi, ja aconseguiria un benefici gros, millor dit, alguns beneficis: aconseguiria no desfer la companyia i acabar de donar cohesió als elements que la formen i que arribarien a l'hivern formant un conjunt més harmònic encara que avui; aconseguiria que tots els autors de nota, veient que les obres es fan hivern i estiu, treballessin amb fe per a la temporada següent, i aconseguiria per últim interessar a tothom en el teatre líric català, convertint-lo en una institució que estengués les seves arrels per tota la nostra terra.

Per ara i tant, la marxa ha estat bona. Això de que dues obres hagin aconseguit el centenar, és cosa de bon veure. I amb dues produccions així, ja hi pot haver la base d'una bona campanya d'estiu. El de *La santa espina* de centenar, va celebrar-se dimecres, amb un programa extraordinari, en el que hi figurava *La sala d'espera* d'en Guimerà i unes peces musicals d'en Morera... La vetlla va ser agradosa i els aplaudiments als dos autors extraordinaris i merescuts. [...]

M. i G."

La Ilustració catalana 199 (24/03/1907), p. 189.

[Hi ha notícies posteriors que anuncien la formació de dues companyies per fer temporada d'estiu: la "companyia Viñas, composta d'apreciables actors del Romea i del Principal de Barcelona" i una altra només d'actors del Principal, que durant l'estiu va actuar a diverses localitats, com ara Sabadell, Berga, Sallent o Manresa.]

"Alguns elements que han actuat durant aquesta última temporada al teatre Principal, han format una nova companyia que recorrerà les principals poblacions de Catalunya, representant les obres de més èxit que s'han estrenat recentment.

Formaran el quadro les dames: Sres. Baró (Emilia); Paricio, Guerra, Huguet, Ricart i Hernáez i els actors: Santpere, Puiggener, Capdevila (Carles), Tor, Balot, García, Baró, Capdevila (Ferran) i Peipoc.

Porten de repertori: *La nit de Reis*, *La mare*, *Mirallets per caçar aloses*, *Innocència*, *Permeti'm!*, *L'ajudant*, *L'encís dels 18 anys*, *Amor telefònic*, *Ai, la mare!*, *Els tres tambors* i altres."

La Escena catalana 35 (01/06/1907), p. 7.

"**Terrassa**.— Els dos últims diumenges tinguerem el gust de saborejar els mèrits de la companyia que dirigeix en Joaquim Viñas en el teatre Principal.

El primer diumenge, a la tarda, posaren en escena la comèdia, traducció de Lluís Puiggarí, *Mirallets per caçar aloses*; l'última comèdia que ha donat al públic en Pompeu Crehuet, *l'encís dels 18 anys* i *Pere Caruso* (estreno, del que parlarem en son lloc corresponent). El públic quedà contentíssim i alabava l'excel·lent interpretació que donaren a dites obres les Sres. Morera i Marsal i els Srs. Viñas, Santpere, Puiggarí, Ballart, Sirvent i altres.

El passat diumenge, també a la tarda, representaren el drama *Boires baixes*, obra de Puig i Ferreter, que van estrenar l'estiu passat a Barcelona amb el títol de *La bagassa.* Aquesta producció que entra de ple al teatre modern agradà a una part del públic, que va discutir sos mèrits amb l'altra part del públic menys intel·lectual i més decantat al terrorisme d'estar per casa. Per peça posaren *L'oncle Benet*, en quin mateix argument ja hem vist representar quatre comèdies catalanes i dues de castellanes. Quina originalitat!

[...]

Sabadell.— El dia 9, al vespre, la companyia Viñas, composta d'apreciables actors del Romea i del Principal de Barcelona, representà en el Euterpe la comèdia en 2 actes, de molta broma, *Mirallets per caçar aloses*; el drama en 1 acte, *Pere Caruso* i la preciosa comèdia *La reina del cor*, agradant molt totes tres obres i aplaudint el públic el bon conjunt de les mateixes. Els actors que s'emportaren més aplausos foren la indigne Maria Morera i els celebrats primers actors Srs. Viñas, Puiggarí i Santpere.

El dia 16, nit, se posà en escena en el mateix local i per la mateixa companyia el drama en 3 actes de Puig i Ferreter, *Boires de ciutat* i la peça *L'oncle Benet*, de Joaquim Montero, tot amb cuidada representació.

[...]

Berga.— Teatre Quevedo. El passat diumenge inaugurà la temporada en aquest teatre la companyia de don Josep A. Peipoc amb el drama *La bona gent*, en quin desempenyo, com no cabia dubtar-ne, en sortiren airosíssimes totes les parts.

La Srta. Baró i Srs. Capdevila i Tor, en sos respectius papers de Mariagna, Rafel i Sr. Batista, magistrals, i els demés amb una justesa a més no desitjar. El públic aplaudí amb entusiasme, quedant a punt de tornar-hi.

La peça *Permeti'm!* a càrrec dels Srs. Baró, Tor i Balot i les Sres. Paricio, Guerra i Huguet, va fer riure molt."

La Escena catalana 38 (22/06/1907), p. 6.

"**Sallent**.— Teatre Principal. El dia 3 vingué la companyia del Principal de Barcelona, que actuà a Berga, representant *La mare, La reina del cor, La filla del mar* i *El somni de la Innocència*.

Els molt nombrosos forasters, marxants i firaires que es troben entre els sallentins tributaren molts aplausos a dita companyia."

La Escena catalana 45 (10/08/1907), p. 5.

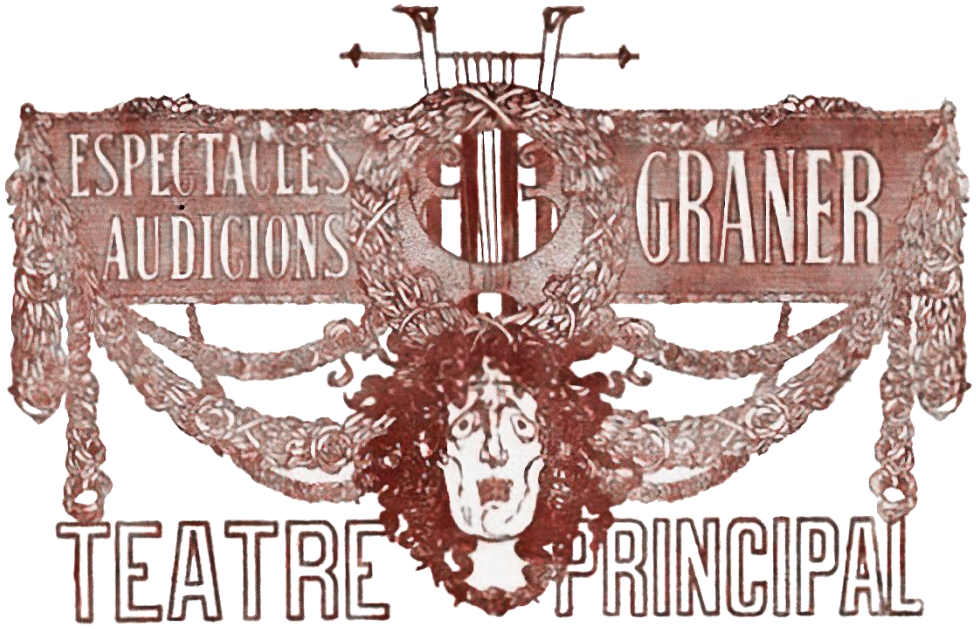
Tornada a la pintura de Lluís Graner

"En Graner

Que en volen més, d'exposicions? Doncs vagin a ca l'Esteve i etc. i successors d'Hoyos i allí trobaran a n'en Graner tornant a fer de pintor i tornant-ne a fer amb aquella mestria a què ens tenia acostumats abans dels *Espectacles-audicions*. Jo no sé per què havia de deixar-se'n de pintar, en Graner, sabent-ne com ne sap. Perquè mirin que hi té coses boniques a ca l'Esteve i etc! Boniques i poètiques i ben pintades. I que prou hi ha qui se n'ha adonat, cuitant a adquirir alguns dels quadros que omplen l'establiment i fins en sobreïxen, puix fins el soterrani de ca l'Esteve i etc. n'està ple. Per tot lo qual crec que pot afirmar-se que en Graner ha fet una bona *reprise*, a petició de nombrós públic. Què diria ell si es tractés de representar de nou *La nit de Reis* o *La santa espina* ...I prou exposicions per aquesta setmana.

J. B. Fécit.
Professor de B. A."

Cu-cut! 267 (27/06/1907), p. 6.



Temporada de 1907-1908

Teatre Principal

Inauguració Dissabte 21 Setembre

Temporada 1907/08

Aquesta tercera temporada va consolidar l'aposta per les produccions còmiques que ja es deixava entreveure durant la temporada anterior, deixant en un molt segon pla les visions musicals a favor de les comèdies musicals. El deslligament de Lluís Graner de la direcció artística de l'empresa i la nova direcció escènica dirigida per l'actor Enric Giménez (fins ara els directors escènics havien estat pintors) va afavorir aquest canvi en la programació, que, a més, durant la primavera de 1908 va acabar abandonant els espectacles musicals a favor del teatre parlat.

La temporada es pot dividir clarament en tres: la temporada de tardor (des de l'estrena de *Joan de l'Ós* fins a les funcions d'innocents, de Nadal i de Reis), la temporada d'hivern (que es pot donar per iniciada amb *La reina vella*, el gran èxit de la temporada, i que podem tancar a finals de març amb l'última estrena musical, *El testament d'Amèlia*) i la temporada de primavera (des d'abril fins a meitat de juny, només amb representacions de teatre parlat, on destaca la presència pràcticament permanent del drama traduït de l'anglès d'*El detective Sherlock Holmes*).

El programa anunciat a l'inici de temporada ja preveia una barreja de "visions i operetes", declarant les intencions de potenciar el repertori musical còmic. La premsa confirma al novembre que Lluís Graner ha deixat de ser el director artístic del Principal per aquesta temporada, però no queda clar fins a quin punt hauria preparat o mediat per estructurar la programació vinent. Sigui com sigui, l'equilibri previst es va desestabilitzar, caient molt títols de visions musicals previstos, dels quals molts estaven ja escrits. Tot i que no queda del tot confirmat, els títols haurien caigut, ja no només perquè faltessin autors per escriure la música com havia passat en temporades anteriors, sinó també pel canvi en la direcció de l'empresa, tant personal com artístic.

Així, s'abandonen visions musicals previstes a l'inici de temporada que sí que es van arribar a escriure (*Barcelona)* o estaven ja escrites (*L'estudiant de Vic),* o que fins i tot es van anunciar com a properes estrenes (*La filla del carmesí*) i que no van aparèixer a cartellera. Alguns d'ells, com ara *La presó de Xauxa*, es van estrenar posteriorment per altres empreses o van publicar edicions impreses dels llibrets sense la música escrita, com és el cas de *Margaridó*. En el seu lloc, es programen comèdies musicals. Algunes d'elles obres antigues escrites feia anys i que havien quedat sense estrenar, com ara *Les roselles* (manuscrit de 1900) o algunes comèdies incloses a l'abonament de Teatre Aulés. D'altres eren traduccions i adaptacions, sobretot del francès, com ara *T'estimo!* o *Com unes malves*, ambdues de Lluís Puiggarí.

La temporada de tardor és la que presenta més estrenes musicals. Destaquen les còmiques (des d'*Els entremaliats*, *A peu pla*, *No diguis blat...* o *La dida seca*, fins a la paròdia per les funcions d'innocents d'*Il castello di Malastruga*), havent-hi només *El fill del rei* com a visió musical, *Joan de l'Ós* com a rondalla i *Rodamon* com a drama amb to llegendari i medievalitzant. Totes tres, però, ofereixen formats més llargs que les primeres visions musicals, reforçant el caràcter narratiu de les obres i molt menys suggestius. Obres de caràcter religiós i nadalenc tenen ara un caràcter també més còmic i narratiu, com és el cas d'*El portal de Betlem*, i les produccions costumistes com podria ser la d'*Els gendarmes* agafen també un to molt més proper al de la comèdia.

La programació d'hivern reduirà dràsticament el nombre de títols musicals, centrant-se en la represa de *La santa espina* i l'exitosa estrena de *La reina vella*, jugant la sempre segura carta de Guimerà. No s'estrenarà cap comèdia musical nova, centrant-se en el teatre parlat, i, quant a les visions musicals, les noves estrenes (*El miracle de santa Agnès*, *La llar* i *El testament d'Amèlia*) tindran una pèssima recepció i crítica per la seva qualitat i per presentar incongruències dramatúrgiques, havent-se de reescriure alguns fragments dels textos després del dia de l'estrena. Cap d'elles, de fet, es va publicar dins de la col·lecció de llibrets dels Espectacles-Audicions Graner.

La temporada 1907/08 va promoure molt els abonaments de sessions privades, que, a més, representen la pluralitat ideològica que es congregava al voltant del teatre Principal des dels inicis del projecte de Solidaritat Catalana. Les temporades de tardor i d'hivern solapen els abonaments organitzats pel Centre Nacionalista Republicà i per la Joventut Carlista, que celebra la festa onomàstica de don Carles de Borbó al mateix teatre Principal.

A més, s'hi van organitzar també diverses sèries de les Tertúlies barcelonines i un abonament especial de Teatre Aulés, amb la represa de comèdies (amb i sense música) de l'Eduard Aulés i l'estrena d'algunes noves del mateix autor (tot i que algunes eren comèdies antigues que havien quedat sense estrenar en el passat).

Per la temporada de primavera, el teatre es va centrar en celebrar les funcions en benefici dels diversos actors i actrius de la companyia, quedant només actiu un últim abonament als divendres blancs de la Joventut Carlista. Segurament es prescindís ja de l'orquestra i algunes sessions de tarda fins i tot eren només de cinematògraf.

L'activitat musical, que durant la temporada anterior havia ocupat part rellevant de la cartellera, es va reduir a un abonament de 4 concerts de l'Orquestra Filharmònica Barcelonina amb el mestre Lassalle i als alguns concerts durant la primavera d'Emili Sauer i Miecio Horszowski.

Els problemes econòmics de l'empresa continuaven agreujant-se sense remei, acumulant més deutes que van arribar a posar en risc el pagament del lloguer del teatre. El principal retall de despeses es va fer en la part escenogràfica. Si durant les primeres temporades el principal reclam publicitari de l'empresa era la part visual dels espectacles (múltiples i noves escenografies per a cada producció, vestuaris luxosos i efectes especials

i pirotècnics en viu), durant aquesta temporada pràcticament no es va anunciar cap escenografia nova i el papers dels pintors escenògrafs en les noves produccions pràcticament desapareix. Per tal cosa segurament es publiquessin molt poques fotografies d'escena, per ser telons repetits.

En el cas de *La reina vella*, la gran producció de la temporada estrenada al febrer, es van encarregar dos telons nous. Atès el seu èxit, es van publicar fotografies de tots els quadres i personatges, en les quals podem observar que el teló del primer quadre era una reutilització del teló de Brunet i Pous per a *La dama d'Aragó* i que alguns elements escenogràfics també ho eren, com el cas l'ermita al fons del segon quadre que provenia del disseny d'Oleguer Junyent del primer quadre d'*El comte l'Arnau*.

La següent temporada, la 1908/09, Graner farà efectiu el seu distanciament definitiu de l'empresa, traspassant-la a Antoni Niubó i a Enrique Vinyals, tot i que haurà de continuar fent-se responsable final dels resultats econòmics i pagament del lloguer del teatre com a signatari del contracte. Les dues temporades restants del contracte, el Principal es reconvertirà en "Teatre Català", caient el cognom "Graner" del títol. Es mantindria la mateixa companyia d'actors dirigida ara per Jaume Borràs, però s'acomiadaria l'orquestra, deixant oficialment de programar-se teatre musical o líric.

“Ordre i forma de les funcions

Tarda: Sessions dobles o senzilles en les que, combinades amb esplèndides exhibicions cinematogràfiques, se posaran diferents obres còmiques i líriques.

Nit: Funcions completes, alternant-se les estrenes amb les obres líriques i dramàtiques de més èxit del repertori antic i modern.”

Descripció extreta del programa general de la inauguració de la temporada 1907/08 el 21 de setembre del 1907 [CDMAE: Reg. 528177].

	Horari d’hivern		**Horari de primavera**	
	De dilluns a dissabte	Diumenges i festius	De dilluns a dissabte	Diumenges i festius
Sessions matinals de cinematògraf		11:00 – 13:00		11:00 – 13:00
Sessions de tarda	15:00	15:30	15:00	15:30
	18:00		18:00	
Sessió de nit	21:00		21:00	

“Preus diaris”

Localitats		**Pessetes**
Palco	Sense entrades	9
Butaca platea i 1er pis, 1ª i 2ª fila	Amb entrada	1,75
Lluneta	Amb entrada	1,50
Butaca 2n pis, 1ª fila	Amb entrada	1,50
Butaca 2n pis, 2ª fila	Amb entrada	1,25
Lluneta del 2n pis	Amb entrada	1,00
Seti numerat 3er pis	Amb entrada	0,75
Entrada de palco		0,75
Entrada general		0,50
Entrada per 1 vetllada selecta *Anunciades a premsa		1,35
Entrada i butaca a les matinal de cinematògraf *Anunciades a premsa		0,25

“El timbre sempre a càrrec del públic.”

Dades extretes del programa general de la inauguració de la temporada 1907/08 el 21 de setembre del 1907 [CDMAE: Reg. 528177].

Preus dels abonaments

Abonament a diari per 30 funcions de nit		
Localitats		Pessetes
Palcos platea o principals	Sense entrades	240
Butaques platea i 1er pis, 1ª fila	Amb entrada	45
Abonament especial a 10 funcions de nit en dies festius		
Localitats		Pessetes
Palcos platea o principals	Sense entrades	80
Butaques platea i 1er pis, 1ª fila	Amb entrada	15
Abonament per sèries de quatre funcions		
Localitats		Pessetes
Palco prosceni	Amb 6 entrades	50
Palco platea i principal	Amb 6 entrades	40
Butaca de platea	Amb entrada	5
Butaca 1er pis, 1ª fila	Amb entrada	5
Butaca 1er pis, 2ª fila	Amb entrada	4
Butaca 2n pis, 1ª fila	Amb entrada	3
Butaca 2n pis, 2ª fila	Amb entrada	2
Setis fixes de 3er pis, 1ª i 2ª fila	Amb entrada	1

Dades extretes del programa general de la inauguració de la temporada 1907/08 el 21 de setembre del 1907 [CDMAE: Reg. 528177] i del programa de mà de la tercera sèrie de l'abonament del Centre Nacionalista Republicà [CDMAE: Reg. 360964].

“**Llista de la companyia per ordre alfabètic**

Mestre director i concertador: Joan Lambert.

Nutrida orquestra i cors: [per la instrumentació de les partitures, la orquestra tindria flauta, oboè, 2 clarinets en Si ♭, fagot, 2 corns en Fa, 2 cornetins en Si ♭, trombons I, II i III, tuba, timpani, campana, violins I i II, violes, violoncels i contrabaixos]

Dones	Homes
ADELL, Agna*	BALLART, Manel****
BARÓ, EMÍLIA	BARBOSA, August
SRA. BATLLE*	BARÓ, Lluís
GOTARREDONA, Rosa***	CAPDEVILA, Ferran (primer actor jove còmic)
GUERRA, Enriqueta	CASAS, Manuel
HERNAEZ, Rosa	FUGASOT, Cándido
HUGUET, Carme	GARCÍA, Ricardo
MARSAL, Dolors*	GIMÉNEZ, Enric (primer actor)
MASDEU, Francisca*	GINESTET, Emili
MORATÓ, Maria	GIRALT, Conrat
MORERA, Maria (primera actriu)	LAPERA, Josep
PIQUER, Joana***	MAIRAL, Marià*
ROCA, Josepa	MORATÓ, Ramon
SERRATS, Alejandrina	PUIGGARÍ, Lluís
SELLÉS, Narcisa	Sr. RUEDA
SELLÉS, Antonia	SANTPERE, Josep
Sra. SALMON	VINYALS, Enric
	VIÑAS, Joaquim**

Nens i nenes
Nena SALAS*

* No apareixen anunciats a l’inici de temporada, però apareixen anunciats a algunes de les produccions.

** Tot i que no apareix anunciat al programa d’inici de temporada, havia dirigit la companyia durant la temporada d’estiu i al llibret de *Joan de l’Ós* (la primera estrena) ja apareix el seu nom com a actor.

*** Apareixien com a intèrprets a les visions musicals de la sala Portfoliògraf a finals de la temporada anterior.

**** Va incorporar-se a l’inici de la temporada d’hivern en substitució d’August Barbosa.

Mestre d'escena: GIMÉNEZ, Enric.

Mestre del cor: SABATER [I DOMÈNEC], Emili.

Apuntadors: BATLLE, Enric; PRAT, Juli.

Pintors escenògrafs: BRUNET i POUS; CHIA; JUNYENT; MORAGAS i ALARMA; ROS I GÜELL; URGELLÈS; VILOMARA.

Sastreria: Casa Malatesta.

Armer: Josep Calero.

Pirotècnic: Saura.

Sabater: Francisco Grau."

Atrés (*sic*) [*attrezzo*]: Tarascó.

Guardarropia: Vinyals.

Perruquer: Celda i Ruiz.

[**Proveïdora de pel·lícules**: Casa Cine-Vicens.]

[**Cap de maquinaria**: Pedro Roger[62].]

Dades extretes del programa general de la inauguració de la temporada 1907/08 el 21 de setembre del 1907 [CDMAE: Reg. 528177].

[62] "**Nombramiento.—** La junta administrativa del Hospital de la Santa Cruz ha tenido a bien nombrar para el cargo de jefe de maquinaria del teatro Principal a D. Pedro Roger, persona perita en maniobras escenográficas y que durante diez años ha trabajado en los mejores teatros de París." *La Publicidad* (20/10/1907), p. 3.



[Les obres apareixen ordenades segons la data de la primera representació dins de la temporada. El recompte de dies en escena indica el nombre de cada període de dies continuats i, a la dreta, el total de dies que l'obra va estar en cartell. No equival, però, al nombre de representacions, que seria major, perquè les obres sovint es representaven en múltiples sessions dins del mateix dia.

Estan categoritzades en: original (producció lírica nova), original represa (ja estrenada a alguna temporada anterior), obra externa (producció lírica encarregada i estrenada prèviament per altra empresa), teatre parlat (obres teatrals catalanes sense música) i traduccions (obres dramàtiques traduïdes d'altra llengua). S'indica, a més, si era una estrena absoluta o si era una represa d'una producció prèvia ja feta per l'empresa.]

Títol	Categoria		Des del:	Fins al:	Dies en escena	
Joan de l'Ós	Original	Estrena	21/09/1907	15/10/1907	25	40
			20/10/1907	21/10/1907	2	
			24/10/1907	24/10/1907	1	
			27/10/1907	28/10/1907	2	
			01/11/1907	05/11/1907	5	
			07/11/1907	07/11/1907	1	
			19/11/1907	19/11/1907	1	
			21/11/1907	21/11/1907	1	
			24/11/1907	24/11/1907	1	
			01/12/1907	01/12/1907	1	
Encís dels 18 anys, L'	Teatre parlat	Represa	21/09/1907	22/09/1907	2	3
			22/11/1907	22/11/1907	1	
Alegria que passa, L'	Obra externa	Represa	01/12/1907	01/12/1907	1	1
Mirallets per caçar aloses	Teatre parlat	Represa	22/09/1907	22/09/1907	1	8
			10/10/1907	10/10/1907	1	
			27/12/1907	27/12/1907	1	
			17/01/1908	17/01/1908	1	
			19/01/1908	19/01/1908	1	
			28/01/1908	28/01/1908	1	
			29/02/1908	29/02/1908	1	
			20/04/1908	20/04/1908	1	
Permeti'm!	Original represa	Represa	23/09/1907	25/09/1907	3	15
			28/09/1907	28/09/1907	1	
			03/10/1907	03/10/1907	1	
			10/11/1907	11/11/1907	2	
			22/11/1907	22/11/1907	1	
			26/11/1907	26/11/1907	1	

			28/11/1907	28/11/1907	1	
			01/12/1907	01/12/1907	1	
			06/12/1907	06/12/1907	1	
			23/12/1907	23/12/1907	1	
			29/12/1907	29/12/1907	1	
			25/02/1908	25/02/1908	1	
Capseta dels petons, La	Obra externa		23/09/1907	28/09/1907	6	7
			30/09/1907	30/09/1907	1	
Com unes malves	Original	Estrena	23/09/1907	26/09/1907	4	9
			28/09/1907	29/09/1907	2	
			01/10/1907	01/10/1907	1	
			04/10/1907	04/10/1907	1	
			07/10/1907	07/10/1907	1	
Entremaliats, Els	Original	Estrena	26/09/1907	07/10/1907	12	41
			16/10/1907	16/10/1907	1	
			20/10/1907	22/10/1907	3	
			08/11/1907	12/11/1907	5	
			15/11/1907	15/11/1907	1	
			18/11/1907	18/11/1907	1	
			20/11/1907	20/11/1907	1	
			25/11/1907	25/11/1907	1	
			30/11/1907	30/11/1907	1	
			03/12/1907	03/12/1907	1	
			14/12/1907	14/12/1907	1	
			19/12/1907	19/12/1907	1	
			08/01/1908	08/01/1908	1	
			10/01/1908	10/01/1908	1	
			13/01/1908	13/01/1908	1	
			16/01/1908	16/01/1908	1	
			19/01/1908	19/01/1908	1	
			21/01/1908	21/01/1908	1	
			23/01/1908	23/01/1908	1	
			30/01/1908	30/01/1908	1	
			05/02/1908	05/02/1908	1	
			10/02/1908	12/02/1908	3	
Florida eterna	Teatre parlat	Estrena	28/09/1907	30/09/1907	3	5
			26/10/1907	26/10/1907	1	
			22/11/1907	22/11/1907	1	
Sogra i nora	Teatre parlat		02/10/1907	02/10/1907	1	2
			05/10/1907	05/10/1907	1	
Rector de Vallfogona, El	Teatre parlat		03/10/1907	03/10/1907	1	2
			15/11/1907	15/11/1907	1	

Pas de comèdia	Teatre parlat	Estrena	04/10/1907	04/10/1907	1	3
			06/10/1907	07/10/1907	2	
Un dècim de la primera	Obra externa		08/10/1907	10/10/1907	3	22
			16/10/1907	16/10/1907	1	
			19/10/1907	19/10/1907	1	
			08/11/1907	08/11/1907	1	
			21/11/1907	21/11/1907	1	
			07/12/1907	08/12/1907	2	
			10/12/1907	10/12/1907	1	
			19/12/1907	19/12/1907	1	
			23/12/1907	25/12/1907	3	
			17/01/1908	18/01/1908	2	
			25/01/1908	25/01/1908	1	
			30/01/1908	30/01/1908	1	
			20/02/1908	20/02/1908	1	
			23/02/1908	24/02/1908	2	
			11/03/1908	11/03/1908	1	
Reina del cor, La	Obra externa	Represa	09/10/1907	09/10/1907	1	3
			20/10/1907	20/10/1907	1	
			22/11/1907	22/11/1907	1	
Scherzo	Teatre parlat	Represa	09/10/1907	09/10/1907	1	1
Roselles, Les	Original	Estrena	10/10/1907	18/10/1907	9	33
			20/10/1907	20/10/1907	1	
			22/10/1907	23/10/1907	2	
			25/10/1907	27/10/1907	3	
			29/10/1907	30/10/1907	2	
			04/11/1907	05/11/1907	2	
			15/11/1907	15/11/1907	1	
			18/11/1907	18/11/1907	1	
			21/11/1907	21/11/1907	1	
			23/11/1907	23/11/1907	1	
			30/11/1907	30/11/1907	1	
			03/12/1907	04/12/1907	2	
			07/12/1907	07/12/1907	1	
			12/12/1907	12/12/1907	1	
			09/03/1908	12/03/1908	4	
			14/03/1908	14/03/1908	1	
Cafè de Barcelona, El	Teatre parlat		11/10/1907	11/10/1907	1	18
			13/10/1907	14/10/1907	2	
			17/10/1907	19/10/1907	3	
			21/10/1907	28/10/1907	8	
			31/10/1907	31/10/1907	1	

			02/11/1907	02/11/1907	1	
			04/11/1907	04/11/1907	1	
			06/11/1907	06/11/1907	1	
Sirena	Teatre parlat	Represa	11/10/1907	12/10/1907	2	13
			17/10/1907	17/10/1907	1	
			19/10/1907	21/10/1907	3	
			23/10/1907	23/10/1907	1	
			25/10/1907	25/10/1907	1	
			27/11/1907	27/11/1907	1	
			29/11/1907	29/11/1907	1	
			02/12/1907	02/12/1907	1	
			12/12/1907	12/12/1907	1	
			05/01/1908	05/01/1908	1	
Girasol	Teatre parlat		16/10/1907	16/10/1907	1	2
			24/10/1907	24/10/1907	1	
Claror de posta	Teatre parlat		16/10/1907	16/10/1907	1	2
			18/10/1907	18/10/1907	1	
Un racó del món	Teatre parlat	Estrena	17/10/1907	18/10/1907	2	3
			20/10/1907	20/10/1907	1	
Innocència	Original represa	Represa	19/10/1907	19/10/1907	1	1
Si natural	Teatre parlat	Estrena	19/10/1907	19/10/1907	1	2
			26/10/1907	26/10/1907	1	
Mossèn Janot	Teatre parlat		23/10/1907	23/10/1907	1	5
			07/11/1907	07/11/1907	1	
			10/11/1907	10/11/1907	1	
			15/12/1907	15/12/1907	1	
			07/01/1908	07/01/1908	1	
Hort d'en Xurrumeco, L'	Teatre parlat	Estrena	25/10/1907	25/10/1907	1	7
			27/10/1907	01/11/1907	6	
Fill del rei, El	Original	Estrena	25/10/1907	25/10/1907	1	25
			27/10/1907	31/10/1907	5	
			02/11/1907	13/11/1907	12	
			20/11/1907	20/11/1907	1	
			16/03/1908	19/03/1908	4	
			21/03/1908	22/03/1908	2	
Amor telefònic	Teatre parlat		26/10/1907	26/10/1907	1	3
			12/11/1907	12/11/1907	1	
			06/12/1907	06/12/1907	1	
Cura radical	Original represa	Represa	26/10/1907	26/10/1907	1	2
			09/11/1907	09/11/1907	1	
Barber de Sevilla, El	Traducció		30/10/1907	30/10/1907	1	4

			10/11/1907	11/11/1907	2	
			14/11/1907	14/11/1907	1	
Bodes d'en Cirilo, Les	Teatre parlat		30/10/1907	30/10/1907	1	4
			02/11/1907	02/11/1907	1	
			05/11/1907	05/11/1907	1	
			14/11/1907	14/11/1907	1	
Don Joan	Traducció		31/10/1907	03/11/1907	4	5
			06/11/1907	06/11/1907	1	
Gaziel	Original represa	Represa	06/11/1907	09/11/1907	4	4
Rodamon	Original	Estrena	12/11/1907	20/11/1907	9	9
No es pot ser pobre	Teatre parlat		09/11/1907	09/11/1907	1	1
A peu pla	Original	Estrena	09/11/1907	11/11/1907	3	10
			13/11/1907	14/11/1907	2	
			16/11/1907	17/11/1907	2	
			19/11/1907	19/11/1907	1	
			21/11/1907	21/11/1907	1	
			25/11/1907	25/11/1907	1	
Saló de conferències	Teatre parlat		09/11/1907	09/11/1907	1	1
Casament per força, El	Traducció	Represa	13/11/1907	13/11/1907	1	23
			17/11/1907	17/11/1907	1	
			23/11/1907	24/11/1907	2	
			28/11/1907	28/11/1907	1	
			20/12/1907	20/12/1907	1	
			11/02/1908	12/02/1908	2	
			14/02/1908	14/02/1908	1	
			17/02/1908	17/02/1908	1	
			29/02/1908	03/03/1908	4	
			12/03/1908	12/03/1908	1	
			15/03/1908	16/03/1908	2	
			21/03/1908	21/03/1908	1	
			24/03/1908	24/03/1908	1	
			26/03/1908	26/03/1908	1	
			07/04/1908	07/04/1908	1	
			18/05/1908	18/05/1908	1	
			20/05/1908	20/05/1908	1	
No diguis blat...	Original	Estrena	16/11/1907	18/11/1907	3	9
			22/11/1907	23/11/1907	2	
			26/11/1907	26/11/1907	1	
			05/12/1907	05/12/1907	1	
			13/12/1907	13/12/1907	1	
			11/01/1908	11/01/1908	1	

Cel rogent	Teatre parlat		16/11/1907	16/11/1907	1	1
A Sant Gaietano	Teatre parlat		16/11/1907	16/11/1907	1	1
Jugar a casats	Teatre parlat	Represa	20/11/1907	20/11/1907	1	4
			14/12/1907	14/12/1907	1	
			19/12/1907	19/12/1907	1	
			21/12/1907	21/12/1907	1	
Gendarmes o qui vigila no dorm, Els	Original	Estrena	21/11/1907	03/12/1907	13	20
			05/12/1907	05/12/1907	1	
			10/12/1907	10/12/1907	1	
			13/12/1907	13/12/1907	1	
			20/12/1907	23/12/1907	4	
Com les fulles	Traducció	Represa	25/11/1907	25/11/1907	1	1
Nos amb nos	Original	Estrena	26/11/1907	29/11/1907	4	7
			01/12/1907	02/12/1907	2	
			14/12/1907	14/12/1907	1	
Don Gonzalo o l'orgull del gec	Teatre parlat		27/11/1907	27/11/1907	1	6
			06/12/1907	06/12/1907	1	
			09/12/1907	09/12/1907	1	
			29/12/1907	29/12/1907	1	
			21/04/1908	21/04/1908	1	
			15/05/1908	15/05/1908	1	
Festa dels àngels, La	Teatre parlat	Estrena	28/11/1907	28/11/1907	1	3
			30/11/1907	30/11/1907	1	
			03/12/1907	03/12/1907	1	
Malalta fingida, La	Traducció	Represa	29/11/1907	29/11/1907	1	4
			02/12/1907	02/12/1907	1	
			04/12/1907	04/12/1907	1	
			08/12/1907	08/12/1907	1	
T'estimo!	Original	Estrena	03/12/1907	09/12/1907	7	21
			11/12/1907	11/12/1907	1	
			16/12/1907	18/12/1907	3	
			22/12/1907	24/12/1907	3	
			07/01/1908	08/01/1908	2	
			10/01/1908	10/01/1908	1	
			24/01/1908	24/01/1908	1	
			26/01/1908	27/01/1908	2	
			10/02/1908	10/02/1908	1	
Núvols en creu	Teatre parlat		04/12/1907	04/12/1907	1	2
			12/12/1907	12/12/1907	1	
Festa de les donzelles, La	Original	Estrena	07/12/1907	15/12/1907	9	17
			18/12/1907	19/12/1907	2	
			21/12/1907	21/12/1907	1	

			11/02/1908	11/02/1908	1	
			09/03/1908	12/03/1908	4	
Por	Traducció	Estrena	09/12/1907	09/12/1907	1	11
			16/12/1907	17/12/1907	2	
			22/12/1907	23/12/1907	2	
			03/01/1908	03/01/1908	1	
			09/01/1908	10/01/1908	2	
			15/01/1908	15/01/1908	1	
			19/01/1908	19/01/1908	1	
			22/01/1908	22/01/1908	1	
Santa espina, La	Original represa	Represa	10/12/1907	10/12/1907	1	49
			13/12/1907	16/12/1907	4	
			19/12/1907	19/12/1907	1	
			22/12/1907	22/12/1907	1	
			25/12/1907	26/12/1907	2	
			01/01/1908	01/01/1908	1	
			09/01/1908	09/01/1908	1	
			05/01/1908	06/01/1908	2	
			11/01/1908	18/01/1908	8	
			20/01/1908	25/01/1908	6	
			27/01/1908	09/02/1908	14	
			16/02/1908	16/02/1908	1	
			22/02/1908	23/02/1908	2	
			27/02/1908	27/02/1908	1	
			01/03/1908	01/03/1908	1	
			08/03/1908	08/03/1908	1	
			22/03/1908	22/03/1908	1	
			25/03/1908	25/03/1908	1	
Mestre nou, El	Teatre parlat		11/12/1907	11/12/1907	1	1
Un cop d'estat	Teatre parlat		11/12/1907	12/12/1907	2	6
			16/12/1907	16/12/1907	1	
			20/12/1907	20/12/1907	1	
			25/12/1907	25/12/1907	1	
			08/05/1908	08/05/1908	1	
Primera carta, La	Teatre parlat		06/12/1907	06/12/1907	1	4
			12/12/1907	12/12/1907	1	
			24/12/1907	24/12/1907	1	
			02/02/1908	02/02/1908	1	
Mare, La	Teatre parlat		17/12/1907	17/12/1907	1	5
			21/12/1907	21/12/1907	1	
			05/01/1908	05/01/1908	1	
			13/01/1908	13/01/1908	1	

			22/01/1908	22/01/1908	1	
Malvasia de Sitges, La	Teatre parlat		18/12/1907	18/12/1907	1	7
			30/12/1907	30/12/1907	1	
			10/01/1908	10/01/1908	1	
			12/01/1908	12/01/1908	1	
			20/01/1908	20/01/1908	1	
			26/01/1908	26/01/1908	1	
			05/04/1908	05/04/1908	1	
Mestre Oleguer	Teatre parlat		18/12/1907	18/12/1907	1	2
			22/12/1907	22/12/1907	1	
Tants caps, tants barrets	Teatre parlat		18/12/1907	18/12/1907	1	2
			24/12/1907	24/12/1907	1	
Malalt imaginari, El	Traducció	Represa	20/12/1907	20/12/1907	1	3
			08/01/1908	08/01/1908	1	
			12/01/1908	12/01/1908	1	
Banc de la paciència, El	Teatre parlat		23/12/1907	23/12/1907	1	6
			26/12/1907	27/12/1907	2	
			14/01/1908	14/01/1908	1	
			16/01/1908	16/01/1908	1	
			28/01/1908	28/01/1908	1	
Portal de Betlem, El	Original	Estrena	24/12/1907	27/12/1907	4	5
			30/12/1907	30/12/1907	1	
Dida seca, La	Original	Estrena	27/12/1907	29/12/1907	3	8
			31/12/1907	04/01/1908	5	
Dida, La	Teatre parlat		24/01/1908	24/01/1908	1	2
			03/02/1908	03/02/1908	1	
Manyà de placeta, El	Teatre parlat	Estrena	28/12/1907	30/12/1907	3	3
Castello di Malastruga, Il	Original	Estrena	28/12/1907	06/01/1908	10	11
			20/01/1908	20/01/1908	1	
Ferrer de tall	Teatre parlat		03/01/1908	03/01/1908	1	1
Nit de reis	Original represa	Represa	04/01/1908	11/01/1908	8	9
			14/01/1908	14/01/1908	1	
Una boira	Teatre parlat	Estrena	07/01/1908	07/01/1908	1	1
Mare eterna, La	Teatre parlat		15/01/1908	15/01/1908	1	2
			19/01/1908	19/01/1908	1	
Ase de l'hortolà, L'	Teatre parlat		15/01/1908	16/01/1908	2	2
Reina vella, La	Original	Estrena	16/01/1908	02/02/1908	18	60
			04/02/1908	06/02/1908	3	
			08/02/1908	09/02/1908	2	
			11/02/1908	16/02/1908	6	
			18/02/1908	23/02/1908	6	
			25/02/1908	04/03/1908	9	

			07/03/1908	12/03/1908	6	
			14/03/1908	19/03/1908	6	
			21/03/1908	24/03/1908	4	
Enredaire, L'	Teatre parlat		26/01/1908	26/01/1908	1	3
			29/01/1908	29/01/1908	1	
			07/02/1908	07/02/1908	1	
Sometent de Girona, Lo	Teatre parlat	Estrena	28/01/1908	29/01/1908	2	4
			02/02/1908	02/02/1908	1	
			22/05/1908	22/05/1908	1	
Vora el mar	Original	Estrena	30/01/1908	04/02/1908	6	23
			06/02/1908	12/02/1908	7	
			17/02/1908	18/02/1908	2	
			21/02/1908	21/02/1908	1	
			26/02/1908	26/02/1908	1	
			28/02/1908	28/02/1908	1	
			01/03/1908	02/03/1908	2	
			04/03/1908	04/03/1908	1	
			07/03/1908	07/03/1908	1	
			09/03/1908	09/03/1908	1	
Mitja taronja, La	Teatre parlat		31/01/1908	31/01/1908	1	5
			10/02/1908	10/02/1908	1	
			15/02/1908	15/02/1908	1	
			26/04/1908	26/04/1908	1	
			06/05/1908	06/05/1908	1	
Papà ministre	Traducció	Estrena	01/02/1908	01/02/1908	1	9
			04/02/1908	06/02/1908	3	
			08/02/1908	09/02/1908	2	
			27/02/1908	27/02/1908	1	
			10/03/1908	10/03/1908	1	
			19/03/1908	19/03/1908	1	
Fugir del foc...	Teatre parlat		07/02/1908	07/02/1908	1	17
			09/02/1908	11/02/1908	3	
			13/02/1908	14/02/1908	2	
			17/02/1908	17/02/1908	1	
			20/02/1908	21/02/1908	2	
			23/02/1908	24/02/1908	2	
			29/02/1908	29/02/1908	1	
			04/03/1908	04/03/1908	1	
			07/03/1908	07/03/1908	1	
			09/03/1908	09/03/1908	1	
			11/03/1908	11/03/1908	1	
			28/03/1908	28/03/1908	1	

Picarol	Obra externa	Represa	11/02/1908	13/02/1908	3	3
Miracle de Santa Agnès, El	Original	Estrena	13/02/1908	20/02/1908	8	10
			24/02/1908	24/02/1908	1	
			05/03/1908	05/03/1908	1	
Sense sogra	Teatre parlat		14/02/1908	14/02/1908	1	7
			18/02/1908	18/02/1908	1	
			20/02/1908	20/02/1908	1	
			22/02/1908	22/02/1908	1	
			27/02/1908	27/02/1908	1	
			01/03/1908	02/03/1908	2	
Novel·la d'una noia, La	Teatre parlat		18/02/1908	19/02/1908	2	4
			23/02/1908	23/02/1908	1	
			26/02/1908	26/02/1908	1	
Mà de mico, La	Teatre parlat		20/02/1908	20/02/1908	1	18
			22/02/1908	23/02/1908	2	
			25/02/1908	26/02/1908	2	
			29/02/1908	02/03/1908	3	
			04/03/1908	04/03/1908	1	
			08/03/1908	08/03/1908	1	
			12/03/1908	12/03/1908	1	
			14/03/1908	15/03/1908	2	
			23/03/1908	24/03/1908	2	
			26/03/1908	26/03/1908	1	
			28/03/1908	28/03/1908	1	
			20/05/1908	20/05/1908	1	
Contramestre, Lo	Teatre parlat		21/02/1908	21/02/1908	1	2
			23/03/1908	23/03/1908	1	
Casa vella, La	Traducció	Estrena	22/02/1908	23/02/1908	2	5
			25/02/1908	26/02/1908	2	
			28/02/1908	28/02/1908	1	
Sureda i companyia	Teatre parlat		24/02/1908	24/02/1908	1	4
			01/03/1908	01/03/1908	1	
			20/04/1908	20/04/1908	1	
			08/05/1908	08/05/1908	1	
Francesillas, Las	Teatre parlat		28/02/1908	28/02/1908	1	3
			20/04/1908	20/04/1908	1	
			04/05/1908	04/05/1908	1	
Cura de moro	Teatre parlat		28/02/1908	28/02/1908	1	3
			21/03/1908	22/03/1908	2	
Pierrot lladre	Original representa	Represa	03/03/1908	05/03/1908	3	4
			08/03/1908	08/03/1908	1	

Esquella de la torratxa, L'	Teatre parlat		03/03/1908	04/03/1908	2	4
			08/03/1908	08/03/1908	1	
			12/04/1908	12/04/1908	1	
Llar, La	Original	Estrena	11/03/1908	12/03/1908	2	7
			15/03/1908	17/03/1908	3	
			19/03/1908	19/03/1908	1	
			21/03/1908	21/03/1908	1	
Cadena d'amor	Teatre parlat	Estrena	14/03/1908	14/03/1908	1	4
			17/03/1908	18/03/1908	2	
			28/03/1908	28/03/1908	1	
Fill del rei, El	Original representa	Represa	16/03/1908	19/03/1908	4	6
			21/03/1908	22/03/1908	2	
Agència d'informes comercials	Teatre parlat		21/03/1908	22/03/1908	2	11
			24/03/1908	26/03/1908	3	
			05/04/1908	05/04/1908	1	
			07/04/1908	08/04/1908	2	
			17/05/1908	18/05/1908	2	
			25/05/1908	25/05/1908	1	
Entreacte	Teatre parlat		19/03/1908	19/03/1908	1	2
			26/03/1908	26/03/1908	1	
Testament d'Amèlia, El	Original	Estrena	24/03/1908	26/03/1908	3	3
Jesús de Nazaret	Obra externa		29/03/1908	02/04/1908	5	13
			04/04/1908	09/04/1908	6	
			11/04/1908	12/04/1908	2	
Parada i taberna	Teatre parlat	Estrena	08/04/1908	08/04/1908	1	2
			12/04/1908	12/04/1908	1	
Detective Sherlock Holmes, El	Traducció		22/04/1908	05/05/1908	14	45
			07/05/1908	07/05/1908	1	
			09/05/1908	21/05/1908	13	
			23/05/1908	08/06/1908	17	
Ho sé tot	Teatre parlat		19/04/1908	21/04/1908	3	3
Un cop de teles	Teatre parlat		19/04/1908	19/04/1908	1	2
			10/05/1908	10/05/1908	1	
Tot cor	Teatre parlat		20/04/1908	20/04/1908	1	2
			06/05/1908	06/05/1908	1	
Ciutadà Cigala, El	Teatre parlat		04/05/1908	04/05/1908	1	1
Castell dels tres dragons, El	Teatre parlat		10/05/1908	10/05/1908	1	1
A l'altre món	Teatre parlat		17/05/1908	18/05/1908	2	2
Timbal del bruc, El	Teatre parlat		22/05/1908	22/05/1908	1	2
			25/05/1908	25/05/1908	1	

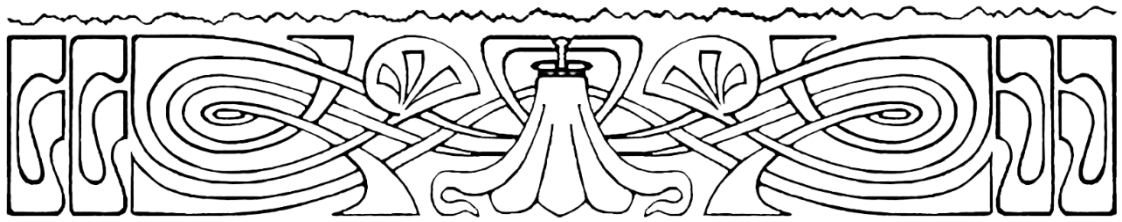
Obres de teatre parlat representades:

[Per ordre de representació dins de la temporada].

- *L'encís dels 18 anys* (represa, pas de comèdia en 1 acte de Pompeu Crehuet).
- *Mirallets per caçar aloses* (represa, comèdia en 2 actes de Lluís Puiggarí).
- *Florida eterna* (estrena, comèdia en 1 acte de Ramon Pomés).
- *Sogra i nora* (comèdia en 3 actes de Josep Pin i Soler).
- *El rector de Vallfogona* (drama en 3 actes de Frederic Soler).
- *Pas de comèdia* (estrena, diàleg d'August Barbosa).
- *Sirena* (marina en 1 acte d'Apel·les Mestres).
- *Girasol* (comèdia en 3 actes d'Ignasi Iglésias).
- *Claror de posta* (quadro dramàtic de Pompeu Crehuet).
- *Un racó del món* (estrena, drama en 3 actes de Josep Morató).
- *Sí natural* (estrena, joguina/comèdia en 2 actes d'Eduard Aulés).
- *Mossèn Janot* (drama en 3 actes d'Àngel Guimerà).
- *L'hort d'en Xurrumeco* (comèdia en 1 acte de Teodor Baró sota el pseudònim de Lluís Arenys).
- *Amor telefònic* (represa, comèdia en 1 acte d'Eduard Aulés).
- *El barber de Sevilla* (traducció de la comèdia en 3 actes de Beaumarchais).
- *Les bodes d'en Cirilo* (sainet en 1 acte d'Emili Vilanova).
- *Don Joan* (comèdia en 5 actes de Molière, traduïda al català per A. Maseras i P. Prat i Gaballí).
- *El casament per força* (represa, traducció de la comèdia en 1 acte de Molière).
- *Cel rogent* (comèdia en 1 acte d'Aulés).
- *No es pot ser pobre* (comèdia en 1 acte d'Aulés).
- *Saló de conferències* (quadret de males costums en 1 acte, d'Aulés).
- *A Sant Gaietano* (comèdia en 1 acte d'Aulés, versió sense música d'*Els dos carboners*).

- *Jugar a casats* (represa, diàleg d'August Barbosa).
- *Com les fulles* (comèdia de G. Giacosa, traduïda al català per Narcís Oller).
- *Don Gonzalo o l'orgull del gec* (comèdia de costums catalanes en 3 actes, d'Albert de A. Llanas).
- *Festa dels àngels, La* (esbós dramàtic en 1 acte de Joan Marxuach).
- *La malalta fingida* (traducció de la comèdia en 3 actes de C. Goldoni).
- *Núvols en creu* (drama en 1 acte de R. Suriñach Senties).
- *Por* (comèdia francesa en 1 acte de Félix Duquesnel, adaptada al català per Narcís Sicars).
- *El mestre nou* (drama en 3 actes de J. Pous i Pagès).
- *La primera carta* (represa, monòleg de Santiago Rusiñol).
- *La mare* (drama en 4 actes de Santiago Rusiñol).
- *La malvasia de Sitges* (comèdia en 2 actes de Francisco de Sales Vidal).
- *Mestre Oleguer* (represa, monòleg d'Àngel Guimerà).
- *Tants caps, tants barrets* (comèdia en 2 actes d'Eduard Vidal i Valenciano).
- *El malalt imaginari* (represa, comèdia en 3 actes de Molière traduïda al català).
- *El banc de la paciència* (estrena, caricatura en 1 acte de J. M. de Nadal).
- *El manyà de la placeta* (sainet en 1 acte de Víctor Brossa i Sangerman).
- *Ferrer de tall* (represa, drama històric de Frederic Soler).
- *La dida* (drama en 3 acte de Frederic Soler).
- *Una boira* (diàleg de Vicenç Caldés i Arús).
- *La mare eterna* (drama en 3 actes d'Ignasi Iglésias).
- *L'ase de l'hortolà* (sainet en 1 acte d'Emili Vilanova).
- *L'enredaire* (comèdia en 3 actes de Ramon Bordas Estragués).
- *Lo sometent de Girona* (estrena, quadro dramàtic de Ferran Agulló).
- *La mitja taronja* (comèdia en 3 actes de Josep Maria Arnau).
- *Papà ministre* (comèdia en 3 actes de Rovetta, traduïda per Narcís Oller).
- *Fugir del foc i...* (proverbi francès en 1 acte arreglat al català per Narcís Sicars).

- *Sense sogra* (comèdia en 1 acte d'Eduard Aulés).
- *La novel·la d'una noia* (estrena, diàleg traduït per Narcís Oller).
- *La mà de mico* (rondalla tràgica en 1 acte i 3 quadros, adaptació escènica d'un conte de W. W. Jacobs, per Salvador Vilaregut).
- *Lo contramestre* (drama en 3 actes de Frederic Soler).
- *La casa vella* (comèdia en 1 acte d'André Theuriet, adaptada per Narcís Oller).
- *Sureda i companyia* (comèdia en 3 actes de Teodor Baró).
- *Las francesillas* (comèdia en 3 actes de Frederic Soler).
- *Cura de moro* (comèdia en 1 acte de Frederic Soler).
- *L'esquella de la torratxa* (comèdia en 2 actes de Frederic Soler).
- *Cadena d'amor* (estrena, drama en 3 actes de Joaquim Riera i Bertran).
- *Entreacte* (monòleg de Lambert Escaler).
- *Agència d'informes comercials* (comèdia en 1 acte de Pompeu Gener).
- *Parada i taberna* (sainet en 1 acte de Francisco Figueras i Ribot i Francesc de Boter).
- *Ho sé tot* (comèdia en 2 actes de Frederic Fuentes, fill).
- *Un cop de teles* (diàleg còmic de Ferrer i Codina).
- *Tot cor* (comèdia en 1 acte d'Eduard Aulés).
- *El detective Sherlock Holmes* (comèdia melodramàtica en 5 actes de William Gillette, extreta de les novel·les de sir Arthur Conan Doyle, traduïda de la versió francesa de Pierre Decourcelle al català per Salvador Vilaregut).
- *El ciutadà Cigala* (sainet en 1 acte de Pere Marqués).
- *El castell dels tres dragons* (gatada cavalleresca en 2 actes de Frederic Soler).
- *A l'altre món* (comèdia bilingüe en 2 actes de Josep Maria Arnau).
- *El timbal del Bruc* (drama en 4 actes de Frederic Soler).



1ª vetllada de l'abonament del Centre Nacionalista Republicà (2 d'octubre 1907):

Sogra i nora (comèdia en 3 actes de Josep Pin i Soler).

L'alegria que passa (drama líric en 1 acte de Rusiñol i Morera).

1ª vetllada de la Tertúlia Barcelonina (3 d'octubre 1907):

El rector de Vallfogona (drama en 3 actes de Frederic Soler)

Els entremaliats (joguet còmic-líric en 1 acte de F. Figueras i F. de Boter amb música de Salvat).

1er concert de la 3ª sèrie de l'Orquestra Filharmònica Barcelonesa dirigida pel mestre Josep Lassalle (8 d'octubre 1907):

1ª part: *Simfonia* en Mi ♭ M (1ª audició) (Haydn), *Valse triste* (1ª audició) (J. Sibelius).

2ª part: *Simfonia* nº 4 "romàntica" (a petició) (A. Bruckner).

2ª vetllada de l'abonament del Centre Nacionalista Republicà (9 d'octubre 1907):

Scherzo (comèdia en 1 acte de J. Pous i Pagès).

Joan de l'Ós (qüento líric en 2 actes d'Apel·les Mestres i E. Morera).

La reina del cor (drama líric d'Iglésias i Morera).

2ª vetllada de la Tertúlia Barcelonina (10 d'octubre 1907):

Mirallets per caçar aloses (comèdia en 2 actes de Lluís Puiggarí).

Joan de l'Ós (qüento líric en 2 actes d'Apel·les Mestres i E. Morera).

Vetllada extraordinària a favor dels perjudicats per les inundacions de Màlaga (11 d'octubre 1907):

Joan de l'Ós (qüento líric en 2 actes d'Apel·les Mestres i E. Morera).

El cafè de Barcelona (sainet bilingüe en 1 acte de Ramón de la Cruz, en honor a la inauguració de la reconstrucció del teatre l'any 1788 amb aquesta obra).

Sirena (marina en 1 acte d'Apel·les Mestres).

2on concert de la 3ª sèrie de l'Orquestra Filharmònica Barcelonesa, dirigida per Josep Lassalle (15 d'octubre 1907):

1ª part: Obertura d'*Ifigenia en Aulida* (Gluck-Wagner), *Valse triste* (a petició) (J. Sibelius), Preludi de *Valdemar Daae* (C. Taltabull).

2ª part: *Serenade* (1ª audició) (M. Reger).

3ª part: *Simfonia* nº 7 (Beethoven).

3ª vetllada de l'abonament del Centre Nacionalista Republicà (16 d'octubre 1907):

Girasol (comèdia en 3 actes d'Ignasi Iglésias).

Claror de posta (quadro dramàtic de Pompeu Crehuet).

3ª vetllada de la Tertúlia Barcelonina (17 d'octubre 1907):

Un racó del món (estrena, drama en 3 actes de Josep Morató).

Les roselles (comèdia lírica en 1 acte, de J. M.ª Jordà i A. Esquerrà).

1ª funció de l'abonament Teatre Aulés (19 d'octubre 1907):

Innocència (passatemps còmic líric en 1 acte, d'Aulés i Grant).

Si natural (comèdia en 2 actes d'Eduard Aulés).

3er concert de la 3ª sèrie de l'Orquestra Filharmònica Barcelonesa, dirigida per Josep Lassalle (22 d'octubre 1907):

1ª part: Obertura d'*Ifigenia en Aulida* (Gluck-Wagner), *En las estepas de Asia* (Borodin), *Serenata italiana* (1ª audició) (H. Wolf).

2ª part: *Simfonia* nº 2 (1ª audició) (A. Bruckner).

3ª part: *Simfonia* nº 5 (Beethoven).

4ª vetllada de l'abonament del Centre Nacionalista Republicà (23 d'octubre 1907):

Mossèn Janot (drama en 3 actes d'Àngel Guimerà).

Les roselles (comèdia lírica en 1 acte, de J. M.ª Jordà i A. Esquerrà).

4ª vetllada de la Tertúlia Barcelonina (24 d'octubre 1907):

Girasol (comèdia en 3 actes d'Ignasi Iglésias).

El cafè de Barcelona (sainet bilingüe en 1 acte de Ramón de la Cruz).

2ª funció de l'abonament Teatre Aulés (26 d'octubre 1907):

Amor telefònic (comèdia en 1 acte d'Aulés).

Si natural (comèdia en 2 actes d'Eduard Aulés).

Cura radical (comèdia lírica en 1 acte, d'Aulés i Grant).

Vetllada de beneficència, 1ª funció de moda (28 d'octubre 1907):

El cafè de Barcelona (sainet bilingüe en 1 acte de Ramón de la Cruz).

Joan de l'Ós (qüento líric en 2 actes d'Apel·les Mestres i E. Morera).

Lo fill del rei (visió d'espectacle en 1 acte, de Marinel·lo i Argelaga).

4rt concert de la 3ª sèrie de l'Orquestra Filharmònica Barcelonesa, en honor del mestre Josep Lassalle (29 d'octubre 1907):

1ª part: *Impressions simfòniques* (Juli Garreta).

2ª part: *Serenade* (a petició) (Max Reger).

3ª part: Simfonia *Faust* (F. Liszt)
(amb la col·laboració de l'Orfeó Barcelonès sota la direcció del mestre Serra).

1ª vetllada de la 2ª sèrie de l'abonament del Centre Nacionalista Republicà (30 d'octubre 1907):

El barber de Sevilla (traducció de la comèdia en 3 actes de Beaumarchais).

Les bodes d'en Cirilo (sainet en 1 acte d'Emili Vilanova).

5ª vetllada de la Tertúlia Barcelonina (31 d'octubre 1907):

Don Joan (comèdia en 5 actes de Molière, traduïda al català per A. Maseras i P. Prat i Gaballí).

Festa onomàstica de don Carles de Borbó (4 de novembre 1907):

1ª part: interpretació musical de *Marxa de don Carles* (a càrrec de l'orquestra), *Enyorances* (composició poètica de Leopold Negre), sardana de *La santa espina* (orquestral), *Esperança* (poesia de J. Roca), motiu de *La presó de Lleida* (orquestral), discurs de l'orador tradicionalista Rafael Díaz-Aguado Salaberry, *Himne* (cor i orquestra).

2ª part: representació teatral de *Les roselles* (quadro líric en 1 acte), *Joan de l'Ós* (qüento líric en 2 actes) i interpretació musical de la *Marxa de don Carles* (orquestral).

2ª vetllada de la 2ª sèrie de l'abonament del Centre Nacionalista Republicà (6 de novembre 1907):

Don Joan (comèdia en 5 actes de Molière, traduïda al català per A. Maseras i P. Prat i Gaballí).

6ª vetllada de la Tertúlia Barcelonina (7 de novembre 1907):

Mossèn Janot (drama en 3 actes d'Àngel Guimerà).

Lo fill del rei (visió d'espectacle en 1 acte, de Marinel·lo i Argelaga).

3ª funció de l'abonament Teatre Aulés (9 de novembre 1907):

No es pot ser pobre (comèdia en 1 acte d'Aulés).

A peu pla (joguina en 1 acte d'Aulés i Alfonso).

Saló de conferències (quadret de males costums en 1 acte, d'Aulés).

Cura radical (comèdia lírica en 1 acte, d'Aulés i Grant).

Vetllada de beneficència, 2ª funció de moda (11 de novembre 1907):

El barber de Sevilla (traducció de la comèdia en 3 actes de Beaumarchais).

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

3ª vetllada de la 2ª sèrie de l'abonament del Centre Nacionalista Republicà (13 de novembre 1907):

Com les fulles [63] (comèdia de G. Giacosa).

El casament per força (comèdia en 1 acte de Molière traduïda al català).

7ª vetllada de la Tertúlia Barcelonina (14 de novembre 1907):

El barber de Sevilla (traducció de la comèdia en 3 actes de Beaumarchais).

Les bodes d'en Cirilo (sainet en 1 acte d'Emili Vilanova).

1er divendres blanc organitzat per la Joventut Carlista (15 de novembre 1907):

El rector de Vallfogona (drama en 3 actes de Frederic Soler).

Els entremaliats (joguet còmic-líric en 1 acte de F. Figueras i F. de Boter amb música de Salvat).

4ª funció de l'abonament Teatre Aulés (16 de novembre 1907):

Cel rogent (comèdia en 1 acte d'Aulés).

No diguis blat... (estrena, joguet còmic-líric en 1 acte, d'Aulés i Borràs de Palau).

A Sant Gaietano (comèdia en 1 acte d'Aulés).

A peu pla (passatemps còmic-líric en 1 acte, d'Aulés i Alfonso).

Vetllada de beneficència, 3ª funció de moda (18 de novembre 1907):

Els entremaliats (joguet còmic-líric en 1 acte de F. Figueras i F. de Boter amb música de Salvat).

Rodamon (visió musical de Nogueras Oller i Freixas).

Les roselles (comèdia lírica en 1 acte, de J. M. Jordà i A. Esquerrà).

[63] Inicialment estava programat *El fill del rei*, el drama d'Àngel Guimerà, que va haver-se de substituir d'últim minut per la indisposició d'un dels actors.

4ª vetllada de la 2ª sèrie de l'abonament del Centre Nacionalista Republicà (20 de novembre 1907):

Lo fill del rei (visió d'espectacle en 1 acte, de Marinel·lo i Argelaga).

Jugar a casats (diàleg d'August Barbosa).

8ª vetllada de la Tertúlia Barcelonina (21 de novembre 1907):

Un dècim de la primera (comèdia lírica en 1 acte, de J. Marxuach amb música de P. i J. Parera).

Els gendarmes o qui vigila no dorm (obra lírica en 2 actes, de Morató i Sadurní).

Les roselles (comèdia lírica en 1 acte, de J. M. Jordà i A. Esquerrà).

2on divendres blanc organitzat per la Joventut Carlista (22 de novembre 1907):

L'encís dels 18 anys (pas de comèdia en 1 acte de Pompeu Crehuet).

Florida eterna (comèdia en 1 acte de Ramon Pomés).

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

La reina del cor (drama líric d'Iglésias i Morera).

Vetllada de beneficència, 4ª funció de moda (25 de novembre 1907):

Com les fulles (comèdia de G. Giacosa).

A peu pla (passatemps còmic-líric en 1 acte, d'Aulés i Alfonso).

1ª vetllada de la 3ª sèrie de l'abonament del Centre Nacionalista Republicà (27 de novembre 1907):

Don Gonzalo o l'orgull del gec (comèdia de costums catalanes en 3 actes, d'Albert de A. Llanas).

Sirena (marina en 1 acte d'Apel·les Mestres).

9ª vetllada de la Tertúlia Barcelonina (28 de novembre 1907):

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

El casament per força (comèdia en 1 acte de Molière traduïda al català).

La festa dels àngels (esbós dramàtic en 1 acte de J. Marxuach).

Nos amb nos (proverbi líric de Lluís Suñer amb música del mestre Reñé).

3er divendres blanc organitzat per la Joventut Carlista (29 de novembre 1907):

La malalta fingida (traducció de la comèdia en 3 actes de C. Goldoni).

Sirena (marina en 1 acte d'Apel·les Mestres).

Funció extraordinària organitzada per la Societat de Manyans i Ferrers de Barcelona (1 de desembre 1907):

L'alegria que passa (drama líric en 1 acte de Rusiñol i Morera).

Joan de l'Ós (qüento líric en 2 actes d'Apel·les Mestres i E. Morera).

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

Vetllada de beneficència, 5ª funció de moda (2 de desembre 1907):

La malalta fingida (traducció de la comèdia en 3 actes de C. Goldoni).

Sirena (marina en 1 acte d'Apel·les Mestres).

2ª vetllada de la 3ª sèrie de l'abonament del Centre Nacionalista Republicà (4 de desembre 1907):

La malalta fingida (traducció de la comèdia en 3 actes de C. Goldoni).

Núvols en creu (drama en 1 acte de R. Suriñach Senties).

10ª vetllada de la Tertúlia Barcelonina (5 de desembre 1907):

Els gendarmes o qui vigila no dorm (obra lírica en 2 actes, de Morató i Sadurní).

T'estimo! (comèdia lírica en 2 actes de Puiggarí i Esquerrà).

4rt divendres blanc organitzat per la Joventut Carlista (6 de desembre 1907):

Amor telefònic (comèdia en 1 acte d'Eduard Aulés).

La primera carta (monòleg de Santiago Rusiñol).

Don Gonzalo o l'orgull del gec (comèdia en 3 actes d'Albert de A. Llanas).

Vetllada de beneficència, 6ª funció de moda (9 de desembre 1907):

Don Gonzalo o l'orgull del gec (comèdia en 3 actes d'Albert de A. Llanas).

Por (comèdia francesa en 1 acte de Felix Duquesnel, adaptada al català per Narcís Sicars).

3ª vetllada de la 3ª sèrie de l'abonament del Centre Nacionalista Republicà (11 de desembre 1907):

El mestre nou (drama en 3 actes de J. Pous i Pagès).

Un cop d'estat (comèdia en 1 acte de J. Pous i Pagès).

11ª vetllada de la Tertúlia Barcelonina (12 de desembre 1907):

Sirena (marina en 1 acte d'Apel·les Mestres).

Núvols en creu (drama en 1 acte de R. Suriñach Senties).

Un cop d'estat (comèdia en 1 acte de J. Pous i Pagès).

La festa de les donzelles (quadre de costums en 1 acte de Nonell i Rivas, amb música d'Esquerrà).

5è divendres blanc organitzat per la Joventut Carlista (13 de desembre 1907):

No diguis blat... (joguet còmic-líric en 1 acte, d'Aulés i Borràs de Palau).

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (15 de desembre 1907):

Mossèn Janot (drama en 3 actes d'Àngel Guimerà).

La festa de les donzelles (quadre de Nonell i Rivas, amb música d'Esquerrà).

Vetllada de beneficència, 7ª funció de moda (16 de desembre 1907):

Por (comèdia en 1 acte de Felix Duquesnel adaptada al català).

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

1er dimarts selecte (17 de desembre 1907):

La mare (drama en 4 actes de Santiago Rusiñol).

4ª vetllada de la 3ª sèrie de l'abonament del Centre Nacionalista Republicà (18 de desembre 1907):

La malvasia de Sitges (comèdia en 2 actes de Francisco de Sales Vidal).

Mestre Oleguer (monòleg d'Àngel Guimerà).

Tants caps, tants barrets (comèdia en 2 actes d'Eduard Vidal i Valenciano).

12ª vetllada de la Tertúlia Barcelonina (19 de desembre 1907):

Un dècim de la primera (comèdia lírica en 1 acte, de J. Marxuach amb música de P. i J. Parera).

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

6è divendres blanc organitzat per la Joventut Carlista (20 de desembre 1907):

El malalt imaginari (comèdia de Molière traduïda al català).

El casament per força (comèdia en 1 acte de Molière traduïda al català).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (22 de desembre 1907):

Els gendarmes o qui vigila no dorm (obra lírica en 2 actes, de Morató i Sadurní).

Mestre Oleguer (monòleg d'Àngel Guimerà).

T'estimo! (comèdia lírica en 2 actes de Puiggarí i Esquerrà).

Vetllada de beneficència, 8ª funció de moda (23 de desembre 1907):

Un dècim de la primera (comèdia de J. Marxuach amb música de P. i J. Parera).

El banc de la paciència (caricatura en 1 acte de J. M. de Nadal).

Els gendarmes o qui vigila no dorm (obra lírica en 2 actes, de Morató i Sadurní).

7è divendres blanc organitzat per la Joventut Carlista (27 de desembre 1907):

Mirallets per caçar aloses (comèdia en 2 actes de Lluís Puiggarí).

La dida seca (comèdia lírica en 1 acte d'Aulés i Oró).

Funció d'innocents (del 28 de desembre 1907 al 2 de gener 1908):

La dida seca (comèdia lírica en 1 acte d'Aulés i Oró).

El manyà de la placeta (sainet en 1 acte de Victor Brossa i Sangerman).

Entreacte grotesc d'una companyia estrafolària arribada del Japó, amb el famós lluitador Rakú i un altre que casi ho és tant com ell.

Il castello di Malastruga (òpera bilingüe en 1 acte d'Escaler i Oró).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (29 de desembre 1907):

Don Gonzalo o l'orgull del gec (comèdia en 3 actes d'Albert de A. Llanas).

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

Vetllada de beneficència, 9ª funció de moda (30 de desembre 1907):

La malvasia de Sitges (comèdia en 2 actes de Francisco de Sales Vidal).

El portal de Betlem (pastoral lírica en 2 actes de Maseras, Prat Gaballí i música d'Esquerrà).

13ª vetllada de la Tertúlia Barcelonina (2 de gener 1908).

[Repetició de la funció innocents].

8è divendres blanc organitzat per la Joventut Carlista (3 de gener 1908):

Ferrer de tall (drama històric de Frederic Soler).

Por (comèdia en 1 acte de Felix Duquesnel adaptada al català).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (5 de gener 1908):

La mare (drama en 4 actes de Santiago Rusiñol).

Sirena (marina en 1 acte d'Apel·les Mestres).

Funció en benefici i per despedida d'August Barbosa (7 de gener 1908):

Mossèn Janot (drama en 3 actes d'Àngel Guimerà).

Una boira (diàleg de Vicenç Caldés Arús).

1ª vetllada de la 4ª sèrie de l'abonament del Centre Nacionalista Republicà (8 de gener 1908):

El malalt imaginari (comèdia de Molière traduïda al català).

Els entremaliats (joguet còmic-líric en 1 acte de F. Figueras i F. de Boter amb música de Salvat).

14ª vetllada de la Tertúlia Barcelonina (9 de gener 1908):

Nit de Reis (obra lírica en 2 actes d'Apel·les Mestres i Enric Morera).

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

9è divendres blanc organitzat per la Joventut Carlista (10 de gener 1908):

Nit de Reis (obra lírica en 2 actes d'Apel·les Mestres i Enric Morera).

La malvasia de Sitges (comèdia en 2 actes de Francisco de Sales Vidal).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (12 de gener 1908):

El malalt imaginari (comèdia de Molière traduïda al català).

La malvasia de Sitges (comèdia en 2 actes de Francisco de Sales Vidal).

Vetllada de beneficència, 10ª funció de moda (13 de gener 1907):

La mare (drama en 4 actes de Santiago Rusiñol).

Concert per la secció de nois de l'Orfeó Català.

2ª vetllada de la 4ª sèrie de l'abonament del Centre Nacionalista Republicà (15 de gener 1908):

La mare eterna (drama en 3 actes d'Ignasi Iglésias).

L'ase de l'hortolà (sainet en 1 acte d'Emili Vilanova).

10è divendres blanc organitzat per la Joventut Carlista (17 de gener 1908):

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Mirallets per caçar aloses (comèdia en 2 actes de Lluís Puiggarí).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (12 de gener 1908):

La mare eterna (drama en 3 actes d'Ignasi Iglésias).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

1ª funció de Teatre Blanc (20 de gener 1908):

Il castello di Malastruga (òpera bilingüe en 1 acte d'Escaler i Oró).

La malvasia de Sitges (comèdia en 2 actes de Francisco de Sales Vidal).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

3ª vetllada de la 4ª sèrie de l'abonament del Centre Nacionalista Republicà (21 de gener 1908):

La mare (drama en 4 actes de Santiago Rusiñol).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

15ª vetllada de la Tertúlia Barcelonina (23 de gener 1908):

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

11è divendres blanc organitzat per la Joventut Carlista (24 de gener 1908):

La dida (drama en 3 acte de Frederic Soler).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (26 de gener 1908):

L'enredaire (comèdia en 3 actes de Ramon Bordas Estragués).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

2ª funció de Teatre Blanc (27 de gener 1908):

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció en benefici de Maria Morera (28 de gener 1908):

Mirallets per caçar aloses (comèdia en 2 actes de Lluís Puiggarí).

Lo sometent de Girona (quadro dramàtic de Ferran Agulló).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

4ª vetllada de la 4ª sèrie de l'abonament del Centre Nacionalista Republicà (29 de gener 1908):

L'enredaire (comèdia en 3 actes de Ramon Bordas Estragués).

La reina vella (drama líric de Guimerà i Morera).

16ª vetllada de la Tertúlia Barcelonina (30 de gener 1908):

Un dècim de la primera (comèdia lírica en 1 acte, de J. Marxuach amb música de P. i J. Parera).

Vora el mar (marina en 1 acte amb música d'Alfonso).

La reina vella (drama líric de Guimerà i Morera).

Els entremaliats (joguet còmic-líric en 1 acte de F. Figueras i F. de Boter amb música de Salvat).

12è divendres blanc organitzat per la Joventut Carlista (31 de gener 1908):

La reina vella (drama líric de Guimerà i Morera).

La mitja taronja (comèdia en 3 actes de Josep Maria Arnau).

Funció extraordinària organitzada pel Centre de Dependents del Comerç i de la Indústria (2 de febrer 1908):

La santa espina (rondalla lírica en 3 actes de Guimerà i Morera).

La reina vella (drama líric de Guimerà i Morera).

3ª funció de Teatre Blanc (3 de febrer 1908):

La dida (drama en 3 acte de Frederic Soler).

Vora el mar (marina en 1 acte amb música d'Alfonso).

Funció en benefici d'Enric Giménez (4 de febrer 1908):

Papà ministre (comèdia en 3 actes de Rovetta, traduïda per Narcís Oller).

La reina vella (drama líric de Guimerà i Morera).

Vetllada de comiat dels abonaments del Centre Nacionalista Republicà (5 de febrer 1908):

Papà ministre (comèdia en 3 actes de Rovetta, traduïda per Narcís Oller).

La reina vella (drama líric de Guimerà i Morera).

17ª vetllada de la Tertúlia Barcelonina (6 de febrer 1908):

Papà ministre (comèdia en 3 actes de Rovetta, traduïda per Narcís Oller).

La reina vella (drama líric de Guimerà i Morera).

13è divendres blanc organitzat per la Joventut Carlista (7 de febrer 1908):

L'enredaire (comèdia en 3 actes de Ramon Bordas Estragués).

Fugir del foc i... (proverbi francès en 1 acte arreglat al català per Narcís Sicars).

4ª funció de Teatre Blanc (10 de febrer 1908):

La mitja taronja (comèdia en 3 actes de Josep Maria Arnau).

Els entremaliats (joguet còmic-líric de F. Figueras i F. de Boter amb música de Salvat).

Funció en benefici de Josep Santpere (11 de febrer 1908):

Els entremaliats (joguet de F. Figueras i F. de Boter amb música de Salvat).

El casament per força (comèdia en 1 acte de Molière traduïda al català).

Picarol (quadro líric-dramàtic en 1 acte d'Apel·les Mestres i Granados).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

18ª vetllada de la Tertúlia Barcelonina (13 de febrer 1908):

La reina vella (drama líric en 1 acte de Guimerà i Morera).

El miracle de santa Agnès (d'Alfonso, M. Ayarbe, Vilaregut).

14è divendres blanc organitzat per la Joventut Carlista (14 de febrer 1908):

El miracle de santa Agnès (d'Alfonso, M. Ayarbe, Vilaregut).

Sense sogra (comèdia en 1 acte d'Eduard Aulés).

Funció de beneficència (15 de febrer 1908):

La mitja taronja (comèdia en 3 actes de Josep Maria Arnau).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

5ª funció de Teatre Blanc (17 de febrer 1908):

El miracle de santa Agnès (d'Alfonso, M. Ayarbe, Vilaregut).

Fugir del foc i... (proverbi francès en 1 acte arreglat al català per Narcís Sicars).

Funció en benefici d' Emília Baró (18 de febrer 1908):

El miracle de santa Agnès (d'Alfonso, M. Ayarbe, Vilaregut).

La novel·la d'una noia (diàleg traduït per Narcís Oller).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

1ª matinée (19 de febrer 1908).

19ª vetllada de la Tertúlia Barcelonina (20 de febrer 1908):

Un dècim de la primera (comèdia lírica en 1 acte, de Joan Marxuach i P. i J. Parera).

La mà de mico (rondalla tràgica en 1 acte i 3 quadros, adaptació escènica d'un conte de W. W. Jacobs, per Salvador Vilaregut).

Fugir del foc i... (proverbi francès en 1 acte arreglat al català per Narcís Sicars).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

15è divendres blanc organitzat per la Joventut Carlista (21 de febrer 1908):

Vora el mar (marina en 1 acte amb música d'Alfonso).

Lo contramestre (drama en 3 actes de Frederic Soler).

2ª matinée (25 de febrer 1908).

Funció en benefici de Lluís Puiggarí (25 de febrer 1908):

Permeti'm! (passatemps líric de Puiggarí i Esquerrà).

La mà de mico (rondalla tràgica en 1 acte i 3 quadros, adaptació escènica d'un conte de W. W. Jacobs, per Salvador Vilaregut).

La casa vella (comèdia en 1 acte d'André Theuriet, adaptada per Narcís Oller).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

16è divendres blanc organitzat per la Joventut Carlista (28 de febrer 1908):

Las francesillas (comèdia en 3 actes de Frederic Soler).

Cura de moro (comèdia en 1 acte de Frederic Soler).

Funció en benefici d'Enric Vinyals (3 de març 1908):

Pierrot lladre (d'Apel·les Mestres i Celestí Sadurní).

L'esquella de la torratxa (comèdia en 2 actes de Frederic Soler).

♫ **Primer concert d'Emil Sauer** (5 de març 1908):

1ª part: *Concerto* en Re m (Friedmann-Bach-Stradal), *Variations et fugues sur un thème de Händel*, op. 24 (J. Brahms), *Nocturne* op. 23, nº 4 (R. Schumann), *Prélude* op. 104, nº 1 (F. Mendelssohn), *Fantaisie* op. 49, *Nocturne* op. 15, nº 1 i *Etude* (Chopin).

2ª part: *Nenia*, op. 18, nº 3 (G. Sgambati), *Pres du ruisseau* i *Murmure de vent* (E. Sauer), Tarantelle *Venezia é Napoli* (F. Liszt).

♫ **Segon concert d'Emil Sauer** (7 de març 1908):

1ª part: *Sonate pathétique*, op. 13 (Beethoven), *Fantaisie* op. 17 (R. Schumann), *Impromptu* op. 142, nº 3 (F. Schubert), *Scherzo* op. 4 (J. Brahms), *Ballade* op. 47, *Berceuse* op. 57 i *Valse* (Chopin).

2ª part: *Ricordanza* (F. Liszt), *Notturno* op. 54, nº 4 (E. Grieg), *Sérénade française* (E. Sauer), *Stacatto-Etude* (A. Rubinstein), *Arabesques* sur des thèmes du *Danube bleu* (Strauss-Schulz-Evler).

Funció en benefici de Maria Morató (9 de març 1908):

La reina vella (drama líric en 1 acte de Guimerà i Morera).

La festa de les donzelles (quadre de Nonell i Rivas, amb música d'Esquerrà).

Concert.

Les roselles (comèdia lírica en 1 acte, de J. M. Jordà i A. Esquerrà).

Funció en benefici de les escoles catalanes (10 de març 1908):

Papà ministre (comèdia en 3 actes de Rovetta, traduïda per Narcís Oller).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció extraordinària en obsequi de l'oficialitat de l'esquadra austríaca (14 de març 1908):

Les roselles (comèdia lírica en 1 acte, de J. M. Jordà i A. Esquerrà).

La mà de mico (rondalla tràgica adaptada per Salvador Vilaregut).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

♫ **Funció extraordinària amb l'Escola Mossèn Cinto** (15 de març 1908):

Concert del cor de nois i noies de l'escola.

♫ 🎭 **Funció de moda en benefici de Conrat Giralt** (16 de març 1908):

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Concert i entreacte, interpretació del duo del tercer acte de *Gli hugonotti* cantat per la Srta. Darnis i Conrat Giralt.

El fill del rei (visió musical de Marinel·lo i Argelaga).

🎭 **Vetllada de l'Associació Protectora de l'Ensenyança Catalana** (17 de març 1908):

Cadena d'amor (drama en 3 actes de Joaquim Riera i Bertran).

La llar (visió en 1 acte de Victor Brossa i Sangerman i Salvador Bartolí).

♫ 🎭 **Funcions extraordinàries amb concerts pel dia de Sant Josep** (19 de març 1908):

Lo fill del rei (visió d'espectacle en 1 acte, de Marinel·lo i Argelaga).

Ària de l'òpera *Roberto il Diavolo* per l'eminent tiple Srta. Darnis, acompanyada al piano pel mestre Emil Sabater.

Entreacte, pel senyor Santpere (monòleg d'Escaler).

Escena de tiple i baix del tercer acte de l'òpera *Gli Ugonotti*, per la Srta. Darnis i el Sr. Giralt, amb acompanyament d'orquestra dirigida pel mestre Lambert.

La llar (visió en 1 acte de Victor Brossa i Sangerman i Salvador Bartolí).

🎭 **Funció extraordinària organitzada pel Centre de Fusters Matriculats en honor al seu patró Sant Josep** (19 de març 1908):

Papà ministre (comèdia en 3 actes de Rovetta).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció en benefici de Ferran Capdevila (21 de març 1908):

El casament per força (comèdia en 1 acte de Molière traduïda al català).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

L'agència d'informes comercials (comèdia en 1 acte de Pompeu Gener).

Cura de mono (comèdia en 1 acte de Frederic Soler).

Funció en benefici d'Emili Ginestet (23 de març 1908):

Lo contramestre (drama en 3 actes de Frederic Soler).

Entreacte amb un monòleg.

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció en benefici de primera ensenyança catalana (24 de març 1908):

El casament per força (comèdia en 1 acte de Molière traduïda al català).

La mà de mico (rondalla tràgica adaptada per Salvador Vilaregut).

El testament d'Amèlia (llegenda en 1 acte de Lluís Via amb música de Carme Karr i Joan B. Espadaler).

La reina vella (drama líric en 1 acte de Guimerà i Morera).

Funció dedicada als nois de l'Asil Naval (26 de març 1908):

[Hi assisteixen els nois de l'Asil Naval amb la seva banda].

L'agència d'informes comercials (comèdia en 1 acte de Pompeu Gener).

El testament d'Amèlia (llegenda en 1 acte de Lluís Via amb música de Carme Karr i Joan B. Espadaler).

Funció en benefici de Manel Ballart (28 de març 1908):

Cadena d'amor (drama en 3 actes de Joaquim Riera i Bertran).

La mà de mico (rondalla tràgica adaptada per Salvador Vilaregut).

Fugir del foc i... (proverbi francès en 1 acte arreglat al català per Narcís Sicars).

Funció en benefici de primera ensenyança catalana (7 d'abril 1908):

Concert de la notable tiple Srta. Mercè Salas [es repeteix al dia següent].

Jesús de Nazaret (Guimerà i Morera, amb l'escenografia de Soler i Rovirosa).

Comiat de temporada (12 d'abril 1908):

[El teatre tanca per Setmana Santa].

L'esquella de la torratxa (comèdia en 2 actes de Frederic Soler).

Duo de tiple i baix de l'òpera *I puritani*, cantat per Mercè Salas i Conrat Giralt.

Parada i taberna (de F. Figueras i Ribot i F. de Boter)

Jesús de Nazaret (Guimerà i Morera, amb l'escenografia de Soler i Rovirosa).

Inici de la temporada de primavera (18 d'abril 1908) [Dissabte de glòria]:

[L'estrena de l'obra hauria estat cancel·lada d'últim minut].

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes de William Gillette, extreta de les novel·les de sir Arthur Conan Doyle, traduïda al català per Salvador Vilaregut).

Vetllada de l'Associació Protectora de l'Ensenyança Catalana (28 d'abril 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Únic gran concert del pianista Mecio Horszowski (30 d'abril 1908):

1ª part: *Preludi i fuga* (Bach-Liszt), *Sonata* op. 53 (Beethoven).

2ª part: *Chant du nuit*, op. 23, nº 1 (Schumann), *Fantasia impromptu*, *Rondó* op. 5, *Nocturn* op. 32, nº 1, *Gran polonesa* op. 22 (tot de Chopin).

3ª part: *Soirée de Vienne* (Schubert), Fileuse (Mendelssohn), *Mélodie* (Gluck-Sgambati), *Mouvement* (Debussy), *San François d'Assise* (Liszt).

1er divendres blanc de primavera de la Joventut Carlista (1 de maig de 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

♫ **Concert de comiat del pianista Miecio Horszowski** (3 de maig 1908):

1ª part: *Sonate* en La (Mozart), *Sonate* (Scarlatti).

2ª part: *Sicilienne* (Bach), *Impromptu* en Fa ♯, *Mazurka*, *Valse*, *Nocturne* i *Boléro* (tot de Chopin).

1ª funció de Teatre Blanc de primavera (4 de maig 1908):

El ciutadà Cigala (sainet en 1 acte de Pere Marqués).

Las francesillas (comèdia en 3 actes de Frederic Soler).

Cinquanta aniversari dels Jocs Florals (6 de maig 1908):

[Festa del teatre català amb entrada gratuïta].

La mitja taronja (comèdia en 3 actes de Josep Maria Arnau).

Tot cor (comèdia en 1 acte d'Eduard Aulés).

2on divendres blanc de primavera de la Joventut Carlista (8 de maig 1908):

Sureda i companyia (comèdia en 3 actes de Teodor Baró).

Un cop d'estat (comèdia en 1 acte de J. Pous i Pagès).

2ª funció de Teatre Blanc de primavera (11 de maig 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Funció en benefici de primera ensenyança catalana (12 de maig 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Funció extraordinària en honor d'Albert Llanas (15 de maig 1908):

Don Gonzalo o l'orgull del gec (comèdia en 3 actes d'Albert de A. Llanas).

Lectura de monòlegs pel senyor Llanas.

3er divendres blanc de primavera de la Joventut Carlista (15 de maig 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

3ª funció de Teatre Blanc de primavera (18 de maig 1908):

El casament per força (comèdia en 1 acte de Molière traduïda al català).

A l'altre món (comèdia bilingüe en 2 actes de Josep Maria Arnau).

L'agència d'informes comercials (comèdia en 1 acte de Pompeu Gener).

Funció extraordinària organitzada per l'Acadèmia de Sociologia, a benefici de la Junta Provincial de Protecció a la Infància (20 de maig 1908):

El casament per força (comèdia de Molière, per la companyia del Principal).

Teta gallinaire (quadro de costums catalanes en 1 acte de Francisco Camprodon, per la companyia del Romea).

Los chorros del oro (entremès dels germans Quintero, per la companyia del Tívoli).

Concert.

La mà de mico (rondalla tràgica, per la companyia del Principal).

4rt divendres blanc de primavera de la Joventut Carlista (22 de maig 1908):

[Funció extraordinària en commemoració del centenari de la Guerra de la Independència i a benefici de les Joventuts Carlines de Manresa].

El timbal del Bruc (drama en 4 actes de Frederic Soler).

Entreactes amb peces patriòtiques cantades pel cor del Centre Tradicionalista de Sants i el del Patronat Carlí de Poble Sec.

Lo sometent de Girona (quadro dramàtic de Ferran Agulló).

4ª funció de Teatre Blanc de primavera (25 de maig 1908):

El timbal del Bruc (drama en 4 actes de Frederic Soler).

L'agència d'informes comercials (comèdia en 1 acte de Pompeu Gener).

5ª funció de Teatre Blanc de primavera (1 de juny 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Funció en benefici d'Agneta Adell (2 de juny 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Funció en benefici de Carme Huguet i de Lluís Baró (5 de juny 1908):

Interpretació d'una simfonia pel quintet del teatre.

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Funció extraordinària de comiat de la companyia (8 de juny 1908):

El detective Sherlock Holmes (comèdia melodramàtica en 5 actes traduïda al català per Salvador Vilaregut).

Estrenes de "visions i operetes" [64]:

Els entremaliats, comèdia lírica en un acte; lletra de F. Figueras i Ribot i F. de Boter; música de F. Salvat.

El testament d'Amèlia, llegenda; lletra de Lluís Via; il·lustracions musicals de Carme Karr.

Joan de l'Ós, qüento líric en dos actes i quatre quadros; lletra d'Apel·les Mestres; música d'Enric Morera.

La llar, visió musical en un acte i sis quadros; lletra de Victor Brossa i Sangerman; música de Salvador Bartolí.

La Reina vella, drama líric en un acte; lletra d'Àngel Guimerà; música d'Enric Morera.

Les roselles, comèdia lírica en un acte; lletra de J. M. Jordà; música d'Adrià Esquerrà.

Lo fill del Rei, visió en un acte; lletra de Manuel Marinel·lo; música d'Amadeu Argelaga.

Nos amb nos, idil·li en un acte; lletra de Lluís Suñer; música de Pere Palau.

Rodamon, drama musical en quatre quadros; lletra de Nogueras Oller; música de Narcisa Freixas.

T'estimo, opereta còmica en dos actes; lletra de Lluís Puiggarí; música d'Adrià Esquerrà.





Il·lustració 197: *Programa general de la inauguració de temporada el 21 de setembre de 1907. [CDMAE: Reg. 528177, selecció de pàgines].*

[64] Destaca d'aquesta temporada com s'instauren els gèneres còmics amb un apartat de "comèdies, sainets, joguines" i la introducció de les "operetes" en el apartat de teatre líric. Dades i text citat extret del programa general de la inauguració de temporada el 21 de setembre del 1907 [CDMAE: Reg. 528177].

- **Títols anunciats com a "comèdies, sainets i joguines" estrenats amb música.**

El miracle de Santa Agnès, tragicomèdia en tres actes; de Salvador Vilaregut.

La feta dels gendarmes [65], comèdia en dos actes, de Josep Morató.

- **Títols anunciats a l'inici de temporada que no s'estrenen:**

Agar, visió bíblica en 3 actes; lletra d'A. Carrión; música d'A. Cristià.

Al clar de lluna [66], arlequinada lírica en un acte i tres quadros; lletra de P. Prat i Gaballí; música d'Adrià Esquerrà.

Barcelona [67], visió històrica; lletra i música de J. Lapeira.

Barco pirata [68], en un acte; lletra de [Luis] Millà i [Luis] Suñer; música de J. Guarro Elias.

Castell penat, visió en tres quadros; lletra de R. Folch i Capdevila; música de Joan B. Espadaler.

Corts d'amor, opereta en un acte; lletra de Planas de Taverne; música de varis mestres.

El bailet [69], esbós dramàtic en tres quadros; lletra de Lluís Suñer; música de Joan Lamote de Grignon.

El retorn de Pierrot [70], opereta en un acte i tres quadros; lletra d'Adrià Gual; música d'Enric Morera.

El sant de la noia [71], comèdia lírica en un acte; lletra de Rovira i Virgili; música d'Adrià Esquerrà.

El somni d'en Raimond, qüento fantàstic en un acte i quatre quadres; lletra de J. M. Navarro Porcel; música de Montserrat Ayarbe.

L'amor tràgic, drama líric en un acte i tres quadros; lletra de Ramon Pomés; música de Josep Cumellas.

La filla del marxant, visió en un acte; lletra d'A. Carrión; música d'A. Cristià.

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[65] Finalment s'estrena amb el títol *Els gendarmes o qui vigila no dorm*.
[66] L'obra s'hauria escrit i lliurat a l'empresa per ser estrenada durant la temporada d'hivern, segons *El Poble català* 576 (14/09/1907), p. 2, però no es va arribar a produir.
[67] L'obra es va escriure i es conserva el manuscrit del text a BC: Ms. 5708.
[68] No seria una obra original. El llibret es va publicar l'any 1902 després d'estrenar-se el 15 de març del mateix any al teatre Alcázar Español de Barcelona. Se'n conserva una còpia a SGAE: CR/287-6717.
[69] L'obra estaria escrita des de la temporada anterior. Es publica a la premsa que el compositor estava acabant d'escriure la música a *La Escena catalana* 6 (10/11/1906), p. 6.
[70] Hi havia una versió prèvia ja escrita en castellà. El manuscrit de la lletra està datat de 1903 (CDMAE: Ms. 1506) i el de la música de maig de 1904 (BC: M-Mor-039-1). Una de les còpies de les particel·les del fons Morera (BC: M-Mor-039-3) està segellada per la Copisteria de música Joaquin Costa, Buenos Aires; Morera l'hauria portat en alguna de les seves empreses a Argentina.
[71] El compositor hauria, almenys, començat a escriure'n la música, segons *El Poble català* 576 (14/09/1907), p. 2.

La fira de l'embrolla, sainet en un acte i tres quadros; lletra de Lluís B. Nadal; música de Joan B. Espadaler.

La goja [72], drama líric en quatre quadres; lletra de Lluís B. Nadal; il·lustracions musicals de Joan B. Espadaler.

La presó de Xauxa [73], quadret líric en un acte; lletra d'Apel·les Mestres; música de Joan Borràs de Palau.

La prometença, drama líric en tres actes; lletra d'Ignasi Iglésias; música d'Enric Morera.

L'encís, rondalla en tres actes; lletra de Manuel Rocamora; il·lustracions musicals de Francesc Pujol.

L'estudiant de Vic [74], visió en un acte; lletra d'Adrià Gual; música de Jaume Pahissa.

Lo torrent de les fades, comèdia en un acte i tres quadros; lletra d'A. Carrión; música d'A. Cristià.

Margaridó [75], drama líric en un acte i tres quadros; lletra d'Apel·les Mestres; música d'Amadeu Vives.

Un mal company, paròdia còmic-lírica en un acte i quatre quadros; lletra de F. Fuentes fill; música de varis mestres.

Rates, comèdia lírica; lletra d'Abelardo Coma; música d'Isidro Xalabardé.

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[72] El text de l'obra es va escriure i es conserva el llibret a SGAE: TCA/M-84.

[73] Tot i que no es va estrenar, l'obra es va escriure i s'anuncia com lliurada a l'empresa a principis de temporada a *La Escena catalana* 46 (17/08/1907), p. 6. La partitura del fons Borràs de Palau (BC: M-JBor-25) de l'obra està datada de setembre de 1907.
Finalment es va representar l'any 1910 al teatre Granvia de Barcelona. Es conserva el text a SGAE: TCA/Mestres, Apeles-74 i una altra còpia de la música a SGAE: BAR/B–25.

[74] La lletra estava escrita des del 1900 (CDMAE: Ms. 1422), formant part de les primeres propostes de "cançons populars harmonitzades per a l'escena" d'Adrià Gual, juntament amb *La presó de Lleida*.

[75] El text estaria basat en un poema previ homònim de l'autor de l'any 1890. No s'hauria estrenat per falta de col·laboració d'Amadeu Vives, que no hauria escrit la música (com havia passat anteriorment amb *La santa espina*). Es va publicar el llibret del text posteriorment, amb el títol de drama líric, però sense menció d'autoria de la música. Es conserva a SGAE: TCA/Mestres, Apeles-74, BC: Rull 988-8º i Library of the University of North Carolina: PQ6217 .T44 v. 355, no. 9.

- **Títols anunciats a la premsa que no es van estrenar:**

La gran vigilància[76] (opereta en 2 actes amb lletra de Josep Morató)

La casa nova [77] (Manel Marinel·lo i música d'Amadeu Argelaga)

L'absolució [78] (poema líric-dramàtic de Joan Oliva Bridgman i música d'Eusebi Guiteras)

La filla del carmesí [79] (visió de Manel Marinel·lo i música d'Amadeu Argelaga)

Ferro fred [80] (obra de costums vilatanes en 2 actes, lletra de Ramon Vidales i música de Carlos Oró)

- **Obres estrenades que no estaven programades a l'inici de temporada:**

Com unes malves (Lluís Puiggarí [traducció]; P. Parera; J. Parera)

A peu pla (Alfonso; Aulés)

No diguis blat (Borràs de Palau; Aulés)

La festa de les donzelles (Esquerrà; Rivas; Nonell)

El portal de Betlem (Prat i Gaballí; Maseras)

Dida seca, La (Aulés; Oró)

Castello de Malastruga, Il (Escaler; Oró [arranjador])

Vora el mar (Baró; Alfonso)

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[76] S'hauria lliurat a l'empresa a l'inici de la temporada, segons *La Escena catalana* 45 (10/08/1907), p. 7.
[77] S'hauria lliurat a l'empresa a l'inici de la temporada, segons *La Escena catalana* 46 (17/08/1907), p. 6.
[78] S'hauria lliurat a l'empresa a l'inici de la temporada, segons *La Escena catalana* 50 (14/09/1907), p. 7. La seva música es conserva a SGAE: BAR/B–79, i, pel subtítol, es tractaria de la visió *La filla del marxant,* encarregada inicialment a altres autors.
[79] Es va anunciar com un dels propers títols a estrenar a *La Escena catalana* 66 (04/01/1908), p. 3, però no es va arribar a produir. L'obra està escrita i es conserva la seva música a SGAE: BAR/B–18.
[80] L'obra estaria escrita i es va lliurar a l'empresa del teatre Principal, segons *La Escena catalana* 78 (28/03/1908), p. 7, però no es va estrenar.

- **Obres líriques traduïdes o de repertori històric:**

La capseta dels petons (joguet còmic-líric en 1 acte, lletra de Lluís Millà i música de Josep Guarro Elias, estrenat el 1897).

Un dècim de la primera (comèdia lírica en 1 acte, de Joan Marxuach i P. i J. Parera).

El cafè de Barcelona (sainet bilingüe castellà-català de Ramón de la Cruz[81], encarregat a l'autor per celebrar la inauguració de la reconstrucció del teatre Principal l'any 1788)[82].

Jesús de Nazaret (Guimerà i Morera, amb l'escenografia original de Soler i Rovirosa. S'havia representat prèviament només un fragment com a visió musical, *La resurrecció de Llàtzer*.)

- **Llistat de reposicions d'altres obres de teatre líric català:**

L'alegria que passa (Santiago Rusiñol; Enric Morera; estrenada el 1899 al Teatre Íntim)

La reina del cor (Ignasi Iglésias; Enric Morera; estrenada el 1899 a les Festes Modernistes de Sitges)

Picarol (Apel·les Mestres; Enric Granados; estrena 1901 al Teatre Líric Català)

- **Reposicions d'obres anterior de l'empresa:**

Permeti'm! (habitual durant la temporada d'hivern)

Innocència (per les vetllades de Teatre Aulés)

Cura radical (per les vetllades de Teatre Aulés)

Gaziel

La santa espina (recuperada per a finals d'any i representada per petició popular fins a setmana santa)

Nit de reis (recuperada al gener per les festes de reis)

Pierrot lladre

[81] Com que no es va trobar la música original de Blas de la Serna, Carlos Oró va instrumentar alguns "aires nacionals" per als números musicals. La partitura d'Oró es troba a SGAE: BAR/B–168.
[82] El programa de mà de la funció reprodueix el facsímil de la portada original de 1788 de l'obra.

Catàleg d'obres líriques estrenades en ordre cronològic:

Joan de l'Ós

Qüento de la vora del foc en 2 actes i 4 quadros.
Estrena el 21/09/1907.

Lletra d'Apel·les Mestres.

Música d'Enric Morera.

Escenografia de Francesc Chia.
Figurins d'Apel·les Mestres.



Il·lustració 198: *MESTRES, Apel·les:* En Joan del Ós. *Barcelona: Antoni López ed., 1907 (portada).*

Text: BC: M-Mor-346; CDMAE: Ms. 1275.

Música: BC: M-Mor-13.

Acotacions i fotografies d'escena:

"Època: el temps de la vellúria"

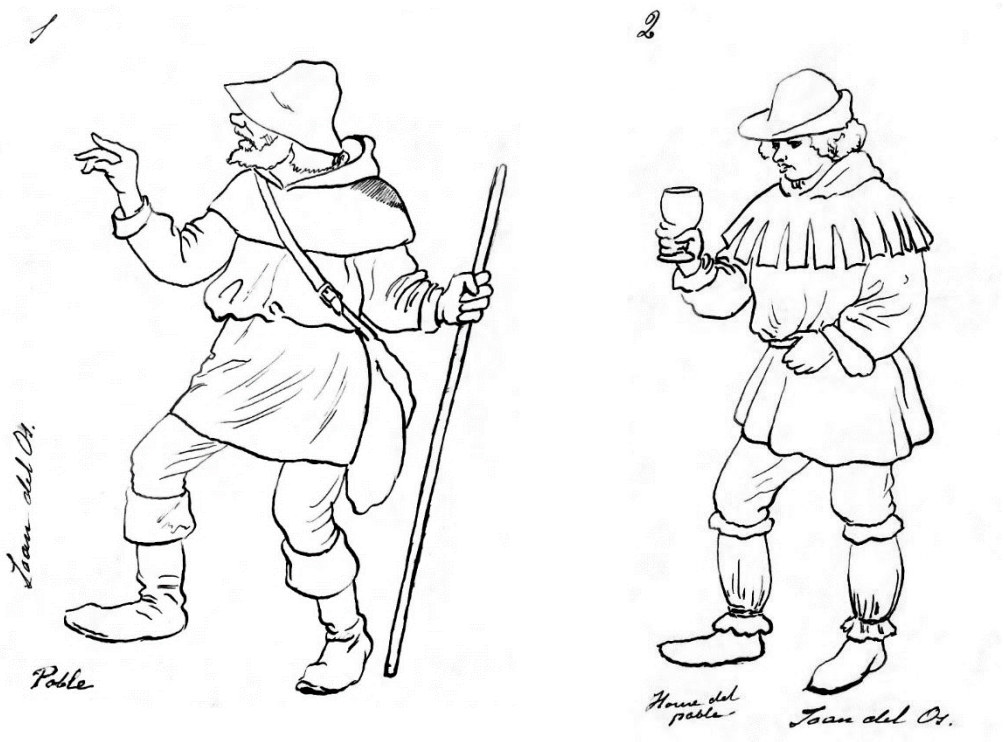
"Acte primer

Quadro primer: un recó de paisatge. A dreta, un grup de pins seculars. Al fons, tapant l'horitzó, una roca disforme.

Escena I: en alçar-se el teló, tota la colla d'olivaters, homes i dones estan asseguts a l'ombra dels pins fent deu hores. [...] (S'aixequen tots i al so d'instruments rústics se posen a cantar i ballar). [...] (S'agafen per les mans de dos en dos i alcen els braços anant passant per sota les parelles; antiga figura de dansa anomenada "el pont de les formigues")."



Il·lustració 199: *Figurí d'Apel·les Mestres per a les dones del poble. [CDMAE: Reg. 440396].*



Il·lustracions 200 i 201: *Figurins d'Apel·les Mestres per als homes del poble. [CDMAE: Reg. 440306 (esq.) i 440421 (dreta)].*

"Escena II: Els mateixos i Joan de l'Ós. Vesteix simplement una pell d'ós i du un garrot a la mà; barba i cabellera hirsuta; aspecte digne i entonació jovial. [...] (L'agafa [Joan a un dels olivaters] per clatell i carpó i el llença; l'home desapareix com una fletxa per les bambolines. Les dones arrenquen un gran xiscle i fugen en totes direccions. Els homes queden com petrificats.) [...] ([Altre olivater] Disposant-se a sortir). [...] (Tots van saludant fins a terra en passar per davant de Joan i desapareixen.)"

"Escena III: Joan sol. Després de mirar-los partir amb llàstima i despreci, s'arronsa d'espatlles i exclama amb amargor [...] (De sobte cauen amb estrèpit un parell de pins que queden travessats a l'escena.)" "Escena IV: Joan de l'Ós i Arrenca-pins, que surt d'entre els arbres tot taral·lejant. [...] (En aquest moment, la roca que tapa el fons de l'escena rodola amb gran terratrèmol i, quedant arrambada a un costat, deixa pas al Gira-muntanyes.)" "Escena V: Joan, Arrenca-pins i Gira-muntanyes, que baixa amb tota calma. [...] (Sona a dins una gran trompetada.)"



Il·lustració 202: *Figurí d'Apel·les Mestres per a Gira-muntanyes. [CDMAE: Reg. 440316].*



Il·lustració 203: *Figurí d'Apel·les Mestres per a Joan de l'Ós. [CDMAE Reg. 440243].*



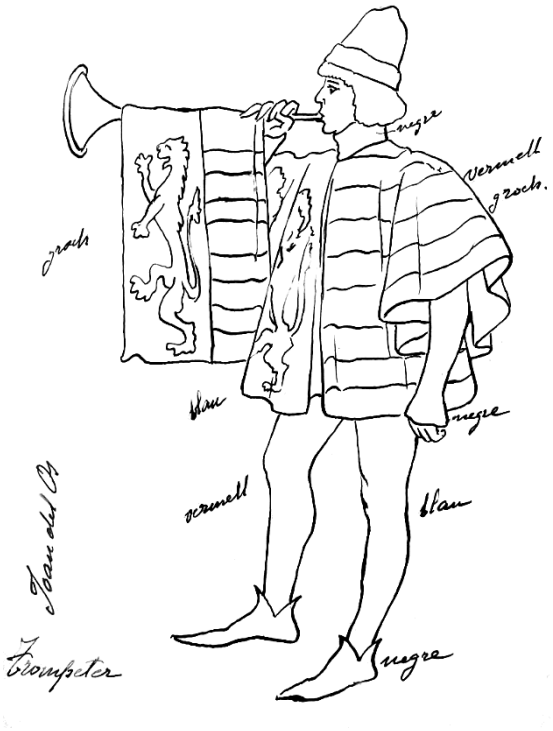


Il·lustració 204: *Figurí d'Apel·les Mestres per a Arrenca-pins. [CDMAE: Reg. 440343].*

Il·lustració 205: *Fotografia de Josep Santpere caracteritzat d'Arrenca-pins. [*La Escena catalana *52 (28/09/1907), p. 1].*

“Escena VI: Els mateixos i quatre trompeters blasonats precedint el batlle flaquejat de dos macers, el pregoner del rei muntat a cavall, amb un gran pergamí a la mà i seguit d’una escolta de guardes. La comitiva s’atura al mig de l’escena. Els altres tres personatges s’enretiren a un costat. [...] (Trompetada.) [...] (La comitiva desapareix pel costat oposat. Joan se queda somrient i brandant el cap.)”

“Escena VII: Joan, Arrenca-pins i Gira-muntanyes. [...] (Surten triomfalment.)”



Il·lustració 206: *Figurí d'Apel·les Mestres per als trompeters. [CDMAE: Reg. 440373].*



Il·lustració 207: *Figurí d'Apel·les Mestres per al batlle. [CDMAE: Reg. 440295].*



Il·lustració 208: *Figurí d’Apel·les Mestres per al pregoner. [CDMAE: Reg. 440349].*

"Quadro segon: Interior d'un hostal. Al fons, porta donant al barri; portes a un costat i altre. Tres taules: a dreta, esquerra i al fons. Tot rústic i pintoresc."

"Escena primera: L'hostalera, venint de mirar per la porta del fons, corre cridant d'un costat a l'altre. [...] Mieta, entrant per la dreta. [...] Miona, entrant per l'esquerra. [...] (Miona i Mieta surten per la porta de la cuina i tornen a entrar amb lo necessari per parar les dues taules de dreta i esquerra, lo que faran durant el següent diàleg.)"



Il·lustració 209: *Figurí d'Apel·les Mestres per a l'hostalera. [CDMAE: Reg. 440392].*



Il·lustració 210: *Figurí d'Apel·les Mestres per a les criades Miona i Mieta. [CDMAE: Reg. 440240].*

“Escena II: Les mateixes i el valent Verdolaga, que entra pel fons vestint armadura i seguit de Samsó, escuder molt magre, carregat amb escut, llança, mandoble, destral i maça d’armes. [...] (Mieta desapareix per la porta de la cuina.)”



Il·lustració 211: *Figurí d’Apel·les Mestres per al valent Verdolaga. [CDMAE: Reg. 440261].*



Il·lustració 212: *Figurí d’Apel·les Mestres per a Samsó. [CDMAE: Reg. 440247].*

“Escena III: Els mateixos, el savi Bricant, vestint gran hopalada; camina gravement amb l’índice de la mà dreta al front i amb la barba en l’esquerra. El segueix son criat Salomó carregat amb un feix de llibres enorme. [...] (Bricant li torna la salutació [a l’hostalera] amb el cap i va a asseure’s gravement a la taula de l’esquerra. Mentrestant, Mieta ha servit a Verdolaga, que comença a menjar i beure desaforadament. Els dos criats permaneixen drets i carregats a certa distància de llurs amos respectius.) [...] (Miona surt a una senya de l’hostalera.) [...] (Entra Miona i serveix a Bricant.) [...] Samsó, no podent dir faba. [...] Samsó les hi posa [les armes] damunt de la taula.) [...] Salomó, capolat. [...] (Salomó descarrega els llibres damunt de la taula; li dona el que li ha demanat i es retira. Verdolaga i Bricant segueixen menjant, estrepitosament el primer i amb molta mesura el segon. En tant que queden al mig de l’escena l’hostalera; a la seva esquerra, Samsó i Miona, i a la dreta, Salomó i Mieta.)”





Il·lustració 213: *Figurí d'Apel·les Mestres per al savi Bricant. [CDMAE: Reg. 440283].*

Il·lustració 214: *Fotografia de Josep Lapera caracteritzat del savi Bricant. [*La Escena catalana *60 (23/11/1907), p. 1].*



Il·lustració 215: *Figurí d'Apel·les Mestres per als criat del savi Bricant. [CDMAE: Reg. 440323].*

"Escena IV: Els mateixos i Joan de l'Ós, Arrenca-pins i Gira-muntanyes pel fons. El primer avença pocs passos, els dos últims se queden a la porta. [...] (Peguen cada un cop de colze al muntant del portal i cau de cada costat un tros de paret, deixant un gran esvoranc. Estupor general.) [...] (Miona i Mieta surten per la porta de la cuina. Joan, Arrenca-pins i Gira-muntanyes s'asseuen a la taula del fons. Miona i Mieta els porten entre totes dues la caldera i els la posen damunt de la taula. Se sent la trompetada de les crides més a prop.) [...] (Els quatre homes i les minyones enrotllen a l'hostalera. Els tres companys mengen sense dir res, però parant atenció.) [...] (Tothom guaita pel fons.) [...] (Riallada general.)"

“Escena V: Els mateixos i el batlle, que entra sobtadament, rodejat d’olivaters i guàrdies. Escena ràpida. Batlle, picant amb la mangala [...] (En veure que [Joan] se disposa a sortir, el batlle, refent-se de la sorpresa, crida.) [...] (En anar-se a abraonar tothom damunt d’ells, l’Arrenca-pins pega bufada per la dreta, en Gira-muntanyes per l’esquerra i tots els circumstants queden aplanats a les parets a una banda i altra.) Tots, menys Joan, Arrenca i Gira, a mitja veu, aterrats i tremolant. [...] Teló pausat.”

“Acte segon.

Quadre tercer: Sala baixa d’un castell fantàstic. Construcció massissa. A dreta, gran porta d’entrada, tancada i barrada; a esquerra, un pou amb grua de ferro simulant un drac, corriola i corda; porta al costat. Al fons, xemeneia monumental. Al costat de la xemeneia, una panòplia amb un corn i dues espases encreuades. És de nit.

Escena I: El bruixot, assegut en un dels escons que flanquegen la xemeneia.

Un foc-follet, sortint de la xemeneia. [...] (Desapareix en follet.) [...] Un llop, saltant del pou. [...] (Se sent trucar a la porta.) Un dimoni vermell, sortint de terra [...] (Desapareix el dimoni.) [...] [Bruixot] (Tornant a trucar) (Esclafeix una riallada satànica i desapareix per la xemeneia.)”

“Escena II: Cauen les portes amb gran estrèpit de barres, cadenes i forrellats i apareix al portal Joan, l’Arrenca-pins i en Gira-muntanyes. [...] (A tot això han arribat al prosceni.) [...] [Arrenca-pins] (S’asseu en el escó de la dreta.) [...] [Gira-muntanyes] (S’asseu en el escó de l’esquerra. Joan, en tant, va resseguint amb la mirada tota la sala.) [...] [Arrenca-pins i Gira-muntanyes badallen.] ([Joan] Queda pensatiu.) [...] (Sonen lúgubrement dotze campanades.) [Arrenca-pins i Gira-muntanyes s’adormen.] (Lentament la xemeneia es transforma en un templet engarlandat de flors i banyat per una llum misteriosa, on dorm la Princesa convertida en estàtua. En caure la darrera campanada, la Princesa comença a animar-se, fins que es redreça majestuosa.)”



Il·lustració 216: *Figurí d'Apel·les Mestres per a la princesa Glòria. [CDMAE: Reg. 440250].*

"Escena III: La princesa, Joan i, adormits en els escons, Arrenca-pins i Gira-muntanyes. [...] (Se sent cantar el gall. La princesa queda immobilitzada.) [...] (Desapareix la visió, tornant a quedar tot com abans.)"

"Escena IV: Joan, transfigurat, Arrenca-pins i Gira-muntanyes despertant-se entre badalls i estirades. [...] [Arrenca-pins i Gira-muntanyes riuen totxament i s'aixequen.] Joan, empenyent-los dret a la porta interior [...] (S'asseu en l'escó.)"

"Escena V: Joan i, després, el bruixot. Una veu esgarrifosa baixant pel canó de la xemeneia [...] Joan, amb molta calma [...] (Cau de la xemeneia una cama.) [...] La veu, més esgarrifosa [...] (Cau una altra cama.) [...] Joan, sempre immòbil [...] (Cau el cos del bruixot amb braços, però sense cap.) [...] (Cau un cap.) (S'alça.) (Col·loca les dues cames arrimades a la paret, al damunt hi posa el cos.) (Col·loca el cap damunt del coll.) [...] (En recular uns quants passos per veure l'efecte, el bruixot s'avença terrible i crida amb veu de tro.) [...] Joan, immutable [...] (Per tots cantons compareixen ratpenats, dragons, escorpins i aranyes, que emprenen entorn de Joan una dansa esgarrifosa. Joan s'ha assegut en l'escó i contempla la dansa sense immutar-se. A un senyal del bruixot desapareixen tots.) [...] (El bruixot despenja de la panòplia del fons dues espases; una d'elles superba, flamant, l'altra rovellada i de pobre aparença.) [...] [Joan] (Li pren la rovellada.) [...] Joan, atacant-lo [...] (Al parar-li l'estocada, l'espasa del bruixot se fa engrunes.) [...] [El bruixot] (Se capbussa en el pou.)"

"Escena VI: Joan, espasa en mà, Arrenca-pins i Gira-muntanyes per l'esquerra. [...] [Joan] (Corre a despenjar el corn de la panòplia, que es passa al coll, i es lliga la corda del pou entorn del cos.) [...] (Desapareix pel pou.) [...] (Se sent el corn a una gran profunditat.) [...] (Gran crit en veure aparèixer a la boca del pou a la princesa.)" "Escena VII: Arrenca-pins, Gira-muntanyes i la princesa [...] (La princesa es desfà de la corda i salta a l'escena

fregant-se els ulls, com si sortís d'un somni.) [...] (Cau desvanescuda en braços dels dos. Mentrestant, se sent el corn al fons del pou.) [...] Gira, mirant-la embadalit [...] (Pausa. Se sent el corn.) [...] (El corn va sonant.) [...] (Fan la cadireta a la princesa i parteixen. El corn va sonant sempre. Teló pausat.)"



"Quadro quart: sala del palau del rei. Al fons, grans arcades tancades per tapissos.

Escena I: Dos patges separen les dues tapisseries que tanquen l'arcada central, on se planta l'Ugier. [...] (Apareixen els ministres d'uniforme, amb la cartera sota el braç i, caminant gravement, avencen fins al prosceni.)"

***Il·lustració 217** (esquerra): Figurí d'Apel·les Mestres per als patges. [CDMAE: Reg. 440252].*



***Il·lustració 218:** Figurí d'Apel·les Mestres per a Ugier. [CDMAE: Reg. 440245].*



***Il·lustració 219:** Figurí d'Apel·les Mestres per als ministres. [CDMAE: Reg. 440245].*

"Escena II: Els mateixos i el rei seguit de dos patges [...] (Entra el rei amb la corona al cap i gran mantell d'or, qual ròssec li porta un patge diminut; un altre patge li porta el mocador en un coixí. El rei camina maquinalment, dominat per una obsessió dolorosa. Tots els ministres s'inclinen. Gran pausa.) [...] (Silenci.) [...] Rei, rompent a plorar (Fa petar els dits de la mà dreta; el patge del mocador, que era a l'esquerra, passa corrents a l'altre costat i li presenta. El rei s'eixuga els ulls, es moca i torna a deixar el mocador damunt del coixí.) [...] (Silenci.) [...] [Rei] (Romp a plorar; fa petar els dits de la mà esquerra i el patge passa corrents en aquest costat a dur-li el mocador.) [...]] (Romp a plorar; fa petar els dits de la mà dreta; el patge corre a dur-li el mocador.) [...] (Gran remor i crits que van acostant-se ràpidament.)"



Il·lustració 220: *Figurí d'Apel·les Mestres per al rei. [CDMAE: Reg. 440249].*



Il·lustració 221: *Figurí d'Apel·les Mestres per al patge petit amb el coixí. [CDMAE: Reg. 440274].*

"Escena III: L'Ugier a la porta i el cor a dintre, que va acostant-se entre canonades i repic de campanes. Rapidíssim. [...] (Durant aquesta estrofa han aparegut triomfalment pel fons l'Arrenca-pins i en Gira-muntanyes portant a la princesa desmaiada i rodejats d'una multitud que els aclama frenètica.) [...] (Els guardes treuen a la multitud i tothom va sortint mentre Arrenca-pins i Gira-muntanyes col·loquen a la princesa en un sitial.)" "Escena IV: Rei, Arrenca-pins, Gira-muntanyes i la princesa, desmaiada. [...] [Arrenca-pins i Gira-muntanyes] (L'abracen [al rei] tots dos alhora.) [...] [Rei] (Gratant-se el clatell.) [...] Arrenca, gratant-se el clatell [...] Arrenca, després de pensar un moment (Signant-se el front.) [...] (Fent-li l'ullet.) [...] (S'hi acosten tots tres [a la princesa].) [...] ([Princesa i rei] S'abracen amb deliri.) [...] Rei, rient i plorant [...] Rei, consternat [...] Princesa, volent recordar [...] (La princesa, que ha escoltat això amb la vista en terra, exclama de sobte.) [...] (Els mostra un peu que du descalç.) [...] [Rei] (Se dirigeix al fons, cridant.) (Compareixen servidors.)"

"Escena V: Els mateixos i els grups que van indicant-se. Els ministres, portant cada un a la mà una sabata de les seves. [...] Nobles, gerrers, etc., portant cada un a la mà una sabata, una bota, una greba, etc. [...] Homes del poble, portant a la mà avarques, espardenyes, esclops, etc. [...]"



Il·lustració 222: *Figurí d'Apel·les Mestres per als cavallers. [CDMAE: Reg. 440233].*



Il·lustració 223: *Figurí d'Apel·les Mestres per als soldats. [CDMAE: Reg. 440280].*



Il·lustració 224: *Figurí d'Apel·les Mestres per a les dames. [CDMAE: Reg. 440277].*

"(De sobte, es fa entre la multitud una remolinada i apareix al mig de l'escena Joan de l'Ós, que aixeca somrient la sabateta blanca de la princesa.) [...] (La princesa corre a abraçar-lo.) [...] (La princesa se la calça.) [...] Rei, molt emocionat, s'acosta a Joan i diu al mig d'un silenci solemne [...] (Murmulls d'aprovació.) [...] (Es treu la corona i la posa al cap de Joan, mentre dos patges, traient el mantell al rei, l'hi col·loquen damunt de les espatlles. Joan i la princesa s'agafen de la mà.) [...] Arrenca, apart a Gira [...] Gira, apart a Arrenca [...] [Arrenca] (S'acosta a Joan) [...] [Primer ministre] (Treu de la cartera les dues sentències [de mort d'Arrenca i Gira], que entrega a Joan.) [...] [Joan] (Estripa les sentències.) [...] Fi de Joan de l'Ós."

Ressenyes de premsa:

"El nostre eminent Morera ha arribat de Sitges per a presenciar els darrers assajos i l'estrena de la seva obra *Joan de l'Ós*, que tindrà lloc demà dissabte en el teatre Principal. L'obra serà presentada esplèndidament, dirigint la part escenogràfica el reputat pintor F. Chia, estrenant-se vestuari construït exprofés segons figurins de l'autor de la lletra, l'insigne poeta Apel·les Mestres."

El Poble català 582 (20/09/1907), p. 3.

"***Joan de l'Ós***

Como ya saben nuestros lectores, mañana se inaugura la temporada en el teatro Principal, estrenándose la nueva obra de Apel·les Mestres *Joan de l'Ós*.

De ella podemos ofrecer a nuestros lectores interesantes primicias, y lo hacemos gustosamente recomendándoles la lectura de las siguientes escenas de la obra: [reproducción de les escenes III, IV i V de l'acte I].

He aquí ahora el reparto de la obra a que ha puesto música Morera:

Joan de l'Ós, Sr. Giménez; Arrencapins, Sr. Santpere; Giramuntanyes, Sr. Vinyals; Rei Bonifaci, Sr. Puiggarí; Princesa Glòria, Sra. Baró; hostalera, Sra. Morera; Niona, Huguet; Nieta, Roca; Valent Verdolaga, Sr. Barbosa; Sabi Bricant, Sr. Lapera; Samsó, Sr. Giralt; Salomó, Sr. Viñas; Bruixtrois, Sr. Ginestet; primer ministre, Sr. Lapera; el batlle, Sr. Garcia; pregoner del rei, señor Capdevila; olivater I, Sr. Morató; olivater II, Sr. Ginestet; olivater III, señor Baró; olivaters, soldats, pregoners, nombrosa comparsería i cos de ball."

La Publicidad (20/09/1907), ed. nit, p. 3.

"PRINCIPAL. Inauguració de la temporada. *Joan de l'Ós.* Rondalla en dos actes d'Apel·les Mestres, música d'en Morera.

Veus-aquí que una vegada era una princesa que la varen encantar i el rei son pare va manar que es fessin crides per tot el reialme per veure si sortia un cavaller prou valerós per a desencantar-la... I no va sortir cap cavaller amb prou pit per a dur a terme l'empresa. Els únics que ho varen provar varen ser l'Arrenca-pins, en Gira-muntanyes i en Joan de l'Ós. I d'aquests tres, el que va conseguir el seu objecte va ser en Joan, que era el més valent i esforçat de la colla. I veus-aquí que, després d'una pila de peripècies i tràngols i proeses, en Joan de l'Ós va obtenir la mà de la princesa, en paga d'haver dut a terme el desencantament.

Això és en resum la faula, però ademés d'això hi ha una pila d'amaniments i preparacions. Se tracta d'una rondalla. Som, doncs, en país de somni. I l'autor ens junta amb la fantasia des del bosc on en Joan engega a l'espai un olivater i en Gira-muntanyes mostra el seu braó tombant una roca i l'Arrenca-pins presumeix la seva especialitat, fins al castell on hi ha la princesa encantada, passant abans per un hostal on els tres valents van a fer beguda i anant a raure finalment al palau del rei.

Amb tot lo dit n'hi ha prou per a fer-se càrrec de que l'obra de l'Apel·les Mestres és del tot entretinguda. Quan va estrenar-se la *Nit de reis*, vàrem comparar-la amb un "conte viu» de l'autor. Doncs en *Joan de l'Ós* segueix sent un conte viu, una sèrie de quadros caricaturescos d'aquells que han fet tan popular a l'Apel·les Mestres.

La música d'en Morera està ben adaptada al caràcter de l'obra, havent-hi al segon acte alguns nombres còmics de molt efecte, i en especial un cor de ministres que es va haver de repetir.

El públic va riure durant la representació, fent aixecar el teló diferents cops al final dels actes... Els autors varen ser cridats però no es varen presentar. La interpretació va ser ajustada i el vestuari i l'escena, pintorescament servits.

Abans d'en *Joan de l'Ós* va representar-se el pas de comèdia d'en Crehuet *L'encís dels divuit anys* i després *L'alegria que passa*. El públic va sortir del teatre complagut de la vetllada d'inauguració"

La Veu de Catalunya 3023 (21/09/1907), ed. mitjanit, p. 3.

"La inauguración de la temporada tuvo lugar anoche en el teatro Principal con numeroso público. La función se componía de *L'encís dels divuit anys*, del estreno del cuento lírico *Joan de l'Ós* y de *L'alegria que passa*.

Joan de l'Ós fue acogido con gran aplauso. La ampliación escénica que del cuento popular ha hecho el poeta Apeles Mestres entretuvo agradablemente al público, y sus escenas bufas y sus chistes, dedicados especialmente al elemento infantil, fueron muy celebrados por aquel.

La música con que el maestro Morera acompaña algunos pasajes está tratada con gran desenfado; se repitió un coro de ministros, y merece mención especial la escena en que van desfilando los portadores del zapatito de la infanta.

también el decorado es vistoso y rico. El público llamó a escena, al terminar la obra, a los autores, pero, por no hallarse en el teatro el poeta, no quiso el músico recibir solo los aplausos. De estas participaron los actores señores Giménez, Santpere y Vinyals, encargados de los tres papeles principales de la nueva producción, y las señoras Morera y Baró."

Diario de Barcelona 265 (22/09/1907), p. 11140.

"Novament les portes del Principal varen obrir-se i les cortines s'escorregueren per a començar la temporada amb una obreta xamosa del aplaudit Pompeu Crehuet. Ningú més indicat que ell per a inaugurar una campanya teatral, perquè la firma és reputadíssima i *L'encís dels divuit anys* és un caramel·lo més bo que els que venen a la Plaça de l'Àngel.

Seguidament comença l'estrena d'una comèdia bufo-musical, que ¡demanin! dimonis; valents; una princesa encantada; un castell embruixat; cor de diables *molt macos*; un que arrenca pins; un altre que aixafa muntanyes i una sabatona que es perd i el que la troba se casa amb l'encantada (i aleshores ja desencantada) princeseta dels cabells d'or. En Joan de l'Ós és qui troba la xinel·la: el que baixant a un pou allà al castell misteriós l'ha salvada; i per fi, en Giménez és qui du a la Baró a l'església perquè el capellà me'ls lligui, encara que l'Enric ja és casat i la Baró vagi en camí de fer-ho, però no en comèdia, si no de debò.

La comèdia és una sàtira ignota i refinada, digna de la grapa d'en Apel·les Mestres; el públic esclafa en rialles i això és prou perquè es representi moltes vegades. La direcció molt ajustada, notant-s'hi bon estol d'assajos. La música no hi ha res nou, tret d'un cor de ministres (entre ells en Romanones, o que vol semblar-ho) que tingué que fer-se bis. *En Joan de l'Ós* perviurà en els cartells, perquè els contes amb bona sombra sempre són bonicois i esplaien.

El Principal ha començat amb bon peu. No cal dir que a la vetlla de la inauguració hi veiérem tota la plana major de la literatura.

Ja em vaig fer amic amb els porters, que són molt amables, i com que anaven afaitats i mudats de pontifical, em simpatitzaren i fins em digueren:

-¿*Pase*? Passi, passi... Benvingut sia *L'avi*.

Lo que vol dir que els xicots tenen respecte i saben que els 'vells són dignes de tenir-los-hi atenció. Que en Graner o l'Empresa els hi pagui."

L'avi 55 (25/09/1907), p. 4.

"L'Apel·les Mestres acaba de donar una nova prova del seu talent amb l'obreta *Joan de l'Ós*, que és una rondalla catalana portada a l'escena amb enginy, desembaràs i frescura. Una rondalla, si vostès volen, menos sentimental i un bon xic més caricaturesca que la celebrada *Nit de reis*, però graciosa, amb tipus ben dibuixats, plena d'incidents còmics, rica en bons acudits, impregnada de l'humorisme de la festiva musa popular catalana i escrita i dialogada de mà de mestre. Una rondalla, en fi, que entretindrà a la gent menuda i deleitarà a la gran, que és, sens dubte, lo que l'Apel·les se proposava i que no tots els autors tenen la fortuna de conseguir.

Unes quantes peces de música lleugera, fàcils, de poc desenrotllo, però d'una accentuació molt típica i adequada, degudes al mestre Morera, i la *mise en scene* esplèndida, i que en els figurins dona a conèixer la mà experta del famós caricaturista autor de l'obra, realçant l'espectacle, que alcançà un èxit extraordinari i segueix portant molta gent al teatre en les successives representacions.

L'execució, no del tot segura la nit de l'estreno, és de creure que anirà millorant, per posar-hi tots els actors una indiscutible bona voluntat. Se distingiren la Srta. Baró, la Sra. Morera i els Srs. Giménez, Santpere i Puiggarí."

GENT DE CASA



APELES MESTRES

Celebrat dibuixant y escriptor, autor de la aplaudida obra *Joan del Ós*, estrenada el dissapte al Teatro Principal.

FIGURINS DE L' OBRA



Joan del Ós.



Ministre.



L' arrenca-pins.



Bonifaci 1.er

«JOAN DEL ÓS»



El Sabi Bricant.



En Gira-montanyas.



El Valent Verdolaga.



Hostalera.

La Esquella de la Torratxa 1500 (27/09/1907), pp. 628–629; 632.

"***Joan de l'Ós.—*** Rondalla en dos actes i quatre quadros, lletra d'Apel·les Mestres, amb música d'Enric Morera.

L'afortunat autor de *Nit de Reis* ha donat una proba més de son inesgotable humorisme, creant una colla de tipos que es porten l'oli i fent-los dialogar de manera que farien riure

al mateix protagonista
d'*Els savis de Vilatrista*.

I consti que això no ho dic per propagar la comèdia d'en Rusiñol, sinó per aprofitar el consonant i perquè m'agrada *fer versos que diguin veritats*.

Doncs sí, la nova comèdia de l'eximi dibuixant poeta ha agradat i potser hauria agradat més si l'autor s'hagués descuidat de parodiar *La redoma encantada* (en el quadro tercer) i valer-se (en el segon) d'aquell tipo guerrer que tan popular va fer-lo en Pitarra en *Lo castell dels tres dragons*, model de paròdies a quines no ha pogut igualar cap autor, per més que són molts els que s'ho han proposat (i això no ho dic per l'Apel·les Mestres, ho dic pel crític de *Lo poble català*, qui demostra desconèixer per complert les gatades de l'estatuat Pitarra).

En l'execució s'hi distingí notablement el primer actor còmic de la casa, en Josep Santpere; treballaren també amb molta voluntat i mostraren sos mèrits, que no són pocs, el galan Enric Giménez, les dames Morera i Baró i els actors Puiggarí, Lapera, Barbosa, Vinyals, Giralt, Viñas, Morató, Garcia, Ginestet, Capdevila (fill) i altres.

L'eminent mestre, gloria de Catalunya, Enric Morera, ha compost uns quants números de música, tots ells de mèrit extraordinari, destacant-s'hi el del Savi Bricant i el valent Verdulaga, el dels ministres y el de la sabateta, de l'últim quadro."

La Escena catalana 52 (28/09/1907), p. 2.

"La novedad teatral de estos días la constituye la apertura del Principal con la obra de Apel·les Mestres titulada *Joan de l'Ós*. En ella, el poeta delicado aparece de vez en cuando, pero con más frecuencia el caricaturista, y hay escenas en las que los personajes, bufos y grotescos, pasan los límites de la chabacanería. Es de sentir, en mi humilde opinión, que pudiendo hacer cosas de más enjundia, el señor Mestres ponga a contribución su indudable talento para arrancar unas cuantas carcajadas al público.

La interpretación, el día del estreno, adoleció de falta de conjunto, tal vez por la falta de ensayos. Solo dos o tres artistas alcanzaron a dar a los personajes que interpretaban el necesario relieve. Es de esperar que en sucesivas representaciones se ponga mayor acierto, pues la obra, a pesar de la opinión que dejo apuntada, se representará mucho seguramente.

Sulivalde."

Álbum salón 243 (01/10/1907), p. 2.

"[...] L'obertura del Principal va fer-se amb l'estrena de la rondalla lírica de l'Apel·les Mestres i en Morera titulada *En Joan de l'Ós*. És cosa que entreté i diverteix, però no arriba a engrescar al públic com la *Nit de reis* dels mateixos autors.

Ben segur que l'Apel·les Mestres, a l'escriure *En Joan de l'Ós* no va tenir prou en compte la proporció que ha d'existir entre el tema i la mida de l'obra. I, com si hagués tingut obligació d'allargar-se, ha descompost en dos actes i quatre quadros una faula que podia ben passar amb la meitat de cada cosa. Si els dos actes fossin un i els quadros, dos, no hi hauria necessitat d'estiregassar escenes i omplir buits. Potser la bona disposició haurien estat tres quadros: un molt ràpid d'exposició dels tres valents (Joan de l'Ós, Gira-muntanyes i Arrenca-pins) i del llur propòsit de desencantar la princesa; un altre en el que es dugués a cap el desencantament, i un final animat amb l'arribada de la princesa al palau reial.

De totes maneres, l'obreta no deixa d'interessar, sent escrita amb la correcció de costum en l'Apel·les Mestres i duent com acompanyatge alguns nombres de música de caient còmic, entre els quals sobresurt per l'espontaneïtat un cor de ministres que el públic fa repetir sempre. La llàstima és que tant el poeta com el músic han semblat en certs indrets recordar-se massa de cert gènere d'obres líriques que no tenen cap parentiu amb el caràcter rondalles i ingenu que deuria constituir l'ambient de l'obra, donat el seu tema popular. [...]

M. i G."

La Ilustració catalana 227 (06/10/1907), p. 653.

Com unes malves

Comèdia lírica en 1 acte.
Estrena el 23/09/1907.



Il·lustració 225: *PARERA, Pascual i Josep:* Com unes malves *(detall de la portada de les particel·les).*

Lletra adaptada al català per Lluís Puiggarí[83].

Música de Pasqual Parera i Josep Parera.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–170.

Acotacions i fotografies d'escena:

[A la partitura apareixen mencionats els personatges d'Emília, Felip i don Ramon].

[La partitura inclou un preludi instrumental, un vals cantat per en Felip i l'Emília recordant el dia de la seva boda i l'amor que es professen, uns cuplets repetits tres vegades que canta en Ramon sobre com de difícils són les dones, un duo de Felip i Emília amb la tornada concertant on ella li recrimina enganyar-la amb una altra dona i ell l'acusa d'ofendre'l amb falses acusacions, coincidint tots dos que estaven més tranquils solters, i, com a final, la represa de les parts instrumentals del número primer].

Ressenyes de premsa:

"Hoy se estrenará en el teatro Principal la comedia en un acto *Com unes malves*, letra de L. Puiggarí con música de P. y J. Parera. Completarán la función el espectáculo en dos actos *Joan de l'Ós* y una refundición de la divertida comedia *La capseta dels petons*."

El Diluvio 266 (23/09/1907), ed. tarda, p. 7.

"**Principal.—** *Com unes malves*.— Es lástima que la empresa del teatro Principal haya dado un tan grande tropezón con este estreno. Pero es preciso, que para bien de nuestro teatro procure enmendarse la empresa no estrenando obras que, como *Com unes malves,*

[83] L'obra original és francesa. S'havia traduït ja al castellà com *Basta de suegros* i hi havia una versió prèvia en català de Conrat Colomer, *La guerra a casa*. La música sí que seria original.

quizá se avergonzarían de representar después de una sesión cinematográfica, en cualquier salón de menor cuantía.

Ni un solo acierto nuevo y todas las vulgaridades viejas tiene la *sarsuelita* estrenada anoche y que seguramente no volverá a parecer en el cartel. No encontré yo una sola escena, un solo número loable. Y la *claque* no obstante, con una perfecta impunidad aplaudió varias veces durante la representación y al finalizar. Y el autor de la música salió a las tablas.

Farfarello."

La Publicidad 4101 (24/09/1907), p. 3.

"PRINCIPAL.— *Com unes malves*, comèdia en un acte, lletra d'en Lluís Puiggarí, música d'en P. i. J. Parera.

Molt bé que l'empresa del teatre Principal comenci la temporada amb l'estrena d'una obra deguda a dos reputats autors. És molt difícil predir els èxits en qüestions teatrals. Però després de l'estrena de *Joan de l'Ós* era necessari, tant pel bon nom i per l'interès de l'empresa com per l'educació i pel bon nom de l'art teatral català, donar al públic obres triades i que posin a digno lloc el nostre pobre teatre.

Això era d'esperar, més després d'assistir a l'estrena d'anit, ens en hem endut un desengany. L'empresa del coliseu del Pla de les Comèdies o no té aquestes mires, o no vol tenir-les.

Com unes malves, literàriament, és un passatemps distret, però mancat de gràcia i d'esperit. L'obra no logra interessar malgrat haver-hi ocasions en les quals una mà més hàbil ho hauria lograt. Amb tot, encara se sosté una mica gràcies a alguns acudits una mica arbitraris. A la música d'aquesta obra no li sabérem trobar cap bona qualitat. Emperò, el senyor Parera, al final, va presentar-se a les taules.

—M."

El Poble català 586 (24/09/1907), p. 2.

"***Com unes malves***.— Comèdia lírica en un acte i en prosa, traducció de Lluís Puiggarí, música de P. Parera.

Confessem que quan vam veure l'original d'aquesta comèdia, fa molts anys, en castellà (que ja venia del francès) i que da per títol *Basta de suegros*, va agradar-nos per lo xistós de l'assumpto i pels acudits dels sogres d'*ambos sexos*. Més tard, vam veure-la en català, amb el títol de *La guerra a casa*; arreglada i en vers pel malaguanyat Conrat Colomer, qui va empedrar-la de xistos, i, per aquest motiu, vam fruir més veient-la en nostra llengua que en la forastera.

Mes, ai, dispensi'ns el Sr. Puiggarí, al veure sa traducció i al comprovar que desmereixia en gràcia a les avantdites, tinguérem tal disgust que... no ens veiem amb cor d'allargar la

crítica. Esperem que l'autor se reivindicarà fent quelcom original, encara que no sigui només que per desagraviar al Teatre Catalá.

En el desempenyo s'hi aplaudiren a las Sres. Morera i Morató i als Srs. Santpere, Lapera i Viñas. La música no va preocupar-nos."

La Escena catalana 52 (28/09/1907), p. 2.

"[...] també vaig contemplar després l'estrena de *Com unes malves*; si haig d'ésser franc, ni lletra ni música valen gaire cosa, en Puiggarí va estar més afortunat amb *Permeti'm!*; [...] No parlo de l'execució, que no val la pena tractant-se d'obres innocentones; prefereixo gastar la tinta per ocasions més oportunes. [...]

M. Ferran"

L'avi 56 (02/10/1907), p. 3.

"[...] Al Principal ens han donat algunes cosetes noves sense conseqüències. *Com unes malves* i *Els entremaliats* tiren a còmiques i són obres sense pretensions, lo que fa que un no s'hi enfonsi gaire. Està clar que podrien estar més bé, però trobo que no cal encaparrar-s'hi del tot. I molt menys fer-s'hi a canonades. Veuen? *Florida eterna* ja tira a diàleg dramàtic. I tampoc està més bé ni més malament que altres... Què hi farem? Paciència!

Virolet."

Cu-cut! 281 (03/10/1907), pp. 648–650.

"[...] *Com unes malves*, un joguet d'en Puiggarí, bastant inconsistent i un bon xic adotzenat, i que és de témer serà joguina *de poca durada*. [...]"

La Esquella de la Torratxa 1501 (04/10/1907), p, 647.

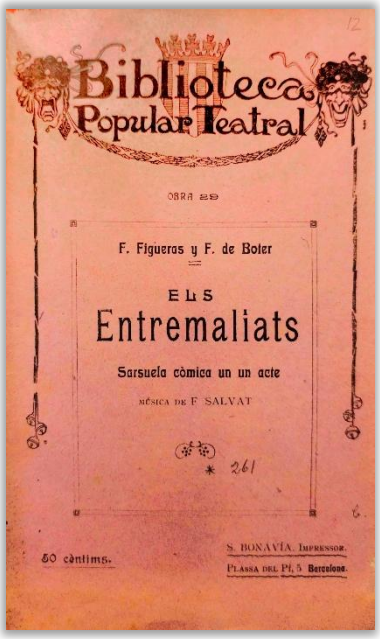
"[...] Després d'en *Joan de l'Ós* s'han estrenat dues *sarsueletes* en un acte, titulades respectivament *Com unes malves* i *Els entremaliats*. Cap de les dues arriba a la mida de la joia del públic ni de les exigències de la crítica. Això vol dir que són obretes sense importància, d'aquelles que s'estrenen, se representen unes quantes vetlles, fugen dels cartells i al cap d'algunes setmanes ningú se'n recorda. L'únic que les fa perdonables és la seva mania de pretensions. [...]

M. i G."

La Ilustració catalana 227 (06/10/1907), pp. 653–654.

Entremaliats, Els

Joguet còmic-líric en 1 acte.
Estrena el 26/09/1907.



Il·lustració 226: *Figueras, F.; de Boter, F.:* Els entremaliats. *Barcelona: Imp. Salvador Bonavia, 1910 (portada).*

Lletra de Francisco Figueras i Ribot i de Francesc de Boter.

Música de Francesc Salvat Vilaseca.

[Escenògrafs no identificats]

Text: BC: Rull C 32/33-8º; SGAE: TCA/F-39; CDMAE: 11000-N.

Música: SGAE: BAR/B–211 (reducció per a cant i piano).

Acotacions i fotografies d'escena:

"L'escena a Vallcarca (Barcelona). Mes d'agost de 1908."

"Acte únic.

Decoració de jardí. Primer terme esquerra, entrada d'una casa, amb escalinata. Al fons, reixat amb porta. Cadires rústiques, tauleta de ferro, testos, etc. De guardarropia, una misèria; un mirallet, una petaca amb cigarros, una capsa de mistos, una carta, cinc duros —que poden ésser *sevillanos*— i res més.

Escena I: Don Joan i Anita (baixant de la casa de l'esquerra)." [Joan ha de marxar de casa i avisa la seva filla que no vol que vegi a en Lluís, que és pobre i no li agrada perquè festegi amb ella]. [Joan] "(Falsa sortida)." "(Mutis foro dreta)."

"Escena II: Anita sola." [Anita canta sobre el seu problema d'amors]. "(Plorosa) [...] (Seu a prop la tauleta i apoia el colze. Continua plorant una miqueta més fort. Una altra pausa).

"Escena III: Anita, Glòria i Cassimiro." [Glòria i Cassimiro] "(Acostant-se)." [Els nens pregunten a l'Anita, la seva germana gran, per què plora. Ella no ho vol explicar, però els nens ja saben que és perquè el pare vol que es casi amb en Jordi en lloc d'en Lluís]. [Anita] "(Commoguda)."

"Escena IV: Anita, Glòria, Cassimiro i Lluís (foro dreta)." [Els nens marxen per tancar a donya Úrsula a la seva cambra i que no vegi la parella junta]. "(Mutis casa esquerra)."

“Escena V: Anita i Lluís.” [Lluís li diu que no renunciarà al seu amor tot i els impediments del pare d’ella. Canten un duo amorós]. “Escena VI: Anita, Lluís, Glòria i Cassimiro (casa, esquerra).” [Els nens manen a Anita que marxi]. “(Anita se’n va per la casa esquerra).”

“Escena VII: Dits menys Anita.” [Els nens li diuen a en Lluís que el defensaran davant del pare i marxen]. “(Foro esquerra).” “Escena VIII: Cassimiro i Glòria.” [Els nens desvelen que tenen un pla per fer pensar al pare que en Lluís en realitat és ric]. “(Mutis, segon terme fondo).”

“Escena IX: Jordiet (fondo esquerra).” [Es prepara per presentar-se a casa de l’Anita]. “(Se treu un mirallet de butxaca).” “Escena X: Dit, Cassimiro i Glòria (dreta).” [Cassimiro] “(Encenent un cigarrillo).” [Els nens li diuen a en Jordiet que l’Anita és una fumadora i una alcohòlica perquè deixi d’agradar-li]. “Escena XI: Dits i Anita (casa esquerra).” [En Jordiet marxa espantat]. “Escena XII: Anita, Glòria i Cassimiro.” “(Rient).”

“Escena XIII: Glòria i Cassimiro.” [El nen marxa a buscar al còmic]. “(Mutis foro dreta).” [Glòria canta sobre les seves dubtes entre lluitar per la felicitat de la seva germana i desobeir al pare]. “Escena XIV: Glòria, Cassimiro i senyor Vidal (foro dreta).” [Vidal canta sobre les seves habilitats com a actor, els nens el caracteritzen perquè actuï davant del pare].

“Escena XV: Glòria i don Joan (foro esquerra).” [Joan] “(Llegint una carta).” “Escena XVI: Dits, Cassimiro i senyor Vidal (foro dreta).” [Vidal] “(Disfressat i amb pel a la cara). [...] (Aixencat-se) [...] [En Vidal pretén ser un senyor que vol casar la seva filla, però que primer s’ha de desfer d’en Lluís perquè se l’estima. Li diu al pare de l’Anita que la casi amb ell per desfer-se del pretenent, que ara és ric perquè ha heretat, i marxa]. “(Foro dreta).”

“Escena XVII: Don Joan i Jordiet (foro esquerra).” [Jordiet li recrimina no explicar-li que la seva filla era fumadora i alcohòlica. A en Joan ja no l’interessa el pretenent i, ara que l’ha ofès, vol desfer-se d’ell]. [Joan] “(Empaitant-lo [a en Jordi]).” [Jordi] “(Fugint foro dreta).” [Joan] “(Li tira una cadira).”

“Escena XVIII: Don Joan, Cassimiro i Lluís (foro esquerra).” [Joan li ofereix matrimoni amb la seva filla a en Lluís]. “Escena última: Don Joan, Lluís, Anita, Glòria i Cassimiro (casa esquerra).” “(Anita besa a Glòria i Lluís a en Cassimiro. Quadro. Quatre compassos de música en l’orquestra). Teló.”

Ressenyes de premsa:

"Con el título *Els entremaliats* se estrenó anoche en el teatro Principal un juguete cómico-lírico en un acto, original el libro de los señores F. Figueras i Ribot y F. de Boter y la música de F. Salvat.

La producción que nos ocupa no constituye ninguna novedad ni por el asunto ni en su desarrollo, pero da ocasión al actor cómico señor Santpere para regocijar al público en una escena y cantando y bailando unos *couplets*, que hubo de repetir. La música, aunque algo pretenciosa, dada la índole del libro, es agradable y está muy bien instrumentada. El público llamó a escena a los autores."

Diario de Barcelona 270 (27/09/1907), p. 11354.

"**Principal.—** *Els entremaliats*, una obrita que se estrenó el jueves por la noche y de la que, por causas imposibles de vencer, no hemos podido hablar hasta ahora, es una sosería de gastadísimo argumento escrita sin gracia y llena de inexperiencias. De todos modos, hace reír a la gente la interpretación de la Srta. Baró y del Sr. Santpere.

Si la obra se aguanta un poco en los carteles, gracias se podrá dar a estos y sobre todo a unos ajustados números de música que ha escrito para la obra el Sr. Salvat."

La Publicidad (29/09/1907), ed. matí, p. 4.

"[...] també en Figuras Ribot i en Boter feren una cosa anomenada *Els entremaliats*, d'assumpto vell, inverosímil, però que feu riure; l'obreta no és gaire ensopegada per la part de la lletra, però sí que la música és fresca i espontània, sobretot la del començament.

No parlo de l'execució, que no val la pena tractant-se d'obres innocentones; prefereixo gastar la tinta per ocasions més oportunes. [...]

M. Ferran"

L'avi 56 (02/10/1907), p. 3.

"[...] Al Principal ens han donat algunes cosetes noves sense conseqüències. *Com unes malves* i *Els entremaliats* tiren a còmiques i són obres sense pretensions, lo que fa que un no s'hi enfonsi gaire. Està clar que podrien estar més bé, però trobo que no cal encaparrar-s'hi del tot. I molt menys fer-s'hi a canonades. Veuen? *Florida eterna* ja tira a diàleg dramàtic. I tampoc està més bé ni més malament que altres... Què hi farem? Paciència!

Virolet."

Cu-cut! 281 (03/10/1907), pp. 648–650.

"[...] *Els entremaliats*, d'en F. Figuras Ribot i F. de Boter, amb música de F. Salvat. És una obreta, encara que no de una verdadera originalitat, enginyosa i eixerida i que compleix perfectament el seu objecte de fer passar al públic una estona entretinguda. L'actor còmic senyor Santpere se feu aplaudir en uns *couplets* i en un pas de ballaruga. [...]"

La Esquella de la Torratxa 1501 (04/10/1907), p, 647.

"[...] Després d'en *Joan de l'Ós* s'han estrenat dues *sarsueletes* en un acte, titulades respectivament *Com unes malves* i *Els entremaliats*. Cap de les dues arriba a la mida de la joia del públic ni de les exigències de la crítica. Això vol dir que són obretes sense importància, d'aquelles que s'estrenen, se representen unes quantes vetlles, fugen dels cartells i al cap d'algunes setmanes ningú se'n recorda. L'únic que les fa perdonables és la seva mania de pretensions. [...]

M. i G."

La Ilustració catalana 227 (06/10/1907), pp. 653–654.

"**Els entremaliats.—** Joguet còmic-líric en un acte, lletra de Francisco Figuras Ribot i Francesc de Boter, música del Mtre. Salvat.

És una comèdia feta amb motllos vells, que estrenada trenta anys enrere hauria obtingut un èxit satisfactori. Malgrat aquest defecte, com que el diàleg és ben portat i té gràcies intercalades, el públic hi riu i celebra l'humorisme dels autors, en especial les escenes on s'hi belluga la figura del comediant vell, tipo molt ben representat pel cèlebre Santpere.

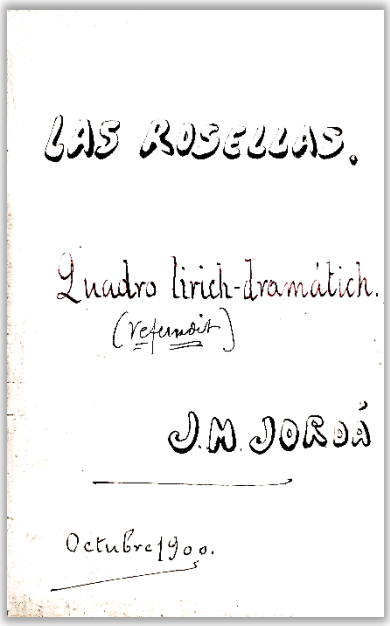
La part musical és de bon efecte, sent de consideració el número del preludi i el de l'exposició del comediant.

La interpretació, molt ajustada, per lo que es fa aplaudir el treball de les Sres. Baró, Morató, Serrats i els Srs. Santpere, Puiggarí, Capdevila (fill) i Viñas."

La Escena catalana 53 (05/10/1907), p. 2.

Roselles, Les

Quadro líric-dramàtic.
Estrena el 10/10/1907.



Il·lustració 227: *JORDÀ, J[osep] M[aria]:* Les roselles. *1900 (portada del manuscrit).*

Lletra de Josep Maria Jordà.

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]

Text: CDMAE: Ms. 692.

Música no localitzada.

Acotacions i fotografies d'escena:

"Quadro líric-dramàtic (refundit)

J. M.ª Jordà, 1900.

Lletra de J. M.ª Jordà. Música d'Adrià Esquerrà.

L'escena representa l'era d'una casa de pagès ric davant mateix de la fatxada. En el fons, cap a un costat, la fatxada de la casa, gran, amb gran portalada que deixa veure la taula a dins. A un costat, una finestra. Sobre la porta, balcó. En la paret, un rellotge de sol i entre la porta i la finestra, un altaret fet sobre la pedra amb la Mare de Déu del Roser. Fora de la casa, un banc a primer terme seguint a lo llarg dels bastidors un emparrat formant com una glorieta on hi ha bancs i taules.

Escena I.

A l'alçar-se el teló, figura que és al començar la tarda. Se sentiran lluny els cants dels segadors mentre fan la feina i els de les xicotes segant barrejant-se amb la cançó d'un pastor. La simfonia i cors antedits han de ser per donar un ambient d'estiu i de sol a l'escena.

Mentre se senten els cants, la Roser estarà en escena arreglant amb flors l'altaret de la fatxada de la casa. [...]

(Mentre durarà la música i la Roser arreglarà l'altaret. El coixet sortirà dirigint-se a la glorieta. Després d'acabats els cors, començarà a parlat) Coixet (Veient l'altaret) [...] Roser (Plorant) [...] (Apareixen les dues xicotes Agneta i Maria).

Escena II. Els mateixos, Maria i Agneta. [...]

Escena III. Els mateixos i Ramon.

Ramon (Sortint de la casa) [...] (Veient a les xicotes) [...] (Acostant-se a la Roser) [...] [Roser] (Baixant el cap) [...] (Surten el coixet i Ramon, entrant de nou a la casa).

Escena IV. Roser, Agneta i Maria.

[Roser] (S'assenta i es posa a plorar) [...] (Mirant i amb precipitació) [...] (Surt corrents).

Escena V. Agneta, Maria, Dolors, Gregori, Oriol (i després coixet).

(Dolors, Gregori i Oriol surten junts els tres. Oriol, al costat de sa mare. El noi és un ensopit. Dolors, estranya i dominadora. Gregori és un beneit) [...] (Oriol s'haurà quedat enraonant amb les xicotes) [...] (Se'n van a dins les dues xicotes) [...] [Dolors] (Agafant a Oriol i sacsejant-lo i arreglant-li la corbata, la gorra i tota la roba) [...] (Apareix coixet a la porta amb un porró a cada mà) [...] [Gregori] (Agafa el porró i beu) [...] (Entren dins Dolors i Gregori).

Escena VI. Oriol, coixet, de seguida Roser.

[...] (Surt Roser) [...] [Coixet] (Arregla la taula de sota l'emparrat) [...] (Des de lluny) [...] (Se sent cantar a Andreu) [...] (Surten Oriol i coixet).

Escena VII. Roser i Andreu.

(Surt Andreu amb un pom de roselles a la mà i s'adelanta fins a trobar a Roser) [Cançó de l'Andreu, duet amb la Roser].

Escena VIII. Roser, Andreu i coixet un moment.

Coixet (Des de la porta) [...] (Roser va cap a la fatxada i les col·loca [les roselles] en l'altaret guarnint de manera que es vegin bé) [...] (Coixet se'n va cap al fons vigilant. Roser arregla de nou les roselles, després s'adelanta i arrenca a plorar) [...] [Andreu] (Amb serietat) [...] (Apasionat) [...] Coixet (Apareixent) [...] (Se sent enraonar a l'Oriol i als seus pares) [...] [Andreu] (Surt corrents).

Escena IX. Roser, coixet, Oriol, Ramon, Gregori, Dolors, Maria i Agneta.

[...] (Surt Roser fincant-se a dins la casa) [...] (Entra el pastor) [...] (Les dues xicotes estan parlant amb l'Oriol. Gregori, Ramon i pastor formaran un altre grup. Pastor beu un trago que li ofereix Ramon) [...] (Mentre parlen va entrant gent, xicots i xicotes que saludaran a tots, quedant-se formant grups. En Gregori s'haurà separat de Ramon) [...] (Se'n van anant cap al fondo conversant) [...] (Comença a sentir-se el cant de les segadores que arriben) (Des del fons) (Va entrant gent, segadores i segadors) [...] Coixet (Anant i traient-la del sarró que haurà deixat el pastor al banc) [...] (Ensenyant la tenora) [...] (El pastor figurarà que toca la sardana. Els demés la ballaran, menys el coixet i l'Oriol. Ramon i Gregori al fons mirant l'escena).

Escena X. Els mateixos i Roser i Dolors. Després, Andreu.

(Surt Roser i darrere Dolors) [...] (Totes les xicotes rodegen a Roser abraçant-la) [...] Ramon (Amb molta serietat des d'un costat d'escena, després de parlar amb Dolors) [...] (Apareix l'Andreu quedant-se en un racó) [...] (L'abraça [a la Dolors]) [...] Coixet (Des d'un racó al costat de l'Andreu) [...] [Roser] (S'adelanta i dona les mans a l'Oriol. En aquell moment l'Andreu s'adelanta i atravessant l'escena es dirigeix cap a l'altaret de la fatxada i arrenca el pom de roselles, rebotent-lo per terra i trepitjant-lo) [...] (Roser al veure-ho llença un crit i corre cap a l'Andreu abraçant-lo) [...] (Gran rebombori i murmuris. Dolors s'adelanta amb gran indignació) [...] Roser (Abraçant a Ramon) [...] (A Gregori amb gran ràbia i sufocada) [...] (Surten tots tres) [...] Ramon (donant-li les mans [a l'Andreu i la Roser]) [...] [Andreu i Roser] (S'abracen) [...] (L'Andreu l'abraça i la Roser li dona les dos mans) [...]

(Música, repetint-se la sardana que ballarà tothom d'escena mentre va caient el teló).

Fi de *Les roselles*."

Ressenyes de premsa:

"Avui, dijous, a la sessió de les sis de la tarda, s'estrenarà al teatre Principal la comèdia lírica en un acte, lletra de J. M.ª Jordà, amb música d'Adrià Esquerrà, titulada *Les roselles*, prenent-hi part els principals elements de la companyia de dit teatre."

La Veu de Catalunya 3040 (10/10/1907), ed. matí, p. 3.

"[...] Allí le dejé para ver un cuadro lírico que han estrenado en el Principal, *Les roselles*, letra de Jordà, música de nuestro intrépido amigo el maestro Esquerrà, aquel mismo a quien traté mal con el triste motivo de haber hecho el año pasado y en el dicho teatro para *Les calderes d'en Pere Botero* una música naturalmente infernal, que el susodicho Botero no lo tome en cuenta si Esquerrà acaba en sus diabólicos dominios. Pues por esta vez hay

que alabar a Esquerrà, que ha escrito para *Les roselles* una sardana verdaderamente deliciosa, que recomiendo a los bailarines de la plaza de Tetuán. La sardana sola vale por todo el libro de Jordà, hecho con asunto venerable de puro viejo, aunque esté desarrollado con discreta sobriedad, y habría parecido mejor si se hubiese cantado y bailado con más brío; pero en esto, como en el resto, me pareció la interpretación un poco gris, fuera de la Morera, Vinyals y Santpere.

Nada digo de unas segadoras con cuerpos de terciopelo en pleno verano, porque el amigo *Quimenas* [¿Giménez?] me prometió desnudarlas honestamente; pero me dieron mucha lástima aquellas *niñas* del coro tan aterciopeladas y con tantísimo calor, y me pregunto lleno de zozobra para qué diablos sirven los ensayos que aquí llamamos eufónicamente *generales*, y que en puridad no llegan a la modesta categoría de tenientes coroneles. Un poco más cuidado hubo en la *reprise* del sainete de don Ramón de la Cruz *El café de Barcelona*, que la empresa del Principal ha tenido el buen gusto de sacar de los limbos del olvido. […]"

El Diluvio 286 (13/10/1907), ed. matí, pp. 13–14.

"Anoche se dio en el teatro Principal la segunda representación del sainete de D. Ramón de la Cruz, *El café de Barcelona*. En conjunto, el desempeño de la obra resultó más acabado que en la noche anterior. Los artistas fueron llamados tres veces a la escena al terminar la representación.

En dicho teatro se ha estrenado, con aplauso, una obra titulada *Les roselles*, letra de D. José M.ª Jordà y música del señor Esquerrà. La acción, que es animada y no carece de interés, se desarrolla en una casa de campo de Cataluña. El público aplaude especialmente un dúo para tenor y tiple y una sardana."

Diario de Barcelona 286 (13/10/1907), p. 12022.

"El sereno del carrer, que com ja saben també és ver admirador de l'art de Talia, Apolo i altres senyors de *alta copete*, va preguntar-me com anaven les coses de la balleruga, perquè el pobre, entre obrir i tancar escales des de les deu a les cinc d'altra matinada, està que no pot anar enlloc, tret d'algunes tardes que per disfrutar un rato va al Principal; l'home allò de *Les roselles* li va escaure bon xic, encara que trobà certa fredor amb el diàleg amb tot i volguer estar escrit amb molta pretensió escènica; però és lo que va dir-me i jo penso com ell:

—Altres coses més dolentes ens empassem, amb tot i volguer estar dotats de bon *paladar*.

I satisfet mentre removia el gruixut bastó que li fa de company, em digué:

—Les solfes no tenen res de nou; jo he sentit del mateix Adrià coses més boniques i més ben instrumentades; escaient d'altres composicions, a *Les roselles* hi manca.

—Bé —li vaig dir jo, davant de tanta indecisió— us ha agradat o no?

—Bé... sí... remugà sacsejant el cap. [...]"

L'avi 58 (16/10/1907), p. 3.

"*Les roselles*, un acte d'en J. M.ª Jordà, és una obreta senzilla, sense pretensions, d'escàs interès, però escrita esmeradament i molt a propòsit per a que el compositor Sr. Esquerrà s'hi llueixi a l'exornar-la amb algunes peces de música. I s'hi ha lluit de veres, donant proves de la seva inspiració, principalment en el preludi que és una bella peca de música descriptiva, i en una sardana, airosa i castissa, que és d'aquelles que queden."

La Esquella de la Torratxa 1503 (18/10/1907), pp. 679–681.

"***Les roselles***.— Comèdia lírica en un acte, lletra de J. M.ª Jordà, música del Mtre. Adrià Esquerrà.

Poc s'hi va capficar son autor al desenrotllar la acció que motiva la comèdia, acció i argument que era moda abans de que l'Aulés se dediqués a fer comèdies i, no obstant, els crítics *sabis* no l'han trobat antiquada ni barroera. Quina imparcialitat, *niños de la prensa*!

La música, sí, va agradar-nos molt més que la lletra, i l'obra sigué aplaudida i l'autor fou cridat a taules. Sigué superior el treball de l'eximi Santpere i de l'eminent Morera. Quina obra no s'alça amb aquests dos factors? També varen agradar-nos la Sra. Morató i els Srs. Puiggarí, Vinyals, Capdevila (a qui aviat li haurem de dedicar capítol apart) i Morató."

La Escena catalana 55 (19/10/1907), pp. 2–3.

"[...] L'obreta estrenada a l'antic teatre es titula *Les roselles* i en són autors en J. M.ª Jordà de la lletra i el mestre Esquerrà de la música. El tema no és pas del tot nou i els caràcters fan com el tema. Se tracta d'un padrí que vol fer casar a la seva fillola —que és al mateix temps afillada— amb un hereu de molts cabals i poca intel·ligència. En canvi, la noia estima a un jove modest, sense que ho sàpiga el padrí, però un mosso coixet fa per manera de publicar els amors de la noia, i el padrí, a l'enterar-se'n, se dona tot seguit per convençut i fa la voluntat de la noia.

Amb tot i tractar-se d'un tema tan *corrent*, l'obreta s'escolta amb cert gust per la bona fe i la discreció amb què ha estat escrita. El mestre Esquerrà, en la part musical, ha demostrat els coneixements que té de la nostra música popular i de l'art de la instrumentació. [...]"

La Ilustració catalana 229 (20/10/1907), p. 685.

Fill del Rei, El [84]

Visió musical/d'espectacle en 4 quadros.
Estrena el 25/10/1907.

Lletra de Manuel Marinel·lo.

Música d'Amadeu Argelaga.

[Escenògrafs no identificats]

Text: BC: Rull C 15/1-12º.

Música: SGAE: BAR/B–18.


TEATRE PRINCIPAL

El Fily del Rei

Visió musical en 4 quadros,
basada en la cançó popular

Lyetra d'En Manuel MARINELLO
Musica del Mtre. Amadeu ARGELAGA

TITOLS DELS QUADROS

I.—Vora l torrent.
II.—Les cambres reials.
III.—Esposa del Senyor.
IV.—A la Creuada.

Estrena: 25 d'Octubre de 1907.

Il·lustració 228: *MARINEL·LO, Manuel:* El fill del Rei. *Barcelona: Imp. Santpere, 1907 (portada).*

Acotacions i fotografies d'escena:

"Quadro I: Casa de pagès, al peu del torrent. Guideta broda. Germana 1ª i Germana 2ª pleguen la roba de la bugada. És al caure la tarda."

"Surt l'àvia amb una llumenera encesa." "Entren a la casa. S'enfosqueix. Se sent venir de lluny el fill del Rei, qui canta" "Apareix en escena i tira una pedreta a la porta. Surt Guideta." "Surt la lluna." "[Guideta i el fill del Rei] A duo, a la claror de la lluna."



Il·lustració 229: *Rosa Gotarrodona caracteritzada de germana a* El fill del rei. *[La Escena catalana 59 (16/11/1907), p. 8].*

[84] També apareix amb l'article "Lo" en lloc de "El" i la paraula "rei" amb "y".



Il·lustració 230: *Jose Santpere com a fill del rei.*
*[*La Escena catalana *59 (16/11/1907), p. 1].*



Il·lustració 231: *Maria Morató com a Guideta.*
*[*La Escena catalana *59 (16/11/1907), p. 1].*

"Quadro II: Una de les cambres del fill del Rei. Porta gran a dreta i esquerra. És de dia."



"Se senten clarins." "Apareix a poc el Rei amb son seguici: els dos cavallers li fan acatament." "S'obre la porta i apareix el fill del Rei: veu a son pare i s'agenolla."

"[Rei] Se'n va seguit del seu seguit." "Els dos cavallers el consolen [al fill del Rei]."

Il·lustració 232: *Conrat Giralt com a rei i Josep Santpere com al seu fill.*
*[*La Escena catalana *59 (16/11/1907), p. 8].*

“Quadro III: Pati del convent. Portalada de l’església practicable: portal del convent. Una reixa alta amb gelosia.” “Se sent l’orgue i el cat de les monges; les campanes toquen a festa; surt gent de l’església, travessa l’escena i se’n va.” “Al parar cants i orgue, surten del temple l’àvia i les germanes.”

“Guaiten. Apareix el fill del Rei i, al veure-les, hi corre.” “[Àvia] Se’n va sostinguda per les noies.” “Música” “El fill del Rei resta abatut: vol entrar al convent i a l’església, però està tancat.” “Poc a poc s’obre la gelosia i apareix Guideta vestida de monja.” “Guideta es retira i torna a cloure la gelosia.” “[Fill del Rei] arrimant-se a la reixa.”



Il·lustració 234: *Josep Santpere com a fill del rei. [La Escena catalana 59 (16/11/1907), p. 8].*



Il·lustració 233: *Maria Morató com a Guideta vestida de monja. [La Escena catalana 59 (16/11/1907), p. 8].*

“Quadro IV: Plaça pública. A la dreta, gran entrada del palau reial, amb ampla escalinata. Cavallers, creuats, soldats, gent del poble. Gran animació.” “Música.”

“[Cavaller 1er] S’avança i l’enrotllen.” “A la portalada del palau apareix el Rei i gran seguiment.” “Apareix un patge amb un cavall.” “[Rei al seu fill] abraçant-lo.”

“[Fill del Rei] Munta a cavall entre les salutacions del poble.” “El fill del Rei se’n va seguit de molta gent. El Rei el despedeix amb la mà. Quadro.” “Teló ben pausat.”



Il·lustració 235: *Conrat Giralt com a rei.*
*[*La Escena catalana *59 (16/11/1907), p. 8].*



Il·lustració 236: *Cándido Fugasot com a cavaller.*
[La Escena catalana 59 (16/11/1907), p. 8].

Ressenyes de premsa:

"Lluís Arenys, *esto huele a pseudónimo*, que diria el Unamuno i que *Don* Teodor Baró s'ho callaria. Però el nom no importa i l'obra tampoc, tan insubstancial resulta el sainet estrenat anit que no logrà interessar ni divertir al públic. I no res més. A què parlar i insistir sobre la mala qualitat de tantes obres insignificants com s'estrenen, si els autors no volen corregir-se?

Parlem per aquesta mena d'autors "desenterrats" que sembla que es vulguin apoderar de nou del teatre català per a acabar d'esmicolar-lo. Però el mateix públic s'encarrega d'anar-los deixant de racó, com ho demostrà part del que assistí al Principal, protestant dignament de la qualitat d'obres com *L'hort d'en Xurrumeco*.

En canvi no protestà pas de la visió *El fill del rei*. En Manuel Marinel·lo ha sapigut treure bon partit d'aquella cançó popular que comença:

Si n'eren tres ninetes — vora un torrent,
l'una renta bugada — l'altra l'estén,
l'altra cull violetes — pel fill del rei,

escrivint quatre quadros de plàcida espontaneïtat i de fresca poesia.

El mestre Amadeu Argelaga l'ha vestit d'un ropatge musical verament esplendorós. Música suau, grata i dorca inspirada que acaba de dur a l'esperit la visió justa d'aquella nina que després de collir violes se tanca en un convent i d'aquell príncep que, ferit d'amor, se'n va a la guerra santa.

La senyoreta Morató i el senyor Santpere en particular, així com tots els intèrprets de l'obra, estigueren justos.

Els autors foren cridats a les taules, on reberen els nodrits aplaudiments del públic.

—M."

El Poble català 618 (26/10/1907), p. 2.

"Anoche se estrenaron en el teatro Principal dos obras: *L'hort d'en Xhurrumeco* y *Lo fill del Rei*; la primera es un sainete en un acto, sin pretensiones, pero que contiene algunos chistes que el público rio, pronunciándose el nombre del autor, D. Luis Arenys [pseudònim de Teodor Baró], al final de la representación.

La segunda consiste en una visión de espectáculo o cuento infantil en cuatro cuadros, discretamente dialogada. El asunto se limita a una aldeana que se prenda del hijo del Rey y que tiene que ingresar en un claustro, mientras el galón, por mandato paterno, tiene que ir a pelear en una cruzada.

El libreto es de M. Marinel·lo y la música del joven maestro señor Argelaga. La partitura no acusa a un técnico conocedor del arte de instrumentar, pero sí bastante inspiración, pues la parte melódica es fresca y espontánea, debiendo señalarse principalmente la canción con que empieza la obra y el dúo que cantan la señorita Morató y el señor Santpere.

La obra obtuvo buena acogida, teniendo que presentarse los autores al final del primer cuadro y al terminar aquella varias veces."

Diario de Barcelona 299 (26/10/1907), ed. vespre, pp. 12653–12654.

"*L'hort d'en Xurrumeco* es una cosa tan reprobablemente insustancial que, a pesar del seudónimo, se piensa enseguida en D. Teodoro Baró. La obrita es tan mala, tan estupendamente mala, que no puede ser más que del Sr. Baró… Si el autor del esperpento estrenado anoche tuviese conciencia, el esperpento no se hubiese estrenado nunca… […]

Algo mejor que este desgraciado *sainete* es la visión musical *El fill del rei*, letra de Marinel·lo, música de Argelaga, aunque quizá se ve perjudicada por la lentitud de un desarrollo que a veces es poético y a veces encantado… y a veces es insustancial. Además, todo está quizá resuelto harto fragmentariamente.

La música me pareció bella e inspirada; música digna de aplausos. En la interpretación distinguiéronse la Srta. Morató y el Sr. Santpere.

Farfarello."

La Publicidad 4129 (26/10/1907), p. 3.

"*L'hort d'en Xurrumecu* és una cosa que amb tot i anar firmada per Lluís d'Arenys, té l'aire de ser de don Teodor Baró. I és molt possible que ho sigui, perquè don Lluís d'Arenys «no es trobava a l'escenari». La filiació d'aquesta obra és la mateixa dels celebrats entremesos *En Saldoni i la Margarida*, *Qui no té pa moltes se'n pensa* i altres per l'estil.

El fill del rei ja entra en el gènere de les visions musicals, sent com altres obretes del mateix estil una glossa d'una cançó popular catalana. Glossa és la lletra i glossa és la música.

Si n'eren tres ninetes
mes ai!
vora un torrent;
l'una en renta bugada
mes ai!
l'altra la estén...

I passa el fill del rei i tira una pedreta i toca a una de les tres donzelles... Qui tira pedretes, tira amoretes... El fill del rei i la donzella se són enamorats. Però si una noia és per un rei, aquella no pot ser pel príncep que l'ha enamorada, perquè el rei no ho vol. I la noia és tancada a un convent i quan s'és feta monja, el fill del rei marxa a la creuada. Marxa coratjós, perquè sap que hi ha una verge que prega per ell.

Veus-aquí la faula que ha inspirat a n'en Marinel·lo l'acció escènica de la nova visió musical, dividida en quatre quadros tallats amb traça per a mantenir l'atenció del públic.

El mestre Argelaga ha tractat la part musical a la moderna, però sense complicacions, apoiant-se gairebé sempre en el cant popular, al que fa surar entre les harmonies d'inspiració pròpia. Amb tot i aquest exquisit respecte per la melodia popular, no per això ha deixat el músic en alguns trossos d'anar pel seu compte, fent-ho amb veritable acert, sobre tot en un duo entre el rei i el fill del rei al segon acte i en el preludi de l'obra.

En conjunt, la música resulta distingida, suau, agradosa a l'orella i a l'esperit."

La Veu de Catalunya 3056 (26/10/1907), ed. matí, p. 2.

"Anoche se estrenaron en el teatro Principal dos obras: *L'hort d'en Xurrumeco* y *Lo fill del rei*; la primera es un sainete en un acto, sin pretensiones, pero que contiene algunos chistes que el público rio, pronunciándose el nombre del autor, D. Luis Arenys, al final de la representación.

La segunda consiste en una visión de espectáculo o cuento infantil en cuatro cuadros, discretamente dialogada. El asunto se limita a una aldeana que se prenda del hijo del rey y que tiene que ingresar en un claustro, mientras el galán, por mandato paterno, tiene que ir a pelear en una cruzada.

El libreto es de D. M. Marinel·lo y la música del joven maestro señor Argelaga. La partitura no acusa a un técnico conocedor del arte de instrumentar, pero sí bastante inspiración, pues la parte melódica es fresca y espontánea, debiendo señalarse principalmente la canción con que empieza la obra y el dúo que cantan la señorita Morató y el señor Santpere.

La obra obtuvo buena acogida, teniendo que presentarse los autores al final del primer cuadro y al terminar aquélla varias veces."

Diario de Barcelona 299 (26/10/1907), pp. 12653–12654.

"**Principal.—** Anoche se estrenaron en este teatro dos obras tituladas *L'hort d'en Xurrumecu* i *Lo fill del rei*.

La primera es una cosa anodina y muy mal escrita. La empresa obrará en beneficio de sus intereses y del arte si la retira inmediatamente. No recordamos el nombre del autor de esta obra (?), no importa, porque le aconsejamos que no escriba más para el teatro. Los actores han perdido lastimosamente el tiempo estudiando *L'hort d'en Xurrumecu*.

Lo fill del rei. Si el autor de esta visión de espectáculo no fuera nuestro querido compañero de redacción don Manuel Marinel·lo, expondríamos con toda claridad la opinión altamente favorable que nos ha merecido; mas, cohibidos por tal circunstancia, nos limitaremos a consignar que *Lo fill del rei* alcanzó un éxito franco y merecido.

La música es original del joven compositor señor Argelaga y se distingue por su novedad y riqueza de instrumentación. La obra fue bien presentada y los actores la desempeñaron con voluntad. El numeroso público que llenaba el teatro Principal aplaudió *Lo fill del rei* y llamó a sus autores al palco escénico al final de cada cuadro repetidas veces."

Las Noticias 4224 (26/10/1907), p. 4.

"[…] I ara que parlo del Principal, no em recordava de que el divendres passat s'hi feren dugues estrenes, a parells!, originals d'en Lluís Arenys (bola) i del nostre amic Llimoner (veritat, encara que es digui Marinel·lo).

L'una, put a Baró, no sé si m'entenen; l'altra ja és cosa delicada i de gust exquisit.

Tot lo que el sainet titulat *L'hort d'en Xurrumeco* decau per xavacà i *mala sombra*, *El fill del rei* és un cant hermós ple de lirisme pur, sense fabricació de cap mena. Honra per en Marinel·lo i vergonya per l'Arenys; no el poble xamós de bones ametlles, sinó al sofisticat Arenys d'apellido. Quan vaig sentir als cartells aital nom, va semblar-se recordar a un tal Busquets, que també fa bromes canviant de cèdula de veïnat, però val més que ho faci així; els *jocs de disbarats* convé amagar-los. [...]"

L'avi 60 (30/10/1907), p. 3.

"Una vegada el fill del rei va anar a Horta i, tot tirant pedretes, va tocar a una gentil bugadera. La qual era una mica gandula, ja que mentre dues germanes seves rentaven, ella s'entretenia collint violetes. Com que una noia és per un rei, la gentil bugadera pensava que bé podia ser ella per un fill de rei. I el fill del rei trobava que sí, i veus-aquí que de les pedretes varen venir les amoretes i ja tenim a la bugadera mandrosa en camí de reina. Però el pare del fill del rei, o sigui, el rei en persona, s'entera dels amors i no s'hi avé. I jo li aprovo, perquè una noia que de soltera s'entreté collint violes a l'hora de rentar, quan tingués família no podria portar la casa de cap manera.

Lo que ja no m'està tan bé és el despotisme del rei, o sigui, del pare del fill del rei. Que no deixi casar al noi amb una dona que no faria per la casa, bé; però que obligui a la noia a fer-se monja, no es pot tolerar, per rei que sigui el pare del fill del rei. I, no obstant, ningú protesta i la noia és portada a un convent de Sant Gervasi, prop de la delegació de districte de la Creu Roja.

Ho té tot molt ben calculat en Marinel·lo, autor de la lletra d'*El fill del rei*. Ja veuran a lo que va. Vet aquí que, així que la noia acaba de fer-se monja, arriba el fill del rei i la mare de la gentil bugadera li diu: «Has fet tard, minyó». I ell, al restar sol a n'aquelles altures de Sant Gervasi, fa una cantada. I veus-aquí que surt a una gelosia la nova monja i també canta, i el fill del rei se'n va disposat a fer-ne una de grossa, però a la *cuenta* quan passa pel davant de la delegació de la Creu Roja, té una pensada. Això no es veu, però s'explica al últim quadro, en què es presenta el fill del rei formant part d'una ambulància de la Creu Roja que se'n va a la guerra rus-japonesa a aconduir ferits.

Tot això que us acabo d'explicar ho ha endegat en Marinel·lo en quatre quadros escrits amb correcció i traça als que ha posat música el mestre Argelaga, a qui, segons m'ha dit en Xim-xim [crític musical de la revista], pot alabar-se força per la discreció amb què ha glossat el cant popular i la inspiració amb què ha sabut enlairar-se a estones.

Lo que no pot anar ni amb rodes és una cosa estrenada la mateixa nit i al mateix Principal, titulada *L'hort d'en Xurrumecu* i firmada per Lluís d'Arenys (encara que tot seguit un s'adona que és del Sr. Baró del Brusi.) [...]

Virolet."

Cu-cut! 286 (07/11/1907), pp. 728–729.

"***El fill del Rei.*—**Visió lírica en quatre quadros, lletra de Manel Marinel·lo, música del Mestre Argelaga.

Un clar moment d'inspiració va fer escriure a l'excel·lent poeta Marinel·lo aquesta obreta estrenada amb bon èxit al Principal. La frescor de la cançó popular al passar pels dits de l'autor dramàtic ha servat el seu encant. L'abillament escènic no ha tret ni una de las gràcies de la senzillesa de la cançó.

És això l'obra... La senzillesa que atrau, l'allunyament de malícia que interessa, la poesia que perfuma. Tot això mateix, no tractat per un literat com en Marinel·lo, sens dubte hauria resultat pàl·lid, sense relleu.

L'execució bona. En Santpere i la Morató molt bé dintre l'ambient de l'obra afortunada. Les dames Guerra, Gotarredona i els actors Giralt, Morató i Fugasot, molt discrets...

La música del mestre Argelaga és de les més inspirades que ens han ofert els mestres nous en l'escenari del Principal. Massissa, delicada, mestrament instrumentada, refrena el vol ample que va a emprendre a estones per a cenyir-lo humilment, honradament a la senzillesa de l'obra.

Autor, mestre i intèrprets foren cridats a escena al final de tots els quadros."

La Escena catalana 58 (09/11/1907), p. 2.

"Les darreres estrenes pre-tenoriesques de l'any han estat les realitzades al Principal amb la visió *El fill del rei* d'en Manel Marinel·lo amb música del Mestre Argelaga i el sainet en un acte, firmat per Lluís d'Arenys, *L'hort d'en Xurrumeco*. Què se'n pot esperar d'una obra que porti aquest títol? Res de bo. I res de bo va resultar *L'hort d'en Xurrumeco*, producció sense art ni literatura ni res que s'ho valgui.

El fill del rei ja és altra cosa. Sense que es pugui considerar com una obra de volada, és una glossa traçuda de la cançó popular:

> Si n'eren tres ninetes — vora un torrent,
> l'una renta bugada — l'altra l'estén,
> l'altra cull violetes — pel fill del rei.

La cançó és prou coneguda. El fill del rei passa, tira una pedreta i toca l'amor: —toca-la ben tocada, mes ai!, al mig del cor.— I com que una noia és per un rei, la parella vol casar-se. Però el rei no ho vol i la noia és tancada en un convent i el seu amador marxa a la Creuada. En Marinel·lo ha dividit l'acció en quatre quadros, que resulten força arrodonits i interessants. També és ben escaienta la música del Mestre Argelaga, que, tot glossant la melodia popular, s'aixeca a voltes en tocs ben sentits d'inspiració pròpia. La instrumentació, sense gaires complicacions, és ben tractada a la moderna. [...]

M. i G."

La Ilustració catalana 232 (10/11/1907), p. 737.

"[...] Al Principal ha fracassat el drama d'en Morató *Un racó de món*, essent les úniques obres que s'hi aguanten *En Joan de l'Ós*, de n'Apel·les Mestres, y la visió *El fill del rei*, d'en Marinel·lo, que tenen quelcom de consistència, sobre tot la darrera, per la bona combinació dels quadros, molt ben presentats seguint fidelment l'argument de la cançó popular del mateix títol, i especialment per la música d'en Argelaga, basada en la tonada antiga, sobre la que va desarrollant-se magistralment, produint encantador efecte en l'ànim del públic.

Aquestes són les novetats de més relleu de l'actual tongada teatral de Barcelona. [...]"

Baluart de Sitges 329 (23/11/1907), p. 3.

Rodamon

Obra lírica en 2 actes i 5 quadres.
Estrena el 12/11/1907 [85].

Lletra de Rafael Nogueras Oller.

Música de Narcisa Freixas.

[Escenògrafs no identificats]



Il·lustració 237: *NOGUERAS OLLER, Rafael:* Rodamon. *Barcelona: Imp. J. Santpere, 1907 (portada).*

Text: BC: Rull C 4/41-12º; CDMAE: 13936-N.

Música: SGAE: BAR/B-72 (orquestrada);
BC: 2011-Fol-C 15/49 (número de la dansa popular).

Acotacions i fotografies d'escena:

"Quadro I: Feréstega frondositat d'un bosc de la baronia de Guillem d'Irnell. Cabana del llenyater Aleix." "L'Aleix i els seus treballadors estan destralejant una vella soca de pi, mentre Laia, muller del primer, fa el sopar sota el porxo de la cabana. Passa una colla de llenyaters, els quals, havent ja acabat la jornada, fan via a poblat. Canten."

"[...] Arriba en Lari, qui ve de la vila, i responent a les demostracions de l'angúnia que havien passat sos pares per sa tardança, explica com la baronessa estava agonitzant." "Se posen a sopar amb una harmonia que meravella a en Lari, quan els corprèn l'eco funeral de les campanes del castell. La baronessa és morta!... Comenten aquest cas i en lo més viu de la conversa els interromp l'udolar de la llopada, quin va essent més feroç i proper."

"Al fons del camí, com inflamat per sa capa vermella i pel dolor que l'afolla, apareix el baró Guillem d'Irnell incitant als llops. Al veure a l'Aleix, s'esvera i creu que és una ombra que l'infern vomita a son pas per a recordar-li son crim. Emperò sap imposar-se a sa bogeria naixent i, muntant en el cavall d'en Lari, fuig a través dels boscos il·luminats pels llamps, després d'anunciar la nova vida que va a emprendre. "Acaba el quadro amb una pregària de la Laia."

[85] Estrena prevista per al dia 8 (imprès així a la portada dels llibrets), però endarrerida fins al dia 12.

“Quadro II: Saló del castell d’en Uc, comte d’Irnell.”

“Uc conversa amb sa muller dient-li que vol que sa filla, l’hermosa Anna-Maria, professi en el convent fundat per sa germana Maria. [...]” [...] “Després, un cop ha quedat sola l’escena, apareix Anna-Maria tota corpresa d’aquesta cançó que canta a flor de llavi.”

“Així la sorprèn l’Agnès, amiga seva i damisel·la, tota cor-alegra d’un amor feliç. L’Anna-Maria li respon que aquella melangiosa cançó la té apresa d’un gentil trobaire qui cantava al peu de la capella de Sant Marçal.” “En això, entren dames i cavallers i té lloc una festa. Ballen els camperols, i en Catacruc, qui és el sac de rialles del castell, canta. [...]” “És Rodamon qui canta. Ha demanat aixopluc i distreu als soldats en el lloc d’armes del castell. El comte el fa entrar i s’origina una escena violenta entre els dos. Uc d’Irnell queda vençut per la bravesa del gest i la paraula del cantaire errant. Canta la mateixa cançó que ja hem sentit dels llavis d’Anna-Maria. [...]”

“Quadro III: Jardí i claustres del convent.”



Il·lustració 238: *Fotografia d’escena del quadre III de* Rodamon*.*
[Arxiu Fotogràfic de Barcelona: AFB3-117, reg. 80094].

“Ha passat temps; ha mort la comtessa i s’ha complert la iniqua voluntat d’Uc d’Irnell. L’Anna-Maria és novícia. Molt abatuda, plorant la mort de sa mare i enyorant a l’amor, canta tristament.” “Surt de la capella una processó de monges cantant.”

“[...] L’Anna-Maria sent una forta alegria, que lluny d’estroncar Fra Guillem —qui apareix molt envellit en escena— diu entre misterioses i incomprensibles paraules que està resolt a no fer-la patir més.” “Entra en Rodamon cantant.”

“Els dos amants s’abracen. Fra Guillem els diu que van a ser feliços per sempre. Entren a la capella i els casa. [...]”

“Quadro IV: Plaça de la vila, a prop del mar.” “És una matinada resplendent. Rodamon i Anna-Maria canten al seu amor de cara al mar.”

“És hora de partir amb el navili que els espera engarlandat de flors i banderes. Rodamon se despedeix de la Laia, en quina casa han passat la nit, i li posa a les mans una caixeta on guarda quelcom de sa infantesa per a que la dongui a Fra Guillem. Se’n van.” “Rodamon i Anna-Maria passen entre el poble que els festeja.”

“Quadro V: El mateix saló del quadro segon; tot endolat.” “El botxí sembla una taca de sang damunt del color negre de la cortina de fons.”

“[...] Uc d’Irnell diu al botxí que compleixi sa voluntat i, al quedar sol, entra en deliri. Follament reconeix que en Rodamon l’avantatja en bravesa i vol i dol la seva mort. En son estat de febre li sembla sentir la veu dels seus passats com si s’escruixissin de son càstig sagnant.”



“S’ouen els corns que anuncien que va a tenir lloc la crueltat d’Irnell. Apareix Fra Guillem i diu a son germà que mata al seu fill.” “Uc d’Irnell, com un boig, lluny d’entendre lo que sent, no pot comprendre lo que veu. Entren els vassalls portant en triomf al brau poeta del poble i canten.”

“Fra Guillem, abatut pel més profund dels penediments, confessa [...]” “Uc d’Irnell presenta els nous senyors al poble, qui esclata en cants d’alegria [...]”

Il·lustració 239: *Ferran Capdevila com un dels personatges nobles de* Rodamon*.*
[CDMAE: Reg. 317965].

Ressenyes de premsa:

"El divendres tindrà lloc al teatre Principal l'estrena de la visió en dos actes *Rodamon*, lletra de don Rafael Nogueras Oller i música de donya Narcisa Freixas.

El repartiment de l'obra és aqueix: Laia, senyora Morera; Agna Maria, senyoreta Morató; Agnès, senyoreta Gotarredona; Marta, senyora Huguet; Huch, senyor Barbosa; Catacruc, senyor Santpere; Lari, senyor Lapera; Aleix, senyor Vinyals; Guillem, senyor Giménez; Rodamon, senyor Morató; noble primer, senyor Ginestet; noble segon, senyor Capdevila; criat, senyor Baró; llenyataire, senyor Fugasot.

Tenim entès que l'obra agradarà molt al públic i que la música de la senyora Freixas ha de cridar poderosament l'atenció per la seva frescor i per la ingenuïtat popular que la caracteritza.

No podia ser d'altra manera tractant-se de la inspirada autora de les *Cançons d'infants* i dels *Ballets*, que tantes vegades ha demostrat palesament les seves qualitats d'elegància i exquisides musicals."

La Veu de Catalunya 3068 (07/11/1907), ed. matí, p. 4.

"L'empresa del teatre Principal ens participà ahir que, per no estar llestos alguns detalls del decorat, era impossible efectuar l'estrena de l'obra *Rodamon*, la qual tindrà lloc el dimarts vinent."

La Veu de Catalunya 3070 (09/11/1907), ed. matí, p. 2.

"[…] Por no haberse podido terminar ayer el decorado de la obra *Rodamon*, se suspendió anoche el estreno de la misma."

Diario de Barcelona 313 (09/11/1907), p. 13254.

"Hoy se estrenará en el teatro Principal la obra lírica de espectáculo, letra de Nogueras Oller, música de Narcisa Freixas, titulada *Rodamon*, que no pudo estrenarse el pasado viernes a causa de no estar convenientemente arreglado el decorado."

El Diluvio 316 (12/11/1907), ed. matí, p. 10.

"[...] Passant al Principal, direm que l'obra del nostre amic Nogueras Oller i de donya Narcisa Freixas no pogué fer-se el divendres, estrenant-se a l'hora que aquest nombre [de la revista] entre en màquina. Ja en parlarem, perquè en Rafel sap a on té la mà dreta i de la manera que maneja el mànec. [...]"

L'avi 62 (12/11/1907), p. 3.

"Anoche en el teatro Principal se estrenó una especie de leyenda melodramática en dos actos divididos en cinco cuadros, titulada *Rodamon*, letra de Nogueras Oller, música de la señora Freixas. La obra en algunos pasajes revela a un literato que piensa y piensa hondo, pero que no conoce los resortes teatrales. Así se echa de ver una absoluta falta de unidad en la acción dramática, resultando un aislamiento de uno a otro cuadro. Tampoco resulta muy clara la parte expositiva, sin duda porque el autor no quiere sacrificar lo que él considera efecto final.

El cuadro primero, a pesar de sus tonos excesivamente melodramáticos, llega a interesar y es sin duda el mejor trazado. No es muy lógica la escena amorosa en los claustros del convento y menos la presencia de un religioso y de la abadesa, siquiera estos personajes estén unidos por lazos de parentesco con la enamorada pareja. El tipo de bufón no resulta con su acción en la obra ni produce el resultado que el autor se ha propuesto sin duda. De todos modos, como apuntado queda, si no es meritoria la labor del autor dramático, lo es la del poeta sentimental y literato. La música se desliza toda ella, aún en las situaciones dramáticas, dentro de un ambiente popular melódico agradable, aunque otro mérito no tenga.

Los autores fueron llamados con entusiasmo a escena, presentándose el señor Nogueras Oller. La señora Freixas desde un palco saludó al público, que le aplaudía."

Diario de Barcelona 317 (13/11/1907), p. 13475.

"TEATRE PRINCIPAL.— Estrena de *Rodamon*, obra lírica en dos actes, lletra de Nogueras Oller, música de Narcisa Freixas.

Amb una faula entretinguda, pintoresca i dramàtica, els autors de *Rodamon*, desacertats, han fet una obra esllanguida, monòtona i mig grotesca. Tenien ocasió d'escriure escenes interessants i emocionadores, amb honors de visió poemàtica i només han sabut donar a les taules un seguit d'escenes deslligades, fragmentàries, tan aviat vulgars com ridícules, d'aquella ridiculesa deplorable dels qui no han pogut arribar als cims de lo tràgic i cauen rodolant muntanya de lo grotesc avall.

La història del trovaire errant, fill desconegut del crudel comte, oferia ample camp a la fantasia del poeta i a la inspiració de la compositora. Semblava que en Nogueras Oller i donya Narcisa Freixas, coneguts ventatjosament en la poesia i en la música catalanes, havien de treure de l'argument de l'obra tot el gran partit que realment se'n pot treure. L'estrena de *Rodamon* ha demostrat que aquesta vegada no han tingut sort ni l'un ni l'altre. Mai amb tanta justesa com ara puc estampar aquell vell clixé crític que diu "l'obra és una equivocació..."

L'autor personalíssim de *Les tenebroses* no posseeix pas el domini del *somélier* teatral. Per defectes de construcció, de tècnica, l'acció queda quasi sempre boirosa i inexplicada, les escenes careixen en absolut de solució de continuïtat, i els que deurien ésser moments solemnials de forta emoció dramàtica resulten situacions còmiques, que fan riure en lloc

d'emocionar. Afegeixi's a n'això una sèrie d'impropietats i estranyeses —tal com el *cake-walk* a l'edat mitja, els convents amb frares i monges barrejats, els hàbits monacals de Calatrava, etc., etc.— i es comprendrà el perquè de certs remors d'indiscret regositg que s'ofèn durant la representació.

Una cosa censurable, altament censurable, haig de retreure i vituperar. Me refereixo a l'actitut que anit observà el públic del Principal. Malgrat l'èxit negatiu de l'obra estrenada, malgrat l'error evident i innegable dels seus autors, una bona part de l'auditori, per mòbils que no vull desentranyar, s'entossudí en que *Rodamon* obtingués un èxit sorollós, un èxit apoteòsic i memorable. Aquesta part de l'auditori aplaudí a tort i a dret i cridà amb terrible insistència als autors al prosceni, abusant de la prudència excessiva dels públics de per aquí. I lo pitjor del cas és que entre els que, de veres o de broma, se ajuntaren a l'ovació hi havia molts intel·lectuals —i intel·lectuals autèntics— que es trobaven anit al Principal.

Per aquests camins s'hi perdrà, a no trigar gaire, l'art escènic català. Si es persisteix en la funesta pràctica d'aplaudir-ho tot, convertint en èxits enlluernadors lo que en qualsevol part del món civilitzat seria objecte d'una protesta segura, el nostre teatre s'entollarà en un bassal de banalitat i de grolleria i se desacreditarà irremeiablement. Els senyors que ahir a la nit picaven furiosament de mans i s'esgargamellaven cridant "l'autor!" i "l'autora!" inconscientment causaven un notori perjudici a la nostra literatura dramàtica. Un foraster amb sentit comú i gust artístic que hagués presenciat l'estrena de *Rodamon* i l'espectacle dels amics dels autors ovacionant l'obra s'hauria format un tristíssim concepte de Catalunya i del seu art teatral. Per torna, d'un quant temps ençà, se dona en el nostre teatre nacional el mateix deplorable espectacle d'hipocresia i duplicitat de que es queixava amargament en Manuel Montoliu en una de les darreres planes literàries d'*El Poble català.*

Pel bé de la nostra terra i per la glòria de la nostra literatura, no deuen reproduir-se espectacles com el d'ahir, que fan un mal immens a l'escena catalana. Pensi el nostre públic que un teatre no és una reunió familiar, on se lloa amablement la veu del jovenet que fa desgràcies amb el *Vorrei moriré* i les mans profanadores de la damisel·la cloròtica que tecleja impunement les sonates de Schumann.

A. R. i V."

El Poble català 636 (13/11/1907), p. 3.

"En una nota publicada esta mañana decía que, por la buena amistad que me une con el autor de la letra y por el respeto que me merece la autora de la música, tuve ayer que protestar ruidosamente en el teatro mientras se intentaba levantar sobre la base de una burla indecorosa le mentira perversa y perjudicial de un grande éxito. Porque creo demasiado en el talento de Nogueras Oller, porque quiero creer en el talento musical de la Sra. Freixas no puedo engañarles ni puedo burlarme de ellos como hizo ayer noche lamentablemente cierta parte del público.

Es verdaderamente afrentoso que los amigos quisieran imponer la gran equivocación de la obra. Y no se me venga con la excusa de la *cortesía*. La cortesía hubiese consistido en dejar acabar la obra, pero de la cortesía a la audacia va un paso demasiado grande. ¿Con qué derecho iremos después a mostramos rigorosos con las obras de los que no sean amigos nuestros? ¿Es que los que ayer aplaudieron *Rodamon* no se dan cuenta de que quedan imposibilitados pare hacer otra cosa que aplaudir toda su vida? Y, si se den cuenta de esto, ¿no quieren comprender la importancia que tiene el *escándalo* de ayer?

El Teatro Catalán ha de ser considerado como una cosa más seria. ¿Con qué derecho podemos después *reventar*, como se ha hecho, el teatro castellano si aplaudimos en el nuestro cosas que sin ninguna clase de dudas serían protestada ruidosamente en cualquier país del mundo?

Rafael Nogueras Oller, que es un vigoroso poeta, no es un autor dramático y menos —sabemos la historia de la obra— cuando escribe obras por *compromiso*. Así en *Rodamon*, a pesar de una idea bella y en algunos puntos de algunos versos bellos, no hay acierto teatral. Todo es desligado, fragmentario, pobre, a pesar de la pujanza de algunas escenas. Añádanse tremendas equivocaciones e inexperiencias escénicas y se comprenderá el desacierto de mi amigo. Le obra está hecha, está construida con tanta imprecisión que no se entiende. Hay algunos momentos en que parece sentir una verdadera voz trágica lejos, muy lejos. Pero después os hablan en un castillo medioeval, de cosas inverosímiles y hay quien baila un *cake-walk*...

No puedo creer que Nogueras esté satisfecho de su obra. No puedo permitir que nadie quiera engañarlo. Y menos que, como ayer se hacía per cierta parte del público, se le dé *toda* la culpa del fracaso. Porque la Sra. Freixas ha escrito para esta letra una música deleznable, vaga, completamente inadecuada. Una música que en el momento culminante de la obra —cuando van a matar a Rodamon— inicia unos compases de sardana y deja oír un toque de banderillas... La Sra. Narcisa Freixas, que ha escrito muy bellas canciones, no ha salido airosa, ni mucho menos, de su audaz intento teatral. Y porque quiero creer en su talento se lo digo claramente.

Quizá el mal viene desde el principio, de la idea de colaborar dos espíritus tan diametralmente opuestos como Nogueras y la Sra. Freixas. Quizá es esta la causa principal de que la obra carezca por completo de unidad y de armonía. Mientras el uno piensa y dice las cosas horribles, la otra se acuerda de las sardanas... En definitiva, la obra, por la poca teatralidad de la letra y de la música, es verdaderamente una equivocación. Creo hacer un servicio a sus autores diciéndoselo con toda sinceridad. Y creo que los que ayer les tributaron perversas ovaciones se lo hicieron muy flaco. Ellos sabrán a quien han de estar agradecidos.

La interpretación estuvo […] como la obra. Exceptuando algún momento de los Srs. Barbosa y Giménez y de la señora Morera, los demás no hicieron nada de particular.

Y ahora, para bien del Teatro Catalán, termino deseando que no se repitan espectáculos como el de ayer. Porque tanto si el éxito se intentaba de mala fe como de buena fe, su intento es intolerable.

Farfarello."

La Publicidad (13/11/1907), ed. nit, p. 3.

"*Rodamon* d'en Nogueras Oller, música de D.ª Narcisa Freixas.

El Sr. Nogueras Oller, autor molt personal, tal vegada no té encara la suficient preparació per a manejar-se en el teatre. L'art escènic és un terrer escabrós i cal per a caminar-hi fer certes habilitats a les que no sempre s'avenen els esperits massa independents. L'autor de *Rodamon* s'ha equivocat de tot. D'una idea bona i ben teatrable, per cert, n'ha lograt treure molt pobre partit, presentant-la desnaturalitzada, dislocada, enmaranyada, fosca i esllanguida, amb la particularitat d'haver trobat en més d'una ocasió l'efecte còmic quan anava en busca del dramàtic.

Tampoc la Sra. Freixas lograrà bona fortuna, però és més disculpable el seu fracàs per la impossibilitat d'adornar un cos tan desgarbat.

Flac servei prestaren als autors els que s'empenyaven en aplaudir-los per un excés de cel amistós, provocant amb els seus afanys intempestius la protesta dels uns i la burla dels altres."

La Esquella de la Torratxa 1507 (15/11/1907), p. 744.

"***Rodamon.—*** Obra lírica, en dos actes i cinc quadros, original de Nogueras Oller; música de Narcisa Freixas.

És una tasca dificultosa la que s'ha emprés l'autor al conjuminar l'argument de *Rodamon*, argument més propi per desenrotllar-lo un senzill autor dramàtic que un inspirar poeta com és en Nogueras Oller. I, desenganyint-se els que creuen lo contrari, el Teatre és per fer-hi obres teatrals, tot lo que fugi de l'*efecte escènic* serà en perjudici de l'obra, per literària que sigui aquesta i per talent que tinga el seu autor.

En Nogueras, doncs, és un consciençut escriptor que encara no coneix el teatre, vull dir el teatre de debò; bona proba n'ha donat al escriure el quadro primer a on els personatges conten un pas, un succés, de quin succés si autor n'hagués fet el quadro, resultaria de més efecte teatral i ajudaria indubtablement a que l'espectador interpretés el drama que ara tant enfosquit se'ns presenta. Malgrat això, el drama fa el seu curs, el que s'ha proposat el poeta, i l'espectador va seguint... va seguint aquest curs amb interès, però fent esforços d'imaginació dels quals hauria d'haver lliurat l'habilitat del narrador.

En resum: les escenes per si soles són ben descrites, el llenguatge és literari i l'acció està ben pensada, però el conjunt, al succeir-se unes escenes a altres, es allí a on l'espectador troba quelcom que el refreda.

La música va interessar i escau en son lloc; no destaca per lo superior, però és força agradosa. La interpretació donada pels artistes de la casa, és digna d'elogi; tots ho feren bé, sobresortint per importància de llurs papers els Srs. Giménez, Santpere, Barbosa, Morató, Vinyals i Capdevila. De les dames cal fer menció de la Srta. Morató i las Sres. Morera, Guerra i Gotarredona; les demés poc pogueren lluir-se. Els autors i artistes foren cridats a escena pel públic que casi omplenava el teatre."

La Escena catalana 59 (16/11/1907), p. 2.

"En Nogueras Oller és un dels nostres autors més ingenus i per això mateix més simpàtic. Lo que produeix té sempre un cert arrauxament, un cert aire de cosa pensada i realitzada alhora, sense que l'autor s'hagi torbat gaire a meditar-ho i sospesar-ho i construir-ho. D'això ve que al costat de coses veritablement inspirades, se n'hi trobin de vulgaretes i asproses. Semblen plantes que han crescut a la bona de Déu, sense que les hagi tocades mà d'esporgador ni puntal adreçador: una branca cap aquí, una cap allà i un conjunt que s'escabella una mica, però que, malgrat l'escabellament, no deixa de produir un encant que suggestiona a voltes.

Quelcom de tot això es nota en la producció estrenada dimarts al Principal amb el títol de *Rodamon*. L'obra comença amb un quadro de tirat melodramàtic i popular alhora. Sembla un començament de rondalla èpica, amb udols de llop, esgarrifances d'esporuguiment, crits de desesperació i terratrèmol de tempesta. Però ve el segon quadro i un se desconcerta un xic: l'acció no es lliga be, sinó que fa una gambada brusca. I això passa sempre en la successió dels quadros. I d'això en neix una mena de confusió que fa perdre per instants l'interès, fins arribar a l'últim quadro, en què torna a aixecar-se, sense que això arribi a treure la impressió de deslligament que es nota en el conjunt.

Vol dir això que *Rodamon* sigui una producció insignificant? De cap manera. És una producció que té coses: coses bones i coses dolentes, però malgrat tot hi ha un aire de poesia. De poesia arrauxada, aspra, cantelluda, si voleu, però al cap d'avall, de poesia. Si hi hagués certa claredat —procurant, emperò, que aqueixa claredat no destruís un aire de misteri en la tònica— *Rodamon* podria considerar-se com un ensaig de dramet popular suggestiu. Jo crec que en Nogueras Oller pot fer-lo i el farà sens dubte. Per això considero que la seva obra s'ha de tractar respectuosament, reconeguent-li les qualitats, però no estalviant el senyalament dels defectes.

La senyora Freixas ha posat música a l'obra... La senyora Freixas és una compositora remarcable, que coneix l'ambient popular i sap apropiar-se'n el perfum suavíssim, delitós i tendre. No hi ha mai aspror en lo que produeix la senyora Freixas. I com que n'hi ha en el llibre, d'aquí que a vegades lletra i música no casin prou bé.

La lletra és arrauxada, la música dolsa, amb una dolçor que complau l'esperit fent-li entreveure visions d'ensomni delicat. L'aroma d'aquella música es respira amb veritable delectació. El que escriu aquestes ratlles va sentir-se'n bressat durant tota la vetlla, en el transcurs de la qual no varen escassejar els aplaudiments als dos autors, que eren cridats a escena al final de cada acte. La senyora Freixas no va sortir, però algú que la va ovirar amagada en una de les llotgetes de l'últim pis va fer-ne adonar als demés i la compositora va ser objecte d'una ovació. [...]

M. i G."

La Ilustració catalana 233 (17/11/1907), p. 754.

"*Yo soy de la misma opinión* (que diu el capità Avellaneda en l'obra d'en Zorrilla), de l'opinió del meu amic Urrecha, referent a l'estrena de l'obra d'en Nogueras Oller. *Rodamon* podrà estar mancada de tècnica escènica al moure les figures, algunes vegades amb falsa propietat, però en quant a la descripció, l'amic Rafael sap a on té la ma dreta. Hi ha moments magistrals, cas que aquestos decauen a les següents escenes pel motiu de desconèixer el teatre. Si en Nogueras Oller no abusés en llur obra de difusitats, a voltes incompreses pel públic, hauria fet una comèdia lírica amb tots els *ets* i *uts*.

La música —segons opinió del nostre crític incògnit,— diu que és bastant dolenta, més que la que sol fer l'Esquerrà en els pentagrames. L'execució regular, lluint-se en Morató i la Morató i no sé si cap més *morató*. [...]

M. Ferran"

L'avi 63 (20/11/1907), p. 4.

"Rodamon és un minyó que fa versos. Durant una temporada va escriure a *La Veu* una secció que es titulava *A la que salta*, però abans havia fet una pila de coses. El tal subjecte, amb tot i anar fet un perdut pel món amb una guitarra aixafada, es de *prosapia* il·lustre Vostès coneixien al comte Uc? Doncs, era el seu pare. Sinó que quan en Rodamon va néixer en Giménez, que era germà de l'Uc (vulgo Barbosa) va agafar al xicot, va canviar-lo per una mossa i el va donar a n'en Vinyals, amb l'encàrrec de que el fes fondre... Mai ho hauria dit, home, Giménez! Creieu que de vós no me n'hauria esperat semblant cosa. Sort que en Vinyals, en comptes de matar al vailet, no sé què s'explica d'un senyal que té al coll.

D'això que els dic ja fa alguns anys. I ve'ls-hi-aquí que comença l'obra i és de nit; una nit de llamps i trons com aquella de l'auca d'en Bernat Xinxola. I els llops udolen i les campanes branden a morts, i en Vinyals se desespera i explica allò d'en Giménez. Però la Morera, que és una bona esposa, li diu que no s'hi enfondi tant. I en Lapera també diu alguna cosa i surt en Giménez dalt d'una roca, fent volar els coloms amb un mantell vermell que esgarrifa. I venen més trons i més llamps i més soroll i més facècies i en

Giménez roba un cavall d'en Vinyals i guilla. Lo qual no té res d'estrany perquè tothom li diu a cada punt que ho faci. Així que obra la boca ja me li diuen *Guillem*.

Al segon quadro ens trobem a casa l'Uc, que és un home de molt mal geni i que justament per això ha llogat a n'en Santpere a fi de que faci broma. I en Santpere en fa al davant d'una pila de gent, entre la que hi ha la filla de l'Uc, que es diu Agna Maria, però és la Morató. Lo que passa és que de sobte se sent una veu que canta: és la d'en Morató (Ramon). I en Morató surt i diu uns versos, i després torna a cantar. Però de sobte la Morató, ¡ai, què tinc!, ¡ai, què tinc!, cau en basca, perquè el cant d'en Morató la reprèn.

Ve el segon acte i ens trobem als claustres de Sant Cugat, on fan vida retirada la Morató, la Huguet i tot el cor de senyores. I ve en Giménez, que s'ha fet frare, i diu que la Morató i en Morató s'han de casar. I els fa entrar a una capella i els casa, després de lo qual la Morató i en Morató fan una cantada. ¡Santa innocència! Se veu que no en saben res dels mals de cap del matrimoni. Sinó, no estarien tan contents. I ja els tenim casats i en disposició d'anar a passar la lluna de mel a Mallorca; però així que es van a embarcar, ve la policia i amarra a n'en Morató, o sigui en Rodamon. I no és això lo més dolent, sinó que, a l'últim quadro, l'Uc vol fer matar a n'en Rodamon. És molt estrany el tal Uc: tant, que convida a la víctima a fer un cigaló de la dolsa, després de lo qual l'entrega al botxí, mentre entre bastidors se sent el cor que, amb aire de polca i amb una harmonia semblant a la de l'escala tocada al inrevés, repetint les notes tres vegades, canta així:

¡Insensat! ¡Insensat! ¡Insensat!
¡Insensat! ¡Insensat!
¡Insensat!
¡Insensaaat!, etc.

En aquestes arriba en Giménez i el cor calla, perquè en Giménez és el director i porta cara de *pocos amigos*. Així que entra en escena, fa una mica de drama amb en Barbosa; en Vinyals explica lo que va passar; fan venir en Rodamon, o sigui en Morató, li miren el coll, diuen «És ell!» i tot se conjumina. En Morató és fill d'en Barbosa i la Morató d'un altre. *Ergo*: el comte Uc té un fill i se'l veu gran sense adonar-se'n. I per més ganga, fins se'l troba casat amb la Morató. Si hi ha gent que té més sort que les bruixes! De manera que en Barbosa, gràcies a n'en Giménez, ja està en camí de ser avi.

Tot això és l'obra de la mestressa Narcisa Freixas, amb lletra d'en Nogueras i Oller. Jo l'aprecio molt a n'en Nogueras. I la senyora Freixas, encara que no la conec més que per a servir-la, també em mereix tota mena de consideracions. Amb això, no m'obliguin a dir res més de l'obra. [...]

Virolet."

Cu-cut! 288 (21/11/1907), pp. 758–761.

TEATRE PRINCIPAL



NARCISA FREIXA
Autora de la música de *Rodamón*.

La Escena catalana 60 (23/11/1907), p. 4.



"Aquest nom d'artista ha sonat en totes les boques aquests dies, amb motiu de l'estrena de la seva obra lírica *Rodamon* al teatre Principal.

No és mon intent analitzar aquí l'assaig de producció teatral d'una benvolguda amiga i companya, a la qui estimo fondament per sa incomparable bondat d'ànima. La premsa barcelonina —si bé no tota amb la bona fe que fora de desitjar— s'ha cuidat d'una tasca ingrata de la que refujo.

La meva és altra, i més plaenta; és la de venir a rendir homenatge a la delicada compositora de les fresques i boniques cançons catalanes que són l'encís dels nostres salons. Jo voldria amb aquest dever de sinceritat treure quelcom de l'amargantor que la implacable crítica deu haver portat en l'ànima ingènuament creienta de la nostra volguda companya d'art, recordant aquí la seva bella tasca. Car és a l'exquisida compositora de les *Cançons d'infants*, conegudes avui no sols en tota Catalunya sinó en el Rosselló i en el Llenguadoc, a qui devem veure escampades, com unes sanitoses alenades, les notes de la cançó popular catalana en els salons de la nostra bona societat. [...] [Continua repassant la carrera de Freixas. Inclou reproducció de la fotografia del 3er quadre de *Rodamon*].

Carme Karr."

Feminal 8 (24/11/1907), p. 760.

"*Post scriptum*.— Ja són dos. Després d'en Falp i Plans, en Morató. Seguint l'exemple de l'eximí autor de *Lo geni català*, l'autor no menys eximi de *Les calderes d'en Pere Botero* ha pres el determini de rebentar els crítics que no li alabin prou les seves obres.

Des de les planes d'un setmanari català, en Morató se venja terriblement dels desgraciats que no ens entusiasmàrem amb els seus *Gendarmes*. A mi em clava —ai!— una mortal llançada. Segons en Virolet, al parlar jo de *Rodamon*, vaig voler expressar que les escenes eren deslligades escrivint que «se succeïen sense solució de continuat»...

Desgràcia meva! És que jo no sabré lo que significa això de *solució de continuïtat*? He repassat la col·lecció d'*El Poble català* i he rellegit la meva crítica de *Rodamon*. Oh, gran infàmia! En Morató, que sembla un aucellet tristet incapaç de matar una mosca, ha tingut l'atreviment d'alterar el meu text. Jo no vaig dir que los escenes se «succeïen sense solució de continuïtat», sinó que «careixien de solució de continuïtat», lo qual no es pas lo mateix.

I per a convence'ls de que això darrer és cert, només cal recordar les escenes del convent i les del darrer quadro, que ofereixen en una sols peça episodis que devien presentar-se a les taules amb la deguda gradació i diferenciació. Que los escenes, relacionades les unes amb les altres, resulten «deslligades i fragmentàries», ja ho vaig fer constar en la mateixa crítica unes quantes ratlles més amunt. De manera que, tot plegat, la cosa es redueix a una falsificació d'en Virolet, qui desitjós de prendre innobles revenges, aquesta vegada ha imitat les manyes d'*El Progreso*. Ja pot confessar-se'n en Morató d'aquest pecat!

I prou. La nostra enhorabona al doctor Falp i Plana per l'aprofitat deixeble que li ha sortit.

[A. R. i V.]"

El Poble català 652 (29/11/1907), p. 3.

A peu pla

[Comèdia lírica en 1 acte].
Estrena el 09/11/1907.



Il·lustració 240: *ALFONSO, F[rederic]*: A peu pla *(portada de la part manuscrita d'apuntar).*

Lletra d'Eduard Aulés.

Música de Frederic Alfonso.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–2.

Acotacions i fotografies d'escena:

[La partitura menciona els personatges d'Anita, Victòria i Maristany].

[La música inclou un preludi instrumental seguit d'un primer número cantat per l'Anita explicant les seves dificultats aprenent solfeig i el seu desig de ser tiple d'òpera italiana (inclou fragments de *La donna è mobile*), una mazurka cantada per la Victòria (que intenta convèncer l'Anita de casar-se aviat) i l'Anita (que rebutja el pretendent que té perquè és massa vell), un vals cantat per l'Anita i en Maristany (en el qual l'Anita li pregunta a en Maristany per què ha desfet el seu casament i ell li confessa que se l'estima a ella), i uns breus compassos a temps de vals com a final].

Ressenyes de premsa:

"Avui dissabte al vespre s'estrenarà al teatre Principal la joguina lírica en un acte, lletra de l'Eduard Aulés, música del mestre Alfonso, titulada *A peu pla*."

La Veu de Catalunya 3070 (09/11/1907), ed. matí, p. 2.

"Esta noche se estrenará en el teatro Principal el juguete lírico en un acto, letra de Eduardo Aulés, con música del maestro Alfonso, titulado *A peu pla*. […]"

Diario de Barcelona 313 (09/11/1907), p. 13254.

"Anoche se estrenó en el teatro Principal una comedia lírica en un acto, letra del señor Aulés y música del señor Alfonso, intitulada *A peu pla*.

Encierra algunas situaciones ingeniosas y festivas. Resulta un poquitín larga, pero como la música es alegre, aunque el libro sea largo, el público se divierte.

Los autores fueron llamados al proscenio al acabar la obra. Se distinguieron en la interpretación las señoras Morera y Morató, y los señores Santpere, Puiggarí y Vinyals."

Las Noticias 4239 (10/11/1907), p. 2.

"[...] Parlem de l'obra de l'Aulés, anomenada *A peu pla*. L'èxit fou més per la música original del mestre Alfonso que per l'autor de *La trompeta de la sal*. L'obreta és xistosa, però no arriba a quedar gravada a la pensa per l'artificialitat de l'assumpto. S'hi veu, emperò, aquell diàleg xispejant que brolla, més que no convenç. El teatre català, ja festiu com serio, demana coses de més vàlua literària. Els còmics en la interpretació, regular. Al final sortiren els autors a rebre els aplausos dels amics, només que dels amics. [...]

M. Ferran."

L'avi 62 (12/11/1907), p. 3.

"El dissabte va estrenar-se al Principal una joguina de l'Aulés titulada *A peu pla* i arranjada amb unes músiques de l'Alfonso... Una d'aquelles coses de l'Aulés, saben? Doncs no cal que els digui més, perquès vostès amb la seva clara penetració ja m'entendran. La música, salvant sempre el parer d'en Xim-xim [crític musical de la revista], me va semblar agradosa i eixerida. [...]

Viloret."

Cu-cut! 287 (14/11/1907), p. 740.

"*A peu pla*, sainet d'Eduard Aulés, música del mestre Alfonso.

L'Aulés no evoluciona, però lo que dirà ell: "Ni falta que em fa". Perquè per a proporcionar al públic una estoneta d'agradable passatemps amenitzat amb contínues rialles no necessita apartar-se del seu camí de sempre.

La seva última obreta resulta convencional i habilidosa, està tota ella fora de la realitat, però que n'hem de fer si de totes maneres té gràcia i excita el bon humor del públic?

Tant l'Aulés com el mestre Alfonso, autor d'una música molt agradable, alcançaren un èxit fàcil... un èxit *a peu pla*."

La Esquella de la Torratxa 1507 (15/11/1907), p. 744.

"***A peu pla.—*** Comèdia lírica en un acte, lletra d'Eduard Aulés i música del Mtre. Alfonso.

Al parlar d'una obra nova de l'inspirat autor d'*El Sant Cristo gros*, hem de repetir lo mateix de sempre: que és ingeniosa, que conté un gavadal de xistos (encara que molts d'ells retrassats) i que fa riure per l'espontaneïtat del diàleg.

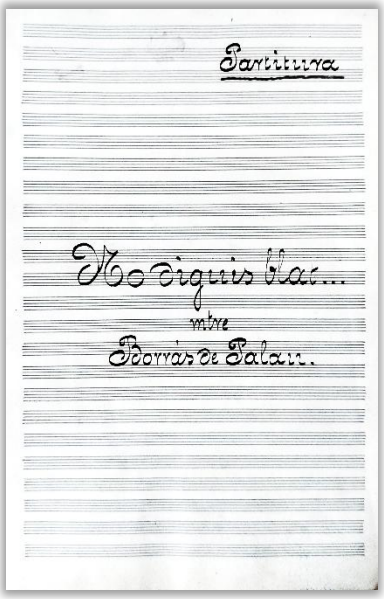
Per 'xò una vegada més
felicitem a l'Aulés.

El Mtre. Alfonso hi ha posat algun numerat de música lleugera que encaixa perfectament en l'obreta. L'execució fou acceptable, sobresortint en mèrits la Sra. Morera, la Srta. Morató i els Srs. Santpere, Puiggarí i Vinyals."

La Escena catalana 59 (16/11/1907), p. 2.

No diguis blat... [86]

[Passatemps / joguina lírica en 1 acte].
Estrena el 16/11/1907.



Il·lustració 241: *BORRÀS DE PALAU, [Joan]:* No diguis blat... *(portada de la partitura manuscrita).*

Lletra d'Eduard Aulés.

Música de Joan Borràs de Palau.

[Escenògrafs no identificats]

Text no localitzat.

Música: BC: M-Jbor-27 [Duo de Sofia i Albert]; SGAE: BAR/B–25.

Acotacions i fotografies d'escena:

[Els personatges mencionats a la partitura són els de Sofia (interpretat per Maria Morató), Albert (Josep Santpere) i el general Rubarbo].

[La partitura conté una introducció instrumental, un duo entre Sofia i Albert en el qual aquest li vol confessar alguna cosa sense arribar a atrevir-s'hi, i una cançó de la Sofia lamentant-se perquè l'Albert festeja una altra dona que no és ella i està decebuda].

Ressenyes de premsa:

"A la funció de Teatre Aulés que tindrà lloc demà dissabte en el teatre Principal, s'estrenarà el passatemps en un acte, amb música del mestre Borràs de Palau, titulat *No diguis blat...*"

La Veu de Catalunya 3077 (15/11/1907), ed. vespre, p. 3.

[86] El títol també apareix a diverses fonts d'hemeroteca com a *No es pot dir blat*..., però els materials manuscrits de l'obra indiquen clarament *No diguis blat*...

"PRINCIPAL.— *No es pot dir blat...* Un acte de don Eduard Aulés. Música del mestre Borràs de Palau.

Tres monòlegs força llargs combinats en una acció senzilla... Res: un jove que va a casa d'una dones solteres —tia i neboda— anunciant encobertament certes pretensions. Elles creuen que són matrimonials, però lo que busca el jove és una recomanació per a un empleo. I tia i neboda es desil·lusionen, i en paus. I res més. El mestre Borràs de Palau ha posat a l'obra dos o tres nombres musicals ben treballats i senzills. Amb tot, l'obra, en conjunt, no resulta. Hi manca molla.

En la mateixa vetllada va representar-se l'obra *Els dos carboners*, si bé canviant el títol pel de *A Sant Gaietano* i traient la música."

La Veu de Catalunya 3078 (16/11/1907), ed. mitjanit, p. 2.

"Anoche estrenose en el teatro Principal una comedia lírica en un acto, intitulada *No es pot dir blat...*, letra del señor Aulés, música del señor Borràs de Palau.

El libro es ingenioso, pero resulta difuso. ¿Por qué no se corrige de ese pequeño defecto el señor Aulés? Los números de música, el primero es muy airoso; el segundo, sentido, y ambos delicados.

Fue bien interpretada por las señoras Morera y Morató, y los señores Santpere y Morató. El público llamó al proscenio a los intérpretes y a los autores."

Las Noticias 4246 (17/11/1907), p. 2.

"Con asunto tan sencillo como es el de que una tía y una sobrina presumen de haberse atraído a un joven, cuando este solo ha pretendido valerse de aquellas para que influyan con objeto de que se le dé una credencial, el señor Aulés ha escrito un juguete muy aceptable, que titula *No diguis blat...* y que se estrenó anteanoche con buen éxito en el teatro Principal.

El maestro Borràs de Palau ha puesto dos números de música muy agradables, especialmente el aria, que cantó con gusto la señorita Morató, de melodía delicada y bien hallados detalles de instrumentación. El público pidió la repetición de este fragmento musical y llamó a escena a los autores. El actor señor Santpere desempeñó con mucha vis cómica su papel. La señora Morera y la señorita Morató interpretaron acertadamente los suyos respectivos."

Diario de Barcelona 332 (18/11/1907), p. 13684.

"TEATRE PRINCIPAL.— *No diguis blat...* sainet de l'Aulés amb música del mestre Borràs de Palau.

No es diferencia en gran cosa de les altres produccions del senyor Aulés, l'obreta estrenada el dissabte a la nit al vell coliseu del pla de les Comèdies.

L'acció està fonamentada en un d'aquells càndids *quid pro quo* als quals tanta afició té l'autor de *No diguis blat...* Se redueix tot a la creença que una tia i una neboda tenen de que està enamorat d'elles un subjecte que les visita sovint. Quan el subjecte diu que fa les constants visites solament per a obtenir un empleo, se desfà l'encís d'aquelles dones i s'acaba l'innocenta comèdia.

El senyor Borràs de Palau, sempre exquisit en tot lo que escriu al pentagrama, ha decorat aquesta producció amb dos números de música d'una delicada inspiració; un d'ells degué ésser repetit a petició del públic, molt merescudament.

Els autors foren cridats a escena a l'acabament de la representació.

S."

El Poble català 641 (18/11/1907), p. 2.

"**Principal.—** El sábado, velada Aulés, se estrenó *otra* obrita de este señor, titulada *No diguis blat…* Si no fuese por la música del Sr. Borràs de Palau, la obra no podría pasar. Pero el maestro Borràs ha escrito para ello dos bellos números musicales, uno de los cuales tuvo que repetirse, salvando la obra."

La Publicidad (18/11/1907), p. 3.

"[...] *No es pot dir blat...* és el títol de la darrera que ha estrenat l'Aulés al mateix Principal. Amb molt bona voluntat en Borràs de Palau hi ha fet una mica de musiqueta, però és tan poca cosa el llibre!... [...]

Virolet."

Cu-cut! 288 (21/11/1907), p. 761.

"PRINCIPAL. En el passat dissabte Aulés, el festiu autor estrenà una nova joguina titulada *No diguis blat*... amb dues peces de música del mestre Borràs de Palau. L'obra està basada en un graciós equivoc, i per lo que respecta a la música, és elegant i ben instrumentada, havent demanat el públic la repetició d'un dels dos números.

De manera que els autors de *No diguis blat...* poden dir aquesta vegada que tenen l'èxit *al sac i ben lligat*. [...]

N. N. N."

La Esquella de la Torratxa 1508 (22/11/1907), p. 762.

"***No diguis blat...*—** Joguina lírica en un acte, d'Eduard Aulés, amb música del Mtre. Borràs de Palau.

Res, que l'Aulés no evoluciona. Ja casi creuran que aquestes obretes últimament estrenades no són escrites d'avui, mes sí del 75, de quan va produir el *Cap i cua*. L'Aulés en aquella època va escriure i trasplantar moltes joguines que restaren inèdites. Quina fora que allò fos això?

No ho comprenem d' altre manera... I si no és així, reprovem la bona fe d'aquest celebrat autor al portar a les taules assumptos tan sobats i descrits en forma tan inverossímil com innocenta.

Sort que l'Aulés en sap un rengle i sap bellugar les figures amb molta maestria, lo qual ajudat del llenguatge xispejant que domina, salven el mal efecte que poden ocasionar las faltes avantdites. Oh, si l'Aulés fos modern!.... Quin autoràs fora l'Aulés!

En Borràs de Palau va il·lustrar l'obreta amb uns quants números de música agradables i aplaudibles. En l'execució van prendre-hi part la Morera, la Morató, en Santpere i en Morató, que si l'un va fer-ho bé, l'altre va fer-ho millor."

La Escena catalana 60 (23/11/1907), p. 2.

"En diferents èpoques ha calgut que els que escriuen sobre coses de teatre se planyessin de l'abundor d'arranjaments del francès o d'altres llengües *més apartades*. El gremi dels arranjadors ha estat sempre a casa nostra una plaga. Hi ha autors que, sense tenir en compte que el teatre és o deu ser un gènere literari, fan tria entre les obres estrangeres i, un cop n'han trobat una que els sembla que agradarà al públic, la posen en català relatiu i, endavant!, ja no es capfica de res més.

Que hi hagués algú que fes això, no vindria d'aquí mentre ho fes en un sentit literari i amb produccions de mida curta. Però que els arranjaments constitueixin el major contingent de produccions grosses que s'estrenin és una cosa que fa condol. [Crítica a les produccions de Teodor Baró al Romea] [...]

Un autor que s'ha passat la vida fent arranjaments és l'Aulés. Ara de poc ha donat al Principal una tanda de dissabtes de "Teatre Aulés". I un anava a veure aquelles peces i no podia menys de pensar: "Què hi té l'Aulés en la majoria d'aquestes coses?... Els versos... i algun acudit. I n'hi ha prou d'això per a donar un nom al *seu* teatre?".

Jo no sé si les peces *A peu pla* i *No es pot dir blat...* estrenades en les vetllades de referència són originals del Sr. Aulés. Crec que deuen ser-ho, com el *Cap i cua* (l'*original* del qual va estrenar-se l'any passat al mateix Principal, en *traducció* d'en Montoliu). Amb tot, crec que ni l'una ni l'altra de les esmentades obres han d'afegir cap fulla de llor en la carrera d'autor del senyor Aulés.

Una cosa curiosa que hem observat en el "Teatre Aulés" és la facilitat amb què l'autor arranja els seus mateix arranjaments. Saben la sarsuela *Els dos carboners*? Doncs ara s'ha

convertit en un sainet sense música. Res: suprimir els números de cant, canviar el títol pel de *A Sant Gaietano* i ja tenim feta la *refundició*.

Jo no sé quin respecte tenen pel seu art certs *autors*. [Altres crítiques al Romea] [...]

G. i M."

La Ilustració catalana 235 (01/12/1907), p. 789.

Gendarmes o qui vigila no dorm, Els

Obra lírica en 2 actes i 3 quadros.
Estrena el 21/11/1907.



Il·lustració 242: *MORATÓ, Josep:* Els gendarmes o qui vigila no dorm. *Barcelona: Imp. J. Santpere, 1907 (portada).*

Lletra de Josep Morató.

Música de Celestí Sadurní.

[Escenògrafs no identificats]

Text: CDMAE: 8575-N; BC: 2006-12-C 133/11, Ms. 5903 (manuscrit).

Música no localitzada.

Acotacions i fotografies d'escena:

"Primer acte.

És cap al tard i ens trobem a l'entrada de la gendarmeria. Els gendarmes juguen a cartes al davant de la porta. Les dones fan anar les gallines a lloc i canten [...]"

"Els gendarmes se preparen per anar a fer el servei de nit i entren a casa seguits de les dones. Al restar sola l'escena, surt la Mari, filla del Brigada, i és sorpresa per en Jan, que és el minyó a qui estima i de qui és estimada. Parlen d'en Jaumic, amb qui el Brigada vol fer casar a la Mari i, com que qui del llop parla, el llop li surt.

Jaumic compareix a la poca estona, posant-se de manifest la rivalitat entre els dos minyons i l'esverament del poble perquè cada nit els lladres saquegen algun galliner.

Després en Jaumic entra a la casa i, havent restat sols la Mari i en Jan, són sorpresos per en Patllari, que els aconsella que fugin per aconseguir el seu objecte de casar-se.

La Lluci des de dins, criada de la noia, que se n'hi va, deixant sospesa la conversa. I en Patllari i en Jan, com que no tenen res que fer allí, se'n van a una altra banda. Aleshores surten els gendarmes equipats, marcant el pas i evolucionant per l'escena al compàs del cant que segueix [...]"

"Quan estan a punt d'anar-se'n, compareix el batlle o maire del poble —que és el pare d'en Jaumic— i diu al Brigada que cal fer un escarment amb els lladres... «C'est entendu...». I els gendarmes filen, sortint després la Lluci, la Mari i en Jaumic.

La Lluci vol que la Mari faci bon paper al batlle i al seu fill. La Mari s'hi resisteix i, quan els dos homes són fora, la pobra noia rep de la seva mare una tanda de pessics i patacades i l'ordre d'anar-se'n al llit. I se n'entren les dues a la casa, compareixent al cap de poc en Jan, que canta [...]"

"Després en Jan s'enfila fins arribar a la finestra de la cambra de la Mari. Truca, la noia treu el cap i, atiada pel minyó i recordant els pessics de la Lluci, se decideix a fugir. I baixa i surt i tanca la porta i tira la clau pel forat gatoner. Ja no se'n pot desdir!

En aquestes arriba en Patllari i els avisa que ve gent. Això acaba de decidir-los i fugen, arribant gairebé al mateix temps en Jaumic, que ve amb una colla a fer una serenata a la Mari. I mentre la Mari ja qui sap on para, en Jaumic i els seus companys canten fatxendosament en presència d'en Patllari [...]"

"Però en vista de que ni així la noia surt, se posen a cantar tots a l'una i amb grans crits." [...] "La Mari tampoc surt i cau el teló."

"Segon acte.

Primer quadro.

Els voltants d'una font. La colla d'en Jaumic fa pa i beure, esperant la matinada. En Jaumic té el propòsit de tornar a cantar-ne una a la Mari, per veure si al segon son la desperta." [...] "I després, tips de divertir-se, se decideixen tots a anar al llit. Fora en Jaumic, que se'n va tot cremat, perquè haurà de fer-se sol la cantada.

Així que ells són fora, compareixen tots consirosos la Mari a cavall d'una somera i en Jan menant la bestiola. Estan tots capficats, perquè, ara que han fugit, no saben on anar. Amb tot, tiren avant, venint aleshores el Brigada i un gendarme, que beuen un glop, fan una pipa i s'asseuen recolzats a una banda d'una roca.

L'orquestra toca un aire de non-non i els dos gendarmes se van adormint dolçament, quan compareixen per l'altra banda una altra parella, la qual beu, fa el cigarret i, sense adonar-se del Brigada i el seu company, s'asseuen a l'altre costat de la roca. I ja els tenim també ensopint-se dolçament, dolçament...

En Patllari, que roda per allí, se n'adona i se'n pensa una: els descarregarà els fusells. I tal dit, tal fet: s'hi acosta, treu els cartutxos i s'amaga darrere la roca.

I altre cop surten la Mari i en Jan, decidits a tornar a casa, perquè no saben què fer. Però al passar, s'adonen dels gendarmes i tenen un espant que els fa atiar la somera. Si arriben a descobrir-los!

No els descobreixen, però poc se'n manca, perquè la remor dels seus passos han desvetllat al Brigada, que crida: «Qui hi ha ací?». Llença el crit, se desperten els gendarmes de l'altre costat de la roca... «Calla! Diria que a l'altra banda hi ha qualcú...». «Potser són els lladres...».

I una parella per cada costat va enfilant-se a la roca amb molt compte de no fer remor i, quan hi són al cim, cada parella sorprèn a l'altra. I sort que el Brigada es posa sobre sí i arranja la cosa, preguntant molt severament si hi ha res de nou. Però en Patllari riu dels gendarmes des del fons del bosc; els gendarmes li donen la veu d'aturar-se; ell torna a riure. El Brigada, sense conèixer la rialla, creu que és cosa de fer foc. Comanda als seus subordinats que en facin, tots descarreguen els fusells. En lloc de foc, fan figa, i, intrigats al veure's les armes descarregades, arrenquen a córrer cap al lluny, perseguint al que s'ha burlat d'ells.

I altre cop tornen en Jan i la Mari, que no han gosat tornar a casa i tenen una mica de disputes d'enamorats, que acaben amb la decisió d'en Jan de tirar avant, perquè la Mari ha dit que, per fer-li ràbia, se casaria amb en Jaumic."

"Segon quadro.

Altre cop al davant de la gendarmeria. És de matinada. En Jaumic, trempat com un pèsol, arriba per a fer la cantada. I ja hi som!"

"Passa en Patllari i li aconsella que s'enfili i surti a la finestra. En Jaumic ho fa i quan hi és, compareixen la Mari, en Jan i la somera. Tant en Jan com la Mari estan més ensopits que mai, però el minyó, en adonar-se d'en Jaumic enfilat a la finestra, té una passió de riure. I ja tenim als dos galants sortint a batre's i a la Mari seguint-los esverada per por de que en Jan, amb el seu geni, no en faci una que el perdi per tota la vida.

Al cap de poc surt la Lluci de la casa tota desesperada per haver perdut la filla. La dona d'un gendarme prova de consolar-la, però no hi val res. El Brigada arriba de la ronda i s'entera amb estupefacció de la pèrdua de la Mari i es pensa que és un càstig per la seva ambició d'haver-la volguda casar amb un ric. Per fortuna, al cap de poc compareix una parella de gendarmes duent presos als galants, als que han trobat barallant-se. I aleshores, la Mari i en Jan demanen perdó i el Brigada els hi concedeix i fins troba que poden casar-se. Ves qui no els feia parlar abans, també!

Aquí ja sembla tot resolt, però no ho és encara, perquè manca que arribi el batlle a manifestar la seva satisfacció, perquè aquella nit els lladres no han robat cap galliner, a lo qual replica el Brigada que això és molt natural, perquè els lladres saben que hi ha vigilància.

Un crit de la Lluci interromp al Brigada."

"Per fortuna, en Jan, que és més eixerit de lo que sembla, lliga caps i té una pensada: la de que en Patllari és el lladre de les gallines i li fa ensenyar el sac i es comprova el lladronici. I en Patllari és tancat, mentre la concurrència balla una farandola per a celebrar el prometatge de la Mari i en Jan."

Ressenyes de premsa:

"La obra cómico-lírica en dos actos de J. Morató titulada *Els gendarmes o qui vigila no dorm* que, con música del maestro Sadurní, se estrenará mañana por la noche en el teatro Principal, será puesta en escena bajo la dirección del primer actor señor Giménez, tomando parte en la misma las señoras Morera y Baró y los señores Santpere, Puiggarí y Giralt."

El Diluvio 324 (20/11/1907), ed. matí, p. 13.

"**Teatro Principal**

Els gendarmes

La obra de los Sres. Morató y Sadurní tiene un sano y acertado sabor de opereta que, elevándola casi a la categoría de un acierto, la hace amable y agradable a los ojos del espectador.

La causa principal del éxito obtenido por *Els gendarmes* está sin duda alguna en la armoniosa y muy justa proporción que guardan entre sí la letra y la música de la obra. Dentro de la tónica especial y cómica de la opereta —a veces suave y blanda como una caricia, a veces rápida y fuerte, como un pellizco—no hay una sola grave desentonación en *Els gendarmes*.

Esta adaptación de la letra a la música y de la música a le letra da al primer acto aquella justicia escénica que lo llena de interés y que lo corona de éxito. En el segundo acto y en su primer cuadro, quizá en alguna escena, el asunto ha requerido una situación exclusivamente musical demasiado larga, que, a pesar de estar bien tratada, es un paréntesis demasiado grande en el interés del espectador.

El Sr. Morató he tratado el asunto de su obra acertadamente. Hay allí fuerza cómica de buena ley, desprendida directamente de la situación y no exagerada con artificie de palabrería.

El maestro Sadurní ha escrito una agradable música muy acertada y llena de encanto. Todos nos números, como ya he indicado, están completamente adaptados a la índole de la obra y son bellos, especialmente el que comienza le obra y el coro de los gendarmes, que tuvo que repetirse.

La empresa presentó la obra con muy buena voluntad y con bastante acierto y los actores la interpretaron muy bien en conjunto, distinguiéndose las Sras. Morera y Baró y los Sres. Giménez, Santpere y Morató. La obra obtuvo un éxito franco y merecido. Los autores fueron llamados repetidas veces a las tablas.

Farfarello."

La Publicidad (22/11/1907), ed. nit, p. 3.

"PRINCIPAL.— *Els gendarmes o qui vigila no dorm*.

En Morató ha tingut un èxit franc en l'escenari del Principal. Una obra còmica amb aspectes i tot de farsa, ha sapigut abillar-la amb exquisida literatura escènica. Els personatges riuen tots per dins i els gendarmes, sota l'uniforme esparverant, tenen tota la bondat casolana i tot l'aire còmicament «grave» que la tradició els hi concedeix. La llur parla és deliciosament observada i les llurs costums, de tan fidelment retratades — retratades amb acertats trets de caricatura— fan creure's, més que vistes, viscudes.

Això fa que l'obra, sobre tot en el primer acte, arribi a tenir ambient, cosa força difícil en una obra d'aquest gènere. I això fa que el públic entri del tot en les situacions i se les encadeni amb un seguit de franques rialles i amb aquella remor col·lectiva que arrenquen, sempre en *crescendo*, lo que en podríem dir troballes escèniques.

És tan de bona llei l'humor que dominava l'esperit d'en Morató a l'escriure *Els gendarmes*, que un arriba a creure que si hagués volgut perllongar els actes amb noves situacions fresques i noves, se li haurien acudit a cor que vols; és tan de bona llei l'humor que dominava l'esperit d'en Morató a l'escriure *Els gendarmes*, que un no s'entreté en escatir en si lo que en podríem dir construcció escènica trontolla un xic en el segon quadro.

L'obra és, doncs, un dels èxits més brillants d'aquesta temporada en el gènere que serveixen al Principal, i si no ens entretenim a contar per detalls l'afortunat argument és perquè creiem que durarà força en els cartells i tothom la podrà veure. Cal també —a més de les alabances que mereix el mestre Sadurní per la música, les quals li tributarem més avall d'aquesta ressenya— enviar una felicitació a n'en Giménez, que ha dirigit l'obra amb gran acert i bon gust, i fer-la extensiva a tos els que hi han pres part que han rivalitzat en treball i en ment.

En Giménez en el paper del brigada, en Santpere en el Jan, la senyora Baró en la Mari, en Puiggarí en el Patllari i la Morera en la Lluci, en Morató, en Vinyals, tots s'han lluït de veres. És impossible demanar-hi més.

La música del mestre Sadurní és un seguit d'idea catalana amb alguna barreja francesa, sentint-s'hi des del caient de la terra ben obert en la cançó a la sortida del tenor, fins a la faràndula amb què acaba l'obra: de manera que cau perfectament dintre la mena que en Morató ha escrit. Suposem que en Sadurní s'impressionà en l'aire senzill i de casa que domina en totes les escenes de l'obra, i d'aquest modo ho ha encertat, doncs prescindint de rebuscaments i estranyeses orquestrals, ha anat de dret a la melodia, que li ressurt força fresca.

És elegant el cor de sopranos amb què comença la primera escena, molt delicat; la cançó de caient popular susdita del propi acte, així com un cor dels gendarmes, que tingué de repetir-se. Del segon acte devem mentar-hi gairebé tota la primera escena, i per lo brillant la faràndula final.

En Sadurní ha ensopegat els números d'aquesta obreta, que fusionada amb la lletra, resulta la totalitat perfectament harmonitzada. Tot plegat feu l'èxit ben merescut del músic i d'en Morató, que hagueren de sortir a l'acabament per a rebre l'aplauso del públic ben unànime i ben fort.

—S."

La Veu de Catalunya 3083 (22/11/1907), ed. matí, p. 2.

"[...] dígase algo de *Los gendarmes*, estrenado en el Principal. Aunque parezca raro, esta obra es de aquel Morató que hace poco y en el propio escenario nos entenebreció la existencia con aquel *Racó de món* que más que drama parecía un catafalco de funerales de gentes pobres. Estos *Gendarmes*, son alegres, todo lo alegres y regocijados que permiten las santas y honestas tradiciones del Principal, con lo que ya os digo, hijos míos y de María, que podréis ir a verlos sin temores de ningún género. Es para mí un misterio el cómo este melancólico Morató ha pasado de los lutos del *Racó de món* a la graciosa ligereza de *Los gendarmes*; pero ello es así y bástenos con saber que tienen los dos actos de esta obra chispa bastante para que el buen público del Principal se entretenga con las idas y venidas de una pareja de novios que andan libres y suelos por los montes y en compañía de una borrica, sin que en estas andanzas pudiera hallar nada pecaminoso el mismísimo padre Astete (q. e p. d.).

Es superior al libro la música que a *Los gendarmes* ha puesto el maestro Sadurní, porque a este Sadurní que ustedes habrán visto por esos paseos dirigiendo la banda municipal y como quien no hace cosa mayor, cuando se le pone entre ceja y ceja, escribe música como la de *Pierrot lladre* y la de estos *Gendarmes*, en la que hay una deliciosa alborada, un recitado de orquesta que puede llamarse *del sueño* porque subraya el de los gendarmes y un coro de estos muy cómico y que ha de serlo más cuando las figuras se muevan de distinta manera. Y otro tanto digo de la *farándula* final, que también debió moverse de manera más amplia, dicho sea con el debido respeto a los merecimientos de nuestra clásica amiga Pauleta, Giménez, Santpere, Morató, Puiggarí, Viñals, la Baró y la Morera, que llevan el peso de *Los gendarmes*, dieron a la obra *lo suyo*, y por esta vez puede decirse que fue una buena *vetlyada* y malos *lyops* me coman los ojos si miento.

Conque hicimos salir a escena a Morató, un poco más alegre con el éxito, y a nuestro municipal amigo Sadurní, y a los cómicos y al coro, y no salió la borrica por un sentimiento de modestia altamente apreciable, lo cual debe servir de ejemplo y merece ser apuntado en honor a la verdad.

Federico Urrecha."

El Diluvio 328 (23/11/1907), ed. matí, pp. 13–14.

"[...] Passant al Principal, s'estrenà l'obra d'en Morató *Els gendarmes*, que és un passatemps propi per riure un rato; l'obra està escrita amb pulcritud i amb pinzellades magistrals dignes de la ploma de l'autor de *La jova*. La música, bonica i merament inspirada, deguda al mestre Sadurní, que demostrà que és un dels nostres primers músics. El públic feu sortir a les taules entre bon repicament de mans a n'els autors. Millor per ells. L'execució, notable per part de tots i bona la direcció escènica. [...]

M. Ferran."

L'avi 64 (27/11/1907), p. 3.

"[...] A l'endemà passat el del Principal feia sortir a n'en Morató i al Mtre. Sadurní, autors de l'obra còmic-lírica en dos actes *Els gendarmes o qui vigila no dorm*. L'amic director de *Cu-cut!* m'ha prohibit parlar-ne perquè diu que amb motiu del drama *Un racó de món* vaig ser massa sever amb l'autor de la lletra dels *Gendarmes*. I com que en Xim-Xim se va brindar a dir quatre coses de la música, va acordar-se que de passada digués quelcom de la lletra.

Jo, naturalment, ne protesto, perquè això és suposar que la meva crítica de *Un racó de món* va ser apassionada. I la proba de que no ho va ser és que el drama, després de la tercera representació, va desaparèixer, ai!, per a no tornar. [...]

Viloret[87].

[...] Per aquells atzars de la vida, la Talia s'ha quedat a casa aquest cop. En Virolet, per qüestions dels *Gendarmes* hi va tenir una agarrada, tancant-li la porta tot un dia, millor una nit; i ella, desairada, ans d'arribar als anuncis, preferí quedar-se a cal Nyigo-nyigo convençuda de que no és mal companyó qui ofereix braç, buf i veu en comandita.

Anem a dir que les societats no sempre surten encertades, però quan s'hi guanyen diners és la millor senyal de que el negoci marxa. En Morató va pensar una comèdia tota fina en dos actes. *Els gendarmes*, i la companyia d'en Sadurní, va contribuir-hi amb un carregament de solfes que han reforçat el crèdit de l'establiment.

A n'en Virolet va semblar-li que l'assumpto no era de la seva demarcació, primera perquè a n'ell hi tenia col·locat al fill de son pare i, segona, perquè en qüestions de nyigo-nyigo s'hi deixa perdre sempre el soroll, i jo, què hauríeu fet? Vaig recollir la raó social per presentar-la a vostès i dir-los que aquest cop en Morató i en Sadurní han fet una escudella barrejada, tan ben barrejada, que no se sap a on comença l'arròs-i-fideus i a on acaba la col i els cigrons. Un tot homogeni, un plat d'hivern que conforta cada nit la sala del Principal.

[87] Viloret era el pseudònim de Josep Morató. Mai escrivia ressenyes de les seves pròpies obres i, quan n'estrenava, delegava la ressenya a un altre crític de la revista.

Els gendarmes ja hi surten: podran comptar-los un a un, els sentiran parlar i fins maniobrar, però això és lo de menos, és una de tantes coses. Igual que en la escudella barrejada el cigró n'és una part incidental: els gendarmes porten als *Gendarmes* tota una fragància cerdanyesa d'enllà que un home sembla que hagi passat per dintre la foradada de Port-Bou i es trobi de cop i volta entre còfies. S'assisteix a un rapte, a un robo i a un desafío a claror de posta, i a eixida de sol, i les raons per a passar-hi un rato són tan ben amanides, que ningú que tingui dos rals se quedarà fora de can Graner.

La gent armada a mi des de noi que no m'agrada: potser serà allò del mando a què mai he pogut transigir per un principi de llibertat que em domina; doncs els *Gendarmes* d'en Morató fins me són simpàtics. Li ha ajudat naturalment en Sadurní, i així resulta que l'un hi ha portat bona lletra i l'altre bona veu. Lletra i veu, capital que ha enriquit l'obra i ara s'explota amb totes les conseqüències de taquilla amb gran contentament del Principal.

En Morató ha fet dòmino en totes aquelles parts *más arriba mencionadas*, però en Sadurní li ha deixat un himne a les gallines que fa venir gana, un cant guerrer que esborrona, una sortida de sol capaça fins per mitja nit, i una farandola de *siguem-hi* que fa picar de mans. Tot plegat, *Els gendarmes*, deixen un tast de «tornem-hi» que l'observaran si els proven un cop. Proporcionen un gust fresc, forà, com si s'hagués anat a la terra. [...]

Xim-Xim."

Cu-cut! 289 (28/11/1907), pp. 775; 781.

"*Els gendarmes o qui vigila no dorm*, lletra d'en Morató, música del mestre Sadurní. A l'últim, i després de tantes provatures infructuoses, el Sr. Morató ha trobat un èxit franc, allí a on menos podia esperar-se, és a dir: en el gènere còmic, del qual n'estaven tan lluny ses anteriors produccions.

La vis còmica del Sr. Morató està despullada de malicia satírica, és molt bona minyona, algú diria que fins mansa i tot; però és indubtable que respon a la naturalesa de la seva obra, per altra part escrita amb notable correcció.

Un dels principals mèrits d'aquesta és l'espontaneïtat de les situacions musicals, de la qual se n'ha aprofitat el mestre Sadurní escrivint un número de peces estimables tant per la seva frescura i facilitat com també per son acertat caràcter teatral.

L'autor de la lletra i el músic aquesta vegada han realitzat un feliç casament, que ha tingut de seguida fruit de benedicció en un èxit indiscutible.

En l'execució sobresurten les Sres. Morera i Baró i els Srs. Giménez, Santpere i Morató."

La Esquella de la Torratxa 1509 (29/11/1907), p. 775.

"***Els gendarmes o qui vigila no dorm.***— Obra lírica en dos actes i tres quadros; lletra de Josep Morató, amb música del Mtre. Celestí Sadurní.

TEATRE CATALÁ *(PRINCIPAL)*

Els gendarmes ó qui vigila no dorm, obra lírica en dos actes y tres quadros



JOSEPH MORATÓ
Autor de la lletra



CELESTÍ SADURNÍ
Autor de la música

Un bon èxit obtingué aquesta comèdia, del que en poden estar joiosos tant l'autor de la lletra com el de les solfes, puig l'espectador no sabent si alabar més els mèrits de l'un o els de l'altre, es queda alabant-los tots dos a la vegada.

L'acció es desenrotlla en un lloc de la Catalunya francesa; tots els personatges parlen el llenguatge propi del lloc, llenguatge escaient que, per cert, els artistes del Principal saben abillar, en especial el Sr. Gimenez, en Santpere i en Ginestet.

En el primer acte, tant bon punt s'ha exposat l'assumpto de la comèdia, se deixa sentir un número de música, executat pel cor de gendarmes, que produeix un afecte preciosíssim i que es fa repetir per l'ambient francès que respira. [...] També és de gran efecte per lo natural i espontani lo que conta en Jan al presentar-se de nit a casa la núvia amb el propòsit de robar-la [...].

Això és de casa; aquí no hi ha artifici ni vistes al veí de la cantonada. Llàstima que al acabar el quadro l'autor hagi tingut la mateixa pensada que tingueren els germans Quintero al finalitzar *La reina mora*! Aquell cor de aduladors, que tan bé hi cau, el coneixem massa.

El rapte de la Mari, executat magistralment per l'heroe de la casa Sr. Santpere i l'excel·lent dama Sra. Baró, resulta agradós i d'un humorisme refinat. L'afany que té en Jan de robar a n'ella, sense saber a on portar-la... és graciós i excita a la rialla.

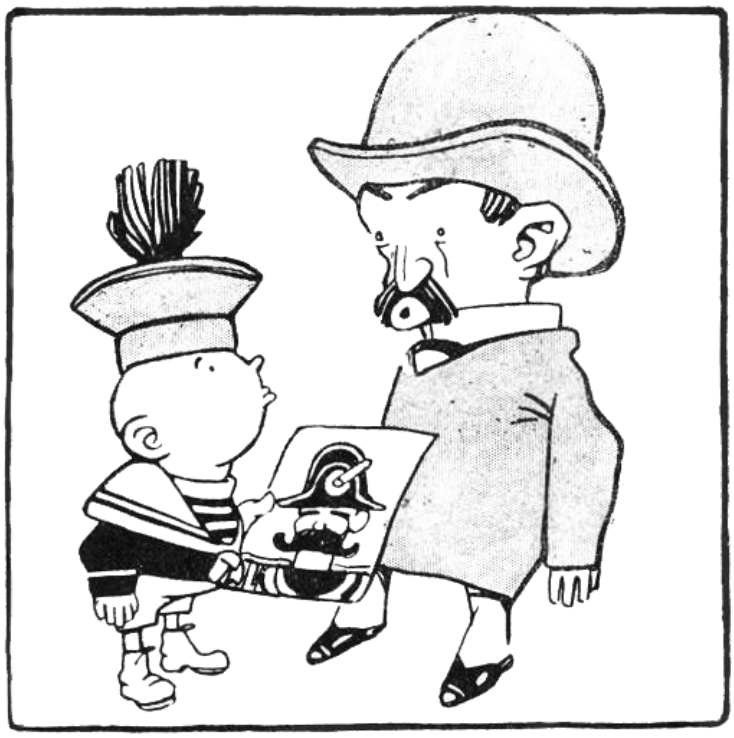
El segon acte, tan interessant com el primer, està descrit amb pulcritud i en ell s'hi desenrotllen escenes altament còmiques. El mestre Sadurní, no s'ha quedat enrere; si l'autor de la lletra avença un pas, ell també, però és un pas més llarg, s'ha de dir la veritat, la música captiva més l'atenció en general.

En resum: que en Morató i en Sadurní ens han servit de parroquians, mirat baix el punt de vista de la senzillés amb què s'exposa la farsa, ja que aquests dos autors creiem que, posseïdors d'un assumpto més important, tenen condicions per fer quelcom més gros, això és indiscutible.. i més encara, confiem veure-ho aviat, el dia que s'ho proposin... i la sort no se'ls mostri esquerpa, puig, tractant-se de construir comèdies, fins amb la superstició s'ha de creure.

L'èxit, ja ho hem dit, és molt favorable. Actors i autors foren aclamats. El cor de la gendarmeria, compost de actors, fou ajustadíssim, digne de la importància d'aquest teatre. A més dels anomenats Giménez, Santpere i la Baró, s'hi distingiren la cèlebre Morera, la Huguet i els del gènere fort, Puiggarí, Vinyals, Morató i García."

La Escena catalana 61 (30/11/1907) pp. 3–4.

"



—Papà, què és aquest ninot tan lleig d'aquesta estampa?
—Un gendarme.
—Ai, ai, un nen del col·legi m'ha dit que *Els gendarmes* són molt bonics.
—Oh, bé, deu voler dir els que fan al Principal."

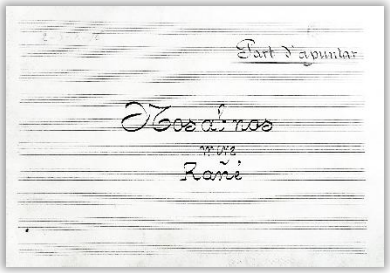
En Patufet 204 (30/11/1907), p. 778.

"[...] L'obra lírica d'en Morató titulada *Els gendarmes* segueix el seu èxit en el Principal, a on acaba d'estrenar-se una altra producció del mateix gènere, *T'estimo*, també del gust del públic. [...]"

Baluart de Sitges 331 (07/12/1907), p. 3.

Nos amb nos [88]

Idil·li líric en 1 acte.
Estrena el 26/11/1907.



Il·lustració 243: *REÑÉ, Enrique:* Nos amb nos *(portada de la part d'apuntar manuscrita).*

Lletra de Lluís Suñer Casademunt.

Música d'Enrique Reñé Castella[89].

[Escenògrafs no identificats]

Text[90]: Library of the University of North Carolina: PQ6217 .T44 v. 535, no. 13;
BC: Rull C 78/18-8º (versió impresa); CDMAE: Ms. 345 (versió manuscrita).

Música: SGAE: BAR/B–193.

Acotacions i fotografies d'escena:

[La partitura menciona els personatges de Sió (que interpreta Maria Morató), Emili (Sr. Rueda), Pilar (Agna Adell), Saldoni (Josep Santpere)].

"*La font dels enamorats.* Idil·li en un acte i en vers."

"Època: ara. Lloc d'acció: alta muntanya."

"Acte únic: Fondalada amb grans arbres i molt fullatge, sense que es vegi res de cel. Grans roques per tot lo fondo amb caminets que van a la font. Aquesta es troba a la dreta a peu pla, formant una petita closa i regarot que es perd entre l'herbam. Algunes roques despreses del cim de les muntanyes serveixen d'assiento en llocs convenients segons l'acció marqui. Procuri's que el lloc siga lo més pintoresc i agradable possible."

"Escena I. (A l'aixecar-se el teló, pausa. Saldoni, Blai i Sió; tots segons s'indiqui)."

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[88] Es tracta de la versió lírica de *La font dels enamorats*, idil·li en un acte de Lluís Suñer estrenat el 1900 al teatre Romea. La nova versió inclou els números musicals del mestre Reñé.
Una obra homònima s'havia estrenat al teatre Romea el 22 de maig de 1906: *Nos amb nos*, drama en dos actes de Ponci Serrat i Bruguera. Les obres no tindrien cap relació i seria una de les causes per les quals poques setmanes després *L'Escena catalana* critica que al Principal s'estiguin estrenant tantes obres amb títols repetits d'obres conegudes.
[89] A l'inici de temporada estava anunciada amb música de Pere Palau.
[90] Documents amb el text de *La font dels enamorats*, que seria el mateix que el de *Nos amb nos*. L'adaptació sembla que només va afegir-hi números musicals i canviar el títol, però no el contingut.

“(Sió passa corrent d’esquerra a dreta, girant lo cap amb recel; desapareix enfilant-se per les roques. Una pedra tirada amb mandó passa bruntzent per l’escena, cap al cantó que Sió ha fugit. Se sent un altre xiulet més fort. Blai surt per entremig dels arbres del fondo).” “(Una altra pedra va a parar als peus d’en Blai. En les roques del fondo, esquerra, apareix en Saldoni amb mandró).”

[Saldoni li confessa al seu avi, en Blai, que estima la Pilar, però que preferiria no fer-ho perquè hi ha un hereu que sembla que l’interessa més que ell. El seu avi li recomana posar-la gelosa perquè li pari més atenció a ell]. “(Va per marxar entre els arbres de la dreta, però al sentir al veu de Pilar s’atura).”

“Escena II: Los mateixos i Pilar, amb trage de caçadora molt elegant, pantaló bombatxo, polaines o polaques rosses, sombrero, etc. Apareix dalt les roques del fondo esquerra.”

“([Pilar] Apuntant amb l’escopeta) [...] ([Blai] Baixa al prosceni cap a la font. Saldoni, que ha quedat embadalit, passa de dreta a l’esquerra per darrere els arbres sense ser vist de Pilar fins que s’indiqui) [...] ([Pilar] Vora la font traient-se un vas del sarró de caça) [...] (Pilar omple el got i beu) [...] (Al girar-se veu a Saldoni que la contempla extasiat) [...] (Pausa. Tots queden contemplant-se. Blai al mig).” [Saldoni conversa amb la Pilar]. [Primer número musical amb inici instrumental i una part en temps pastoral en la qual Saldoni canta sobre la vida de pastor].

“Escena III: Blai i Pilar.” [Pilar li confessa que li agrada el pastor Saldoni per la seva simplicitat rústica, i no l’Emili, com ells es pensaven, perquè és massa urbanita]. “(Dins rient molt fort).” “Escena IV: Los mateixos i Sió, que ve per la dreta el fondo rient estrepitosament.” [S’estava mofant de l’Emilio perquè no entén el vocabulari culte que fa servir].

“Escena V: Sió; tot seguit Emilio amb àlbum de dibuixos. Per la dreta.” “(S’assenta en un roc vora la font, jugant amb l’aigua enclotada. Emilio seu a prop d’ella) [...] ([Emili] Mirant l’aigua closa de la font)” [Duo musical de Sió i Emili amb una secció de vals en el qual ell declara el seu amor a la pastoreta i ella li diu que si li declara amor manarà a passeig a Saldoni]. “(Emili queda abatut amb lo cap entre les mans. Sió s’aixeca).” [La Sió li diu que si promet casar-se amb ella marxarà a la ciutat, que el camp no li agrada].

“Escena VI: Emili sol. [...] (Mirant l’aigua de la font) [...] (Obre l’àlbum i dibuixa mirant lo clot de l’aigua).” [Emili queda consternat perquè la Sió s’ha mostrat interessada i no era la innocent pastoreta rural que imaginava]. [Romança cantada de l’Emili lamentant-se pel seu desengany amorós].

“Escena VII: Emili, dibuixant. Blai, que ve per l’esquerra. [...] (Veient l’Emili) [...] (Girant-se) [...] (Acostant-se).” [Blai li fa entendre que estima una figura idealitzada].

“Escena VIII: Blai. Després Saldoni pel fondo esquerra amb trage d’americana, pantaló, hermilla, botes i sombrero; tot molt esquifit. Tot seguit Sió pel fondo, vestida com una senyora de fora, però tot mal posat.” [Blai els diu que semblen disfressats. Volien impressionar al senyoret i a la senyoreta que cadascú estima].

“(Avergonyits i amb lo cap baix s’agenollen a prop d’en Blai, que queda al mig) [...] (Sempre amb to solemne sarcàstic) [...] (Pausa. Tots continuen amb lo cap baix) [...] (Senyalant-ne un [forat amb formigues] vora els seus genolls) [...] (S’aixequen) [...] (Mirant per l’esquerra i pujant dalt d’una pedra) [...] (Mirant per la dreta i pujant també a una altra pedra, de modo que els dos quedin casi al mig de l’escena com a estàtues amb pedestal. Comprenga’s bé l’efecte i cuidi’s bé la situació còmica) [...] ([Blai] Se retira a les roques del fondo dominant lo quadro).”

“Escena IX: Los mateixos i Pilar per l’esquerra i Emili per la dreta.” [Pilar i Emili riuen] “(Fent respectives comparacions) [...] ([Saldoni i Sió] Fent alarde de lo que porten)” [Quart número musical en el qual Sió, Emili, Pilar i Saldoni riuen].

([Blai] Baixant i posant-se al mig).” [Blai els explica la rondalla de la font dels enamorats, on es troben, sobre estimar il·lusions reflectides a l’aigua. Pilar i Emili s’adonen que s’han d’estimar l’un a l’altre perquè estan emmirallats]. “(S’adelanten i donen les mans) [...] ([Saldoni i Sió] Baixen de la pedra) [...] [Uns breus compassos com a final instrumental després que Pilar li declari a l’Emili que és seva per sempre]. Teló.”

Ressenyes de premsa:

“Amb el títol de *Nos amb nos*, i afegint-hi uns quants números de música del Mtre. Reñé, s’ha representat una comèdia original de Lluís Suñer Casademunt, que fa uns quants anys s’havia estrenat a Romea portant per nom *La font dels enamorats*. L’obreta és mansoia i de recursos gastats... i afegint-hi que els artistes (apart d’en Santpere), no la van cuidar amb carinyo... l’èxit no sigué gens favorable als autors. [...]”

La Escena catalana 61 (30/11/1907), p. 4.

“**Teatre Principal**.— Avui, vespre, a beneficència de moda. [...] Demà a les 5, *Permeti’m*, a les 6, *Els gendarmes*. Vespre a les 9, *No diguis blat*, el proverbi en un acte d’en Lluís Suñer, amb música de n’Enrique Reñé, *Nos amb nos*. *Els gendarmes*. Se despatxa en comptadoria.”

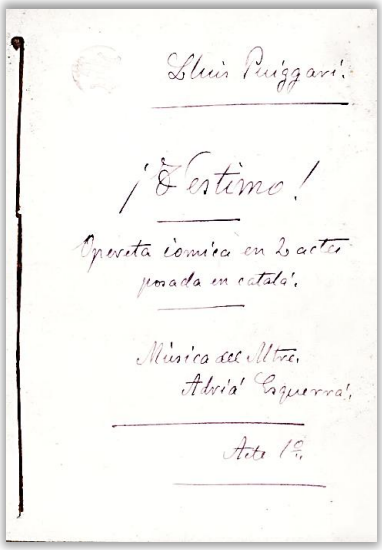
El Noticiero Universal 6928 (25/11/1907), p. 2.

"**Teatre Principal**. Avui d'11 a 1 del matí, esplèndides sessions de cinematògraf. Tarda de dos quarts a 4 i a les 6, la cada dia més aplaudida obra còmica *Els gendarmes*. Començarà la primera sessió i acabarà la segona amb la comèdia lírica *Nos amb nos*. Vespre a les 9, funció organitzada pels Manyans i Ferrers: *L'alegria que passa, Joan de l'Ós* i *Permeti'm*. Se despatxa en comptadoria."

La Publicidad (01/12/1907), ed. matí, p. 6.

T'estimo!

Opereta còmica en 2 actes.
Estrena el 03/12/1907.



Il·lustració 244: *PUIGGARÍ, Lluís:* T'estimo! *(portada del manuscrit).*

Lletra adaptada al català per Lluís Puiggarí.

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]

Text: BC: Ms. 6038.

Música no localitzada.

Acotacions i fotografies d'escena:

"Època: fins del segle XVIII."

"Acte 1er.

Escena I: Magdalena i Mònica." [Mònica llegeix una carta del notari anunciant la lectura del testament del familiar difunt.]

"Escena II: Dits, Antònia, Josep i cor." [Cant del cor.]

"Escena III: Dits, Llorens, Agneta." [Número musical amb cor i bis instrumental.]

"Escena IV: Dits, senyor Bonosi [notari]." [Llegeix el testament del difunt, que declara hereu al familiar que més hagi estimat a algú, a decidir pel notari segons les proves aportades.] [Cançó de l'Agneta.] [Número musical del cor.]

"Escena V: Llorens, Mònica, Bonori, Agneta, després Magdalena."

"Escena VI: Dits, Serafí [que reclama l'herència]."

"Escena VII: Dits, Agneta." "Teló."

"Acte 2on.

Escena I: Agneta, Magdalena." [Adverteix l'Agneta que el seu pare planeja matar Serafí perquè ella hereti. Agneta revela que a qui ella estima és a en Serafí.] [Cançó de Magdalena parlant dels seus desamors.] [Duo d'Agneta i Magdalena sobre l'amor.]

"Escena II: Serafí, Mònica." [Mònica intenta seduir-lo.]

“Escena III: Dits i Llorens.” [Llorens pensa que Serafí estima Mònica.]

“Escena IV: Dits i Bonosi.” [Mònica acaba emprenyada perquè Serafí no confessa en públic el seu amor i la seva seducció no ha funcionat.]

“Escena V: Serafí, Llorens, Bonosi.”

“Escena VI: Dits, Magdalena.” [Llorens mana a Magdalena que cridi la seva filla perquè vagi a parlar amb en Serafí].

“Escena VII: [Llorens, Bonosi]”

“Escena VIII: Agneta, Magdalena, Serafí.”

“Escena IX: Serafí, Agneta.” [Cançó d’Agneta mentre Serafí dorm i duo quan ell desperta, s’hi acaben declarant el seu amor.]

“Escena X: Dits, Bonosi, Mònica, Llorens, Josep, tothom.” [Número del cor plorant la mort del difunt.] [S’adjudica l’herència a l’Agneta i es fa públic que Serafí també l’estima a ella. Es casaran per compartir l’herència per la qual han competit.]

[Música final instrumental.] “Teló.”

Ressenyes de premsa:

“Esta noche se estrenará en el teatro Principal el ensayo de opereta en dos actos, arreglado a la escena catalana per don Luis Puiggarí, con música de A. Esquerrà, titulado *T’estimo*.”

El Diluvio 337 (03/12/1907), ed. vespre, p. 2.

“PRINCIPAL.— Ante escaso público se estrenó anoche en este teatro una obra en dos actos, de procedencia francesa, que el señor Puiggarí, autor del arreglo, denomina «ensayo de opereta». *T’estimo!* se titula y tiene todos los caracteres de un vaudeville, pero vaudeville primitivo, con todas las inverosimilitudes y astracanadas propias del género.

El señor Esquerrà compuso para el arreglo del señor Puiggarí unos números de música que no ofrecen particularidad alguna digna de encomio. La ejecución de la obra corrió a cargo de los principales artistas de la compañía, distinguiéndose entre ellos le señorita Morató, señora Morera y los señores Santpere, Giménez i Puiggarí. Este fue llamado a escena al final de la representación.”

El Noticiero Universal 6936 (04/12/1907), p. 2.

“[...] La nova obreta *T’estimo* és un arreglo del Sr. Puiggarí que donarà moltes entrades al veterano teatre Principal. Se veu de seguida que l’original deu ser una cosa molt picant, doncs a pesar dels atenuants pels que sembla haver passat l’adaptació, conserva encara

situacions molt picaresques i en el diàleg s'hi entreveuen reminiscències de corte vodevilesc.

L'assumpto és senzill i simpàtic i es presta a que l'autor hi aboqui tot l'enginy; per això li ha sigut difícil a l'arranjador amanir-la amb situacions còmiques d'un to molt pujat i que entren de ple en el gènere bufo.

Els tipus també tenen un relleu grotesc extraordinari i estan ben enquadrats en l'ambient de la farsa. La música del Sr. Esquerrà és fresca, agradable i s'adapta perfectament al to del llibre. [...]"

La Esquella de la Torratxa 1510 (06/12/1907), p. 793.

"[...] L'obra lírica d'en Morató titulada *Els gendarmes* segueix el seu èxit en el Principal, a on acaba d'estrenar-se una altra producció del mateix gènere *T'estimo*, també del gust del públic. [...]

S. Alsina i Clos."

Baluart de Sitges 331 (07/12/1907), p. 3.

"***T'estimo!***— Assaig d'opereta en dos actes, arranjada a l'escena catalana per Lluís Puiggarí, amb música del Mtre. Esquerrà.

L'autor ha tingut bon gust en escollir obra original i és de creure que en arranjar-la ha lluitat amb les dificultats de la *moral en el teatre*. La música està molt apropiada a l'assumpto i desperta interès per lo juganera i atractiva.

En la interpretació s'hi lluïren en Santpere, en Giménez, la Morera, la Morató, la Guerra, etc. En conjunt ha estat un èxit agradable per l'arranjador, el músic i els artistes."

La Escena catalana 63 (14/12/1907), p. 2.

"Ha sigut la darrera setmana dies de tasca per les empreses en vendre localitats, i pels còmics a estudiar estrenes; ben fet: en obres noves s'hi veu el mèrit dels actors i estudi que fan els mateixos en llurs papers.

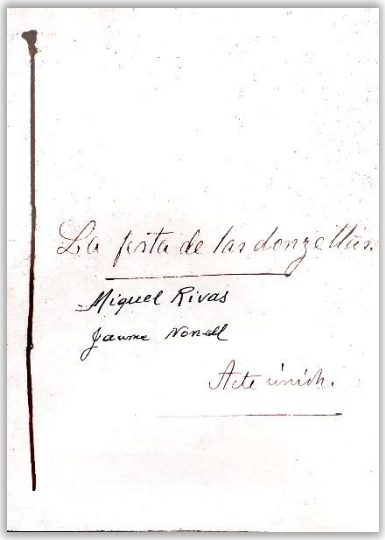
Al Principal s'hi va estrenar una comèdia arranjada al català pel simpàtic Puiggarí, amb música de n'Adrià Esquerrà, nomenada, T'estimo. L'obreta amanida amb salsa verda resulta i es fa aplaudir per lo xistós i vodevilesc que escau. Les solfes són boniques i agradables de sentir; millor per l'ex-director de *Catalònia*. En el desempenyo s'hi llueixen en Santpere, que ho fa bé de veres; en Giménez, que ha estudiat bé el paper i la Morató. [...]

M. Ferran."

L'avi 66 (11/12/1907), p. 4.

Festa de les donzelles, La

[Quadre de costums muntanyenques] en 1 acte.
Estrena el 07/12/1907.



Il·lustració 245: *RIVAS, Miquel; NONELL, Jaume:* La festa de les donzelles *(portada del manuscrit).*

Lletra de Jaume Nonell i Miquel Rivas.

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]

Text: BC: Ms. 6109.

Música: SGAE: BAR/B–58.

Acotacions i fotografies d'escena:

"Acte únic"

"Quadro I [Masia a prop de Sant-Médard, Midi francès]

Escena I: Lluís, Brigida, Janot, Baltasar, cor. Música." [Janot, Brigida i el cor canten, mentre la resta parlen intercalats. Baltasar recompta els diners guanyats a la diada del dia anterior. El cor de treballadors explica com ha dallat la civada.]

"Escena II: Brigida, Lluís, Janot." [Critiquen com mana la mestressa i Brigida i Janot acabant discutint.] "Escena III: Dits, Margot." [Arriba la mestressa, els reprèn per barallar-se i els envia a fer feina.]

"Escena IV: Margot i Lluís." [Lluís li confessa estar trist pensant que a l'aplec de sant Medard li donaran la corona de flors a Margot i els pretendents es disputaran casar-se amb ella. Arribarà el senyor Comte per ballar la primer dansa amb ella i Lluís està gelós.]

"Escena V: Dits, Úrsula." [Eduard, l'estimat d'Úrsula, li ha filtrat que serà ella la premiada amb la corona de flors i demana a la seva amiga Margot que formi part de la seva cort de donzelles, però, alhora, té dubtes si hauria d'intervenir perquè sigui Margot la guanyadora en lloc d'ella. Margot li diu que ella s'ho mereix més.]

"Escena VI: Dits, Fèlix." [Arriba el pare de Margot, que ha sortit de casa per rebre el Comte.] "Escena VII: Fèlix i Janot." [Janot avisa d'haver vist dos viatgers apropar-se al poble.] "Escena VIII: Dits, Goltran, Nicolau." [Els viatgers resulten ser el mateix Comte amb el seu acompanyants, que han perdut el cavall de camí a les festes de Sant Medard.]

"Escena IX: Dits, Margot, Lluís." [Fèlix presenta la seva filla i en Lluís, qui presenta com a fill adoptiu, al Comte.] "Escena X: Dits, Úrsula, Janot, batlle, Baltasar i cor general.

Música. [Celebren l'arribada del Comte. El batlle li demana escollir entre la llista de donzelles qui serà la guanyadora de la corona de flors. El Comte designa Margot, qui havia conegut a l'escena anterior. Úrsula se sent enganyada pel seu estimat i gelosa de Margot.]

"Escena XI: Margot, Úrsula." [Úrsula acusa Margot d'enganyar-la i ser una falsa. Queden barallades.] "Escena XII: Úrsula i Baltasar." [Úrsula demana un favor a Baltasar si vol ser el seu nou estimat, ara que no confia en l'Eduard.] "Escena XIII: Lluís, després Margot. Música." [Lluís canta, temorós de confessar el seu amor. Margot s'afegeix al final perquè li confessi els seus temors. Ja parlant, Lluís li diu que el Comte la mira amb desig i confessa que l'estima no sol com germans.]

"Escena XIV: Dits, Fèlix, Goltran, Nicolau." [Fèlix agraeix l'honra que ha portat la visita del Comte, mentre Lluís segueix gelós.]

"Mutació. Quadro II.

Escena I: Janot, Eugènia." [Janot explica que en Lluís va trobar una corda que pujava a la cambra de la mestressa amb una nota i que va fugir corrents.] "Escena II: Janot, Lluís." [Lluís vol marxar de la casa i no tornar ma més.]

"Escena III: Margot. Música." [Margot canta desesperada per l'amor enyorat. Ha escoltat a en Lluís dir que vol marxar de la masia.] "Escena IV: Dita i Lluís." [Lluís pensa que la seva germana ja no és pura i santa i no creu en la seva innocència. Lluís té la carta trobada com a prova. Margot acusa d'una trama contra ella.]

"Escena V: Eugènia, Úrsula, Llúcia, cor." [Úrsula remarca amb les seves amigues la dubtosa virtut de Margot que no li fa merèixer el premi. Llúcia decideix informar al Comte perquè canviï la seva decisió.] "Música". [El cor canta sobre la partida cap al castell.]

"Mutació. Quadro III. [Castell de Goltran, comte de Chelieu]

Escena I: Goltran i Nicolau." [Es confessa que Nicolau s'havia fet passar per un simple company del Comte, quan en realitat és el Vescomte de Gerbert. Goltran li explica la tradició de la corona de flors de Sant Medard, donada a la noia més virtuosa que hagi fet 18 anys. Parlen sobre les calamitats que els veïns de la Provença li han fet arribar sobre Margot i avaluen si donar-li el premi a la segona de la llista, l'Úrsula.]

"Escena II: Dits, batlle, cor. Música" [Arriba la comitiva de la Provença per saber la decisió final del Comte sobre la guanyadora. Abans, però, el batlle informa al Comte que el Consell ha canviat de parer i proposa ara a la segona de la llista, l'Úrsula. El Comte està d'acord.]

“Escena III: Dits, Fèlix, després Margot, Lluís, Úrsula, Baltasar, Janot i Eugènia.” [Arriba Fèlix explicant que la ferida que té al braç va fer-se-la un llop quan el va salvar a ell i a la seva mare de ser atacats al bosc. Ara, a canvi, li demana restaurar l’honor de la seva filla per haver entrat a la seva cambra l’altra nit. El Comte diu que això ho va fer el Lluís. S’acaba descobrint que tot era una trama muntada per Baltasar a canvi de l’amor de l’Úrsula. Es restaura la primera decisió de coronar Margot i Lluís torna a creure en la seva innocència.”

Ressenyes de premsa:

"Mañana, por la noche, se estrenará en el teatro Principal una comedia lírica, a cuyo estreno, según noticias, han sido invitadas las autoridades militares y compañeros de armas de uno de los autores de la letra. La obra se titula *La festa de les donzelles*, original la letra de los señores M. Rivas y J. Nonell, y la música del maestro Esquerrà.”

El Diluvio 340 (06/12/1907), ed. vespre, p. 1.

“PRINCIPAL.— *La festa de les donzelles*, comèdia lírica en tres quadros, lletra d’en Miquel Rivas i Jaume Nonell, música d’Adrià Esquerrà.

L’obra estrenada ahir al teatre Principal. amb tot i que en conjunt resulta un xic allargassada, no deixa de tenir algunes situacions interessants i alguns moments escènics de força relleu.

En *La festa de les donzelles* els seus autors ban posat en escena un quadro de costums provençals, costums potser poc viscudes, ressentint-se’n molt d’això, el diàleg de l’obra, que és allà on segurament ha flaquejat més el bon acert que en la plasticitat de les escenes han demostrat.

El públic va aplaudir algun final d’escena i varis fragments de la música del mestre Esquerrà, que, per cert, és ben airosa, entre els quals citem el duo cantat per la Morató i en Santpere del final del segon quadro, que es tingué de repetir.

Al abaixar-se el teló, els autors varen ésser cridats a l’escenari repetides vegades.

—F.”

La Veu de Catalunya 3099 (07/12/1907), ed. mitjanit, p. 2.

"**Principal**.— Anoche estrenóse en este teatro la obra lírica en un acto y tres cuadros, letra de los señores M. Rivas y J. Nonell, música de Adrián Esquerrà, y cuyo título es *La festa de les donzelles*.

Es de lo más serio y bien construido que se ha estrenado en este teatro durante la presente temporada. Los celos que siente una muchacha (Úrsula) contra otra (Margot) porque esta es preferida para un premio en una fiesta de Provenza (lugar de la acción) constituyen la base de la fábula, la cual encierra episodios tratados con habilidad y despierta el interés. Vamos a apuntar ahora algunos lunares; el primero es que el sentimiento de los celos que siente Úrsula y que es el principal, según se desprende de la acción dramática, no vibra con la debida intensidad; siguen a ese lunar otros menos importantes, como son, por ejemplo: reminiscencias de la fatalidad que presidía en los melodramas y libros de zarzuela de la primera mitad del siglo pasado y descuido en las entradas y salidas de los personajes en algunas escenas.

La música tiene algunos números bonitos: el coral del primer cuadro, el dúo de Margot y Luis y el bailable (Españolet). Interpretación, discreta. Los autores y actores fueron llamados al palco escénico durante la representación y terminada la obra."

Las Noticias 4267 (08/12/1907), p. 5.

"[...] També s'hi estrenà una cosa nomenada *La festa de les donzelles*, que no sé si eren les monges de Valldonzella, o una tonteria que ni val la pena de parlar-ne; vull dir que ni lletra ni música valen gaire cosa.

Això de *L'alegre trompeteria* és una altra bestiesa de las que venen d'allí dalt a so de picarols i cascavells, però és tan insupèrflua que dol la tinta de parlar-ne.

Lo que hem de dir és que Ignasi Iglésias ha escrit un sainet hermós de veres i que per desgràcia s'estrenà a la botigueta del carrer de l'Hospital. Per què no dona les obres al Principal, l'autor d'*Els vells*? El quadro escènic en conjunt és més arrodonit al Principal que a Romea; i en quant a estrenes, han demostrat la colla d'en Giménez no dormir gaire per poder estudiar molt. Val la pena veure's correspostos doncs pels autors de primera fila.

En Rusiñol ha retirat les obres castellanes de Madrid; millor: això l'honra infinit. Una altra vegada els nostres autors seran nostres exclusivament i no dels altres, colla d'imbècils i benavent... urats...

M. Ferran."

L'avi 66 (11/12/1907), p. 4.

"***La festa de las donzelles***.— Obra lírica en un acte i tres quadros, lletra dels Srs. Nonell i Rivas, música del Mtre. Esquerrà.

És aqueixa una obreta que resulta bastant escènica i ofereix un argument poc original i de tocs dramàtics. L'acció es desenrotlla a Provença i té, en comparació amb la majoria de les obretes estrenades al Principal en aqueixa temporada, alguna complicació amb tendències a la sarsuela castellana. El llenguatge és un poc descuidat, com si fos escrit a corre cuita.

En quant a la música del mestre Esquerrà, resulta garbosa i adequada, tenint algun número molt agradós. El públic que assistí a l'estrena va mostrar un verdader desig de que *La festa de las donzell*es fos un èxit, cosa que no era pas necessària perquè l'obreta, amb tot i no ésser una cosa superior, té prou consistència per a aguantar-se al cartell."

La Escena catalana 63 (14/12/1907), p. 2.

"Diumenge al vespre tindrà lloc en el teatre Principal la primera vetllada d'abonament organitzada pel Centre Autonomista de Dependents del Comerç i de la Indústria, posant-se en escena el famós drama d'en Guimerà *Mossen Janot* i la nova comèdia lírica de gran èxit *La festa de les donzelles*.

Segons noves, aquest abonament estarà brillantíssim."

El Poble català 667 (14/12/1907), p. 2.

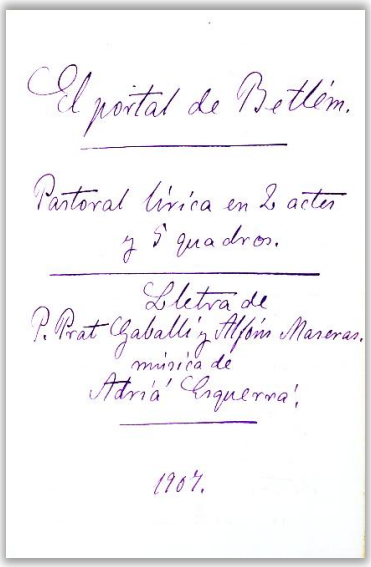
"[...] Al Principal s'ha estrenat una obreta lírica en un acte, titulada *La festa de les donzelles*, firmada pels Srs. Rivas i Nonell, i amb música del mestre Esquerrà. El tema és melodramàtic i no té gaire res de nou; el diàleg resulta poc viu; la música és animada i pròpia del gènere a què pertany l'obra. [...]

M. i G."

La Ilustració catalana 237 (15/12/1907), p. 821.

Portal de Betlem, El

Pastoral lírica en 2 actes i 5 quadres.
Estrena el 24/12/1907.


El portal de Betlém.

Pastoral lírica en 2 actes
y 5 quadros.

La letra de
P. Prat Gaballí y Alfons Maseras.
música de
Adrià Esquerrà.

1907.

Il·lustració 246: *PRAT I GABALLÍ, Pere; MASERAS, Alfons:* El portal de Betlem. *1907 (portada del manuscrit).*

Lletra de Pere Prat Gaballí i Alfons Maseras.

Música d'Adrià Esquerrà.

[Escenògrafs no identificats]

Text: BC: Ms. 6015.

Música: SGAE: BAR/B–61.

Acotacions i fotografies d'escena:

"Acte 1er

Quadro I: Paratge muntanyenc davant de Nazaret.

Toca-sons i Gepic han encès un foc i, seguts entre pedres, esmorzen. Arriba camí de Nazaret una legió de soldats romans, menats per en Centurió." [El cor celebra l'arribada dels romans.] "(Surten els soldats. Toca-sons i Gepic han estat atents i respirant apenes)." [Sospiten que els soldats van cap a Nazaret en busca d'algú. Ells acaben d'esmorzar i segueixen el viatge cap a Betlem.]

"Escena II: Dits i pastor vell." [El pastor els explica que els romans estan demanant que tot pare de família ha d'empadronar als membres de la seva casa.] "(Entren pausadament Josep i Maria)."

"Escena III: Dits, Josep i Maria." [Josep i Maria diuen al pastor que surten de Nazaret camí a Betlem per empadronar-se allà per ordre del Cèsar. Critiquen el domini romà.] "(Josep i Maria surten)."

"Escena IV: Toca-sons, Gepic, pastor vell." [El pastor vell els explica la profecia de Jehovà i l'arribada del seu fill per lliurar la terra de diables. Els explica el miracle de l'anunciament i que el fill esperat és el que du Maria, qui acaba de passar per allà.] "(El pastor vell surt)."

"Escena V: Toca-sons i Gepic." [Dubten si creure o no la història del pastor.] "(Apareix Luzbel [o Lucífer] disfressat de pastor)." "Escena VI: Dits i Luzbel." [Luzbel pregunta per Maria i Josep, però Toca-sons i Gepic sospiten i descobreixen que és el diable. Els ofereix visitar l'infern.] "(Fa una conjura i apareix al fons de l'escena un riu amb la barca

de Caront. Surten de sota terra quatre diablets, qui lliguen a Gepic i Toca-sons i se'ls enduen a la barca)." [Cor dels diables.] "(La barca se'n va en mig de llamps, trons i flames. Els diablets desapareixen entre les aigües del riu Leteu. Luzbel va en la mateixa barca infernal.)"

"Fi del primer quadro del primer acte."

"Quadro II: Antre infernal. L'escena és roja i verda de flames.
Se retorcen serpents i monstres horrorosos. A cada banda del fons hi ha un guerrer amb cara de gall i amb una forca... Al mig el soli de Luzbel."

"Cor de diables i diablesses." "(Entra Luzbel i, al seu darrere, quatre diables que empenyen a Toca-sons i a Gepic, encara lligats. Tots els diables i diablesses s'arremolinen al seu entorn, cantant)."

"Escena II: Cor, Luzbel, Toca-sons i Gepic." [Continua el cor de diables.] "(Surt de sota terra una taula parada)." "(Los diables els hi porten copes plenes)." "([Gepic] Va per beure i al moment de tocar-li la copa els llavis, surt una flamarada que li emmascara els llavis de vermell, la copa li fuig dels dits, se'n va enlaire tota sola i desapareix)." "([Toca-sons] Esparverat, deixa caure la copa i es trenca) [...] (La taula s'enfonsa) [...]. (Surten sis ballarines qui dansen grotescament)." [Cor de diables.] "(Els dos pastors, que en veure entrar les ballarines s'han tapat la cara, de mica en mica se les van mirant i en Gepic acaba per engrescar-se) [...] ([Gepic] Va per ballar i cau de nassos.) [...] (S'acaba la dansa i les ballarines se'n van)."

"([Luzbel parla] Des del seu soli on està assegut)." "([Gepic] Se mira amb curiositat als guardians, s'acosta al de la dreta i el toca.) [...] (S'encenen els ulls aixeca un braç i dona un cop a Gepic) [...] (Surten dansant i amb brandons encesos set pecats capitals) [...] (Les ballarines passen una a una al davant d'ells, estirant-los-hi la roba) [...] (Surten les ballarines)." "(S'alcen dues cortines del fons i es veuen els diables atormentant les ànimes) [...] (Se sent un gran terratrèmol, llamps i trons. L'escena es transfigura i apareix l'Arcàngel, envolcallat de claror blava i amb una espasa)."

"Escena III: Dits i Arcàngel." "([Luzbel] Cau a terra). ([Arcàngel] Posant un peu sobre el seu cap i amenaçant-lo amb l'espasa)."

"Fi del 2on quadro i del primer acte."

"Acte 2on.

Quadro I: Plaça a Betlem. Al fons, la casa d'en Panxacontenta.

Escena I: Cor de dones i Agneta." [Canten esperant casar-se aviat.]

"Escena II: Dites, Toca-sons i Gepic." [Agneta culpa Gepic per la tardança en tornar a Betlem i se'n burla.] "(Les dones també riuen)." [Quan confessen que han estat a l'infern,

les dones canten en cor que estan endimoniats.] "(Totes fugen enverades)." [Agneta fuig de Toca-sons, el seu promès, fins que aquest li diu que va rebutjar l'ordre del dimoni de matar a Maria, la propera mare que espera el fill de Déu.]

"Escena III: Dits i Panxacontenta." [El pare de l'Agneta li mana tornar a casa]. "Escena IV: Toca-sons, Gepic, Panxacontenta." [Panxacontenta no es creu la seva història i pensa que han estat festejant altres noies.] "Escena V: Gepic i Toca-sons." [Se n'adonen que a Gepic li ha sortit una cua.] "([Toca-sons] Estira fort [per arrencar-se-la])."

"Escena VI: Dits i Luzbel." [Els ofereix or a canvi de matar Maria, però s'hi neguen.] "(Fa un xiulet i apareixen els diables, qui van per lligar als pastors)." "Escena VII: Dits i dos diable. [...] (Li fuig la bossa de les mans i desapareix.)" "Escena VIII: Dits i Arcàngel. [...] (Luzbel i els altres dos diables fugen esverats. L'Arcàngel desapareix. Toca-sons i Gepic, lligats, surten de l'escena a tomballons)."

"Escena IX: Josep, Maria, Arcàngel, una veu." [Pregunten per hostatge, però els rebutgen.] "(Se'n van)."

"Fi del 1er quadro del 2on acte."

"Quadro II: Falda d'una muntanya. Matinada de desembre.

Escena I: Cinc pastors." [Esperen que Toca-sons i Gepic els hi facin el relleu.] "Escena II: Dits, Gepic, Toca-sons, cor de dones i homes, una dona." [El cor porta lligats a Gepic i Toca-sons dient que estan endimoniats.] "(Entra en escena [Gepic]). [...] (Entren els pastors qui duen a Toca-sons)." [La dona els explica la història i ensenya les seves cues als pastors.] "(Ballen una sardana)." [Cor de pastors.]

"Escena III: Dits, Agneta i Panxacontenta." [Agneta li demana permís al seu pare per casar-se amb Toca-sons. Gepic fa acudits dient que també es vol casar.] "([Panxacontenta] Li estira les orelles.)" [Cor general i de pastor per marxar a menjar les farinetes.] "Escena IV: Dits i Luzbel." [Demana menjar vestit de pastor fins que el descobreixen.] "Escena V: Dits, Arcàngel i àngel. [...] ([Luzbel] Cau vençut, torna a aixecar-se i fuig a tomballons. El fons s'omple de claror i apareixen tres àngels. Els pastors resten meravellats)." [Els àngels anuncien el naixement de Jesús i envien els pastors a portar-li roba.]

"Fi del 2on quadro del 2on acte."

"Quadro III: L'escena representa el portal de Betlem. Al fons, el pessebre, veient-s'hi a Josep i Maria, a Jesús dintre del bressol i el bou i la mula.

Escena I: Josep, Maria i cor d'àngels." [Cor canta a la glòria de Déu i del seu fill.] "Escena II: Entren Toca-sons, Agneta, Gepic, Panxacontenta, pastors, pastores, poble, tots portant presents per a Jesús!" [Cor anunciant la seva arribada. Adoren a Jesús amb

regals.] “Escena III: Dits, Luzbel, Arcàngel.” [L’Arcàngel anuncia la fi del regne de Luzbel]. “(Va per arremetre a l’Arcàngel, però cau vençut) [...] (Luzbel s’enfonsa).” [Cor general anunciant la fi de la guerra contra Luzbel.] “(Cos de ball i apoteosi.)” [Cor de pastors i cor d’àngels.]

“Fi.”

Ressenyes de premsa:

“PRINCIPAL.— En las dos sesiones de tarde de mañana, día de Navidad, y la de las seis de pasado mañana, se pondrá en el teatro Principal la nueva obra lírica en dos actos y cinco cuadros, titulada *El portal de Betlem.* En la función de mañana y pasado mañana jueves por la noche, así como en la primera de tarde de este último día se representará la famosa rondalla lírica *La santa espina*.”

La Publicidad (24/12/1907), ed. matí, p. 4.

“PRINCIPAL.— Anoche se estrenó en este teatro una obra titulada *El portal de Betlem*, cortada por el patrón de *Los pastorcillos* y otras análogas. Ofrece gran novedad por el asunto y por la manera de tratarlo, pero es muy a propósito para entretener al público infantil en estos días de Pascuas.

Está bien presentada y termina con el cuadro de la Adoración de los Pastores, que produce buen efecto. La ejecución muy propia también de Nochebuena. Hubo momentos en que creímos estar en un circo.”

El Noticiero Universal (25/12/1907), p. 2.

“TEATRE PRINCIPAL.— Estrena d’*El portal de Betlem*, pastoral lírica en dos actes i cinc quadros, lletra don P. Prat Gaballí i A. Maseras, música del mestre Esquerrà.

Jo no sabria escriure lloances de l’obra estrenada anit al Principal. No és una obra pèssima, certament. Però conec als senyors Maseras i Prat i sé que són capaços de fer coses millors, molt millors. A demés, els amics esmentats tenen de la seva obra un just concepte, i res podria dir-los jo que ells ja no sàpiguen...

Cal reconèixer que el gènere a que pertany *El portal de Betlem* no és el més adequat per a que puguin lluir-se escriptors com en Prat i en Maseras, que són joves de bon gust literari i de poètica delicadesa. Prou han fet evitant en la seva obra bufa les grolleries i les pallassades de consuetud. Així *El portal de Betlem* es més meritori per lo dolent que no hi ha, que por lo bo que hi hagi. Llàstima que els actors no tinguessin els mateixos miraments que els autors. Una cosa vull dir en aquests, i és que la seva obra recorda massa a *Los pastorcillos en Belén* [drama sacre amb música de Lluís Suñer Casademunt].

La música dal mestre Adrià Esquerrà és força acceptable, havent-hi fragments de veritable inspiració. El públic acollí l'obra amb benevolència, per més que ahir no hi havia al teatre el característic públic de Nadal, pel qual escrigueren als autors de la lletra.

—A. R. i V."

El Poble català 678 (25/12/1907), p. 3.

"**Crónicas menudas**

Haciendo las cosas a derechas debiera dar aquí razón de la bandera coronela, el sueño de la princesa y los falsos dioses, tres joyas del género chico pendientes de examen, pero la actualidad se impone; estamos en días de Nacimiento y moriría rabiando si antes no hiciera cuatro leves consideraciones acerca de *El portal de Betlem* estrenado en el Principal durante la clásica Nochebuena y original de los distinguidos pastores señores Toca-sons i Gepic, con música zambombónica de nuestro angustioso amigo el maestro Esquerrà.

Fui en las mejores disposiciones de espíritu, en los comienzos de la digestión del besugo, complicado con trozos de turrón de yema y disolvente de vino rancio, todo ello bastante bien avenido para oír *El portal* con la benevolencia que Beaumarchais echaba de menos. Estas obras de Pascuas me encantan porque me rejuvenecen, volviéndome a los tiempos de la adolescencia, cuando todavía creía yo que el rey Baltasar era negro y los otros dos blancos tirando a rubio, de modo que al sentarme en la butaca estaba poco menos que decidido a que me gustara *El portal* y todo cuanto sucediera en el dicho portal y aún en el resto de la casa. Y declaro honradamente que aquello me gustó de un modo extraordinario y fuera de abono como podrá ver el que siga leyendo.

Hasta ahora cuantos autores han tratado el tema han cortado por un patrón invariable calcado en la tradición bíblica: Jehová depone venir al mundo encarnándose en un hombre; este hombre, Jesús, paga con la vida la redención de la casta humana, que no lo merecía, como se ha visto después, etc. En *El portal de Betlem* se ha variado esto casi radicalmente; cierto que viene Jesús al final de la obra, porque no podía ser de otro modo, pero en los antecedentes de su nacimiento se asigna al diablo una parte principalísima hasta ahora ignorada.

Empieza la obra con unos compases de carpintero, es decir, anchos, se levanta el telón y aparecen cociendo unas *farinetes* los pastores Toca-sons y Gepic, que van de caminata por un paisaje enteramente judío, y aunque las *farinetes* están saladas, según afirma Gepic, y es lo único salado que hay allí, se las comen al amor de la lumbre. Cuando van a partir hacia su tierra, —que no sé cuál será, porque Toca-sons Santpere es de una y Gepic Capdevila es de otra— aparece un anciano pastor, en cuya voz de barítono arruinado reconocí inmediatamente a nuestro arqueológico amigo García. Este trae la buena nueva entre los pliegues de su caftán. Otros compases, esta vez de ebanistería, y el

bueno de García rompe a hablar con el tono tradicional del recitado a orquesta, diciendo en verso esto que reproduzco yo en prosa:

—¡Jehová lo dijo! ¡Las profecías van a cumplirse y el Hijo de Dios bajará a Vientre de mujer para redimir a su pueblo! ¡Prosternaos ante los designios de Jehová porque en breve seréis salvos y porque el lunes habrá nómina!

Acaban García y la melopea, y para que Santpere y Capdevila —que son dos incrédulos— no duden de las palabras de persona tan seria como el señor García, surge por la izquierda una luz muy rara y aparecen por la derecha la Virgen María y el conocido patriarca José, esta vez sin burro, por dos razones: porque eso del burro no está aún bien averiguado y además, porque un asno para una obra vale dos pesetas por representación. Los santos esposos van a llevar el padrón de las cédulas, lo cual probará a ustedes que las relaciones entre San José y Febrer i Sistachs son antiguas, y vuelven a quedar solos los pastores con la cazuela de las *farinetes*. En este momento... ¡Ah, este es el momento nuevo! Otros compases —porque esta partitura, o *paridura*, de Esquerrà parece un estuche de matemáticas— y entra en escena un embozado a quien por estarlo cuidadosamente no tenemos el gusto de conocer. Los pastores se escaman y nosotros también, porque ¿quién se fía de un hombre con barbas que anda embozado y de noche por los nevados campos de Judea?

El embozado se da a conocer; es sencillamente el demonio, con su rica capa encarnada y sus clásicos pitones, y viene a llevarse a Toca-sons y Gepic al infierno, y no para nada malo, sino para darles un recado, aunque en rigor podía habérselo dicho allí mismo. Los pastores se rebelan, naturalmente; Satanás ruge, la orquesta ruge, brama el trueno, se queda el teatro a oscuras, yo me encojo todo, mi secretario, que ya está bastante encogido, se reduce al tamaño de una petaca y se esconde aterrado debajo de un violín segundo, suenan unos compases completamente infernales, y, cuando estoy a pique de perder el sentido, se hace la luz... Este diabólico Esquerrà me va a matar a fuerza de emociones…

Estamos en el infierno, todo rojo como una cámara para revelar fotografías, y con nosotros los pastores, y como antes dejarán de cobrarse las contribuciones que prescindir de unas danzas infernales en tan adecuado sitio, salen las diablesas y bailan con unos tridentes mientras Lucifer Giménez descansa con la capa puesta. Y ustedes imaginen, si pueden, cómo andarían por dentro mi besugo y mis turrones oyendo unos bailables endemoniados con música de Esquerrà. Cuando acaban, Lucifer propone a los pastores que maten a María para que no nazca el Divino Niño, a lo cual se niegan, y hacen perfectamente, Lucifer pretende abusar de su poder metiéndolos en una caldera que sale por escotillón, una caldera nueva que no es ninguna de las de aquellas *Calderes d'en Pere Botero* y en la que bien cabría el amigo Esquerrà con toda su música; pero aparece de pronto por el foro un ángel, no sé cuál de ellos, pero lo reconocerán ustedes enseguida porque en toda la obra anda con la espada en alto, como si fuera unos zorros, y rescata a los pastores, volviéndolos a la tierra. Unos compases de cerrajería para cerrar este final de primer acto, extraigo a Juanito de debajo de la silla del violín segundo, y fuimos a los pasillos para fumar honradamente un pitillo.

En el acto segundo, otro paisaje no menos judaico que el del primero, aunque más nevado. Salen unas judías que van a la fuente y hay un coro de cántaros porque todas se han quedado en casa sin agua al mismo tiempo. La música de estos cantaros es, naturalmente, digna de una cacharrería; pero ahora disculpo yo a Esquerrà porque, bien mirado, ¿cómo quieren ustedes que suene un coro de judías? Mal, necesariamente. Regresan del infierno los pastores. A uno de ellos, a Gepic. le ha salido rabo, que asoma por debajo de la túnica, y yo he hecho todo género de suposiciones para averiguar por qué Gepic tiene cola y Toca-sons no, sin dar con la causa de esta diferencia, que coloca a Capdevila en condiciones inferiores a Santpere. Al saber que vienen del infierno, todos huyen de ellos, lo cual también le pasó siglos después al Dante, y de nuevo aparece Lucifer con la idea fija de que los pastores maten a María. Como puede ser un inconveniente que no tengan armas para aquella faena, porque ahora anda el gobernador recogiéndolas, les ofrece un puñal, que ellos no aceptan, pero sí una bolsa adinerada, porque ellos son pastores rudos, pero prácticos.

Lucifer —que en el fondo es un infeliz, aunque lleva capa encarnada— va a tomar venganza de los pastores; pero, como ya esperábamos todas las personas decentes, aparece de nuevo el ángel con los zorros en alto. ¡Zorros providenciales! Libres los pastores, deciden acudir al portal donde está el Divino Niño en compañía de Panxacontenta, papel que, naturalmente, se ha confiado a Puiggarí. porqué si él, que cobra como autor y actor, no tiene derecho a ser *panxacontenta*, no sé a quién le correspondería.

Otra cosa no será Lucifer, pero terco sí que lo es. En el propio portal de Belén y cuando todos adoran y ofrendan al Niño, se desliza él, persiguiendo su diabólico plan. Y esta vez sí, esta vez entra el ángel y descarga sobre el *malo* los zorros que ha tenido levantados toda la noche, como tuvo su espada el acreditado señor de Damocles. Y a consecuencia del golpe el *malo* se vuelve a los infiernos solo dejándonos a Esquerrà sobre la superficie de la tierra. Unos cuantos espectadores de los qué habían disfrutado *El portal de Betlem* y que, sin duda, eran de Belén también, pidieron que salieran los autores; pero los señores Prat y Maseras son chicos discretos y solamente asomaron Lucifer, Panxacontenta, los pastores y el ángel con los zorros bajos.

Me fui melancólico Rambla arriba, embebido en la rumorosa circulación de aquella noche clásica y en busca de la misa del gallo. No hallé iglesia abierta porque creo que aquella misa solo se puede ver ahora con papeleta, como las prendas empeñadas, y acabé en el lecho vulgarmente, desoladamente, durmiéndome preocupadísimo porque no sabía las razones que hubieren mediado para que Toca-sons volviera del infierno sin cola y Gepic regresara del mismo establecimiento con un rabo que bien tendría sus noventa centímetros. Y como el besugo y los turrones no se me ponían de acuerdo, procuré armonizarlos repitiendo el "coro de judías", del que ahora y con pleno conocimiento de causa puedo asegurarles que suena mal decididamente.

Federico Urrecha."

El Diluvio 360 (26/12/1907), ed. matí, pp. 13–14.

"[...] Dilluns va estrenar-se el quadret de costums *El banc de la paciència*, original de D. J. M. Nadal. És poca cosa.

I per a dimarts se va anunciar la primera de una pastoral lírica en dos actes i cinc quadros quin títol de circumstàncies és *El portal de Betlem*, i de quina representació no ens es possible donar-ne compte encara.

Igualment se prepara per a demà una gran funció d'innocents quin programa és de lo més *abracadabrant* i descabellat que es puga imaginar."

La Esquella de la Torratxa 1513 (27/12/1907), p. 840.

"***El portal de Betlem***.— Pastoral lírica, en dos actes i cinc quadros; lletra dels Srs. A. Maseras i P. Prat Gaballí.

El teatre, pels autors, es un camí de flors i espines, amb poc de lo primer i molt de lo segon (això no sé si va dir-ho en Zorrilla o Asmarats), per lo tant no desanimin els Srs. Prat i Maseras (S. en C.) i tornin-se a *establir* el dia que els convingui, en espera d'un èxit més afalagador.

Contemplant *El portal de Betlem* vaig recordar-me de les rebentades que el Sr. M. publicava en *El poble català* quan substituïa al terrible A. R. V.

És lo que diu en Pitarra en *El teatre per dins*:

«Criticar tothom ne sap,
fer-ho bé... casi ningú.»"

La Escena catalana 65 (28/12/1907), p. 4.

"L'empresa del teatre Principal sembla que toca a morts; dugues obres darreres estrenades han resultat dugues ximpleries; la primera, la que escrigué el *joven* Nadal, xicot de casa bona i que s'afaita sovint, i l'altre la dels simpàtics (segons per qui) d'en Maseras i Prat Gaballí. Els casos presents són *El banc de la paciència* i *El portal de Betlem*. Ni l'una ni l'altra ofereixen interès artístic ni dramàtic, són dugues santes neules afussellables.

En un Nadal ja li perdono, perquè no és literat ni ho serà mai de la seva vida, perquè en la desditxada Maria ja vàrem veure-li el dau; ara els altres dos companys inseparables ja mereixen una fregada d'orelles, perquè quan volen saben fer-ho bé, i amb això dels *pastorcillos* s'hi han blasfemat literalment; llàstima de música que hi han trossos ben ensopegat. [...]

M. Ferran"

L'avi 69 (01/01/1908), p. 3.

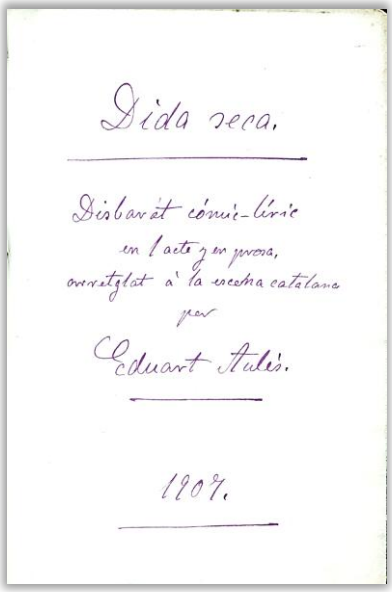
"Després d'aquell memorable desacert que duia per nom *El banc de la paciència*, i que la va fer perdre de seguida als espectadors, vingué l'estrena d'una pastoral, *El portal de Betlem*, dels senyors Prat i Maseras. Se tracta d'una obra sense gaires més qualitats literàries que *Els pastorets*, però més mansoia que aquesta. El mestre Esquerrà ha il·lustrat els dos actes amb varis números d'una música bastant inspirada i adequada a les situacions. [...]

Per ser obra de circumstàncies s'ha tornat a posar *Nit de reis*, l'aplaudida rondalla de l'Apel·les Mestres, i altra vegada ha cridat gentada ansiosa d'assaborir les belleses literàries així com l'hermosa música del mestre Morera. [...]."

La Esquella de la Torratxa 1515 (10/01/1908), p. 40.

Dida seca, La

Disbarat còmic-líric en 1 acte.
Estrena el 27/12/1907.


Dida seca.

Disbarat cómic-líric
en 1 acte y en prosa,
original d'en catalana
per
Eduard Aulés.

1907.

Il·lustració 247: *AULÉS, Eduard:* Dida seca. *1907 (portada del manuscrit).*

Lletra adaptada al català per Eduard Aulés.

Música de Carlos Oró.

[Escenògrafs no identificats]

Text: BC: Ms. 531.

Música: SGAE: BAR/B–168.

Acotacions i fotografies d'escena:

"Acte únic.

Escena I: Roser (luego), Bertran (luego), la veu d'en Francisco.

Música." [Roser canta satíricament sobre la mort]. [Roser cuina per a Francisco, religiós que fa de dida, mentre parla amb Bertran, qui explica que el pare de la Roser està destinat a Filipinas].

"Escena II: Dits, Francisco." [Manen la Roser a fer encàrrecs]. "Escena III: Francisco, Bertran." [Francisco explica que la Roser té 8 any i la criarà fins que en tingui 12. Ha de marxar a fer de tambor amb la cobla]. [Bertran li pregunta com va arribar a fer de dida, resulta que va anar a Barcelona pels nens que havia de criar la seva dona, i quan va arribar de tornada, la dona havia mort i se'n va encarregar ell mateix].

"Escena IV: Dits, Roser." [Bertran queda sorprès de les maneres de la Roser, que és molt espavilada i descarada]. "Escena V: Francisco, Bertran, Ramona i Clamarasa." [Arriben per sorpresa els pares de la Roser, que estan de permís. Bertran va a buscar la Roser]. "Escena VI: Dits menys Bertran." [Volen conèixer la dida i en Franscisco ha d'inventar-se excuses i buscar-ne una de mentida].

"Escena VII: Ramona, Camarasa, luego Martorell." [Martorell és l'oncle del segon nen que cria en Francisco que ve a pagar el deute pendent des d'Amèrica]. "Escena VIII: Camarasa, Ramona." [Llegeixen una carta de la Roser que els volien enviar dient que estudia molt i que necessita per diners per anar a equitació]. "Escena IX: Dits, Bertran, luego Roser". [Passa la nena sense acabar de vestir i pensen que és la porquera].

“Escena X: Dits, Francisco”. [Queden espantats quan Francisco els hi diu que aquesta nena és la seva filla]. “Escena XI: Ramona, Roser, Camarasa.” [La nena es posa a cuinar, dir paraulotes i torna a cantar sobre la mort. Diu que no va al col·legi i que no sap escriure]. [Torna a cantar sobre anar a la taberna els diumenges]. “Escena XII: Dits, Francisco, Bertran”. [Francisco i Bertran van disfressats de dona per pretendre que ells són la dida. Francisco canta sobre com a criat la nena].

“Escena XIII: Dits, menys Roser.” [Sospiten que s’assemblen molt als homes]. “Escena XIV: Ramona, Francisco, Camarasa.” [Li recriminen l’educació de la seva filla]. “Escena XV: Dits, Roser.” [Ara volen parlar amb l’home i s’ha de treure la disfressa].

“Escena XVI: Francisco, Martorell.” [Li demana veure en Vialó, però li havia deixat el nen al seu cosí a canvi d’una burra]. “Escena XVII: Francisco, Bertran”. [Pensen disfressar la Roser de nen]. “Escena XVIII: Francisco, Camarasa, Ramona.” “Escena XIX: Dits, Bertran, Roser.” [Veuen la nena vestida de nen i decideixen agafar-la i marxar]. “Escena XX: Francisco, Roser, Bertran, luego Martorell.” [Martorell es creu la mentida, però es vol portar al nen].

“Escena XXI: Camarasa, Ramona, Roser, Francisco i Bertran.” [La nena puja a un arbre perquè no vol marxar. Els pares li ofereixen a Francisco, encara vestit de dona, que vingui amb ells perquè han d’agafar el tren, però planegen deixar-lo a mig camí i canviar de tren. La nena queda convençuda i en Vialó arribarà al dia següent per marxar amb en Martorell. Tot queda resolt]. “Música. Teló.”

Ressenyes de premsa:

“Ahir va començar la colla del Principal la funció d’innocents *presentant* els actors alguns *números* excèntrics, que seran repetits en la innocentada d’avui al vespre.

Com és costum en aquest gènere de funcions, va estrenar-se també una peça del tot a propòsit per al cas: *La dida seca* de l’Aulés, amb música del mestre Oró. És una obreta que encaixa perfectament dintre el caràcter que es tractava de donar a la vetllada. Realment no podia trobar-se cosa millor per a la funció d’innocents. Hi ha, no un, dos actors que es vesteixen de dona; hi ha uns altres personatges que, amb tot i haver-hi parlat fa un moment, no coneixen l’engany; hi ha una escena en què afaiten s un i li posen sabó al nas; hi ha una nena que diu maliriadures i parla de beure aiguardent i canta i balla com aquella altra nena de la peça Innocència del mateix autor. En fi, demanin!, tots sabem lo que són les peces a propòsit per als innocents.

Els trossos de música que ha posat a *La dida seca* el mestre Oró són airosos i discrets. Entre els *números* escènics que varen presentar els artistes de la casa, el que va produir més bon efecte va ser l’encarregat a n’en Santpere i en Barbosa, que varen imitar amb gran acert un intermedi de clowns de circ.

—M.”

La Veu de Catalunya 3118 (28/12/1907), ed. matí, p. 2.

"[Sobre les funcions d'innocents...] En el Principal, por ejemplo, habrá una *Dida seca*, que no hace falta de otra clase para un público que no se halla en periodo de la lactancia. […]."

El Noticiero Universal (28/12/1907), p. 1.

"[...] Com que el dia abans ja havia vist *La dida seca*, de l'Aulés i el Mtre. Oró i m'havia agradat massa, vaig creure prudent no tornar-la a veure perquè un excés de goig també pot perjudicar. [...]

Virolet."

Cu-cut! 294 (02/01/1908), p. 7.

"***La dida seca***.— Comèdia lírica en un acte, original d'Eduard Aulés, amb música del Mtre. Oró.

Tractant-se d'una obra estrenada en la funció d'innocents, debem prescindir de tota inverosimilitut en l'argument i, concretant-nos als mèrits de la comèdia, debem dir que és divertida i es fa aplaudir per ses situacions còmiques i grotesques. La musica és notable.

En l'execució s'hi distingeix notablement la nena Salas, una actriu en miniatura, que és de lo milloret que hem vist en les taules. En Santpere i en Capdevila petit, també es portaren bé. Els secundaren notablement la Sra. Morera i els Srs. Vinyals i Garcia."

La Escena catalana 66 (04/01/1908), p. 2.

Castello di Malastruga, Il

Innocentada macarroni en 1 acte i varis assassinats.
Estrena el 28/12/1907.

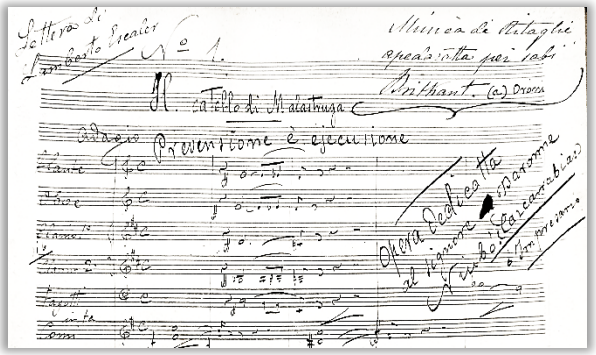
Lletra de Lambert Escaler [91].

Música de retalls d'altres obres, arranjada per Carlos Oró.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–168.



Il·lustració 248: *ORÓ, Carlos:* Il castello di Malastruga *(detall de la portada de la partitura manuscrita amb les autories i dedicatòria de l'obra).*

Acotacions i fotografies d'escena:

"Música di ritaglie apederatta per sabi Brithant (a) Oroni."

"Opera dedicatta al signore Baronne Niubó (Cascarrabias), impresario."

[Els personatges esmentats a la partitura són Regalesia, Fartaniero (Giménez), Puiquetto (Santpere), Panallone (Fugassot), el Barone (Puiggarí), Viroletto (Rueda), Tinella, Xincla, cor de soldats i trompeters]. [Viroletto és una paròdia de Virolet, pseudònim de Josep Morató, autor de la crítica de teatre del diari *Cu-cut!* i el Barone sembla ser una paròdia de Lluís Arenys (pseudònim de Teodor Baró), qui voldria assassinar Viroletto com a metàfora de les crítiques teatrals que rep arran l'opinió de Morató sobre *L'hort d'en Xurrumecu*, representada al Principal].

"(Si alsa il sipario di seguita) (Toquen les sette)." [Primer número cantat per en Regalesia sobre el seu mal d'amor]. "(Canti di la guatlla)."

[Ària de D. Fartanero queixant-se d'haver matinat per creuar el bosc caminant i complir el seu encàrrec per acabar perdut i no arribar a res].

"[Purquetto i Panellonè] (Van junts fent sempre maniobres per escena)." "(Aquí els soldats ja han d'entrar en renglera). (Cops de llançà)." [Comencen a cantar el tercer número Purquetto i Panellonè sobre la por que tenen a la guerra i als soldats]. "(Cops de llança a terra) [...] (Miran als soldatti con dispretzio)."

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[91] Obra bilingüe en italià i català.

[Quart número amb ritme de marxa i cor de soldats, trompeters i criades]. "(Molt brogit a l'escena) [...] (Surt tothom)." "Minuet. Mentre toqui l'orquestra que facin alguns moviments, per exemple d'admiració, etc." [Els soldats es presenten davant les dones i pensen que hi ha una per a cadascun. Finalment anuncien que és hora de sopar].

[Cinquè número concertant entre Regalesia (content per la seva sort a l'amor), Xinella, Fartaniero, Viroleto (amb mal d'amor) i el Barone]. [Hi ha un bis instrumental en temps de vals que sembla que no es va tocar]. [Sembla que anunciessin la confrontació entre Regalesia i Viroleto per l'amor de la filla del Barone i un pla a desenvolupar].

[Número final. En Viroleto està amb la filla del Barone amb la complicitat de Xinella i han de fugir perquè ve el Barone]. "Vals." "Cade il sipario pausadamente." "[Després de la doble barra final] "A fer punyetes."

Ressenyes de premsa:

"Com cada any s'han celebrat innocentades a tots els teatres.

Al Principal, ademés de *La dida seca*, de què ja vàrem parlar, s'han estrenat amb tal motiu un sainet del senyor Brossa i Sangerman i una espatotxada en un acte, que du per títol *Il castello di Malastruga*. [...]

Il castello di Malastruga és realment una obra d'innocentada. S'hi parla italià macarrònic, s'hi fan moltes desgràcies de per riure, s'hi apliquen amb gran esperit còmic diferents nombres musicals d'obres conegudes... i s'hi riu. El públic s'hi diverteix i els actors fan com el públic, amb tot i que al cap d'avall hi ha una estesa de morts que fa feresa.

Altre nombre del programa d'innocents al Principal és la lluita japonesa, imitada amb molt bon humor pels actors Santpere i Morató, als que presenta amb un parlament humorístic en Puiggarí. I ho fa tan bé, que cada dia hi ha al públic una senyora que es desmaia[92]."

La Veu de Catalunya 3120 (30/12/1908), ed. matí, p. 1.

"[...] Lo que em va fer venir ganes de protestar va ser *Il castello di Malastruga*, obra d'en Lambert Escaler, amb música bona de diferents mestres.

Figurin-se que, en aquesta obra, se'm posa a mi en escena, encara que amb el nom disfressat d'italià. Tot és parlar d'en Viroletto i dir que el senyor Baró el vol matar. I això és una cosa que no està bé ni per mi ni pel senyor Baró. Perquè jo puc haver reventat *L'hort d'en Churrumecu*, si volen, però ho he fet sense malícia i no crec que el senyor Baró, per tan poca cosa, cregui prudent suprimir-me del món dels vius. Sobretot si es té

[92] L'actriu de la companyia Srta. Piquer fent de públic.

en compte que jo al senyor Baró no li tinc cap mena de malícia i fins hi ha obres seves que em diverteixen força.

Sort que *Il castello di Malastruga* també em va divertir, sinó, ens hauríem vist les cares amb l'autor.

I ara, si algú troba que he destinat massa espai a les innocentades, que dispensi; a mi sempre m'entretenen aquestes coses. Està clar que la majoria no tenen res que veure amb la literatura, però tantes coses hi ha que no hi tenen a veure i em fan riure! Doncs, prenem-s'ho alegrement, ve'ls-hi aquí.

Virolet."

Cu-cut! 294 (02/01/1908), p. 8.

"***El castel·lo di Malestruga.—*** Innocentada macarroni en un acte i varis assassinats; lletra de Lambert Escaler, amb música de varis autors, arranjada pel Mtre. Oró.

És una bonica funció pròpia per la diada a què va destinada. Té gracia i la broma dura tot el rato que el teló està aixecat... No es pot demanar més.

El públic va disfrutar-hi de debò i els actors van fer-hi la seva brometa, que els hi és permesa en tal festa. Ens va agradar molt el treball de la Sra. Morera i els Srs. Santpere i Giménez.

[...]

La funció d'innocents va portar molta gent frisosa de fruir les bromes anunciades.

En altra part donem compte de les obres estrenades, que resultaren totes d'èxit. A més, en Santpere, acompanyat d'un que feia de pallasso, va entretenir un bon rato amb ses agudeses. També feu una bonica paròdia del Rakú. amb l'ajuda d'en Morató i en Puiggarí. [...]"

La Escena catalana 66 (04/01/1907), pp. 2; 3.

"[...] De bon èxit deu calificar-se el resultat de la funció d'innocents, en la qual sobresortí una eixerida paròdia del Sr. Lambert Escaler, *Il castello di Malastruga*, que feu les delícies del públic degut als nombrosos acudits, a les escenes grotesques i a la música graciosa i enginyosament afanada. [...]"

La Esquella de la Torratxa 1515 (10/01/1908), p. 40.

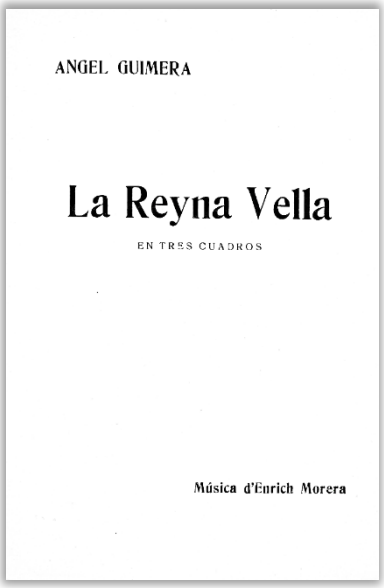
Reina vella, La

1 acte i 3 quadres.
Estrena el 16/01/1908.

Lletra d'Àngel Guimerà.

Música d'Enric Morera.

Escenografia de Pere Commeleran i Vallhonrat.


ANGEL GUIMERA

La Reyna Vella

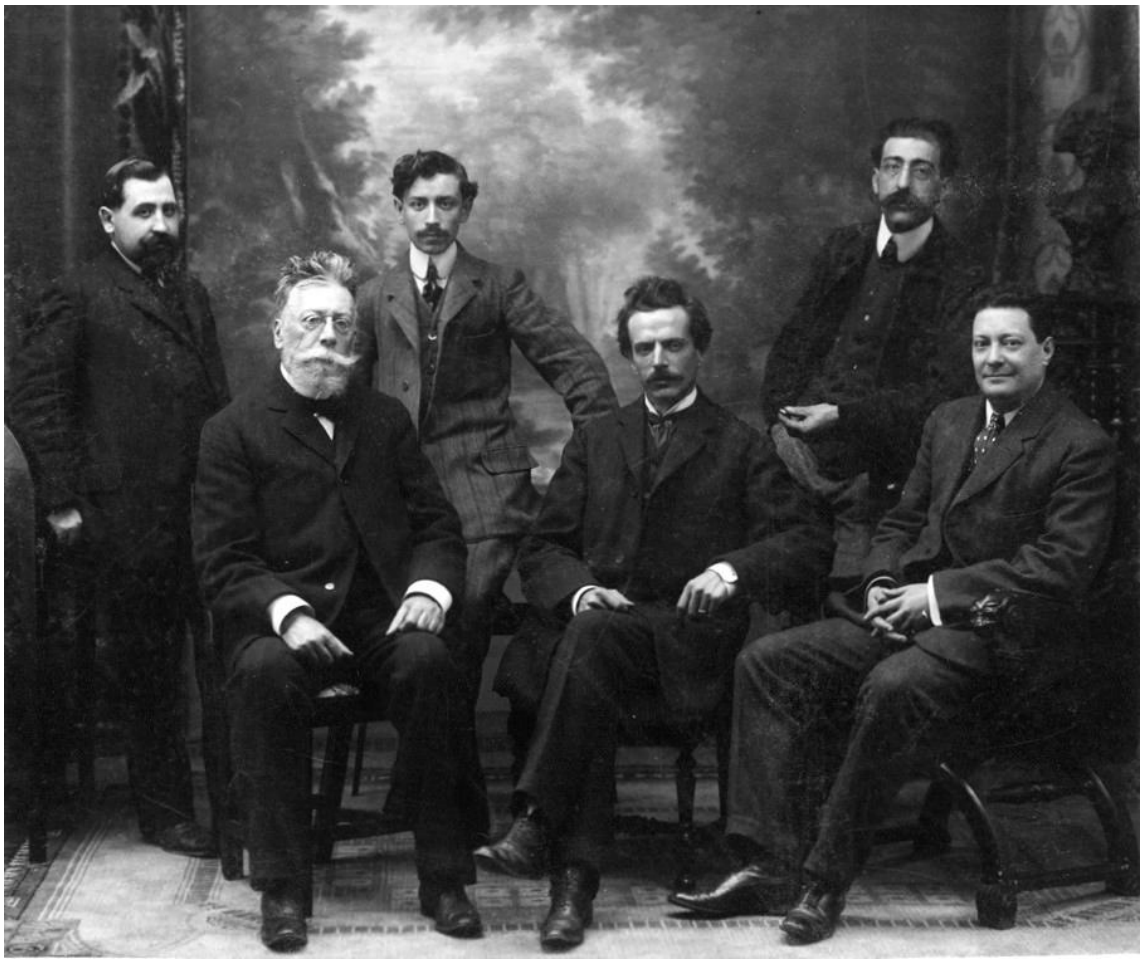
EN TRES CUADROS

Música d'Enrich Morera

Il·lustració 249: *GUIMERÀ, Àngel:* La Reyna Vella. *Barcelona: Imp. La Renaixensa, 1908 (portada).*

Text: BC: M-Mor-357; CDMAE: 12.993-N; SGAE: TCA/Guimerà, Àngel-58.

Música: BC: M-Mor-7/1.



Il·lustració 250: *Fotografia dels autors de* La reina vella. *Asseguts en primer pla, d'esquerra a dreta, Àngel Guimerà (lletra), Enric Morera (música) i Enric Giménez (director d'escena). En peu en segon pla, d'esquerra a dreta, Emili Sabater (director del cor), Joan B. Lambert (director de l'orquestra) i Pere Commeleran (escenògraf). [Arxiu Fotogràfic de Barcelona: Reg. 76903].*

Acotacions i fotografies d'escena:

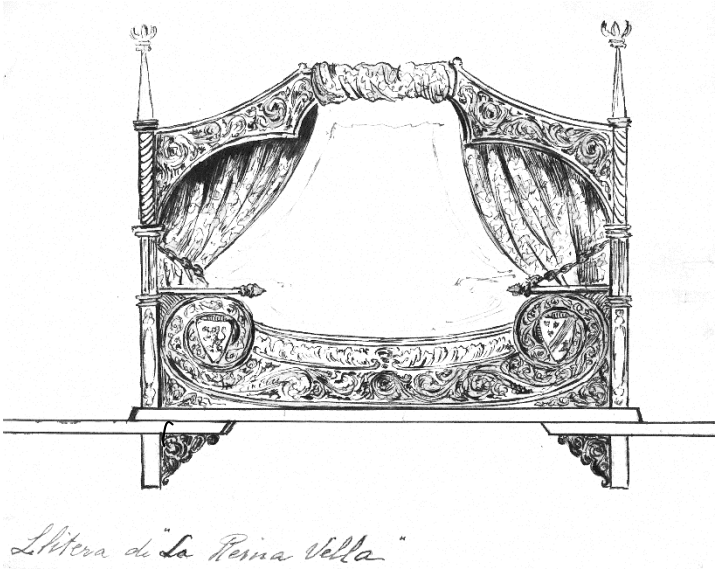
"Quadro primer

Cambra reial. Al mig, lo llit on hi dorm la reina Blanca. A la dreta, una porta i una finestra per on hi blaveja la claror de la lluna. Dues portes a l'esquerra. Totes tres tancades. En primer terme, dos tamborets, un teler de brodar i unes debanadores.

Escena primera

Reina Blanca, donya Beatriu i donya Margarida, l'una als peus i l'altra al cap del llit, dretes, cantant a mitja veu per no despertar a la reina."

"Reina Blanca, somiant. [...] (Removent-se pel llit.) [...] (Arrenca en plor, que anirà minvant aviat.)" "(Quan deixen de cantar, la música es va fonent poc a poc. Les dames se la queden mirant i parlaran aviat.)"



Il·lustració 251: *Esbós escenogràfic d'Enric Giménez per al llit de la reina. [CDMAE: Reg. 440559].*



Il·lustració 252: *Agna Adell caracteritzada de donya Margarida. [CDMAE: Reg. 318394-3].*

"Donya Beatriu, acostant-se a la finestra. [...] (Venen a primer terme. Donya Beatriu prendrà el teler, brodant-hi. Donya Margarida cabdellarà fil d'or en encetall d'argent.)" "Donya Beatriu, a mitja veu. [...] (Donya Margarida la vol fer callar.) [...] (Mirant per tot.) [...] (S'aixeca i va a mirar darrere el tapissos mentre Donya Beatriu es queda brodant, no seguint la conversa fins que es torna a asseure.)"

"Reina Blanca [...] (Somniant.)" "Donya Margarida [...] (Escoltant sense moure's.) [...] Anant-hi." "Reina Blanca, s'asseu al llit i obre els ulls, sempre somiant. [...] (La Reina s'acaba de despertar.) [...] (A les dames, que es creuen que somnia.) [...] (Plora.) [...] Amb molta pena. (Mirant fixo endavant com si encara somniés.) [Confessa que els seus somnis són reals, sobre el poble on va viure exiliada durant la seva infantesa.]"



Il·lustració 253: *Agna Adell caracteritzada de donya Margarida. [*La Escena catalana *69 (25/01/1908), p. 4].*



Il·lustració 254: *Maria Morató caracteritzada de donya Beatriu. [La Escena catalana 72 (15/02/1908), p. 1].*

"Donya Margarida (Per distreure-la.) [...] (Donya Margarida va cap a la primera porta de l'esquerra, que obre de bat a bat. Donya Beatriu estén una cortina davant del llit, quedant espai entre el llit i la cortina.) [...] (Se n'entorna darrere la cortina estesa. Les dames comencen a cantar ja abans de presentar-se.)"

"Escena II: Reina Blanca, donya Beatriu, donya Margarida i dames de la cort.

Dames de la cort, cantant. [...] (Se sent de darrere la cortina cantar a donya Beatriu i a donya Margarida.) [...] (Descorren la cortina les dues dames, quedant-ne una a cada costat i la Reina, dreta al mig més enrere.) [...] (Al descórrer-se la cortina, el llit ja havia desaparegut darrere d'un tapís. Totes les altres dames, posades en dues rengles, canten.) [...] (La Reina ha anat avançant poc a poc, veient-se pel seu caminar son defalliment. Les dames estan amb el front molt acotat.) [...] (Donya Margarida va a obrir la porta de la dreta.) [...] (Los cavallers comencen a cantar abans de presentar-se en escena.)"



Il·lustració 255: *Figurí d'Enric Giménez per a la Reina Blanca. [CDMAE: Reg. 440555].*



Il·lustració 256: *Fotografia de Maria Morera com a la Reina Blanca. [CDMAE: Reg. 318394-5].*

"Escena III: Reina Blanca, donya Beatriu, donya Margarida, dames del palau, duc de les Albeses, comte de Griselda i altres cavallers de la cort."

"Cavallers, cantant. [...] [Demanen l'atenció de la reina per la rendició d'un presoner, però la denega] (Moviment d'estranyesa dels cavallers.) [...] (La Reina ha anat enraonant amb donya Beatriu.) [...] (Segueix parlant amb donya Beatriu.) [...] [Duc de les Albeses] (Amb imperi al comte de Griselda, que volia replicar [a la reina]. [...] Reina Blanca, posant-se dreta amb imperi. (Tothom abaixa el cap separant-se un xic del comte de Griselda, considerant-lo en desgràcia. Pausa.)"



Il·lustració 257: *Manel Ballart caracteritzat del comte de Griselda. [CDMAE: Reg. 318394-9].*



Il·lustració 258: *Figurí d'Enric Giménez per al duc de les Albeses, el comte i altres nobles. [CDMAE: Reg. 440556].*



*Il·**lustració 259:** Lluís Puiggarí caracteritzat del duc de les Albeses. [La Escena catalana 69 (25/01/1908), p. 4].*



Il·lustració 260: *Fotografia de l'escena III de l'acte I de* La reina vella*. L'escenografia és reutilitzada de* La dama d'Aragó *de la temporada 1905/06. [Arxiu Fotogràfic de Barcelona: Reg. 76965].*



Il·lustració 261: *Postal acolorida de Maria Morera fent de la Reina Blanca asseguda al tro. [CDMAE: Reg. 318394-12].*



Il·lustració 262: *Vestit de la Reina Blanca fet per a Maria Morera. [CDMAE: Reg. 250883].*



"(Surt un cavaller per l'esquerra, primera porta [buscant la cadira de camí de la reina].) [...] [La Reina] (Interroga amb la mirada als cavallers i a les dames.) [...] (Comencen a caminar, el duc davant. Segueix la Reina. Darrere d'ella, les dues dames i, després, els cavallers, sortint per la primera porta de l'esquerra. Les altres dames se'n van per la dreta, mentre canten els cavallers tot desapareixent.) [...] (La música segueix sense interrupció per a unir-se a la del començament del quadro segon.) Canvi de decoració."

Il·lustració 263: *Retrat de Maria Morera caracteritzada de la Reina Blanca. [CDMAE: Reg. 318394-7].*

"Quadro segon

Plaça d'un vilatge pobríssim i rònec amb molt espai, molta llum i poques cases. Una de les entrades de la plaça serà per un arc fosc, llarg i davallant, veient-s'hi força claror a l'altra banda.



Escena I: Sisa, Mariana, Filomena, Segimona i altres dones. Miquelot, Bernat, Quirze i altres homes. També hi haurà molts nens i nenes. La gent jova balla al mig. Els altres estan al costat mirant el ball. [...] (A l'acabar el ball, gran saragata de balladors i balladores i de tothom, mentre la Sisa, que s'estava en un costat vora sa mare, balla sola al mig, sense saber-ne.)"

"[Sisa] (Fa tintines i algunes dones la porten a sa mare.) [...] [A Miquelot] (No l'escolten) [...] (Ara callen. La Sisa entretant balla de cames, asseguda als genolls de la Mariana.) [...] (Alguns volen interrompre i ell segueix.) [...] [El jovent] (Se comencen a posar a punt de ballar quan se senten tocs de trompetes. Tothom s'atura.) [...] (Tornen a sentir-se trompetes i per l'arc fosc desembocarà a la plaça un escabot de llancers.)"

Il·lustració 264: *Emília Baró caracteritzada de Sisa. [La Ilustració catalana 244 (02/02/1908), p. 72].*

“Escena II: Los anteriors, el capità Rovellat i llancers.

[...] (Els soldats riuen.) [...] (La gent se comença a moure per l’escena, parlant uns amb altres i no sabent què fer.) [...] (Ensopeguen uns amb altres perquè no saben on anar ni què han de fer.) [...] (Comença a sentir-se lleugera música de la comitiva de la Reina, que després anirà creixent en força fins que tothom del seguiment reial se trobi en escena.)”

“(Tothom segueix esparverat exclamant-se cada vegada en veu més baixa.) [...] (Els soldats contenen a la gent que anava a fugir.) [...] (Els homes se lleven les gorres i s’arracona tothom a un costat).”



Il·lustració 265: *Figurí d’Enric Giménez per al capità Rovellat i per als llancers. [CDMAE: Reg. 440557].*



Il·lustració 266: *Enric Vinyals com a capità Rovellat. [CDMAE: Reg. 318394-2].*

“Escena III: Los anteriors i la Reina Blanca, donya Beatriu, donya Margarida, duc de les Albeses, comte de Griselda i altres cavallers. Venen de primer soldats, després la Reina Blanca caminant amb pena i mirant per tot. Darrere d’ella venen les dues dames i després la noblesa. A l’últim apareixerà la cadira reial de camí que portaran quatre servidors.)”

“Cavallers, cantant. [...] (La Reina es queda aturada mirant a un costat i a l’altre, no recordant aquells paratges.) [...] (S’avança unes passes i la gent del poble poc a poc se fa enrere abaixant els ulls poruga.) [...] (Alguns remoregen lleugerament com si no gosessin a respondre. Somriu la Reina esperant que algú contesti. Tots miren a terra quan ella els mira, i callen.) [...] (Ningú contesta i somriuen com dient que no ho saben.) [...] (La gent

indica lleugerament que no ho sap. La Sisa riu dissimulada. Sa mare li pega.) [...] [Miquelot] (Fent la creu sobre la boca, com volent dir que no ho sap. Alguns altres fan anar el cap volent dir que tampoc.) [...] (Altres s'arronsen d'espatlles.) [Filomena] (Molt temorosa.) [Quirze] (Donant-li una estirada perquè calli.) [...] [Donya Margarida] (Amb supèrbia. La Reina la fa callar amb una mirada.) [...] (Tots se fan enrere.)"



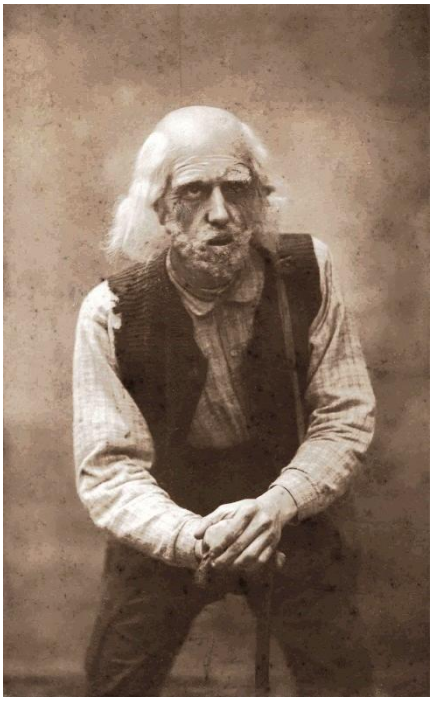
Il·lustració 267: *Fotografia d'escena del quadre 2on de* La reina vella, *quan entra als braços de les seves dames.*

*[*De tots colors *4 (24/01/1908), p. 54].*

"(Mentrestant donya Beatriu ajuda a seure a la Reina en una soca o pedra que hi hagi per l'escena.) [...] (La Sisa s'ha acostat un xic cap a la Reina. Quan la Reina s'ha girat cap a ella al seure's, fuig cap a la seva mare.) [...] [Reina Blanca] (Ensenyant a donya Beatriu com fuig la Sisa.) [...] (Riu, i també donya Beatriu.) [...] [Mariana] (Anant-li a pegar [a Sisa].) (Tement que s'ha propassat.) [...] [Sisa] (Ella s'hi acosta un xic.) (Mira cap a sa mare i cap a la Reina.) (La Sisa per últim hi va corrent. Els homes i les dones comencen a perdre l'encongiment.) [...] (Donya Beatriu diu que sí rient. Donya Margarida mig s'hi gira d'esquena.) [...] [Sisa] (Ho ha dit molt de pressa. La gent del poble riu animant-se un xic.) [...] (Tothom se va animant més. Riu la Reina i també donya Beatriu.) [...] (Mentrestant la Reina Blanca ha besat diferents vegades amb efusió a la Sisa.) [Sisa] (Com si li fes mal.)"

"[Reina Blanca] (Molt commoguda.) [...] Donya Beatriu, volguent-la calmar. [...] (Remor de la gent del poble, que discuteix si li duran o no li duran [la Reina a casa de Serní].) [...] (En aquest moment, molt lluny, comença a cantar en Serní, sense pronunciar de cop paraules.) [...] Reina Blanca, aturada escoltant. [...] (Les dues dames la porten a seure altre cop.) (Ella ni es dona compte de que l'acompanyen a seure.) [...] (Fins aquí només s'ha sentit a en Serní taral·lejar, sense comprendre-se-li cap paraula. Ara, ja més a prop, comença la cançó.) [...] (Al dir en Serní els darrers versos ja ha entrat en escena.) [...] (Gran silenci per tot.) Serní, sens avançar. (Escolta per si li contesten. Com que ningú diu res, comença a avançar resolt, tornant a cantar.)"





Il·lustracions 268 i 269: *Josep Santperecom a Serní. [CDMAE: Reg. 318394-0 (esq.) i 325970 (dreta)].*

"Quirze (Aturant-lo.) [...] Serní (Un xic cremat.) [...] (No creient-los.) Miquelot, agafant-lo. [...] [Serní] (Desprenent-se'n i rient.) [...] [Bernat] (Donant-li una empenta.) [...] [Serní] (Cridant i aixecant el bastó avança cap a la Reina.) [...] (Va a descarregar el bastó sobre la Reina. El comte de Griselda i el duc de les Albeses li aturen el braç amb altres cavallers que el subjecten. Les dues dames, xisclant, han cobert el cos de la Reina. Aquesta ha seguit mirant fixament a en Serní, serena sempre, sols posant-se dreta per a apartar resolta a les dues dames. El capità Rovellat i sa gent d'armes també han avançat.) [...] (Remor de protesta.) [...] (El deixen.) [...] [La Reina] (Al duc i a altres cavallers que no retrocedeixen.) [...] (Van retrocedint un xic i s'aturen.) [...] (Acostant-se a ell.)"

"[Reina Blanca] (Cau en braços de les dues dames.) [...] [Serní] (Recordant.) [...] (Prenent-se la paraula l'un a l'altre amb alegria trista.) [...] [Serní] (Fa un pas endavant i amb les mans regira l'espai com si volgués tenir ulls en elles. La Reina li estén una mà. Ell s'hi agafa i de la mà segueix el braç.) [...] (Algun noble també ha fet un moviment per acostar-s'hi, mes s'aturen tots.) [...] Serní, passant-li la mà al cap.[...] (Tremolant i en veu baixa). [...] [La Reina] (Tapant-se la cara amb les mans.) [...] (La Reina gemega.) [...]"

"(La gent del poble s'ha partit en dues colles, que ballen. Passa pel mig, poc a poc, en Serní amb la Reina al costat i una mà en sa espatlla. Després les dues dames i darrere els cavallers seguits del capità Rovellat, els soldats i la cadira de camí. El poble balla i canta.) [...] (Acaba el quadro segon i segueix la música per a lligar-lo amb el quadro tercer.)"



Il·lustració 270: *Fotografia d'escena del quadre 2on de* La reina vella, *quan la reina cau als braços de les seves dames. L'ermita del fons a l'esquerra és original del decorat d'*El comte l'Arnau. *[Arxiu Fotogràfic de Barcelona: Reg. 76966].*

"Quadro tercer

Al mig hi ha un gran arbre que s'estén per sobre l'escena. Darrere la soca de l'arbre, una gran planura, descoberta de banda a banda, a punt de sembrar. A la dreta, un marge amb herbam de tardor, que té de donar pas a l'entrada d'un camí. A l'esquerra, una casa mig enderrocada amb porta esbalandrada i oberta i amb balcó que té la barana de fusta mig esgavellada. És en ple dia.

La música alegre amb què finalitza el quadro anterior se transforma a l'apareixer aquest en harmonia de pregària. No hi haurà ningú en escena. Les veus de la pregària seran cap a la banda dreta, ben lluny i sense acostar-se.

Escena I: Sisa, Mariana, Filomena, Segimona, Miquelot, Bernat, Quirze i altres del poble. Tots vindran de la dreta, quan s'indiqui, després de la pregària. [...] (Entren tres o quatre homes i dones corrent i esvolotant.) [Sisa] (Plorant fort.) [...] (Entra en Miquelot i ella s'hi abraça.) [...] (Se'n van cap a la dreta a mirar com s'acosten.) [...] [Segimona] (Sortint amb altres dones.)"

"Escena II: Los anteriors i el capità Rovellat, de la dreta.

[...] Filomena, entrant amb flors [per fer-ne un ram a la reina]. (Veient al capità.) (Espantada.) [...] [Sisa] (Traient-se flors de la butxaca.) [...] (Les altres dones xisclen del xiscle de Sisa.) [...] (Les dones se posaran a cantar la cançó del ram mig ballant-la, voltant

a la Mariana que és la que el fa.) [...] (Gatzara mentre dura la cançó, majorment al final.) [...] [Dones] (Encongides.) [...] (Les dones parlen entre elles [triant qui porta el ram a la reina].) [...] (Tothom queda estranyat.) [...] (La Mariana s'agenolla i al costat d'ella s'agenolla la Sisa.) (Baixant el cap com si volgués posar els ulls en terra.) [...] (Allargant el ram sense dir res.) [...] (Com si ho seguís dient a la Reina.) [...] [Miquelot] (Simula l'entrega del ram sense dir ni una paraula. De cop saluda ridículament sense agenollar-se. Després s'assenyala a ell mateix i després a tothom. A l'acabar olora el ram, fa un giravolt i el presenta tornant a saludar. Tothom riu.) [...] ([El capità mana callar] Perquè el poble començava a cridar.) [Poble] (Sense poder-se contenir.) [...]"

"Escena III: Los anteriors i la Reina Blanca, donya Beatriu, donya Margarida, Serní, duc de les Albeses, comte de Griselda, més poble i soldats. Tots entraran quan s'indiqui.

[Capità] (Als soldats que entren ràpidament.) [...] (Per la gent del poble. Comença a cantar en Serní molt abans de veure-se'l.) [...] (En Serní ha acabat de cantar al moment que toca amb el gaiato el marxapeu de la porta de casa seva. Darrere d'en Serní ha entrat la cadira reial seguide de les dues dames dels nobles i demés gent del poble.) [...] [Serní] (Girant-se enrere.) (Rialler.) [...] [Donyes Margarida i Beatriu] (Les dues s'han acostat a la cadira de camí al punt que n'anava a sortir la Reina.) [...] [Reina Blanca] (Cercant la casa amb els ulls.) [Serní] (Signant-li alegre amb el bastó.) [...] [Reina Blanca] (Sense acostar-s'hi.) [...] (Tapant-se la cara amb les mans. Les dames procuren aconsolar-la.) [...]"

"[Reina Blanca] (Sospitant que és el d'ells [l'àrbre].) [Serní] (Acostant-se a la soca.) [...] (L'han abraçat l'un a cada banda.) Reina Blanca, sempre abraçant l'àrbre. [...] (Besa la soca i després gira el cap als cortesans.) [...] (Els cavallers segueixen rígids.) [...] (Remor de la gent del poble, que no s'acosta per respecte a la gent d'armes.) [...] (La gent se va acostant poc a poc.) [...] (L'altra gent també s'enraona.) [...] (La Sisa el va a cercar al lloc on l'han deixat [el ram].) [...] (En Serní està amb el cap baix recollit, quiet.) [...] (La Sisa s'acosta a Mariana amb el ram, que porta cap per avall, i que sa mare a cada punt li gira, esperant el moment oportú per a fer l'entrega.) [...] (El soroll de les veus se va apagant.) [...] (També contribueix a fer que callin donya Beatriu, mes no donya Margarida, que mira tot allò amb despreci.) [La Reina mana sembrar el camp] [Quirze] (Surt cap al darrere de la casa. Segueix l'alegria del poble.) [...] (La Sisa fa estona que engronxa el cos davant de la Reina, portant cap per avall i darrere l'esquena el ram.) [...] (La Reina s'hi fixa.) [...] (La Sisa li dona cap per avall sense dir res.) [...] (La Filomena se'n porta el ram per l'esquerra.) Serní, plorant. [...]"



Il·lustració 271: *Marià Mairal de llaurador. [*La Escena catalana *70 (01/02/1908), p. 8].*

"(Surt de darrere la casa, sobre el camp, el matxet portant l'arada, i en Quirze al darrere. L'arada ve plena de flors.) [...] (Ha comparegut en primer terme, també de l'esquerra, la Filomena, portant un senalló ple de gra.) [...] (Remor del poble.) [...] (Alegria de tothom. [...] Prenent-li [la Reina] el senalló amb la sembra.) Filomena, avergonyida. [...] (Quan la Reina ja hi és comença el cant i no arrenca a caminar el matxet fins que es digui "ragi el gra d'or".) [...] Quirze, sembrant cap a la dreta. [...] (Els darrers versos els haurà cantat en

Quirze fora de l'escena, sentint-se sa veu que s'allunya, figurant que el camp és llarg. Sobre el cant d'aquestos quatre versos se destacarà el següent diàleg de la gent del poble, que mira el grup de l'arada com s'allunya.) [...] (Ha deixat de cantar en Quirze i tot el poble ve al mig. Mentrestant els nobles, acollats, segueixen mirant a la Reina com sembra.) [...] (Se torna a sentir molt lluny els primers versos d'en Quirze, que figura que torna. Mes sobre aquesta quarteta té de dominar el següent diàleg.) [...] (Tots han corregut cap al fons per veure'ls venir.) [...]"



Il·lustració 272: *Fotografia d'escena del quadre 3er de* La reina vella*.*
[Arxiu Fotogràfic de Barcelona: Reg. 76967; també apareix reproduïda a la portada de L'Escena catalana *69 (25/01/1908)].*

"(Al cantar aquest últim vers, venint de la dreta, ja són a mitja escena. El pagès va seguint poc a poc amb l'arada, mes la Reina s'ha aturat.) [...] (Se li decanta el senalló, vesant-se-li tot el gra.) [...] (Li cau el senalló i va a perdre els sentits. Quirze ha aturat el matxet un xic més enllà. Les dames hi corren. Els cavallers s'hi acosten. Moviment general a l'escena.) [...] (Exclamació del poble.) [...] [Serní] (Volguent-se obrir pas per força.) [Miquelot] (Contenint-lo amb altra gent. Mentrestant el matxet, guiat per en Quirze, ha desaparegut per la banda esquerra.) [...] (La van portant [a la Reina] penosament. En Serní s'obre pas per força i s'hi acosta.) [...] (Hi ha arribat [a l'àrbre] abans que la Reina, ensopegant, agafant-se de la soca perquè no el treguin d'allí.) [...] (Quan ella hi arriba, perquè el defensi.) [...] (Volguent-se desprendre [la Reina] dels que la sostenen.) [...]"

"(Petita remor dels cavallers.) [...] (Donya Beatriu eixuga el front a la Reina.) [...] (El poble s'hi ha anat acostant. La Reina també s'ha fet acostar cap al poble.) [...] (Remor de la gent.) [...] (La gent del poble plora en silenci.) [...] (La ajuden a alçar-se les dues dames.

El duc i altres van també a sostenir-la.) [...] Serní, sostenint-la ell sol. [...] (Cau morta [la Reina] als braços d'en Serní. D'aquestos, ja morta, va als braços de les dues dames.) [...] (Ràpidament la deposen a la cadira de camí i ràpidament se l'enduran.) [...] (Atropellant-lo [el capità a en Serní] amb altres cavallers i fent-lo caure a terra.) [...] (Lo seguici reial passa per damunt de Serní, de Sisa, que gemega, i d'altra gent, que la precipitació atropella.) [...] Cavallers, allunyant-se. [...] [Donya Beatriu] (Desapareix corrents.) [...] (En Serní cau agenollat, pujant lars sos gemecs sobre la remor dels que resen, mentre se va fonent, apartat, l'espinguet dels clarins dels cavallers...) Teló."

Ressenyes de premsa:

"[...] Actualment s'està treballant de ferm en el decorat d'una obra nova del gran Guimerà, *La reina vella*, a la qual ha posat música el popular autor de *L'alegria que passa*, i quina estrena s'anuncia per al pròxim dijous."

La Esquella de la Torratxa 1515 (10/01/1908), p. 40.

"Bajo la dirección del primer actor señor Giménez se estrenará mañana por la noche en el teatro Principal el drama lírico en un acto *La reina vella*, letra de don Àngel Guimerà y música del maestro Morera. Para esta obra ha pintado dos decoraciones el escenógrafo señor Comeleran."

El Diluvio 15 (15/01/1908), ed. matí, p. 12.

"Heus aquí el repartiment del drama líric en un acte i tres quadros, lletra d'en Guimerà i música d'en Morera, titulat *La reina vella*, que s'estrenarà demà dijous al vespre en el teatre Principal:

Reina blanca, senyora Morera; donya Beatriu, senyoreta Morató; donya Margarida, senyoreta Adell; Sisa, senyora Baró; Mariagna, senyoreta Guerra; Filomena, senyora Masdeu; Segimona, senyora Huguet; Servi, senyor Santpere; duc de les Albeses, senyor Puiggarí; comte de Griselda, senyor Ballart; capità Rovella, senyor Vinyals; Miquelot, senyor Ginestet; Bernat, senyor Garcia; Quirze, senyor Capdevila; Pere, senyor Morató; Aleix, senyor Mairal.

Per aquesta obra ha pintat dues decoracions l'escenògraf senyor Comeleran.

La direcció escènica a càrrec del primer actor don Enric Giménez."

El Poble català 698 (15/01/1908), p. 2.

"**El éxito de anoche**

LA REINA VELLA. El teatro lírico catalán cuenta, desde ayer, con una obra sólida, cuyo mérito literario supera a las de cuantas producciones del mismo género se han estrenado desde la fundación de los «Espectacles-Audicions» en el teatro Principal. Y Guimerà añade con esta obra a la larga y gloriosa lista de sus triunfos escénicos uno grandioso y de los más legítimos.

Dejando el examen detenido de *La reina vella* para la próxima edición, el hecho debe consignarse, porque revistió todos los caracteres de un acontecimiento. El teatro presentaba brillante aspecto, estando ocupadas casi todas sus localidades por numerosa y distinguida concurrencia.

Desde las primeras escenas la acción interesó al público, no logrando desviar su atención ni el inoportuno rebuzno de un jumento que descansaba en el escenario, después de haber tomado parte en la representación de *L'ase de l'hortelà*. En otras circunstancias y tratándose de obra de menos fuste, ese inesperado *detalle* hubiera sido el comienzo de un *pitorreo* general.

Afortunadamente la obra de Guimerà tiene, desde el principio, la fuerza necesaria para imponerse a la atención del espectador; fuerza que a cada cuadro adquiere mayor intensidad, llegando en el último su más alto grado y produciendo verdadera sensación de arte.

El maestro Morera ha interpretado con fidelidad las situaciones, sin prodigar efectos, ni diluir los temas. Hay en el segundo cuadro un bailable brillante, de melodioso ritmo, que hubo de ser repetido. La interpretación satisfizo al público, aunque de ella hablaremos al ampliar la reseña, justo es que anticipemos la excelente impresión que causó la labor de la señora Morera, de la Srta. Baró y del señor Santpere. Los autores de *La reina vella* fueron ovacionados con entusiasmo.

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LICEU. Mañana sábado volverá a ponerse en escena la ópera del maestro Morera, *Emporium*, que cuando se estrenó hace dos años obtuvo el privilegio de llenar algunas noches el Gran Teatro[93]. […]"

El Noticiero Universal 3[0]09 (17/01/1908), ed. matí, p. 2.

[93] El teatre del Liceu, que semblava tenir en aquest moment una crisi de públic, va intentar aprofitar l'èxit que es preveia de *La reina vella* reprenent una òpera prèvia del mateix autor de la música, Morera.

"*La reina vella*

[…] constituye uno de los más grandes y legítimos triunfos del autor de *Mar i cel* e insistimos en esta afirmación, aunque parezca algo atrevida por tratarse de un género teatral al que algunos conceden escasa importancia. Como para nosotros las dimensiones en el arte no son las que dan valor a la obra, apreciamos el mérito verdadero allí donde se halla, sea en una u otra proporción.

*La rein*a *vella* es una balada que, sin perder el carácter de esta clase de composiciones, desarrollada escénicamente adquiere las proporciones de una obra dramática intensa. Desde las primeras escenas, en que se expone el asunto de una manera sobria, crece gradualmente en interés la acción, que, recta y hábilmente conducida, llega en el último cuadro a producir grande y verdadera emoción estética.

Un alto pensamiento informa la obra, en cuyo transcurso el poeta hace alarde de su inspiración soberana, traducida en forma simplicísima y bella. Dentro de la unidad perfecta de la acción hay una rica variedad de matices, que reflejan distintos aspectos de la vida. Sin conflicto, sin pasiones, sin lances heroicos, *La reina vella* interesa y conmueve. A pesar del símbolo que contiene la balada, esta se trasluce con claridad admirable y la idea que la inspiró no está envuelta en nebulosidades de procedimientos ni de estilo. Es obra sinceramente sentida y escrita con las galas del genio.

Al maestro Morera se deben las bellas páginas musicales de la nueva producción. Se mantiene el compositor en el terreno que le ha señalado el poeta y es melodioso y dulce, juguetón y alegre, y grandioso y brillante, según exige cada situación. Los temas populares están oportunamente aplicados y harmonizados a maravilla. La instrumentación, como de Morera, rica en sonoridades y matices.

En la interpretación de *La reina vella*, Maria Morera se mostró la gran actriz que comprende el personaje y lo presenta, en todos sus detalles, con verdad asombrosa y expresión sincera. La señorita Baró, en su corto papel, dio nuevas pruebas de su talento, dando relieve a las escenas en que interviene. Muy bien el señor Santpere, que caracterizó perfectamente el personaje y declamó con arte. El coro y la comparsería, como un solo personaje, a manera del coro helénico, tienen parte importantísima en la acción y contribuyen al buen efecto, pues, cuidadosamente ensayados y dirigidos por el señor Giménez, se agruparon y movieron cual convenía a las situaciones. El señor Giménez, como uno de tantos, formó parte de la multitud, revelando el interés que había puesto en la obra.

De las dos decoraciones que pintó el señor Comelerán para *La reina vella*, la del segundo cuadro nos satisfizo más que la del tercero, en la cual observamos alguna dureza en los primeros términos y falsedad en el colorido del mundo. De la ovación que se tribuye a los autores, hemos dicho lo suficiente esta mañana para que nuestros lectores se hicieran cargo de las proporciones que alcanzó. En resumen, el estreno de anoche en el Principal fue un triunfo en toda la línea.

Renato."

El Noticiero Universal 6977 (17/01/1908), ed. nit, p. 2.

“PRINCIPAL. *La reina vella*. Un acte d’en Guimerà amb música d’en Morera.

En Guimerà ha agafat un tema fins a cert punt senzill, l’ha pastat, l’ha modelat i l’ha fet viure. I el poema ha sorgit d’una estrellada, per enlluernament dels ulls i goig de l’esperit... Ha sorgit potent, amb la potència d’una inspiració sobirana i arrossegadora. I la mateixa embranzida que ha pres cap amunt el verb d’en Guimerà li ha donat força per a rebatre’s després fins a les mateixes entranyes de la vida i posar-ne al descobert les batzegades més pregones.

I tot això amb la base d’un argument de balada... Una vegada era una filla de reis tota rossa, tota rosada, que va ser duta a un llogaret humil tot pobret i tot alegre. Havien bufat vents de revolta i el rei havia portat la filla a una llar de pobra gent... I entre la pobra gent va fer-s’hi com una mena de família la filla de reis... I en aquella família va fer-s’hi un germà en un vailet que es deia Serní. Però un dia, havent-se fos els vents de revolta, la filla de reis va ser treta d’entre la pobre gent... I un altre dia va ser reina... I el temps corria... I corre que correràs.

I veus-aquí que ara ja és tota velleta i tota blanca i tota arrupideta la sobirana... I tot d’un plegat, un dia, sent fretura de veure el llogaret humil on va passar temps ditxosos... I la cort se posa en moviment i camina que caminaràs cap al llogaret humil... Ja hi és a prop, ja arriba al portal i se troba al poble en festa... On és la *seva* casa, que no la coneix? On és el *seu* Serní, que no el sap veure enlloc? El temps ha corregut, corre que correràs...

I en Serní? On és en Serní?... La gent del poble no en sap donar raó... Però, calleu!, potser aquell Serní és el Serní vellet, ceguet i solitari que sol contar rondalles als infants... Sí que deu ser-ho... I justament ara s’acosta cantant el pobre ceguet... La reina, de primer entovi, no el sap reconèixer... Com pot ser que aquell pobre miseriós de cabells blancs i ulls tenebrosos sigui aquell Serní amb qui s’havia compartit tantes alegries?... El temps ha corregut, corre que correràs... I ara tot just se n’adona la reina vella!...

En Serní és l’únic que en resta d’aquella família de la reina... Però amb en Serní resta la casa... «Anem a veure la casa»... I la casa és escrostonada... «Sembla un cap de mort buit de dintre»... Ha corregut tant el temps!... Tant, tant, que un arbre que varen plantar la reina i en Serni, ja s’ha fet tot alt i tot tofut... Però la casa... que trista la casa! Com l’ha sentit, el pas del temps!

—Jo t’hi faré fer un palau, bon Serní, en el lloc de la casa...

—No, no ho facis: al costat, si vols, però al lloc de la casa no, que jo la veig i l’estimo com abans...

De la casa mira al camp que s’hi estén a la vora. la valia reina... El camp sí que és el mateix, sí que ho és... Però el camp ja no és d’en Serní... Bé n’ha portat prou de tristeses el temps, corre que correràs!... I la reina s’adona aleshores de que no ha estat prou bona... Tantes tristeses que podia consolar i no hi pensava, tant amor que podia trobar en el poble i no ho sabia... Però ara vol entrar al cor del poble, vol sentir la vida al seu entorn... Justament som a la festa de les arades, que senyala el començament de la sembra. Que

vingui l'amo del camp i que comenci a llaurar-lo, que ella anirà al darrere escampant el gra, com quan era petita!...

I passa l'euga arrossegant l'arada, i passa el bon pagès darrere l'euga, i passa i repassa la regina, llençant a la voleia grapades de gra. Però el temps ha corregut. La reina defalleix... Se li acaba la vida al mateix instant en què potser començava a adonar-se de lo que era la vida...

...Jo no sé si he donat una impressió justa del poema... Ben segur que no hauré pas sabut transparentar-ne tota la força, tota la profunditat... Lo que sí puc dir és que *La reina vella* és una de les produccions més intenses que ha produït al seu autor. Hi batega un buf de cosa sempre viventa allà dins. I un ne surt amb la impressió de que, en una hora, ha viscut una pila d'anys. El temps ha corregut, corre que correràs...

I ha corregut entre harmonies enlairadores, entre un esclat de música en la que s'hi sent brunzir l'ànima popular... En Morera ha sentit el poema i l'ha ajudat a fer sentir al públic, aixecant-se en ales d'una inspiració potent i delicada alhora... Música de balada i música de tragèdia és la d'en Morera en aquesta producció. I d'aquí a aquí té la placidesa del cant del poble, i d'aquí a aquí esclata en alegria, per a produir al final l'esgarrifança de la mort que passa.

Les dues decoracions noves que ha pintat en Comeleran són ben estudiades en els detalls i ben característics els conjunts... Potser en l'última convindria abaixar el *mentón*, puig en la part alta el brancam tofut que s'hi estén no és prou resolt.

I ara un aplaudiment per en Giménez que, tenint consciència de la importància de l'obra, l'ha dirigida amb el major acert, posant-hi tant talent com voluntat. I amb tot i no tenir paper per ell, l'hauríeu vist entre la multitud, com un comparsa més, a fi de poder moure i fer viure cors i comparseria.

Individualment, pocs eren els artistes que tinguessin paper lluït; total, la Morera i en Santpere. Tots els altres els tenien secundaris. I no obstant, algun d'ells va sortir-se'n d'aquesta categoria: la Baró, per exemple, que fent tan sols quatre paraules i una rialla vergonyosa, va mostrar-se la gran actriu de costum.

Amb tot, la festa —ja ho he dit— se feia per la Morera i en Santpere. I la Morera va fer de la reina una creació forta, sobretot al tercer quadro. I en Santpere va donar al Serní tota la tristesa que era del cas... Tots els demés —no cal citar noms— varen estar justos.

J. Morató."

La Veu de Catalunya 3137 (17/01/1908), ed. matí, p. 3.

"Ya era razón de que el Altísimo, o quien de este menester se cuide, dejase caer sobre el Principal su divina gracia, porque lo cierto es que desde que empezó la temporada de invierno han andado allí con trajecillos de verano tan pronto raídos como estrenados.

Esta vez han dado con un traje que únicamente peca por demasiado corto: un acto. El sastre ha sido un gran poeta, Guimerà, y por poeta más que por dramaturgo ha vencido. *La reina vella* es eso principalmente: un poema con figuras vivas, pero ¡cuán tierno este poema del viejo poeta evocador de una vieja reina! Yo, que suelo a veces tener ideas raras, quiero ver entre las mallas de este primoroso cañamazo en que Guimerà ha bordado la leyenda de *La reina vella* otro idilio que llamaré *El poeta viejo*. Viene a ser ello como una segunda obra en que conservo el tema y varío los personajes, y si a Guimerà no le parece mi obra enteramente desatinada, yo me consideraré pagado con que diga él con su bondadosa sonrisa: "Este chico da a veces en el clavo." [Passa a explicar una sàtira paròdica d'invenció pròpia comparant l'edat de la reina vella amb la del ja ancià Guimerà].

[…] El poeta evoca con una fuerza de expresión maravillosa aquel tiempo pasado, hace hablar a los aldeanos en un lenguaje encantador y naturalísimo, vuelve atrás en la serie del tiempo, cuando los cabellos de la reina eran rubios y la melena del poeta negreaba sobre la augusta frente. [...] [Resum l'argument de *La reina vella*]. Desde la primera escena Guimerà se apoderó del público y fue suyo hasta el final, sin un solo momento de vacilación. No fue poca parte para ello la música de Morera, inferior a la que puede exigírsele, pero graciosa y viva en un bailable del segundo cuadro y fresca en el motivo de una canción campesina del tercero, sin olvidar un coro interior de este mismo cuadro.

Los cómicos tomaron con cariño *La reina vella*. Maria Morera hizo la protagonista como los propios ángeles, porque estaba en *lo suyo*, que es en donde quisiera verla siempre, de modo que podemos señalarla al máximum: diez puntos. A Santpere, ocho, dos menos, lo cual puede hacerse impunemente porque, como sale ciego, no ha de verlo. Cinco puntos a la Baró por una aldeanita y tres a la Morató, la Adell, Puiggarí y Viñals. Y calificación de aprobado a un modesto tenor corista que cantó muy bien la canción del arado y de quien solo sé que se llama Mariano. No importa; conste que Mariano canta bien, bastante mejor que yo, y eso que cuando me pongo a ello hay que oírme.

De los demás dejaremos para septiembre al coro de señoras. El del año pasado no era precisamente una maravilla, pero comparado con el de este, me parece un prodigio. El coro de hombres lleva la calificación de aprobado, como su compañero Mariano, y por esta vez no hay modo de apuntar tanto alguno al escenógrafo señor Commeleran. Sus decoraciones no me gustaron *ni gens ni mica*, cosa que lamento extraordinariamente. Otra vez será, amigo Commeleran.

No hay más que decir de esta primorosa leyenda de *La reina vella*, que pongo yo al lado de lo mejor que ha dado de sí el duradero genio de Guimerà.

Federico Urrecha."

El Diluvio 19 (19/01/1908), ed. matí, pp. 13–14.

"Com que qui mal no fa, mal no pensa, me'n vaig anar avui fa vuit dies al Principal amb l'intent de disfrutar tant com podés. Perquè jo soc així: sempre vaig al teatre amb ganes de que l'obra m'agradi. I si m'agrada, ja em tenen content i no m'amargo per res del món. Així és que vaig veure *La reina vella* amb tanta devoció com ho podia fer un monàrquic convençut. Anem a dir que la tal *reina* és molt liberal. Tant, que en alguns moments arriba fins a declarar-se partidària de la *Repartidora*. Lo qual vol dir que és una reina d'aquelles que no en crien pas totes les dides. Perquè per a trobar-ne una de semblant, se necessita encarregar-la expressa a uns pares com en Guimerà i en Morera, que saben els secrets d'aumentar en potència creadora a mida que van passant anys... D'en Morera no m'estranya, perquè tot just és a la primera joventut, però d'en Guimerà, que ja és a la segona, un se n'ha de fer creus encara que no vulgui.

I hi va haver força subjectes que la nit de l'estrena se'n feien. Per això tot era dir, amb aquell aire de suficiència que dona a molts la ignorància:

—És el mateix tema de la poesia!

I algú fins va afegir: —Sí, realment és el mateix tema, sinó que, portat a les taules, perd molt!

Però a l'endemà, un dels mateixos que trobava que havia perdut, me va confessar en confiança que no hi havia tal poesia. I veu-se'm aquí tot intrigat, no sabent com redimonxis el tal subjecte podia conèixer que l'obra, al ser duta a les taules, havia perdut, si mai havia existit en una altra forma... Res: misteris de la vida!

El cas és que *La reina vella*, amb tot i tenir un acte sol, és tota una obrassa. I qui no ho vulgui creure, que ho vagi a veure, en la seguretat de que no se n'ha de penedir. Si vostès són amants de les obres veritablement artístiques, no deixin d'anar a veure *La reina vella*, perquè és un doll de poesia, en el que hi batega quelcom d'eternament humà. Tant en Guimerà com en Morera han estat a extraordinària altura, fonent el poema literari i el poema musical d'una manera admirable. Figurin-se si ha d'estar bé que al primer quadro, en una de les escenes de més compromís, un ase que acaba de fer el protagonista del de l'*Hortolà*[94], va llençar entre caixes un bram estrepitós, que va arribar fins més amunt del do de pit. I la representació va seguir com si tal cosa, demostrant-se una vegada més que dels brams d'ase ningú en fa cas.

I al final va haver-hi un esclat d'entusiasme que va fer aixecar el teló un gavadal de vegades, sortint els autors a escena per a calmar al públic. Però, com que el públic no es calmava, l'empresa va adoptar un procediment molt curiós: cada vegada que s'aixecava el teló, feia sortir un autor més. I així varen passar-hi el de la lletra, o sigui, en Guimerà; el de la música, o sigui, en Morera; el de les decoracions, o sigui, en Comeleran.. I després en Lambert i després no sé qui més... Crec que varen sortir tots els que es trobaven a l'escenari vestits de *paisà.* Si hi arriba a haver *cable* i *cablan* tots, hauríem arribat a fer

[94] Fa menció *a L'ase de l'hortolà*, obra que es va representar abans de *La reina vella*.

una altra comèdia. Jo fos d'en Niubó, me faria patentar el procediment per vint anys. *Calma-exitazos eficacísimo. No produce dolor. Privilegio exclusivo per 20 años.* Hi ha diners a fer. Però *temo* que en Niubó no m'escoltarà. Prou que anirà grassa l'empresa amb *La reina vella*. [...]

Viloret."

Cu-cut! 297 (23/01/1908), pp. 55–56.

"Aquest Don Àngel Guimerà de posat, ferreny, que veureu en caricatura dintre d'aquet mateix nombre, és un poeta gran, genial, un vell poeta emocionant que ara, de cop i volta, després de temps i temps de dolorosa divagació, ens ha sobtat amb una frescor d'inspiració i de poesia tan intenses que la seva darrera obra, *La reina vella*, pot posar-se al costat de lo mes hermós que ha produït aquesta literatura catalana dels nostres amors.



La reina vella és plena i forta i esclatant. Una ventada de santa inspiració, de bella transcendència, anima les figures i les hi dicta paraules i accions... I tots tres quadros, moguts i riallers, pausats i dolorosos, en ditxosa unitat, no sé què tenen que un, veient-los representar, somriuria entre llàgrimes...

Ai, aquest tràgic passar del temps, aquest tràgic volar del temps per sobre els homes i les coses, com esgarrifa fins a les entranyes! Ai, aquesta enyorança infinita, aquest reviure records, aquest intens vibrar sentimental que deu ser el dolor més punyent i, alhora, el consol més dolç de la humana vellesa, i com hi són evocats, suggerits, palpitants, en l'obra del poeta nostre; d'aquest vell Guimerà ferreny i tendre, auster i lluminós, però vell... ja vell...

Pobre poeta vell que plores i somrius i t'enlaires i ens fas plorar i somriure i enlairar amb aquelles alegries i amb aquelles tristeses i aquella forta grandesa de la teva *Reina vella*!... Oh, poeta, poeta! Jo voldria dir-te aquí com has entrat fins a l'ànima del poble; com has trobat la paraula evocadora de tots els grans misteris de la vida i de la mort!... Oh, poeta, poeta! La teva obra, entre nosaltres, ha estat fecunda d'emoció i ensenyança i estimem i agraïm en lo que val la teva obra generosa!...

Els personatges de *La reina vella* foren, en general, força ben interpretats pels artistes del teatre Principal. La Morera molt bé i l'Emília Baró molt justa i oportuna. En Santpere, en *Serní*, sobri, aplomat, sempre en escena. I en Vinyals i en Ginestet, la Morató i l'Adell i

aixís els altres i les altres, procurant i conseguint no descompondre els conjunts, que va moure en Giménez amb molt bona voluntat i coneixement de causa.

I d'en Morera? Què en direm d'en Morera? *Volva*, volva: volva inquieta i reposada; petita, i com a petita carregada de foteses delicioses.; volva paradoxal i discreta; volva nostra, sempre sapient, sempre oportuna; digues tu lo que en sàpigues d'aquelles harmonies de mestre Morera!... Perquè *Espill*, el prudent de natural, confessa que no hi entén res en solfes... [...]

Espill."

De tots colors 4 (24/01/1908), pp. 56; 57.

"*La reina vella* és, potser, dintre de lo que en el gènere s'ha fet al Principal, l'obra que més consistència i més grandiositat enclou. El Sr. Guimerà ha estat veritablement sortós en l'assumpto, que ha sabut vestir i presentar amb un ambient de bellesa admirable i un llenguatge sobri i hermós. Tota la lletra es fa escoltar amb gust i l'espectador s'interessa vivament per aquella acció senzilla, però intensament corprenedora, que transcorre davant del públic entre un seguit d'escenes a on l'alta poesia i el sentiment artístic s'uneixen constantment per a teixir-ne al fi la primorosa obra.



—¿Has vist l' estreno de *La Reyna Vella*, quin triomf per don Angel?
—Sí, pero lqué vols que 't digui!, jo hauría preferit estrenarne una de jova, encare que hagués sigut ab menos éxit.

El segon quadro és, sobretot, una cosa exquisida que es paladeja espiritualment parlant, amb extraordinària satisfacció, deixant-li a l'auditori allò que es diu: ganes de tornem-hi.

La música del mestre Morera va guanyar-se igualment els aplausos de tots; d'intel·ligents i de profans. Conté alguns números inspirats de debò i en tots hi domina la melodia popular de la nostra terra.

La presentació escènica, regular. La direcció, bé. Els actors, voluntariosos. I en Santpere, el més voluntariós."

La Esquella de la Torratxa 1517 (24/01/1908), pp. 71–72.

"***La reina vella*.** En un acte i tres quadros, original d'Àngel Guimerà, amb música del Mtre. Enric Morera.

Agradosament enllaminits per *La santa espina*, vam assistir a l'estrena de l'última producció del gran mestre, amb l'esperança falaguera de contemplar qualque cosa bona de la que tan necessitat estava el públic del vell teatre. I es realitzà nostra esperança.

Ja tenim una obra, un èxit dels que fan època, un èxit lograt amb tota la senzillesa i modèstia que demanar-se puga, però això sí, franc, espontani... Saludem una vegada més als Srs. Guimerà i Morera. Veus-aquí *La reina vella*:

QUADRO PRIMER

A l'aixecar-se el teló, ens trobem en sa cambra reial. És de nit, l'augusta majestat dorm i la vetllen dugues dames d'honor, dona Beatriu i dona Margarida. La reina somia, somia amb la llunyana època de sa joventut... prou que al despertar explica a les dames: [...] I veus-aquí que la reina se sent venir la mort i per això afegeix: [...]

Aquest remordiment la domina i no pensa en altra cosa que en el seu Serní, son companyó d'infantesa. I ve el nou jorn; la reina es lleva i entren a saludar-la les dames i cavallers de la cort. Un cavaller, el duc de les Albeses, parla a la reina, vegi's amb quin respecte: [...] Mes, sa majestat no està per ambaixades i, en lloc de rebre als que venen, és ella qui vol anar-se'n i diu: [...] i la comitiva regia es posa en marxa.

QUADRO SEGON

Ja som al burc humil de Sant Alexis, és un vilatge pobríssim i rònec. S'està celebrant la festa de les arades; els joves ballen i els vells frueixen els goigs dels joves. Aquesta és la cançó: [...] El quadro és ple de vida, l'efecte teatral és verdaderament extraordinari. Mes, ai, que els soldats de la reina venen a torbar la pau d'aquella bona gent, d'aquells bons vilatans que no n'havien vist mai de gent armada. [...]

Mes no hi són a temps a fer moixigangues, perquè els cornets de la reina anuncien que està propera la reial persona de sa majestat. I l'escena s'omple de magnats i dames d'honor i cavallers... i ve la reina i, al baixar de sa cadira reial de camí, diu admirada: [...] Tot ha desaparescut en seixanta anys. La gent no és la mateixa, la reina cerca una fisonomia coneguda i no la troba.

És en va, ningú és d'aquella època, cap recorda la casa i els estranya la manera de preguntar, mes la reina els interroga novament i de tantes coses els parla que fa que un vell del poble digui: [...] En Serní, el seu Serní... El goig de la reina és immens. [...] i en aquell sant moment se sent un cant llunyà, és en Serní que ve... Tothom escolta la cançó del vell venerable. [...]

És verament commovedora l'escena que motiva el trobar-se de nou en Serní davant sa ex-companya, a qui no pot reconèixer per mancar-li la vista. [...] i recordant fets de sa infantesa, logra tornar la memòria al vell Serní, que acompanya a la reina i sa cort a visitar l'antic casal [...].

QUADRO TERCER

Som davant la casa a on va passar sa joventut la reina vella. Abans d'arribar el poble i la comitiva, s'ou aquesta hermosa pregària: [...] Bonic de debò és l'aspecte d'aquest quadro. El poble orgullós de lo que veu, canta i balla d'alegria, al vell Serní li sembla un somni lo que està passant i la reina vella, immensament satisfeta, vol prodigar-se en manifestacions de simpatia envers sos vassalls i els diu: [...] Cap plaer s'escatima a sa majestat, i sol·licitat per ella, en aquell mateix camp comença la sembra. [...] diu una dona del poble, mes la reina li pren el cabàs [...] L'expectació és general... Que a l'escampar el gra ses mans escamparan la felicitat al poble. Frueixi's la cançó del sembrador [...]

La reina no pot més... un fort cansanci l'aclapara... sa vida s'acaba... Ha perdut les forces i se sent morir, mes abans demana perdó al poble, sol·licita l'apoio material del vell Serní... i mor en sos braços. No és possible descriure el dol que experimenten aquells francs vilatans, que contrasten amb el despotisme estúpid dels grans magnats, quins manen als soldats que ho avassallin tot i s'emportin el cadàver a palau. [...] però la gent d'armes, atropellant-ho tot, s'obre pas, tirant per terra el venerable cos del vell Serní, qui al veure endur-se'n a sa amiga companyera crida amb profunda veu: [...] Veus-aquí, mal contat, lo que és *La reina vella*.

L'eminent Mestre Enric Morera l'ha il·lustrat amb brillants notes musicals; tots els números són notables, això ho justifiquen els frenètics aplaudiments que li adreça l'auditori. La *mise en scène,* molt bé, per lo que deven alabar una vegada més a l'insigne director Enric Giménez, qui no prenent part en l'execució i a fi de poder dirigir a son temps a les *masses*, ocupa un lloc entre els comparses per assegurar l'èxit que es prevenia.

En la interpretació deu mencionar-se en primer terme a l'eminent Maria Morera i al colossal actor Josep Santpere. La Baró, com sempre, va treballar d'eminència en son modest paper de noia del poble, i també dintre sa modèstia estigueren molt bé les Sres. Morató, Guerra, Adell, Huguet, Masdeu i els Srs. Puiggarí, Ballart, Ginestet, Vinyals, Garcia, Capdevila, Morató i Mairal.

El Mestre Lambert, excel·lent en sa direcció d'orquestra, com així també el Mtre. de cors, Sr. Sabater. Les decoracions de l'escenògraf Sr. Comaleran són d'efecte, si es deixa de part algun lapsus que hauria sigut fàcil subsanar. En resum: un èxit dels que se'n registren pocs en la història del teatre. En altre lloc d'aquest número donem una extensa informació gràfica de *La reina vella* [fotografies d'escena i dels actors]."

La Escena catalana 69 (25/01/1908), pp. 2–6.

"El maestro Morera, su *Emporium* y su *Reina vella*.

Enrique Morera tiene entre nuestros músicos una significación. Él fue quien se erigió un día en redentor por el arte y el sentimiento patriótico de nuestros obreros, fundando su *Catalunya Nova*; él, autor del poema sinfónico *Catalònia,* fue por algún tiempo el verbo artístico del patriotismo catalán, de un patriotismo ingenuo, basado en ideales, ensueños y nobles utopías, alimentado con protestas masculinísimas e infantiles arrogancias. Morera, siguiendo siempre la línea recta de sus destinos, fundó lo que dio en llamarse Teatre Líric Catalá, como contraposición a la obra antisocial de un género dramático cuyos trazos primordiales conservó la nueva institución.

Entretanto, él había estado largo tiempo en el extranjero, en aquel emporio de la música que se llama Bruselas, estudiando de firme bajo la dirección de celebrados maestros en el arte de componer.

De su obscura labor como maestro de aquella sociedad coral obrera, de la leyenda que forjaron de consuno su temperamento iconoclasta y aquella parte de prensa madrileña que dio en presentarle a los ojos de sus lectores como una hidra feroz, como el *autor* (sic) del *canto de guerra* (?) *Los segadors*. de todo esto nació la fama de su talento, más que consagrado por el conocimiento que de su obra tuviéramos nosotros, revelado por una misteriosa intuición que hizo nacer en Cataluña una fe hacia las dotes vislumbradas y el talento presentido de quien tal contribución había prestado para la gran empresa de mostrarle a nuestro pueblo en el fondo del alma propia el pozo insondable e inexplorado del sentimiento y del arte.

Si en esto hallamos principalmente la causade esa aureola popular que ciñe la frente de nuestro compositor, la razón de ser de un tal prestigio podríamos verla en las temporadas de estudio serio pasadas en el extranjero y completadas con el trabajo tranquilo, reposado durante las estancias bucólica, indefinidas, en su casita blanca de Sitges, por mal nombre Subur.

He aquí las dos características de la música de Morera, derivadas lógicamente de cuanto dejamos expuesto: el amor a las formas del estilo popular y el dominio del *métier*. Por su amor intenso y paternal hacia nuestras canciones populares, por sus conocimientos técnicos que le ponen a la cabeza de nuestros compositores, Morera ha merecido el lugar de honor que a priori le habíamos adjudicado.

Armado de tales armas, mientras abandonaba su raquítico Teatre Líric Català de antaño, en visión de lo que tenía que ser en el porvenir nuestro teatro lírico, verdaderamente lírico y verdaderamente nacional, mientras llenaba los carteles de los teatros de Barcelona y de Madrid con su nombre puesto al lado del autor que le encargara una música como se encarga un vestido, el compositor laboraba sigilosamente en su obra llena de sinceridad y de entusiasmo verdadero. Así salió *Emporium*, el hermoso poema lírico-dramático para el cual le proporcionara un libro bello de verdad nuestro poeta Marquina, libro que, a nuestro entender, llena las condiciones requeridas por una obra literaria; capaz de ser

transformada en la esfera de la realidad en un drama lírico, a pesar de su poca aptitud escénica.

Emporium debía ser estrenado en Madrid en una temporada tentativa de teatro lírico nacional. Sobre el fracasado proyecto se ha extendido una leyenda que no tenemos interés alguno en divulgar. Por fin la obra de Morera logró verse puesta en escena en nuestro Gran Teatro del Liceo, hace dos años, *debidamente* traducida al italiano. Pasose con artistas de bastante mérito, bajo la dirección del inteligente concertador Sr. Mascheroni.

Respecto al éxito que entonces obtuvo la obra, no hay que insistir en él porque es cosa reciente. Una prueba de la fe que impulsaba a nuestro público a aplaudir calurosamente a Morera en todas sus obras es que, al cabo de poco tiempo de estrenado *Emporium*, púsose en el propio teatro una nueva obra del autor, *Bruniselda*, muy inferior a la antes mencionada; pero ella fue recibida por nuestro público con igual entusiasmo que la primera. Con todo, mientras creemos que *Bruniselda,* —que tiene bellas páginas, pero compuesto sobre un libro muy malo y conforme a los viejos moldes de la ópera— irá bajando con paso lento pero certero al foro del olvido, en *Emporium* veremos siempre la confirmación de aquella fe que llevó a nuestro Enrique Morera a volar en alas del entusiasmo de sus compatriotas.

Hoy *Emporium* ha sido reproducido en el Liceo, pero sin los artistas inteligentes que estrenaron la obra, aunque con la misma pésima presentación escénica. Del fracaso cabe la culpa a cuantos en dicha representación han intervenido si exceptuamos a los autores de la obra, para los cuales no cabe disminuir en un ápice la consideración en que todos les tenemos.

Algo se va a desquitar Morera del mal efecto producido por las dos representaciones dadas de *Emporium*, ante quienes no saben distinguir, con el estreno de su obra *La reina vella*, de éxito tan grande como merecido.

Parece que Morera al escribir la partitura para este bello poema de nuestro gran romántico, de nuestro ilustre trágico, sienta el despertar de una pesadilla, durante la cual ha tenido que escribir a destajo para salvación de populares empresas y refocilamiento de públicos domingueros, y ante la poesía de Guimerà sienta de nuevo estremecer las cuerdas de su cansada lira y avivarse el fuego sagrado de su espíritu.

—E[mili] Vallés.”

La Cataluña (25/01/1908), p. 57.

“Després de les representacions de *Tannhäuser*, el Gran Teatre del Liceu ha anat fent, sense gran interès per l’Art. Ha volgut reprendre l’*Emporium* del mestre Morera, tan aplaudit fa dos anys, i l’obra greument injuriada per un tenor i un director ineptes, els noms dels quals hem oblidat caritativament, no ha pogut anar més enllà d’un parell de representacions. Injusta sort!

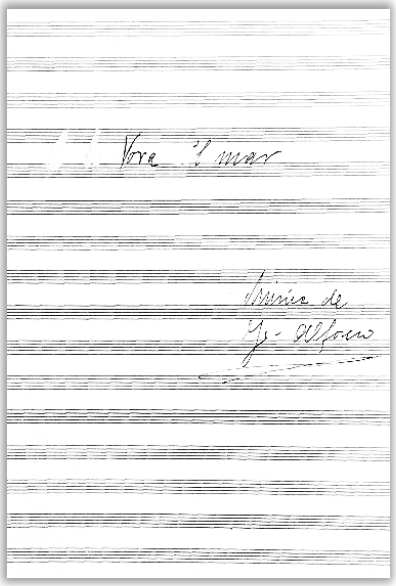
Deessa Fortuna s’ha mostrat més propícia amb en Morera al teatre Principal. *La reina vella*, quadro dramàtic d’en Guimerà, ha sigut un èxit. En els nombres musicals que l’il·lustren s’hi veu de seguida que han sigut escrits amb molta cura. Potser no sempre l’idea musical se fon íntimament amb el drama, però en general aspira a l’elevació que demana l’argument; l’escriptura és consistent i l’orquestració treballada. [...]

G.”

Empori 8 (Febrer 1908), p. 52.

Vora el mar [95]

Marina en 1 acte.
Estrena el 30/01/1908.



Il·lustració 273: *ALFONSO, Frederic:* Vora el mar. *Barcelona: 1908 (portada de la partitura manuscrita).*

Lletra de Teodor Baró[96].

Música de Frederic Alfonso.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–2.

Acotacions i fotografies d'escena:

[Els personatges mencionats a la partitura són el de la madrona (interpretat per Maria Morató), Robert i la major part del pes musical el porta el cor].

[La música conté un primer número amb breu obertura instrumental i cor de pescadors que tanca la madrona demanant protecció a la Verge santa, un segon número breu amb el cor de pescadors celebrant la pesca, un tercer número amb la cançó de la madrona (sembla ser filla del pescador) que canta les seves penes amoroses perquè el seu estimat no la vol per mora[97], un quart número amb la cançó de les campanes d'en Robert explicant que el so de les campanes és típic del seu poble i li porta al cap records de jovenesa (acaba amb la madrona dient-li: "serè par tu una madrastra que serà dugues voltes mare"), i uns breus compassos com a final instrumental].

[95] Sembla que el títol inicial era "A la vora del mar", tal com apareix a la part d'apuntar manuscrita i a les particel·les vocals, i després es va canviar a "Vora'l mar", títol de les particel·les instrumentals. La partitura orquestral té el nom corregit amb les lletres "A la [...] de [...]" esborrades.
[96] Fent servir els pseudònims de Lluís Arenys, Pere Busquets, J. Marqués i N. N.
[97] Podria estar inspirat en *La filla del mar* de Guimerà, estrenada el 1900 al teatre Romea.

Ressenyes de premsa:

"El cuadro musical *Vora el mar*, estrenado anoche en el teatro Principal, obtuvo muy buen éxito. Son escenas de la vida de la gente pescadora de nuestra costa de Levante trasladadas al teatro en toda su sencilla ingenuidad.

La música con que la ha adornado el joven maestro D. Federico Alfonso fue muy aplaudida. Acomodándose a la índole del libro, no tiene pretensiones de factura, pero está presentada con esmero. La canción de la tiple y la de la campana, coreada, gustaron mucho y fueron repetidas. El maestro Alfonso fue llamado a escena al terminar la obrita, oyendo muchos aplausos."

Diario de Barcelona 31 (31/01/1908), p. 1314.

"No ho deia jo? L'altra setmana no sabia què dir perquè no passava res, i avui no sé per on començar de tantes coses com passen. [...] Benefici de la Morera al Principal, amb *represa* d'*El sometent de Girona* de l'Agulló [...] Estrena al Principal de *Papà Ministre*, tres actes d'en Rovetta, traducció d'en Narcís Oller... Id. id. d'una sarsuela marinesca titulada *A la vora del mar*, música del Mtre. Alfonso i lletra, *al parecer*, d'en Baró (hi fa gran paper una olla) [...]

A la vora del mar (Principal). Música Alfonso excel·lent. Cançó campana magnífica. Cançó noia també. Lletra ja he dit semblava Baró. I m'hi jugo un peix que ho és. Olla amb vianda a coure, Baró segur. [...]

Virolet."

Cu-cut! 299 (06/02/1908), pp. 87–88.

"*Vora el mar* és un quadro de platja d'escasses condicions. Ni literària ni artísticament és recomanable, i l'única cosa que el salva és la música del mestre Alfonso, que, ademés de ser bastant original, conté fragments molt inspirats avalorats per una harmonització perfecta.

El públic, entenent-lo així, va demanar insistentment el *bis* de varis números, essent cridat el jove compositor a les taules en companyia dels actors, que treballaren amb ganes de quedar bé.

Papá Ministre, sense ser una de les millors creacions d'en Rovetta, és un bon drama no mancat d'emoció ni de fonda psicologia. [...]."

La Esquella de la Torratxa 1519 (07/02/1908), p. 104.

"***Vora el mar***.— Marina en un acte, lletra que se suposa dels Srs. Lluís d'Arenys, Pere Busquets, J. Marqués, N. N. i Teodor Baró; música del mestre Alfonso.

És una delícia l'ingeni que tenen en escollir els títols alguns autors que escriuen per aquesta casa. Se va estrenar *El fill del Rei*, havent-hi el d'en Guimerà; *No es pot dir blat*, havent-hi el d'en Campmany; *El Si natural*, havent-hi el d'en Jackson Veyán; *Por*, havent-hi la d'Urgell; *Pas de comèdia*, havent-hi el d'en Sendra; i ara *Vora el mar*, havent-hi la d'en Pitarra. Oh, i encara seguirà, perquè hem vist anunciat *Fugir del foc i...,* havent-hi la comèdia d'en Manubens Vidal. Hora és ja que l'empresa posi reparo a estrenar amb títols repetits, a fi de no ajudar a la confusió que això porta en el catàleg d'obres teatrals. I consti que el treure una preposició o article d'un títol no és prou per creure que ja no s'assemblen, ni ho permet la llei de propietat intel·lectual.

I anem a la comèdia. Ja ho hem dit, se suposa que és d'en Baró, per varis motius, perquè hi surten comestibles, perquè s'hi diuen xistos que ja porten cabells blancs, perquè es parla de sal i la sal no s'hi veu en el diàleg, perquè l'argument és primitiu i infantívol, per teatre de nois, i per moltes altres coses que *sería prolijo enumerar*... Ah, (me en descuidava) i perquè l'autor no presenta la cara.

La música del Mtre. Alfonso, sí, és bona, val i es fa escoltar amb agrado... Sort d'això! En el desempenyo tots hi estigueren bé, tots, no cal anomenar-los."

La Escena catalana 71 (08/02/1908), p. 3.

"Para las funciones de hoy está anunciado el cuadro lírico del maestro Alfonso, titulado *Vora el mar*. Recordarán nuestros lectores que, a raíz de su estreno, dijimos de él que la letra no se hubiera salvado sin la música. En los carteles no aparecía más nombre que el del Sr. Alfonso. De modo que, tácitamente, creyeron muchos a este señor autor del esperpento de la letra. Pero ahora el nombre del autor verdadero se lee ya en los carteles: es el del Sr. Teodor Baró.

Lo que se hace público para general regocijo de las galerías. Y para restablecer en su buen nombre al maestro Alfonso, a quien tal desmán se le hizo, alevosa y premeditadamente."

La Publicidad 4220 (11/02/1908), ed. nit, p. 3.

"Continúa representándose, con creciente éxito, la comedia lírica *Vora el mar*. La partitura, debida al joven maestro Alfonso, ha logrado que el público, desentendiéndose de la banalidad —no muy artística, del libreto— original del conocido dramaturgo de la calle del Hospital y calles adyacentes, D. Teodoro Baró, a quien seguramente propondrá para la academia de la lengua… en adobo *Gedeón*, se recree sin decaimiento, oyendo las bellezas de la música, muy inspirada y reveladora de la ciencia técnica del joven maestro Alfonso, a quien esperan triunfos sonados."

La Publicidad 4229 (21/02/1908), ed. nit, p. 3.

Miracle de Santa Agnès, El

Misteri de l'Edat Mitjana còmic-dramàtic adaptat a l'escena moderna en 3 actes.

Estrena el 13/02/1908.

Lletra de Salvador Vilaregut [98].

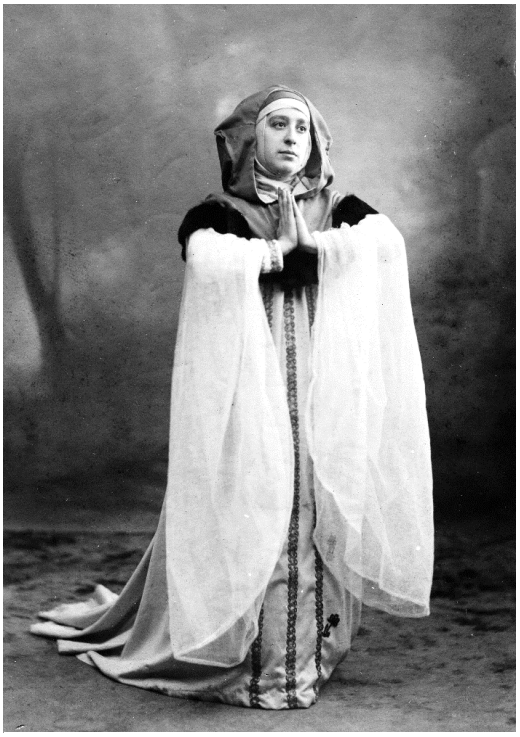
Música de Francesc Montserrat Ayarbe.

Escenografia de Pere Commeleran i Vallhonrat.

Text no localitzat.

Música: Arxiu de l'Associació Musical de Mestres Directors.

Acotacions i fotografies d'escena:





Il·lustracions 274 i 275: *Fotografies d' Emília Baró en el paper de Griselda. [Arxiu Fotogràfic de Barcelona: AFB3-117, reg. 78083 i 78084]. [La primera es fa servir com a portada de* Feminal *11 (23/02/1908)].*

[98] Inspirada en el *conte lyrique* de Jules Massenet, *Grisélidis*, amb llibret en francès d'Armand Silvestre i Eugène Morand. Fa servir fragments poètics sobre la llegenda de Boccaccio i d'Armand Silvestre i de la disposició d'escenes de les versions teatrals de la llegenda de Frederich Halm i d'Eugène Morand.
La llegenda, treta d'un text llatí de Petrarca, va ser ja traduïda al català per Bernat Metge el 1388. La Joventut Tradicionalista de Sarrià va estrenar l'any 1909 una visió musical titulada *Griselda* basada en la mateixa llegenda, que es va representar també a la sala Imperi l'any 1911.



Il·lustració 276: *Figurí [de Griselda] per a* El miracle de Santa Agnès. *[CDMAE: Reg. 438428].*



Il·lustració 277: *Figurí de Bertrada per a El miracle de Santa Agnès. [CDMAE: Reg. 438430].*





Il·lustracions 278 i 279: *Figurins de Malapesta, la muller del diable, per a* El miracle de Santa Agnès. *[CDMAE: Reg. 438348; 438347].*



Il·lustració 280: *Figurí d'Aniol. [CDMAE: Reg. 438418].*



Il·lustració 281: *Fotografia de Manel Ballart caracteritzat d'Aniol per a* El miracle de Santa Agnès. *[*La Escena catalana *81 (18/04/1908), p. 1].*



Il·lustració 282: *Figurí d'un dels personatges d'*El miracle de Santa Agnès. *[CDMAE: Reg. 438432].*



Il·lustració 283: *Figurí d'un soldat d'*El miracle de Santa Agnès. *[CDMAE: Reg. 438423].*





Il·lustracions 284 i 285: *Figurins de soldats de* El miracle de Santa Agnès. *[CDMAE: Reg. 438426 i 438421].*



Il·lustració 286: *Fotografia d'escena del segon acte. A la dreta, el personatge de Malapesta. [Arxiu Fotogràfic de Barcelona: AFB3-117, reg. 76907]. [Apareix a La Ilustració catalana 248 (01/03/1908), p. 149)].*

Ressenyes de premsa:

"Hoy tendrá lugar en el teatro Principal el beneficio del actor cómico señor Santpere. Para el jueves se anuncia en dicho teatro el estreno de la obra de S. Vilaregut *El miracle de Santa Agnès*, a la cual ha puesto ilustraciones musicales el maestro Montserrat. Se estrenará decorado del escenógrafo señor Comelerán [sic]."

El Diluvio 42 (11/02/1908), ed. matí, p. 12.

"Hem rebut una fulla impresa explicant diferents detalls de l'obra *El miracle de Santa Agnès*, que deu estrenar-se demà al teatre Principal. L'obra és adaptada per en Vilaregut a l'escena catalana, servint-se a l'efecte de fragments poètics de Boccaccio i d'Armand Silvestre i de la disposició escènica d'Halmy de Morand, però posant-hi bona part de collita pròpia.

El mestre Montserrat ha il·lustrat musicalment la llegenda, que és la mateixa que, treta d'un text llatí del Petrarca, va posar Bernat Metge en català amb el títol *Historia de Walter*

i de la pacient Griselda. Ens abstenim d'extractar més detalls de la fulla que hem rebut, perquè no sembli que volem donar un judici prematur sobre el tema i sobre l'obra, esperant per a això l'hora de l'estrena."

La Veu de Catalunya 3164 (12/02/1908), ed. vespre, p. 4.

"**Principal.—** Según rezan los carteles, Mañana por la noche se estrenará en este teatro *El miracle de Santa Agnés*. La índole especial de la obra ha movido a su autor, D. Salvador Vilaregut, a presentarla en un artículo que se repartirá mañana al público del Principal y que dice así:

> L'obra que oferim al clar judici del públic no és una obra original, ni una traducció, ni tampoc una adaptació d'una obra determinada. Fou suggerida a l'autor per l'assistència a la representació que d'una comèdia lírica de l'Armand Silvestre i l'Eugeni Morand, amb música d'en Juli Massenet, se donà a l'Òpera Còmica de París a primers de l'any 1902. La impressió soferta fou tal que, tot seguit, vàrem buscar referencies de la llegenda en que els autors del llibre havien furgat per a donar camp d'inspiració al music. I tot seguit, en el mateix París, vàrem trobar-les. Però exposem, primer, el fet històric que provocà la llegenda.
>
> Veus-aquí que Griselda, o Griselidis, era filla d'un pagès de Villanoetta, en el Piemont, i, amb motiu de sa gran bellesa, s'emmaridà amb un gran senyor, Gualter, Marqués de Salus, cap a l'any 1003; i tan fidel i amorosa fou pel seu marit, amb tant coratge resistí les temptacions de l'esperit maligne, que Santa Agnès —patrona del castell de Salus, en qual oratori era venerada— intervingué a favor d'ella amb les excelsituds d'un miracle que afollà tota la terra llatina. La figura de Griselda restà, des d'aleshores, com el tipus de la Penélope dels temps mig-evals, com personificació de l'esposa cristiana, humil, serventa i amorosa, mare amantíssima i tendra i estel lluminós de la llar maridal.
>
> Com era natural, la llegenda s'apoderà tot seguit del seu nom; sa vida fou ben sovint contada i ben sovint enriquida amb novells fets, entrant així, auriolada de poesia i voltada de cants de trovaires i poetes, d'una manera triomfal en el domini de la faula, en el jardí sagrat i flairós de les rondalles.
>
> Així la trobem en la «Novella decima» de la «Giornata decima» de *Il Decameron*, de Messier Giovanni Boccaccio, en el segle XIV i en el Petrarca, i en el manuscrit anònim de 1395 anomenat *Codex de Lange*, existent a la Biblioteca Nacional de París, que porta per títol: *Le mystère de Grisélidis, marquise de Saluces, de sa merveilleuse constance, appelée le miroir des clames mariées, par personnages et rimes*; i més endavant apareix en la nostra literatura amb el títol d'*Història de Valter i de la pacient Griselda*, trasladada al català en elegantíssima prosa pel famós escriptor en Bernat Metge, secretari del rei en Joan d'Aragó, el qual va servir-se d'un text llatí del Petrarca, segons ell mateix diu en el llibre quart del seu famós *Somni*: «La paciència i amor conjugal de Griselda, la història de la qual fo per mi de llatí en nostre vulgar transportada, callaré, car tant es notoria, que ja la reciten les velles quan filen en hivern entorn del foc.»

A mida que el temps passà, va guanyant la llegenda de Griselda noves literatures. Una traducció castellana, feta probablement sobre el text del *Decameron*, fou intercalada per Joan de Timoneda en son *Patrañuelo*, en qual «Patraña segunda» se parla de «Dama Grisélida», havent sigut imprès aquest llibre per primera vegada en 1576, a Alcalá de Henares. Molts anys després, en Chaucer i en Perrault publiquen narracions sobre la marquesa de Salus. I ella mateixa inspira, a través dels segles, les obres dramàtiques de Bonfous, Zeno, Piccini, Frederic Halm, Armand Silvestre i Eugeni Morand, conservant en totes elles l'actitud resignada d'una esposa maltractada injustament i abandonada pel seu marit, al qual ella adora. En Richardson va pensar, segurament, en la bona Griselda quan va escriure sa trista i melangiosa *Pamela*.

Impressionats per la llegenda i per la lectura de les obres literàries inspirades en ella, vàrem creure que l'escena catalana no es desdenyaria d'acollir a dama Griselda, devota de Santa Agnès, quan la novel·la antiga de nostra terra ja l'havia acollida amb amabilitat i favor gran i, per això, amb la impressió de la *Grisélidis* d'en Massenet, vista a l'Òpera Còmica, que, més que teatre, és palau de fades per a donar vida als somnis dels poetes i dels musics; amb la de la lectura de la *Grisélidis*, tragèdia alemanya en cinc actes i en vers de Frederic Halm, pseudònim del Comte de Munch-Bellinghausen, representada en 1835, i la de *Grisélidis, mystère* en tres actes i un pròleg, en vers d'Armand Silvestre i Eugeni Morand, representada a la Comèdia Francesa el 15 de maig de 1891, hem escrit *El miracle de Santa Agnés*, ben saturats de la llegenda, i seguint molt més d'a prop a l'Armand Silvestre que a n'en Frederic Halm, procurant donar a l'obra tot el caràcter català possible, introduint escenes del tot originals, refent tot el final i creant, quasi de cap i de nou, els personatges del Diable i de sa muller Malapesta, de lo qual n'ha resultat una obra que no es pot dir que sigui original, però que tampoc és una traducció, sinó, en rigor de veritat, una adaptació —com diuen els cartells— d'una llegenda antiga, escrita aprofitant fragmenta poètics d'en Boccaccio i d'en Silvestre i disposició d'escenes de Halm i de Morand, i posant damunt de tot això una bona part de nostra collita pròpia.

Sols ens resta afegir que amb nosaltres ha col·laborat el mestre F. Montserrat Ayarbe, qui ha il·lustrat musicalment *El miracle de Santa Agnès*, després d'haver-se impregnat de la fonda poesia i musicalitat que l'anima i que ve de la llegenda; que la col·laboració ha estat entusiasta i, a nostre judici, encertadíssima.

Hem de dir que la nostra obra ha estat acollida per la Direcció artistica i pels artistes del Principal de la manera que la faula va acollir la història de Griselda? Nosaltres creiem que sí, perquè tothom ha treballat amb fe per a presentar-vos dignament *El miracle*.

Ara només direm una cosa, ben natural en les hores que precedeixen l'estrena: «Que Santa Agnès ens valga!»

Salvador Vilaregut."

La Publicidad 4221 (12/02/1908), ed. nit, p. 3.

"**Principal.—** Anoche estrenose en este teatro la leyenda *Lo miracle de Santa Agnès* en tres actos, letra de don Salvador Vilaregut, música del señor Montserrat Ayarbe.

Diremos tan solo que la leyenda ha perdido en esta obra la poesía; el lenguaje es a trozos elegante, pero en muy pocos trozos elegantes, porque predomina lo chabacano en las situaciones y en el diálogo. El autor fue llamado al proscenio."

Las Noticias 4335 (14/02/1908), p. 5.

"TEATRE PRINCIPAL.— Estrena d'*El miracle de Santa Agnès*, llegenda en tres actes, lletra d'en Salvador Vilaregut, música del mestre F. Montserrat Ayarbe.

Corria ahir pel Principal un aire de fredor. El vespre era de pluja. Plovia i plovia, i el teatre no estava tot lo concorregut que calia esperar. Ja abans de començar l'obra, el públic sentia la decepció d'una vetllada brillant fracassada per culpa del mal temps...

Però vet-aquí que aquesta petita decepció sols era el preludi d'una altra decepció més grossa. Tothom esperava ahir una obra de bellesa i de força. El nom d'en Salvador Vilaregut, adaptador de la llegenda a l'escena catalana, feia creure en un franc i merescut èxit teatral. No fou així. L'obra no agradà, i les fredors de la nit s'escamparen per la sala i per les taules... Aquella vegada pot aplicar-se ben justament a la feina del senyor Vilaregut aquell gastat clixé que diu: «l'obra és una equivocació».

[...] És de lamentar que el bon intent d'en Vilaregut no hagi passat d'intent. El culte escriptor català, que tan sortosament ha adornat a la nostra escena altres assumptes, no ha tingut la mateixa sort. *El miracle de Santa Agnès*, obra hermosament escrita, no arribà a adquirir davant de l'espectador, la grandesa poemàtica que l'assumpte i les condicions de la llegenda requerien. I, sense aquesta grandesa, l'obra perd la major part del seu valor escènic.

La major equivocació del senyor Vilaregut és, al meu entendre, la introducció d'aquells personatges estranyament còmics, el Diable i sa muller Malapesta, en boca dels quals posa el senyor Vilaregut frases amb pretensions de xistos, d'un gust molt dubtós, com aquella de «ficar els peus a la galleda» que hi ha al segon acte i moltes altres per l'estil. Sense el diable-pallasso i sense la seva muller, l'obra hauria conservat més l'ambient que li és necessari. La figura dolorosa de Griselda, en canvi, pren força relleu.

La música del senyor Montserrat es notable. Se veu en el compositor inspiració i entusiasme artístic, delicadesa de sentiments i honradesa en els procediments. Se veu que ha comprès bé la intensa poesia de la llegenda i ha posat tota la seva ànima en conseguir que la música expressi aquesta poesia. I ho consegueix sovint, malgrat la poca importància que adquireix la part musical de l'obra.

Els actors estigueren regulars. El públic no acabà d'entusiasmar-se i els aplaudiments no sigueren gaire nodrits. Tenim confiança en les aptituds del senyor Vilaregut i creiem que no trigarà a fer-nos conèixer altres adaptacions més afortunades que la que ahir s'estrenà.

—A. R. i V."

El Poble català 728 (14/02/1908), p. 3.

“**Teatro Principal. *El miracle de Santa Agnès.***

Empiezo por hacer constar que el estreno de la obra fue un fracaso.

Esta afirmación por delante, yo he de decir que la única equivocación de la última adaptación escénica de Vilaregut la constituyen las figuras del diablo y de Malapesta, la diablesa.

De dos distintos modos ha sido encarnado y cantado Maese Diablo en literatura. O con el fervor lírico entusiasta y admirado que lo eleva a gran dominio, a gran sabiduría y a gran refinamiento y que hace de él una figura bella, poderosa y sutil (desde *Mefistófeles* de Goethe pasando por las letanías de Baudelaire hasta *Satana il grande* de Carducci) o con un modo de ironía especial y casi ofensiva que lo hace perpetuamente grotesco y vencido.

El Sr. Vilaregut ha adoptado por esta segunda manera de ver al diablo. Y la equivocación escénica no está casualmente aquí, sino en la exageración hablada y vivida de esta encarnación del diablo. Y voy a explicar este concepto porque lo creo de importancia para la acertada critica de la obra, ya que, como he dicho antes, creo que está aquí la única capital equivocación del cultísimo adaptador.

No señores: no es que el diablo no puede ser grotesco, que no pueda ser ridículo, espantosamente ridículo, no; lo que hay es que ha de ser, en la obra escénica, poderosamente grotesco, bello, *con tanta fuerza y tan sutil maestría* como el divino poder. Si esto no pasa, si esto no se hace visible y palpitante sobre las tablas, el público no ve bien la obra ni comprende el conflicto, ni se interesa por la lucha del maligno poder contra el divino.

Esta es la equivocación de Vilaregut. Equivocación muy perjudicial para la adaptación escénica que se estrenaba anoche. Hay demasiada desigualdad, demasiada larga distancia entre el divino exaltamiento lírico de la leyenda de Griselda y aquel diablo; hay demasiada desproporción espiritual, entre el elemento bello y lírico de la obra —todo poderoso— y el elemento grotesco diablesco casi menesteroso, casi humano. El diablo de *El miracle de Santa Agnès* habría de ser siempre como el momento de la evocación en el segundo acto, y como el de la apuesta en el primero; más equilibrado, más bello, más sutil para la lucha.

Con esta equivocación, la obra no podía salvarse. El público —que es muy sabio— se apercibió de la tremenda desigualdad y no pudo mantener, despierta y perenne, la emoción. Toda la alta belleza lírica que el autor ha derramado sobre Griselda, sobre el fervor, sobre el amor, sobre la fidelidad de Griselda no pudo interesar al público porque eran Griselda y el divino poder demasiado poderosos. Por esto el más alto grado de emoción fue la escena del segundo acto donde el diablo está a punto de vencer.

La obra está bellamente escrita en muchos momentos en los que la evocación lírica llena de amor y de belleza las palabras. La música del Mtro. Montserrat me pareció muy ajustada y hermosa.

***

Yo proclamo como uno de los derechos indiscutibles del hombre el derecho a la protesta y, refiriéndonos al teatro, el derecho a la *pateadura*, a la *reventada*. Yo tengo por mis más honrosos títulos de crítico los conatos de escándalo que he promovido en los teatros (*Rodamon* y *L’hort d’en Churrumecu* no me dejarán mentir).

En su derecho estaban pues, los que ayer protestaron de la obra. Hicieron santamente usándolo. Pero, permítaseme en gracia a mi sinceridad, una pequeña observación. ¿No es un poquito —ya veis que soy prudente—, no es un poquito censurable y grotesco que en el teatro Principal, donde se han pasado sin protesta todas las imaginables memeces del señor Baró, donde los intelectuales intentaron hacer un gran éxito de *Rodamon*, se haya protestado con grosería una obra de un autor cultísimo que ha enriquecido la escena catalana con bellas adaptaciones y que ayer intentaba, con un esfuerzo generoso y loable, introducir un nuevo género con una obra que, podrá ser equivocada, pero que tiene muchas bellezas?

***

En la interpretación sobresalieron notablemente Emília Baró, que dijo con verdadero arte emocional su bello papel de Griselda, y el señor Santpere, que estuvo muy justo en el de diablo, especialmente en la difícil escena de la invocación perversa. El Sr. Giménez dijo muy bien el ruego a la Santa Cruz, en el último acto. En algún momento anduvo algo descompuesto de actitud. Los demás, regulares.

Farfarello."

La Publicidad 4223 (14/02/1908), ed. nit, p. 3.

"Estic tot esverat aquesta setmana. Dues estrenes, dos compromisos, perquè totes dues són de bons amics. Comencem per la primera que es va celebrar, o sigui la d'*El miracle de Sta. Agnès.* En Vilaregut, que és autor de la lletra, no ha anat tant a l'hora com en altres ocasions. I veus aquí que la nit de l'estrena va haver-hi fins un cert *conato de intento*, que hauria dit en Bahía quan feia d'escriptor... Jo —que sé lo que són aquestes coses— vaig patir força durant la representació, perquè des del començament del segon acte va perseguir-me d'una manera obsessionadora el record d'aquelles cèlebres *Calderes d'en Pere Botero* de trista memòria. També hi surt el dimoni en l'obra d'en Vilaregut. I amb el dimoni no s'hi poden fer miracles.

I aquí va estar l'errada d'en Vilaregut: en voler fer el miracle de crear un dimoni calsasses, que es deixa pegar per la dona i que és més ruc que fet exprés. La gent el vol veure viu i brètol al dimoni; i el d'en Vilaregut resultava ruc i de bona fe. I això no val.

Si no hagués estat això i les espatotxades que l'autor posava en boca d'en Banyeta, l'obra hauria anat millor de lo que va anar. Ara mateix, he sentit a dir que, amb unes estisorades fetes sàviament pel mateix autor, *El miracle de Sta. Agnès* marxa molt més llis. Jo, per circumstàncies especials de les que no en tinc cap culpa, no he pogut comprovar-ho.

De totes maneres lo que sí els puc dir és que la música amb què ha il·lustrat l'obra el Mtre. Montserrat resulta inspirada i ubriagadora... Una delícia. [...]

Viloret."

Cu-cut! 301 (20/02/1908), p. 119.

"*El miracle de Santa Agnès*, obra en tres actes d'en Salvador Vilaregut, amb il·lustracions musicals d'en Montserrat, va ser estrenada el dijous passat en el teatre Principal, i no va tenir pas aquell èxit que havien anunciat els que coneixien la producció.

Aquell diable, aquella diablessa, tenen, com ja va fer observar en Farfarello, el subtilíssim crític teatral de *La Publicidad*, massa poc interès per a lluitar amb la virtuosa Griselda, protegida dels cels... I d'aquest desequilibri, ne prové una inevitable manca d'harmonia en el desenrotllament de l'obra que, per lo demés, està tractada amb amor i escrita amb notable correcció. Des de la segona representació, varen suprimir-se una pila de frases que desentonaven amb l'altesa de l'obra i el final de la mateixa va ser reduït a les justes proporcions. I així, amb aquestes esmenes, tot va guanyar en intensitat i *El miracle de Santa Agnès* segueix aguantant-se en els cartells del Principal interpretat discretament pels actors i presentat per la empresa, si no amb luxe i riquesa, almenys amb econòmic criteri de bona voluntat...

En resum: que en Vilaregut i en Montserrat han escrit una obra, si no mereixedora de grans elogis (si exceptuem el primer acte), digna de tota mena de consideracions per l'esforç i altesa d'inspiració que l'han engendrada. I dit això, sol ens manca fer constar que certes manifestacions que algun tranquil va permetre's el dia de l'estrena deien molt poc en favor de l'al·ludit tranquil i eren de tot punt immerescudes pels autors que, si l'un havia compost unes belles pàgines musicals, l'altre, deixant de banda nous mereixements, tenia i té el d'haver treballat sempre amb un gran interès en pro de la cultura catalana."

De tots colors 8 (21/02/1908), p. 122.

"*El miracle de Santa Agnès*, obra d'en Vilaregut, quin estreno va tenir lloc dijous de la setmana passada, és una rondalla que no deixa de contenir lo que se'n diu pasta o primera matèria, però que, tal com l'autor ens l'ha presentada, resulta mancada de consistència teatral, i aquest és son principal defecte. Hi ha en ella escenes interessants, situacions gracioses, un diàleg a trossos ben escaient, però tot això es mostra als ulls de l'espectador mal engiponat, sense matisar; hi ha tipos que tenen molt relleu i d'altres que no en tenen gens, i el conjunt no arriba, per tals viaranys, a sostenir l'atenció del públic. Potser condensada i esporgada de certes picardies innocentes s'hauria adobat en successives representacions.

La música no va ajudar poc ni molt a l'èxit. La presentació escènica, bastant descuidada. Els actors, en general, bé; en especial el Sr. Santpere, que va fer un diable bastant *endemoniat*."

La Esquella de la Torratxa 1512 (21/02/1908), p. 136.

"***El miracle de Santa Agnès***.— Tragicomèdia en tres actes, inspirada de l'anglès i escrita en vers per Salvador Vilaregut, amb il·lustracions musicals de F. Montserrat Ayarbe.

Ja es veu, ja, que l'autor s'ha encarinyat amb un assumpto que ha vist a les taules i que, recordant recordant, l'ha adaptat a l'escena catalana, sens tenir en compte que nostres costums o nostres vicis no ens permeten donar importància a obres d'aquesta naturalesa.

De modo que, sense que la obra sigui dolenta, ens permetrem dir que no ens va acabar de fer el pes, no tractant per això d'escatimar en lo més mínim els mèrits teatrals i literaris que posseeix son reputat autor.

L'obra s'ha presentat amb excel·lent direcció escènica i s'ha interpretat amb el bon gust a què ens tenen acostumats els artistes d'aquesta casa. En Gimenez i en Santpere, sublims en sos papers. La Morera, la Morató i la Baró, fent tot lo que els permet el tipo. En Ginestet, en Ballart, en Puiggarí i en Vinyals, notabilíssims.

Una decoració d'en Comeleran, també inspirada de l'anglès, de bon efecte. Una Santa Agnès... quieta, com una santa. Els números de música del Mtre. F. Montserrat Ayarbe, recomanables, per lo inspirats i harmoniosos.

Si l'obra, vulgarment parlant, hagués petat més, s'haurien aplaudit moltíssim les il·lustracions musicals d'aquest novell mestre."

La Escena catalana 73 (22/02/1908), p. 3.

"*El miracle de Santa Agnès*

D'ençà de l'anterior revista, s'han fet algunes estrenes al Principal. La primera va ser *El miracle de Santa Agnès* d'en Vilaregut, amb il·lustracions musicals del mestre Montserrat.

Judicada l'obra gairebé per tothom, el judici que en féssim podria semblar ja fora d'hora. Per això i per no omplir un espai excessiu, ens limitarem a consignar que, si bé el públic de l'estrena va fer una acollida contradictòria a *El miracle de Santa Agnès*, els públics successius s'han mostrat més favorables. És que la part del de la estrena que protestava havia estat injusta? No, és que en Vilaregut s'havia equivocat al donar el to a alguns dels passatges. I com que per a les representacions successives va esmenar el defecte, despullant l'obra de certs tocs excessivament grotescs, el conjunt se va entonar per si sol, esdevenint una producció com altres que se n'han aplaudides.

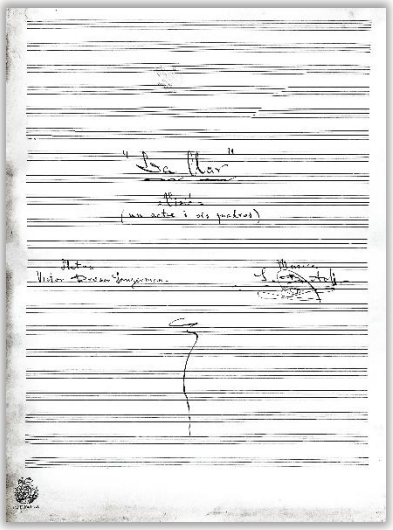
La música del mestre Montserrat és inspirada i sentida.

[...] M. i G."

La Ilustració catalana 248 (01/03/1908), pp. 149–150.

Llar, La

Visió en 1 acte i 6 quadres.
Estrena el 11/03/1908.



Il·lustració 287: *BARTOLÍ, S[alvador]:* La llar *(portada de la partitura manuscrita).*

Lletra de Victor Brossa i Sangerman.

Música de Salvador Bartolí.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–22.

Acotacions i fotografies d'escena:

[Els personatges que apareixen mencionats a la partitura els de Rosa, Magdalena (interpretada per Emília Baró), Segimon (sacerdot), Josepó i Bolitxo (Josep Santpere)].

[La partitura conté una obertura instrumental al 1er quadre (quan puja el teló, Segimon, Magdalena i Rosa pronuncien els primers versos de la litúrgia de la missa), un segon número instrumental, una cançó de la Rosa des de dins bressant el seu fill que enllaça amb l'inici del 2on quadre, un cor d'homes sobre l'arribada de la primavera amb un bis que tanca el quadre, un número orquestral al 3er quadro basat en el tema popular del ball dels gegants d'Olot amb un bis que inclou al cor, una cançó d'en Bolitxo explicant una rondalla a la quitxalla sobre un nen orfe que buscava als seus pares, es repeteix el segon número per obrir el 4rt quadre, i un últim número que comença instrumental amb parlat de la Magdalena que tanca el 5è quadre i enllaça amb l'inici del 6è, en el qual la Rosa repeteix la seva cançó del principi. Sembla que la Magdalena es queda amb el fill de la Rosa perquè ella està malalta i morirà aviat, la seva cançó des de dins parla de confessar-se abans de la mort en estar malalta].

Ressenyes de premsa:

"Per dimarts s'anuncia el benefici de la simpàtica Maria Morató, amb un programa escollit. També s'anuncia el nou quadro *La llar* (un altre títol repetit del repertori català)[99]. Que un autor modern, pàrvul en el teatre, desconeixi el catàleg d'obres publicades és dispensable, però, en canvi, és criticable que el Sr. Brossa i Sangerman, que ja feia comèdies quan en Pitarra era jove, s'apropiï el títol d'un drama que deixa mig embastat aquest gran drama turc i que escrigué i estrenà en Romea, fa uns deu anys, l'Ernest Soler de les Cases."

La Escena catalana 75 (07/03/1908), p. 6.

"No creo a esta obra merecedora tan solo de una vulgar gacetilla anónima. Hay en ella, y es justo hacerlo constar, un anhelo muy loable de llevar a las tablas una ráfaga de ensueño y de espiritualidad, que es toda una tendencia, en el teatro y que está casi todavía por intentar en el teatro catalán.

Este género dramático de fantasía y de soñación que ha dado a la literatura muy bellas obras, requiere unas altas dotes de poeta y de sutil imaginador y una poderosa concepción espiritual que, ciertamente, no ha demostrado poseer el Sr. Víctor Brossa Sangerman, autor de *La llar*.

Así acontece que su obra que hubiera podido ser la belleza de un acierto literario no pasa de ser un mediocre intento bastante desafortunado. Al calor del hogar, en el silencio de la tarde, mientras la nuera canta al niño adormeciéndole en la cuna, la pobre viejecita, feliz en la felicidad de su hijo, revive los viejos recuerdos de amor. Por su imaginación calenturienta desfila toda la bella caravana de las pasadas alegrías de la vida...

La equivocación fundamental de la obra radica en que estas recordaciones no se refieren esencialmente y siempre a cosas íntimas, ¡aquellas cosas que floreciendo al calor de amor son luego ceniza sobre el corazón! Aquella viejuca fantasiosa recuerda escenas bullangueras, de color local pero pocas veces aquellas otras que son la historia secreta del alma y la esencia de la vida... No tiene fuerza de este modo el momento dramático, aunque tenga color, y la obra flaquea en su misma raíz. Además, el desarrollo es poco hábil y de muy escasos alientos de poesía. En algún momento la suavidad de las flores se presiente perfumando el aire, pero el autor no sabe sacudir el ramo sutilmente...

Sea dicho en honor a la verdad que la obra, contrariamente a lo que necesitaba, fue presentada mezquina y paupérrimamente. La presentación recordaba aquellos tiempos en

[99] Existia prèviament *La llar*, poema dramàtic en tres actes i en vers de Soler de las Casas, estrenat el 1897 al teatre Romea.

que el buen Joan de l'Ós arrojaba un hombre por una montaña y el hombre —Anteo de guardarropía— convertido en muñeco, volvía a caer sobre las tablas, por virtud de no sé qué mecanismos indiscretos. Y con esto creo que basta para juzgar la presentación que le cupo en desgracia a *La llar*.

La Sra. Morera en su difícil papel estuvo bastante acertada. Los demás, discretos en sus papeles sin relieve. Bien el Sr. Santpere, que llegó a vencer en los recuerdos al pobre marido de la recordadora, no sé si por culpa del autor o por méritos suyos, aunque presumo que por lo primero, a pesar de ser muy grandes los últimos. La obra no sé cómo hubiese sido aplaudida. La *claque* de este teatro se empeña en que cada estreno sea un éxito y aplaudió estruendosamente la obra, que si no merecía solo una gacetilla anónima, no merece tampoco aquellas ovaciones. Salió a las tablas el Sr. Bartolí, que ha escrito para la obra una música discreta.

Farfarello."

La Publicidad 4246 (12/03/1908), p. 2.

"PRINCIPAL.— *La llar*, visió en sis quadros, lletra d'en Víctor Brossa i Sangerman, música del mestre Salvador Bartolí.

A prop del foc, la vella arraulida recorda les visions de la seva joventut. Aquestes passen a l'escena en cada un dels sis quadros que formen l'obra. Algun d'ells és una nota fresca, de costums camperoles, que acaba d'arrodonir un diàleg viu escrit amb força destresa.

La figura de l'àvia, que va desempenyar la Morera, pren en alguns moments força relleu i interès. Els quadros representant les diverses visions de la vida passada de la velleta protagonista han sigut presentats de manera ben artística. Alguns números de la música que hi ha posat el mestre Bartolí varen ésser aplaudits.

L'obra, en conjunt, és una visió interessantíssima. Al final, el públic va aplaudir i cridar als autors a les taules, sortint tan sols a l'escena el senyor Bartolí."

La Veu de Catalunya 3193 (12/03/1908), p. 2.

"***La llar.—*** Visió en un acte i sis quadros, lletra de Victor Brossa i Sangerman i música del mestre Bartolí.

L'eminent Morera prou feu tots els esforços possibles per a dissimular el fracàs que es va preveure al primer quadro. La visió no té consistència, i els artistes tots procuraren treballar-la, cosa que és d'aplaudir i de que en té d'estar molt agraït l'autor de la lletra.

L'assumpto recorda a la bonica comèdia *Colorín colorao* i la visió *La Fustots*; aquesta manca d'originalitat fora el de menys si l'obreta fos interessant, però... ni a això arriba. La música és agradosa, per lo que felicitem al jove mestre.

I per fer això l'autor tenia necessitat d'usurpar el títol d'una altra producció dramàtica? Quin poc ingeni!"

La Escena catalana 76 (14/03/1908), p. 2.

"PRINCIPAL. *La llar*, visió dramàtica en sis quadros dels Srs. Brossa, Sangerman i Bartolí, és una obreta escrita amb cuidado i conté alguns tocs sentimentals de bona mena, encara que el conjunt resulti manso, com la majoria d'obres que d'aquest gènere s'han estrenat en el veterano Principal.

Van ajudar a l'èxit els números de música amb què ha hermosejat el llibre el mestre Bartolí, alguns d'ells molt delicats i no mancats d'inspiració. Els actors, a l'altura de tot això que havem dit.

Cadena d'amor és un drama que, si no va estrenar-se ja amb algun altre títol, mereixia haver-se estrenat trenta-i-cinc o quaranta anys enrere. [...]."

La Esquella de la Torratxa 1525 (20/03/1908), p. 200.

"PRINCIPAL.— Dugues obres s'hi han donat: la primera, una visió en sis quadros, lletra de Víctor Brossa, música de Salvador Bartolí, titulada *La llar*, i la segona, un drama en tres actes, anomenat *Cadena d'or* [sic], original del reputat escriptor Riera i Bertran.

La llar és una producció ingènua, ben escrita i d'assumpte simpàtic, puig se tracta d'una bona mare que recorda les estacions de la seva vida a mida que el seu fill les passa. El Sr. Bartolí hi ha posat alguns números musicals escrits amb sinceritat i amb molta traça. [...]".

La campana catalana 4 (20/03/1908), p. 5.

"Després de *La llar*, —visió musical ben intencionada, però de gran pobresa d'inspiració—, s'ha estrenat en el teatre Principal un drama en tres actes, *Cadena d'amor*, original del conegut escriptor J. Riera i Bertran, que ja feia molts anys no produïa per l'escena i que, segons hem tingut ocasió de veure i admirar, feia bé de no produir-hi. [...] hauria estat un èxit si s'hagués posat en escena uns quants anys enrere, en ple domini del teatre pitarresc. [...]".

De tots colors 12 (20/03/1908), p. 186.

"*La llar*, visió d'en Brossa i Sangerman.

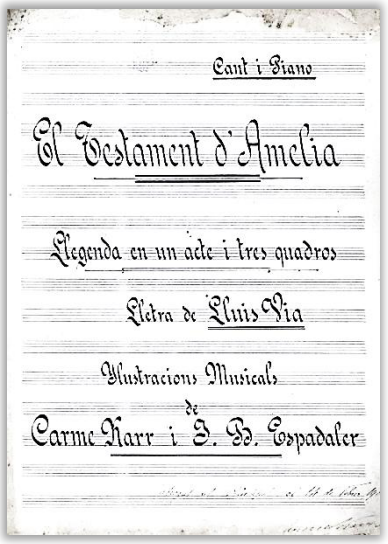
Una vella recorda les etapes principals de la seva joventut. I s'adorm vora el foc i passen les escenes culminants de la seva vida: passa l'amor convidant-la a estimar en la nit de Pasqua; passa el bullici del dia del casori; passa l'alegria del jorn en què varen fer-li cristià al fill... I no passa res més.

L'obreta no deixa de ser agradosa, però hi manca interès. Des de que *passa* el primer quadro ja se sap tot lo demés que ha de venir. I és que l'autor ho ha fet explicar abans a la vella. Amb tot, els canvis de quadro i la creació que fa la Morera de la protagonista aguanten perfectament l'atenció del públic."

La Ilustració catalana 251 (22/03/1908), p. 212.

Testament d'Amèlia, El

Visió / Llegenda en 1 acte i 3 quadros
Estrena el 24/03/1908.



Il·lustració 288: *KARR, Carme; ESPADALER, J. B.:* El testament d'Amèlia *(portada de la reducció manuscrita per a cant i piano).*

Lletra de Lluís Via.

Música de Carme Karr i Joan B. Espadaler.

[Escenògrafs no identificats]

Text no localitzat.

Música: SGAE: BAR/B–81.

Acotacions i fotografies d'escena:

[La partitura menciona els personatges d'Amèlia (la filla del rei), Fra Ulric, el rei i el poble (el qual canta els números corals)].

[La música conté un primer número amb inici instrumental i un cor sobre la malaltia de l'Amèlia, una represa de la cançó sobre l'Amèlia cantada pel poble abans de la caiguda del teló que enllaça amb un interludi instrumental amb la pujada del teló per al quadre segon, un fragment instrumental durant el qual torna a caure el teló del quadre segon que enllaça amb l'inici del quadre tercer amb la cançó de l'Amèlia en la qual s'acomiada abans de morir, "El Rei cau en el sitial de prop l'espona del llit" i comença l'últim cor reprenent la cançó anterior per anunciar que l'Amèlia és morta amb la caiguda final del teló].

[Anotació a la particel·la del clarinet segon que indica que l'obra dura 25 minuts].

Ressenyes de premsa:

"Demà s'estrenarà al teatre Principal la cançó popular *El testament d'Amèlia*, lletra de Lluís Via, música de Carme Karr i del mestre Espadaler, baix el repartiment que segueix: Amèlia, senyoreta Morató; el rei, senyor Puiggarí; la regina, senyora Baró; Fra Ulric, senyor Giménez; pregoner, senyor Vinyals; dama primera, senyora Guerra; dama segona, senyoreta Adell; dona primera, senyora Masdeu; dona segona, senyoreta Piquer; dona tercera, senyora Salmon; home primer, senyor Garcia; home segon, senyor Ginestet; home tercer, senyor Capdevila."

El Poble català 766 (23/03/1908), p. 2.

"PRINCIPAL.— Anoche estrenóse en este teatro la obra en tres cuadros *Lo testament d'Amèlia,* letra del señor Via, música de Carme Karr y Joann Baptista Espadaler.

Está basada en la leyenda popular catalana, escrita a estilo de leyenda, y la música es delicada. El cuadro tercero es hermoso.

Los autores fueron llamados al palco escénico y no se presentaron.

La interpretación, buena, distinguiéndose la señorita Baró (Emilia), la señora Morera y los señores Giménez y Puiggarí."

Las Noticias 4375 (25/03/1908), p. 5.

"PRINCIPAL.— *E1 testament d'Amèlia*, leyenda musical, estrenada anoche en este teatro, no ofrece interés alguno. La acción es anodina y las escenas, en conjunto, resultan lánguidas.

La música no contiene un número de relieve, que denote inspiración y originalidad. En suma, una obra mansa y sosa, que se escuchó con religioso silencio.

Al terminar su representación, resonaron insistentes aplausos, debidos al deseo de ver en escena a la señora Carmen Karr, autora de la música."

El Noticiero Universal (25/03/1908), ed. matí, p. 3.

"PRINCIPAL.— *El testament d'Amèlia*. Visió musical en tres quadres. Lletra de Lluís Via, música de donya Carme Karr i de Joan Baptista Espadaler.

Entre les cançons populars catalanes de caràcter feudal-cavalleresc, la d'*El testament d'Amèlia* és una de les que tenen un més fort valor tràgic.

L'Amèlia està malalta,
la filla del bon rei;
dames la van a veure,
patges i cavallers.

I què té que estigui tan malalta la filla "del bon rei"? Té que amb un ram de clavells la seva mare li ha donat metzines... És jova encara la mare de n'Amèlia. I el pare, en canvi, és vell. Però, per què s'ha fet metzinera la mare de n'Amèlia? La moridora ho diu prou al fer el testament:

—Filla, la meva filla:
i a mi, què em deixareu?
—Mare, la meva mare:
a vos el marit meu.

La tragèdia està indicada amb singular concisió. No pot dir-se més en menys nombre de paraules. Per això hem di que *El testament d'Amèlia* és una de les cançons populars catalanes d'un valor tràgic més fort.

En Lluís Via, al portar-la al teatre, ho ha fet amb correcció sense apartar-se gens del text popular, posant tot el seu comte en respectar-lo i limitant-se a omplir els buits amb escenes lògiques, desenrotllades en versos ben fets. La distribució dels episodis és del tot encertada.

L'Amèlia està malalta... En el primer quadro, el poble, aplegat al peu del palau, comenta la malaltia... El rei, que era fora, arriba sobtadament i s'entera de la malaltia. És el segon quadro... n'Amèlia fa testament i llença al rostre de la seva mare els greus que té d'ella, tornant-li en mots amargants el verí que n'ha rebut. És el quadro tercer, que acaba amb la promesa de punició feta pel bon rei al morir n'Amèlia.

La música de donya Carme Karr i del senyor Espadaler segueix també la popular, i quan se n'aparta, no deixa per això de tenir l'aire del terrer que escau a l'obra. Si correcte i discret ha estat el poeta, no ho han estat menys els músics.

La Baró feia el paper de la protagonista. Cal dir que va recitar el testament amb el doll d'emoció que esqueia al cas? Tots sabem la fe de què sap fer gala la Baró en casos com aquell. La Reina va ser interpretada per la Morera amb la correcció deguda, amb tot i lo ingrat per a ella de l'única situació en què pren part. Mereixen citar-se també en Giménez (com a director i com a actor), en Puiggarí i la senyoreta Adell, que va cantar amb molt bon gust un tros del començament del tercer quadro.

El públic distingit que ocupava bona part del teatre va cridar amb insistència als autors, que no varen tenir a bé deixar-se veure."

La Veu de Catalunya 3205 (25/03/1908), ed. matí, p. 2.

"PRINCIPAL. Res de nou durant l'anterior setmana.

Per al dimarts d'aquesta estava anunciada la primera d'una nova obra titulada *El testament d'Amèlia*, lletra de D. Lluís Via, música de Karr i Espadaler, de quina representació donarem notícia en el pròxim número.

En assaig la gran obra d'espectacle del mestre Guimerà *Jesús de Nazaret*, exquisit plat de Quaresma que amb gust tornaran a assaborir els aficionats al genero."

La Esquella de la Torratxa 1526 (27/03/1908), pp. 216–217.

"***El testament d'Amèlia.***—Visió en un acte i tres quadros, lletra de Lluís Via i música de Carme Karr i Joan B. Espadaler.

Va representar-se admirablement per les Sres. Morera, Baró, Adell i els Srs. Giménez, Puiggarí, García, Ginestet, Capdevila, etc.

Fou aplaudit estrepitosament per la concurrència, que era numerosa i escollida... dels autors. A nosaltres, si la lletra va semblar-nos poca cosa, menys va interessar-nos la música, excepte el motiu, que per ser de la cançó popular no pot donar-se'n cap mèrit als autors.

Molta comparseria, molta llum, moltes flors... i moltes ganes de cridar als autors, que no van presentar-se. Al Sr. Via, al poeta Via, el creiem digne de millors obres i d'amistats més sinceres."

La Escena catalana 78 (28/03/1908), p. 2.

"PRINCIPAL.— *El testament d'Amèlia*. Lletra d'en Lluís Via i música de Carme Karr i Joan Bta. Espadaler.

Per a dir-ho en poques paraules, direm que els autors han agafat la cançó popular, l'han ampliada tot que podia ampliar-se, completant-la i enquadrant-la, i que, com mans que estan acostumades a tocar coses fines, amb mans d'orfebre, han deixat a la vella i tràgica cançó tot el perfum, tot el color, tot el seu encant d'exquisida al temps que salvatge poesia.

Els tres quadrets en què en Via ha dividit l'obra, curts, moguts, plens i vibrants, són plens d'hermosos versos que en Guimerà no es desdiria de firmar, tenen un gran sabor de l'època en què es fa desenrotllar l'acció i delaten un deseixit coneixement de lo que són les taules. Les amenaces del Rei a la Reina adúltera, en plena cambra mortuòria, són d'una alta i emocionant intensitat tràgica, lo mateix que el diàleg entre la Reina i Amèlia (mare i filla), sòbriament arrancat del de la cançó.

La música (les melodies de la Sra. Karr i la instrumentació del mestre Espadaler), casa ben bé amb l'hermosura del llibre que ha fet en Via. No es parla tampoc gaire de la cançó, però també la completa, l'engrandeix i tampoc la desfigura, jugant-la constantment amb gran delicadesa...

Les mans de la Karr i de l'Espadaler no en són, de mans profanadores, al contrari: són plenes d'unció i religiositat per la joia que toquen. Venen a ser com uns savis restauradors. I així s'explica la pulcritud amb què han treballat.

La Baró bé. Tots els altres, en absolut, reis i sotes de jocs de cartes: almenys, el dia de l'estreno.

Aneu-lo a veure, *El testament d'Amèlia*."

La campana catalana 6 (01/04/1908), p. 6.

"PRINCIPAL. *El testament d'Amèlia* conserva en el teatro l'aroma de llegenda, però com a obra teatral és poc vibrant i resulta per complet mancada de consistència. Ni els versos d'en Via, que estan molt bé, ni la música de la senyora Karr, que vol estar bé, lograren interessar al públic, que exigeix en aquesta mena d'espectacles algun instant d'emoció quant menos.

Tot això no vol dir que el primer dia El testament no deixés d'obtenir un sorollós èxit. Però a un *testament fals* havia de correspondre un èxit fals forçosament.

Actualment se representa amb aplauso la celebrada obra d'espectacle *Jesús de Nazaret*, d'en Guimerà, producció de circumstàncies que proporcionarà bones cassolades al degà dels nostres teatros."

La Esquella de la Torratxa 1527 (03/04/1908), p. 231.

"PRINCIPAL. Després de l'estrena d'*El testament d'Amèlia*, —discreta visió musical, lletra d'en Lluís Via, música de la senyora Karr i del senyor Espadaler, que va obtenir un èxit molt prudent,— s'ha produït en aquest teatre la tragèdia *Jesús de Nazaret*, de l'Àngel Guimerà, amb il·lustracions musicals de l'Enric Morera.

Qualifiquem d'encert la pensada dels empresaris. *Jesús de Nazaret* és digne de figurar cada any en el cartell dels nostres teatres i, si bé la companyia del Principal no compta amb prou elements per presentar-la amb esplendidesa de interpretació, de totes maneres, tothom va fer-hi lo que va poder i saber i, per consegüent, l'èxit va coronar la represa del diumenge.

Molt bé l' Emília Baró, sobretot en el primer acte, a on va tenir moments de veritable eminència. La Morera, molt justa. En Giménez, un xic desigual, però sempre encaixat i estudiós. I en Santpere, en Ginestet, en Capdevila, en Puiggarí i algun altre, força discrets. Llàstima que molts d'aquets actors meritíssims tinguessin el paper doblat i lo mateix i amb la mateixa fe haguessin de representar un enterramorts escèptic, com un deixeble de Jesús, creient i il·luminat!

Confiem en què la tragèdia del nostre Guimerà portarà molta gent al teatre Principal."

De tots colors 13 (03/04/1908), p. 213.

"*El testament d'Amèlia*

Tomar una canción popular, trágica y cruda como la que en nuestro cancionero tiene por título *El testamento de Amelia* y llevarla al teatro convirtiéndola en un completo drama lírico sin que deje de ser la canción ni pierda pizca de su acre perfume, es cosa difícil. Y cuando se consigue, es obra meritísima como lo ha sido la labor de Lluís Via, libretista, y Carmen Karr y Espadaler, músicos. Y aun lo es más cuando la obra se estrena precipitadamente, sin los necesarios ensayos o con ensayos sin cariño, un decorado que se habilita improvisadamente y una comparsería mezquina y sin estudio.

En cuanto a los intérpretes, solo una actriz, la Sta. Baró, dijo con la suficiente unción su parte. Y eso que los versos del Sr. Via son todo unción, son todo fervor. Truncados, rudos, retorcidos como hierro forjado, pero rojos y candentes al salir de la fragua de la inspiración, ennegrecen enseguida, dejan de ser bermejos si la voz que ha de derramarlos en pleno escenario deja enfriarlos al encarnar displicentemente el personaje. Y como en *El testamento de Amelia* todos los personajes y todas sus palabras tienen razón de ser y todos y todas son imprescindibles, es imprescindible asimismo aquella unción y aquel fervor en todos los intérpretes y en todas las situaciones. Esta fue, al menos, mi impresión de la noche del estreno.

En cuanto a las melodías de la Sra. Karr, instrumentadas por el maestro Espadaler, poco cabe decir. Glosan continuamente el tema de la canción del pueblo, matizándola según las situaciones, ora plañidero; ora amenazador, ora temeroso o estridentemente horripilante, pero tratado siempre con singular maestría, discreción y respeto a su popular simplicidad.

En conjunto: *El testament d'Amèlia* es neta y completamente la canción popular del mismo nombre, siendo también completamente un buen drama lírico de hermosa y robusta simplicidad.

E. G. J."

La Cataluña 27 (04/04/1908), p. 219.

Altres ressenyes i comentaris de premsa

Inici de temporada i obertura de l'abonament

"**Noves**. L'empresa del teatre Principal, reformada i refermada, es proposa fer una bona temporada d'hivern, que, de realitzar sos propòsits, pot donar glòria i profit als artistes i al Teatre Català, en benefici del públic en general.

Per tal fi, ha contractat a les primeres figures, l'eminent Maria Morera, la Baró (E.), la Guerra (E.) i els notabilíssims primers actors Josep Santpere, Lluís Puiggarí i Enric Giménez, i el primer galan jove August Barbosa, no deixant de mà contractes que s'estan gestionant amb altres elements, a fi de poder completar un quadro de companyia que estigui amb relació amb la importància del degà dels nostres teatres."

La Escena catalana 38 (22/06/1907), p. 7.

"**Teatre Principal**.— L'eximi autor de *Terra baixa* ha entregat a l'empresa dels Espectacles-Audicions Graner una obra titulada *La reina vella*, i el poeta Apel·les Mestres un conte líric en dos actes anomenat *En Joan de l'Os*. A les dues obres posa música el mestre Enric Morera, i són les que en Graner pensa estrenar al començar la temporada, la qual promet ésser brillantíssima, puix entre els artistes escripturats hi figuren la Baró, la Morera, en Barbosa, en Giménez, en Puiggarí i en Santpere."

Revista musical catalana 43 (juliol 1907), pp. 146–147.

"Noves del Principal: Hem d'afegir a la llista d'artistes que tenim anunciats, contractats per a la vinent temporada, a la simpàtica primera tiple Maria Morató, a l'aplaudida dama jove Srta. [Gota]rrodona, al distingit galan jove Sr. Lapera i al notable cantant d'òpera, el baix Conrat Giralt.

S'han entregat a l'empresa d'aquest teatre, les obres líriques *La presó de Xauxa*, lletra de l'insigne vate Apel·les Mestres i música del mestre J. Borràs de Palau, i *La casa nova*, lletra de l'il·lustrat periodista Manel Marinel·lo, amb música del mestre Amadeo Argelaga."

La Escena catalana 46 (17/08/1907), p. 6.

"[...] Durant els intermedis se renovarà l'abonament per a la vinent sèrie en l'administració del mateix teatre. [...]"

La Publicidad (19/11/1907), ed. nit, p. 3.

"[...] L'empresa d'aquest teatre ha obert un abonament especial a les concorregudes sessions de les sis de la tarda de dijous i diumenges al qual, segons notícies, s'han subscrit molts dels habituals concurrents als Espectacles Graner."

El Poble català 646 (23/11/1907), p. 2.

"Amb la funció d'avui, dijous, acaba la primera sèrie de funcions que, a càrrec de la Tertúlia Barcelonina, han tingut lloc els dijous de cada setmana al teatre Principal. Organitzat pels mateixos elements, s'obre un nou abonament a quatre funcions, en la primera de les quals tindrà lloc l'estrena d'una traducció catalana de la famosa obra d'en Molière *Don Joan*."

La Veu de Catalunya 3054 (24/10/1907), ed. matí, p. 4.

"[...] L'abonament obert a les sessions de les sis de la tarda de diumenges i dijous ha tingut un èxit complet, puig s'han abonat tots els palcos i moltes butaques de platea."

El Poble català 653 (30/11/1907), p. 2.

Canvi de grafia "ll" a "ly"

"[…] Ah… una cosa que no em cap a la barretina és la modificació de les *elles* al Principal: lo que és causa de greus censures, perquè anant amb aquestes bromes aviat acabarem per no entendre'ns. Se'ns ha dit que és cosa d'un senyor que gasta molt bon humor. No fem gresca, no fem gresca! Si no això aviat semblarà els Quatre Gats [...]"

L'avi 63 (20/11/1907), p. 3.

"[…] los merecimientos de nuestra clásica amiga Pauleta, Giménez, Santpere, Morató, Puiggarí, Viñals, la Baró y la Morera, que llevan el peso de *Los gendarmes*, dieron a la obra *lo suyo*, y por esta vez puede decirse que fue una buena *vetlyada* y malos *lyops* me coman los ojos si miento. […]

Federico Urrecha."

El Diluvio 328 (23/11/1907), ed. matí, pp. 13–14.

"[...] Al final del setembre s'obren altra vegada les portes per a les temporades de tardor i hivern, amb la novetat de las *elyes*. [...]."

La Esquella de la Torratxa 1514 (03/01/1908), p. 23.

"*Respuesta breve*. Señor don V. Grama: Según mis noticias, en el Principal no escriben *velya* en vez de *vella* porque a ello se opuso, con un buen sentido admirable, el autor de *La reina vella*, señor Guimerà, por lo cual a mí me parecería justísimo que le dieran ustedes un banquete y que no me olvidaran a mí en sus oraciones.

[Federico Urrecha]."

El Diluvio 65 (05/03/1908), ed. matí, p. 12.

Funcions de la companyia fora del Principal

"**Círcol de Propietaris de Gràcia.—** El dimarts, dia 8, se dona la funció primera de la sèrie d'Audicions Graner per la mateixa companyia que dirigeix l'Enric Giménez en el teatre Principal, representant-se les següents obres: *La capseta dels petons*, *Els entremaliats* i *L'alegria que passa*. Aquesta funció era de creure que cridaria l'atenció dels socis del "Círculo", però no fou així, demostrant-se una vegada més que tots els esforços que qualsevulga empresa faci tocaran los mateixos resultats que en Gual i altres, que si no fos per la concurrència que hi va de fora la societat, encara no s'hi comptaria una dotzena de socis, essent llàstima l'adversió que tenen aquests senyors *propietaris* a les obres de casa.

La segona funció de la sèrie està anunciada per lo dia 15 del corrent."

La Escena catalana 54 (12/10/1907), p. 4.

"A benefici de les Escoles de l'Ateneu Obrer Català de Sant Martí i com homenatge a la Reina de la Festa, Cort d'Amor, poetes premiats i jurat calificador dels Jocs Florals organitzats per aquella societat, dimarts, dia 12, a dos quarts de quatre de la tarda, la companyia del teatre Principal, dirigida per don Enric Giménez, donarà al teatre del propi ateneu una escollida funció, posant-se en escena l'hermosa obra en quatre actes *Com les fulles* i el diàleg *Pas de comèdia*."

La Veu de Catalunya 3072 (11/11/1907), ed. matí, p. 2.

“Como ya adelantamos hace unos días, anteayer salió para Barcelona el empresario de dicho coliseo [Principal de Mallorca]. Si el señor Gelabert no puede ver realizados los deseos que tiene de contratar parte de la compañía que actualmente está trabajando en el Liceo, gestionará la venida de una compañía de opereta española.

Los espectáculos Graner, que tan gran éxito vienen obteniendo en el teatro Principal de Barcelona, también es fácil que, gracias a dicho empresario, pueda el pueblo de Palma admirarlos dentro de poco.”

Gaceta de Mallorca 186 (08/02/1908), p. 1.

Crítiques de concerts

“L’abonament per als concerts que començaran avui dimarts en el teatre Principal, organitzats per l’orquestra Filharmònica Barcelonesa, dirigida pel mestre Lassalle, és molt nombrós i reunirà en el degà de nostres teatres a lo més selecte de la nostra bona societat.

El programa del primer concert és interessantíssim, puig ademés d’una simfonia de Haydn i la famosa *romàntica* de Bruckner, se donarà la primera audició del *Valse triste* de Sibellini, obra de molt renom entre el modern repertori simfònic.”

El Poble català 600 (08/10/1907), p. 2.

“L’Orquestra Filharmònica Barcelonesa està donant la tercera sèrie de sos concerts en lo teatre Principal, proporcionant-nos lo plaer de poguer observar quant ha guanyat la citada corporació en lo poc temps que porta d’existència.

En les sèries anteriors executava amb una precisió militar. En l’actual fa quelcom més: lo que abans era pur efectisme de *pianos* i *forts* s’ha trocat en poesia. Lo conjunt resulta més harmònic i en los moments de major interès respon ben bé a les indicacions de son notable director, lo mestre Lassalle.

Lo miracle no és nou: totes les orquestres ben constituïdes que com la nostra Filharmònica han tingut la mateixa perseverança, han arribat a conseguir prompte els resultats que tant aplaudeixen les persones de bon gust congregades en lo Principal. I és que una millora aixís sols és possible quan los executants i son director se coneixen be. Més avesats tots plegats a interpretar de la mateixa manera, fan que sa execució tingui un deix extremadament simpàtic, començant-se ja a notar una certa suavitat en lo colorit, que atrau de veres.

Dos concerts ha donat ja en aquesta temporada de tardor. Lo primer lo dia 8 i el segon lo 15: faltant-ne dos més per a completar la sèrie de quatre que s’ha proposat efectuar la Filharmònica Barcelonesa. Los programes dels dos concerts celebrats han ofert música

d'excepcional interès: en ells han ocupat un lloc preeminent la *Simfonia romàntica* de Bruckner executada en lo primer concert i la *Serenata* a quatre temps de M. Reger. La *Simfonia romàntica* obtingué el mateix gran èxit que quan s'estrenà a l'inaugurar ses tasques l'orquestra del mestre Lassalle, l'any passat. Una vegada més los intel·ligents han vist en aquesta simfonia lo treball d'un artista dotat de personalitat pròpia i que sentia lo que feia.

La *serenata* d'en Reger perteneix a una escola ben diferenta de la d'en Bruckner. Aixís com en la romàntica, la grandiloqüència hi campeja en primer terme, en la obra d'en Reger se pot dir que sols hi predomina lo íntim; la pinzellada justa, sense ganes de alçar al públic excitant-lo amb efectes de gran amplitud. L'orquestra hi està tractada sense traspassar mai los límits que el caràcter de les melodies li tenen traçat, i en això potser estriba el principal mèrit de l'obra.

Diuen que aquesta serenata no té argument: no ho creiem. A la força l'autor havia de pensar en algun assumpto descriptiu a l'interrompre els fragments moguts i de gresca, pera donar lloc a altres que respiren tristesa: lo que aconteeix sovint en la *Serenata*, per cert fet d'una manera magistral. Lo que hi deu haver, potser, és que tal volta l'autor no estava prou satisfet de l'aplicació de la música al argument que es degué imaginar, i per això deixà de parlar-ne. Nos fa creure en aqueixa inseguretat de l'autor lo fet de que l'únic número que indica un pensament determinat és lo *Vivace a burlesca* i no resulta de tal caràcter: és un fragment deliciós com a música simfònica, però no té res de burlesc.

L'obra tingué èxit, però no el que es mereixia. La veritat és que amb una sola audició era impossible que els que no estiguessin iniciats en los secrets de l'art se fessin càrrec de la immensa importància que té la *Serenata* en lo terrer de la factura, tant per lo que toca al contrapunt i l'alta harmonia, com a l'extraordinari domini de l'orquestra, del que n'és una prova la singularíssima distribució dels instruments de corda.

En los mateixos concerts s'han estrenat dues composicions més, una de Sibelins titulada *Valse triste* de tan escàs valor artístic que no mereix la pena de parlar-ne i un preludi del jove català C. Taltabull, fragment d'un poema titulat: *Valdemar Daae*, inspirat en una obra alemanya. Aquest fragment revela excel·lents disposicions en son autor per a dedicar-se amb profit al cultiu de la composició musical. Esperem que l'èxit que obtingué lo citat preludi alentarà a l'autor a prosseguir amb més entusiasme, si cap, sos estudis tan feliçment comensals.

Lo darrer concert terminà amb la *Sèptima simfonia* de Beethoven, en la que l'orquestra ratllà a immensa alçada. És impossible descriure la impressió que produí. Sa interpretació constitueix un dels majors èxits alcançats pel mestre Lassalle i sa orquestra.

M. R."

La Ilustració catalana 229 (20/10/1907), p. 685.

"Amb un públic més nombrós i tan escollit com el del primer dia, va tenir lloc dimarts passat el segon dels concerts de la present sèrie.

Omplien la primera part del suculent programa l'obertura d'*Ifigenie* (Wagner-Gluck), que va ser executada amb molta justesa de detall, encara que una mica massa arrossegada, a l'estil clàssic; la repetició del *Vals triste*, quina peça tant va agradar el primer dia; i l'estrena del preludi *Valdemar Daac* d'en C. Taltabull, compositor català molt jove i d'esplendorós pervindre a jutjar pels seus començaments, qui va ser aclamat amb justícia i repetidament, havent-se hagut de servir el vis de tota la partitura per a acallar els aplaudiments. Tothom va reconèixer que en la música del Sr. Taltabull, qui per ara sembla no saber-se sostreure de la influència wagneriana, s'hi descobreix un aplom i una traça inconcebibles en un principiant.

El plat fort de la vetlla el constituïa la *Sérénade* d'en Reger, obra de dimensions, seriosa i no exempta de dificultats que va saber vèncer admirablement la Filharmònica baix la direcció de l'intel·ligent mestre Lassalle, terminant el concert amb la magistral *Sèptima* de Beethoven, que va resultar, com sempre, una llaminadura exquisida que no es cansen de paladejar els bons *gourments* de la bona música."

La Esquella de la Torratxa 1503 (18/10/1907), p. 681.

"PRINCIPAL

Ja s'han acabat, per ara, els notables concerts de la Filharmònica Barcelonesa, dirigits pel mestre Lassalle.

En el tercer ens donà a conèixer la *Serenata italiana* d'Huch Wolf, un músic de gran talent que, com molts altres genis, tingué la desgràcia de ser incomprès i morí jove; i la *Segona simfonia en Do menor* de Bruckner, que és una àliga de la música moderna, de gran volada, i quals obres, a l'igual que el bon vi, milloren amb el temps en exquisidesa i bon *bouquet*.

Mai se li agrairà prou al mestre Lassalle sa briosa iniciativa per a donar als programes dels seus concerts un sentit progressiu. Ell és qui ha fet conèixer en Bruckner a n'els filharmònics barcelonins i precisa consignar que l'ha tractat amb gran carinyo i no menos talent. Completa el tercer concert amb l'execució d'*En les estepes de l'Àsia*, del rus Borodin, una peça que alcançà una interpretació irreprotxable, sobre tot en l'*andante*.

Aquesta audició, a l'igual que les dues que la precediren, tingué un èxit immens, deixant en l'auditori el viu desig de que el mestre Lassalle, que ha demostrat valer tant, vaja prosseguint la seva tasca de cultura, de bon gust i de progrés artístic. [...]"

La Esquella de la Torratxa 1505 (01/11/1907), p. 713.

"L'Orquestra Filharmònica Barcelonesa ha terminat la sèrie de concerts que es proposà donar durant l'octubre. En nostra darrera revista ens ocupàrem de les dues primeres audicions. Sentits los dos concerts que faltaven per a completar l'abono, resulta que el segon haurà sigut lo millor de la temporada; en ell se'ns donà a conèixer una firma de primera força, en Reger amb sa *Serenata* en quatre parts, model de música simfònica, quina audició mai podrem agrair prou al mestre Lassalle, i com a valor d'interpretació ens feren sentir la *Sèptima simfonia* de Beethoven, que potser ha sigut l'obra millor interpretada en aquests concerts.

Los programes del tercer i quart oferiren molt interès, cosa gens nova, tractant-se de l'orquestra del mestre Lassalle, figurant en primer terme la *Segona simfonia* d'en Bruckner i *Faust-Symphonie* de Liszt. L'obra d'en Bruckner no arriba de molt al mèrit que té la romàntica del mateix autor, però, de tant en tant, ja s'hi descobreix quelcom de lo que havia d'ésser lo mestre. Té trossos d'una ingenuïtat extraordinària: lo *scherzo*, per exemple. En canvi, lo final és magre; se veu que l'autor no dominava prou la forma.

Lo *Faust* de Liszt agradà a tothom perquè va bé amb totes les tendències. Tan aviat hi predomina l'efectisme exagerat, com la idea més delicada i sentida. Dels tres fragments de què es composa, *Gretchen* és lo més poètic. Recorda molt un conegudíssim tros de música de Wagner: és lo que deia un concurrent «se veu que té aire de família». En conjunt *Faust-Symphonie* està molt per sobre del *Tasso* del mateix Liszt que ens donà a conèixer l'any passat en lo Liceu son net Siegfried Wagner.

En lo concert de despedida s'executà una obra per a quintet de corda del mestre Garreta amb lo títol d'*Impressions simfòniques,* que té fragments de molta inspiració. A l'arribar al darrer temps dels quatre de què es compon, se nota una certa pesadesa, deguda tal volta a que el procediment empleat per l'autor no s'avé prou amb l'extensió que té dit fragment. Lo públic cridà a l'autor.

En resum, aquesta temporada ha sigui brillant, i encara que el públic en los primers concerts no fou tot lo nombrós que hauríem desitjat, en los darrers s'apresurà a ocupar casi totes les localitats del teatre, fent justícia als executants i a son mestre, lo senyor Lassalle, aplaudint-los amb entusiasme.

No som dels que creiem que l'Orquestra Filharmònica hagi arribat ja al cap de munt, però la immensa millora que senyalarem en la darrera revista musical, respecte de lo que feia l'any passat, nos fa pensar en que no és llunyana l'hora d'arribar-hi. Ademés, a la força ha de cridar l'atenció dels intel·ligents l'afany del mestre Lassalle de donar-nos a conèixer tantes obres importants de les modernes escoles, i de protegir als compositors de casa fent que figuri dignament sa música en los programes de la Filharmònica.

M. R."

La Ilustració catalana 232 (10/11/1907), p. 738.

"CONCERT EMILI SAUER.— El segon i últim donat al teatre Principal per aquest eminent pianista no fou més que prova justificada del renom que ha pres entre els que valen. És cert que en algunes oracions, com succeí amb la *Sonata patètica* de Beethoven, posa per damunt de la veritat l'exigència del virtuós, però no es pot negar la seva facilitat en ductilitzar les sonoritats fins a un grau inconcebible.

L'*Impromptu* de Schubert, l'*Scherzo* de Brahms i la *Polonaise* en La ♭ de Chopin, és allí a on ens agradà més de la primera part; de la segona, l'*Stacatto-Étude* de Rubinstein, amb ses grans dificultats, fou una filigrana d'execució, igual que la seva *Serenade française*.

Vàrem dir en el primer concert que en Sauer estava encara en la plenitud de facultats, en el segon ho ha confirmat i el públic li reconegué aplaudint-lo en gran i fent-li repetir la mentada *Serenade* francesa."

La Veu de Catalunya 3189 (09/03/1908), ed. matí, p. 2.

"El cor infantil Mossèn Cinto demà prendrà part en la funció de la nit del teatre Principal, executant diferents composicions de les més escollides del seu repertori.

Els pares dels deixebles que desitgin assistir a la funció, serveixin-se passar pel local de l'Escola, Consell de Cent, 403, de dotze a una, on se'ls enterarà dels preus especials als quals poden adquirir entrades i localitats."

El Poble català 757 (14/03/1908), p. 2.

Abonament del Centre Nacionalista Republicà

"Val la pena fer constar la bona idea que han tingut els del Centre Nacionalista Republicà al fer-se empresa un dia a la setmana, durant la temporada d'hivern del teatre Principal, a fi de poder donar representacions de teatre català a quines s'hi poden abonar tots els qui ho desitgin per sèries de quatre funcions, servint sols per les localitats, puig el quart pis, o sigui, les entrades de públic, que té una cabuda de quatre-centes persones, seran repartides de franc entre les societats obreres.

No cal fer constar que aplaudim amb entusiasme la iniciativa del Centre Nacionalista Republicà que tant se preocupa per la cultura dels obrers catalans."

La Escena catalana 51 (21/09/1907), p. 8.

"Mañana miércoles por la noche tendrá lugar en el teatro Principal la primera velada de abono organizada por el Centre Nacionalista Republicà, poniéndose en escena la obra de Pin i Soler, *Sogre i nora*, y el cuadro lírico de Rusiñol y Morera, *L'alegria que passa*.

Pasado mañana jueves empezará sus funciones en dicho teatro la Tertúlia Barcelonesa, representándose la obra de Pitarra *Lo rector de Vallfogona* y la comedia lírica *Els entremaliats*."

La Publicidad (01/10/1907), p. 4.

"**Vetllades del C. N. R.—** El teatre Principal oferia anit un bell espectacle, amb motiu de donar-hi el Centre Nacionalista Republicà la segona de les seves vetllades líric-dramàtiques. Llotges i butaques estaven ocupades, en casi sa totalitat, per una distingida concurrència, entre la que hi destacaven elegants senyores i senyoretes, i coneguts homes públics. Els actors demostraren bona voluntat en la interpretació de les obres del triat programa, aconseguint treure un conjunt apreciable que els hi valgué llargs aplaudiments.

Pot estar ben satisfet el C. N. R. del resultat d'aquestes vetllades, que resulten per son interès artístic i per sa concurrència un veritable èxit."

El Poble català 602 (10/10/1907), p. 2.

"**Teatre Principal. Vetllades del C. N. R.—** Malgrat la pluja copiosa que caigué tota la nit, el teatre Principal se veié anit concorridíssim. Se pot dir que la majoria dels socis del C. N. R. amb ses famílies acudiren al vell colisseu, que presentava un brillant aspecte.

Foren posades en escena *Mossen Janot* d'en Guimerà i *Les roselles* d'en Jordà i l'Esquerrà, obtenint ambdues produccions una justa interpretació, especialment per part dels senyors Barbosa i Giménez i de les senyores Morera i Baró, que encarnaren perfectament els personatges que els hi eren encomanats."

El Poble català 616 (24/10/1907), p. 2.

"Demà tindrà lloc en el teatre Principal, com de costum, la vetllada organitzada pel Centre Nacionalista Republicà, posant-se en escena la famosa tragèdia temps ha no representada *El fill del rei*, del nostre eximi Guimerà i l'aplaudida comèdia de Molière *El casament per força*."

El Poble català 635 (12/11/1907), p. 2.

Abonament de Teatre Aulés

"S'anuncia una sèrie de representacions Aulés, que es donaran els dissabtes, posant-se obres exclusivament d'aquest celebrat autor còmic. Ell mateix pregona la pensada, amb uns versos que no careixen de gràcia:

El programa és divertit:
vinguin com qui acaba a cal metge,
que el riure és molt bo pel fetge
i fins obre l'apetit.

No escric res transcendental,
ni res que entristeixi el viure.
Tot broma. Els que vulguin riure
que vinguin al Principal.

Que l'Aulés lograrà despertar les rialles dels seus millors dies, no en tenim cap dubte, com no en tenim tampoc de que el públic se prestarà gustós a una tan joiosa i agradable experiència."

La Esquella de la Torratxa 1503 (18/10/1907), p. 681.

Vetllades de beneficència

"La comissió organitzadora de les funcions de moda titulades "Vetllades de beneficència", que tindran lloc els dilluns en el teatre Principal, ens prega fem avinent als abonats a les susdites funcions que des d'avui poden recollir els seus carnets d'abonament a l'administració del teatre."

El Poble català 616 (24/10/1907), p. 2.

"Per acord de la junta de senyores organitzadora de les funcions de moda en les Vetllades de beneficència, que devia d'haver començat demà en el teatre Principal, s'ha aplaçat la seva inauguració pel dilluns, dia 28 del corrent."

El Poble català 612 (20/10/1907), p. 3.

"Avui tindrà lloc en el teatre Principal una vetllada extraordinària a favor dels perjudicats per les inundacions de Màlaga.

En aquesta vetllada es donarà la interessant represa del sainet escrit en català i castellà titulat *El cafè de Barcelona* per don Ramón de la Cruz, que s'estrenà fa 119 anys amb el motiu de la inauguració del teatre Principal. En aquest sainet hi ha també números musicals que han sigut instrumentats pel mestre Oró."

El Poble català 603 (11/10/1907), p. 2.

Festa onomàstica de don Carles de Borbó

"En el teatro Principal tuvo lugar anoche la anunciada velada artística, literaria y política para celebrar la fiesta onomástica del duque de Madrid. El viejo coliseo presentaba un golpe de vista magnífico. En palcos y butacas veíanse muchas señoras elegantemente ataviadas. Ocupaba el centro del escenario un soberbio retrato de don Carlos bajo un amplio dosel de las cuatro barras.

La entrada del señor Salaberry en el escenario acompañado del jefe regional señor Erasmo de Janer y de los señores duque de Solferino, Roma, Fortuny, Bordas, Alier Junyent, Pericas y otros, fue recibida con una tempestad de aplausos. Los referidos señores ocuparon la mesa presidencial.

Empezó el acto con la marcha de don Carlos, y a continuación los señores Negre y Roca leyeron dos composiciones poéticas, y la orquesta del teatro tocó la sardana de *La santa espina* y un motivo sobre *La presó de Lleida*. Hizo luego uso de la palabra el señor Salaberry, quien justificó plenamente la fama de elocuente orador de que venía precedido.

Empezó dedicando un saludo en nombre del pueblo del Guernikako-arbola al de la sardana. Entrando después en materia, hizo una calurosa defensa del regionalismo, cuyo resurgimiento atribuye al partido carlista, de cuyo programa forma parte integrante, y se declaró entusiasta admirador de Cataluña y de la Solidaridad.

Dijo que no son separatistas los que quieren el engrandecimiento de su región para gloria de España, sino los que siembran y fomentan odios entre unas regiones y otras. Antes —añadió— apenas si se hablaba tímidamente de Cataluña en el Congreso; hoy está en todos los labios y su nombre levanta aplausos, aunque algunos sean de Judas, pero de Judas y todo, son aplausos. Atacó rudamente el centralismo, causa de los males que sufre España, teniendo palabras de censura para los firmantes del tratado de París, y a continuación bosquejó a grandes rasgos el programa tradicionalista con los tres grandes ideales que encarna bandera.

Terminó su discurso el señor Salaberry, frecuentemente interrumpido por los aplausos del auditorio, entonando un himno a la mujer y aconsejando a las madres que eduquen a sus hijos católicos, carlistas y amantes de su patria.

Acallada la ovación indescriptible que se hizo al orador, asociándose a ella las señoras; los coros y orquesta del teatro cantaron un himno bélico dedicado a don Carlos, letra del señor Roma y música del presbítero don J. M. V. Al concluir repitiose la ovación.

El señor don Mariano Fortuny, en nombre del jefe regional, dio las gracias a los asistentes y a los que habían cooperado al mejor éxito de la fiesta, terminando con un viva... a lo que está en todos los corazones carlistas.

En la segunda parte del programa figuraban el cuadro lírico *Les roselles* y la visión musical *Joan de l'Ós*. En resumen, fue una agradable velada."

Las Noticias 4234 (05/11/1907), p. 2.

Incident de rebuig a l'òpera italiana al Principal

"Ahir a la tarda van ocórrer alguns incidents al teatre Principal per haver-se posat en escena una obra que no va ser de l'agrado d'alguns espectadors. Hi van haver d'intervenir els agents de l'autoritat, els quals van expulsar del local a dos concurrents.

Vàries persones van anar a formular observacions al senyor Graner, el qual va manifestar-los-hi que aquesta temporada no fa d'empresari com les temporades anteriors i que únicament se cuidava de la direcció de la sala Mercè.

Per la seva part, l'actual direcció artística del Principal ens prega que fem constar que, si va decidir-se posar el *Barber de Sevilla*, va ser tenint en compte el fet de ser l'esmentada obra generalment admesa i considerada com a clàssica. Per altra banda, ens diu aquella direcció artística que cal tenir present que el *Don Basilio* no té cap caràcter sacerdotal, malgrat lo que pugui fer creure el trajo poc propi amb què és costum vestir-lo."

La Veu de Catalunya 3072 (11/11/1907), ed. matí, p. 2.

"[...] No fem gresca, no fem gresca! Si no això aviat semblarà els Quatre Gats, i ara que parlo de gats: uns quants magarrufosos moveren fa ara quinze dies xivarri perquè en el *Barber de Sevilla* hi havia un personatge (D. Bassili) que cobrava inconscientment per embrolles. Certa part del públic protestà., lo que valgué una forta increpació per part dels que volien tallar les ungles als gats. Així hem arribat? No n'hi ha per tant senyors miraculosos. No tot han de ser infantileres: també hi cap entre la moralitat, la sàtira d'en Beaumarchais, d'en Molière i d'altres, reconegudíssims com mestres en la literatura estrangera. [...]

M. Farrán"

L'avi 63 (20/11/1907), p. 4.

"Les da grima a los señores
virtuosos espectadores
del teatro Principal
mirar entre bastidores
el hábito clerical.

Y no he de ser yo quien halle
pelos a su justa ira
y hasta parece mentira
que del público no estalle
en la mismísima calle."

El descamisado 76 (15/11/1907), p. 4.

"Están que echan chispas los solidarios con motivo del gran festival verificado en la Casa del Pueblo últimamente.

No les cabe en la cabeza que asistieran artistas del Liceo, de la compañía de Tina Lorenzo y de todos los teatros, salvo Romea y el Principal, que, como son catalanistas, no se les quiso invitar para que no se durmiese el público de la Casa del Pueblo. Y lo peor es que los artistas salieron archisatisfechos de las demostraciones de afecto que se les dispensaron y de las pruebas de cultura de que fueron testigos.

En fin, que se convencieron de que cuantos están con Alejandro Lerroux son bastante más decentes que sus detractores. La rabia fue morrocotuda."

El descamisado 101 (08/05/1908), p. 4.



Funció del dia d'innocents

"TEATRE PRINCIPAL. Avui, tarda, a les cinc, funció d'innocents: *La dida seca*; a les sis, *La dida seca* i presentació d'alguns estrafolaris que debutaran. Nit, a les nou, funció extraordinària d'innocents: *La dida seca*; entreacte grotesc; estrena d'*El manyà de la placeta*; debut d'una gran companyia estrafolària arribada del Japó amb el famós Kakú; estrena d'*Il castello di Malastruga*, òpera bilingüe en un acte. [...]"

El Poble català 680 (28/12/1907), p. 4.

"En el teatro se dan muchas veces durante el año verdaderas inocentadas, que no se anuncian como tales, porque sus autores creen haber hecho algo con intención y gracia, que luego no parece por ninguna parte. El público entonces se llama a engaño, porque no es tan inocente como se figuran no pocos autores y algunas empresas, y protesta de la pretendida tomadura de pelo.

Hoy el público no tiene derecho a reclamaciones ni a protestas, si la función no es de su agrado por inocente, pues está avisado con la debida anticipación y sabe a qué atenerse. Le anuncian sorpresas, y agradable o tristemente tiene que sorprenderse.

En el Principal, por ejemplo, habrá una *Dida seca*, que no hace falta de otra clase para un público que no se halla en el período de la lactancia. Después se presentará *El manyà de la placeta*, y debutará Kakú, un japonés falsificado, que tiene todas las claves del «Ju-jut-su». Seguirá a la lucha japonesa la presentación de una compañía de ópera, que cantará *Il castello di Malastruga*, ópera bilingüe. [...]."

El Noticiero Universal (28/12/1907), p. 1.

"El dissabte, com que era la diada dels innocents, vaig fer la mar de broma, anant tota la nit de Romea al Principal i del Principal a Romea per a disfrutar de les innocentades que feien ambdós teatres. Resultat, que vaig fer els gegants tota la nit i només me vaig enterar a mitges. [...] Arribo just, just per veure *El manyà de la placeta*, sainet d'en Brossa i Sangerman que resulta distret i s'assembla una mica amb els d'en Vilanova, *menos* una tersa, perquè a n'en Vilanova per ara no l'ha igualat ningú. Amb tot, pot anar *El manyà de la placeta.*

[...] I em va agradar força un intermedi d'en Santpere i en Barbosa en què fan de clowns, i també em va agradar la paròdia d'en Raku i del seu ajudant, feta pel mateix Santpere i en Morató, als que presenta en Puiggarí. Sino que varen fer-ho tan fort, que una senyoreta anomenada Piquer (o Piquereta) va desmaiar-se, per lo qual se va haver de suspendre la lluita.

Lo que em va fer venir ganes de protestar va ser *Il castello di Malastruga*, obra d'en Lambert Escaler, amb música bona de diferents mestres. [...] Sort que *Il castello di Malastruga* també em va divertir, sinó, ens hauríem vist les cares amb l'autor.

I ara, si algú troba que he destinat massa espai a les innocentades, que dispensi; a mi sempre m'entretenen aquestes coses. Està clar que la majoria no tenen res que veure amb la literatura, però tantes coses hi ha que no hi tenen a veure i em fan riure! Doncs, prenem-s'ho alegrement, ve'ls-hi aquí.

Virolet."

Cu-cut! 294 (02/01/1908), pp. 7–8.

"La funció d'innocents va portar molta gent frisosa de fruir les bromes anunciades. En altre part donem compte de les obres estrenades, que resultaren totes d'èxit. A més, en Santpere, acompanyat d'un que feia de pallasso, va entretenir un bon rato amb ses agudeses. També feu una bonica paròdia del Rakú, amb la ajuda d'en Marató i en Puiggarí."

La Escena catalana 66 (04/01/1908), p. 3.

"[...] El Principal ens va donar en innocentades el sainet d'en Brossa i Sangerman *El manyà de la placeta*, en el que l'autor segueix amb relatiu acert les petjades del mestre costumista que va ser l'Emili Vilanova. També es va estrenar una espatotxada de l'Autlés, titulada *La dida seca* i una altra d'en Lambert Escaler, amb música adaptada de diferents obres conegudes. Aquesta darrera, titulada *Il castello di Malastruga*, dintre el gènere d'innocentada, resulta divertida, fent néixer les rialles a còpia de recursos de farsa molt ben trobats.

M. i G."

La Ilustració catalana 240 (05/01/1908), p. 13.

Resum teatral de 1907

"Balanç teatral de 1907

PRINCIPAL

Comença l'any desenterrant-se la famosa sarsueleta d'en Frederic Soler *La rambla de las flors*, i de seguida, amb l'esplendidesa a què en Graner ens té acostumats, s'estrena *La santa espina*, lletra d'en Guimerà i música del mestre Morera; obra de gran espectacle en la que s'hi llueixen tant els escenògrafs com els autors, però que no dona el resultat que deuria dar a l'empresa degut a la crisis bombera perquè està atravessant la ciutat. — *L'ajudant* se titulà un eixerit passatemps arreglat pel Sr. Puiggarí amb música del mestre Grant, que s'escolta amb complacència.

Durant la Quaresma, l'orquestra Filharmònica Barcelonesa dona alguns concerts baix la experta direcció del Sr. Lassalle, mestre jove, intel·ligent, briós, que domina el seu art, donant justos relleus a les obres que interpreta. Els programes són notables, a pesar de lo qual el públic no és molt numerés. El primer de dits concerts el formen tres magistrals simfonies de Haydn, Beethoven i Bruckner, que venen a ser tres plats forts i exquisits. I amb el mateix succés se donen els altres concerts de la sèrie anunciats, en els quals s'hi donen a conèixer algunes novetats, composicions de Schubert, Brahms, Cessar Franck, etc. Els que van a càrrec de l'Orfeó Català resulten també verdaders aconteixements artístics.

També dintre la Quaresma i per a la Quaresma escrita s'estrena amb acceptació La resurrecció de Llàtzer, quadret emocionant d'en Guimerà amb il·lustracions d'en Morera. — Un gran triomf obtingut per l'eminent pianista Malats cal anotar-se en aquest punt, qui a l'interpretar dos peces noves del nostre paisà Albéniz va guanyar-se una colossal ovació que compartí amb el compositor. — *Hansel und Gretel*, traduït al català per Maragall, esdevé un gran èxit baix la interpretació esmerada dels artistes de can Graner. — Una comtessa de 18 anys, la Morsztyn, se dona a conèixer com a pianista davant dels nostres filharmònics. L'elegància del seu art sedueix a l'auditori. — La Maria Gay ens fa sentir una *Carmen* única i excepcional. La gent de bé s'esvalota al veure-la moure's i sentir-la cantar. — El famós pianista Raoul Pugno ens favoreix amb dos esplèndids recitats. — En Risler li va al darrere... i casi li passa al davant en lo que toca a veure's ovacionat. — S'estrenen seguidament amb regular acceptació: *Mirallets per a caçar aloses*, arreglo de Puiggarí; *Joves i vells*, d'en Fuentes; *No ho sé* i *Amor telefònic*, de l'Aulés; *L'encís dels 18 anys*, d'en Crehuet. — Més concerts d'en Lassalle amb la Filarmónica... i és clar, més èxits. — Unes quantes funcions a càrrec de la Vitaliani desensopeixen una mica al veterano Principal.

Al final del setembre s'obren altra vegada les portes per a les temporades de tardor i hivern, amb la novetat de las *elyes*. Inaugura amb *Joan de l'Ós*, una rondalla enginyosa de l'Apel·les Mestres que es representa amb èxit, doncs a demés de que la lletra és com és, la música es deixa escoltar com a filla d'en Morera. Estalonen a aquesta obra *Els entremaliats*, d'en Figueres i en Font, música de Salvat, que passa i res més; *Florida eterna*, quadret d'en Pomés, que també passa; *Pas de comèdia* d'en Barbosa, diàleg sense

pretensions; *Les roselles*, d'en Jordà, ben escrita, però mansoia; *El cafè de Barcelona* (Ramón de la Cruz) amb música del mestre Oró, que es guanya la curiositat de la gent.

Alternen amb aquestes funcions altres concerts d'en Lassalle que són més concorreguts que els anteriors i en els que es donen obres d'importància i desconegudes dels nostres amateurs. — S'estrena l'obra d'en Morató *Un racó de món*, que no convenç; *Sí natural* de l'Aulés, que entreté; *L'hort d'en Churrumeco*, que no mereix l'honor de ser cronicat; *Lo fill del rei*, bonica visió musical de Marinel·lo i Argelaga; la traducció del *D. Joan* de Molière, que no resulta; *A peu pla*, de l'Aulés i el mestre Alfonso, passadora; *Rodamon*, visió desgraciada de la Sra. Freixas, amb lletra encarregada a n'en Nogueras Oller; *No diguis blat*, també de l'Aulés, amb música escaienta de Borràs de Palau. — *Els gendarmes* (Morató i Sadurní), que es fa un grapat de vegades; *La festa dels àngels*, del Sr. Marxuac, melodramet innocentó; *T'estimo*, arreglo de molta gresca degut al Sr. Puiggarí; *La festa de las donzelles*, de Rivas i Esquerrà, que s'aguanta per la música; i el quadret d'en Duquesnel *Por!* molt ben adaptat pel Sr. Sicars."

La Esquella de la Torratxa 1514 (03/01/1908), p. 23.

Inici de la temporada d'hivern

"Ha debutat l'actor Ballart, galan jove avantatjat, que substitueix a en Barbosa. Per dijous està fixat l'estrena de *La reina vella*, de Guimerà i Morera, amb decorat exprofés.

I ara, un parèntesi.

A tots els que ens pregunten qui és l'actor "Ximeniç", devem contestar-lis que és el primer galan de la casa, l'insigne Enric Gimenez, qui es veu motejat pels cartells anunciadors i programes i d'ells copiàvem nosaltres son cognom. A fi d'evitar confusions, tornarem a anomenar a aquest artista tal com se mereix, puig creiem que la llibertat de canviar-li el cognom sols pot prendrer-se-la qui exerceix influencia sobre ell."

La Escena catalana 67 (11/01/1908), p. 3.

"Demà començarà un nou abonament a les funcions de moda del teatre Principal. Segons noves que tenim, aquest promet ésser molt nombrós, puig en les llistes hi figuren personalitats de la nostra societat més distingida.

Els organitzadors d'aquestes funcions anuncien que queden abonades totes les llotgetes, no quedant per a ésser-ho més que alguns sillons de pati."

El Poble català 702 (19/01/1908), p. 3.

Matinées

"Llindíssimes i altament dignes dels organitzadors seran les dues "*matinées*" que tindran lloc al teatre Principal.

La primera se celebrarà demà, dimecres, i, a jutjar per la llista de famílies abonades, podem avençar que serà una festa brillantíssima a la qual assistiran les més aristocràtiques famílies de nostra bona societat.

Recordem entre les abonades les següents: marquesos d'Oliver, de Sitja, Bosch i Alsina, Rosal, baronessa de Salillas, Parellada, Sanz Selma, Reinoso, Mercader, Ponsich, Salas, marquesos de Puerto Nuevo, Lloranch, Fontcuberta, Zarraya, Rodríguez, comtes de Sicart, Sagnier, Puig i Mir, Pons i Henrich, Sadabell, Regordosa, Mònaco, Pozo, Massó, Golferichs, Singià, Garí, Rusiñol, Andreu, Bernet i Amat.

Donarem d'aqueixes *matinées* les degudes notícies."

La Veu de Catalunya 3170 (18/02/1908), ed. vespre, p. 2.

"La comissió organitzadora de les "*matinées*" al teatre Principal ens comunica que la celebració de la segona festa, que devia tenir lloc demà, dilluns, s'ha aplaçat per al dimarts, dia 25, a les cinc de la tarda."

La Veu de Catalunya 3174 (22/02/1908), ed. mitjanit, p. 2.

Sèrie a benefici de l'ensenyança catalana i carnaval infantil

"Diverses entitats catalanistes, a fi d'afavorir l'ensenyança catalana, han acordat organitzar en el teatre Principal una tanda de vetllades que tindran lloc els dimarts de cada setmana."

El Poble català 738 (24/02/1908), p. 4.

"En la festa infantil que tindrà lloc demà en el teatre Principal actuaran de jurat els senyors Utrillo, Escaler, Ximeniç [Giménez] i Puiggarí. En el primer intermedi, després del fallo del jurat, seran repartits els premis a les disfresses més elegants i artístiques. [...]

Demà, tarda, a les quatre, funció completa dedicada als nois i noies disfressats, esplèndids regals a les millors disfresses, *Casament per força*, desfilada i repartiment de regals a les disfresses premiades, *La reina vella*. [...]"

El Poble català 745 (02/03/1908), p. 2.

"Associació Protectora de l'Ensenyança Catalana.— Demà dimarts tindrà lloc al teatre Principal la primera funció de la sèrie organitzada a benefici d'aquesta benemèrita entitat. Tenint en compte l'acció patriòtica i de cultura que porta a cap dita associació, és de suposar seran un èxit aquestes representacions. Podem avençar que famílies molt distingides s'han abonat ja i que entre les entitats nacionalistes ha frapat molt aquesta iniciativa, cosa lògica, perquè tothom veu amb gran simpatia tot lo que tendeix, com aquestes funcions, a fomentar les escoles catalanes."

La Veu de Catalunya 3189 (09/03/1908), ed. matí, p. 2.

"Demà, dimarts, en el teatre Principal, amb motiu de celebrar-se la segona funció a benefici de l'Associació Protectora de l'Ensenyança Catalana, se representarà el nou drama de don Joaquim Riera i Bertran, expresident de dita entitat, *Cadena d'amor* i la visió musical *La llar*.

Tenint en compte lo triat del programa i el fi benèfic de la vetllada, és d'esperar que es veurà força concorreguda."

El Poble català 759 (16/03/1908), p. 4.

Beneficis dels actors de la companyia

"**Principal.—** Benefici de la Maria Morera.

Feia goig el Principal ahir a la nit. Les simpaties que aquesta notable artista s'ha sabut guanyar entre el nostre públic i les obres anunciades en el cartell varen omplir el teatre d'un públic distingidíssim que aplaudí merescudament el treball de l'actriu.

Els nostres lectors coneixen ja prou l'obra d'en Puiggarí *Mirallets per a caçar aloses*, i saben com interpreta la Morera el difícil paper que hi juga, i no cal parlar de *La reina vella*, on l'artista fa una verdadera creació del paper de la protagonista.

En ambdues estigué ahir millor, si cap, en obsequi al públic que acudí al teatre, per a mostrar-li les seves simpaties. Però una sorpresa ens havia reservat, i era l'important paper que segons el repartiment anunciat anteriorment tenia en l'obra d'en Ferran Agulló *El sometent de Girona*, la qual amb tot i haver sigut estrenada temps enrere, era nova per al públic del Principal.

El quadro de l'Agulló és un episodi del siti de Girona; en ell hi palpita la tràgica intensitat d'aquest gènere d'obres, el dolor d'una família qui té el cap de casa lluitant per la terra... En les escenes hi ha l'emoció de la inquietud i el terror d'una possible mort en la lluita. Potser la persistència d'aquesta emoció, que en alguna moments té força intensitat artística, ho fa un xic pesat.

La Morera desempenyà el seu paper amb amor d'artista. En les actituds hermoses d'una mare que defensa en els seus de les armes del tirà i en el dir les belles paraules heroiques que l'Agulló ha posat en aquesta escena està el mèrit cabdal de la seva obra, que, a l'acabar, fou sorollosament aplaudida, essent cridat l'autor a les taules.

Seguint l'ordre del programa de la vetllada, se representà a continuació *La reina vella*, de la qual hem parlat anteriorment, i l'obra d'artista que la Morera va fer de tots els papers desempenyats durant la vetlla, va ésser premiada amb una llarga i carinyosa ovació, acompanyada de rams de flors que de tots cantons del teatre queien als peus de la beneficiada, a qui el públic no parava d'aplaudir, ben merescudament, per cert."

La Veu de Catalunya 3150 (29/01/1908), ed. vespre, p. 2.

"Anit va celebrar-se el benefici d'en Giménez, havent-hi assistit un públic nombrós i triat. Fresca encara l'estrena de *Papà Ministre,* no cal repetir els elogis que vàrem fer amb semblant ocasió del treball del beneficiat en l'esmentada obra, que va ser la que va escollir per a la vetllada. Com a final va donar-se *La reina vella*, que va ser celebrada com de costum. El benefici va rebre molts aplaudiments del públic i nombrosos presents dels seus amics i admiradors."

La Veu de Catalunya 3156 (05/02/1908), ed. matí, p. 4.

"La setmana passada tingué lloc el benefici de la superba actriu Maria Morera, que tant en *Mirallets* com en *El sometent de Girona* i *La reina vella* estigué a l'envejable altura que ens té acostumats.

El nombrós públic que omplia el coliseu va demostrar-li admiració i acatament amb inacabables aplaudiments i sembrant una pluja de flors damunt el prosceni.

Dimarts passat celebrà el benefici el notabilíssim primer actor i director de la companyia, Enric Giménez. Representà la preciosa obra de Rovetta, traducció de l'eminent novel·lista Narcís Oller, *Papà Ministre*, en quina execució hi conquistà estrepitosos aplaudiments el beneficiat.

Dimarts vinent li tocarà el torn al gran Santpere, amb les obres: *Casament per força*, *Els entremaliats*, *Picarol* i *La reina vella*.

Tractant-se d'aquest actor,
ànima d'aquest teatre,
èxit no s'ha de combatre,
té d'ésser *archisuperior*."

La Escena catalana 71 (08/02/1908), p. 4.

"**Principal.—** El martes celebrará su beneficio, en este teatro, la eminente actriz Emilia Basó, indudablemente el alma artista más grande con que cuenta el teatro catalán. Sin duda alguna el teatro se verá completamente lleno con motivo de este beneficio, a propósito del cual hablaremos largamente."

La Publicidad 4223 (14/02/1908), p. 3.

"PRINCIPAL.— Se ha celebrado en este teatro, con un lleno completo, la función a beneficio de la excelente actriz Emília Baró. En *El miracle de Santa Agnés* y en *La reina vella* cosechó la beneficiada grandes aplausos, como de costumbre, por su meritísima labor. Entre una y otra obra se verificó el estreno de *La novela de una noia*, traducción de Narciso Oller, en la cual Emília Baró interpretó deliciosamente un tipo de ingenua secundada por el primer actor señor Giménez."

El Noticiero Universal 7007 (20/02/1908), p. 2.

"PRINCIPAL.— Anoche se verificó en este teatro el beneficio del aplaudido actor cómico D. Lluís Puiggarí, viéndose la sala selectamente concurrida.

El señor actor cosechó muchos aplausos en la interpretación del graciosísimo sainete *Permeti'm*, del que es autor el beneficiado.

En el programa figuraban además *La mà de mico* y *La reina vella*, que, como en las representaciones anteriores, fueron estrepitosamente aplaudidas por el auditorio."

La Publicidad (26/02/1908), ed. matí, p. 5.

"PRINCIPAL.— El benefici del baix senyor Giralt va dur a n'aquest teatre una concurrència molt nombrosa, atreta tant per la simpatia envers el beneficiat com per lo escollit del programa. Varen posar-se en escena *La reina vella* i *El fill del rei* i el beneficiat va cantar, junt a la senyoreta Darnis, el duo dels *Hugonots*, fent-ho ambdós amb gran ajust.

Además, en un intermedi va haver-hi concert, cantant la senyoreta Morató l'ària del tercer acte de *Carmen* i estrenant el senyor Giralt la cançó *Deseiximent* del mestre Borràs de Palau i *Viggianese* del mestre Bosch. La del senyor Palau té un sabor català molt escaient i una factura exquisida. La del mestre Bosch és treballada en la part orquestral i inspirada en la melodia. Ambdós autors varen ser cridats a l'escena.

Además, l'actor còmic còmic senyor Santpere va recitar amb molta gràcia i al final amb molt sentiment el monòleg de D. Lambert Escaler *Entreacte*.

El beneficiat va rebre moltes ovacions i presents dels seus amics i admiradors."

La Veu de Catalunya 3198 (18/03/1908), ed. matí, p. 4.

"El monòleg *Entreacte* d'Escaler, representat pel gran Santpere, va resultar bé per l'autor i l'intèrpret en la funció donada a benefici del cantant Conrat Giralt, on també hi va prendre part la Sra. Dernis, cantant del Liceu, qui representà junt amb el beneficiat un fragment de l'òpera *Gli ugonotti*.

Avui, dissabte, benefici del primer galan jove còmic, el simpàtic Ferran Capdevila Guerra, qui ha escollit un bonic programa del que en formen part les comèdies *Agència d'informes comercials*, *Cura de moro* i *La reina vella*.

Com que aquest actor per ara
sembla que bé les enfila,
tot i sent molt jove encara,
auguro que en Capdevila
farà recordar a son pare.

Tenim noves de que per la present quaresma se representarà a tot gasto el gran drama sacro de Guimerà *Jesús de Nazaret*.

Ah! Me'n descuidava; per dimarts, benefici de l'apreciable actor Ginestet, amb escollit programa."

La Escena catalana 77 (21/03/1908), p. 6.

"PRINCIPAL.— Ayer se celebró en este teatro el beneficio del actor Emili Ginestet, con las obras *El contramestre, Entreactes* y *La reina vella*. La concurrencia era numerosa y el beneficiado fue muy agasajado y aplaudido."

La Publicidad (24/03/1908), ed. nit, p. 3.

Bandera catalana durant la visita del rei

"**Saludando a la bandera catalana**

Al pasar don Alfonso frente al teatro Principal, se ha fijado en la bandera catalana que cubría por completo el balcón de dicho coliseo. La ha saludado militarmente siguiendo la comitiva su marcha en dirección a la iglesia de la Merced. Mientras pasaba el rey por las Ramblas, echáronse al vuelo las campanas de la catedral y de casi todas las parroquias."

La Veu de Catalunya 3192 (11/03/1908), ed. vespre, p. 2.

50 aniversari dels Jocs Florals

"[...] Sorprenent era l'alenada de poesia que purificava la sala d'un teatre o de la Llotja, quan se llegien estrofes d'un d'aqueixos intrusos genials; perquè els Jocs no han estat poesia, sinó diversió tradicionalista per tendència i vulgarota d'expressió, de versos coixos, de paraules carrinclones. Per aqueixa mena d'intolerable regionalisme no hi val la Solidaritat. Com a manifestació d'art, d'art fals; és una malura que torna, i tinc por que costarà molt acabar-la. Perquè l'esperit dels Jocs Florals, fixeu-s'hi bé, és el de les altres manifestacions més o menys artístiques que han triomfat a Barcelona. L'empresa d'en Graner al Principal i a la sala Mercè ha sigut un Jocs Florals amb decoracions i musiqueta; com l'Orfeó Català és, en essència, uns Jocs Florals cantats. L'art de debò —superior a la moral, a les conveniències i als poders— és, en aqueixes manifestacions, purament accidental. Primer se pensa en la *causa*, que es posa sota la bandera de Catalunya; religió, autoritat, diner... [...]

Tulp"

La Esquella de la Torratxa 1532 (08/05/1908), p. 5.

Temporada d'estiu

"Es fàcil que la companyia Morera-Gimenez, un cop acabada la temporada en el teatre de Santa Creu, dongui algunes representacions en distints pobles de les obres que han estrenat amb més èxit, començant en el teatre Principal de Sabadell, a on s'hi posaran *La santa espina*, *La reina vella*, *Joan de l'Ós* i altres. Li augurem un èxit.

[...]

Per lo bé que amb la indumentària imitava a la Reina vella una disfressa que va assistir al primer ball del Liceu, el jurat li concedí el premi d'una polsera d'or.

Lo que deia la Morera
el vespre que ho comentava:
—Ja ho crec si s'hi assembla
al meu vestit, com que ho era!"

La Escena catalana 72 (15/02/1908), p. 7.

"En ple èxit de Detective, acaba la temporada el dia 8 de juny. Preparin-se nostres pobles veïns a saludar aquesta companyia tal com se mereix.

A més dels artistes que anunciarem, contractats ja per la temporada vinent, hem d'afegir-hi a la dama ingènua Margarida Xirgu."

La Escena catalana 87 (30/05/1908), p. 5.

"PRINCIPAL. Dilluns vinent, despido de la companyia amb l'obra del dia *El detective Sherlock Holmes*. Aquesta companyia, un xic variada, puig ara es compondrà de les dames Sres. Morera, Marsal, Balestroni, Guerra, Batlle, Piqué, i dels actors Giménez, Santpere, Bozzo, Vinyals, Barbosa, Ballart, Capdevila (Ferran), Amorós, Cervera, Mas i Pons, començarà la setmana entrant una *tournée* per Catalunya, donant a conèixer la famosa obra de Conan Doyle."

La Escena catalana 88 (06/06/1908), p. 2.

Traspàs de l'empresa a la companyia Giménez-Morera

"Hem sentit a dir, i, *cuando el río suena, agua lleva*, que per la temporada d'hivern vinent desfruitarem de tres teatres catalans. A saber:

Romea, el clàssic i indispensable Romea, amb escollida i variada companyia, amb figures repetides per multiplicar-se i triplicar-se si convé, de quin primer galan encara no ens han donat permís per divulgar-lo.

Principal, que, avinguts amb en Graner, se'l queda la mateixa empresa que l'explota actualment; les primeres figures Morera, Giménez i Santpere, l'excel·lent tercet! Dels demés no en sabem res en concret.

Novetats. Companyia dirigida per l'Enric Borràs amb son germà Jaume, potser també amb en Daroqui, potser amb en Puiggarí, potser amb en Tor, potser amb la Xirgu... potser... tot plegat serà una bola, no ho sabem.

I de tot lo que hem dit, no estem disposats a declarar-ho davant de cap tribunal.

Són noves que asseguro que no invento;
les he sentit voltant, fent d'espieta,
per això repetiré, com el poeta,
tal como lo contaron, te lo cuento."

La Escena catalana 86 (23/05/1908), p. 7.

Aquesta secció inclou notícies, entrevistes i records dels Espectacles-Audicions Graner més enllà del seu tancament, remarcant l'empremta que l'empresa va deixar a la memòria teatral catalana i al desenvolupament, en general, del moviment del teatre líric català. Cal fer abans, però, un resum dels últims esdeveniments que van tenir lloc entre Lluís Graner i l'Hospital de la Santa Creu com a propietari del teatre Principal (basat principalment en la documentació epistolar i informes que romanen a l'arxiu d'aquesta institució) i de l'esdevenir de la companyia de teatre català que operava al Principal.

Tot i que havia delegat en la pràctica la direcció de l'empresa que ocupava el teatre Principal, i fins i tot el seu cognom havia caigut del títol de l'empresa, Graner va seguir rebent multes i sancions econòmiques com a últim responsable del teatre.

A les acaballes de 1907 i de nou al febrer de 1908, rep diversos avisos perquè els espectadors fumen a la sala d'espectacles i l'empresa ocupa espais comuns de l'edifici, amb eventualment una multa de 50 pessetes. Tot i que demana que li retirin la multa per estar absent en aquest període, al maig se la tornen a imposar perquè es repeteixen els fets. A més, els problemes amb els incendis de teatres que succeïen a la ciutat i les mesures de seguretat exigides van exigir que es projectés al desembre de 1908 una reforma del teatre per complir amb les noves normatives de seguretat, especialment per evacuació en cas d'incendi, que havia de cobrir el llogater.

La junta de l'Hospital anomena a Ricardo Canals com a nou interventor del teatre al gener de 1909, qui a partir d'ara haurà de lidiar entre Graner i la junta pels problemes econòmics que s'esdevindran. Al febrer, la junta li reclama 1.000 pessetes perquè Graner no els hi està donant el percentatge acordat dels ingressos del teatre. En aquest moment, Graner encara ha de pagar 2.188,25 pessetes del lloguer del teatre de la corrent temporada, diners que finalment accepten descomptar-li de la fiança depositada.

Davant els problemes de gestió i pagament, i perquè pensava instal·lar-se (almenys temporalment) a Amèrica com a pintor per guanyar diners que cobreixin els ja ofegadors deutes, Graner demana el 9 de març permís per escrit de la junta per consolidar la cessió de l'empresa que opera al teatre a Enrique Vinyals i Antoni Niubó, que eren ja els encarregats de la direcció artística. El permís li és concedit el 9 de maig de 1909.

Quan ha d'iniciar-se l'última temporada del contracte, la junta reclama el pagament del lloguer de la nova temporada o no donarà permís al teatre per a obrir. El 20 de setembre de 1909 envia l'avís, afegint que des que van treure de la fiança els diners pendents del pagament del lloguer anterior, no han tornat a rebre diners. La situació s'agreuja a l'octubre quan la junta recorda que han de rebre el 12% de la recaptació, que han de contractar un zelador perquè supervisi que a sala es compleix la normativa,

especialment la prohibició de fumar, per la qual també ha d'haver-hi al teatre dos bombers durant les representacions (que poden ser personal del teatre alhora que bombers).

El 30 de maig de 1910 arriba, finalment, l'últim dia del contracte de lloguer del teatre Principal. A Graner encara li queden pendents unes 4.000 pessetes de les 20.000 anuals de lloguer de l'última temporada i demana que se les perdonin perquè l'ha deixat en fallida i, acabat el contracte, no té mitjans per tornar a generar beneficis. Quan es fa la liquidació final de l'última temporada al juliol de 1910, encara queden pendent per pagar a l'Hospital 16.212,15 pessetes corresponents al 12% de la recaptació, 2.811,75 pessetes de la restitució del deute anterior que es va treure de la fiança, 976,10 pessetes per arribar a les 20.000 mínimes de lloguer anual i, a més, 5.470,21 de timbre d'Hisenda.

Davant la situació, Graner ofereix a la junta de propietaris que li comprin les escenografies de la seva empresa, encara dins del teatre, per 30.000 pessetes, atès que són d'alta qualitat i es poden reutilitzar per molt de temps. La junta accepta comprar-les per saldar el deute que encara li queda pendent amb ells per minimitzar la pèrdua, perquè el pintor no té cap altra manera de generar liquiditat.

Els nous empresaris havien utilitzat, però, algunes de les escenografies dels Espectacles-Audicions Graner com a fiança per als seus propis deutes mentre Lluís Graner estava de gira per Nord-Amèrica com a pintor intentant recaptar fons venent quadres per pagar les deutes pendents a Catalunya. A les festes de Balmes celebrades a Vic l'agost de 1910 es va planejar representar l'òpera *Ton i Guida*, traducció de la versió alemanya de Humperdinck, i li van demanar a Graner les escenografies que va fer-ne per al Principal quan va tornar d'Amèrica, però les tenia embargades pels deutes dels nous empresaris teatrals, tot i que eren propietat seva.

Per aquest motiu, Graner va obrir una causa judicial per intentar recuperar les escenografies que eren de la seva propietat i que els nous empresaris s'havien apropiat. La causa va ser seguida pels seus advocats i apoderats, A. Puig i Subirana i Francisco de P. Figueras i Sagués, atès que Graner havia tornat a marxar a Amèrica. Li van ser retornades per ordre judicial al febrer de 1911, quan el jutge aixeca l'embargament dels bens de Lluís Graner que havia executat erròniament, perquè havien estat depositats com a fiança per un deute a nom dels empresaris Vinyals i Niubó.

Per tant, es van inventariar per a la seva venda els materials que encara hi eren al teatre i l'agost de 1910, Maurici Vilomara fa una taxació dels materials escenogràfics i vestits. Estima que Graner ha fet una despesa per ells d'unes 76.000 pessetes, però que com que són escenografies i materials fets expressament per les seves obres, la seva reutilització és difícil i com a màxim es podria pagar per ells 38.250 pessetes, o en cas que es valorin com a materials de fustes i teles reutilitzables per reconstruir altres escenografies, el seu valor seria de 12.750 pessetes.

Els últims dies de l'any 1910, la junta finalment paga 15.000 pessetes per les escenografies i 875 per altres materials propietat de Graner que encara romanen al teatre, però descompten 1.250 perquè el decorat de *Nit de Reis* està extraviat, 5.470,21 pessetes que l'Hospital ha pagat en nombre de Graner relatius a timbre d'Hisenda, recàrrecs i altres

impostos, i 74 pessetes per la liquidació pendent del maquinista Pedro Roger. Per tant, Graner acaba rebent només 9.080,79 pessetes. Tot i això, li queden 5.470,21 pessetes pendents per pagar de timbre a Hisenda i, per testimonis particulars, sembla que també va deixar deutes a altres escenògrafs i artistes. Una vegada resolt el contracte del teatre Principal, i davant la impossibilitat de complir amb els pagaments que li reclamaven, Lluís Graner va tornar a Amèrica com a exiliat fins a pràcticament el final de la seva vida.

El seu retorn a Barcelona el 1928, 18 anys després, va ser celebrat per la premsa i el pintor va donar testimoniatge de la seva vida a Barcelona i va avaluar la seva aventura teatral. Tot i la gran fallida econòmica de l'empresa, aquesta havia proveït a la ciutat d'un gran atractiu teatral que va ser rememorat per la premsa durant dècades com una de les grans efemèrides del teatre català a la ciutat i el principal projecte seriós d'institucionalització empresarial que va tenir-ne lloc. El gènere de les visions musicals iniciat per Lluís Graner va convertir-se, a més, en un referent a Catalunya del teatre simbolista, cosa per la qual, quan altres empresaris van arribar a la ciutat produint obres d'aquest estil, com va ser el cas de Gregorio Martínez Sierra i María Lejárraga, la premsa i opinió popular va comparar-les i anunciar-les sense dubte com a "visions musicals".

Quant a la companyia de teatre català que Graner havia creat i consolidat al teatre Principal, els anys consegüents van ser abruptes. Una vegada acabat el lloguer de Lluís Graner, es manté el Principal com a "Teatre Català" amb la mateixa companyia, dirigida per Jaume Borràs, amb el seu germà Enric Borràs com a primer actor. Després de breus lloguers d'estiu sota els empresaris Josep Tarrés i Haase i Vicenç Alexandre i Beses, el concurs per al següent lloguer quinquennal (1910–1915) declara nou empresari a Ramon Franqueza i Comas, qui abandonarà el projecte de "teatre català" l'estiu de 1912:

> "**Acció grotesca d'un empresari. El "teatre català" a ca'l drapaire.**
>
> L'esbarzer no pot donar més que punxades, i aquell empresari, funest i divertit a la vegada, que posà en situació precària la dignitat del nostre art dramàtic no podia fer altra cosa, com a *inri* vergonyós de la seva tasca que vendre el Teatre Català als encants. No ha pogut fer-ho amb els autors ni amb les obres: bastant havia abusat dels entusiasmes i de la bona fe de tots per a convertir-los en matèria de negoci. [...] Mes el despit i la impotència anaven rosegant, i ara un escenògraf, ara aquell actor i l'altre tenien de queixar-se de les eternes desconsideracions d'aquell empresari [...]
>
> Darrerament, i evidenciada la seva impotència, quan ha vist que sense l'apoi dels qui tan malament havia tractat sempre no li era possible seguir avant, l'home es decidí a desentendre's en absolut del teatre de la terra, i per a coronar la seva decisió, amb un gest despectiu, com una trista manifestació del vençut, ha fet arrencar el rètol amb què un dia pretengué enganyar incautes col·locant-lo a la balconada del teatre Principal i, sense cap respecte a la llegenda que portava, sense consideració a lo que representen les dues paraules i l'escut gloriós que l'empara, el fa portar a casa un drapaire, i li posa preu, regatejant, com si fos una desferra de la fira de Bellcaire. [...]
>
> És un baix, un miserable insult llençat als nostres entusiasmes; és una estúpida befa feta als nostres amors per qui el Teatre Català l'ha enriquit. El rètol del Teatre Català, que havia de ser bandera d'un art noble i que es convertí en el seu escarni, està a punt de que els drapaires se'l baratin o que les inclemències del temps el destrueixin. [...]"
>
> *El teatre català* 22 (27/07/1912), pp. 2–3.



Il·lustració 289: *El teatre Principal entre 1910 i 1912, amb la companyia de Teatre Català. [Arxiu particular].*



Il·lustració 290: *Cartell de l'empresa de "teatre català" instal·lada al teatre Principal, despenjat i trobat a un solar del carrer Muntaner. [*El teatre català *22 (27/07/1912), p. 2.]*

Tot i esperant que el teatre en castellà li generés més beneficis, Ramon Franqueza va acabar el seu arrendament fent peticions de benevolència econòmica semblants a les de Graner: no arribava a assumir el pagament de l'últim any de lloguer, tot i que les temporades anteriors el benefici rebut per part de l'hospital era bastant més del mínim estipulat. Aquesta vegada, però, les causes eren falta de públic degut al clima hostil de la ciutat i la guerra mundial.

Considerat com una traïció de l'empresari, quan arriba el moment de treure el teatre de nou en concurs de lloguer, Jaume Borràs —qui havia dirigit la companyia de repertori català durant el període de Franqueza— passa de director escènic a empresari i acaba guanyant el concurs. El teatre s'estava reformant per reobrir-se una altra vegada com a "Teatre Català" sota l'impuls de Jaume Borràs quan es va produir l'incendi.

> "[...] Van començar les obres d'embelliment de la sala i restauració de l'escenari, i cop de vernís i cop d'oli, sense saber que aquests són elements perillosos en un teatre. Demés, es va pintar en el mateix escenari un teló d'anuncis i es van deixar, perquè s'assequés més aviat, els finestrals que donaven al Lyon d'Or oberts de bat a bat. Aquests finestrals, durant els cinc anys que jo vaig tenir el teatre, no es van obrir ni estiu ni hivern. Cal haver vist com sortien durant la nit les flamarades de la xemeneia del Lyon per a endevinar de seguida com una d'aquelles guspires, havent-hi els finestrals oberts, va anar sobre aquell teló, produint-se el foc, que, per altra banda, va trobar bon combustible en els decorats d'en Graner que hi havia apilotats al peu dels finestrals. [...]
>
> Ramon Franqueza."
>
> *La Veu de Catalunya* 8083 (15/02/1922), ed. matí, p. 10.

Van ser precisament els telons i decorats de l'època dels Espectacles-Audicions Graner, que havien quedat com a fons escenogràfic del teatre després que els comprés l'Hospital per a saldar el deute pendent, amb els que va començar el foc.

Durant l'incendi de 1915, tot el fons i arxiu del teatre Principal va quedar destruït. El teatre va quedar totalment calcinat i el 1918 va haver-se d'enderrocar, deixant només en peu la façana.

"**La desaparició del Principal**

Ja han començat les obres d'enderroc
Què fou i què serà de l'edifici
La façana se conservarà

Una porta de ferro ondulat és aturada a mig aire de l'obertura, que s'escau al centre d'una façana monumental, de noble pedra picada. Arran de llinda, ressaltant de la negror "de dins", avença la testa pensívola d'un polsós cavall blanc. De tant en tant, s'aixeca entre la fosquedat del fons un núvol gris, coincidint amb el gest d'algun manobre que acaba d'enlairar un cabàs, buidant-ne sobtadament el contingut en el tamborell, al qual és fermat el cavall blanc i polsós.

Apartem del cavall, de la porta de ferro i dels manobres la mirada que se'ns hi havia clavat. L'escampem façana amunt, l'aturem en els medallons esculturals, en la gentil balconada, en les monumentals vidrieres que decorà en Gual en temps dels Espectacles-Audicions Graner; resseguim d'un cop d'ull la balustrada del terrat, el rellotge mort, el frontó elegant que remata el frontis. Però sense fer-hi esment, tornem a clavar la vista en el cavall, que espera pacient l'ordre de sortir del catau fosc per portar-se'n no sabem a quins indrets apartats unes engrunes del que fou teatre de Santa Creu. [...]"

La Veu de Catalunya 6731 (06/02/1918), ed. matí, p. 9.



Il·lustració 291: *Detall de la façana del Principal durant l'incendi que va cremar el teatre el 1915. [Arxiu Fotogràfic de Barcelona: AFB3-117 Reg. 1259].*



Il·lustració 292: *Fotografia feta des de l'escenari després de l'incendi de 1915. Les decoracions de l'etapa Graner i les partitures dipositades a l'arxiu haurien quedat destruïdes. [AFB3-117 Reg. 7418].*



Il·lustració 293: *Fotografia del teatre Principal, sense sostre i encara amb fum sortint de l'edifici després de l'incendi de 1915. [AFB3-117 Reg. 78676].*



Il·lustració 294: *Fotografia de la façana del teatre Principal feta durant els anys 20, una vegada restaurat el teatre després de l'incendi. [AFB3-213].*

Selecció de notícies posteriors

Petició d'escenografia per al centenari de les festes de Balmes a Vic

"[...] La funció lírica popular, compresa des de bon principi en el *Cartipàs* de la Comissió de festes cíviques i després en el programa, assenyalada pel vespre del dissabte, dia 10, havia de convertir-se en una font de conflictes i tortures. I, no obstant, havia sigut de les més felices en la preparació. Digan-me quatre paraules, per fer més completa aquesta petita història.

De la mateixa Comissió de festes cíviques sortí la idea de que aqueixa fos també essencialment popular, bé que deixant lloc a que la poguessen veure còmodament els qui volguessen o poguessen, i que consistís en la representació d'una òpera que verament pogués agradar al poble y que tingués la lletra en català. [...]

Aqueixa òpera era quasi única, però satisfeia el desig de la Comissió: era el *Hansel und Gretel* d'Humperdinck, que l'autor anomena rondalla lírica i que pel seu caràcter verament popular, per sa *mise en scène* i sobre tot per la seva música tan plena i tan exquisida, resulta un artístic espectacle de fonda delectació. Quedà, doncs, decidit des de el dia en que fou acordada aqueixa festa que es faria sobre la base de *Hansel und Gretel*, servint la lletra catalana feta pel poeta Maragall i el Mestre Ribera amb el títol de *Ton i Guida*.

[...] La contracta dels seixanta professors d'orquestra que hi volíem i l'elecció de cantants no oferiren la menor dificultat, confiades a mans tant destres i expertes com les del senyor Casanovas. En canvi, nos donà una miqueta que fer la qüestió del decorat. Havíem pensat amb al nostre quasi compatrici, l'insigne pintor D. Lluís Graner, qui havia de tenir el teatre Principal de Barcelona, dels últims temps que ell n'era empresari, totes les decoracions a penes gastades del *Ton i Guida*.

Quan ne començàrem a parlar ell no havia tornat encara de son profitós viatge a Amèrica, però l'anàrem a trobar tant aviat com sapiguérem que era aquí i li pregàrem que, amb les millors condicions possibles, nos deixés el referit decorat. I ens digué que amb gran gust ho faria, si podia traure's de damunt un embarg judicial indegudament posat per faltes d'empresaris que l'havien succeït i que no repararen gens en empenyar-se lo que no era llur. El senyor Graner, excessivament confiat en la raó que tenia, creia que amb cosa d'un mes lograria que aquesta li fos reconeguda i ens donà un plaç acabat el qual li tornaríem.

Però, com ja temérem des d'aquell moment, els procediments judicials s'anaren allargant segons és trista consuetud d'aquesta terra, i a la segona visita el digne artista ja ens desenganyà i ens expressà amb paraules molt sinceres i estimables el sentiment que passava de no poder-nos complaure.

Nosaltres ja després de la visita anterior havíem encarregat al senyor Casanovas vegés si, en cas de venir el desengany que amb tant fonament temíem, podia trobar alguna sortida, com, en efecte, la trobà immediatament, valent-se de sa amistat amb el pintor senyor Ros i Güell qui, dedicat de poc al negoci de fer i llogar decoracions, pensava un dia o altra dedicar-se a la de *Ton i Guida*, pensament que el senyor Casanovas li feu avançar per satisfer-nos a nosaltres. [...]"

NADAL, Lluís B.: *Crònica de les festes del centenari d'en Balmes*.
Vic: Gazeta montanyesa, 1911, pp. 157–161.

Entrevistes posteriors a autors relacionats amb les visions musicals

- Jaume Pahissa

"L'estrena de *La princesa Margarida* d'Adrià Gual i del mestre Pahissa

A la docta casa del carrer de la Canuda, diumenge passat el mestre Pahissa tenia feina grossa a complaure els periodistes que li demanaven uns mots sobre la seva òpera *La princesa Margarida*, que demà serà estrenada al Liceu. Varem fer cua, i quan arribà el nostre torn...

—Ja ho saben —ens digué—; és *La presó de Lleida*, estrenada fa 20 anys a l'antic teatre Principal, dins una d'aquelles belles temporades dels Espectacles-Audicions Graner. Fou la primera obra orquestral que vaig estrenar.

—Jo havia acabat els meus estudis i començava a escriure. En Gual, director artístic aleshores dels Espectacles esmentats al Principal, m'encarregà uns cors per a la representació del *Prometeu.* Aquesta composició meva agradà, i immediatament en Gual em proposà la composició de *La presó de Lleida*. L'estrena tingué un gros èxit i l'obra durà força en els cartells; se'n donaren més de cent representacions, i a ella dec que la meva presentació al públic fos afortunada.

—El tema inicial és, naturalment, el de la nostra coneguda cançó popular. Tots els altres són originals meus, però vaig procurar que tinguessin un accentuat caràcter popular, que donés unitat a l'obra.

La partitura era escrita per a petita orquestra. A l'obra hi havia números de música separats per escenes parlades. Les situacions són molt dramàtiques, i encara que el tema no donés motiu per a una obra de gran extensió, em va semblar que podia ampliar-se bon xic el desenrotllament que li havíem donat. Així vaig proposar a en Gual de convertir en òpera *La presó de Lleida* i ens posarem tot seguit a la tasca.

—Fa temps ja que la tinc acabada. Alguns anys. Cal plaçar-la entre la *Gal·la Placídia* i les altres dues òperes meves: *La morisca* i *Marinel·la.*

—L'estil és el mateix que a *La presó de Lleida*, rigorosament respectat. Melòdic sempre i llis, dins l'ambient romàntic. M'he esforçat sempre a donat a tota la partitura l'espontaneïtat i frescor de la melodia popular. Potser hi trobareu alguna cosa que faci pensar en les meves obres més modernes, però cal tenir en compte que això ja hi era a la partitura de *La presó de Lleida*.

—El procediment segueix un poc del "leitmotiv". Quan vaig escriure aquella obra, saturat de Wagner, l'havia d'adoptar fatalment. [...]

B. S."

La Publicitat 16809 (07/02/1928), p. 1.

"Conversa amb el mestre Pahissa

[...] —Poca cosa us en puc dir. L'origen de la meva òpera *La princesa Margarida*, que ara es donarà per primera vegada al Liceu, es troba en una visió plàstica-musical, *La presó de Lleida*, que fa més de vint anys vaig escriure per als Espectacles-Audicions Graner del teatre Principal, una de les temptatives d'art teatral, com bé prou recordareu, més reeixides i més ben rebudes pel públic barceloní.

La presó de Lleida era una cosa molt breu. Unes ràpides visions i unes petites glosses de la magnífica i ben coneguda cançó popular, que es repartien en quatre quadros.

Fou aquesta la meva primera obra de teatre i es pot dir que fou ella la primera obra musical que em posà en contacte amb el públic. Amb aquesta obra de curtes dimensions em vaig donar a conèixer com a músic.

Sobre la mateixa cançó popular, sobre la mateixa trama i amb els mateixos elements he compost la meva òpera. No és pas la meva darrera obra, perquè ja fa bastant temps que la vaig escriure i la vaig deixar enllestida. [...] No he volgut canviar, ni poc ni molt, el caràcter de la música, aquell caràcter de cosa romàntica i popular ensems, de la primera versió. [...]

J. Ll."

La Veu de Catalunya 9888 (07/02/1928), ed. vespre, p. 5.

- Mossèn Ramon Garriga

"Conversa amb mossèn Ramon Garriga

[...] —I com fou que us dedicareu a fer teatre?

—Veureu: el meu amic Arbós organitzà a la sala Imperi uns espectacles semblants als espectacles Graner. Jo hi vaig estrenar un acte que es deia *Nadal a muntanya*. Bé. Quan l'organització dels tres Jocs Florals, de Fe, Pàtria i Amor, que se celebraren durant les festes constantinianes, vaig tenir ocasió de parlar llargament amb el doctor Torres i Bages. Vaig explicar-li, sabeu?, que jo tenia mig embastada una obreta per a teatre. Però li vaig confessar que no gosava tirar endavant. Em semblava que la meva condició de sacerdot... El doctor em va dir que jo anava equivocat, "Cal precisament que els sacerdots escriguin per al teatre", em va dir. L'art dramàtic és fill de l'Església, i és llàstima que modernament hagin consentit perdre'l. En fi, m'assegurà que no havia de tenir cap mena de temor. [...]"

La Veu de Catalunya 10218 (02/03/1929), ed. vespre, p. 7.

- Enric Morera

"[...] —En el teatre? El *Jesús de Nazaret*. Després vingueren *Les monges de Sant Aimant*, *L'alegria que passa*, quan la primera època de l'Íntim, al Líric; i en la temporada del Tívoli, *L'adoració dels pastors*, de mossèn Cinto (que és l'única obra que el poeta va escriure per al teatre); *La reina del cor*, de l'Iglésias, i *La Rosons*, de l'Apel·les Mestres. Més tard, al Liceu, vaig estrenar *Emporium* i *Bruniselda*, i últimament, la *Titaina*.

—Oh, sí! En Graner m'estimava molt. Aquella temporada al Principal va ésser la temporada dels èxits. Miri, vagi comptant. *La santa espina*, *La reina vella*, *La nit de reis*, *El comte l'Arnau* i *Els tres tambors*.

—Erem la colla de *L'Avenç*; hi havia en Rusiñol, en Massó, en Casas, l'Utrillo, en Riquer, en Guanyabens... Allò va ésser el moment gros del catalanisme.

[...] —Justa! Jo vaig fundar Catalunya Nova, per a fer pàtria; cal només mirar la llista de cançons que vaig harmonitzar per a aquell centenar de coristes de la primera època: totes són de lletra valenta, molt valenta; com sap fer-la en Guanyabens.

(La cosa s'anava animant)

—No em parli de Madrid. Madrid és un test molt ben pintat, a on els catalans no hi podrem arrelar mai; entre moltes raons, per lo de que els de Madrid saben estimar més lo seu que nosaltres lo nostre; perquè ells són més regionalistes que nosaltres; perquè ells, per a lo seu, sempre arraconen lo de fora, encara que sia amb un enfarfec de bones paraules, i nosaltres, pel contrari, som molt catalanistes, molt catalanistes!, però mansois com uns xais i quasi sense dignitat menyspreuem lo nostre i els obrim les portes en ells, com si encara durés allò de que el castellà fa fi. [...]

—Amèrica? Amèrica és el desengany de tots els somniadors que hi van perquè es pensen sobrar a Europa. Com que realment hi va molta cosa sobrera, allí, ni s'hi està bé ni s'hi troben gaires valors. Els que fan més llàstima són els que hi arriben amb la il·lusió de fer-s'hi rics. Miri; si jo fos millonari, em donaria el gust de nolejar un vapor cada mes, per a que anés a Buenos Aires a recollir, de franc, els espanyols que volen tornar i no tenen els *pesos* suficients per al passatge. Cregui'm, cada mes tornaria el barco ple, i encara n'hauria hagut de deixar una pila en terra.

—Això de l'Escola Municipal és la meva il·lusió; ja veuran d'aquí pocs anys quins xicots en sortiran!

—Deixebles meus, entre molts, ho són els mestres Cassià Cassademont (que m'honra dedicant-se *La dona d'aigua*), en Cuscó, l'Esquerrà, l'Espadaler, en Pahissa, en Lambert, en Mas i Serracant, l'Alfons Vila, l'Enric Nogués, tots aquests catalans. Vascongats, en Murca, l'Arezo i en Mugica.

—Sempre el meu únic somni ha estat fer músics. [...]"

El teatre català 103 (14/02/1914), p. 120.

Intenció de Lluís Graner de tornar a produir teatre

"New York, agosto 21–1923

Sr. Don Àngel Guimerà

Barcelona

Mi estimado e inolvidable amigo, ciertamente le parecerá la carta de un difunto que recuerda al buen amigo, pero no es difunto, sino lleno de vida y con deseos de luchar todavía en esta vida. He pasado millones de calamidades, buen amigo, pero Dios, bueno siempre conmigo, me reserva al fin de mi accidentada vida algo que siempre fue un deseo para mí inevitable, y este deseo nadie mejor que usted puede proporcionármelo.

Usted sabe cuánto fue mi entusiasmo, hace ya algunos años, cuando inauguré en Teatro Principal mi corta temporada de espectáculos. Hice muy poco, mi buen amigo, por lo que creo que podía hacer, pero Dios lo quiso así y acato su voluntad.

En mi campaña recuerdo un nombre glorioso que me ayudó en mi lucha y, al intentar otra vez esta lucha, que creo que será más lucrativa esta vez, pido un favor para mí muy grande a mi buen amigo Guimerà. ¿Quiere cederme una obra suya para ponerla en Nueva York y creo en todas partes de los Estados Unidos? Yo con todo mi cariño y buena voluntad la pondré en escena ayudado por inteligentes en este arte, que aquí los hay, y creo será un suceso para gloria de su autor y mi amada Catalunya.

Ayúdame, mi buen amigo, y, si puede, a vuelta de correo deme respuesta, pues quisiera esta próxima temporada inaugurarla.

Al mandarme la obra dígame cuánto es su deseo de cobrar por sus derechos y la obra no se pondrá hasta que usted haya recibido el importe convenido.

Adiós, mi buen amigo Guimerà. Su amigo que le quiere y no le olvida nunca,

Luis Graner

1 West 97 St.

New York City"

Biblioteca de Catalunya, fons Àngel Guimerà, capsa 32 (epistolari, capsa 2).

"D. Lluís Graner:

Estimat amic, per encàrrec d'en Guimerà contesto sa carta del 21 d'agost darrer.

Vosté no diu quina ni quines obres vol representar. N'hi envio unes quantes perquè hi triï.

La *Maria Rosa*, la *Terra baixa* i *La pecadora* no les hi envio perquè ja estan traduïdes a l'anglès i no es pot concedir lo dret de representació ara per ara. Hi ha compromisos anteriors.

I quant a les condicions per cada obra que vulgui representar per període de dos anys comptats des de l'1 de desembre 1923 són, per teatres dels Estats Units, 1.000 dòlars pagats a l'avançada. Si s'hi conforma, ja hi diré la manera com pot fer lo pago abans de que s'estrenin.

Lo teatre en la Gran República Americana dona molt [...] i si l'obra va bé, com les companyies solen recorre tot son immens territori, l'èxit material per l'empresari és dels temptadors.

Feia tant temps que ni en Guimerà ni jo sabíem res de vostè que ens donà molta satisfacció la seva carta.

Vostè ja ens contestarà si li convenen les condicions que m'ha senyalat en Guimerà [...] Ell està molt delicat de la vista i li és molt difícil l'escriure. D'altra manera ja li hauria respost ell mateix. [...]

Pere Aldavert"

Biblioteca de Catalunya, fons Àngel Guimerà, capsa 32 (epistolari, capsa 2).

Retorn i mort de Lluís Graner

"La tornada inesperada de Lluís Graner —Espectacles-Audicions Graner, recordeu? — ha despertat una munió de records adormits en un reconet de la memòria de tota una generació d'homes fets.

Recordeu la sala Mercè? Recordeu el Principal? Dimonis i pastorets, quadros plàstics i contes fantàstics, passa el comte l'Arnau negre i llampaguejant, aquells efectes de llum, aquelles coves infantils terrorífiques.

Però no ha tornat aquest Graner; ha tornat l'altre, el pintor, aquell dels quinqués vermells i els jugadors de cartes, aquells domadors encenent la pipa, el de les humils llums artificials.

—Dinou anys! O vint? Ja no ho sé!— ens diu en Graner tot emocionat a la sala d'exposicions del Ritz, on té els quadros que ha portat d'Amèrica. [...] [A continuació explica i detalla les ciutats per les quals ha passat en els seus viatges a Amèrica]"

La Publicitat [16867] (29/04/1928), p. 1.

"Després de vint anys d'absència, el mestre Lluís Graner torna al Born. Torna ple d'enteniment envers la terra que el veié néixer i on els seus ulls s'obriren a les primeres revelacions de l'art i s'exercien les primeres activitats entusiastes i generoses. Aquells vermellos bevedors de Lluís Graner, que la tricromia arreu escampava, aquells interiors amb llums artificials, aquelles noies amb el rostre diversament acolorit pels reflexos d'uns fanals japonesos, en la nostra infantesa ens familiaritzaren amb el nom de Lluís Graner.

Després, els espectacles-audicions Graner ens donaren, amb la familiaritat de temes i llegendes populars, primerenques, excel·lents visions d'art, on la bellesa de conjunts, vestits, escenografies, s'associaren a lloables temptatives de músics nostres, més tard gloriosos. La influència damunt diversos aspectes de la nostra escena, dels espectacles-audicions, és innegable. Certs temes, certs efectes de llum, nombrosos accents ben nostrats, al teatre nostre, no foren el que són sense els espectacles Graner.

Ara mateix, l'èxit falaguer de *La princesa Margarida* d'en Pahissa, què és si no una bella ressonància a la distància de vint anys d'aquells espectacles memorables? Cal que tots servem pregon agraïment al mestre Graner; de fet, l'agraïment envers ell no s'ha extingit, sobre tot entre els qui aleshores infants o nois encara rebien el benefici d'aquelles sessions d'art. Tots se'n recordaran amb delícies per anys que visquin. [...]"

La Veu de Catalunya 9958 (02/05/1928), ed. matí, p. 5.

"Ara fa vint-i-cinc o trenta anys, el nom de Lluís Graner fou un nom popular a Barcelona. Anava lligat aquest nom amb la celebració de les exposicions de pintures, amb les manifestacions d'art barcelonines, amb la famosa sala Mercè, amb els inoblidables Espectacles Graner al desaparegut teatre Principal.

Després de vint anys d'ésser absent de Barcelona i d'haver recorregut gairebé tota l'Amèrica del Sud i gran part de la del Nord, el pintor Lluís Graner ha tornat a la seva terra, ha tornat a Barcelona. I aquests dies, a l'Hotel Ritz, hi ha oberta una exposició de les seves pintures.

Hem anat al Ritz, hem visitat l'exposició, hem saludat al pintor i hem conversat una estona amb el fundador de la sala Mercè, amb l'organitzador, l'impulsor dels Espectacles Graner, intent lloable de teatre líric català.

***

—Records vostres, volem. Records de la vostra vida barcelonina. Com fou que començareu a pintar, els vostres primers quadros, les vostres exposicions, la fundació i la popularitat de la sala Mercè, l'empresa dels vostres espectacles, dels quals encara es parla...

—Sí, sí; records en tinc molts, molts, però la memòria em falla. S'han esborrat ja tantes coses del meu pensament!...

—Quan començareu a pintar?

—Als vint-i-dos anys, en tornar de Puerto Rico i Cuba.

Des de petit, des de l'edat de vuit anys, jo sentia afició pel dibuix, per la pintura, però fins que vaig ésser gran i vaig haver voltat mig món, no em fou possible satisfer les meves aspiracions.

Jo vaig néixer a Barcelona l'any 1863. I a l'edat de quinze anys vaig marxar a Puerto Rico i em vaig dedicar al comerç. Un dia, a l'establiment on jo estava col·locat, portaren un àlbum amb dibuixos, dedicat al governador de la ciutat. Aquell àlbum va desvetllar els meus sentiments artístics i el meu anhel per la pintura. "Això —vaig dir-me— també ho pots fer tu."

L'endemà liquidava amb la casa on prestava els meus serveis i marxava a Cuba. Poc temps després, retornava a Barcelona. I tot seguit, als 22 anys, ingressava a l'Acadèmia d'Alexandre Casas, instal·lada al carrer Major de Gràcia, on rebia les millors lliçons de dibuix. [...] [A continuació parla de les vendes més famoses dels seus quadros, incloent-hi una a l'Emperador d'Alemanya, i de les seves condecoracions com a pintor].

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Parleu-nos de la sala Mercè. Com se us va acudir la idea. Quan la vàreu inaugurar?

—Amb la sala Mercè vaig voler fer una distracció ben popular i barcelonina, digna d'aquell temps. Es va inaugurar en els primers anys de l'actual segle, instal·lada en els baixos de l'edifici del costat de la casa del marquès de Comillas a la Rambla d'Estudis. El gran arquitecte Gaudí va dirigir les obres i la instal·lació.

La sala Mercè va aconseguir un gran èxit, i tota Barcelona i la gent forastera va desfilar constantment davant d'aquell espectacle. A l'entrada hi havia aquell municipal dormilega, que tan popular es feu; i aquell dimoni que enraonava amb la mainada.

Després venien aquelles coves fantàstiques, aquells llacs, aquells miralls, aquelles coses encisadores i suggestives, aquells efectes de llum...

L'entrada valia una pesseta. L'espectacle estigué obert uns cinc anys, i una gentada enorme hi anava diàriament. Es van guanyar molts diners. Però tots els que hi vaig guanyar i molts més els vaig enterrar en els espectacles del teatre Principal.

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—Amb la idea de fer teatre líric popular català, vaig començar al teatre Principal els Espectacles-Audicions Graner. Es tractava, primerament, de posar en escena, amb bona presentació i ben interpretades, cançons populars catalanes escenificades i musicades pels nostres millors autors.

Collaboraren en aquests espectacles Guimerà, Apel·les Mestres, Rusiñol, Adrià Gual, els mestres Morera, Pahissa i d'altres. S'estrenaren, entre altres obres, *La santa espina*, *El comte l'Arnau*, *Els tres tambors*, *La presó de Lleida*, *Picarols*, *La nit de reis*.

Aquells espectacles agradaren molt, aconseguiren un gran èxit artístic, però econòmicament fou un fracàs. Vaig perdre 150.000 duros. Tota la meva fortuna. I això em va obligar a marxar a Amèrica, a córrer món i a patir molt. Sortosament, ja torno a ésser a casa i entre els meus. [...]

—Encara vaig fer poc per la meva terra. Si pogués, hi tornaria. Encara, abans de morir, voldria fer alguna cosa per l'art de Catalunya.

Martí Martell"

La Veu de Catalunya 9959 (03/05/1928), ed. matí, p. 5.

"**Ha mort el pintor Graner**

La notícia de la mort del pintor Lluís Graner, esdevinguda a Barcelona el dia 8 d'aquest nies, ens ha sorprès dolorosament. Encara no s'havia apaivagat la satisfacció que el seu retorn a la pàtria ens produí, quan ens sobta la notícia del seu traspàs.

Coneguérem Lluís Graner i intimàrem amb ell quinze anys enrere a ací Buenos Aires. Abans coneixíem la seva obra de pintor i la seva actuació artística davant aquelles representacions plàstiques dels Espectacles i Audicions Graner, del teatre Principal de Barcelona, que tan bell record deixà en la nostra ànima d'adolescents. L'home, la figura corpòria, mortal, ens era desconeguda, però l'estimàvem.

Contrarietats de la vida portaren Lluís Graner a l'exili. Amb el seu art exquisit, i amb la seva amor al treball, va recórrer gairebé tota l'Amèrica. Eren uns temps molts difícils per l'artista sincer i Graner, per bé que arreu on anava triomfava artísticament, tocà de prop les angúnies del viure quotidià, vorejà la misèria, gairebé.

Després de romandre prop de vint anys per aquests continents d'Amèrica, un bon dia sabem que el gran pintor català s'ha reintegrat a la pàtria que ell tant estimava i enyorava, i que el seu retorn havia constituït un veritable esdeveniment triomfal per l'home i per l'artista. Catalunya l'havia acollit amb veritable amor de mare. Barcelona l'havia rebut

amb explosions d'entusiasme. Feu una exposició de les seves obres i tothom s'hi meravellà. L'artista, el gran artista, que hi havia en Lluís Graner es manifestava en la plenitud de la seva obra. Aquest gran èxit havia d'influir molt en la sensibilitat extrema d'en Graner; havia d'impressionar-lo fortament.

L'obra del pintor Graner és extensa. N'ha deixat mostres en tots els museus dels països que ha visitat, que són gairebé tots els de les Amèriques. Hom l'anomena el poeta de la nit i de la melangia. Tots els diaris d'ací que han parlat de la seva mort ho han remarcat. Nosaltres afegirem que coneixem també un Graner de contorns robustos, de sensacions de força i de visions enlluernadores. Poeta de la nit, de la força i de la llum, poeta dels humils, de les ànimes sofrents i de les notes captivadores.



Lluís Graner, el día de la seva exposició a Buenos Aires.

Personalment, Lluís Graner, ultra la simpatia que irradiava, era un català íntegre. Quantes lliçons de patriotisme i d'amor a les coses de la nostra estimada Catalunya havem rebut d'ell en el curt espai d'uns mesos que el tractàrem! Quina ànima, la seva, i quin cor més noble i generós!

És per tots aquests motius que sentim tan pregonament la seva mort. És per totes les valors apuntades ràpidament en aquesta nota que *Ressorgiment* se'n dola amb el seu traspàs i ret fervorós homenatge a la seva memòria excelsa."

Ressorgiment 154 (01/05/1929), p. 2493.

"Ha mort a Barcelona el pintor Lluís Graner. Encara que en Graner vivia molt delicat, la notícia ha sorprès dolorosament tots els seus amics i admiradors.

Lluís Graner havia estat una de les figures més populars de l'art pictòric català en els darrers anys del segle dinovè. Ens donà a conèixer en Graner en l'època en què començava a importar-se a la nostra ciutat el que llavors anomenaven modernisme en pintura davant del romanticisme, el realisme i l'impressionisme, donant la batalla al quadro d'història i a la pintura anecdòtica. Amb Ramon Cases i Santiago Rusiñol, els capdavanters de la llavors nova escola, figurà entre els més entusiastes. En Lluís Graner, que pintava aleshores efectes de llum i superbs estudis del natural. Fou el primer mestre d'Isidre Nonell. En una de les primeres exposicions nacionals celebrades a Barcelona, obtingué Lluís Graner la medalla d'or amb el seu quadro *La forja*, que es conserva al Museu d'Art Modern.

Esperit inquiet, fundà més tard en Graner la sala Mercè, on presentà espectacles essencialment artístics, i fou després empresari del teatre Principal, en l'època de la seva més gran esplendor i preponderància. Atzars de la fortuna el portaren a Amèrica, on va romandre més de vint anys. On tingué merescuts triomfs a Buenos Aires i a Nova York.

Fa poc més d'un any que va tornar en Lluís Graner a la nostra ciutat, una mica vell ja —tenia seixanta-sis anys— i va exposar les seves obres als salons de l'Hotel Ritz, i darrerament a la sala Parés. Reposi en pau, i rebi la seva família l'expressió del nostre condol."

La Publicitat 17185 (08/05/1929), p. 7.

Records i rememoracions dels Espectacles-Audicions Graner

"**Crònica. De l'evolució de la nostra dramàtica**

Pel vell balcó del Principal ha sonat l'hora de la justícia. Mercès a en Franqueza, a qui els desacerts dels nostres *pseudo* intel·lectuals han convertit en l'única esperança possible del teatre a Catalunya, li ha sigut possible al vell balcó desprendre's dels abominables penjolls que tan poc s'avenien amb la rigidesa de la fatxada. I un cop fora les guirlandes de suro pintat, han recobrat els austers balustres tota la serietat a que, per l'edat i la història, tenen indiscutible dret. [...] amb els ramatges del balcó caurà la bambolina que rematava la boca de l'escenari, que en les nits d'hivern vèiem brandar, empesa per les corrents d'aire, i que ostentava en son centre aquella cara vella, resseca, trista i estirada que la passada empresa adoptà com a blasó, i que amb tanta justesa reflexava els seus ideals artístics. Amb el rètol del balcó i la movedissa bambolina, és tot un teatre, que desapareix. El teatre insípid i poca-solta, insensible als vents de renovació, refractari a la sana alegria [...].

Sols disposant que aquets simbòlics ornaments fossin d'un cop enderrocats, ha fet en Franquesa pel teatre català més del que faran en tota la vida la dotzena d'autors que al Principal aportaren un dia les seves obres, i de qual memòria, afortunadament, no en queda rastre. Se diu que el vell teatre de la Santa Creu ha acabat, per ara, de servir de refugi a la beneiteria sagristanesca. Que per molts anys, responem nosaltres. Com trofeu, podrien repartir-se les desferres *granerianes* els Carner, els Viurà, els Vinyes, els Prat Gaballí, els Maseras i demés tontos de solemnitat, representants del teatre de la poesia nyonya i carcamal. Per a despertar quelcom d'interès no poden, certs escriptors, passar de la categoria d'incompresos.

[Santiago] Boy."

L'Esquella de la Torratxa 1654 (09/09/1910), pp. 562–563.

"Durant les últimes festes, s'ha donat en el teatre Principal de Terrassa una sèrie de funcions de teatre líric català per valuosos elements dels que actuaren quan les memorables Audicions Graner: *L'alegria que passa*, *Nit de reis*, *La reina del cor*, *Permeti'm!* i altres obres. Han assolit un èxit extraordinari. [...]"

El Poble català 3211 (30/12/1913), p. 2.

“L’empresari pintor. Una frase

Una de les campanyes de teatre català que tots aquells que l’han vista recorden amb més gust és la dels Espectacles-Audicions Graner. En Graner, amb tot i que passava una temporada de fredor per a la pintura, no deixava d’ésser sempre un pintor. Això d’ésser pintor —com l’ésser músic o l’ésser poeta— és una malaltia deliciosa que un hom no se la pot treure del damunt per molts propòsits que en faci. I en Graner, que semblava haver deixat la pintura, no per això s’havia sabut estar en certa ocasió de convertir en taller una dependència subterrània de la sala Mercè. Ell rai que era especialista en temes de llum artificial. A més, com a empresari del Principal, s’havia encarregat a sí mateix, en concepte de pintor, alguns dels anuncis pintats de determinades obres. El **mamarratxo** —no sabem altre nom genèric de l’anunci pintat— que anunciava *La nit de nadal*, era obra d’ell mateix. Tot això que diem, és per a preparar al lector a apreciar degudament una frase que digué un dia en Graner, a propòsit d’una obra que havia fracassat.

Es tractava d’una veritable **visió musical**. El decorat estava bé; la presentació, també; la lletra, igual. La música, segons deien els entesos, era de primera. I com que l’interès principal era en la música, no hi havia dubte, teòricament, que l’obra havia d’ésser un èxit. La pràctica, però, no correspongué a la teoria. I en Graner, a la segona o a la tercera representació, anava gratant-se nerviosament la galta dreta per entre les cabines dels comediants, tot comentat l’èxit negatiu de l’obra.

—No ho entenc —deia l’un.— L’obra està bé.
—La lletra té poca importància— replicava l’empresari pintor.
—El decorat i la presentació són d’alta llei —afegia l’altre.
—Està clar que ho són.
—La música és magnífica i d’un bon autor —ajustava un tercer. Però en arribar aquí la conversa, en Graner, ja enervat, tingué una frase definitiva:
—Desenganyin-se —exclamà,— encara que la música fos del mateix Velázquez, no vindria la gent.

El pintor s’havia imposat una vegada més a l’empresari.”

La Veu de Catalunya 6840 (28/05/1918), ed. matí, p. 7.

“**La il·lusió al teatre**

De fa molt temps les manifestacions dels fenòmens meteorològics, especialment llurs sorolls, han estat els col·laboradors imprescindibles en els escenaris. El tro, el llampec, la fressa de la pluja, el xiulet del vent, la remor de la mar, són personatges que, malgrat no figurar mai en cap llista de companyia, tenen sempre la contracta assegurada. Es pot dir que no passa dia que no tinguin paper en una o altra obra de les que s’anuncien i molt sovint llur intervenció en el joc escènic constitueix la part més important o almenys la més sorollosa del diàleg.

La llum és un altre element capitalíssim en l’art escènic modern. Els efectes i matisos que se’n treuen són tan variats que avui la professió d’electricista d’escenari és una veritable branca de la noble pintura. La placa elèctrica és quelcom que inspira un respecte

profundíssim i congria una admiració absoluta vers l'home que maneja els innombrables interruptors que espurnegen en la blancor del gran quadro de marbre i que coneix els secrets i el poder de totes aquelles manetes distribuïdes en una disposició cabalística en la placa. Des d'aquell clos de tela metàl·lica, amb apariències d'inofensiu galliner, es fa eixir el sol i se'l fa pondre amb una facilitat astoradora; tocant unes manetes i girant uns innocents interruptors, les blavors de la nit o les tenebres que coven el llamp omplen de beatitud o d'esglai tot l'escenari; rodant uns petits volants situats damunt de uns cossis cilíndrics migs plens d'aigua es fa néixer el dia amb una finíssima gradació de tintes rioleres, o bé es provoca una roent posta tardorenca que arbora els llunyans confins del teló de foro i il·lumina amb vives rojors la càndida túnica de la dama jove o submergeix en una atmosfera sangonosa les sinistres meditacions del traïdor.

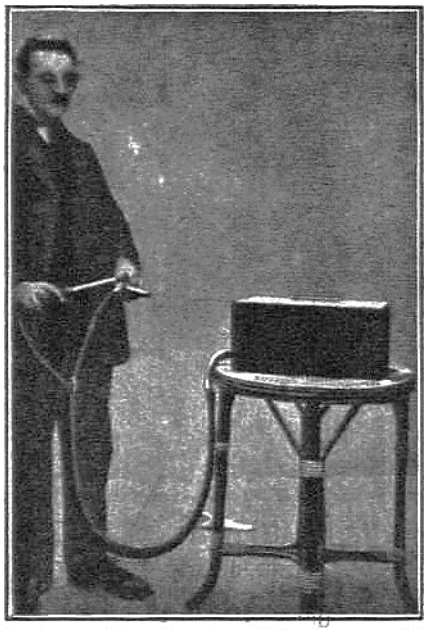
La placa fa miracles; jugar amb la llum i pintar-hi els arbres, les cases i les persones té un encís irresistible. Per sa virtut, les fustotes dels bastidors, corcades pels claus, la pintura clivellada dels vells telons, les rampoines de L'abillament de la comparseria, els oripells de la indumentària fantàsticament històrica, brillen amb càlides i opulents lluïssors i fins la pell humana pren qualitats insospitades. Aquesta era l'embriaguesa que feia delirar a en Graner, quan dirigia els espectacles del Principal. Les troballes de matisos inèdits l'inflamava d'un goig tan esbojarrat que omplia de mut esverament als mateixos autors del miracle; en canvi, el fracàs d'una combinació el contrariava de tal manera que picava de peus i s'arrencava la barba a manyocs com vell escrivà fariseu.

L'afany del truc lumínic el portà un dia a un mal pas. Per a l'estrena de la visió *La matinada*, obra sense diàleg però eloqüentíssima de llum, l'argument de la qual consistia en la desfilada d'un ramat de bens autèntics acompanyats d'una comparseria abillada amb una indumentària vagament grega. La passada, lenta i desenrotllada en actituds de fris, es feia davant d'un paisatge clàssic amarat de romàntic realisme, que amagava els coristes que cantaven el cor que era el veritable teló de fons, la perspectiva del qual es perdia en el suavíssim polsim de l'infinit.

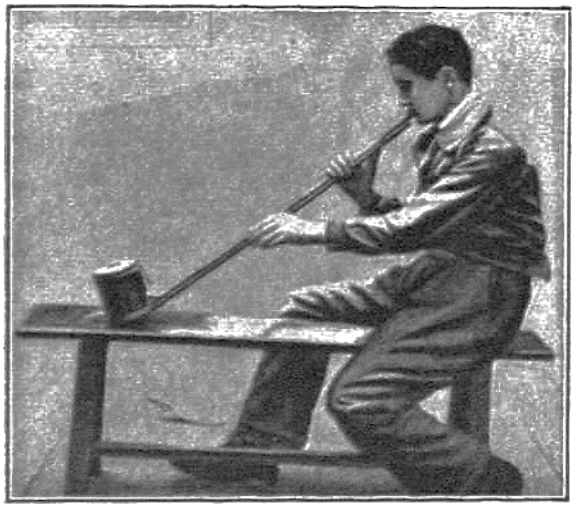
Quan tot va estar a punt, en Graner va donar l'ordre d'engegar les llums: —Apagueu aquest blanc i doneu-me el vermell; esmorteïu aquest groc i enrobustiu el verd; rebaixeu el morat, que no s'adiu amb aquesta passada dels baixos del cor; amb aquest trèmol de violins hi vull un espetec de vermell.— En passar els dòcils xais acompanyats dels pseudo-pastors arcadians, el seu neguit es trasmudà en frisança. —No, no —cridava gesticulant entre aquell arc de Sant Martí, les colors del qual s'havien proclamat l'autonomia.— No pot ser: el blanc d'aquests moltons se'm menja la llum, els braços i les sines dels pastors m'embruten el paisatge. Fora, fora! Que els pintin.

Correu cuiteu, sortiren dependents a comprar pintures i ell amb la mateixa febre amb què hauria pintat *La pesca a l'encesa* o *L'enterrament de la sardina*, començà de pintar, els braços, les pitreres i les cares dels pastors i els lloms dels moltons amb anilines i purpurines metàl·liques de virolades colors. I tornaren a assajar la desfilada: passaren els xais amb la mateixa resignació d'abans, però amb l'esquena i flancs tintats com joguines mitològiques de grandària natural i els pastors amb reflexes de bronze antic tot amagant una rialleta escèptica. L'home anà donant les darreres pinzellades a homes i animals, i després d'ordenar novament la colorida comitiva, vingué el moment emocionant de descloure la cortina als ulls dels espectadors àvids de plasticitats meravelloses.

La part colorida, humana i animal, havia anat molt bé; els xais havien servat el colorit entre els rulls de la llana; en els pastors, la suor i el fregadís de les robes havien fet aparèixer matisos insospitats i delicades esfumadures. En Graner estava contentíssim de la seva obra. L'endemà, però, se li plantejà un seriós conflicte: els ferrenys pastors, qui més qui menys pares de família, protestaren enèrgicament i es negaren categòricament a sotmetre's a la pintada, al·legant els efectes tòxics de les substàncies utilitzades. Alguns de la colla ja havien sentit l'inici de les desagradables conseqüències del novíssim truc escenogràfic. Davant d'un perill d'aquesta mena, en Graner va consentir que els pastors passessin al natural; però els bens, com que no varen protestar, tornaren a ser pintats, i durant alguns dies, conformats amb llur destí, travessaren l'escenari de l'antic teatre de la Santa Creu complint llur deure sense vanitosa petulància i sense exhalar una queixa ni dibuixar la més lleu protesta. Però abans de treure l'obra del cartell, s'havia mort més de la meitat de la decorativa ramada. I ara, després d'aquesta digressió barcelonina, tornem als trucs que estrafent els sorolls dels elements de la naturalesa. [...]"



L'aparell productor dels llamps fulgurants



La pipa que produeix les grans lluïssors i els esclats lluminics en les escenes fantàstiques

D'ací, d'allà 3/6 [18] (juny 1919), pp. 582–585.

"Comentaris
Graner

L'encís més gran del turista solitari que està amb ulls encuriosits recorrent una ciutat són aquestes places quietes, sense remor, que es troben situades prop d'una via urbana plena d'estrèpit i de moviment. Són semblants places típiques, un dolç sedant al nerviosisme que el vertigen de la vida intensa ocasiona.

Així mateix quan hom contempla les demostracions de l'actual esperit de Catalunya, quan veu la terra cada jorn més depurada i més comprenedora del seu propi ésser, quan l'esclat de la seva vàlua trenca els caminadors en què s'havia bellugat, en mig del remolí que les transformacions ràpides porta, és quan en un repòs, plàcidament, es recorden ardits moments ascensionals. I amb quin convenciment es pensa amb l'estàtua que representant

Catalunya, la inspiració d'en Josep Llimona posà al monument al doctor Robert? Catalunya, en l'esmentada escultura, és una donzella que va abandonant les vestidures inútils que l'entrebanquen, roba que significa els vicis encomanats durant segles d'abjecció.

La tasca ha estat d'una constant depuració d'anar traient, per viaranys planers o difícils, tot el que enlletgia l'espiritualitat cloroformitzada de la pàtria i de redreçar-la. Un període interessant per l'historiaire emocional serà el que precedí els esdeveniments de l'últim de 1905. I entre els elements psicològics que acabaren formant una virior col·lectiva hi ha un nom avui oblidat que, pensant només, fer art, realitzà alhora tasca patriòtica: el del pintor Lluís Graner.

En Graner adquirí la botiga i annexes que ara ocupa a la Rambla dels Estudis la casa Fàbregas i Recasens. La decorà amb gust exquisit i original, hi instal·là un cinema. Presentar un lloc on la pel·lícula fos projectada entre parets i enjoiaments diferents de la pobresa hòrrida de tots els cinematògrafs, era ja una gran obra, però no parà aquí la cosa. La sala fou batejada amb el barceloníssim modisme de «Mercè», així en català: el llenguatge amb què estaven redactats els rètols, i l'espectacle, eren en català; en els soterranis s'instal·laren unes grutes famoses, es feu cinema parlat i s'escenificaren cants catalans amb lletra d'eminents escriptors i amb música dels grans mestres; i l'aire del local, perquè fos més sanitós, es perfumava amb essència de farigola. Tot plegat en conjunt, tenia un calent solemnial.

El poble de Barcelona, tocat en la seva entranya més delicada, respongué esplèndidament a la finalitat artística i patriota d'en Graner. Es veia la gent esperant durant llarga estona que acabés una sessió per a poder entrar a presenciar la que seguia. Aviat es pogué veure que s'havia donat en el blanc: l'espectacle entrava en bon peu i els enemics de sempre de Catalunya, ensuperbits pels èxits polítics d'un partit «nacional», en forma d'aquelles plomes que pasturen en les planes d'alguns diaris, sortien amb un enfilall d'acudits carrinclons en parlar de la sala Mercè.

Les coves eren presentades amb gran riquesa artística i s'hi anaren introduint innovacions. Com recordem el municipal adormit que roncava, el mirall de l'engany davant del qual es feia difícil trobar la sortida, els versos humorístics d'un dimoni encarregat d'amargar l'existència a alguns pecadors, aquell altre diable que amb un estornut espantava la concurrència, els diferents pessebres i naixement, i tants altre detalls, tots purs i agradosos!

En el film s'oferí, entre diverses pel·lícules, una en la qual desfilaven les més celebrades figures del moviment cultural català, en llur moment de treball: pintors, escultors i literats. Quan sortia la d'en Santiago Rusiñol, una mica actor per cert, en Puiggarí des del lloc dels músics llegia trossos d'*Els jardins abandonats*. Després s'hi ajuntà al cinema corrent la novetat de fer parlar els personatges: alguns actors i actrius, col·locats darrera de la tela, parlaven seguint els moviments dels protagonistes que la llanterna anava projectant.

Però, entre tots els aspectes que de la sala Mercè es podrien explicar, cap com el de les escenificacions començades amb la del *Pròleg de l'Atlàntida* de mossèn Cinto. Entre altres a continuació es representaren *La mort de l'escolà*, una al·legoria montserratina; nadales amb la cançó del rabadà diable i diferents cançons populars. La concurrència estremida per una sensació artístic-patriòtica. anava seguint amb delit la visió musical pura i casta gustant l'agre de la terra, ofert per mitjà de les tonades de regust catalanesc.

L'èxit obtingut per la seva sala i el seu espectacle animà a en Graner a iniciar-lo per horitzons més grans. Adquirí el teatre Principal i amb el nom d'«Espectacles i Audicions Graner» començà la seva obra. A dalt de tot de la façana major hi havia la bandera catalana. La cançó i llegenda d'*El comte l'Arnau*, escrita per en Josep Carner i musicada per l'Enric Morera, fou la funció inaugural. Després, anaren seguint *La matinada* i moltes altres, entre les quals remembrem *La nit de Nadal*, *Els tres tambors*, *La presó de Lleida* i *Fra Garí*. Més tard, s'intercalaren les obres més notables del teatre líric català, donant de pas lloc a que en Guimerà i en Morera donessin a conèixer les magnes produccions *La reina vella* i *La santa espina*.

Literats eminents feien les lletres dels Espectacles i Audicions Graner i mestres selectes les partitures, però el gran desig artístic del director i empresari no bastava, i volgué, damunt de tot, fer lluir la presentació. Els decorats, exprofessos tots, eren superbament genials. I el vestuari era d'una riquesa insuperable. No s'ha fet a Barcelona res més gran i bell en els espectacles. Una semblança del que fou aquell devessall de bon gust resultà *La vida de Sant Josep de Calassanç,* que l'esperit generós del P. Lluis Falguera oferí l'any passat al Coliseu Pompeia en ocasió del centenari de la institució escolàpia.

Naturalment, que tanta audàcia estètica fracassà. Avui, en Graner viu lluny de la seva terra. Abandonat el Principal, restava la sala Mercè, però a un governador civil de tants se li acudí que les visions musicals podien ocasionar foc algun dia i les prohibí. L'excusa catalanòfoba i la seva injustícia avui mateix encara és visible davant del que fou la sala Mercè. A l'altra banda de la Rambla, horroritzant pensar un cas d'incendi, hi té un temple una mentalitat teatral digna d'ésser admirada per tots els que cobren de l'Estat.

La sala Mercè morí, i en la seva agonia passà per una vicissitud que no s'ha de comentar. Se'n digué «Sala Merced», així amb d. Quan caigué del tot, no ho notà ningú[100]. Feia anys que l'esperit s'havia separat del cos. Els patriotes catalans d'aquella generació conservaran sempre de la sala Mercè una memòria entendridora.

Joan de Canyamàs"

La Veu de Catalunya 7237 (14/06/1919), ed. vespre, p. 5.

"Les lerrouxeries del Sr. Lerroux

Sigui llegenda o sigui realitat, tots els catalans no hem d'oblidar mai que en Lerroux va ésser enviat a Barcelona, pels governs de Madrid, a fi d'aterrar amb les seves campanyes destructores el nacionalisme català. Els qui som vells sabem ben bé quin era el fervor catalanista de vint-i-cinc anys endarrere: més aviat constituïa un sentiment romàntic, que no un sentiment polític. La renaixença literària, el teatre català, les famoses representacions dels Espectacles Graner al vell teatre Principal, les primeres commemoracions de l'Onze de setembre, entre altres coses, tot això als ulls del govern

[100] Estaria parlant del trasllat i reobertura de la sala Mercè als baixos del teatre Olympia sota la direcció del pintor i escenògraf Ros i Güell, que va substituir Graner quan va marxar a Amèrica.

de Madrid apareixia com unes expansions tan minses i de tan poc aguant que varen creure que amb la sola presència del futur Emperador del Paral·lel, caurien amb una bufada.

I D. Lacandru es presentà a Barcelona *con aires de conquistador*, segons expressió pròpia. És clar que nosaltres creiem que les seves conquestes a Barcelona deurien quedar reduïdes a les que feu per allà on ara anomenem «Barri xinés», però no per això deixà de trasbalsar l'ànima obrera inexplotada encara i propensa a deixar-se dur per qualsevol, sigui qui sigui, que tingui una mica d'oratòria avinagrada, uns quants tòpics contra els burgesos o els clergues, molta comèdia i molta barra, principalment molta barra! [...]

P."

D. I. C. [Defensa dels Interessos Catalans] 49 (28/05/1932), p. 13.

"4 de novembre

Diada del teatre líric català

El primer dia d'aquesta setmana memorable en els annals de Ràdio Associació de Catalunya fou dedicat al teatre líric català. És de doldre que tantes temptatives com han estat realitzades a la ciutat nostra a favor de l'opereta catalana no hagin pogut mai reeixir. I és ben cert que no falten dramaturgs, ni compositors per a consolidar el nostre teatre líric que anys enrere als Espectacles Graner del teatre Principal i al Tívoli abans havia obtingut èxits durables i ben assenyalats. Recordem només les produccions de Guimerà i Morera *La santa espina* i *La reina vella*, el poema dramàtic de Gual i Pahissa *La presó de Lleida*, *Picarol* i *Gaziel* d'Apel·les Mestres i Granados, amb altres produccions no menys distingides i estimables. Hem de creure que és el públic qui es fatiga i cerca espectacles nous, perquè de bons autors no en falten ara tampoc. Convé, només, que hi hagi avinença entre literats i músics sense mires massa interessades. Tot sigui a profit del teatre líric català.

L'estrena [de *De Pasqua a Pasqua*, amb música de Josep Serra] oferida dilluns, 4 de novembre, per Ràdio Associació, constitueix un estímul que hauria de repetir-se. [...]"

Catalunya Ràdio: portaveu dels radio-oients de les terres catalanes 132 (17/11/1934), p. 10.

"**Al teatre Principal, ara fa 30 anys**

Per una curiosa coincidència, en aquest mes d'octubre en què s'ha inaugurat el teatre català a Novetats i Margarida Xirgu ha recordat, ben segur, els seus millors temps d'actuació a Barcelona, es compleixen trenta anys d'aquell octubre del 1905 en què s'inauguraven al teatre Principal els Espectacles i Audicions Graner, acurada i benemèrita empresa de teatre català, la qual donà lloc, en esfumar-se, a la presentació de Margarida Xirgu, amb *Joventut de príncep*, l'obra que la remarcà com a actriu notable i que li feu escoltar els aplaudiments entusiastes del públic barceloní, que s'entusiasmà davant d'aquella visió reeixida del vell Heildelberg, amb tots els seus encisos i amb tota la ingenuïtat que traspuava en l'obra i en la seva protagonista.

Margarida Xirgu seguí una trajectòria, com la seguí Santpere. Avui potser, econòmicament, se'n senten satisfets d'haver-la seguida. Tinc per ben segur, però, que, per poc que hagin meditat aquests dies d'octubre sobre aquells altres que començaren per a ells, en el mateix mes, ara fa trenta anys, hauran sentit una recança en evocar-los la memòria les figures de la gentil Catarina de *Joventut de príncep*, l'immens Gueridó de *La santa espina*, figures que a ambdós remarcaren en l'escena catalana, bastida per obra i gràcia d'aquell estol d'homes, comandats per Lluís Graner, els quals, precisament per sentir-se primer artistes que negociants, per sentir-se més apòstols del teatre selecte i educador que no pas empresaris de màniga ampla, reeixiren en llur empresa; Barcelona, però, i la història del teatre català els queden sempre agraïts per la seva aportació meravellosa, audaç, filla dels més nobles desigs.

Per això, en complir-se trenta anys de la inauguració d'aquells Espectacles i Audicions Graner, hem celebrat de veure com des de les planes d'*El Matí* i pot ser des d'algun altre rotatiu dels que componen la premsa barcelonina s'ha aprofitat l'avinentesa d'aquest aniversari per a retre un record d'homenatge a aquells catalans benemèrits i a la seva obra. Aquesta, malgrat que avui potser no tindria l'atractiu que tingué aleshores, no vol pas dir que tots els qui en fruïren no la recordin, remarcant-la entre el munt de les belles coses que han passat i les coses que, en esdevenir-se, deixen un solc inesborrable, perquè tenen quelcom que les fa arribar al cor.

El comte l'Arnau, *La presó de Lleida*, *La santa espina*, *La nit de reis*, per no esmentar-ne més, són representacions que hom recorda, sempre, i més els qui coneixen tot l'esforç que allò va representar, totes les esperances que hom hi tenia posades, i totes 1es amargors que costà. Això part que fos una empenta renovelladora donada a l'escena catalana, que per ella sola val la pena d'haver esmerçat, en diaris i revistes, un lloc per a evocar-ne el record aquest mes d'octubre del 1935, en el qual el teatre català comença amb una obra que ha calgut retirar per "impertinent".

Nosaltres també, mers aficionats a l'escena catalana, ens hem sentit temptats més d'una vegada de meditar sobre el nostre teatre d'aquells dies i el d'ara; però, no essent aquesta la feina que ens han assenyalat, ens limitem a evocar el trentenari i dedicar, a guisa d'homenatge, aquesta pàgina a la romàntica empresa fallida. Per a res que no fos caldria l'enquesta d'aquells que avui dia viuen del teatre (és un dir) í per al teatre.

P. M."

Esplai: il·lustració catalana 203 (20/10/1935), p. 1177.

Similituds i comparacions de les visions musicals amb altres obres

"**Principal**—*Chantecler*. Poema dramàtic en un pròleg i quatre actes, per Edmond Rostand.

Chantecler ja ha cantat a casa nostra. Oh, meravella! La fortuna ens l'ha dut al Principal, per a admiració de snobs i snobinetes, ensenyança d'autors indígenes i avorriment de bona part dels espectadors que, tant per tant, preferien els Espectacles-Audicions Graner, on almenys se parlava en català i se disfrutava de més hermoses decoracions. [...]

Malgrat lo dit, és satisfactori haver vist a Barcelona el *Chantecler*. I podem estar contents del respecte que s'ha tingut amb el nostre públic, presentant-nos l'obra amb l'amor amb què ens l'han presentada. Això sembla un desmentiment a l'al·lusió que als Espectacles-Audicions Graner hem fet al principi. Res més lluny de la realitat. En Graner, en decoracions ens va oferir meravelles. Les representacions *Chantecler* no arriben a tant. [...]"

La Veu de Catalunya 3931 (14/04/1910), ed. vespre, p. 5.

"Teatre Català: Romea

Donzell qui cerca muller. Follia en un pròleg i tres actes, per Adrià Gual.

En Gual ama el perill. I alguna vegada hi ha caigut. Però, després d'un temps de repòs, s'hi ha llençat novament. Qui cau i s'aixeca no passa vergonya. I a còpia d'ardidesa, s'acaba per cobrar una serenor que permet afrontar qualsevol risc.

Passar d'un món real a un món fantàstic sempre és cosa que sobta. Doncs, ves si no ha de sobtar doblement quan en el món real hi hem passat tres actes! Se dirà que la realitat que hi ha escampada en les tres quartes parts de *Donzell qui cerca muller* és una realitat relativa. I sí que ho és!: realitat de rondalla. Perquè també, dintre les rondalles, existeix una realitat, a base de fets imaginaris que, si no són, podrien ésser —o haver estat— o semblar-ho, és lo mateix.

Doncs, després de tres actes de rondalla realista —però sempre rondalla— ens ve en Gual amb un acte de rondalla fantàstica. I, passada la impressió del primer moment, ho acceptem de grat. Al cap d'avall, per una cosa o altra en Gual ne diu "follia" de la seva obra. I tanmateix, si no fossin els follets i la fada de l'últim acte, no li escauria pas del tot el nom de "follia" a *Donzell qui cerca muller*.

Per altra banda, entre Hauptmann i els Espectacles-Audicions Graner ja ens hi han anat fent a aquestes barreges de tònica en una mateixa producció. Perquè *Donzell qui cerca muller* pot emparentar-se, de lluny o de prop, amb els Espectacles-Audicions Graner i amb Hauptmann en les seves rondalles escèniques. I, ademés, amb la comèdia galant castellana. I, encara, amb altres manifestacions escèniques d'altre temps i d'aquest. [...]

J. Morató"

La Veu de Catalunya 4164 (08/12/1910), ed. matí, p. 1.

"***Liliana***

L'espectacle

Lo interessant en un espectacle com el que se'ns acaba d'oferir a Belles Arts és això, l'espectacle. [...] Això va impedir al cronista de trobar un bon lloc i el va obligar a entreveure tot just l'escenificació del poema *Liliana*, original del poeta de la natura, i sobretot dels "petits vius" de la natura, que és l'Apel·les Mestres. Perquè dintre la natura de l'Apel·les Mestres són petits vius des de les corretjoles o les roselles, des dels espiadimonis als follets, des de les granotes a les fades.

I una fada —Liliana— i una cobla de follets que l'estimen, i cors de granotes que li cantes cançons, i cors de sers alats que la celebren al brunzit de llurs volades són els sers que intervenen en l'acció de l'obra per a goig dels ulls i esplai de l'esperit. [...]

Sense por d'equivocar-nos, podem dir, doncs, que els grans escenògrafs que són en Moragas i l'Alarma varen presentar un parell de decoracions de bosc ufanós en les quals la veritat s'emmarida bellament amb la fantasia, produint un efecte esplèndid, d'aquells que conviden a somniar. I les figures dels follets que s'hi belluguen i la de la Liliana que els fa batre el cor i la de les granotes que hi salten esvalotadament s'hi fonen de bella faisó amb els bolets que els fan de seti i amb el brancam retort de la selva virginal i amb les arrels més retortes encara que serpentegen arreu de l'escena, il·luminades amb l'or del dia o amb la celístia de la nit estrellada.

Realment en Moragas i l'Alarma posseeixen el secret d'aqueixos espectacles fantasiosos que varen constituir la base dels Espectacles-Audicions Graner, des dels que varen néixer en el marc reduït de la sala Mercè, als que varen florir més tard dintre el més grandiós del Principal. I lo mateix que d'en Moragas i l'Alarma pot dir-se d'en Vilomara, aquest altre eminent escenògraf que fa honor a la nostra terra i a qui es deu l'última de les tres hermoses decoracions de *Liliana*. El temperament d'en Vilomara és més aviat realista que fantasiós. Però, malgrat aquesta circumstància, l'escenògraf s'ha emmotllat esplèndidament al caràcter de l'obra, produint una decoració de una poesia exquisida. [...]"

La Veu de Catalunya 4359 (10/07/1911), ed. vespre, p. 2.

"París

Avui que tinc temps us parlaré més detalladament de la creació de la nova obra *Sortilège*, que, tal com us deia en la passada crònica, fou estrenada a l'Opéra.

Aquest bonic conte de fades ens ha recordat a tots els catalans residents a la capital francesa la gran temporada dels Espectacles-Audicions Graner al teatre Principal. I dic això, perquè amb *Sortilège* ens ha semblat que tornàvem a ésser entre vosaltres, en la nostra Barcelona, puix que l'obra, en alguns moments, i especialment al seu final, és quasi igual a *La santa espina* d'en Guimerà.

L'acció passa als Pirineus, en l'època incerta de les llegendes i dels contes de fades, en un frondós bosc on les dones rentes les robes blanques en un rierol que el travessa. [...] [Explica l'argument de l'obra] I amb un esclat de música popular catalana, igual que quan se troben el Geridó i la Maria de *La santa espina*, va caient el teló.

Sembla que se'n donaren moltes representacions i que després aniran a fer-la als departaments. [...]"

El teatre català 53 (01/03/1913), p. 147.

"**Teatre de Naturalesa**

La viola d'or. Rondalla bosquetana.

Quan algú, temps a venir, en una època d'esplendor que sens cap dubte tindrà més tard o més d'hora el Teatre Català —pensin-ne allò que en pensin els enemics de dintre i de fora— s'interessi pel passat de la institució, haurà de reconèixer que un dels moments més interessants que ha tingut és el dels Espectacles-Audicions Graners. És cert que s'hi donaren més de quatre obres poc consistents i s'hi realitzaren temptatives d'escàs valor. Però l'empresa, en conjunt —i, sobre tot, vista a prou distància per copsar-ne les qualitats sense ovirar-ne les tares— pot ésser considerada com un intent artístic digne d'haver trobat qui el continués. Perquè els Espectacles-Audicions Graner, per causes que no ens lleu ni ens escauria analitzar, moriren en flor, quan havia arribat l'hora de donar a qui hagués sapigut portar-los, el fruit que no pogué copsar llur iniciador.

Gràcies als Espectacles-Audicions Graner fou creat un gènere en el qual el geni de la nostra raça s'hi complavia. L'element popular hi preponderava dominador, i a aqueixa preponderància se junyien de bon grat els poetes i els músics i en ella la massa hi trobava un encís que perdura encara en el general bon record.

Dirà algú que els Espectacles Audicions Graner no produïren cap obra genial. No pas jo que ho jurés, i encara que m'atrevís a jurar-ho —cosa de la que em guardaré prou— sempre salvaria l'ambient que els creà i el que crearen. Perquè, col·lectivament, l'esperit hi era en els Espectacles-Audicions Graner. I ell feia miracles com el d'encomanar a cada element dels que intervenien en la empresa i al conjunt de tots, un entusiasme i un desinterès que constitueixen un exemple gairebé únic en els anals del teatre.

L'autor s'interessava per l'obra del company, sense cap ombra d'enveja; l'actor alliçonava sense cap gelosia al cantant que havia de dir un parlament o intervenir en un diàleg; el cantant s'esforçava en explicar a l'actor, encara que aquest mai se n'hagués vist de més fresques, com ho havia de fer per a apoiar la veu i per treure el millor partit de les facultats naturals en la corranda o l'ària que li havia tocat en sort; i els uns i els altres s'ajudaven sense regatejar esforços, i tots plegats i els autors amb ells, i els escenògrafs i els músics i àdhuc els empleats més humils del teatre, eren abrandats per un mateix amor a l'obra col·lectiva. I això sempre s'hi coneix.

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I això, en aqueixa segona representació que, al cap de tres anys de la primera, ens ha donat al bosc d'en Tarrés, de la Garriga, la benemèrita entitat que, amb laudable cel, vol implantar-hi com a cosa normal el Teatre de Naturalesa, també s'hi coneixia. També allí hi ha un desinterès i un amor dignes de tota alabança; també allí cada un pensa sols en el resultat cultural i artístic, prescindint del pecuniari, alguns cops ruïnós, alguns altres just i mai renumerador en afers de semblant mena. Jo estic segur que els senyors que formen la societat Teatre de Naturalesa han d'haver fet llargs sacrificis en llurs persones i en llurs cabals. Com n'estic que, malgrat aquests sacrificis, estan contents del resultat obtingut.

Poden estar-ho. L'èxit de la representació d'ahir superà en tots conceptes a l'obtingut ara fa tres anys. Amb la qual cosa no entenc restar cap importància a la representació que es donà aleshores i que vingué a ésser la primera pedra de la institució que tan dignament presideix el meu respectable amic i diputat provincial senyor Fages. La concurrència formava multitud. El bosc d'en Tarrés n'era tot ressonant. I, amb tot, vinguda la representació, ningú en perdé una paraula: tal era l'ordre regnant i amb tant de seny s'havia disposat tot. Bé n'hi anaren d'automòbils i motocicletes a la festa: a cents, a cents. Doncs, n'era tan ben arranjat el dipòsit i anava amb tant d'ordre tot el servei, que ni una palpitació de motor ni un espinguet de sirena va pertorbar l'acte.

El qual vingué a ésser com un apoteosi en ple bosc d'aquells Espectacles-Audicions Graner que glossàvem al principi. I en fer més gran la il·lusió, fins el protagonista era interpretat per en Santpere, que començà amb els Espectacles [Graner] la seva popularitat; fins un altre paper principal el feia la Paricio; fins en Balot representava un parell de papers. I rebeguérem «aquelles» granotes, ballant amb música d'en Morera, i «aquells» gnoms fent companyia a les granotes. I amb uns i altres, tot de fades i tot de sàtirs i papallones i libèl·lules i escarbatons d'ales metàl·liques; i tants éssers alats com vulgueu o com ha volgut l'Apel·les Mestres, car els senyors del Teatre de Naturalesa no volen altra cosa que el lluïment de l'espectacle; i l'Alarma, que sap tant d'aquestes coses i per totes les figuracions reals i imaginàries troba una solució, no vol altra cosa que complaure als senyors del Teatre de Naturalesa. I no dic res de si en Gual, davant dels elements escènics que se li oferien, s'hi havia de trobar bo per dirigir-ne els moviments.

Podia estar-ne ben joiós l'Apel·les Mestres d'aquell aldarull bosquetà provocat per la seva obra. [...]"

La Veu de Catalunya 5504 (31/12/1914), ed. vespre, p. 5.

"**Novetats**. Estrena de *Navidad*, miracle en tres quadres, composició i lletra d'en Gregorio Martínez Sierra, música del mestre Joaquín Turina.

Bell intent, noble propòsit el d'en Martínez Sierra al conjuminar els tres quadros que componen la seva producció darrerament estrenada.

Navidad, per la seva estructura i per alguns dels procediments seguits en el desenrotllo, representa indubtablement una novetat en el teatre castellà. No aixís, siga dit en justícia, en el nostre teatre, ja que els Espectacles Graner presentaren deu anys enrere en aquest sentit un bon nombre d'obres, veritables acerts de fàbula i de presentació.

Això no vol dir que el propòsit d'en Martínez Sierra, al portar aquest gènere teatral a l'escena castellana, no siga el d'un innovador ben intencionat mereixedor per aital motiu de tota mena d'encoratjaments en la seva tasca.

No hem de ser nosaltres, entusiastes de totes les noves temptatives, qui hem de regatejar els elogis a què es fa acreedora l'obra artística empresa per l'il·lustre autor d'*El reino de Dios*. [...]"

El Poble català 4461 (21/06/1917), p. 2.

"[...] Al mateix teatre [Novetats, amb la companyia del senyor Martínez Sierra] s'ha estrenat darrerament el miracle *Navidad*, que comença amb mímica i es torna cap a la meitat un drama social d'ensomni, amb derivacions cap al teatre meterlinkià i cap al de Hauptmann. La partitura original del mestre Turina és inspirada i tècnicament digna d'apreci original. Les decoracions de l'Alarma i d'en Junyent, i el to general de l'obra, l'emparenten amb el gènere creat per en Graner sota el rètol de *visions musicals* o el d'*espectacles-audicions*.

El sapo enamorado, pantomima ideada pel periodista madrileny don Tomàs Borràs, constitueix una variant dins del mateix gènere. No hi ha res més que acció i música. I el bon públic s'hi complau, com es complauria amb els Espectacles-Audicions Graner, que entre tots deixarem morir sense que s'ho mereixessin prou. [...]"

La Ilustració catalana 734 (01/07/1917), p. 466.

"**Novetats**

Amb *La filla del carmesí*, Josep Maria de Sagarra ha escrit una bella comèdia, una de les seves més belles comèdies. Perquè jo no soc, sortosament, dels que li neguen a Josep Maria de Sagarra tota valor. Pel contrari, l'obra d'aquest poeta, malgrat les seves falles, malgrat els seus innegables defectes, em sembla una de les més personals i dignes d'atenció de la nostra literatura dramàtica. [...]

Hi ha una cançó popular d'aquest mateix títol. És un romanç en el qual intervenen l'escrivaneta, el rei moro i el comte pelegrí.

Petiteta l'han casada
la filla del carmesí,
de tan petita que era
no se'n sap calçar i vestir.

Tal com és la cançó, seguint-la fidelment, podria escenificar-se a la manera d'*El miracle del Tallat*, *La presó de Lleida* i altres dels vells Espectacles-Audicions Graner. Però Josep Maria de Sagarra és tot el contrari d'un poeta dels Espectacles-Audicions Graner: és un poeta robust, fort, cantellut, que tira al dret i va a la seva.

Josep Maria de Sagarra no ha respectat la cançó popular. I, al meu entendre, ha fet bé, car la cançó popular no li oferia massa matèria dramàtica. Sagarra situa l'acció de *La filla del carmesí* al mig del segle XVIII, quan ja no queden reis moros ni cavallers pelegrins. [...]"

La Esquella de la Torratxa 2625 (18/10/1929), p. 660.

"Heus ací una temporada que hom anuncia solemne i que pot ésser fèrtil de possibilitats, segons la manera com sigui enfocada. En això radica justament la seva importància. I per això, més que l'obra estrenada, el que ens interessa és escatir l'orientació del teatre líric català.

No es tracta, tanmateix, d'un fet isolat al nostre teatre. Compta ja amb precedents, el més important dels quals, des del punt de mira de la qualitat, fou els Espectacles i Audicions Graner al vell teatre Principal. Els intents posteriors —*La cançó d'amor i de guerra*, *La taverna d'en Mallol*, *La revolta* i *La legió d'honor*—, especialment aquesta darrera, iniciaren un descens, una sensible desviació vers el vulgarisme, el folklorisme pairalista i primari. En els començaments d'aquesta temporada cal preguntar: es va a continuació d'aquesta mena de teatre, que no és *líric català* ni molt menys, sinó simplement una picardia en català, o bé es vol continuar la trajectòria marcada per aquelles?

Ara bé, a propòsit de l'estrena de *La legió d'honor* ja hi va haver qui va dir, amb molt d'encert, que el nostre teatre líric no podia ésser muntat solament a base de l'explotació de determinats sentiments del públic, molt respectables. Que hi hauria d'haver alguna cosa més. Ara és qüestió de repetir-ho. I d'afegir-hi que si aleshores les circumstàncies, gairebé providencials —caiguda del Directori, explosió de l'entusiasme popular, etc.— feren un èxit esclatant d'una obra mediocre, la continuació del truc d'aleshores exposaria aquesta campanya a un fracàs sorollós, a més del ridícul.

La qüestió de la qualitat, aleshores, va quedar de banda, ofegada per les circumstàncies. Ara és el que cal tenir present, per damunt de tot. L'obra estrenada, inaugural de la temporada, *Flors de Mar Bella*, de Francesc Oliva i el mestre Lambert, no conté elements artístics dignes d'ésser senyalats. Es com moltes que se n'han vist. [...]"

Mirador: *setmanari de literatura, art i política* 103 (22/01/1931), p. 5.

"Els criticaires

El nacionalisme sense mitges tintes que *Metralla* ve defensant des de sa aparició, ha remogut novament la bilis dels eterns criticaires, dels impotents, dels inútils, dels incapaços de crear res ni de fer res de profit per cap ideal.

Dona pena veure a certa joventut passant-se el temps fent junta i res més que junta, veure a l'ensems com han convertit les tardes dels seus casinets en taules de dissecció per a tots aquells que ens hem llençat a la brega, sense més mira que la de treballar per aquest ideal dels nostres amors, per Catalunya.

Aquí tot intent noble fracassa, tota iniciativa patriòtica, per desinteressada que sia, ha de merèixer la crítica, la censura, l'anatema dels qui més obligació tindrien de defensar-lo.

Hi han molts exemples. En Graner amb els seus espectacles presentats com enlloc del món, *del món*, s'hagin presentat; en Gual amb el seu Teatre Íntim; en Llongueras amb la seva Escola de Terrassa; en Xenius amb els seus admirables glossaris; en Diego Ruiz, eminent filòsof, tots han tingut de tastar la fel d'aquests criticaires. En altres parts del món, homes que donguessin a la seva pàtria tan belles mostres d'art o de ciència, trobarien, si no l'apoi material, almenys respecte, aplaudiment, admiració, agraïment.

Aquí no, aquí s'ha de rebentar, de criticar, perquè això per molts fa savi, intel·lectual, modernista. […]

I a tots aquests que aixís parlen, els preguntem: Què heu fet per Catalunya?

Ah, sí! Heu amargat la vida de molts patriotes que s'han empobrit per donar a la Pàtria honors i gloria; heu fet junta cada dos per tres, i heu fet de serpetes pels qui han tingut el defecte de treballar i lluitar i sacrificar-se per l'ideal. […]"

Metralla: periòdic d'Unió Catalana 13 (21/01/1911), p. 2.

"La inmoralidad en Barcelona

[…] Las dos principales demostraciones de la inmoralidad están cristalizadas en la pornografía y (como dice muy bien nuestro sensato colega *Cataluña*) en el cinematógrafo. De la primera no hay que hablar. Del café-concierto escondido a que estaba relegada, pasó a numerosos locales no tan escondidos […]

Pero casi peor que la pornografía es el cinematógrafo. Véase lo que, hablando de él, dice el señor Rucabado en su indicado periódico *Cataluña* (27 mayo 1911): «Los ciudadanos de Barcelona han entregado su patrimonio moral en manos de una cuadrilla de judíos explotadores que nos sorben la sangre a cambio de veneno. En Barcelona, en época de crisis industrial, el negocio que más produce, el más reproductivo, es el de la inmoralidad. Millones y millones se van por el agotadero constante del cinematógrafo; ¿hacia dónde?...» También en el cinematógrafo hay pornografía, y de esa ya he hablado. Pero existen películas que, sin ser pornográficas, son altamente inmorales; pues entrenan la apología del vicio y del crimen. […]

Es maléfica la influencia de esas escenas rápidas, demasiado cortas para que las analicemos; pero suficientes para que en el archivo de nuestra fantasía se deposite una nueva idea, un nuevo fantasma de inmoralidad. […]

Deben contratarse espectáculos llamados hoy «Atracciones», que sean escogidas de verdad, de mérito reconocido y nuevas para el público, las cuales, sin peligro alguno para la moralidad, por supuesto, pudieran competir con las que se presentan en los cinematógrafos que hoy existen. He ahí un hermoso programa a seguir, que debe llamar la atención de cuantos se preocupan de la cosa pública en el buen sentido de la palabra. Y los primeros en preocuparse de ello, deben ser esos católicos prácticos de que hablaba, que se han visto favorecidos por Dios con riquezas materiales; pensando que uno de los medios de invertir esas riquezas es procurar por todos los medios el saneamiento de una sociedad que fenece moralmente, asfixiada por la corriente de inmundicia que crece de continuo, con nuevos refinamientos de vicio. […]

Lo mismo que se ha dicho del cinematógrafo, debe aplicarse en un todo al teatro para que haya un espectáculo serio, de alguna mayor consistencia que las rápidas y fugaces sesiones cinematográficas a que se ha ido acostumbrando la frívola sociedad moderna. Contrátense, pues, uno o varios teatros bajo la base expresa o tácita de la más estricta moral católica; que no se represente obra alguna que pueda ser perjudicial para la moralidad y la higiene públicas; que se escoja entre los mejores autores antiguos, modernos, nacionales y extranjeros, y que se forme un tribunal de examen para dictaminar sobre las funciones que hayan de representarse.

No puedo menos de dedicar un recuerdo al Sr. Graner que, con sus «Espectacles-Audicions» en el Teatro Principal de nuestra ciudad, trató de cultivar el arte y la moral. Pero tuvo que desistir de su empeño y retirarse en vista de la pérdida que experimentaba, por tres causas principales, a saber: No cuidó de un modo verdaderamente estricto, de la moral, por cuanto algunas de las obras presentadas sirvieron de escándalo a más de un espectador asiduo de buena fe. En su lugar, solo representaba obras catalanas, lo cual, si bien es loable por todos conceptos, no es menos cierto que limita necesariamente el público. Y por fin, el Sr. Graner, dicho sea en su favor y con justicia, presentaba todas sus obras con un derroche tal de lujo en la presentación, que no parecía probable que pudiera resarcirse de los cuantiosos gastos que le ocasionaban. […]

Emilio Picó y B.”

La Cataluña 202 (19/08/1911), pp. 520–521.

“**Teatre català**

A l’Ignasi Iglésias

[...] Jo, a soles, ho havia pensat moltes vegades, i fins en alguna conversa particular, havia arribat a afirmar que el pervenir del Teatre Català estava en el Paral·lel, i que quan fos ben mort al centre, ressuscitaria en aquella popular barriada. Totes les coses, per a que s’arrelin en una nació, necessiten la consagració del poble, es forçós que devinguin populars. La Xirgu, gràcies a la *Salomé* i als *vaudevilles* del Paral·lel, és avui més coneguda i per lo tant pot donar més vida a un teatre, que no en Borràs abans d’anar a Madrid; dels demés artistes catalans, dolorós és confessar-ho, hi ha molta gent que no sap qui són i no obstant saben qui és la Montoro, la Pilar Martí, la Raquel Meller, i coneixen a en Pep Bergés i a en Santpere per les mateixes raons.

Això no vol dir que la campanya que vostès preparen al centre no pugui donar resultat. Sobre tot al principi, per reacció, podria molt ben ser que resultés la cosa brillant; però em fa por que després passi com amb tot, que la gent se vagi refredant i quedi el Teatre Català reduït a l’únic recurs de la subvenció per a poder anar tirant. Avui per avui, s’ha de fer teatre al Paral·lel i a preus econòmics; fent-ho així, les empreses d’aquella barriada han pogut donar sous de 10 i 12 duros a primers actors i primeres tiples, sous que no s’han donat mai al Teatre Català, i això que aquelles empreses tenen més gastos amb cors, orquestra, arxiu i exclusives d’obres.

Jo puc parlar per experiència, doncs, junt amb en Folch i Capdevila, vaig ésser empresari del Teatre Líric Català al Granvia, on deien que, per tractar-se d’una barriada aristocràtica, a on hi vivia la gent que concorria als Espectacles Graner, hi faríem una bona temporada, i si no arribem a plegar a temps hi hauríem perdut les orelles. Sols els diumenges, a la tarda, únic dia “popular”, fèiem bones entrades, arribant a recaudar 2.000 i pico de pessetes. En canvi, a l’Espanyol, al Paral·lel, sense fer cap estrena, amb un repertori gastat, amb obres totes elles representades 100 i 200 vegades al Principal, hi fèiem poca gent, és veritat, però en fèiem més que al Granvia. I si totes les obres d’aquest gènere fossin de costums populars, com les vostres, i no és per a adular-vos, altra fora la sort del líric català.

A tot arreu de fora, a on hem anat, essent empresa i sense ésser-ne, he procurat fer *La reina del cor*, obtenint un gran èxit a tot arreu, essent qui més s’hi ha entusiasmat, no la gent catalanista, com fora son dever, sinó el “poble”, el veritable “poble”, el “poble” inconscient, que no sap res de catalanismes, ni castellanismes que aplaudeix i s’entrega quan l’emocionen, ja sigui amb melodrames, ja amb comèdies de costums, amb *vaudevilles* o amb gènere xic, castellà o català. La prova de l’èxit està en que demanaven més obres per aquest estil; però passat de *La flor tardana*, *L’alegria que passa* i *La barca*, no es podien fer altres obres, les unes per manses i les altres per cares d’espectacle. Amb més repertori, s’haurien fet bones temporades a tot arreu de líric-català sol.

Jo crec que, ara que hi ha en Morera aquí, amb “estrenes”, se podria fer, al Paral·lel, una gran temporada de líric català. [...]

Artur Balot”

El Poble català 2473 (13/12/1911), p. 1.

“La naturalesa i l’art en el teatre

[...] Hi ha èpoques de renaixença en la història de l’art, així com també hi han períodes decadents. El Bé en lluita eterna amb el Mal, heus aquí l’explicació. La lluita entre esperits sadolls de generositat i els esperits mesquins. Aquets darrers dominen en el present històric. L’Art se troba en un període de baixesa, decrèpit; el teatre, aqueix art diví, que amb formes mes plàsticament sensibles, arriba fins al més pregon del cor de l’home i pot encaminar-lo més directament a la perfecció, aqueix art noble es veu abandonat. I aquelles magnes creacions dels genis resten isolades i sos conreuadors en inacció forçosa.

La nostra escena en serva uns grats records de l’Art que l’ha enriquida. Aquells enyorats temps del Mestre que ens deixà per la nostra dissort; que les empreses feien quant podien per les obres, i a tot cost tractaven per un decorat que arrodonia i era sempre un segur èxit. *De la Terra al Sol*, *La redoma encantada*, aquells balls d’espectacle *Lohokeli*, i *Parthenope*, decorades amb una riquesa no superada enlloc, per en Soler i Rovirosa. Al teatre Català amb el *Judes* d’en Pitarra i amb *Lo monjo negre*. A Novetats amb la *Sirena* d’en Pin i Soler, amb el *Jesús de Nazaret* d’en Guimerà, al Liceu amb *Don Carlo* de Verdi, *Samson et Dalila* de Saint-Saëns, *Neró* de Rubinstein, amb quin decorat hi obtenia un verdader triomf. Aqueix mestre que posseïa una fantasia poderosa i una fecunditat sens límits fou el qui portà, junt amb el despreniment generós dels empresaris, dies de glòria a l’Art de nostre immortal teatre.

Un altre noble intent covà dintre de l’ànima d’un dels més plecars artistes de la nostra terra: en Graner, que en sos Espectacles i Audicions regenerà aqueix Art, deixà records inesborrables amb les representacions plàstiques de cançons populars, arranjades a la nostra escena per distingits literats i decorades amb música per lo més selecte de la nostra joventut musical, i a on lluïren ses brillants facultats els escenògrafs. *La Fustots*, *Els tres tambor*s, *Fra Garí*, *La presó de Lleida*, *El comte l’Arnau* i d’altres a on hi vessaren sa fantasia exuberant els mestres Vilomara, Moragas i Alarma, Junyent, Urgellès, Brunet, etc. Aquella fou una memorable tongada que no oblidarem mai els esperits que aspirem a una major perfecció. Allò fou un ver esforç titànic.

L’Art escenogràfic tingué jornades glorioses i els rars esperits forts reberen el magnà anc que fos sols per uns instants efímers. [...] [Dedica un paràgraf també al Sindicat d’Actors abans d’acabar.]

Precís se fa donar un crit, fer un esforç suprem per a tornar als temps de glòria. Mestres no en manquen pas; cal enfortir als febles i donar-los la cultura per a que els mercaders del temple es vegin compromesos i, avergonyits, se’n vajan lluny per a profit i glòria del nostre teatre.

Josep Guardiola”

De tots colors 262 (17/01/1913), p. 18.

"[...] Oh, atreviment, potència d'una imaginació ben impressionada! De manera que en el desert d'espectacles a la catalana que ens rodeja, tu hi forges tot un teatre líric? Ets justa, ets ponderada, però, imaginació d'estranger. Verament, si la nostra escena fos tal com degué semblar-te corrent món, tindríem aquesta manifestació de l'art teatral a Barcelona. No ens manquen actors especialistes. En Morera, en Pahissa, el mateix mestre Vives, son músics catalans. *L'alegria que passa*, *La nit de l'amor*, *La barca*, *Picarol*, *La reina vella*, *La santa espina*, *La presó de Lleida*, etc. no foren ja una realitat ben encoratjadora? Doncs què s'ha fet aquest caliu que de mica en mica se'ns tornarà un gran foc? Pluja d'indiferència hi ha caigut a sobre i les cendres esventades. Fem i desfem inútilment. Els peus esbullen lo que el cap arbitrava.

Som inquiets, variables en les tasques ordenades, i constants solament en l'anarquia... Hem perdut, no tenim ja ni senyal, ni rastre, ni vestigi d'aquell teatre líric de tan bella naixença... [...]"

La Escena catalana 332 (15/02/1913), pp. 2–3.

"**D'acció catòlica**

Bon començ. El teatre de noies a l'Escola Dominical i al Col·legi de1 Sagrat Cor. Inauguració de l'obra de reformes en el Círcol de Catòlics. Vetllada en preparació.

L'acció cultural catòlica va desenrotllant-se actualment amb una orientació definida en sos medis, amb una empenta decidida, arborant orgullosament sa bandera de la religió, sa bandera baix la qual poden aixoplugar-s'hi tots els bons torroellencs [el diari és de Toroella de Montgrí], puig com digué Mossèn Viver en son darrer parlament en el Círcol de Catòlics, "no es jaumista ni conservadora, republicana ni monàrquica".

Anem a resumir-ne ses darreres manifestacions, fent avinent, però, abans, que amb satisfacció la contemplem desprenent-se poc a poc de ruralies, d'aquelles ruralies que tot seguir se senten en nostra vida col·lectiva com la flaire de l'auserda dipositada en nostres cases. No és que s'hagi arribat encara al refinament dels Espectacles Graner de Barcelona, ni al civisme, serietat intel·lectual que desitgem els admiradors del nou-cents, però comencem ja amb excel·lent voluntat a emprendre els camins de ciutadania. Déu ens dongui perseverança i anhels de sana reforma. [A continuació explica les notícies esmentades al titular]."

Emporion 26 (23/01/1916), p. 2.

"Pel teatre líric català

Un bell propòsit

Diumenge passat fou celebrada per la societat coral Catalunya Nova, que tan glorioses campanyes realitzà en el temps heroic de la propaganda catalanista, l'alta distinció rebuda en el concert de Caramelles. De la festa n'ha parlat ja degudament el diari. La nostra missió és, doncs, únicament, la de recollir en aquesta «pàgina» una idea que hi fou

llançada, o millor encara, un propòsit que hi fou manifestat. Ens referim al de fer reviure el nostre teatre líric.

Catalunya en general i Barcelona particularment, adoren la música. Cantar i sentir cantar és per tot fill d'aquesta terra una delicada joia. Una festa catalana no és ben bé una festa si no hi ha cantúries. I és curiós de constatar com en alguns actes populars són a centes les veus del públic que se sumen sense fer-hi esment a les dels cors i orfeons. L'ambient propici al teatre líric no és pas, doncs, una cosa que hagi de ésser creada, sinó que ja existeix; amb una mica d'encert en els que el dirigissin, l'èxit en fora assegurat.

No hi ha cap mena de dubte que entre totes les campanyes de Teatre Català realitzades del nostre record, la més gloriosa és la dels Espectacles-Audicions Graner. Abans hi havia hagut la del Tívoli, no menys gloriosa per l'esforç que representava, però l'eficàcia de la qual fou reduïda per causes diverses, sent la primera de totes la manca d'una preparació i ona orientació segures i orgàniques.

Amb els Espectacles-Audicions Graner foren posats els fonaments d'un art nacional que sols les errades d'empresa feren aturar en plena volada. En sortiren veritables autors, tant en el ram de la lletra com en el de la música, i el públic s'hi complaïa. I aquí sí que donem a la paraula públic la seva accepció més ampla i a la vegada més noble. Eren les dames, eren els infants, eren les gents lletrades, era el poble que apreciaven el valor artístic dels Espectacles-Audicions Graner. L'home distingit i el terrassà, l'intel·lectual i l'obrer, en seguien interessats les estrenes, en cantaven les partitures, se n'encomanaven certes frases. I no hi vol dir res que el gènere tingués detractors o fos atacat a estones per ridícul. L'interès hi era, fins per part dels que en semblaven els majors enemics.

Aquell interès ara hi tornaria a ser. S'ha barrejat amb el record del públic una impressió d'enyorament que faria d'una nova empenta al Teatre líric català un èxit segur. Sempre, naturalment, que l'empresa fos degudament preparada amb un bon estoc d'obres, amb una companyia d'elements entusiastes i ben agermanats, com fou la d'en Graner, amb ganes d'estudiar en tots els artistes, correspostes per l'empresa amb unes ganes de fer les coses bé, i amb un gran seny en confiar la direcció artística a qui tingués prou solvència i prou dignitat per fer cosa d'honor el triomf de la temptativa.

I que hi hagi foc patriòtic que s'encomani al públic, per arribar a l'extrem, assolit amb els Espectacles-Audicions Graner, de semblar a cada espectador —nen o nena, dama o cavaller— que l'empresa és quelcom de propi. La qual cosa no vol dir que s'hagi d'esperar que la gent vagi al teatre per patriotisme. Al teatre s'hi ha de anar perquè s'hi troba el compte. Anar per patriotisme a on teatre mort és, en definitiva, laborar contra la pàtria, puix es contribueix a malgastar energies que, esmerçades en una preparació silenciosa i perseverant, esclatarien a una hora més oportuna amb major plenitud i força.

Aquesta preparació és la que ens sembla del cas recomanar als benemèrits joves que, comptant amb el concurs del mestre Morera, tenen el nobilíssim propòsit de laborar per la creació definitiva del teatre líric català.

«Catalunya Nova», em els seus bons temps, realitzà la bella obra de catalanitzar el cor popular. Per raons que no venen a tom, l'obra restà encallada abans de seguir la trajectòria que naturalment li era senyalada. Ara sembla que alguns elements joves, sense

menysprear el consell i l'ajuda eficient dels antics, volen reprendre el camí perdut en uns anys de vida excessivament plàcida. És cosa que tots, cadascú en la mida de les seves possibilitats, els donguem l'ajuda que es mereix el bon intent. I és cosa també que ells, per la seva banda, pensin que l'entusiasme i el patriotisme, en una obra de la naturalesa d'aqueixa que van a emprendre, són absolutament necessaris, però tant com ells ho són la reflexió, el seny i l'estudi."

La Veu de Catalunya 6826 (14/05/1918), ed. matí, p. 7.

"De teatre líric català

Ja som entrats en el setembre, el mes venturós de les veremes, de les pluges intempestives i de les xafogors recalcitrants i ronsejaires i de la represa d'espectacles.

Els teatres, que han anat fent la viu-viu del juny ençà, oferint a un públic las, abatut per la calor, l'atractiu d'exhibicions lleugeres i de tot repòs per a l'esperit, es preparen activament a inaugurar les tasques hivernals. Companyies dramàtiques, teatre líric, varietats, tota mena d'espectacles intensificaran aviat llur actuació acostumada, i a cop de bombo i espinguet de trompeta anunciaran les més grans meravelles. Tota mena d'espectacles hi seran; tota la varietat del divertiment escometrà l'espectador oferint-li goigs insospitats; tota... menys el teatre líric català.

Tanmateix és ben dissortat el nostre teatre líric. A Barcelona hi actuen anualment importants companyies líriques per espai de molts mesos; és freqüent veure tres, quatre o més teatres dedicats exclusivament a aquesta mena d'espectacle. Fins en venen companyies senceres de l'estranger, lo que vol dir que l'espectacle compta amb un públic, nombrós i fervent, element primordial d'existència per a tota mena d'empresa teatral.

Aquestes abundoses manifestacions de teatre líric, quina mena d'obres ofereixen al públic? Dolorós és constatar-ho, però, en general, ens ofereixen un repertori, no direm ja tan poc artístic, sinó tan poca-solta, que és impenetrablement misteriós el fet que hi hagi qui despengui unes quantes pessetes per assistir a l'enfilall de bajanades, unes més incongruents que les altres, que immancablement s'oferiran als seus sentits durant tres o més hores.

Operetes vieneses, més o menys autèntiques, els arguments de les quals són hermèticament incomprensibles, amb evolucions de senyores «vestides» (és un dir) amb poca cosa més que el clàssic pàmpol, i senyors rigorosament abillats de frac, que transcendeixen a camàlic, alternant amb personatges de la més rara indumentària militaresca, i altres senyores «vestides» encara més parca ment que les primeres. Tres actes, d'entrades i sortides capricioses, sense que hom hi entengui ni un maleït borrall, mitja dotzena de valsos empalagosos per a amenitzar-ho, i teló final.

Alternant amb les operetes (vieneses o de casa, el mateix té), «Tempestats», «Campanones», «Marines» i altres novetats per l'estil, sense més atractiu que el d'ésser cantades pel tal o el qual, en rabiosa competència de «pniyols», «latiguillos», «virolles» i altres excessos lírics.

Aquesta és la pastura que, d'uns quants anys ençà, amb comptades excepcions, i de cada deu dies nou, ens ofereix el teatre líric a l'ús, el teatre líric en llengua castellana. Implacablement malmesa pels llibretistes, primer, pels compositors més tard, i definitivament pels executants.

I així anem tirant l'un any darrera l'altre, sense que a cap empresari li vingui la pensada o tingui prou pit per a envestir una temporada de teatre líric català. Jo ja em penso quin és el criteri de les empreses en aquesta qüestió; és ben senzill: —Si tal com ho fem ens guanyem bé la vida, per què abandonar el que tenim segur per l'insegur?— Sens dubte, fora aquesta la resposta que, unànimement, ens donarien, i en el camp estricte del negoci tenen raó.

La nostra esperança, tan fervent com remota, de veure implantat a la nostra terra un teatre líric nacional, sols la podrem veure realitzada per l'esforç acoblat d'unes quantes entitats ben caracteritzades per a dur l'empresa a bon terme, o, més pràcticament encara, par l'empenta generosa d'algun home acabalat, enamorat de les nostres coses, que sàpiga rodejar-se d'elements ben aptes. Faci Déu que sigui aviat.

Tenim el convenciment ferm que, si per la seva tendència patriòtica l'aspiració que acabem d'expressar és d'una legitimitat i precisió absolutes, no és cap disbarat, baix el punt de vista de negoci; i que la temença de les empreses a entrar-hi per la incertesa que els ofereix és més causada per la comoditat de la posició en què es troben que pel perill que preveuen abandonant-la.

Si es tractés d'un experiment a intentar sobre matèria inconeguda i amb clements dubtosos, certament que l'empresa esdevindria perillosa. Però perdura encara en la memòria i de tots el record de l'èxit que assoliren, fa tot just uns quants anys, els Espectacles-Audicions Graner al teatre Principal, èxit artístic indiscutible, car la major part de les obres que allí es posaren eren d'un valor molt superior a la generalitat de les que es venen posant de procedència estrangera i, per damunt de tot, eren nostres, i èxit econòmic indubtable, perquè la interrupció d'aquella bella obra no fou pas deguda a pèrdues per ella ocasionades[101].

Aquella experiència, ben terminada, al nostre parer, no s'hauria d'oblidar en tota iniciativa de teatre líric nacional que es produeixi; i és en ella, en sa tendència general estètica i en la seva tan acurada manera de manifestar-se, que es deu basar la implantació del nostre tan desitjat i necessari teatre líric.

Si l'home, o els homes de bona voluntat, sorgeixen, comptin amb el més entusiasta concurs d'en

F. A. Got"

La Veu de Catalunya 7952 (13/09/1921), ed. vespre, p. 5 (43).

[101] S'estaria referint a l'assistència del públic. El Principal tenia força públic als seus espectacles, la problemàtica econòmica es devia a la gestió empresarial de les despeses, que eren massa grans per ser cobertes per la venda d'entrades.

"El Teatre Líric Català

És un fet immediat. És convingut inaugurar-lo el dia primer d'octubre propvinent.

La gran massa del públic català sent predilecció per l'espectacle musical, admira les facultats i les habilitats de l'artista líric. Aquesta sensibilitat musical al posar-se en contacte amb l'esperit de reivindicació de la personalitat catalana ha creat un corrent popular amb les corals i orfeons i un altre corrent selecte amb l'Orfeó Català i grans orquestres, executant les obres cabdals dels més eminents mestres nacionals i estrangers.

En aquest intens moviment de cultura musical, que ha seguit paral·lelament al de reivindicació nacionalista, en anar avençant, clarament s'observava que s'hi havia deixat una llacuna en no involucrar en ell el teatre líric, i és per això que sovint planava pel damunt del nostre poble la idea de la creació, de la reinstauració, millor dit, d'aquest teatre. I fins qualque vegada ha cristal·litzat amb èxit.

Deixant de banda la seva primitiva època (que els vivents tot just aconseguiren) de les sarsueletes catalanes representades als antics teatres del Tívoli del Passeig de Gràcia (cantonada a la Ronda de Sant Pere), del de Novetats del mateix passeig (cantonada al carrer de València), del del vell teatre Tívoli al mateix passeig, al costat de la Riera d'en Malla (el mateix solar que actualment ocupa) i el del Bon Retiro al mig de l'actual Plaça de Catalunya, ens trobem amb aquella explosió de l'entusiasme popular que motivaren els Espectacles Graner al teatre Principal, que es comptaven per plens, és a dir, per sobreïxents, perquè les cues arribaven fins al carrer Nou, entusiasme que dissortadament varen ofegar els fets vergonyosos del 25 de novembre de 1905.

Recordem les representacions de *L'arlesiana* a l'aire lliure, als boscos de Vallvidrera; la de *Canigó* a les Arenes de Figueres i de Barcelona; la d'una esponerosa temporada de teatre líric amb notables obres al vell Teatre Tívoli, i sentim encara les ovacions tributades a la reintegració a la llengua pròpia i natural de l'òpera *Marina*, al modern i aristocràtic teatre Tívoli en la temporada teatral de la passada primavera.

La idea de la reinstauració del teatre líric català anava prenent cos i espurnejava arreu. Tan tost l'emetia una colla d'intel·lectuals en algun article de periòdic, com era un empresari el que, considerant l'ocasió propícia, es preparava per a donar-li estat de realitat.

De sobte s'ha presentat la solució donada por tres persones que dominen i entenen la complexitat d'una empresa teatral, tant en el seu mecanisme intern, com en la seva psicologia externa, o sia de la multitud, que és un dels elements fonamentals. Són els populars actors en Josep Santpere i en Josep Bergés i el també coneixedor dels afers teatrals i entusiasta de les coses de la terra, en Miquel Pons. Cal recordar que en Santpere era un dels principals elements dels Espectacles Graner, i bé podria ésser que la decisió d'ara sigui un rebrot d'aquella esponerosa temporada lírica del vell teatre de la Santa Creu.

[...] [Explica els nous títols que es pretenen estrenar] Aquestes obres noves alternaran amb represes d'altres obres espigolades en el repertori de les velles i divertides sarsueletes catalanes del primitiu teatre Tívoli; amb *El comte l'Arnau*, *La santa espina*, *La nit de l'amor*, *La reina vella*, *Els tres tambors*, *La presó de Lleida*, *La reina del cor*, *La reina*

jove», dels Espectacles Graner; amb les del vell teatre Tívoli *La Rosons*, *Les roselles*, *Els gendarmes*, *Picarol*, *La barca*, *Pierrot lladre*, *La presó de Xauxa* i *Gaziel*, i com és de suposar, amb alguna de Marina. [...]

Pere Pagès i Rueda"

La Veu de Catalunya 8222 (01/08/1922), ed. matí, p. 7.

"**Teatre Líric Català**

Deixem que altres s'entretinguin a discutir si el Teatre Català existeix o no. És un tema que ens podria plaure altres estones, però no pas ara en què per damunt d'opinions per a tots els gustos, està a punt de triomfar un fet real ben eloqüent.

Per al dia primer d'octubre vinent és anunciada la inauguració d'una temporada de Teatre Líric Català al Tívoli de Barcelona.

Passen al front d'aquesta empresa els dos populariíssims i celebrats actors Bergés i Santpere, en unió d'en Miquel Pons. És per demés significativa, i tant de bo que això representés una magnífica senyal dels temps, que homes com en Bergés i en Santpere, homes de teatre, pràctics en afers escènics com són ells, i aplaudits tot-hora, no reparen en abandonar el gènere teatral a què venien dedicant-se, que no estarà ni moral ni artísticament al nivell de les seves facultats, però els facilitarà, de segur, èxit i profit, per a llençar-se a una campanya de Teatre Líric Català.

Nosaltres no tenim més que felicitar-nos-en amb major motiu si això volgués dir el recobrament dels tant coneguts actors per a enlairades tasques d'art patri. El programa a desenrotllar és excel·lent i enclou una interessant llista d'obres de celebrats autors literaris i musicals. Igualment escollit és l'elenc artístic al qual s'ha afegit ara darrerament els prestigiosos noms de l'Emili Vendrell, el tenor solista de l'Orfeó Català; en Sagi-Barba, na Lluïsa Vela i altres.

Dirigirà l'orquestra el Mestre Lambert. Hi ha expectació per aquesta iniciativa, que sembla haver sigut molt ben rebuda i són molts els que esperen amb il·lusió el veure-la realitzada i tornar en aquells bons temps dels cèlebres enyorats Espectacles-Audicions Graner que tenien lloc al teatre Principal, havent-se guanyat l'adhesió d'un públic molt nombrós, i la reposició d'algun dels quals és un dels aspectes que es proposa conrear la nova empresa.

Esperem que l'èxit en tots els aspectes coroni aquests propòsits."

Vida nova (17/08/1922), pp. 11–12.

"Interrogants a l'entorn del Teatre Líric Català

És un fet que durant la vinent temporada d'espectacles tindrem un Teatre Líric Català.

Davant d'aquesta certesa, ens cal fer algunes consideracions, més encara algunes preguntes que no podran ésser respostes més que per la realitat d'ella mateixa. De no fer-ho així, deixaríem de banda els nostres deures i és cosa que mal ens ha passat pel cap.

Sempre que es presenta resolt un intent de realització teatral no podem menys d'experimentar una sincera alegria i un gran anhel d'encert en son profit, que de fet serà al profit de tots. Al propi temps, però, vetllem pels entusiasmes desmesurats. I creiem convenient voler-nos explicar les coses, perquè sols així es pot aconseguir quelcom definitiu.

Fa molts anys, va portar-se a cap una temporada de Teatre Líric Català.

En aquella moments, el *género chico* castellà produïa, econòmicament, el màxim dels seus rendiments, i si bé és cert que un panteig patriòtic aconsellà als organitzadors d'aquella temporada, no ho és menys que tenien els ulls posats en l'èxit econòmic de la producció madrilenya, i s'empararen de l'obreta en un acte, del quadret de color, en una paraula: del tipisme a diari. "Si ells ho fan, per què no ho podem fer nosaltres?" Això se sentia dir tots dies, i aquest fou, sens dubte, el pecat d'aquell intent, al cap del qual figurava la reproducció —no l'estrena— de *L'alegria que passa*, l'obra més delitosa i més sincera que ha produït en Rusiñol.

Però, què ha succeït? Per més que el favor del públic fou indiscutible i es passà per damunt de tots els alts i baixos de la improvisació, l'haver-se inspirat en un model massa estranger a la nostra fisonomia nacional va conduir al cansament que era de preveure. El *género chico*, basat en el quadret de color i en el tipisme més o menys sincer, compta amb una paleta extensíssima, provinent de totes les regions hispàniques, mentre que aquell intent de Teatre Líric Català a base del tarannà madrileny, no sabia ni podia comptar amb altre tipisme ni altres costums que els nostres. Això feu que després d'haver explotat els efectes d'unes sardanes i unes caramelles, més o menys efectives, el camp va estrènyer considerablement i l'acció va defallir, contràriament al que el mateix públic desitjava.

Vingueren després els Espectacles-Audicions Graner, i en ells l'element líric va jugar-hi un paper important sense però, denominar-los Teatre Líric Català, perquè creia en Graner que en fet de rotulacions que comprometen el nom d'una nació és precís parar-hi molt de compte. Ben segur que de no haver-hi concorregut circumstàncies especials, que res tingueren que veure amb les intencions artístiques d'aquella obra, s'hauria arribat insensiblement a la possessió d'elements aptes per a realitzar l'obra definitiva en el sentit que ens ocupa.

D'ençà de la caiguda del primer intent, i del negligent abandó del segon, sens prèvia retolació, s'ha conspirat constantment per tal d'assolir-ne la definitiva implantació.

Però succeeix molt sovint, entre nosaltres, que emportats per una certa fogositat en imaginar, restem sense forces per a aconduir l'imaginat al fet. S'ha parlat durant una vintena d'anys de que ens calia realitzar el Teatre Líric Català, però durant vint anys no s'ha fet res amb el propòsit d'aconseguir-ho degudament, preparant elements en tots els

sentits i estimulant-ne la dignitat contra tota mena d'adversitats. I avui, com l'altra vegada, anem de cap al Teatre Líric Català amb propòsits tan bons com es vulgui, però amb el farcell feixuc de les dificultats ocasionades per la imprecisió i la improvisació que ens solen ésser tan familiars en tota cosa.

No és a la lleugera que parlo així. Bé és cert que cap confidència m'ha posat en detalls, del cas, però, pel que es veu, i més que res pel que es diu, hom pot seguir-ne perfectament el procés i reflexionar degudament al seu entorn. [...] [A continuació, Gual presenta diverses preguntes i questiona com es planteja la nova empresa de Teatre Líric Català].

Adrià Gual"

La Veu de Catalunya 8259 (13/09/1922), ed. matí, p. 11 [17].

"**Teatre Tívoli.—** Des de primers d'octubre fins a les festes de fi d'any ha actuat en aquest teatre una companyia lírica catalana, sota la direcció d'en Josep Bergés, de la qual formaven part prestigiosos cantants com les senyores Bugatto i Callao, el tenor Emili Vendrell i el baríton Sagi-Barba, amb altres estimables artistes; havent dirigit l'orquestra el mestre Lambert.

Fou un nou ressorgiment del teatre líric català, continuació dels Espectacles Graner que anys enrere al teatre Principal tan bon acolliment obtingueren. Tot ensalçant el noble intent, hem de dir, no obstant, que les representacions del Tívoli no han respost a l'expectació que l'anunci d'elles havien promogut en el públic filharmònic. El repertori, poc variat, no ens ha donat a conèixer tampoc cap obra forta, en el sentit artístic més alt. [A continuació, fa un repàs del repertori, destacant les estrenes de *Don Joan de Serrallonga* i d'*El castell dels tres dragons*.]"

Revista musical catalana 228 (desembre 1922), p. 299.

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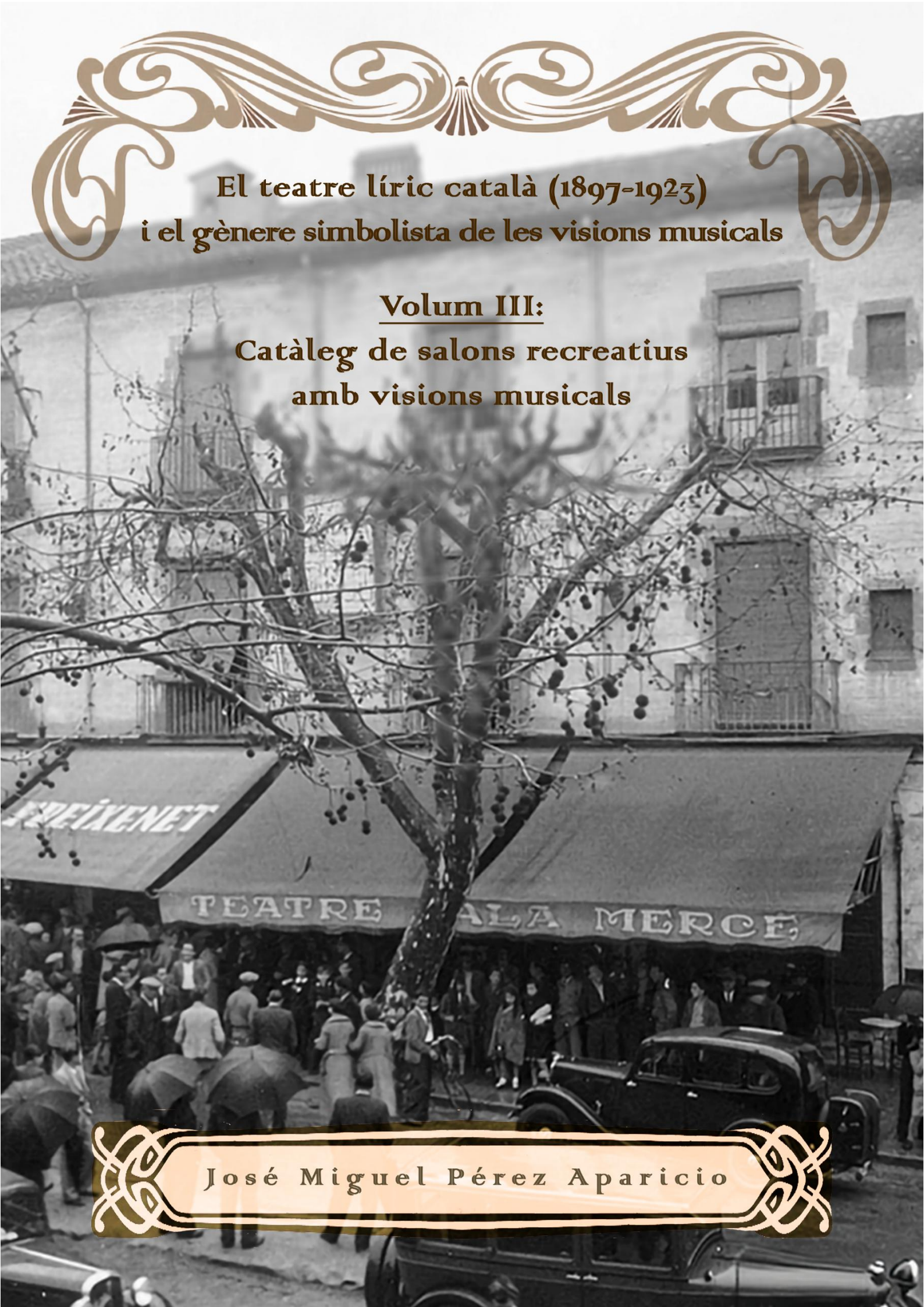
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El teatre líric català (1897-1923) i el gènere simbolista de les visions musicals

Volum III:

Catàleg de salons recreatius amb visions musicals



José Miguel Pérez Aparicio

Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions
El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

José Miguel Pérez Aparicio

Tesi dirigida pel Dr. Francesc Cortès Mir

Programa de doctorat en Història de l'Art i Musicologia
Departament d'Art i Musicologia
Universitat Autònoma de Barcelona

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El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

Volum III:

CATÀLEG DE SALONS RECREATIUS AMB VISIONS MUSICALS

Documentació i catalogació del repertori de visions musicals arreu de Catalunya

José Miguel Pérez Aparicio

Tesi doctoral dirigida pel Dr. Francesc Cortès Mir

Programa de doctorat en Història de l'Art i Musicologia, 2026

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Inicis i precedents

Les primeres teories que apunten cap al gènere escènic que va consolidar-se sota el nom de "visions musicals" van aparèixer de la mà d'Adrià Gual durant els últims anys del segle XIX. El pintor i dramaturg va concebre la proposta experimental de les "cançons populars harmonitzades per a l'escena" com una escenificació del folklore musical català, glossant les lletres i cançons populars sense alterar gaire la mètrica ni el disseny melòdic original.

La intenció era reconnectar amb les cançons de la infantesa, reviure els records i emocions arrelats a la terra de criança, tot per despertar en el públic el sentiment identitari de la catalanitat. El material triat per ser la llavor generativa i creativa d'aquest gènere escènic, el folklore popular, suposava, a més, una interconnexió amb altres pobles i les seves cultures populars pròpies, des d'una perspectiva alhora nacionalitzant i internacionalitzada.

Com a primera mostra d'aquesta proposta teòrica, Adrià Gual va escriure el 1897 la primera cançó popular harmonitzada per a l'escena, *Blancaflor*. L'obra, amb música d'Enric Granados, seguia la lletra d'origen popular i suposava una orquestració i harmonització de la melodia folklòrica. Tenia, per tant, un caràcter poètic, visual i simbòlic, amb escassa acció narrativa que desenvolupés un nus pròpiament dramàtic.

L'obra va ser estrenada per la companyia del Teatre Íntim que dirigia el mateix Gual el 30 de gener al teatre Líric de Barcelona, precedida d'*Interior*, traducció al català de la peça de Maurice Maeterlinck, el qual havia inspirat clarament les poètiques simbolistes del teatre de Gual.

La mostra de teatre simbolista no va tenir bona recepció per part del públic, i el projecte va quedar aturat. El públic va riure del caràcter innocent i infantil que tenia l'escenificació de la cançó popular, cosa que va tenir un fort impacte emocional en Gual, i les cançons populars en les qual estava treballant, *La presó de Lleida* i *L'estudiant de Vic*, van quedar aturades.

Per altra banda, *L'alegria que passa*, estrenada pel mateix Teatre Íntim al voltant de les mateixes dates, sí que va gaudir d'un gran èxit. El seu compositor, Enric Morera, va prendre el lideratge de la proposta lírica catalana instaurant la seva companyia de Teatre Líric Català per a la temporada 1900/01.

Atès, però, a la impossibilitat econòmica de Morera per patrocinar la continuïtat d'una companyia estable, el moviment del teatre líric català va començar un procés d'institucionalització i captació de socis i recursos. El Foment del Teatre Líric Català, creat el 1903, va nomenar Adrià Gual al començament de la temporada 1904/05 com a director, retornant-li la direcció artística i el lideratge intel·lectual del moviment.

El mecenatge de Lluís Graner (que va obrir paral·lelament la sala Mercè amb Gual com a director escènic, reformulant la seva teoria sota el nou nom de "visions musicals") va redimir l'experimental *Blancaflor* patrocinant l'edició del text. Els projectes lírics de Gual van ser recuperats per a l'escenari del Principal sota els Espectacles-Audicions Graner.

El catàleg que es desenvolupa a continuació identifica, cataloga i documenta totes les visions musicals que es van escriure i representar arran aquesta iniciativa, des de *Blancaflor* com a primer precedent, a la sala Mercè i el seu circuit associat, passant pels salons recreatius i centres culturals que van implementar el gènere, fins a les estrenes extraordinàries fora de temporada i els títols trobats sense estrenar. Només l'activitat dels Espectacles-Audicions Graner i les seves visions musicals queden fora d'aquest catàleg, perquè es troben documentades al volum previ inclòs en aquesta mateixa tesi doctoral.

Atesa la naturalesa de les produccions, que giraven al voltant de breus temporades a sales i empreses que feien una aposta artística pel gènere, el catàleg endreça els títols catalogant-los dins de l'empresa en la qual es van estrenar. Els diferents apartats corresponen als diferents espais en els quals es van representar visions musicals, explicant primerament en un resum informatiu les causes, ubicació i content de l'empresa que va produir les visions musicals, per continuar després amb una fitxa de cada una d'elles, amb les dades bàsiques de cada obra, possibles fotografies o dibuixos d'escena, fotografies de les portades o dels manuscrits en els casos que se'n conserven, i la transcripció de les ressenyes de premsa sobre l'obra.

Les múltiples empreses estan agrupades, alhora, segons la naturalesa de la seva programació escènica:

- Primerament es troba la sala Mercè, la primera que va institucionalitzar i popularitzar el gènere de les visions musicals, juntament amb el circuit de sales que van néixer al seu voltant, directament relacionades amb ella i amb el seu equip artístic, fins i tot arribant a compartir i girar produccions.
- Després, es fa una breu menció i documentació de les sales que de igual manera van néixer associades o vinculades a la sala Mercè, però que només van oferir projeccions cinematogràfiques, sense representacions teatrals de cap visió musical.
- El tercer apartat agrupa les empreses escèniques que van importar el gènere i estrenar les seves pròpies visions musicals, inspirades en el cas de la sala Mercè, en els seus valors morals i la seva influència artística i estètica, però sense tenir contacte directe amb ella o amb el seu equip artístic.
- Finalment, un últim apartat agrupa les visions musicals que es van estrenar de manera esporàdica a altres teatres o salons recreatius sense oferir tota una temporada d'aquesta mena de peces, a més d'alguns títols escrits però dels quals no trobem constància que fossin estrenats en escena.

Blancaflor

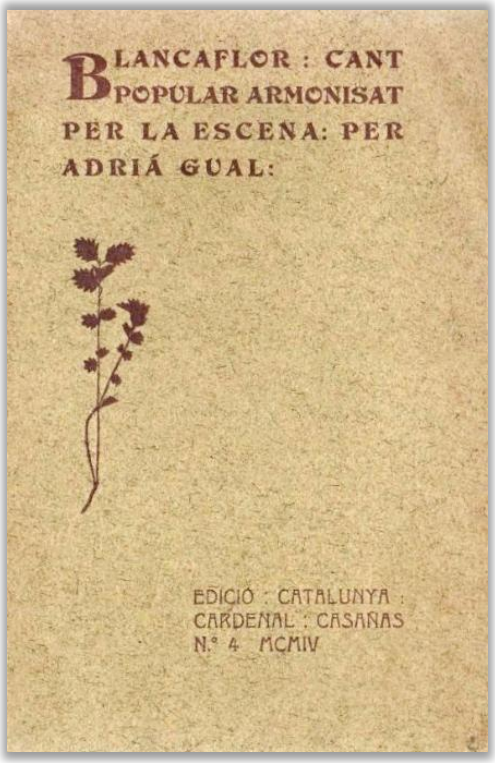
Cant popular harmonitzat per a l'escena en 2 quadres.

Estrena el 30/01/1899 en sessió única.

Lletra d'Adrià Gual[1]
(BC: 83-8-22582; CDMAE: Ms. 1414 [manuscrit]; 8540-N [imprès]; inclosa a la revista *Catalunya* 27 [març 1904], pp. LXXXV-CXXIII).

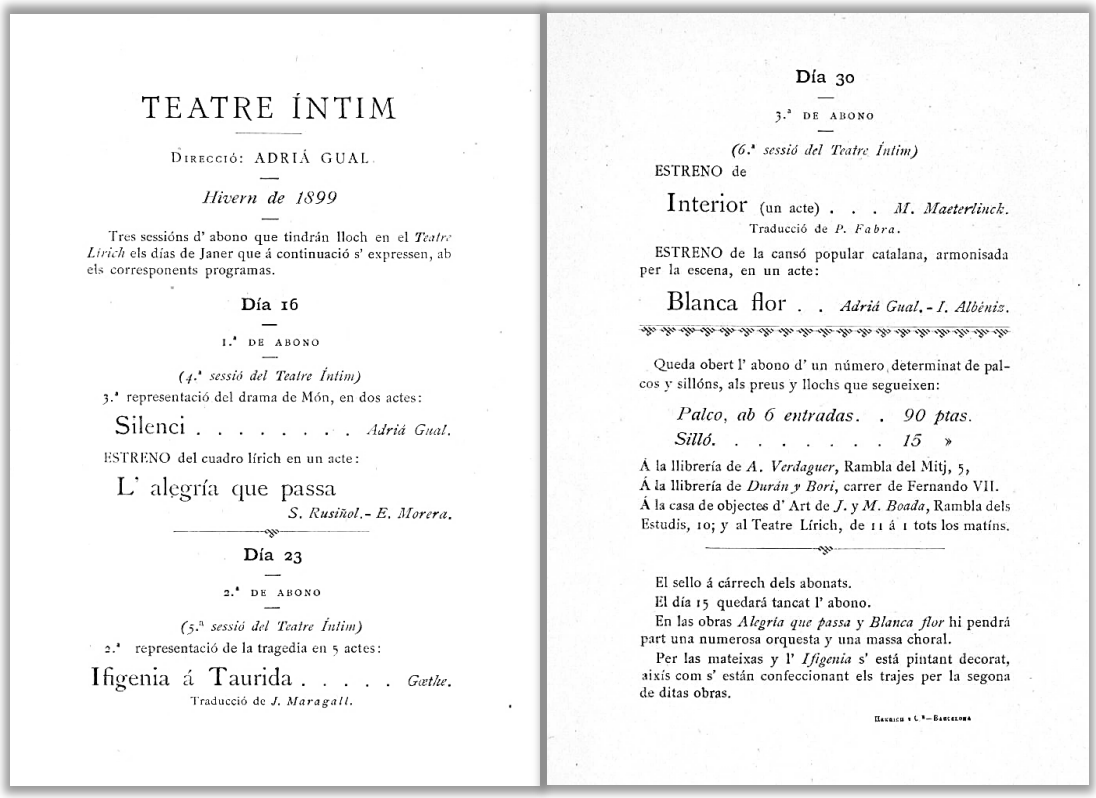
Música d'Enric Granados[2]
(BC: M-Gra-15 [particel·les manuscrites]; 2018-4-C 10/9 [editada per Ficta, 2017]; CDMAE: Fons Adrià Gual, carpeta W [partitura general i particel·les manuscrites]).

Escenografia dissenyada per Adrià Gual, pintada per Oleguer Junyent.



Il·lustració 1: *GUAL, Adrià:* Blancaflor.
Barcelona: Impremta de Joseph Cunill Sala, 1904 (portada).

[1] Basada en la cançó popular homònima. La lletra de la cançó apareix al programa de mà de l'estrena per part del Teatre Íntim (CDMAE: 434178).
[2] Basada en la cançó popular homònima. La melodia que es fa servir com a referència, tal com indica Adrià Gual en la versió impresa del text, és la que apareix a: CAPMANY, AURELI (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. XIV. El mateix Gual va fer el dibuix que acompanya la partitura.



TEATRE ÍNTIM

DIRECCIÓ: ADRIÁ GUAL

Hivern de 1899

Tres sessións d' abono que tindrán lloch en el *Teatre Lírich* els días de Janer que á continuació s' expressen, ab els corresponents programas.

Día 16

1.ª DE ABONO

(4.ª sessió del Teatre Íntim)

3.ª representació del drama de Món, en dos actes:

Silenci . . . . . *Adriá Gual.*

ESTRENO del cuadro lírich en un acte:

L' alegría que passa

S. Rusiñol.- E. Morera.

Día 23

2.ª DE ABONO

(5.ª sessió del Teatre Íntim)

2.ª representació de la tragedia en 5 actes:

Ifigenia á Taurida . . . . . *Gœthe.*

Traducció de *J. Maragall.*

Día 30

3.ª DE ABONO

(6.ª sessió del Teatre Íntim)

ESTRENO de

Interior (un acte) . . . *M. Maeterlinck.*

Traducció de *P. Fabra.*

ESTRENO de la cansó popular catalana, armonisada per la escena, en un acte:

Blanca flor . . *Adriá Gual.- I. Albéniz.*

Queda obert l' abono d' un número determinat de palcos y sillóns, als preus y llochs que segueixen:

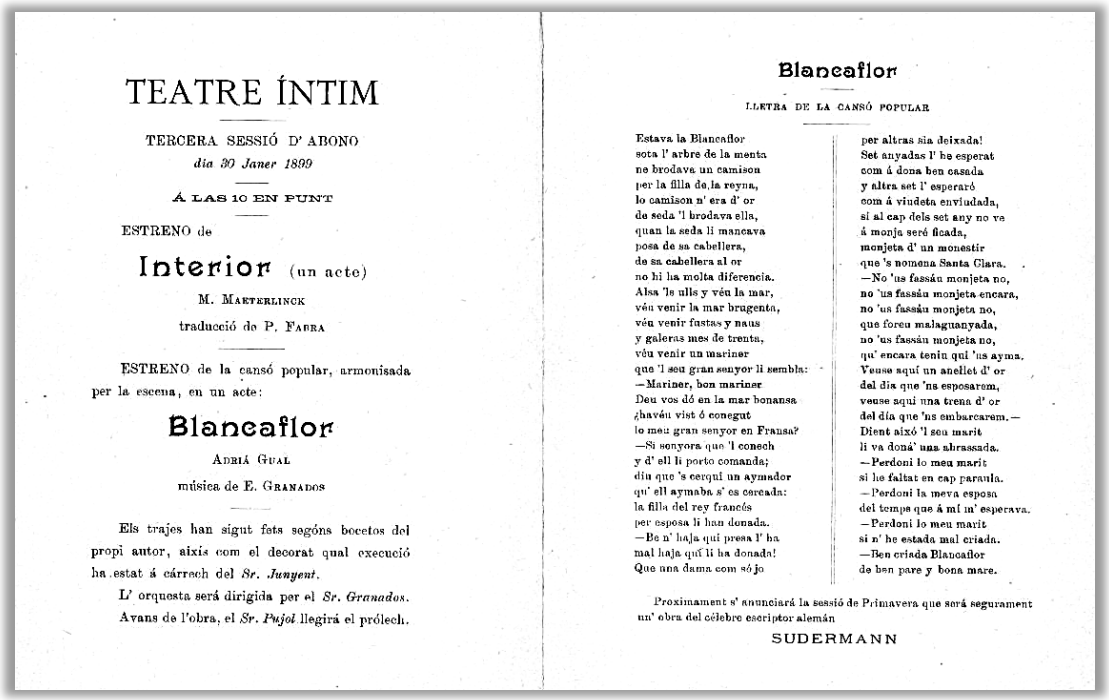
Palco, ab 6 entradas. . 90 ptas.
Silló. . . . . 15 »

Á la llibrería de *A. Verdaguer*, Rambla del Mitj, 5,
Á la llibrería de *Durán y Bori*, carrer de Fernando VII.
Á la casa de objectes d' Art de *J. y M. Boada*, Rambla dels Estudis, 10; y al Teatre Lírich, de 11 á 1 tots los matíns.

El sello á cárrech dels abonats.
El día 15 quedará tancat l' abono.
En las obras *Alegría que passa* y *Blanca flor* hi pendrá part una numerosa orquesta y una massa choral.
Per las mateixas y l' *Ifigenia* s' está pintant decorat, aixís com s' están confeccionant els trajes per la segona de ditas obras.

Imprenta y L.ª—Barcelona

Il·lustració 2: *Programa de mà de la temporada d'hivern de 1899 del Teatre Íntim. [CDMAE: Reg. 434193]*



TEATRE ÍNTIM

TERCERA SESSIÓ D' ABONO

dia 30 Janer 1899

Á LAS 10 EN PUNT

ESTRENO de

Interior (un acte)

M. MAETERLINCK

traducció de P. FABRA

ESTRENO de la cansó popular, armonisada per la escena, en un acte:

Blancaflor

ADRIÁ GUAL

música de E. GRANADOS

Els trajes han sigut fets segóns bocetos del propi autor, aixís com el decorat qual execució ha estat á cárrech del *Sr. Junyent.*

L' orquesta será dirigida per el *Sr. Granados.*

Avans de l'obra, el *Sr. Pujol* llegirá el prólech.

Blancaflor

LLETRA DE LA CANSÓ POPULAR

Estava la Blancaflor
sota l' arbre de la menta
ne brodava un camison
per la filla de la reyna,
lo camison n' era d' or
de seda 'l brodava ella,
quan la seda li mancava
posa de sa cabellera,
de sa cabellera al or
no hi ha molta diferencia.
Alsa 'ls ulls y véu la mar,
véu venir la mar brugenta,
véu venir fustas y naus
y galeras mes de trenta,
véu venir un mariner
que 'l seu gran senyor li sembla:
—Mariner, bon mariner
Deu vos dó en la mar bonansa
¿havéu vist ó conegut
lo meu gran senyor en Fransa?
—Si senyora que 'l conech
y d' ell li porto comanda;
diu que 's cerqui un aymador
qu' ell aymaba s' es cercada:
la filla del rey francés
per esposa li han donada.
—Be n' haja qui presa l' ha
mal haja qui li ha donada!
Que una dama com só jo
per altras sia deixada!
Set anyadas l' he esperat
com á dona ben casada
y altra set l' esperaré
com á viudeta enviudada,
si al cap dels set any no va
á monja será ficada,
monjeta d' un monestir
que 's nomena Santa Clara.
—No 'us fassáu monjeta no,
no 'us fassáu monjeta encara,
no 'us fassáu monjeta no,
que foreu malaguanyada,
no 'us fassáu monjeta no,
qu' encara tenin qui 'us ayma.
Veuse aquí un anellet d' or
del dia que 'ns esposarem,
veuse aquí una trena d' or
del día que 'ns embarcarem.—
Dient aixó 'l seu marit
li va donà una abrassada.
—Perdoni lo meu marit
si he faltat en cap paraula.
—Perdoni la meva esposa
del temps que á mí m' esperava.
—Perdoni lo meu marit
si n' he estada mal criada.
—Ben criada Blancaflor
de ben pare y bona mare.

Proximament s' anunciará la sessió de Primavera que será segurament un' obra del célebre escriptor alemán

SUDERMANN

Il·lustració 3: *Programa de mà de la tercera sessió de la temporada d'hivern de 1899 del Teatre Íntim, que inclou la representació de* Blancaflor. *[CDMAE: Reg. 434178].*

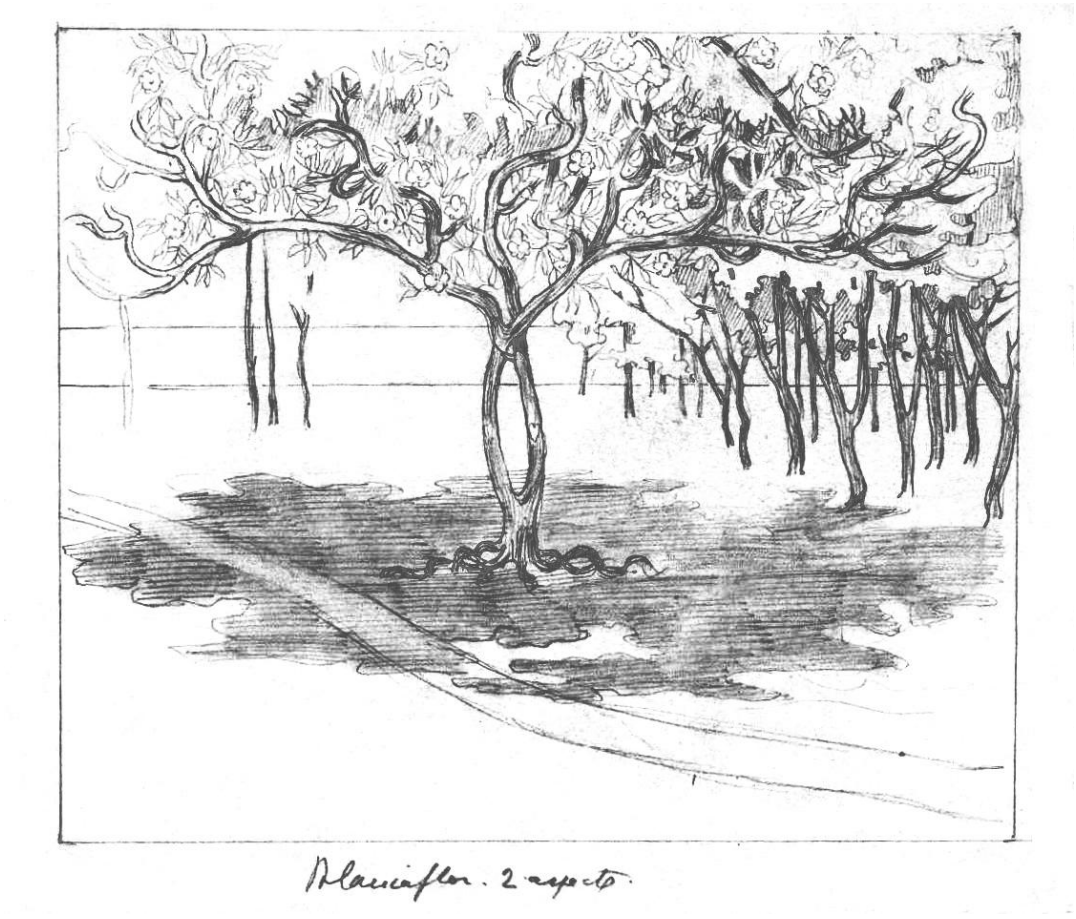
Esbossos escenogràfics d'Adrià Gual:



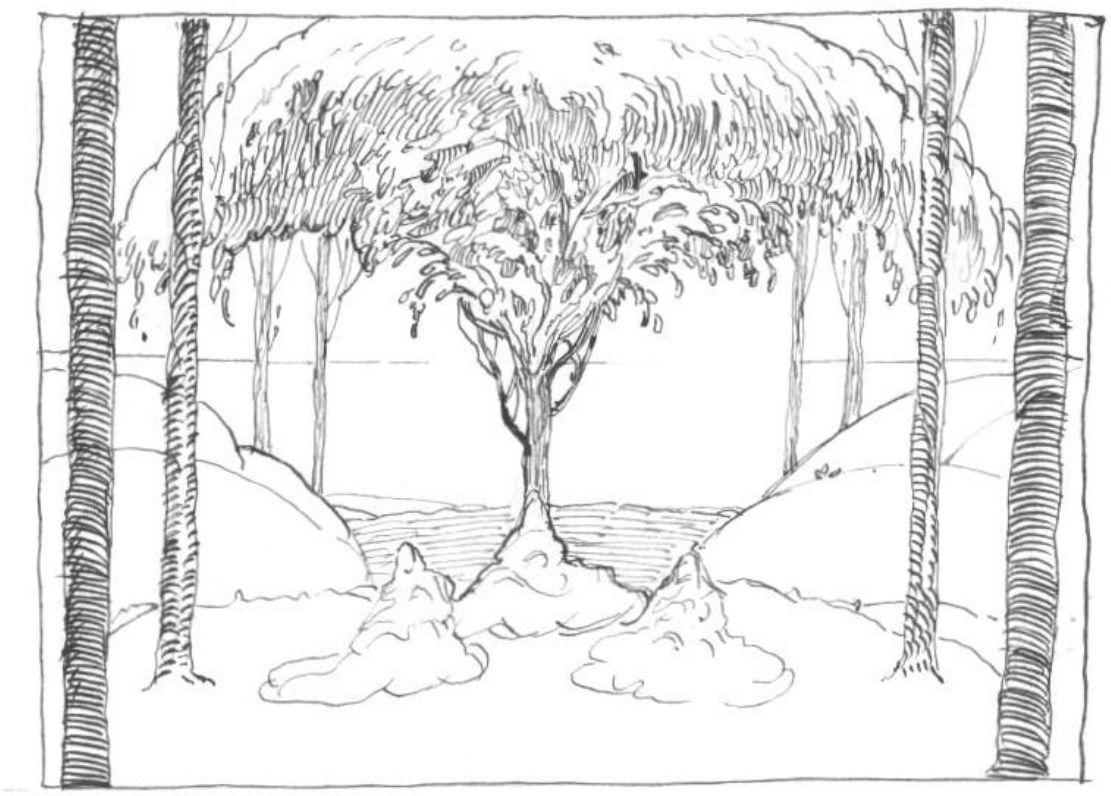
Il·lustració 4: *Dibuix d'Adrià Gual per a l'obertura del teló de* Blancaflor. *[CDMAE: Reg. 237004].*



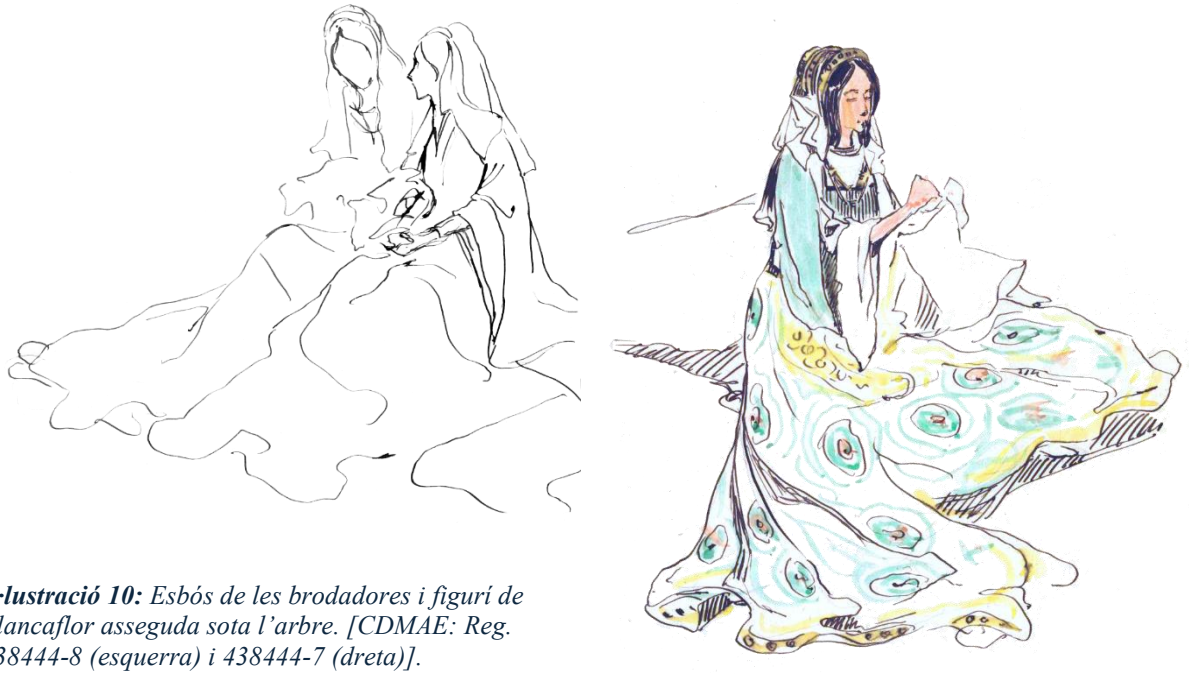
Il·lustracions 5 i 6: *Dibuixos d'Adrià Gual per al 1er aspecte de l'escena.*
[CDMAE: Reg. 236956 (superior) i 438444-6 (inferior)].



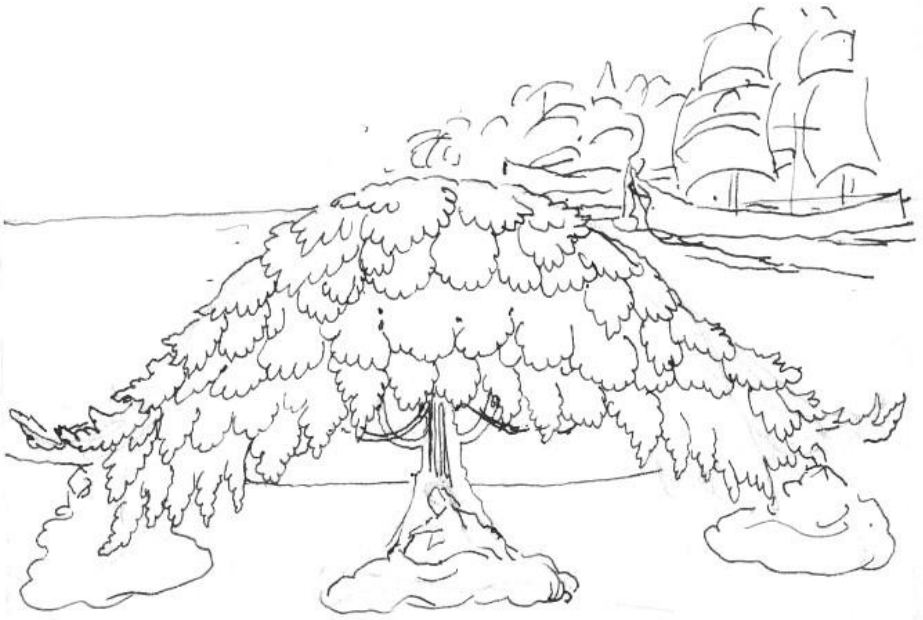
Il·lustracions 7 i 8: *Dibuixos d'Adrià Gual per al 2on aspecte de l'escena.*
[CDMAE: Reg. 236958 (superior) i 438444-5 (inferior)].

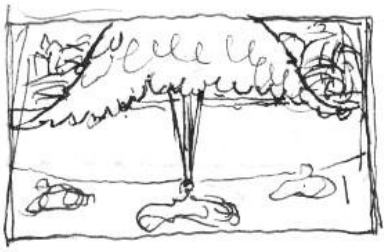


Il·lustració 9: *Dibuix d'Adrià Gual per a l'arbre de la menta amb les brodadores i Blancaflor a sota. [CDMAE: Reg. 236954].*



Il·lustració 10: *Esbós de les brodadores i figurí de Blancaflor asseguda sota l'arbre. [CDMAE: Reg. 438444-8 (esquerra) i 438444-7 (dreta)].*





Il·lustració 11: *Esbossos d'Adrià Gual per a l'arribada del vaixell amb el marinera a la platja de l'arbre de la menta. [CDMAE: Reg. 236952].*



Il·lustració 12: *Figurí d'Adrià Gual per al mariner. [CDMAE: Reg. 236952].*

Ressenyes de premsa:

"Anoche el Teatre Íntim representó en el Lírico el *Interior*, de Maeterlinck, traducido al catalán por Pompeyo Fabra, y la *Blancaflor*, de Adrián Gual.

El *Interior* que el Sr. Fabra ha puesto en catalán, con un arte tal que conserva toda la gran intensidad de expresión del original francés, es una obra de este teatro nervioso, enfermizo, que tanta fama ha dado a Maeterlinck, y que para producir todo su efecto requiere un ambiente de recogimiento, una representación ideal y un público sumamente refinado. Anoche, en el Lírico, no se reunieron estos tres elementos y, por consiguiente, la obra produjo menos efecto del que produce su simple lectura a cualquier persona que tenga un poco de imaginación y de buen gusto.

Algo por el estilo puede decirse también de la *Blancaflor* y de su éxito. Antes de alzarse el telón, el señor Pujol i Brull leyó un prólogo del autor, señor Gual, en el que se explica la generación de la obra en la mente del poeta: como canción popular, que mece los sueños del niño; va tomando con los años significación y plasticidad hasta producir en el poeta la concepción de obras, como la que iba a representarse.

Consiste esta en la condensación escénica de la canción popular la *Blancaflor*. Sus versos son una paráfrasis vaga y muy poética de la misma. La escena, en que se mueven aquellos personajes de leyenda es también de leyenda, de una simplicidad de líneas y suavidad de tonos como la imaginación infantil del pueblo pudo soñar.

A todo ello se unió la música de Granados, que, con perfecto sentimiento de la canción, la parafrasea con gran sobriedad y arte.

A pesar de todo, la obra no llegó a dominar al público del Teatro Lírico, que no era ni un público de ingenuos para abandonarse a la sugestión de la obra, ni un público de refinados para saborear su delicadeza. Con esta representación terminó la serie del Teatre Íntim, dirigido por don Adrián Gual, que es de desear no ceje en su empeño de devoción al arte y de fomentar nuestra cultura artística."

Diario de Barcelona 31 (31/01/1899), ed. tarda, p. 1250.

"**Teatro Lírico**

La tercera sesión, última de las del presente abono del Teatre Íntim, logró atraer anoche a la sala Beethoven aún mayor concurrencia que las dos sesiones celebradas anteriormente, pero dejó menos satisfechos a los espectadores.

Pasose en escena el cuadrito dramático en un acto de Maeterlinck, titulado *Interior*, en cuyo desempeño no estuvieron del todo acertados los que se encargaron de su interpretación. La obrita, que leyéndola resulta bellísima, llegó a hacerse poco menos que pesada por la inseguridad que en sus papeles denotaron sus intérpretes. Al terminar, hiciéronse en el saloncito de descanso frases exageradamente mordaces respecto a la interpretación de *Interior*, una de cuyas frases se hallaba concebida en los siguientes términos: «La ejecución, inmejorable; ni... Nicomedes Méndez».

Después —y a consecuencia de lo larguísimo que resultó el entreacto que siguió al cuadrito de Maeterlinck— el público manifestó su impaciencia de un modo bastante singular. Primero tosió un espectador; luego, dos; después, diez; a continuación, cien, y por fin, la sala casi por entero. También, con este motivo, se hicieron frases, una de las cuales, bastante gráfica por cierto, decía: «Lo frac ensenya l'orella...»

Como es indudable la buena voluntad y la altura de miras que informan los propósitos de los organizadores de las sesiones del Teatre Íntim, convendría que subsanaran errores tan fáciles de corregir.

Terminó la velada con el estreno de *Blancaflor*, canción popular armonizada para la escena, en un acto, por Adrián Gual y el maestro Granados. La canción, que es hermosísima, obtuvo excelente desempeño, distinguiéndose la señorita Domus en el papel de protagonista y el señor Gual en el de esposo de esta. La orquesta, dirigida por el señor Granados, muy bien.

Antes de representarse *Blancaflor*, leyó el señor Pujol con mucho *amore* un bien escrito prólogo de dicha obra, que fue muy del agrado del público y aplaudido.

Las decoraciones estrenadas para ambas obras producían buen efecto. Como en las representaciones anteriores, la inmensa mayoría de las señoras concurrieron al teatro sin sombrero.

—M."

El Noticiero Universal 3908 (31/01/1899), p. 2.

"**Teatre Íntim**

Era ahir nit de Liceu, i feia un oratge que no convidava gaire d'anar d'un teatre d'istiu com és lo Líric. Mes amb tot, la gent se deixà *La Walkyria* i no li feu por lo fred per a assistir a l'última sessió del teatre íntim. Molta concurrència i molt distingida; fracs a dojo i senyores de gran gala. Eren prop de dos quarts d'onze, quan s'aixecà el teló per a representar-se *Interior*, de Maeterlinck. […]

I vingué després un entreacte llarg, *incommensurable*, i després la lectura d'un pròleg de *Blancaflor* sentit i bonic, com la cançó popular que dona el títol a l'obreta d'en Gual. I després d'acabada la lectura, un *entre-pròleg* i acte també molt llarg, amb l'agravant de que no movent-se ningú del seu lloc, los senyors no podien fumar ni les senyores fer tertúlia, i el fredor que hi havia al acabar *Interior* se convertí... en *brometa*. Imagina't, lector, quin estat d'esperit, per a judicar una obra!...

Al aixecar-se el teló, atravessen l'escena uns quants pagesos de nostra terra que van a treballar, tot cantant *Blancaflor*:

Alça els ulls i veu la mar,
veu venir la mar brogenta,
veu venir fustes i naus
i galeres més de trenta,

i quan la veu del pagès que entona aquesta hermosa cançó es perd... entre bastidors, després d'aquesta escena arrancada del poble mateix y portada a les taules fins amb crueses de la mateixa realitat, baixa de les bambolines un teló retallat, d'aquells que serveixen per una apoteosi en un ball d'espectacle, i surten *Blancaflor*, acompanyada de dugues *cançons* més, i es posa a brodar, «lo camisó per la filla de la reina»... Lo trànsit de la realitat al somni es rapidíssim.

Blancaflor explica les seves penes: fa set anys que espera al «mariner, bon mariner», que amb ella es desposa i aquest no arriba. A la fi, i després d'una invocació a la marinada (que la senyoreta Domus fa de cara als espectadors, essent així que el teló de fondo representa el mar), arriba el mariner, desenrotllant-se l'acció, que és la mateixa lletra de la cançó popular, bon xic amplificada. Al acabar, i com a *ritornello*, passen altra vegada per les taules los pagesos, cantant com abans, la verdadera cançó *popular*.

Lo públic!... Aquí sí que el públic estigué indiscret. En Gual s'equivocà, si es vol, al desenrotllar lo que no admet desenrotllo: al fer parlar als personatges amb la mateixa forma de romans de la poesia popular, sense conservar la flaire d'aquesta; en oblidar que els espectadors si *senten* quan canta el poble, *pensen* quan són al teatre: en... lo que es vulgui... mes lo públic havia d'apreciar com se mereix la *prova* d'en Gual, l'originalitat de la seva concepció, i el treball literari molt remarcable que representa.

F. Ripoll.

La música de *Blancaflor*

La música que el mestre Granados ha escrit per a harmonitzar la vella cançó popular estrenada ahir no és de importància molt considerable ni és de pensar que son autor hagi fundat en ella grans esperances; sembla feta més aviat en compliment d'un encàrrec de bona amistat complert amb gust, que no pas filla d'un sentiment espontani i d'aquell afany irresistible de crear que té l'artista quan sent fondament lo que fa.

Tota plegada queda reduïda a una glossa orquestral de la cançó de *Blancaflor* amb la qual se preludia i s'acaba l'obra literària d'en Gual, i a un altre tros instrumental molt *piano* amb lo que es preludia i s'acaba també l'escena ideal de la Blancaflor i ses companyes, les altres dues cançons.

La cançó popular, sense additaments ni farbalans de cap mena, és cantada al començar i a la fi, des de dins de l'escena per una que hauria de ser segurament la ingènua, pageseta, i tot seguit per l'home ferreny, pel pagès, que passa fent via cap a la treballada, i aquí és potser a on se troba lo punt d'emoció artística culminant de la música de la cançó popular harmonitzada per a l'escena que han fet en Gual i en Granados.

És una cosa que he notat sempre. Per bé que estiga tota la música amb que s'apanyi la vella i senzilla cançó popular, sempre, sempre, quan s'ofereix aquesta al públic sola i pura, ingènuament cantada, sempre és quan produeix més gran efecte, per fondo que siga i exquisit lo sentiment de l'artista i gran son talent de músic, tant si es diu aquest Alió, com Millet, Morera, com Granados.

E. Sunyol."

La Veu de Catalunya 31 (31/01/1899), ed. vespre, p. 1.

"**Espectáculos**.— Teatre Íntim.— En el Lírico se dio anteanoche la tercera función de la serie, organizada por el Teatro Íntimo que dirige Adrián Gual. Se representó en primer lugar *Interior*, de Maeterlinck. […]

Blancaflor de Adrián Gual, con música de Granados es una tentativa digna de elogio y de mayor fortuna que la que alcanzó. Se reduce a una paráfrasis de la ingenua canción popular del mismo título y el público halla en ella excesiva ingenuidad. Gual quiso presentar plásticamente un cuento de niño, una canción popular con sus damas medioevales y sus príncipes y marineros vistiendo sedas y engalanados de joyas, en un campo de flores creado por la imaginación del cancionero popular.

Con exceso refinada una tentativa de género, que solo podía enderezarse a un público conocedor y amante de las bellezas de la musa ingenua del pueblo, no logró interesar ni ser paladeada por la mayor parte de los concurrentes al Lírico que la tildaron de infantil y excesivamente ingenua."

La Publicidad 7298 (01/02/1899), ed. matí, p. 2.

"He recibido la canción de *Blancaflor* la infantil, que Gual ha llevado a la escena en vez de llevarla a San Baudilio de Llobregat.

He aquí un trozo culinario y suculento:

—No us fassau monjeta, no,
no us fassau monjeta encara,
No us fassau monjeta, no,
que foreu malaguanyada.
No us fassau monjeta, no,
que encara teniu qui us aima.

Tanta *monjeta*, ¿no está pidiendo a gritos un buen trozo de *llomillo*?

Además, ese que pide con tanta insistencia a *Blancaflor* que no se haga *monjeta*, ¿qué pretende? ¿Qué se haga *cigró*? Pues nuestros payeses más estiman la *monjeta* porque es nutritiva, y se me figura que a los hombres de la Edad Media les debía suceder lo mismo.

Yo creo que si Gual, en vez de poner *monjetas*, pone trufas, la obra se salva.

Doys."

La Publicidad 1046 (01/02/1899), ed. nit, p. 1.

"Teatro Íntim

Finida la primera tanda de funcions del teatro íntim que darrerament han tingut lloc en la sala Beethoven baix la direcció de don Adrià Gual, se'ns presenta ocasió per a fer-ne un resum, com prometérem a nostres lectors. [...]

Hi ha art en el modernisme? Creiem que sí, i concretant la qüestió al teatro íntim cal recordar que quantes obres s'han representat són d'autors de reconegudes condicions artístiques, salvant la distancia que naturalment hi ha entre mestres com en Maeterlinck i en Rusiñol, i l'Adrià Gual, jove molt aprofitat que a força d'estudi podrà conquistar-se més endavant bona reputació.

Més, aquest art se presenta en les degudes condicions per a imposar-se a la majoria del públic amb tota la força del sentiment i de la bellesa? Això és una altra pregunta i a ella hem de contestar negativament.

No, tal com avui fan art els seguidors de les corrents novíssimes, no passaran els èxits que consegueixin del reduït círcol dels *iniciats*. I és que en l'anomenada escola modernista s'han canviat els termes de tal manera que tot se fa fora de lloc, amb innovacions tan absolutes que es diria que tot quant s'ha fet fins ara en matèria artística ha sigut perdre el temps i que es té de fonamentar l'art baix un punt de vista nou enterament.

Aixís veiem que es porten en el teatre obres que no tenen res de teatrals, que en pintura es falsifiquen colors i termes com si els pintors patissin un daltonisme, que en música es pretén acabar amb les regles de la composició, no faltant qui tracta de buscar filosofies en el llenguatge harmònic o una relació de similitud tan gran entre la gama musical i la lumínica que fins pels efectes pràctics se pugan confondre.

Tornant a l'assumpto tema d'aquest article, hem de fer constar que lo que ens hi sobra en el teatro íntim és precisament aquesta intimitat que si bé realment en la pràctica no ha tingut efecte, cal reconèixer que no eren per representades en altra condició les obres que s'han posat en escena. [...]

En Gual ha presentat ses obres *Silenci* i *Blancaflor*. Deixant apart que tampoc són teatrals, només poden alabar-se per l'esforç que en elles descobreix l'autor de fer quelcom de profit, mes el senyor Gual és molt jove encara i *todo se andará*. La partitura que ha escrit el mestre Granados per a *Blancaflor* és una feliç imitació de la música popular. [...]

La interpretació d'aquestes obres potser fou bona com a modernista; els *actors* deien baix, molt baix, perquè lo que convé sobre tot és deixar-se de convencionalismes..... i de que només els que estan a primera fila s'enterin de lo que passa.

És graciós també això de que els modernistes lo mateix serveixin *para un barrido que para un fregado*; quasi tots ells són pintors, escriptors i actors en una peça; el súmmum de l'art.

De tot lo que portem dit se'n dedueix que en el *teatro íntim* no hi ha teatro i que, mancant-hi aquesta condició essencialíssima, són negatius els fruits que l'art dramàtic de la terra en pot treure d'aquestes innovacions a mitges, perquè no creiem que la *Ifigènia* se'ns vulgui donar com a cosa nova. Per altra part, creuen els que amb tals elements pretenen

reformar el gust artístic arribar algun dia a conseguir el seu propòsit? Si així fos, els hi demostraríem que estan errats.

És un principi d'estètica de tothom conegut, que les manifestacions artístiques són reflex fidel no ja tan sols del caràcter, costums i temprament del poble on se produeixen, sinó que fins del clima i situació geogràfica, del lloc on s'exposen. Si així és, podrem mai assimilar-nos res de lo que no estigui en conformitat amb nostra especial manera de ser? Com sentir aquests paisatges boirosos i aquests cels aplomats que ens donen els pintors de l'última fornada els fills d'un país on el firmament és sempre un setí blau i la terra un pitxer de flors? Com encaixar les nebulositats d'Ibsen i la vaguetat d'en Maeterlinck en nostra escena, on hi caben exclusivament *Don Juan Tenorio* i *Don Álvaro*?

Demanar altra cosa és demanar impossibles; en bona hora que s'estudiï quant nos vingui d'altres terres, mes sols per via d'estudi; lo demés és voler ficar el clau per la cabota. I ara fem punt demanant dispensa si hem mortificat algú, encara que ens sembla més noble nostra franquesa que la conducta de què al tractar d'aquesta qüestió han sonat *bombo y platillos* a desdir, quedant-se amb un altre a dintre.

X."

L'Atlàntida 73 (02/02/1899), pp. 6–7.

"**Teatre Íntim**

De sa campanya en restarà com una nota hermosa el record de *L'alegria que passa*, l'obra d'en Rusiñol representada en la primera funció de la sèrie.

Per lo que és en l'última funció, o siga en la tercera, donada el dilluns, la cosa va canviar totalment d'aspecte. En contraposició a *L'alegria que passa*, se pot dir d'ella que és *La tristesa que queda*. [...]

Respecte a la *Blancaflor* d'en Gual, deixant apart la música d'en Granados, que és molt inspirada, no passa de ser una verdadera puerilitat. Un espectador va dir amb molta bona sombra:

> —Així com s'ha lograt que les senyores assisteixin sense sombrero a les funcions del Teatre Íntim, bo seria, quan se posin obres d'aquesta classe, advertir als espectadors que hi vajan amb gorra de cop i bergansí.

En Gual manifesta en lo pròleg que té per les cançons populars de la terra un gran carinyo. Crec sincerament que la millor manera de demostrar-lo serà abstenir-se de manossejar-les.

Deixin-les com estan, que ja estan bé, i sobre tot, quan vulga fer versos, aprengui a versificar. Les ratlles curtes que escriu, sense dubte al vol de la ploma per enllestir més de pressa, no les firmaria el més ínfim estudiant de la classe de Retòrica i Poètica. Això ja no és modernisme: és despreocupació o impotència. [...]

N. N. N."

La Esquella de la Torratxa 1047 (03/02/1899), pp. 9–10.

"*BLANCAFLOR*

Estava la Blancaflor
sota l'arbre de la menta,
según con mucho candor
la grey infantil nos cuenta,
bordando unas zapatillas
sobre una preciosa pieza,
para hacer al Pantorrillas
don Manuel una fineza,
cuando casi sin querer,
sin nada que lo provoque,
veu venir un mariner...
y aquello ya fue el disloque.
—*Mariner, ple de salut,*
buen color y cara oval,
haveu vist o conegut
al meu senyor Adrià Gual?
—Entre las ondas salades
no le he visto, por mi fe.
—*Jo l'he esperat set anyades*
i altres set l'esperaré.
Mas si tarda, y si me irrita,
y si sigue en esos bailes,
yo me meteré monjita
en un convento de frailes.
—Cállate, hermoso lorito;
no te metas monja, no,
que soy tu marinerito:
el Adriano Gual soy yo.
—Perdoni á la seca esposa,
pero no le conocía
con esa figura hermosa
que al marcharse no tenia.
—La *seba* tuya y la *meva*,
lucero entre los luceros,
ha resultado una breva
para los chirigoteros."

La Publicidad 1049 (04/02/1899), ed. nit, p. 1.

"Lo dia 30 del passat era l'assenyalat per a celebrar l'última sessió d'aquest Teatre, representant-se l'obra del celebrat escriptor estranger Maeterlinck, anomenada *Interior*, quina interessa moltíssim, aplaudint-se en extrem. I després s'estrenà la cançó *Blancaflor*, aprofitada per a l'escena per en Adrià Gual.

D'aquesta nova producció de l'autor de *Silenci*, tenim de dir-ne que es desenrotlla sobre un bon pensament: lo pensament de la cançó. Lo Sr. Gual no ha fet més que recollir la llegendària impressió que en produeix quan la sentim cantar per la gent de pagesia tot anant al tros i reproduir-la a l'escena per a dar-li vida, per a fer-la més impressionable.

Lo públic aplaudí l'obra del Sr. Gual, los treballs dels actors i la música tan escaiguda i poètica d'en Granados, que tot recordant-nos la tonada popular nos feu sentir l'arribada de les naus, la remor de l'aigua i lo embat de la Naturalesa, acabant de completar l'efecte les fresques decoracions d'en Junyent.

En conjunt, les tres sessions del Teatre Íntim nos fa semblar a n'aquell que ha pres una cullerada de mel i en desitja un altre, sinó que nosaltres desitjam que vingui la temporada de primavera."

La Talia catalana 51 (05/02/1899), p. 5.

"[...] La última funció pot ben dir-se que fou de prova tant per los del públic com per los de dins e l'escenari. Aquestos s'afrontaren decidits i si alguns d'ells no sempre triomfaren, quan menos demostraren molta més fe en la causa que defensaven que bona part de concurrència sempre distreta i mal predisposada.

Los artistes lluitaren francament contra una fredor fins a cert punt inexplicable, estaven de sobres convençuts de lo molt perillosa que era l'empresa, però no cedien, mentre que el públic sí, lo públic no trigà molt en demostrar lo molt ampla que li venia la prova. Perquè hi ha que dir-ho i ben alt, no és pas veritat que la majoria s'esforcés poc ni gaire per assimilar-se a tot quan passava dins l'escenari; de ser aixís, altre hauria sigut lo resultat, prou s'hauria avançat molt molt més de lo que es guanyà acabada la vetlla.

L'*Interior* de Maeterlinck necessita d'altres elements per imposar-se d'una manera sòlida, no hi ha per què discutir-ho, lo que sí pot dir-se és que els mateixos que el representaren al Líric amb un altre públic, si bé no haurien fet tot quant son autor deu creure-hi possible, haurien demostrat que no és un impossible, ja que tot o molt de lo que ells feren pedia molt bé aprofitar-se pel pervindre, obrir camí per arribar-hi. [...]

Però no acaba aquí: estava escrit que aquestos havien d'ésser los menos i per lo tant impotents per a contrarestar la indiferència dels més; això sigué la causa de que tampoc fos degudament apreciada l'obreta d'en Gual, treball originalíssim i fill d'un estudi molt aprofitat sobre la poesia que entranya lo cant popular de nostra terra.

Blancaflor és la cançó catalana que tots los aimants de nostra música coneixen com a cosa bona.

Estava la Blancaflor
sota l'arbre de la menta,
ne brodava un camisó

per la filla de la reina.
Lo camisó n'era d'or,
de seda el brodava ella,
quan la seda l'hi mancava
posa de sa cabellera,
de sa cabellera a l'or
no hi ha molta diferència.

No és pas gens difícil recordar-la.

En Gual, segons lo pròleg que abans de la representació llegí molt correctament lo Sr. Pujol, l'ha escollida d'entre moltes, no per creure-la la més bonica, sinó per lo molt que es prestava per ésser desenrotllada tal com ell volia. Al portar-ho a terme no ha fet res més que ampliar-la tot lo més just que la faula permetia.

En lo segon quadro, destacant-se d'un fons ideal com se l'imaginava el poble que la canta, s'hi mouen les dues figures que la motiven, amb son llenguatge romanesc i conservant sempre la ingenuïtat que les caracteritza. És un diàleg hermosíssim, una paràfrasi del cant popular molt ben entesa i a trossos impregnat d'un sentiment que enamora al cor que sap *sentir-lo*.

Del motiu musical, bonic i senzill com tot los cants de la terra, lo mestre Granados n'ha pres peu per compondre uns quants números molt ben treballats i no faltats d'inspiració; la invocació a la marinada és d'una força descriptiva de molt relleu, al mateix temps que com tota la partitura d'un mèrit extraordinari. Tampoc lo públic va saber-ho veure.

Pitjor per ell!

Finida la representació eren molts los que deien: —En Gual s'ha equivocat. —Sí, és cert, en Gual s'ha equivocat, però en mon concepte l'equivocació estiva tan sols en creure que la cosa podria donar-se a un públic tan poc predisposat a assimilar-se amb lo que se li presenta. Ell segurament no comptava de que, a no ser un d'escollit, pedia distreure's i no adivinar clarament lo que veia, sinó d'una manera superficial i sense posar-hi altra cosa que una atenció poc devota. En això sí, en això s'equivoca de mig a mig, però consti que no fou ell sol.

Per altra banda, no solament no és una equivocació, sinó que tota ella resulta una obra molt ben pensada, d'una idea nova i sobre tot d'un mèrit literari indiscutible.

He dit nova, i ho faig ressaltar ara, perquè precisament això més que tot és lo que l'ha fet més simpàtica. Aqueix noble afany d'originalitat mereixia altre premi que el que la majoria ha volgut donar-li. Precisament ara més que mai, tractant-se com se tracta de donar fort impuls al decaigut teatre de nostra terra, és quan deurien acollir-se amb doble entusiasme totes les temptatives que en favor d'això es proposessin.

En aqueixes sessions s'ha donat un pas llarg vers l'ideal aquest, però no és prou encara. En Gual i la colla d'artistes que el segueixen s'han fet dignes de que puga esperar-se d'ells lo que hi ha que fer fins acabar amb la rutina i el mal gust de nostre públic.

Cal recomanar-los no desmain per més obstacles que trobin; segueixin tots lo camí emprés fins ara; no vulguin seguir la veu de quatre indolents que, veient-se incapaços de fer res

que s'aparti de lo que han fet fins ara, s'esparveren al veure que amb serenitat i valentia s'encamina vers lo camí de la desitjada regeneració.

Avant, companys, tingueu la certesa de que la fermesa vostra serà més tard glorificada per molts que avui encara dormen.

Avant, en la lluita aqueixa haveu demostrat més fe i més valor que el públic; treballeu fins que sigui vostre, que tard o d'hora ell s'entregarà. Prou car paga l'ensopiment en què ha viscut fins ara!

Avant, sempre avant, que no es malmetin en la inacció les energies que us han animat fins ara; forces fins avui aislades s'hi aniran agrupant a l'entorn vostre, febrosencs de combat per alcançar la victòria desitjada.

Pas al jovent! Què hi fa que la rutina al sentir-se ferida vos maleeixi? Recordeu sempre que en la senyera de l'art hi ha gravada amb lletres d'or l'hermosa sentència de l'innovador més gran del present segle, del genial Wagner.

Qui des de son bressol no es vegi acompanyat del descontent de tot quant lo rodeja, no arribarà pas mai al descobriment de lo nou.

A. S. Vilaplana."

Lo Somatent 3814 (07/02/1899), p. 2.

"[...] Però, com a *obra de circunstancias*, la cançó popular *Blancaflor*, harmonitzada (?) per a l'escena per lo nostre amic, n'Adrià Gual... Cavallers, allò sí que fa Carnestoltes! Allò sí que és un *esbronc* monumental a l'art, al bon gust i al públic!

Fins ara en les beneiteries dels modernistes s'hi veia, encara que poc, *algo* que cridava l'atenció, mal fos si no per l'excentricitat o pel *tour de force*. Però en la *Blancaflor* d'en Gual no s'hi veu més que una tonteria, impossible, una presumpció irritant de prendre al públic per *primo*. No obstant, hem de dir en honor de la veritat que l'escàs públic del *teatro íntim* va castigar l'ossadia del melenut poeta com castiguen els mirons de la *Rua* als gitanos del Clot que van a la Rambla a avergonyir a tothom i surten els que no són bons ni pels gossos. Aixís va quedar en Gual després de la *Blancaflor*, més escorregut que si li haguessin tallat les melenes!

Amb tot, tinc notícies de que el simpàtic modernista no s'espanta i, decidit a fer entrar al públic en les vies de l'art nou, ja en té en cartera un remat d'obres del *corte* de *Blancaflor* per estrenar a la primera oportunitat. L'home, a qui no li falten ni medis ni... melenes, està engrescadíssim en popularitzar des de les taules del Teatro Íntim los fruits més delicats de la música del poble. Un amic m'ha fet molts elogis de l'obra titulada *La festa*, basada en una coneguda melodia popular, qual argument és interessantíssim. Surt primer lo pare putatiu de Nostre Senyor i dispara un arma de foc, fent caure un aucell d'un arbre de la Rambla. Surt després una alta personalitat de la milícia (que segurament voldrà simbolitzar en *Polavella*); luego compareix una bona dona tocant a combregar i, finalment, compareix un confrare de Girona ric, polsant dolçament un violí. La música diu que és preciosa, com arrancada de la fresca musa popular, i en quant a la lletra mos lectors poden anticipadament saborejar-la, puig diu aixís:

Sant Josep. —Demà és festa.
Sant Josep la fa,
agafa escopeta
i se'n va a caçar...
Tira un tiro,
mata un pardal.

En *Polavella*. —Passa un frare
vestit de general.

La dona. —Passa Santa Ana
tocant la campana.

L'home. —Passa Sant Martí
tocant lo violí.

Teló.

Després d'aquesta, si el públic ho permet, diu en Gual té ja en preparació algunes altres *harmonitzacions escèniques* com la titulada *El ruc*, basada en la magnífica melodia:

Ploreu, ploreu, ninetes
que en Gual està malalt, etc.

La titulada *El seductor*, adaptada a la xamosa cançó

Lo senyor Ramon — enganya a les criades, etc.

[...] [Continua burlant-se amb més referències grotesques a cançons populars].

Bertran de l'Os."

La Tomasa 545 (09/02/1899), pp. 72–73.

"Por favor deferente pude gozar de las primicias de una representación en el Teatro Íntimo, asociación donde se *hace* arte verdad, sin industrialismos ni falseamientos que lo desvirtúen. En el bonito teatro Lírico (que es, puede decirse, la casa social de los artistas) se representaron *El interior*, de Maeterlinck, y una canción popular puesta en acción (como rezaba el título), *Blancaflor*, letra de Gual y música de Granados.

Esta obra es una impresión corta, pero original; aligerada de algunas repeticiones inútiles de la letra y bien representada, no puede menos de hacer excelente efecto. Toda ella está *envuelta* por sentidas melodías de carácter popular, sin afectación, franco, lleno de vida, como Granados sabe sentirlo; especialmente la canción (una melodía sencilla e inspiradísima) y el final, momento en que la esposa fiel reconoce a su marido, que vuelve tras larga ausencia, y juntos se dirigen al palacio, son dos joyas musicales que solo deseo sean conocidas por el grado de emoción que tienen y el *sabor* a tradición popular que de ellas se desprende."

Las provincias 11856 (10/02/1899), p. 1.

"[…] Aunque ya es asunto fiambre, me permitiré, para que no resplandezca la justicia, hacer constar que en la última de las tres sesiones del Teatre Íntim se vengaron involuntariamente de la conducta que con ellos observó el público en las dos primeras. El pasto intelectual fue escaso y mal servido, además de poco grato al paladar.

Primero se representó *Interior* de Maeterlinck, obra que, más que ninguna otra, exigía un teatro de reducidas dimensiones, un público muy *intelectual* y *concentrado* y una ejecución afiligranada. […] Del fiasco dedujeron algunos lo que tantas veces se ha dicho, esto es, que las obras de Maeterlinck no son representables. […]

Después se ejecutó *Blancaflor*, canción popular desflorada por el simpático Adrià Gual, joven decadente y principal sostén del Teatre Íntim. ¡Qué hermosa, qué ingenua, qué delicada, en medio de su tosquedad silvestre, la canción catalana! ¡Qué cursi y deformada su versión… teatral!

No, Adrià, lo bon Adrià,
no serveixes per cantar.

Estant bé la Blancaflor
sota l'arbre de la menta,
l'havies de deixar estar,
no d'aquest modo estrafer-la.

Verdad que para defenderle de esta grave falta y para obtener la absolución del jurado, un amigo suyo leyó un largo discurso forense, saturado de doctrina jurídica y persuasivo hasta el punto de que el tribunal durante su lectura dio repetidas muestras de impaciencia. Tenía, el buen público, motivos sobrados para ello, pues para dos obritas cuya representación duraba escasamente media hora, se le tuvo tres en el teatro, apelando al recurso de empezar cuarenta minutos más tarde de la anunciada y hacer el intermedio interminable. ¡Fue aquello una *late*! Los espectadores salieron con pocas ganas de volver a intimar con aquellos *íntimos*, con lo cual ganaron unos y otros, pues, como ya demostré, tienen incompatibilidad de humores.

B. Amengual."

La Almudaina 5015 (12/02/1899), p. 1.

[Carta sense datar de l'empresari Juan José Cadenas retornant a Enric Granados l'obra *Blancaflor* per la impossibilitat de posar-la en escena amb la rapidesa necessària].

"Querido Enrique [Granados]:

Le curso *Blancaflor*, que he leído y está muy bien, pero no es para ponerla con la urgencia que yo necesito porque hay que hacer tres decoraciones y vestuario completo. En otro teatro esa obra la ponen de cualquier modo y el público no dice nada. Yo tengo que ponerla y vestirla bien porque si no me matan. Y todo esto requeriría tiempo. Ponga usted dos meses y ya estoy acabando la temporada. No nos conviene, por lo tanto, ni a los autores ni a mí.

Quiero que dé usted las gracias a Romero de mi parte y crea usted que siento que no sea una cosa que pueda ponerla mañana en ensayo y estrenarla dentro de 15 días. Por muchas razones que a usted no se le ocultan.

Pero, en fin, otra vez será.

Suyo, [José Juan] Cadenas."

Fundación Juan March:
Archivo Guillermo Fernández-Shaw (ES-28006-BFJM-LGFS),
reg.: GFS - AE-V 279.

Circuit de sales dedicades a les visions musicals

El nou gènere de les "visions musicals" va estrenar-se a la sala Mercè, oberta el 1904 per Lluís Graner a la Rambla dels Estudis de Barcelona. El pintor, imitant el model de sala recreativa amb cinematògraf, espectacles i instal·lacions plàstiques, va fundar la sala Mercè com a proposta experimental. Amb ella, pretenia oferir aquests formats de consum popular, amb sessions de curta durada i entrades a baix preu, des d'una perspectiva artística, moral i elevant el seu contingut intel·lectual.

La intenció era consolidar l'espai com a centre cultural accessible tant a les classes treballadores com a les famílies burgeses, amb productes adequats a la moral catòlica i atractius per als infants, però, alhora, atractius visual i estèticament.

Es va experimentar amb la producció pròpia de pel·lícules, tant de ficció com documentals, combinades amb parts escenificades i veus parlades per sobre; amb espectacles teatrals suggestius que feien servir llocs de llums elèctriques de diversos colors i intensitats amb música i poesia (les conegudes com a "visions musicals"); o les instal·lacions artístiques a les grutes del soterrani dissenyades per Gaudí en imitació d'una cova, entre les quals destacaven els pessebres monumentals com a atracció plàstica alhora que continuadora de la tradició nadalenca.

L'equip que es va consolidar al voltant de la sala Mercè incloïa a Lluís Graner com a propietari, promotor i director artístic; a Josep Carner com a lletrista i dramaturg; a Adrià Gual com a director escènic i programador teatral; a Joan Baptista Lambert com a pianista i director musical; o a Antoni Ros i Güell com a pintor-escenògraf.

L'èxit de la sala va ser tal, que el cercle intel·lectual més proper al seu equip va expandir la iniciativa creant un circuit de salons recreatius. Amb la sala Mercè com a centre creatiu del qual irradiaven les propostes, amb el seu suport es van instal·lar sales a Girona, Terrassa i Sabadell.

Rafael Masó, íntim amic de Josep Carner, va conèixer la proposta barcelonina durant els seus estudis a la capital catalana i, en tornar a la seva Girona natal, va instal·lar-hi, amb el suport del Centre Moral Gironí i del seu germà Narcís, el saló Gerió, que va obrir les seves portes a l'abril de 1906. La visió musical de *L'oració de la nit*, estrenada al saló, va tenir un llarg recorregut com a peça del repertori infantil acompanyada de les pedagogies Dalcroze, incloent-hi una coreografia gestual durant la seva interpretació.

Poc després, l'octubre de 1906, el pintor Joaquim Vancells, membre dels mateixos cercles artístic i catòlics que Graner, inaugurava a la ciutat de Terrassa la sala Ars-Lucis. Va comptar amb l'estret suport de Joan Llongueras, qui era, alhora, estret amic dels germans Masó de Girona. Llongueras, qui havia establert també relació amb Lluís Graner, va ser col·laborador també dels Espectacles-Audicions Graner.

A més de l'amistat personal i la influència cultural, es van establir relacions empresarials entre aquest circuit de sales que va arribar a que compartissin part del repertori. L'Ars-Lucis, per exemple, va representar visions musicals originals de la sala Mercè i del saló Gerió, a més de nous títols propis.

Per a l'inici de la següent temporada, l'octubre de 1907, es va intentar establir una nova sala a la veïna ciutat de Sabadell. El saló Artístic, instal·lat a l'edifici de l'Associació de Catòlics de Sabadell, va iniciar la seva activitat amb el suport directe de Lluís Graner, que des de la sala Mercè va enviar, ja no només els materials de 3 de les seves visions musicals, sinó també l'escenografia i vestuari. El saló Artístic va produir 2 visions musicals més, escrites per autors sabadellencs, abans d'acabar la temporada.

L'aturada forçosa de l'activitat escènica de la sala Mercè per ordre governamental va impactar, sense cap mena de dubte, la continuïtat de la resta de sales del circuit, que poc després van acabar aturant la seva activitat. Va haver-hi, però, un últim intent per mantenir actiu el gènere de les visions musicals a Barcelona després del traspàs de la sala Mercè a nous propietaris el 1910 i de l'exili definitiu de Lluís Graner de Catalunya.

El setembre de 1911, Baldomer Marinel·lo, qui havia estat primer actor de la companyia de la sala Mercè (liderant a més la seva itinerància al Centre de Lectura de Reus el 1908), va instal·lar-se a la sala Imperi amb una temporada d'espectacles i visions musicals. Va comptar especialment amb el suport del seu germà, Manuel Marinel·lo, com a llibretista i de Francesc Montserrat Ayarbe com a compositor. Tots dos havien tingut experiència prèvia escrivint ja fos el text o la música de diverses visions musicals per a les empreses de Graner. Altres col·laboradors que van escriure visions musicals per a la sala Imperi provenien també dels antics col·laboradors de la sala Mercè, com ara Joan B. Lambert, Adrià Esquerrà o Rafael Nogueras Oller. La companyia, però, només va actuar a la sala Imperi del setembre de 1911 al gener de 1912, traslladant-se després al Centre Catalanista Gent Nova.

De manera semblant, Antoni Ros i Güell va continuar les instal·lacions plàstiques a les grutes de la sala Mercè, fins i tot traslladant l'empresa quan la sala Mercè original va ser definitivament clausurada per ordre judicial, al igual que l'activitat cinematogràfica va ser continuada per la Hispano Films en la qual treballava Adrià Gual com a director cinematogràfic. El fet, però, de la disgregació de l'activitat sense el lideratge únic de Lluís Graner, a més de les restriccions imposades per l'administració governamental, va fer que el projecte original de la sala Mercè com a saló recreatiu multidisciplinari fos irrecuperable. D'igual manera, el seu circuit de sales recreatives i cinematogràfiques va caure quan va deixar de rebre el suport de la sala per a la distribució exclusiva de pel·lícules artístiques importades i sense noves produccions escèniques.



Documentació de l'activitat de la sala Mercè sota la direcció de Lluís Graner:

Visions musicals, cinematògraf parlant i grutes fantàstiques

Sala Mercè

Dades de la sala

Propietari: Lluís Graner.

Arquitecte encarregat del disseny de la sala: Antoni Gaudí.

Ubicació: Rambla dels Estudis, nº 4 (Barcelona). Correspondència actual amb la Rambla, nº 122, una vegada unificats els diferents trams. Sortida de la sala pel carrer d'en Bot.

Inauguració: 03/11/1904.

Clausura progressiva: novembre 1907 (prohibició de les representacions teatrals).

novembre 1910 (Graner anuncia el traspàs del negoci).

Clausura definitiva: gener 1916 (per ordre judicial).

Horari ordinari: sessions de 16:00 a 19:30 i de 21:30 a 23:00.

Dies festius: sessions de 10:30 a 12 del migdia[3], de 15:00 a 19:30, i de 21:30 a 00:00.

Preu de l'entrada: 25 cèntims.

Oferta cultural: cinematògraf (pel·lícules parlades, documentals d'actualitat i de personalitats del món de la cultura catalana), visions musicals, audicions musicals, projecció de fotografies, grutes fantàstiques (diorames, quadros plàstics, estàtues de mida natural, pessebre nadalenc).

"Los jueves se dedicarán a los niños. A cada uno se le regalará un número con derecho a los ricos juguetes expuestos en el vestíbulo[4]." "Después de 1a última sesión de esta noche [24 de noviembre], se sorteará uno de los juguetes expuestos entre todos los niños que tengan números." [Hi havia un sorteig mensual]. "El viernes cambio de películas[5]."

"Proyecciones habladas […] las primeras hechas en todo el mundo." "Se ha concedido a D. Luis Graner, director artístico de la sala Mercè, privilegio de invención por el espectáculo de las proyecciones cinematográficas habladas que con grande éxito se celebran en dicha sala[6]."

[3] Posteriorment les sessions extraordinàries dels festius es van continuar anunciant d'11:00 a 13:00.
[4] Anunciat per primera vegada al *Diario de Barcelona* 304 (08/11/1904), p. 12930.
[5] Anunciat per primera vegada al *Diario de Barcelona* 305 (09/11/1904), p. 12970. Al gener de 1905 el canvi de pel·lícules es va traslladar als dijous.
[6] *Diario de Barcelona* 511 (16/11/1904), p. 13277.

Membres de l'equip artístic

Director artístic: Lluís Graner (1904–1910).

Director escènic: Adrià Gual (1904–06), [Baldomer Marinel·lo (1906–08)[7]].

Escriptor de guions i lletrista: Josep Carner (1904–06).

Pianista de sala: Joan B. Lambert (1904/05).

Músics: quintet/sextet de cambra.

Escenògrafs habituals: Antoni Ros i Güell (1906, fins al trasllat com a nou director).

Actors[8]:

Dones	Homes
Srta. CUITART	BALOT, Artur*
Srta. FREIXAS	GARCIA, Ricard**
GUARDIA, Aurora	Sr. GUARDIA
Srta. RIBÓ	MARINEL·LO, Baldomer
Srta. RODES	MORATÓ, Ramon*
Srta. VIAPLANA**	PUIGGARÍ, Lluís
	Sr. RIU**
	TOR I DESEURES, Ramon*

Nenes
Nena CASALS
CORBINOS, Pilar
Nena MORA
VIOLA, Mercè*

* Van començar la seva carrera professional a la sala Mercè i, després, en Lluís Graner els va destinar a la companyia del teatre Principal.

** Pertanyien a la companyia del teatre Principal i van participar també en alguna de les produccions de la sala Mercè.

[7] El nom del director escènic que fa el relleu a Gual no apareix explicitat a la premsa, però els indicis apuntes a que podria haver estat Baldomer Marinel·lo, perquè el seu germà també escriu diversos títols de visions musicals i serà qui lideri la companyia en les itineràncies fora de la sala Mercè quan les representacions escèniques hi queden prohibides.

[8] La taula d'actors i actrius s'ha reconstruït a través de les mencions a la premsa i a memòries dels més destacats de les produccions, però n'hi hauria hagut més, sobretot nens i nenes dels quals no s'esmenta el nom.

Documentació gràfica

Membres de la companyia



Il·lustració 13: *Portada de la revista* La Escena catalana *dedicada als actors de la sala Mercè. (*La Escena catalana *53 [05/10/1907], p. 1).*



MERCÉ VIOLA



Mercé Viola

Feu las delicias del públich de la «Sala Mercé» D'allí passa al Principal, estrenant ***La nit de Nadal, Gaziel,*** etc. Ab gran sentiment de sos admiradors y companys mori aquesta jove actriu en Janer passat.

Il·lustracions 14 i 15: *Imatges de Mercè Viola, nena actriu que va debutar a la sala Mercè. (superior:* La Escena catalana *16 [19/01/1907], p. 5; dreta:* La Escena catalana *57 [02/11/1907], p. 15)*

Fotografies de la sala



Il·lustració 16: *Exterior del teatre sala Mercè, obert per Lluís Graner el 1904 i actiu fins al 1916, a la Rambla dels Estudis, nº 4. [Institut d'Estudis Fotogràfics de Catalunya].*



Il·lustració 17: *Vista general de la sala Mercè des de l'escenari durant una de les sessions amb públic. Arxiu particular d'Antoni González Moreno-Navarro. Extreta de: GONZÁLEZ, Antoni: "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia*, nº 9, 2000, pp. 16–21.*



Il·lustració 18: *Vista general del pati de butaques de la sala Mercè. Arxiu particular d'Antoni González Moreno-Navarro. Extreta de: GONZÁLEZ, Antoni: "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia*, nº 9, 2000, pp. 16–21.*



Il·lustració 19: *Vista de la llotja lateral de la sala Mercè durant una de les sessions obertes al públic. Arxiu particular d'Antoni González Moreno-Navarro. Extreta de: GONZÁLEZ, Antoni: "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia*, nº 9, 2000, pp. 16–21.*

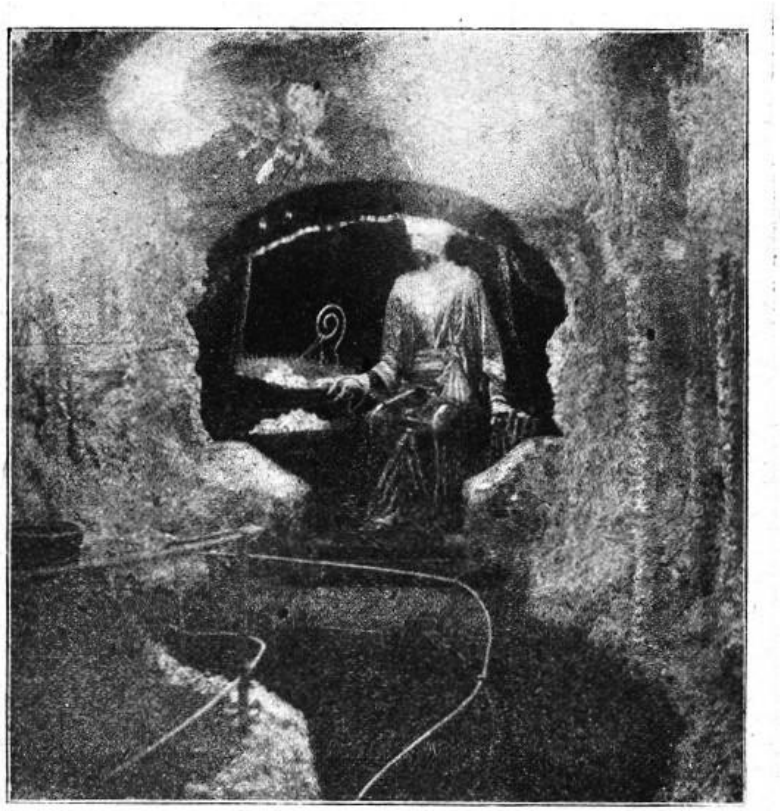


Il·lustració 20*: Vista de la llotja lateral de la sala Mercè durant una de les sessions obertes al públic. Arxiu particular d'Antoni González Moreno-Navarro. Extreta de: GONZÁLEZ, Antoni: "La Sala Mercè, el hasta ahora oculto cine de Antoni Gaudí".* Loggia*, nº 9, 2000, pp. 16–21.*

Imatges de les grutes soterrànies



Il·lustració 21: *"Sala Mercè. Monumental pessebre". Imatge inèdita d'una de les postals editades de les grutes de la sala Mercè. Representa el pessebre que Lluís Graner solia col·locar per Nadal al soterrani de la sala. Any desconegut. [Arxiu particular].*



El gegant del Pi, que *viu* a les grutes de la Sala Mercè y obsequia als visitants ab sorpreses. ¡Bon gegant!

Il·lustració 22: *Fotografia del gegant del Pi, una de les atraccions visuals ubicada a les grutes de la sala Mercè. [*En Patufet *197 (12/10/1907), p. 666.]*



Il·lustració 23: *Fotografia de la visió infernal* El palau d'en Banyeta*, ubicada a les grutes de la sala Mercè, amb un actor assegut fent de dimoni i dos nens als costats fent de la seva cort de dimoniets. [*Arte y cinematografía *5 (25/11/1910), p. 14.]*

Materials publicitaris i anuncis de les grutes



Il·lustració 24: *Anunci de la sala Mercè al carrer de l'arc de la glòria, des del carrer Tapineria (1908). "Dijous vinent, diada de Sant Josep, inauguració a les grutes: El palau de la sirena, sorprenent novetat". [Arxiu General de la Diputació de Barcelona].*



Il·lustració 25: *BÉCQUER, Carles: "Auca cabal i rodona de la gran sala Mercè i d'en Miliu Tallarona que Banyeta volgué sê." Barcelona: Imp. de Elzeviriana. [Arxiu particular].*



2. — Pren el primer tren que ve per veurer «La Sala Mercè».



4. — Quan s'obre la «Sala Mercè» de la cua és el primê.



5. — A l'home de la guixeta pregunta per en Banyeta.



9. — Quan les Grutes han tancat ell hi entra d'amagat.



10. — En ésser a mig infern, un Banyeta m'el sorprèn.



12. — D'una manera formal el porten al tribunal.



14. — Ell li diu tot decidit :
— Vui ser Banyeta petit.



17. — Els Banyetes de ritual
ballen la dansa infernal.



22. — A un home el fan escorxar
i tot ho tira a rodar.



24. — I com no fa res de bo
el treuen sens compassió.



29. — Mentre el noi agafa el tren
que l'allunya de l'infern.



36. — Vinc de l'infern — diu tranquil,
i l'esvalot val per mil.



37. — I els explica molt rebé
el què és la « Sala Mercè ».



38. — De Banyetes n'hi ha un grapat
fins n'arriba a fer fredat!...



43. — Hi ha en Charlot molt aixerit
que a tothom té divertit.



44. — Buster Keaton mai no riu
tant si és hivern com istiu.



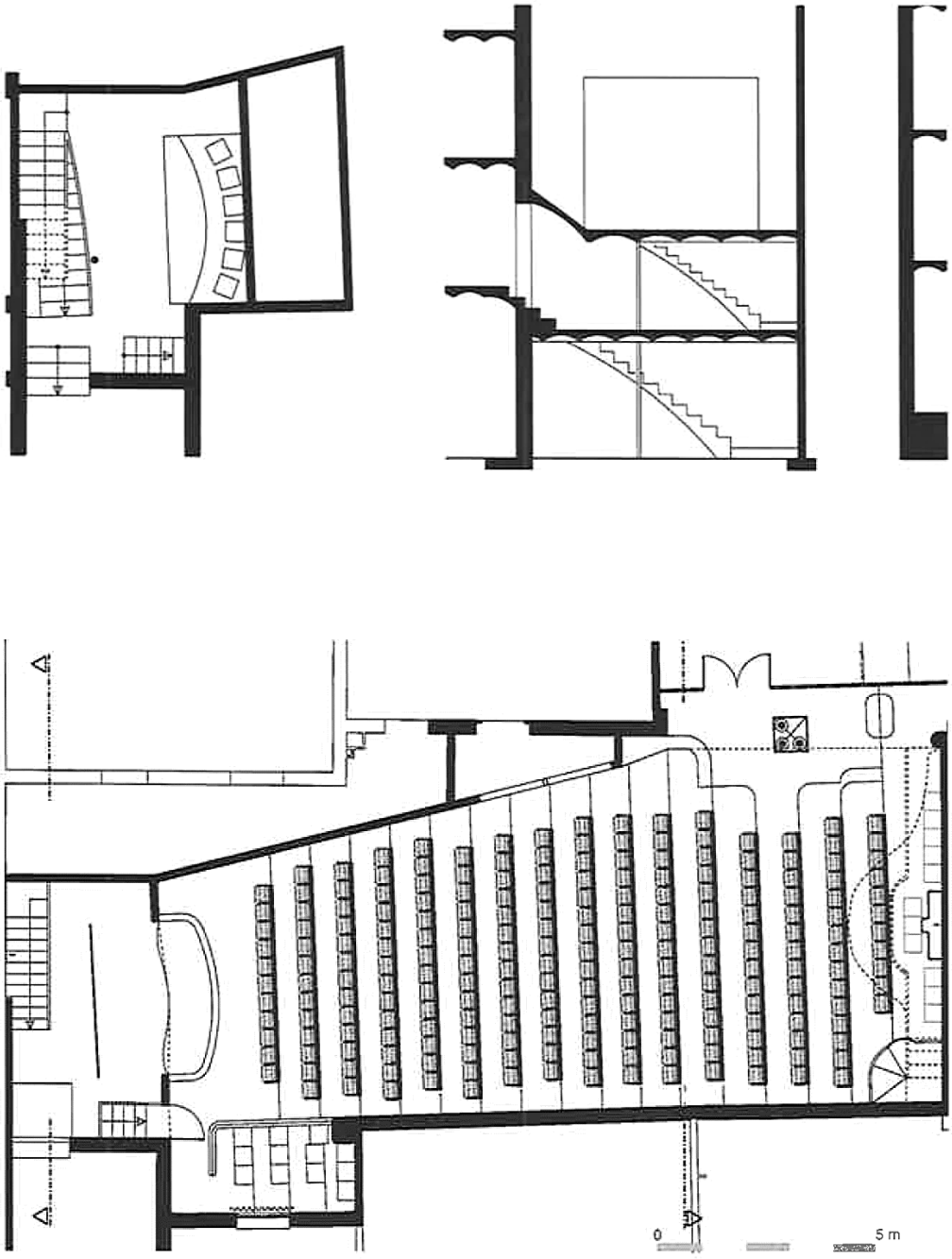
47. — Arma el poble gros bullit
per el que el Míliu els ha dit.



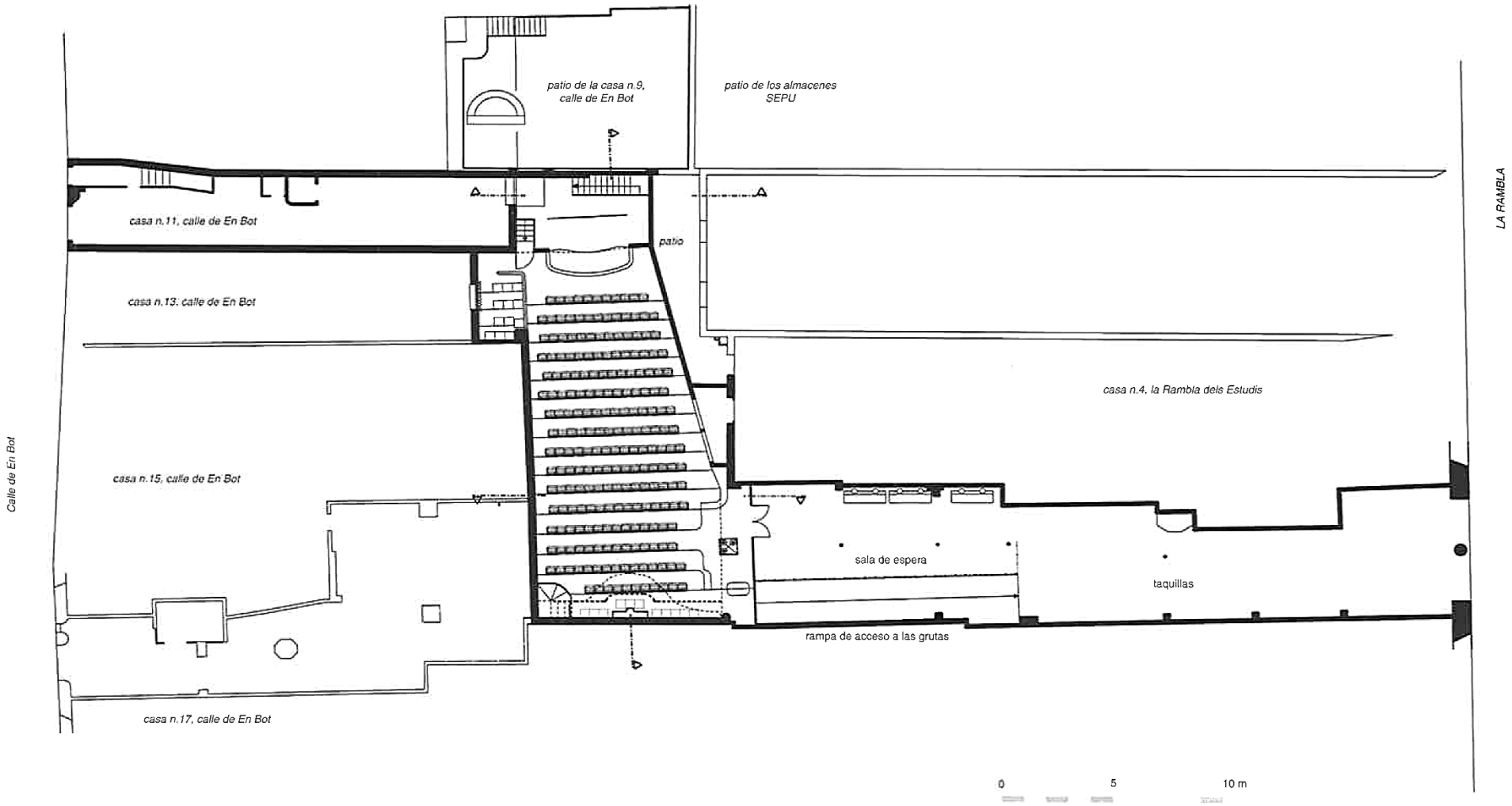
48. — I per la « Sala Mercè »
surt un tren de gent ben ple.

Il·lustració 26: *Selecció editada de vinyetes de l'auca de la sala Mercè.*

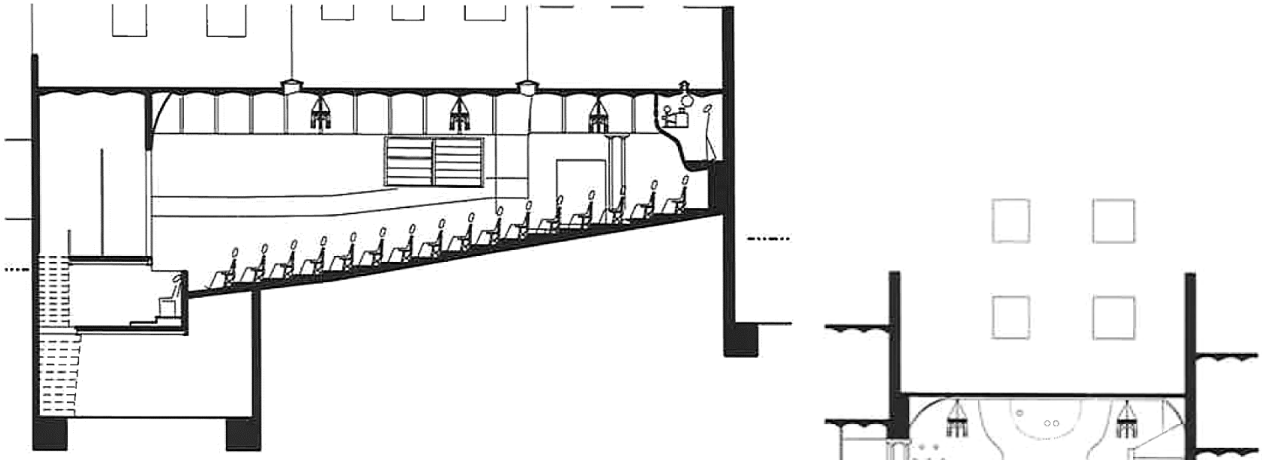
Plànols de la sala reconstruïts pel Servei del Patrimoni Arquitectònic Local



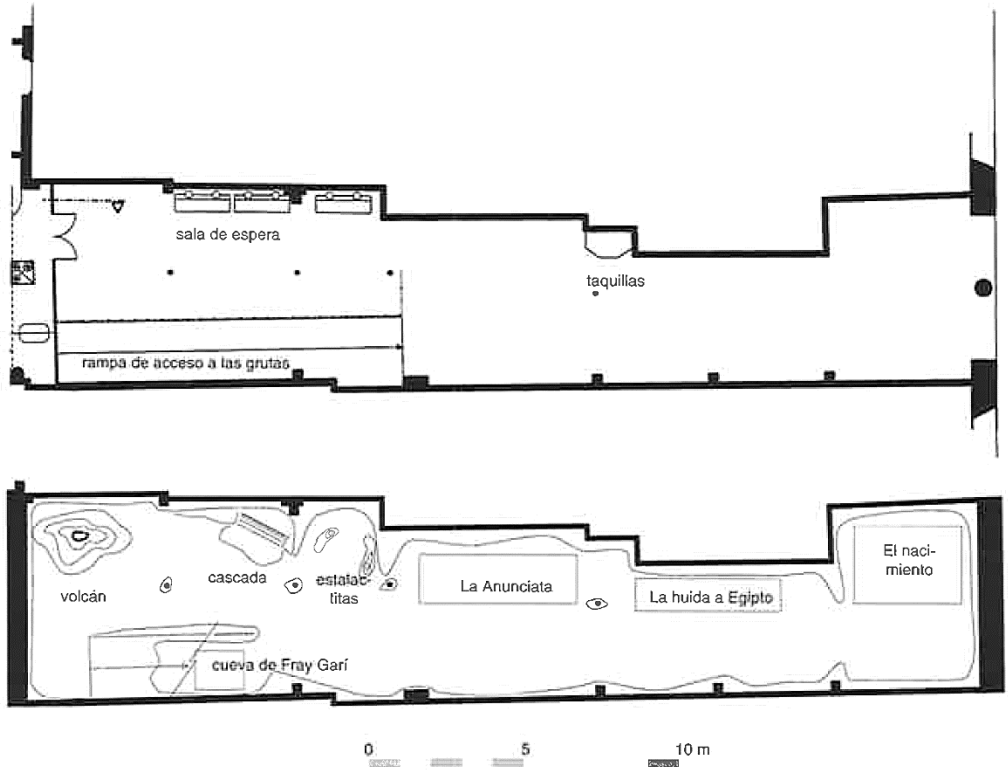
Il·lustració 27: *Planta del pati de butaques i de l'escenari, planta del fosso sota l'escenari i secció d'ambdues. (Dibuix: J. Grabau).*
Extret de: "Gaudí i l'SPAL: treballs de recerca i restauració del Servei de Patrimoni Arquitectònic Local relacionats amb l'obra de l'arquitecte Antoni Gaudí i Cornet". Quaderns científics i tècnics de restauració monumental*, vol. 14, Barcelona, pp. 31–64.*



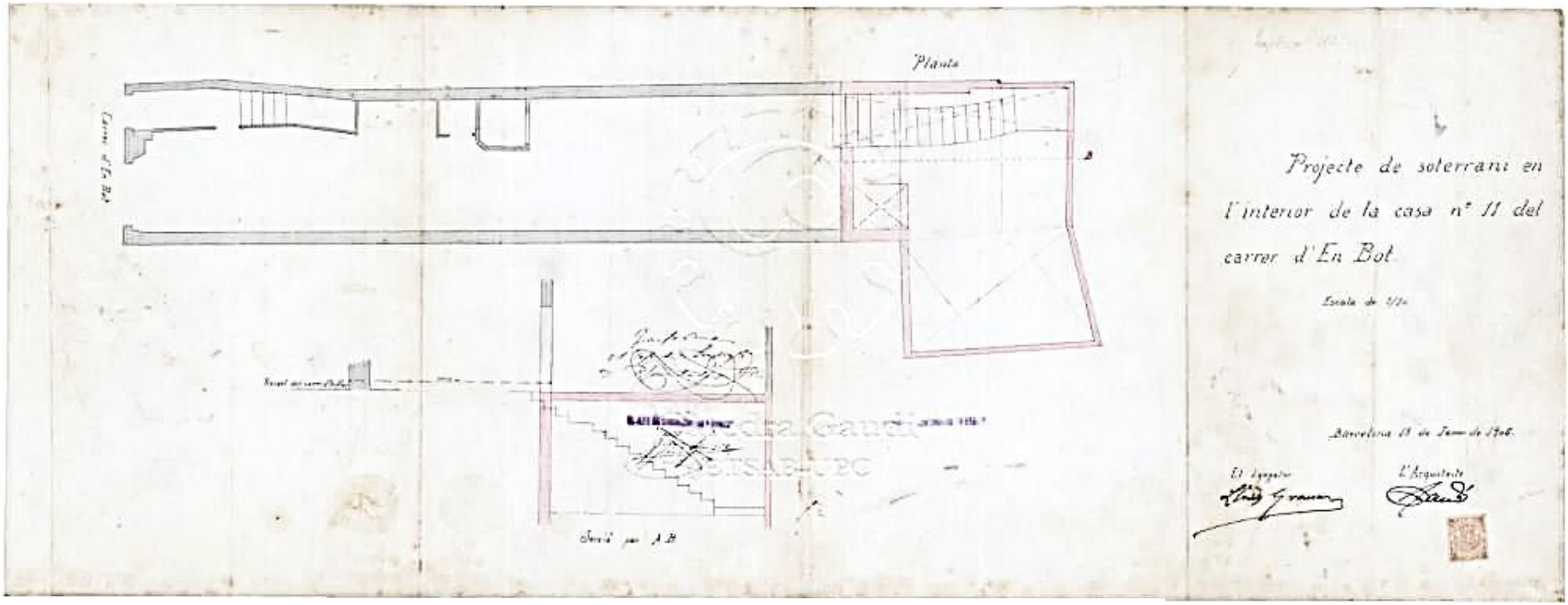
Il·lustració 28: *Plànol general del conjunt de la sala Mercè amb el vestíbul obert a la Rambla i el accés secundari pel carrer d'en Bot. (Projecte A. González, arquitecte; J. Grabau, infògraf).*
Extret de: "Gaudí i l'SPAL: treballs de recerca i restauració del Servei de Patrimoni Arquitectònic Local relacionats amb l'obra de l'arquitecte Antoni Gaudí i Cornet". Quaderns científics i tècnics de restauració monumental*, vol. 14, Barcelona, pp. 31–64.*



Il·lustració 29: *Seccions per l'escenari i l'eix del pati de butaques. (Dibuixos: J. Grabau).*
Extret de: "Gaudí i l'SPAL: treballs de recerca i restauració del Servei de Patrimoni Arquitectònic Local relacionats amb l'obra de l'arquitecte Antoni Gaudí i Cornet". Quaderns científics i tècnics de restauració monumental*, vol. 14, Barcelona, pp. 31–64.*



Il·lustració 30: *A dalt, planta de la sala d'espera i accés a les grutes. A sota, planta soterrània amb una hipotètica distribució dels diorames i quadres. (Dibuix: J. Grabau).*
Extret de: "Gaudí i l'SPAL: treballs de recerca i restauració del Servei de Patrimoni Arquitectònic Local relacionats amb l'obra de l'arquitecte Antoni Gaudí i Cornet". Quaderns científics i tècnics de restauració monumental*, vol. 14, Barcelona, pp. 31–64.*



Il·lustració 31: *Plànol original del "soterrani en l'interior de la casa nº 11 del carrer d'En Bot". Correspon a la sortida del darrere de la sala Mercè, on estava també instal·lat un dels equips elèctrics de la sala. El plànol del projecte està signat per Lluís Graner i Antoni Gaudí i datat del 15 de gener de 1905. [Escola Tècnica Superior d'Arquitectura de Barcelona: CG-000107.]*

Ressenyes de la inauguració i descripcions de la sala

"Demà passat, dissabte, al vespre, s'obrirà al públic la Sala de la Mercè, instal·lada a la rambla dels Estudis, en la qual s'hi oferiran curiosos espectacles consistents en Visions musicals i Projeccions cinematogràfiques parlades.

Per a acompanyar les primeres, un distingit poeta ha compost una lletra exprofés que anirà acompanyada amb música d'un notable compositor. De les proves que s'han fet fins ara, pot deduir-se que l'espectacle resultarà altament interessant i nou.

Les projeccions cinematogràfiques han sigut impressionades expressament als tallers amb què compta la sala Mercè, sent la lletra que les acompanyarà deguda a diferents escriptors festius de la terra i produint una extraordinària il·lusió.

Això, acompanyat de les excel·lents condicions del local, tant per lo que és referent a confort com a l'aspecte artístic, que acrediten una vegada més la bona mà de l'eminent arquitecte Gaudí, farà ben segur que la sala Mercè es converteixi aviat en punt de reunió del públic, assedegat d'espectacles nous i interessants.

A més, la direcció dels espectacles que es donaran a l'esmentat local està a càrrec de l'eximi pintor en Lluís Graner, lo qual és la més ferma garantia d'èxit que es pugui desitjar."

La Veu de Catalunya 2049 (27/10/1904), ed. vespre, p. 4.

"La inauguración de la sala Mercè, de la Rambla Estudios, núm. 4, que se había anunciado para hoy, queda aplazada para el próximo jueves día 3 de noviembre a las 5 de la tarde."

La Vanguardia 11361 (29/10/1904), ed. matí, p. 2.

"Hoy, a las cinco de la tarde, la sala Mercè, situada en la Rambla de Estudios, inaugurará sus espectáculos de visiones musicales y proyecciones habladas, dando una sesión especial a las autoridades, prensa y demás personas invitadas."

La Vanguardia 11367 (03/11/1904), ed. matí, p. 3.

"**SALA MERCÈ**.—Rambla de Estudios, 4.—Grandioso éxito.—Extraordinarias y artísticas novedades.—Visiones musicales: Primer tema *Montserrat*.—Proyecciones habladas: «El dentista» y «El teléfono».—Películas nunca vistas.—Horas: de cuatro a siete y de nueve a once noche.

[…]

Con el título de Sala Mercè se inauguró anoche en los bajos de la casa núm. 4 de la Rambla de Estudios una sala de espectáculos en la que se dan a conocer visiones musicales y proyecciones cinematográficas habladas, sumamente notables y de grande

efecto. La sala-teatrito se halla emplazada en el fondo del edificio; tiene el aspecto de gruta y con declive muy marcado a fin de que todos los espectadores puedan ver bien el espectáculo. Los sillones son por el estilo de los que había en el Teatro Español del Paseo de Gracia, pudiéndose levantar el asiento.

La iluminación la producen bombillas eléctricas colocadas en distintos puntos y envueltas en papeles de color que amortiguan el efecto de la luz. Consiste el nuevo espectáculo en vistas cinematográficas, en las que los personajes hablan con voz natural y con una precisión admirable, y una visión musical de Montserrat, en que por medio de telones y combinaciones de luz de todos los tonos aparece la silueta da la histórica montaña y, por último, la Virgen. […]"

Diario de Barcelona 301 (04/11/1904), p. 12762; 12765.

"**Sala Mercè**.— En la rambla de los Estudios se verificó ayer la inauguración de la sala Mercè. Es un local severo y elegante que acusa la personalidad del arquitecto Sr. Gaudí. Los espectadores se colocan en una gradería, sentándose en cómodas sillas, y la sala queda iluminada por una luz muy tenue, quedando el ambiente en una penumbra que obliga a concentrar la visión en el pequeño escenario. También contribuye a este efecto al estar desprovista la sala de adornos que pudiesen distraer la atención de los espectadores. La tonalidad general es de barro cocido claro. Las proyecciones cinematográficas habladas se llevaron el aplauso de la concurrencia. Fueron sin duda lo más saliente, porque lo mismo la del *Teléfono* que *Dolor de muelas* divirtieron, arrancando carcajadas por lo bien que encajaba el diálogo con la visión cinematográfica. También es notable la película de la excursión al famoso pico de Pilatos, en que puede admirarse la grandiosidad de aquel fragmento agreste de naturaleza.

[…] La sala Mercè es un local que acredita a su director, el celebrado pintor Luis Graner, y es de esperar que acudirá numeroso público a presenciar los espectáculos que en ella se den."

La Publicidad (04/11/1904), p. 6.

"**La sala Mercè**

Aquí y fuera de aquí saben todos que Luis Graner es un artista en el más selecto sentido de la palabra, y por serlo viene obligado a hacer arte. En la sala Mercè, que ha abierto ayer, no ha hecho arte, o, más propiamente, ha dado una muestra de arte infantil y nada nuevo. Aquellas "visiones musicales" son, efectivamente, unas "visiones". A otro podría perdonársele que nos las diera como una novedad; a Graner, no. Su firma me hizo esperar algo original y selecto y he salido poco menos que cantando el número II de la primera visión musical, que se anunciaba en los programas de este modo: *Desencant…* Y en octava alta, para mayor dificultad. Es decir, un desencanto con todas las agravantes.

Aunque parezca raro, no he visitado aún Montserrat, unas veces por falta de tiempo y otras por inopia de metales preciosos para hacer el viaje, y al prometérseme en la sala Mercè una "visión" de la montaña, con la sólida garantía de un artista tal como Graner,

creí que hasta podría ahorrarme la excursión. Declaro con sincera pena que me he llevado chasco.

Las "visiones musicales" que ha inaugurado en la sala Mercè en época de las castañas consisten en lo que van a oír ustedes: un escenario muy reducido al pie del que toca un sexteto una composición de ambiente religioso. Dentro del escenario cantan, bastante mal —dicho sea, con permiso de la sacratísima Virgen en cuyo honor se hace—, voces de mujeres; se descorre la cortina y aparece un paisaje de rocas; nos dejan que las contemplemos un ratito, corren las cortinas, siguen los cánticos, se abren de nuevo aquellas y vemos bajar del cielo una teoría de ángeles y luego, en el centro de ellos, la imagen de Nuestra señora. Se acaban música y cantos, ciérrense las cortinas y nos vamos a la calle pensando que todo esto lo habíamos visto en muchedumbre de apoteosis y que no merecía la pena de habernos molestado por cosa tan cándida y vieja.

Antes de esto hicieron proyecciones habladas, como en los demás cinematógrafos, y mal hechas ciertamente. Una de ellas, titulada *Mal de queixal*, que tendré la cortesía de traducir, *Dolor de muelas*, para los espectadores que tengan la desgracia de no entender el catalán, es graciosísima y merece ser vista. Y advertiré, por ser oportuno, a las gentes de aliende el Ebro que en la sala Mercè todo está escrito en catalán, por si les parece conveniente llevar intérprete, como aconsejaría a Graner que hiciese alguna vez cayera por mi tierra en algún cinematógrafo donde tuvieran la desconsideración de escribirle las leyendas en vascuence: ¡Altià, semiá eta Spiritu Santo Jauna, amén!

A la atentísima invitación del maestro Graner correspondió su público selectísimo. Estábamos allí la crema del catolicismo barcelonés, muchas y distinguidas damas apostólico-romanas y cosa de una docena de reverendísimos señores sacerdotes. Las damas opinaron que la Virgen estaba muy guapa; nosotros, menos los señores sacerdotes, naturalmente opinamos que ellas, las damas, estaban no menos guapas, y los reverendos opinaron que debían irse en partida dentro de un coche de los llamados "familiares", dando antes a besar a las damas sus respetables manos en plena acera, y haciendo dudar al incauto transeúnte de si salíamos de unas visiones o de una novela de San Expedito.

La sala Mercè comienza, por este lado, con todo género de garantías religiosas, lo cual me tranquiliza para el caso posible de un incendio allá dentro. No teniendo la sala de espectáculos más que una salida no muy amplia —como pudo ver el gobernador por sí mismo—, los que no pudieran salir tendrían el consuelo de morirse calientes, pasando en breve tiempo desde esta mísera vida a las excelsas regiones de donde bajan los ángeles de quien más arriba queda hecha respetuosa mención.

Ya sé yo, por el tufillo que allí se respiraba, quiénes caerán sobre mí diciendo que no tengo gracia, que soy un "*neula*" o un "*poca cosa*" o un "*ase*", etc. Que digan; yo seguiré diciendo al público que en la sala Mercè no verá nada nuevo ni extraordinario que no haya visto ya mil veces en todas partes y que, a pesar de la docena de curas que se fueron en el "familiar", el nuevo espectáculo no tiene cura posible. Y si no, hay tiempo.

Federico Urrecha

El Diluvio 308 (04/11/1904), ed. matí, pp. 16–17.

"Inauguración

La sala Mercè

La sala Mercè se inauguró anoche. Hubo un verdadero pugilato por entrar, y con todo tuvo que resignarse a no presenciar el espectáculo mucha mayor cantidad de público de la que logró localidades.

Es la sala Mercè la última palabra del modernismo catalán, que ya empieza a manifestarse en la extraña originalidad de la farola colocada en el dintel de la puerta. El pasillo está alumbrado por bombillas eléctricas envueltas en gasas coloreadas, y este mismo suave alumbrado, que durante el espectáculo llega casi a obscurecerse, es el que ilumina la sala, que simula el interior de una larga y estrecha cueva.

El espectáculo es de cinematógrafo, pero de excelentes y claras películas, llamando sobre todas ellas la atención la de la subida por el ferrocarril funicular de uno de los montes alpinos. Algunas de las escenas cinematográficas tienen la novedad de ser habladas, resultando así las exhibiciones breves monólogos o diálogos teatrales.

La visión de *Montserrat*, que anoche constituyó el último número de las secciones, es la parte más nueva y cuidada del espectáculo […]

El pintor Graner es el director artístico de este espectáculo modernista, en el que también colabora con sus raras originalidades el reputado Gaudí."

El Liberal 1294 (04/11/1904), ed. matí, p. 3.

"Conforme estaba anunciado, ayer tarde, a las cinco, se inauguró la sala Mercè, nuevo local exquisitamente decorado y del que ya dimos una sucinta noticia hace algunos días.

La concurrencia que asistió a la inauguración fue de lo más aristocrático y selecto, viéndose entre los espectadores al gobernador civil y a las más distinguidas familias de esta capital, que en el vestíbulo fueron recibidas por el director artístico don Luis Graner.

En el vestíbulo y salón de espera dominan los tonos claros, que dan al local un aspecto por demás simpático, formando muy acertado contraste con las misteriosas tonalidades del salón de espectáculos que, como dijimos, afecta el aspecto de una gruta, con su rústica labor iluminada por tornasolados focos incandescentes de variados matices.

La parte artística del espectáculo constituye una verdadera novedad, y por ello y por su innegable valor como pasatiempo y como elevada manifestación de arte, merece el señor Graner plácemes incondicionales.

Por la categoría que hemos señalado, el espectáculo puede dividirse en dos partes: la de mero entretenimiento o "proyecciones habladas", que, por cierto, resultan muy bien y de seguro éxito, y la parte de "visiones musicales", que son una delicia, no solo por el extraordinario valor de los cuadros proyectados, sino también por el de la música que los acompaña.

El tema con que se inauguró el espectáculo, y que se reproducirá estos días, es *Montserrat*, letra del inspirado poeta don Manuel Folch i Torres y música del eximio compositor don Joaquín Grant.

La impresión que esta parte del espectáculo nos produjo no queremos encerrarla en los límites de esta nota. Con más detención procuraremos concretarla en una de las próximas ediciones, pues la obra de los señores Folch y Grant merece mayor detenimiento y estudio.

Baste por hoy consignar que la inauguración de la sala Mercè constituyó ayer una nota de distinción y de arte refinado.

La obra del señor Graner está llamada a atraer a todo el público inteligente."

La Vanguardia 11366 (04/11/1904), ed. matí, p. 2.

"[...] Veuen? tant per tant, valdria més que els pares inhumans, si volen donar un gust als seus fills, els portessin a la sala Mercè, on hi trobarien millors exemples que en el *Tenorio*[9].

Allí hi veurien unes pel·lícules parlades d'allò més divertides, i unes pel·lícules mudes d'allò més interessants, i unes visions de Montserrat amb bon nyigo-nyigo d'en Grant, bons versos d'en Manel Folch i Torres i unes cantúries d'angelets que els angelets hi canten. I tot per poc pistrincs i sense exposició de constipar-se en sortir a fora, perquè el local, gràcies a la traça d'en Gaudí, està ventilat de tal manera que sense que un s'adoni de per on entra, l'aire hi circula guapament, renovant-se d'una manera insensible i no permetent a la atmosfera que s'aviciï.

Ja veuen doncs si n'hi ha de diferència entre l'espectacle que en ofereix el pintor Graner a la seva sala i el que ens donen els empresaris de teatre amb els *Tenorios*. Als *Tenorios* només s'hi veuen exemples de vici; a la sala Mercè ni l'aire deixen aviciar.

Virolet

[...]

Mai dirien qui ha *rebentat* la sala Mercè que s'acaba d'inaugurar a la Rambla? Doncs, l'Urrecha , aquell Urrecha empleat de Duanas i crític teatral, a qui ja en una altra ocasió vàrem haver de mossegar fins a obligar-lo a ficar-se la llengua al tinter.

Imaginin que una de les coses que el tal Urrecha troba més digne de censura és que els rètols de la Sala estiguin escrits en català, en l'única llengua oficial a Catalunya per a tots els que tenen dignitat de català.

Però, *hombre de Dios*, senyor Urrecha, vostè s'estranya de que a Catalunya s'escrigui en català? Vostè bada d'un modo monumental, com badaria jo si m'estranyava de que per a fer enllestir un assumpte a la Duana, poso per cas, hagués de donar un *nap* al vista per a que fes la idem *gorda*. [...]

[9] El *Tenorio* de José Zorilla era paral·lelament a la cartellera barcelonina.

El sol fet de ser obra els esmentats versos d'un amic i company nostre, explica perfectament que no agradessin a la *Publicidad*, però no insistirem sobre l'assumpte, doncs sempre resulta de mal gust rebel·lar-se contra la crítica, per més que l'al·ludit company recorda perfectament l'època en que no havent sortit encara *Cu-cut!* mereixia com a poeta millor concepte a la *Publicidad*, fins a l'extrem que aquest diari, del tot espontàniament, havia publicat versos seus a primera pàgina, traduïts al castellà.

No, lo que ens ha mogut a parlar de l'assumpte no ha sigut pas la defensa de l'obra de nostre company a qui li té molt sens compte que els seus versos agradin o no al crític publicitari, sinó posar de manifest el *renuncio* en què ha caigut aquest senyor en alabar el monòleg cinematogràfic *El telèfon*, per ignorar —doncs no s'ha fet públic— la personalitat del seu autor.

Nosaltres assegurem de bona tinta al crític de la *Publicidad* que si hagués arribat a saber qui és l'autor de l'esmentat monòleg —també amic nostre estimadíssim— hauria posat la seva obra molt per sota dels versos del senyor Folch.

I, si vol assegurar-se'n, pot passar per la nostra Redacció, on el rebrem amb tota deferència i li presentarem a l'autor d'*El telèfon*, molt conegut seu de vista per més que ens consta que *no el pot veure*.

Hem dit."

Cu-cut! 03 (10/11/1904), pp. 728–730.

"Con el nombre de "Sala Mercè" se ha inaugurado un interesante espectáculo en el que se exhiben películas cinematográficas, algunas de ellas habladas, que producen gran efecto. Además, se exhiben las llamadas visiones musicales de Montserrat, consistentes en una fantasía pictórica muy bien combinada con diferentes tonos de luz, acompañada de una bellísima música de Grant, escrita sobre una inspirada poesía del Sr. Folch y Torres. El arreglo del local, rica y artísticamente dispuesto y decorado, ha sido dirigido por el notable arquitecto señor Gaudí; la dirección del espectáculo está a cargo del celebrado pintor Sr. Graner."

La Ilustración artística 1193 (07/11/1904), p. 738.

"La sala Mercè, instal·lada en la Rambla d'Estudis, no direm que sigui una ceba artística, però sí una *cabessa de jonquillo* de las que fan flor. Tot és que el gros públic s'acostumi a olorar-la i es recreï amb el seu perfum.

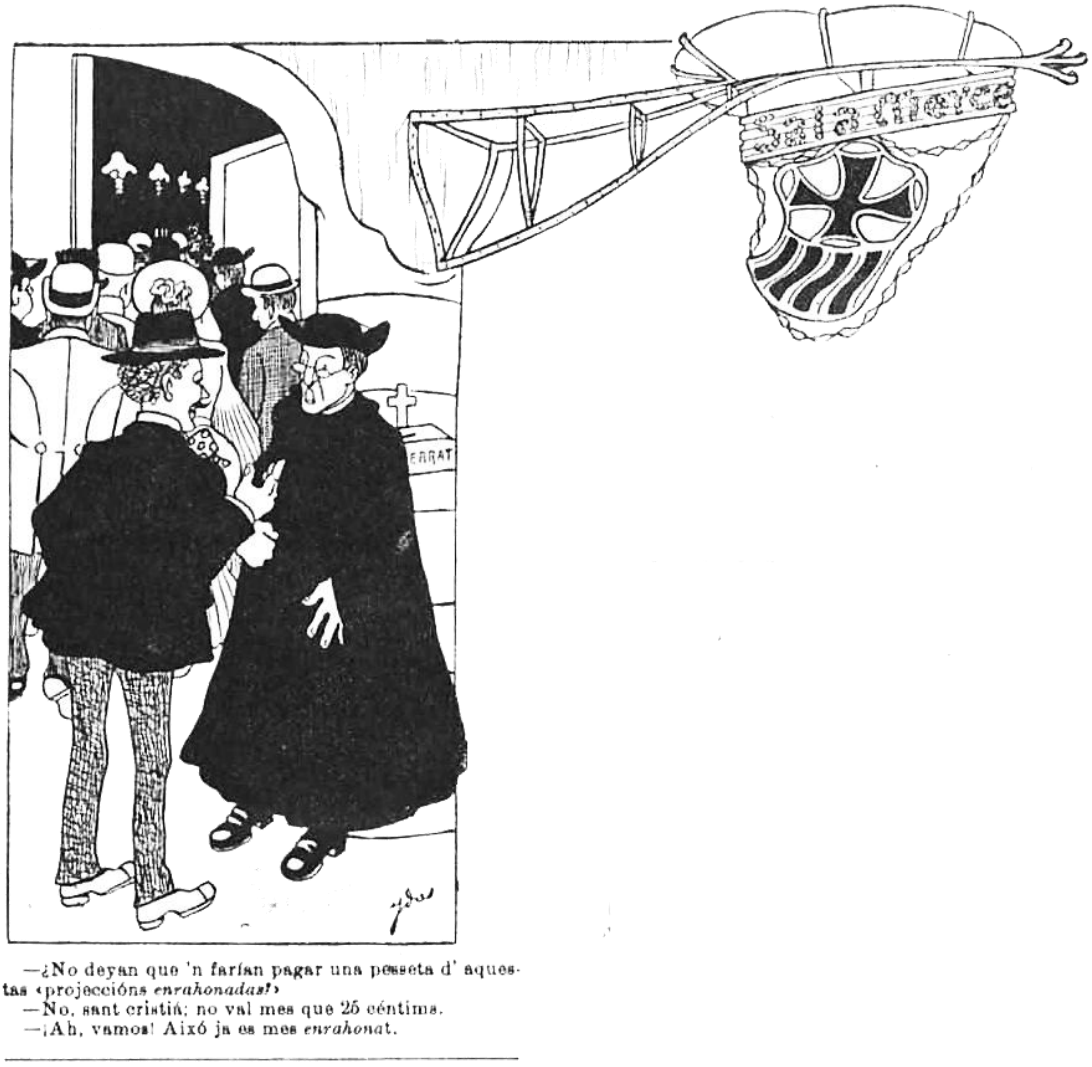
La instal·lació és curiosa i està feta amb tot rumbo. Un espaiós vestíbul, decorat amb severa elegància, condueix a un local transformat en una caverna de color de terra. En tota la superfície, una graderia molt ben disposada perquè el públic pugui veure còmodament l'espectacle; i una mitja llum molt ben entesa perquè els espectadors no puguin distreure's contemplant-se ells amb ells. Al fons, un petit escenari; i a la testera oposada, el joc de llums.

L'espectacle consisteix en l'exhibició de pel·lícules cinematogràfiques, algunes d'elles de caràcter còmic i parlades, i amb la visió de Montserrat, amb acompanyament de cant i música. Les decoracions són d'en Graner -no tan boniques, pel meu gust, com els seus quadros-: la música d'en Grant... la lletra d'un poeta adotzenat. En un escenari tan petit no hi ha ambient perquè la concepció de l'artista resulti. Queda necessàriament empetitida.

De totes maneres, la sala Mercè constitueix una curiositat barcelonina, que per lo mòdic de son preu d'entrada està a l'alcanç de totes les fortunes. No sé si donat el seu caràcter religiós, algun prelat es dedicarà a concedir algunes indulgències als que la visitin.

Lo que sí em consta, perquè ho vaig veure, és que el dia de la inauguració, una senyora en sortir anava tota adelerada buscant la pica de l'aigua beneïda."

L'Esquella de la Torratxa 1349 (11/11/1904), p. 733.



—¿No deyan que 'n farían pagar una pesseta d' aques-tas «projeccións *enrahonadas!*»
—No, sant cristiá; no val mes que 25 céntims.
—¡Ah, vamos! Això ja es mes *enrahonat*.

Il·lustració 32: *Caricatura còmica sobre la sala Mercè, en què apareix la bandera que identificava la sala al carrer. Llueix els símbols de l'escut de la ciutat de Barcelona perquè la sala està dedicada a la seva patrona, la Mercè. El text de la vinyeta esmenta el preu reduït de les entrades a la sala i fa burla de la presència de sagristans i altres religiosos entre el públic de la sala..*
*[*La Esquella de la Torratxa *1349 (11/11/1904), p. 726].*

"Aquests dies s'ha inaugurat a la Rambla dels Estudis, un espectacle nou, dirigit per l'eminent pintor en Lluís Graner i consistent en visions acompanyades de música i cant, projeccions parlades i cinematògraf, tot plegat resulta una cosa ben interessant i nova, especialment per lo que es refereix a pel·lícules parlades, que ho són per distingits actors i produeixen molt bon efecte.

[...] Pot dir-se, en conjunt, que la sala Mercè ofereix un dels espectacles més variats dintre el seu gènere.

M. i G."

La Ilustració catalana 76 (13/11/1904), p. 767.

"Ja fa dies que a la Rambla dels Estudis s'ha obert la sala Mercè, en la que s'hi donen espectacles que per sa originalitat i bon gust criden força l'atenció.

El local està exquisidament decorat, dominant-hi els tons clars que el fan summament agradable. Té la sala l'aspecte d' una gruta il·luminada per bombetes incandescents de tornassolats matisos.

L'espectacle es compon de dues parts. En la primera té lloc l'exhibició d'algunes projeccions parlades, entre las que mereixen especial menció *El banc de la mandra, El telèfon* i *Mal de queixal*, que resulten molt divertides.

En la segona part el públic queda agradablement impressionat per una sèrie de visions musicals que són interessants, tant pel valor del quadro com per la música que les il·lustra.

[...] Nostra enhorabona a l'eximi pintor Sr. Graner, director artístic de l'espectacle."

Catalunya artística 20 (24/11/1904), p. 326.

"[...] Quin xicot és en Graner! Sempre vibrant, fins quan experimenta cansament, decepció i avorriment pel seu art. Un dia varen dir-me: —Que no ho saps? A en Graner en menys d'un any li han tocat tres herències. És ric: ja no ha de mirar per la vida.

—Me n'alegro —vaig respondre.— Ara sí que pintarà... i pintarà al seu gust i no com fins ara, al gust dels altres, al gusts dels amateurs i dels marxants que es disputen els seus tipus de taberna, les seves nits de lluna, les seves nenes dels globus lluminosos, fent-li apurar fins a l'infinit aquestes troballes.

—Doncs t'equivoques, ja no pinta: ara fa música. I van innovar-me que havia agafat una afició boja per l'art dels sons. Que havia pres professor de música i havia comprat piano en un sol dia, de repent, com si se li fes tard, i que es passava el dia solfejant i teclejant. Fins en sos viatges de Sarrià a Barcelona llegia música.

A pesar de tot, jo vaig creure que tot això ho feia per a reposar, per a distreure's momentàniament del seu art amb un art nou, però per a tornar a agafar els pinzells un altre dia, amb més dalé que mai, afanyós d'obrir-se nous camins, d'emprendre nous rumbos. Com de fet, així resultà.

Fruit assaonat de la nova encomesa sigué aquella brillantíssima exhibició de can Parés, aquella fornada de quadros magistrals entre els quals s'hi contaven la *Pesca a l'encesa*, el *Canvi de gresol*, els *Carabiners a la platja* i tants altres que excitaren l'admiració del públic. En Graner envià la major part d'ells a Madrid... i, trist és dir-ho!, allí quedaren ofegats, col·locats als llocs pitjors de les sales... incompresos perquè no sigueren vistos...

Comprenen ara la causa de que en Graner experimenti un nou avorriment per la pintura? S'expliquen com ja no el troben al taller, allà on vivia sempre, desfogant la seva febre, pinzell en mà, sempre actiu i entusiasta? Avui passa el dia a la sala Mercè. Allà ha anat a consolar-se de la decepció, del desengany que va sofrir.

Hi ha enamorats que per oblidar les seves penes es donen a la beguda i a la cràpula. Una cosa per l'estil ha fet l'artista, sense ser crapulós, ni borratxo. S'ha forjat la il·lusió pessimista de que se li aplanava el pedestal que li havia alçat la justa admiració del públic, i en creure's col·locat al baix nivell del vulgo, s'ha fet empresari d'un cinematògraf. Quina tristesa!

Aquest sentiment de tristesa l'experimentàrem el dia de la inauguració, i no perquè la sala Mercè no sigui artística en la seva disposició i en alguns dels seus intents, sinó perquè no resulta tot l'art somiat d'aquests intents, com n'és un exemple la visió de Montserrat, petita, sense ambient, migrada, casi infantil... una lamentable equivocació. I sobre tot perquè és de sentir que un artista dels mèrits i condicions d'en Graner esmerci el seu temps, la seva activitat, les seves iniciatives i la seva fortuna en empreses d'aquesta índole.

Al verdader, al genuí Graner, vareig deixar-lo en el Saló Parés, palpitant d'emoció artística i vencedor fàcil i briós de dificultats insuperables, resoltes amb la màgia del color i de la llum... A la sala Mercè no hi havia l'artista vibrant, sinó l'home infundadament desil·lusionat que es castiga i vol oblidar... Però estem segurs que no ho aconseguirà.

Prompte haurà de veure que el món pertany als que lluiten i no als que s'abaten i es donen a la primera contrarietat. I si els que lluiten disposen d'armes de tan bon tremp com les d'en Graner, llavors l'afany de vèncer recobra en l'esperit la força que proporciona la plena seguretat d'aconseguir-lo.

P. del O."

L'Esquella de la Torratxa 1353 (09/12/1904), pp. 786–787.

"Sala Mercè

Per compensar tantes calamitats com ens són vingudes de l'alarmant invasió dels progressos materials —ofegadors de la bondat, la ingenuïtat i la humilitat— ha sigut concedit el Cinematògraf als temps Moderns. Jo voldria cantar aqueix gran invent, qui sortosament sembla arrelat a Barcelona. Soc anat quatre vegades a la sala Mercè, i n'estic encantat.

Allò és molt superior a un teatre. Comença per haver-hi moltes criatures, que comuniquen frescor i simpatia a l'ambient. La semiobscuritat de la sala dona ardidesa per dir en alta veu els comentaris, i se senten coses divines. Una noia de quinze anys es reconegué entre

unes concurrentes a la *Professó de la Immaculada*. I digué «Soc jo!». En les pel·lícules s'hi veuen coses que meravellen i coses que fan riure; i les dues flors raríssimes en aqueix món, l'èxtasi i l'alegria, versen en l'aire perfums incomparables, que reparen les intel·ligències tristes i les voluntats malaltes.

En el Cinematògraf no hi entren las subtils corrupcions, ni les elegants perversitats que tanta gent de bé admet en els teatres; hi ha Cinematògrafs honradíssims i altres molt brètols, però no hi cap el terme mig, i els Cinematògrafs immorals s'han de refugiar en els més pestilents suburbis.

Finalment en la pel·lícula parlada, encertadíssima invenció dels propietaris de la sala Mercè, s'hi nota un cas molt consolador; els *pensaments*, els acudits buscats, els caients que se'n diu literaris, per no dir-ne irreals (no perquè siguin precisament literaris), no tenen èxit en el Cinematògraf; passen desapercebuts. Lo que fa plorar o riure o cridar són el gest natural, el mot precís, la situació viva, lo que és clar, humà i SENZILL.

El Cinematògraf de la sala Mercè és material i artísticament perfecte, i posat al mig de la Rambla dels Estudis per on passa tot Barcelona, està a totes hores desbordant de gent. Les *Visions musicals* són d'una gran poesia, i donen a la petita gent casolana un xic d'ideal i d'ensomni; de visió (per l'humil escletxa del petit cervell) de coses augustes, superiors i desconegudes..."

Catalunya 35–36 (novembre i desembre 1904), pp. 184–185.

"Com era la sala Mercè

El local de la sala Mercè estava resolt amb la següent distribució:

Vestíbul obert a la Rambla amb dos grans portals. Aquest, després de passar la guixeta, comunicava amb la sala d'espera i deixava a mà esquerra el pas de la sortida de la sala d'espectacles situada més al fons.

La sala d'espera era un espai rectangular separat de la sortida per una valla de 1,40 m. d'alçada aproximadament, amb bancs a una banda i llums elèctrics al damunt coberts amb gasses de diferents colors.

Al final de la sala d'espera, a mà esquerra es baixava a les coves i al davant de la sala s'entrava al local del cinematògraf.

Aquest local tenia l'arquitectura segons el sentit original que li donà en Gaudí. Les seves dimensions podien ser les mateixes de la sala actual. Era rectangular, aproximadament tres vegades més llarga que ampla; tota ella tenia una disposició d'una sala moderna amb la ressent del paviment i de la volta de manera de tenir una visualitat perfecta. Les parets i la volta eren de material molt rugós i aquesta formava ondulacions suaus que responien al sistema d'obtenir una audició perfecta.

Amb aquesta senzilla decoració i amb la seva suau il·luminació adequada a l'espectacle que en ella es feia, la major part del temps a les fosques, semblava que volia recordar l'ambient d'una cova. Al final de la sala hi havia la cabina de projeccions i deixava així als costats uns llocs distingits.

El paviment de la sala era empostissat amb graderies corresponent un graó per cada rengla de cadires. Les cadires eren de ferro amb seients projectables, teixits amb elements vegetals. La il·luminació elèctrica estava amagada de manera de no molestar a l'entrar i, a més, les bombetes estaven embolcallades amb gasses de colors.

El marc de la pantalla i el petit escenari estava també tractat amb el mateix material que la volta i les parets de la sala. Al davant i a sota del nivell del paviment de la sala es posaven els actors i els músics que intervenien a les pel·lícules parlades i a les representacions animades de les rondalles que completaven el programa de la sessió.

De la part inferior de la sala es passava per la porta ja dita a les coves. Aquestes estaven tractades amb els enginys propis del seu caràcter. En elles es desenrotllaven diorames, sorpreses i algunes amb engany que divertien al públic.

A totes les sessions es projectaven pel·lícules parlades sempre plenes de bon humor. L'espectacle final era d'un sentit líric exquisit i reproduïa el tema d'alguna cançó popular o algun fet històric escrit expressament pels millors poetes i músics.

Gaudí porta a terme amb la seva arquitectura una interpretació plàstica d'una sala moderna amb elements populars ben resolts i Graner, l'artista pintor que era el propietari, donà a Barcelona el sentit d'un espectacle per a infants que divertia també als grans, ple d'humor i finesa moral posada al servei de les coses de la nostra terra.

[Francesc Baldelló[10]]"

Filmoteca de Catalunya: Fons Adrià Gual, reg. LL20_01_13_099-100.

[10] L'autoria del manuscrit mecanografiat correspon a mossèn Francesc Baldelló Benosa, musicòleg i organista amic de Gaudí, segons publica Antoni González Moreno-Navarro a "La sala Mercè, el hasta ahora ocultocine de Antoni Gaudí" a *Loggia*, 9 (2000), pp. 16–21.

Temporada 1904/05

El 3 de novembre de 1904 s'inaugura la sala Mercè, propietat de Lluís Graner i dissenyada per Antoni Gaudí, inspirat en les coves del Drach de Mallorca. La sala oferia sessions de cinematògraf amb la representació final d'una visió musical, terme que apareix aquí per primera vegada. Els primers experiments amb les visions musicals treballen sobretot l'aspecte lumínic. Lluís Graner estarà directament implicat en la concepció artística i plàstica dels espectacles i treballarà la projecció d'ombres i siluetes en escena (com és el cas de la visió de *Montserrat*) i la combinació de colors entre els telons pintats i els focus de colors enfocats a sobre (com ara amb *Dante a les portes de l'infern*). També es presentaran obres que recreïn en escena efectes de la naturalesa, com la tempesta que té lloc a la visió de *L'Atlàntida*. Aquesta línia la veurem continuada la temporada següent, per exemple, amb *La matinada* al teatre Principal, també concebuda per Lluís Graner.

Un aspecte des del principi remarcat per les visions musicals i els espectacles en general produïts per Lluís Graner serà el religiós. Durant la Quaresma, acord a la tradició catòlica de no representar espectacles teatrals, les visions musicals se substituiran per visions en format cinematogràfic basades en episodis bíblics, com són *L'oració a l'hort* i *El calvari*. Les ressenyes del dia de la inauguració de la sala ja feien acudits sobre la quantitat de religiosos que van assistir a l'esdeveniment, atès el caràcter moralitzant que Graner va anunciar des del principi per als seus espectacles.

Un altre dels principals reclams de la sala Mercè eren les pel·lícules parlades. Durant la primera temporada, la sala va produir els seus propis curtmetratges còmics i durant les projeccions a sala, els actors deien en veu alta les seves línies. Graner va obtenir la patent d'aquests espectacles com els primers sonors de la ciutat a través d'aquesta particular tècnica. Cap a la primavera de 1905, la sala Mercè va produir una sèrie de pel·lícules en què enregistrava a personatges reconeguts de la vida cultural catalana i els mostrava al públic en tasques habituals de la seva vida creativa. Van aparèixer especialment pintors realitzant retrats o dibuixos, com ara Modest Urgell, Ramon Casas, Santiago Rusiñol i el mateix Lluís Graner. També es van enregistrar diverses pel·lícules dels assajos de l'Orfeó Català amb Lluís Millet.

A més de les seves sessions habituals, la sala també es va fer servir per concerts d'associacions externes, com ara els dies 16 i 18 de novembre i el 13 de desembre de 1904, quan la sala Mercè va allotjar la temporada de concerts de la Societat Filharmònica. També, altres associacions oferien vetllades d'espectacles llogant la sala, com va ser el cas de Foment Autonomista Català, que va oferir un abonament per a les sessions de nit de quatre dimecres consecutius a partir del 17 de maig de 1905 per programar les seves vetllades.

La sala Mercè també comptava amb un pis soterrani que es va aprofitar per ubicar instal·lacions artístiques. Durant aquesta primera temporada van destacar les escenes del pessebre monumental inaugurat el 22 de desembre de 1904. Hi havia estàtues de mida natural fetes per Enric Clarasó, cascades, diorames i quantitat d'efectes de color amb il·luminació elèctrica.

Llistat de pel·lícules projectades:

*S'inclou la data en què apareix anunciada la projecció per primera vegada.

- *El dentista* (03/11/1904)
- *El telèfon* (03/11/1904)
- *Mal de queixal* (08/11/1904)
- *El banc de la mandra* (11/11/1904)
- *Lliçó d'esgrima* (18/11/1904)
- *Berenar econòmic* (25/11/1904)
- *Professó del cinquantenari de la Immaculada*, "hermosísima película de centenares de metros " (27/11/1904)[11]
- *Accident en automòbil* (02/12/1904)
- *Una soirée agitada* (16/12/1904)
- *Nit de reis* (02/01/1905) (prolongada en cartellera per èxit i petició del públic)
- *El carretó dels gossos* (04/01/1905)
- *Un home valent* (12/01/1905)
- *El mestre d'estudis* (19/01/1905)
- *Un pagès malalt* (26/01/1905)
- *Solemne professó a Tokio,* "película sensacional, única en el mundo, tomada del natural" "celebrando las victorias ante Port Arthur" (26/01/1905)
- *Els duros que no passen* (11/02/1905)
- *Píndoles meravelloses* (17/02/1905)
- *Una broma de Carnestoltes* (28/02/1905)
- *Judas* (08/03/1905, temporada de Quaresma, amb lletra de Josep Carner)
- *Retratos de artistas, literatos y otros personajes catalanes ejecutando sus obres de arte o ejerciendo su carrera* (23/03/1905 i renovació el 30/03/1905, temporada de Quaresma)
- *Caterineta* (13/04/1905, basada en la rondalla popular, amb lletra de Josep Carner)

[11] El 30 de novembre es va estrenar una pel·lícula anunciada amb el mateix títol, però en castellà, al Cinematógrafo Napoleón.

- Segona sèrie dels *Retratos de artistas, literatos y otros personajes...* (24/04/1905)
- *Reforma de Barcelona, "*ofereix la particularitat de desenrotllar-se a la cistella d'un globus i conté molts acudits que la fan recomanable del tot" (03/05/1905)
- *La gallina dels ous d'or* (18/05/1905)
- *Magatzem d'invents* (29/05/1905)

  Viaje de D. Alfonso XIII a París y Londres

  - *Llegada a París* (03/06/1905)
  - *Visitas al Hôtel de Ville y Panthéon* (05/06/1905)
  - *Vincennes, Versailles, Trianon, Saint-Cyr y maniobras del campamento de Chalons* (09/06/1905)
  - *Arribada a Londres* (13/06/1905)
  - *Bois de Boulogne, Batalla de flores, revista y maniobras de Vincennes (15/06/1905)*

  [Resta de la visita a Londres] (18/06/1905)
- *Desafio a mort* (20/06/1905)
- "Película tomada durante la carrera de automóviles en París para la copa Gordon-Bennet y la de las cataratas del Rhin" (24/06/1905)
- Tercera sèrie dels *Retratos de artistas, literatos y otros personajes...*: Orfeò Català, Lluís Millet, D. Baixeras, I. Baixas, Roig Soler (12/07/1905)

[Durant les dues primeres setmanes d'agost s'anuncien "estrenos todos los días", però no s'especifiquen els títols]

- *El bagul misteriós* (13/08/1905)
- *A cal retratista* (15/08/1905)

Catàleg de visions musicals representades

Montserrat

Estrena el 03/11/1904.

Representada fins al 10/12/1904.

Lletra de Manuel Folch i Torres.

Música de Joaquim Grant.

Ressenyes de premsa:

"[…] una visión musical de Montserrat, en que por medio de telones y combinaciones de luz de todos los tonos aparece la silueta da la histórica montaña y por último la Virgen.

Durante la visión, un coro de ángeles canta una Salve, música de D. Joaquín Grant y letra de D. Manuel Folch i Torres, acompañada por un quinteto que toca con mucha afinación. Los músicos y coros se hallan situados debajo del proscenio, lo que contribuye al buen efecto del espectáculo. El público salió satisfecho y lo manifestó repetidas veces con sus aplausos durante la representación. A las señoras y señoritas se las obsequió con ramos de flores a la salida."

Diario de Barcelona 301 (04/11/1904), pp. 12762; 12765.

"[…] Quizá porque habíamos tenido el natural enfrente no nos produjo impresión la visión musical de Montserrat, que mostraba el artificio y resultaba empequeñecida la cosa por falta de ambiente verdadero. También hay que confesar que los versos de D. Manuel Folch i Torres no pueden inspirar a ningún músico ni pintor. […]"

La Publicidad (04/11/1904), p. 6.

"[…] La visión de *Montserrat*, que anoche constituyó el último número de las secciones, es la parte más nueva y cuidada del espectáculo, si bien no resulta para el público con el grado de amenidad que se hubiera supuesto. De una orquesta y un coro invisibles para el espectador, por hallarse colocados por debajo del nivel del suelo, contra el escenario, se eleva una agradable música acompañando los cánticos, a la par que, descorrida la cortina, aparece, primero, la visión de Montserrat y luego la de la Virgen, en medio de una fantasía de todos los colores del iris."

El Liberal 1294 (04/11/1904), ed. matí, p. 3.

"[...] Les visions, acompanyades amb excel·lent música d'en Grant, escrita sobre una inspirada composició poètica d'en Manel Folch i Torres, que és cantada per un cor d'infants, són també interessants, si be són susceptibles de perfeccionament.

Pot dir-se, en conjunt, que la sala Mercè ofereix un dels espectacles més variats dintre el seu gènere.

M. i G."

La Ilustració catalana 76 (13/11/1904), p. 767.

"[...] El tema amb què van inaugurar-se [les visions musicals] fou *Montserrat*, per al que el nostre amic en Manel Folch hi ha escrit una lletra escaient d'un misticisme refinat, al qual s'hi ajusta harmoniosament la música que hi ha posat el ja conegut compositor en Joaquim Grant.

La part escènica és hermosa a tot ser-ho. L'aparició de la Verge en mig d'un devessall de claror, suggestiona per la grandiositat amb què es presenta. Essent baix aquest concepte la sala Mercè digna de que per ella hi desfilin els amants de les arts pàtries.

Nostra enhorabona a l'eximi pintor Sr. Graner, director artístic de l'espectacle."

Catalunya artística 20 (24/11/1904), p. 326.

"[...] unes visions de Montserrat amb bon nyigo-nyigo d'en Grant, bons versos d'en Manel Folch i Torres i unes cantúries d'angelets que els angelets hi canten. [...]

Virolet"

Cu-cut! 03 (10/11/1904), p. 729.

Pròleg de l'Atlàntida

Visió musical en 3 quadres.

Estrena el 10/12/1904.

Representada fins al 05/02/1905[12].



Il·lustració 33: *Detall de la portada de la partitura manuscrita per Enric Morera.*

Lletra del pròleg de *L'Atlàntida* (1877) de Jacint Verdaguer.

Música d'Enric Morera (BC: M-Mor-226/1)[13].

Escenografia de Salvador Alarma.



Il·lustració 34*: Esbós escenogràfic de Salvador Alarma per a la visió musical* L'Atlàntida*.* *[*La Ilustració catalana *84 (08/01/1905), p. 26.]*

[12] Paral·lelament, durant les mateixes dates, s'estaven regalant als subscriptors de *La Ilustració catalana* planes amb una edició monumental de *L'Atlàntida* il·lustrada per Xiró.
[13] Es tractaria d'una adaptació i reducció del poema simfònic *L'Atlàntida*, del mateix Morera, escrit el 1893.

Ressenyes de premsa:

"S'ha concedit a don Lluís Graner, director artístic de la sala Mercè, privilegi di invenció per l'espectacle de les projeccions cinematogràfiques parlades que, amb tanta acceptació, se celebra en l'esmentada sala. S'hi està ensajant la nova visió musical *Pròleg de l'Atlàntida* del reputat mestre Morera."

El pla de Bages 200 (16/11/1904), p. 1.

"**SALA MERCÈ**. […] En ensayo la visión musical *Próleg de l'Atlàntida*, del maestro Morera.

Diario de Barcelona 316 (22/11/1904), p. 13506.

"A la visió musical *Montserrat*, que tan bones entrades ha proporcionat a la sala Mercè, ha seguit la presentació d'una altra que mantindrà l'èxit conquistat fent la delícia dels aficionats a aquest gènere d'espectacles.

Se titula *L'Atlàntida* i consisteix en una escena de mar en moments de tempesta. Baix el punt de vista escenogràfic és digna d'elogi; ara considerat l'espectacle a concepció artística resulta un xic inferior a la visió musical *Montserrat*. És digna d'aplauso sense cap mena de reserva la música que la il·lustra, deguda al celebrat mestre n'Enric Morera, que perfectament adequada a l'escena suggestiona per sa grandiositat i inspiració."

Catalunya artística 23 (15/12/1904), p. 379.

"***L'Atlàntida***

Hoy, sábado, a las siete de la noche, se ha celebrado el ensayo general de la nueva visión musical que el maestro compositor Sr. Morera y el escenógrafo Sr. Alarma han compuesto, inspirándose en el grandioso poema *L'Atlàntida*, del inolvidable mosen Jacinto Verdaguer."

El Liberal 1330 (10/12/1904), ed. nit, p. 3.

"Entre la nombrosa sèrie de cinematògrafs, autòmats, diorames, etc., alguns de veritable mèrit i gust artístic, n'està cridant l'atenció la "Sala Mercè", de poc estrenada i en la que, baix la direcció del celebrat Graner, s'hi donen unes hermoses sessions de cinematògraf, visions musicals i projeccions parlades amb una exquisités de bon gust i amb un refinament de perfecció com no es pot desitjar més.

A les primeres visions musicals que amb el sempre interessant motiu del *Montserrat* ha succeït l'hermosa quin títol és el *Pròleg de l'Atlàntida*, la que és obra veritablement artística que ens fa reviure fins al més petit detall de lo de la musa sobirana del nostre gran Verdaguer.

Un cel negrós il·luminat lleument de quan en quan pel llamp llunyà, el mar revolt amb engolidores ones que rebaten furioses contra el rocam ruixant-les d'escuma, és l'escenari on comença el gran poema i a poc se veuen els dos vaixells quines *tallantes proes* ens fan preveure aquell xoque esgarrifós quin moment suprem no arriba, caient la cortina i deixant la visió fondament impressionat al públic.

La música que il·lustra la visió és del mestre Morera, tot ella una filigrana i es veu ben bé que està compenetrat de l'obra cabdal del nostre gran poeta.

A més, s'acaba d'estrenar la quilomètrica pel·lícula del dia, per la qual l'espectador torna a veure altre cop l'hermosa professó del Jubileu de la Immaculada sortint de la Catedral fins el seu retorn. És tan natural i tan viva la visió que en passar el tros on es veu la imatge històrica i el poble que l'aclama i aplaudeix, que el públic de la sala Mercè, com per una corrent elèctrica, se n'encomana de l'entusiasme i aplaudeix i aclama a la Verge com si realment passés altre cop triomfalment pels carrers de Barcelona.

Ll[uís] B[enaiges]"

La Cruz 958 (17/12/1904), pp. 1–2.

"[...] A la sala Mercè s'hi exhibeix una nova visió musical sobre l'assumpte del pròleg del gran poema de Mossèn Verdaguer *L'Atlàntida*. El decorat, obra del senyor Alarma, és un *tour de force* en escenografia i en maquinaria escenogràfica.

El feréstec episodi de la lluita de les naus genovesa i veneciana en mig d'un desfet temporal, apareix amb una veritat sorprenent, constituint una perfecta traducció plàstica de la concepció poètica i acusant en tot la direcció experta del genial artista en Lluís Graner. Ajuda moltíssim a la suggestió del conjunt l'hermós poema musical que el mestre Morera tenia compost sobre l'assumpte, el qual s'executa harmònicament amb el desenrotllo de l'acció.

Tinc la seguretat de que tot Barcelona desfilarà per la sala Mercè, a on de més a més de la visió musical ressenyada, s'hi exhibeixen noves pel·lícules cinematogràfiques... que parlen, en el sentit directe i figurat de la paraula.

Viloret"

Cu-cut! 156 (22/12/1904), pp. 824–825.

"[…] En el teatrito de la sala Mercè se exhiben actualmente varias películas animadas y habladas, contándose entre las primeras una de la procesión del Jubileo de la Inmaculada. Al final de cada sesión se exhibe una visión inspirada en el prólogo del poema *L'Atlàntida*, que produce sorprendente efecto por su decorado, efectos de luz y movimiento de las aguas. El decorado es obra del escenógrafo señor Alarma y la música del maestro Morera."

Diario de Barcelona 345 (23/12/1904), p. 14845.

"**SALA MERCÈ**. […] Mientras se termina el decorado del primer cuadro plástico *Dante a les portes de l'infern*, seguirá la visión musical *Atlàntida*[14]."

Diario de Barcelona 25 (30/01/1905), p. 1174.

[14] S'havia anunciat prèviament que la setmana anterior seria l'última de representacions de *Pròleg de l'Atlàntida*, però es van prolongar una setmana més.

Dante a les portes de l'infern

Estrena el 08/02/1905.

Representada fins al 07/03/1905.

El sonet, degut al nostre colaborador don Joseph Carner, diu aixís:

DANTE

L'aire es tot arraulit dins de l'ombra fatal,
y guayta, ab l'inquietut de les grans maravelles.
Dante está sol, devant de la porta infernal.
El cel, demunt l'horror de la cova, té estrelles.
El gran poeta es alt, y está dret, y medita.
Tot calla y s'agenolla devant sa inspiració,
y ell alsa el bras, y posa la trágica inscripció.
Cada paraula's mou de pó quan es escrita.
El posa la senyal del Castich implacable;
ell es lo irremisible, ell es lo inexorable;
ell es la Eternitat alsantse y judicant.
El cel, al seu demunt, es suau y consola,
l'infern, al seu devant, s'inflama y's cargola,
al seu darrera el món el guayta tremolant.

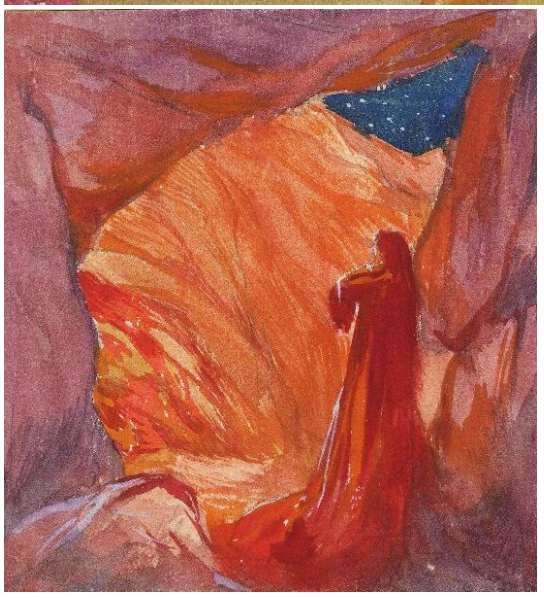
Il·lustració 35: *Detall de* La Veu de Catalunya *on apareix impresa la lletra.*

Lletra de Josep Carner (*La Veu de Catalunya* 2136 [10/02/1905], vespre, p. 4)[15].

Música del pròleg instrumental de l'òpera *Mefistofele* (1868) d'Arrigo Boito.

Escenografia dissenyada per Adrià Gual.





Il·lustracions 36 i 37: *Aquarel·les d'Adrià Gual, pintades el 1904, per a* Dante a les portes de l'infern. *[CDMAE: Reg. 237364 (superior.); CDMAE: Reg. 237266 (esq.)]*

[15] Text íntegre de Josep Carner inspirat en l'*Inferno* de la *Divina commedia* de Dante Aliguieri.

Ressenyes de premsa:

"A la sala Mercè s'ha estrenat amb gran èxit un quadro plàstic, titulat *Dante a les portes de l'infern*.

Representa la porta de l'infern, tenebrosa, decorada amb monstres horribles quals detalls van destacant-se gradualment gràcies a les gradacions de llum que amb gran encert i art es verifiquen. Les tonalitats roges contraresten enèrgicament amb les suaus del firmament que es veu en un àngul de l'escenari apareixent el poeta en actitud de llegir la fatídica llegenda.

Simultàniament un actor recita un sonet apropiat, mentre la orquestra executa el pròleg de la òpera *Mefistofele*, resultant un conjunt acabadíssim, en extrem artístic i emocionant.

Aquest quadro portarà un gran número d'espectadors a la sala Mercè.

El sonet, degut al nostre col·laborador don Josep Carner, diu així:

Dante

L'aire és tot arraulit dins de l'ombra fatal,
i guaita, amb la inquietud de les grans meravelles.
Dante està sol, davant de la porta infernal.
El cel, damunt l'horror de la cova, té estrelles.

El gran poeta és alt, i està dret, i medita.
Tot calla i s'agenolla davant sa inspiració,
i ell alça el braç, i posa la tràgica inscripció.
Cada paraula es mou de por quan és escrita.

Ell posa la senyal del Càstig implacable;
ell és lo irremissible, ell és lo inexorable;
ell és la Eternitat alçant-se i judicant.

El cel, al seu damunt, és suau i consola,
l'infern, al seu damunt, s'inflama i es cargola,
al seu darrera el món el guaita tremolant.

La Veu de Catalunya 2136 (10/02/1905), ed. vespre, p. 4.

"Con un éxito completo se ha inaugurado en esta concurrida sala la exhibición de un cuadro plástico de buen y fantástico conjunto que constituye la más interesante novedad. Representa al Dante en las puertas del inferno y está la escena dispuesta con mucho arte, concebida con fantasía y las graduaciones de la luz realizadas esmeradamente, de modo que el efecto es sorprendente.

Mientras dura la exhibición, un actor recita un hermoso soneto original de don José Carner, muy inspirado, y cuyo texto no reproducimos por falta de espacio. La orquesta ejecuta un fragmento de música de Arrigo Boito.

El efecto que produce una obra tan bien presentada es completo y emocionante. La dirección de la sala Mercè ha realizado una *trouvaille* cuyo carácter eminentemente artístico atraería a todo Barcelona."

La Vanguardia (11/02/1905), ed. matí, p. 3.

"En la sala Mercè se ha estrenado con éxito un cuadro plástico titulado *Dante a las puertas del infierno* y se exhibe al final de las sesiones cinematográficas. Representa la entrada del infierno, con monstruos y enormes rocas que se destacan paulatinamente, merced a las graduaciones de luz, produciendo sorprendente efecto, con el tono rojo encendido del final. Al descorrerse la cortina aparece en escena el gran poeta florentino, mientras un actor recita un canto de su poema y la orquesta efectúa en el foso un fragmento de la ópera *Mefistófeles*[16]."

Diario de Barcelona 38 (14/02/1905), p. 1789.

"*Dante a les portes de l'infern*, aquest es el títol del quadro plàstic que s'ha estrenat en la cada dia més concorreguda sala Mercè, produint un excel·lent efecte tant per las tonalitats de llum com per la visualitat del quadro. Així que apareix el poeta a les portes de l'infern, un actor recita un sonet apropiat i la orquestra executa el pròleg de l'òpera *Mefistofele* d'Arrigo Boito, essent la il·lusió força corprenent.

Ben segur que aquest quadro plàstic serà visitat per tot Barcelona, ja que està presentat bé de debò, no mancant-hi ni l'emoció ni l'art, ambdues coses imprescindibles en exhibicions d'aital gènere.

Felicitem una vegada més a nostre volgut amic, el notable pintor en Lluis Graner, per l'encert que ha tingut en presentar l'hermós quadro que tant crida l'atenció de tothom."

Catalunya artística 30 (16/02/1905), p. 117.

"A la sala Mercè continuen obtenint gran èxit l'hermós quadro plàstic *Dante a les portes de l'infern* i la pel·lícula parlada *Píldores meravelloses*.

Además, l'espectacle resulta cada dia molt variat, sovintejant les estrenes de noves pel·lícules, lo que fa que el públic acudeixi a aquell local cada dia amb major afició.

Les grutes fantàstiques són també molt visitades."

La Veu de Catalunya 2148 (23/02/1905), ed. matí, p. 2.

[16] Aquesta òpera d'Arrigo Boito es representava sovint al Gran Teatre del Liceu des de feia almenys 5 temporades consecutives. Aquesta mateixa temporada 1904/05, hi havia tingut lloc entre el 23 de desembre i el 14 de gener.

“I ara que parlo d’infern, em ve a la memòria el Dant i amb el Dant, la sala Mercè, on s’hi representa amb èxit un quadro plàstic en què el poeta florentí es troba a les portes de la maisó dels condemnats. Allí l’home recita uns versos d’en Carner acompanyats d’una música de violins que sembla més aviat música celestial que infernal. [...]

Viloret.”

Cu-cut! 167 (09/03/1905), p. 151.

Oració a l'hort, L'

[Es tracta d'un quadro plàstic cinematogràfic perquè durant la temporada de Quaresma no es podien fer representacions teatrals en viu.]

Estrena el 08/03/1905.

Representada fins al 04/04/1905.

Lletra de Josep Carner basada en l'episodi bíblic.

Música instrumental.

Escenografia de Salvador Alarma.

Ressenyes de premsa:

"[...] El miércoles de Ceniza, día 8, inauguración de la temporada de Cuaresma y estreno del cuadro plástico *L'oració a l'hort* y películas interesantísimas."

Diario de Barcelona 55 (06/03/1905), p. 2642.

"Brillantíssim i coronat d'aplausos per la nombrosa concurrència a l'espectacle, fou l'estreno celebrat ahir a la sala Mercè de l'hermós quadro plàstic *L'oració a l'hort*, amb que varen ésser inaugurades les funcions de Quaresma.

Els inspirats versos d'en Josep Carner, encertadament recitats pels actors de la companyia, no foren menys aplaudits que la poètica decoració de l'hort, vista amb claror de lluna que l'Alarma ha pintat per a tan suggestiu i patètic espectacle.

També va agradar molt la pel·lícula parlada *Judas*, plena de tràgica emoció. Els dramàtics parlaments que l'acompanyen acaben de fer interessants els palpitants episodis de la traïció, la desesperació i el càstig del mal deixeble de Jesús.

El nombrós i distingit públic que assistia a la funció apenes podia reprimir els aplausos que tan belles visions provocaven a cada instant.

La sala Mercè ha inaugurat amb fortuna la seva sèrie d'espectacles quaresmals."

La Veu de Catalunya 2163 (09/03/1905), ed. vespre, p. 4.

"En la sala Mercè se estrenó ayer tarde una película animada y hablada, que tiene por título *La oración en el huerto de Getsemaní*, la que produce sorprendente efecto por la composición de la escena, el recitado y la música que acompaña a las palabras. Durante la Cuaresma quedan retiradas todas las demás películas del cinematógrafo y solo se exhibirán en dicha sala películas y proyecciones fijas con tema de carácter bíblico, panoramas de Palestina y en especial de la ciudad de Jerusalén."

Diario de Barcelona 59 (10/03/1905), p. 2806.

"SALA MERCÈ. Rambla dels Estudis, 4. Temporada de Cuaresma. Éxito extraordinario del hermoso cuadro plástico *L'oració a l'hort* y de la interesantísima película hablada *Judas*. Cinematógrafo hablado único en el mundo. Grutas fantásticas y dioramas. Estrenos."

La Vanguardia 11517 (10/03/1905), ed. matí, p. 10.

"[…] Amb tot, si un vol divertir-se pot anar a la sala Mercè i hi trobarà tanta distracció com vulgui. Allí hi veuran un quadro plàstic que figura *L'oració a l'hort* que és cosa exquisida, com ho són la pel·lícula parlada *Judas* i les pel·lícules íntimes en las que hi surten literats i artistes catalans *sorpresos* en la intimitat.

I mirin, si volen veure comèdia n'hi veuran de debò, perquè entre en Rusiñol i l'Urgell ne fan una pila. Sobretot en Tiago està deliciós. Es veu que lo mateix serveix *para un barrido que para un fregado*. [...]

Virolet"

Cu-cut! 170 (30/03/1905), p. 199.

Calvari, El

Estrena el 05/04/1905.

Representada fins al 19/04/1905.

Autories desconegudes.

Obra basada en l'episodi bíblic.

Ressenyes de premsa:

"A la sala Mercè obtingué gran èxit l'hermós quadro plàstic *El calvari*, que produeix extraordinària il·lusió per lo suggestiu del decorat i lo patètic de la música que acompanya la visió. També continuen sent molt celebrades les pel·lícules d'escriptors i artistes catalans, a les quals s'hi ha afegit ara les que fan referència als germans Josep i Joan Llimona, ambdues molt interessants i dignes de ser vistes pels curiosos de les intimitats del món artístic. La que representa l'escultor treballant en el modelat de les estàtues per al monument del Doctor Robert és indubtablement una de les millors presentades i en què obté més elogis dels concurrents."

La Veu de Catalunya 2191 (07/04/1905), ed. vespre, p. 4.

"Sala Mercè. Cinematógrafo hablado, grutas, dioramas. Grandioso éxito: películas íntimas de artistas, literatos y otros y del nuevo cuadro plástico *El calvari*. Las fiestas, sesiones extraordinarias de 11 a 1."

La Vanguardia 11537 (08/04/1905), ed. tarda, p. 11.

"[...] Després de l'hermosíssim *L'oració a l'hort* hi hem vist el que representa *El calvari*, que produeix un gran efecte, tant per la disposició de las sagrades figures com per la combinació de la llum."

Catalunya artística 38 (13/04/1905), p. 248.

"El popular cinematògraf de la sala Mercè es veu aquests dies molt concorregut a causa de projectar-s'hi una bonica pel·lícula parlada, lletra del distingit escriptor don Josep Carner, titulada *Caterineta*. Aquesta obra està inspirada en una fresca rondalla popular. Dimecres es posarà per darrera vegada *El calvari* i el dissabte de Glòria s'estrenarà en la popular sala una visió musical sobre la llegenda de Sant Jordi [...]"

La Veu de Catalunya 2198 (15/04/1905), ed. mitjanit, p. 2.

"A can sala Mercè han fet dues estrenes més aquests dies. L'una és la del quadro plàstic *El calvari*, que resulta d'allò més i és un símbol molt ben ensopegat que pot aplicar-se als concurrents que van a aquell local, i que, segons quins dies i quines hores, passen un veritable calvari per a poder entrar. L'altra estrena ha estat la de la pel·lícula parlada *Caterineta*, la qual té un aire popular ben enamorador.

Viloret"

Cu-cut! 173 (19/04/1905), p. 249.

Sant Jordi mata l'aranya

[Es tracta d'un quadro plàstic cinematogràfic amb una breu introducció dialogada en viu]

Estrena el 22/04/1905.

Representada fins al 20/06/1905.

Lletra de Josep Carner basada en la llegenda tradicional[17].

Música instrumental.

Escenografia de Maurici Vilomara.

Ressenyes de premsa:

"En la sala Mercè se ha estrenado la visión-cuadro-plástico musical *Sant Jordi mata l'aranya*, que se reproduce actualmente al final de cada sesión cinematográfica. Dicho espectáculo resulta muy interesante por el diálogo que sostienen dos actores invisibles explicando la leyenda del dragón al cual mató el Santo patrón de Cataluña. Terminado el diálogo, se ilumina el teatrito, se descorre la cortina y aparece una decoración de rocas, con una doncella arrodillada al lado de la cueva del dragón en actitud de invocar a San Jorge, quien aparece en escena y salva a la doncella cuando iba a ser acometida por el dragón. Durante el desarrollo de esta escena muda la orquesta, también invisible, ejecuta una composición adecuada al acto y que contribuye a aumentar el buen efecto del cuadro plástico."

Diario de Barcelona 100 (26/04/1905), p. 4682.

"SALA MERCÈ.— Con excelente éxito se ha estrenado la visión-cuadro-plástico musical *Sant Jordi mata l'aranya*, que se reproduce actualmente al final de cada sesión cinematográfica.

Resulta muy interesante por el diálogo que sostienen dos actores explicando la leyenda del dragón al cual mató el Santo Patrón de Cataluña. Terminado el diálogo, aparece una decoración de. rocas, con una doncella arrodillada, al lado de la cueva del dragón en actitud de invocar a San Jorge, quien aparece en escena y salva a la doncella cuando iba a ser acometida por el dragón.

Durante el desarrollo de esta escena muda la orquesta, invisible, ejecuta una composición adecuada al acto y que contribuye a aumentar el buen efecto del cuadro plástico, una de las más felices creaciones de la sala Mercè."

La Vanguardia 11555 (27/04/1905), ed. matí, p. 5.

[17] Podria ser una adaptació de *Sant Jordi matà l'aranya. Juguet còmic en un acte i en vers. Escrit, per aposta, amb títol tret a la sort*, estrenat el 1892 i escrit per Artur Guash Tombas.

"La conjunción de dos artistas de la talla de Vilomara i Graner en la composición y factura de un cuadro plástico debería resultar por fuerza una obra de arte, o al menos de gusto exquisito, y así resultó. Mi excelente amigo Luis Graner pone a contribución todo su talento para hacer de su sala Mercè un centro de cultura artística, y esos cuadros plásticos que en unión de los mejores escenógrafos de Barcelona viene dando a conocer al público son el plato exquisito, que este saborea con fruición.

Dentro del marco de la encantadora leyenda catalana *Sant Jordi mata l'aranya* ha ejecutado Mauricio Vilomara plásticamente un cuadro sorprendente de color y propiedad; no en vano es este escenógrafo uno de los maestros más entendidos y ya viejo en tan difícil arte.

La apatía latente que se observa aquí en España en espectáculos teatrales que requieran decoraciones y grande escenografía hace que veamos solo de tarde en tarde alardes artísticos dignos de los buenos maestros que aquí tenemos. Por esta razón, creo que todos los amantes de las artes bellas, sin distinción de matices, apartando sensiblerías de pura tendencia que nada tienen que ver con el arte, verán con gusto el esfuerzo de un artista tan popular como Graner y gozarán en la sala Mercè ante una obra escenográfica debida a un artista de la generación del malogrado Soler y Rovirosa, cuyas obras, corriendo por el extranjero, dan aún patente muestra de lo que en nuestro país puede hacerse artísticamente.

E[steban] Batlle"

El Diluvio 116 (27/04/1905), p. 5.

"[...] la visió *Sant Jordi mata l'aranya*, que s'exhibeix amb gran èxit a la sala Mercè. Avui no tinc temps ni lloc per fer-ne cinc cèntims, però els abono que és cosa fina i que els manos de la *sala* són uns *aranyes* que ni la de *Sant Jordi*. ¡*Palabra*! Que deia aquell.

Viloret"

Cu-cut! 174 (27/04/1905), p. 265.

"[...] La sala Mercè també les hi ha caragolades amb lo mateix, havent reforçat les pel·lícules d'escriptors i artistes amb la d'en Malats (que ve a semblar una mena de *cabeza parlante y bailante* que va amunt i avall i a dreta i esquerra) i amb una pila més, totes ben interessants i expressives, però cap com la d'en Borràs, en la que es veu el colossal actor fent comèdia a l'aire lliure i fent servir d'escenari la terrassa de Miramar.

Com a fi de festa, en Graner continua donant-nos a *Sant Jordi matant l'aranya* i deslliurant la princesa captiva. Els dic que és cosa que trenca el cor, havent-hi a la armadura del Sant cada espetec d'acer que deixa escruixit. I tot plegat va acompanyat d'uns versos que no hi ha més que demanar. [...]

Viloret"

Cu-cut! 175 (04/05/1905), p. 282.

"A la sala Mercè s'hi ha estrenat amb gran èxit la pel·lícula parlada *La reforma de Barcelona*, que ofereix la particularitat de desenrotllar-se a la cistella d'un globus i conté molts acudits que la fan recomanable del tot. El públic ha rebut aquesta pel·lícula amb grans mostres de goig, lo qual fa suposar que obtindrà força representacions. Al mateix local continua formant part del programa amb extraordinari aplauso la visió *Sant Jordi mata l'aranya*, per la seva esplendidesa i per l'ajust amb que és presentada."

La Veu de Catalunya 2211 (08/04/1905), ed. vespre, p. 4.

"[...] A ruego de personas de diversos puntos de Cataluña seguirá, hasta pasadas las fiestas, el cuadro *Sant Jordi mata l'aranya*[18] y después se estrenará el cuadro plástico musical *La Mare de Déu quan era xiqueta…*"

Diario de Barcelona 150 (15/06/1905), ed. matí, p. 6726.

"Després d'aquesta digressió, caldrà tornar al repertori de la vella sala Mercè, que, com dèiem fa poc, era degut a la inspiració d'en Carner. Una de les representacions que va assolir més popularitat, pel seu argument, per la gràcia del diàleg i per la novetat de la representació, va ser *La llegenda de Sant Jordi*. Precedia la projecció de la pel·lícula un àgil i graciós diàleg entre Josep i Joan. Recordem que encarnaven aquests dos personatges Lluís Puiggarí i Artur Balot, aquest darrer sortosament encara vivent i que, ben segur, deu recordar aquesta llegenda i altres textos del nostre poeta.

Ací va *La llegenda de Sant Jordi* tal com la recordo, després de més de cinquanta anys d'haver-la sentida i admirada com a espectador de la dita sala. Si algú troba que hi ha alguna falla en la transcripció, espero que voldrà ser tan generós de perdonar-me.

JOAN.– La llegenda de Sant Jordi
me la volguessis contar!

JOSEP.– Ah, noi, va ser un cas terrible,
ja et dic jo que va ser un cas.

JOAN.– Explica't, explica't, home,
que ja em tens tot intrigat.

JOSEP.– Una vegada era un rei
d'un país molt especial;
ple de boscos espantosos,
d'abims, de coves i estanys.

D'un bosc molt esgarrifós
cada any en sortia un drac.
La donzella que volia
l'hi tenien de donar.

JOAN.– Ai, Josep, que ja tremolo.

[18] Inicialment s'havia planificat la substitució de quadres plàstics pel dia 12 de juny.

JOSEP.– Calla i escolta, Joan.
Un any el drac es presenta
traient escuma i cridant:
–Dau-me la filla del rei,
que és la que trio aquest any.

Com l'havien de complaure,
perquè el drac era capaç
de fer un diluvi de flames
i d'escumes i de sang,
ja li porten la princesa
que tenia els ulls suaus.

JOAN.– I la princesa, què feia?

JOSEP.– S'estava quieta i resant.

. . . . . .

El dragó es recargolava
i s'hi anava a abraonar,
quan te compare Sant Jordi,
tot armat de punta en blanc.

. . . . . .

El dragó anava endarrere.
Ja és caigut d'un cop mortal.

Del soroll que feia al caure
tot el món va tremolar,
tot el cel fa una rialla,
tot l'infern esclata en brams.

Sant Jordi se'n torna al cel
i el cel es torna més blau,
i se sent olor de roses
i la llum es fa brillant.

JOAN.– Que m'agradaria veure-ho,
tot això que m'has contat!

JOSEP.– Doncs, aixeca els ulls enlaire,
que de seguida ho veuràs.

Immediatament s'obria la cortina per donar pas a la visió poemàtica que es desenvolupava amb una música suau de fons.

De la fervorosa acollida que els barcelonins varen dispensar a la sala Mercè només en podem donar fe els qui vàrem tenir el goig de viure aquells inefables moments. Va ser una modalitat artística d'una tan gran originalitat, que va sotraguejar tots els àmbits de la nostra terra. De moment va semblar que era un cinema més, dels molts que s'anaven obrint. Però tot seguit tothom va veure que li posaven davant dels ulls una manifestació

artística d'alta qualitat, i riquíssima en possibilitats per a l'esdevenidor. Era un espectacle nou, barreja i conjunció de totes les arts, pintura, música, poesia i dansa, plasmades d'una manera tan graciosa i senzilla que arribaven al cor de tothom, des dels més grans als més humils.

I aquest miracle s'havia fet gràcies al gran artista Lluís Graner. [...]"

BALDELLÓ, Francesc: "Aspectes poc coneguts de la poètica de Josep Carner". *L'obra de Josep Carner: volum d'homenatge a cura de setanta-dos autors*. Barcelona: Editorial Selecta, 1958, pp. 18–20.

Mare de Déu quan era xiqueta, La

Quadro plàstic musical / visió musical en 2 quadres.

Estrena el 28/06/1905.

Representada durant tot l'estiu fins al 10/09/1905 (més de 500 representacions).

Lletra de Josep Carner (CEDOC: 3.7_0008).

Música de Joan B. Lambert basada en la cançó popular (CEDOC: 3.7_0008).

Escenografia de Miquel Moragas i Salvador Alarma[19].

Direcció artística general de Lluís Graner[20].



Il·lustració 38: *CARNER, Josep:* La Mare de Déu quan era xiqueta... *Barcelona: L'Avenç, 1905 (portada).*

Ressenyes de premsa:

"[...] Pronto estreno del cuadro plástico musical inspirado en la canción popular *La mare de Déu quan era xiqueta*, de los laureados poeta Josep Carner y músico Joan B. Lambert, premiado en la Festa de la Música Catalana."

Diario de Barcelona 134 (30/05/1905), p. 6078.

"[…] Hoy, miércoles, verbena de San Pedro, estreno del cuadro plástico musical inspirado en la canción popular *La Mare de Déu, quan era xiqueta*..., letra de Josep Carner, música de Joan Lambert, decorado de Moragas y Alarma.—Dirección artística: Lluís Graner."

Diario de Barcelona 163 (28/06/1905), p. 7238.

[19] El segon quadre representa l'interior d'un saló gòtic amb efectes de llum.
[20] La representació no té lletra parlada, només la de la cançó popular que es canta. Va acompanyada, però, per la interpretació de les nenes actrius a través de mímica dels gestos i accions que la cançó popular descriu.

"Avui al vespre s'estrenarà a la sala Mercè el quadro plàstic musical *La Mare de Déu quan era xiqueta*.

Les notícies que en tenim permeten esperar un extraordinari èxit. El decorat, pintat expressament per l'Alarma, és d'un efecte sorprenent, per la seva esplendidesa, i els trajos són confeccionats amb una propietat i un bon gust exquisit.

La música amb què ha il·lustrat la visió el jove i ja notable compositor Lambert, pianista de la sala Mercè, és tal vegada lo més brillant que ha produït el seu autor.

Tot fa esperar que *La Mare de Déu quan era xiqueta* obtindrà una acollida entusiasta de la distingida i nombrosa concurrència que acudeix cada dia a aquella sala d'espectacles."

La Veu de Catalunya 2261 (28/06/1905), ed. matí, p. 3.

"**Sala Mercè.—** El eminente artista señor Graner, a quien tantas visiones de arte refinado debe nuestro público, acaba de realizar un cuadro plástico de relevante mérito. Con el tema de la canción popular catalana *La mare de Déu quan era xiqueta...* ha compuesto unas escenas de ternura exquisita.

En el primer cuadro aparece María yendo a la escuela y pasando por un camino esmaltado de lirios blancos; y luego la angelical criatura penetra en el local donde sus compañeras hacen puntilla con la almohadilla de bolillos.

Es una habitación gótica de esbeltos ventanales con vidrios de colores. Santa Susana y Santa Paulita la enseñan su labor; todas las niñas la besan, y cuando el cuadro está en la plenitud de su candorosa intimidad, aparece el ángel anunciador de la Buena Nueva y la Virgen cae de hinojos mientras el arcángel San Gabriel pronuncia la salutación suprema.

El cuadro plástico es de un efecto magnífico. Bien se ve en él la experta mano de los escenógrafos señores Moragas y Alarma, la inspiración del refinado compositor don Joan Lambert y la delicada sencillez del poeta señor Carner, todo ello bajo la dirección del citado señor Graner.

Mientras la escena se va desarrollando, una voz femenil entona las estrofas a que acompaña la melodía popular armonizada con mucho acierto. La sugestión es completa y el efecto de ternura encantadora que produce el cuadro es superior a todo encomio.

Al acierto en escoger un asunto tan delicado e interesante ha unido don Luis Graner el talento de realizarlo felizmente. No habrá persona de buen gusto que deje de gozar de la fruición que produce un espectáculo tan refinado.

El público que ha acudido a la exhibición, desde el estreno de este cuadro plástico musical, es numerosísimo y al final de la visión ha aplaudido con entusiasmo."

La Vanguardia 11710 (01/07/1905), ed. matí, p. 8.

"El que ens ha donat bona cosa aquesta setmana és en Graner, que cada dia va refinant més la sala Mercè. Ara serveix al *distinguido*, que cada dia és més *numeroso*, un quadro plàstic representant *La Mare de Déu quan era xiqueta*, que és una veritable exquisitat, una joia esplèndida i rica que transporta a les regions serenes de la més dolça poesia (Ay!). Els dic que és *canela* pura.

Primer la música toca... una música d'en Lambert espatarrant. Després, *rast!*, se descorre la cortina, se senten cantar uns versets de la cançó popular i surt la Mare de Déu tota xiqueta que se'n va a costura a aprendre de lletra... Superior, el quadro. La música segueix tocant, es clou la cortina, se torna a obrir i ja tenim la Mare de Déu a costura enrondada de nenes totes eixerides i bufones i, servint-les-hi de fons, una decoració de l'Alarma que no hi ha més que mirar. Per últim, la costura s'il·lumina intensament i aleshores ve la visió apoteòsica de la Verge, que els dic que és cosa de mirar. A fe de Viloret els asseguro que la poden anar a veure i a sentir amb confiança *La Mare de Déu quan era xiqueta*, perquè és lo millor que s'ha inventat dintre el seu estil. I per a que consti, firmo i rubrico.

Viloret."

Cu-cut! 184 (06/07/1905), p. 424.

"A la sala Mercè exhibeixen un quadro plàstic titulat *La Mare de Déu quan era xiqueta...* Lletra de Josep Carner, música del nostre amic Joan Lambert, digna pariona l'una de l'altra i ambdues a l'altura del quadro que baix l'acertada direcció del notable artista Lluís Graner pintaren els celebrats escenògrafs Srs. Moragas i Alarma. [...]

Follet"

Talia 21 (08/07/1905), p. 201.

"[...] No tinc espai per a parlar del quadro plàstic que s'ha estrenat a la sala Mercè amb el títol de *La Mare de Déu quan era xiqueta*, però no vull estar-me de senyalar-lo com un espectacle artístic del més bon gust, digne de ser recomanat tant per la música d'en Lambert que l'acompanya com per les hermoses decoracions de l'Alarma que li serveixen de fons.

M. i G."

La Ilustració catalana 110 (09/07/1905), p. 446.

"**Sala Mercè**.— En aquest tant freqüentat local, qual direcció s'esmera cada dia més en la presentació artística dels seus programes, s'ha estrenat un nou quadro plàstic musical, feliç interpretació de la cançó popular *La Mare de Déu quan era xiqueta*.

Lo mateix el decorat, d'una entonació exquisida, degut als reputats pintors senyors Moragas i Alarma, que la música, glosa de la tan coneguda cançó, harmonitzada amb delicadesa i saber pel llorejat compositor en Joan B. Lambert, produeixen un efecte dels més suggestius i desperten al espectador el sentiment i l'emoció més viva.

Després de les pel·lícules intimes d'artistes i literats en el moment d'exercir el seu art, entre las quals hi ha figurat ja els eminents pianistes Vidiella i Malats, l'Orfeó Català i son director en Lluís Millet, el quadro plàstic musical que acaba d'estrenar-se pot considerar-se com el número més interessant de quants dintre aquell gènere avui se veuen en las sales més afavorides."

Revista musical catalana 19 (juliol 1905), pp. 146–147.

Altres ressenyes i comentaris de premsa:

Anunci i crítiques dels concerts de la Societat Filharmònica a la sala Mercè

"La Sociedad Filarmónica ha dado a conocer el programa de conciertos para la temporada que en breve dará principio. Los dos primeros serán los días 16 y 18 en la sala Mercè, recientemente inaugurada.

La Filarmónica ha conseguido para esta serie al concurso de notables artistas. Las señoras Mysz-Gmeiner, cantante alemana, y Cecilia Thévenet, del Teatro Real de la Moneda de Bruselas, mezzo-soprano de fama, darán a conocer *lieder* clásicos y modernos: la señorita Elsa Ruegger, que tan buen recuerdo dejó entre nosotros como violoncelista, y el señor Léon van Hout, notabilidad en la viola y viola de amor, darán sesiones de música de cámara. Ossip Gabrilowitsch, concertista ruso, que el último invierno obtuvo con sus seis recitales de piano un éxito desconocido en París después del estreno de Paderewski; Steinbach, ya conocido en España, famoso *capellmeister*, que actualmente dirige los conciertos del Gürzsnich de Colonia, después de haber estado al frente, durante mucho años, de la célebre orquesta de Meiningen; Raoul Pugno y Eugenio Isaye, con nuestros compatriotas la señorita Francisca Vidal y el maestro Enrique Granados, y con el concurso del maestro Crickboom, contribuirán a que la temporada sea todo lo fructuosa que prometen estos anuncios."

Diario de Barcelona 309 (14/11/1904), ed. matí, p. 13197.

"—La Filarmónica dará mañana, a las nueve y media de la noche, en la sala Mercè, el primer concierto de la temporada, ejecutando los señores D. Enrique Granados y D. Mateo Crickboom el programa siguiente: Sonata en si bemol de Mozart, para piano y violín; gran sonata en sol menor, para violín solo, de J. S. Bach, y la célebre sonata en la mayor, para piano y violín, de César Franck.

—Se ha concedido a D. Luis Graner, director artístico de la sala Mercè, privilegio de invención por el espectáculo da las proyecciones cinematográficas habladas que con grande éxito se celebran en dicha sala."

Diario de Barcelona 311 (16/11/1904), p. 13277.

"Ante un reducido circulo de fieles aficionados, dio anteanoche su tercer concierto de esta temporada la Sociedad Filarmónica de Barcelona, en la sala Mercè. La señorita Elsa Ruegger y los señores Crickboom y Granados, secundados por los señores Forns y Perelló, interpretaron un programa escogido, con rara perfección. Los méritos de la violoncelista belga no necesitan encomio para cuantos tuvieron la suerte de apreciarlos en su anterior visita a Barcelona: de los de dos artistas tan notables y personales como Granados y Crickboom, no hemos de hablar: el programa tenía como obra principal el gran Quinteto de César Franck. Y, sin embargo, como decimos antes, en la reducida sala los espectadores cabían holgadamente. Ni ha sido posible encontrar otro local más

adecuado, ni se ha logrado reunir más socios asistentes. No es esto el lugar de discutir las causas que han llegado a producir esto resultado: nos limitamos a consignar el hecho.

El concierto se abrió con una obra nueva: el Trío en re menor del compositor ruso, director de la Capilla Rea1 de San Petersburgo, Arensky, una obra que fue oída con tanto interés como agrado, por su gracia melódica, por la factura siempre cuidada y distinguida, por las bellezas de sonoridad y por cierta poesía que se desprende de muchos de sus pasajes: tal vez el primer tiempo fue lo que más satisfizo, aunque no puedan aventurarse preferencias por una sola audición.

La señorita Ruegger sobresalió en la segunda parte interpretando una Sonata de Locatelli. Admiró al auditorio con la redondez, igualdad y pureza de sonido que arranca al instrumento, con la perfección del mecanismo, con la seguridad de la entonación. No menos son de alabar en ella la naturalidad del fraseo y el arte de la expresión. La facilidad con que dominó las dificultades amontonadas en el tercer tiempo, Minuetto, de la composición de Locatelli, acabó de entusiasmar al público, qua la saludó al terminar con una prolongada ovación.

El maestro Crickboom tiene, como especialidad, un conocimiento íntimo y profundo del estilo de César Franck, lo cual nos ha demostrado desde el primer día que se dio a conocer entre nosotros, siempre que ha ejecutado alguna obra del maestro belga. Pero anteanoche pareció sobrepujarse a sí mismo como intérprete y director en el Quinteto para piano, dos violines, viola y violoncelo. Esta magnífica obra, cuyas proporciones parecen aumentar a cada nueva audición, obtuvo una interpretación tan perfecta en el conjunto, como en los detalles, tan pintoresca por el acertado juego de los timbres, como intensa por la fuerza del sentimiento. El público hizo salir a los intérpretes numerosas veces. El maestro Granados desempeñó también la parte de piano en la sonata de Locatelli con la suavidad de pulsación y riqueza de matices que caracterizan su estilo.

La señorita Ruegger y el señor Crickboom acaban de alcanzar un señalarlo triunfo en los cinco conciertos que han dado en la Filarmónica de Madrid, que los ha escriturado ya para el año próximo. En esta excursión ha recibido la alternativa el joven violinista nuestro paisano señor Perelló, que en aquella sociedad ejecutó la parte de segundo violín en el Quinteto de Franck, como anoche lo hizo aquí, en unión del señor Forns, encargado de la parte de viola.”

Diario de Barcelona 336 (15/12/1904), pp. 14472–14473.

Inauguració de les grutes del soterrani de la sala Mercè

"**SALA MERCÈ**. […] Próximamente, nuevo, sorprendente y fantástico espectáculo."

Diario de Barcelona 340 (20/12/1904), p. 14681.

"Hoy tendrá efecto en la sala Mercè la inauguración de un atractivo espectáculo fantástico de grutas subterráneas de estalactitas y estalagmitas, copiando lo más pintoresco de las de Artà y Manacor, exhibiéndose también entre ellas variados dioramas y cuadros plásticos, que representan el nacimiento del Mesías, la Anunciación, la huida a Egipto, la cueva de fray Garí y una cascada de agua natural, todo artísticamente presentado con efectos de luces y colores."

La Vanguardia 11435 (22/12/1904), ed. matí, p. 3.

"**SALA MERCÈ**. —Rambla de Estudios, 4.—Visión musical *Atlántida*.—Privilegio de invención: Proyecciones habladas *Mal de queixal*, *El teléfono* y *Una soirée agitada*. Cambio de películas animadas, la *Professó de la Immaculada*.—De 4 a 7 y media y de 9 y media a 11 noche.

Grandioso éxito de las grutas fantásticas en el grandioso subterráneo.—«Cueva de Fray Garín», «Dioramas», «Cascada de agua natural», «Pesebre artístico», «La Anunciación», «El Nacimiento» y «Huida a Egipto»[21].—Esculturas de tamaño natural del eminente artista Enrique Clarasó.—Fantásticos efectos de colores con luz eléctrica.

[…]

Ayer tarde se inauguraron en los sótanos de la sala Mercè unas cuevas de fantástico efecto, combinadas de modo tan especial, que cada rincón ofrece al visitante la sorpresa de un diorama y cuadros plásticos, dispuestos con mucha perspectiva e inteligencia. Entre grupos de estalactitas y estalagmitas se ve la cueva de Garín con dicho penitente orando en primer término, la Anunciata, la huida a Egipto y el pesebre con el nacimiento del Salvador. Las figuras son corpóreas, de tamaño natural.

La ilusión que producen al visitante las mencionadas cuevas es notable por todos conceptos, coadyuvando al buen efecto una bien entendida combinación de luces que producen la claridad adecuada al panorama que se representa. Dichas cuevas son incombustibles, pues en su construcción solo han entrado el hierro y el cemento. […]."

Diario de Barcelona 345 (23/12/1904), pp. 14840; 14845.

"[…] Les festes de Nadal i Sant Esteve s'han celebrat a Barcelona amb l'animació i solemnitat de consuetud. [...] Les fires tots dos dies s'han vist concorregudíssimes. [...]

[21] A partir del número 346 del 27/12/1904, el diari comença a anunciar els noms dels quadros plàstics de les grutes en català: "«Pessebre artístic», «El Naixement», «L'Annunziata, «Fugida a Egipte», etc." Més tard, al gener, anunciarà aquest quadres com a pel·lícules animades.

Per les grutes fantàstiques de la sala Mercè hi passaren prop de 4.000 persones que anaren a veure el pessebre artístic."

La Veu de Catalunya 2100 (26/12/1904), ed. vespre, p. 4.

"[…] Creguin-me a mi: en lloc d'anar a veure funcions d'innocents, val més que es fiquin a la sala Mercè, que és una cosa més innocent i, sobretot, més artística. Allí ni vostès ni la família hi podran aprendre res de mal. En canvi, hi fruiran espectacles ben agradosos. Dies enrere ja els vaig parlar de la visió musical de *L'Atlàntida* i els la vaig recomanar. Doncs avui els recomano les coves, que són una delícia, amb un diorama a cada raconada i unes estalactites i estalagmites que ni les d'Artà. Hi ha l'Anunciata, la fugida a Egipte, el Naixement, la cova de Fra Garí, un cràter de volcà amb un foc que esgarrifa, en fi, una pila de coses dignes de ser vistes i conegudes. Creguin que ja el mereixen aquelles coves el ralet que fan pagar per entrar-hi.

Virolet"

Cu-cut! 158 (05/01/1905), p. 10.

"El casolà "pessebre" té enguany el seu verdader representant en obres que poden ja considerar-se d'artístiques en tota la paraula.

A més de la sala Mercè, instal·lació feta apart, i quines figures, tamany natural, criden l'atenció per lo acabades, com així les grutes amb estalactites i estalagmites i cascades per on el visitant sembla hagi de perdre's-hi; és objecte d'admiració i d'elogi, essent visitat tots els dies, el que s'exhibeix en forma dioràmica a l'històric claustre de Sant Pau [...]"

La Cruz 976 (07/01/1905), p. 1.

"Sigue siendo muy visitado el Belén de la sala Mercè, que produce una grande ilusión, especialmente a la gente menuda. En el propio local se continúan dando, con grande aceptación, las representaciones de la visión musical *L'Atlàntida*."

Diario de Barcelona 8 (10/01/1905), p. 324.

"**SALA MERCÈ**. […] Gran variedad y nuevos estrenos de películas animadas, «Grutas fantásticas», con nuevos dioramas, «Pessebre artístic», etc."

Diario de Barcelona 16 (19/01/1905), p. 702.

"Terminando en la fiesta de la Candelaria la temporada de los *pessebres* y debiéndose retirar el de las cuevas fantásticas de la sala Mercè, el señor Graner invitó el jueves pasado a visitar su *pessebre artístic* a las niñas asiladas de la Casa de Misericordia, que lo realizaron cantando a coro varias *nadales*. Después presenciaron una sesión

cinematográfica. Hoy lo visitarán los asilados de la Casa de Caridad y otro día los de la Maternidad."

Diario de Barcelona 18 (21/01/1905), p. 784.[22]

Ressenya general sobre l'activitat musical catalana

Do, re, mi.—Les coses de música a casa nostra, no van gaire bé, senyors: la major part de les moltes associacions i entitats de tota mena que es dediquen al conreu de l'art divinal, no fan més que donar voltes i més voltes a la maneta d'una caixa de música on s'hi estotja tot lo repertori foraster antic i modern. [...]

—En Lluis Graner, en la sala Mercè, fa una bona obra a la música catalana amb ses visions musicals, i si els postres mestres volguessin ajudar-lo, allí es podria fer, i es farà, no en dubtem, quelcom de profit. Lo fet fins ara resulta encara molt feble."

Catalunya 37 (15/01/1905), p. 57.

Ressenyes sobre pel·lícules projectades a la sala

"En el cinematógrafo de la sala Mercè se estrenó ayer tarde una película, nueva en esta ciudad, titulada *Una procesión en las calles de Tokio en celebración de una victoria en las inmediaciones de Port Arthur*. La expresada película animada produce grande efecto al ver desfilar la procesión que la forman innumerables individuos con palmas, vistiendo sus típicos trajes y armaduras, excepto los individuos de la policía que marchan a ambos lados vestidos a la europea, los palanquines, tarascas, banderas, monstruos, el templete de Buda que cierra la procesión y la muchedumbre que se agolpa en el curso a su paso, produciendo un conjunto de gran novedad."

Diario de Barcelona 23 (27/01/1905), p. 1049.

"[...] També es representen al mateix local unes pel·lícules parlades, *Broma de Carnestoltes* i *Duros que no passen*, que estan d'allò més bé. I també ho estan les coves del soterrani de la casa, on no hi ha racó que no amagui una sorpresa.

Amb tot, no sé com estarà tot allò a l'hora en què vegin la llum aquestes ratlles, perquè en Graner ha conjuminat per a aquest temps de Quaresma uns espectacles clericals que diu que seran cosa suculenta.

Ja hi anirem i ja en parlarem.

Viloret."

Cu-cut! 167 (09/03/1905), p. 151.

[22] La mateixa notícia es publica en català a *La Veu de Catalunya*, només afegint que eren uns 300 o 400 la quantitat de nens de la casa de la Misericòrdia els qui van fer la visita a la sala Mercè.

"La sala Mercè tiene encargadas en tres casas distintas de París y Londres películas de los actos más importantes del viaje de Don Alfonso XIII, que se irán exhibiendo a medida que vayan llegando, de manera que todos los días habrá alguna nueva.

Actualmente se exhibe ya la llegada de Don Alfonso a París."

La Vanguardia 11592 (03/06/1905), ed. matí, p. 8.

Donatiu de Lluís Graner

"Todo lo que se recaude hoy, martes, en la sala Mercè ha sido cedido por su empresario al Instituto del Salvador de los Párvulos."

Diario de Barcelona 69 (21/03/1905), p. 3247.

Opinió sobre les pel·lícules íntimes de personatges catalans

"**Pel·lícules íntimes de personatges catalans.—** És realment una troballa l'idea d'aquestes pel·lícules que estan a punt d'inaugurar-se a la sala Mercè. Es tracta de donar una visió cinematogràfica de persones conegudes en el món de l'art i de les lletres, sorpreses en l'acte de las seves habituals ocupacions.

Per l'assaig que hem vist d'algunes d'aquestes pel·lícules, podem avançar que constituiran les tals una de les més notables i fins instructives curiositats dels nostres temps. Entre els personatges cinematografiats recordem al paisatgista Modest Urgell dibuixant sobre una grau tela la silueta d'un cementiri; a en Ramon Casas, fent el retrat d'unes nenes entre grups de flors; a en Carles G. Vidiella tocant al piano una de les peces del seu repertori; a en Santiago Rusiñol pintant a l'aire lliure i a en Lluís Graner, retratant a en Rusiñol; a l'Arcadi Mas i Fondevila, fent estudis del natural en un jardí, i altres i altres que seria llarg esmentar.

Però sí que hem de fer menció apart d'una d'aquestes pel·lícules, destinada sens dubte a cridar poderosament l'atenció del públic i a excitar la seva curiositat. Ens referim a la visió cinematogràfica de l'eminent escultor Josep Llimona, a l'acte de treballar en las estàtues per al monument del doctor Robert. Les grandioses figures ocupen el fons del taller, i l'artista, amb el model al davant, va donant l'últim retoc a les imatges filles de la seva imaginació.

L'èxit d'aquesta troballa és seguríssim, perquè, a més de la seva originalitat, ha de contribuir a popularitzar el nom i els fels dels homes que en els actuals moments constitueixen gran part de la cultura barcelonina.

A darrera hora ens notifiquen que les *Pel·lícules intimes de personatges catalans* s'inauguraran demà dijous."

La Veu de Catalunya 2175 (22/03/1905), ed. vespre, p. 3.

“**Una visión novísima en la sala Mercè**

Ayer, conforme anunciamos, se inauguró ante el público que de continuo se renueva en la sala Mercè la visión de las películas íntimas de los hombres que actualmente constituyen la intelectualidad catalana, sorprendidos en un momento de su vida habitual.

La idea no puede ser más feliz, ni la ejecución más esmerada y perfecta.

El eximio artista don Luis Graner, que dirige personalmente la impresión de las películas cinematográficas, ha escogido los fondos de las escenas, los momentos perpetuados por la fotografía y el tiempo de la exhibición, con tal acierto que todos los cuadros resultan interesantísimos y documentados expertamente.

Una rápida descripción de esa parte del espectáculo de la sala Mercè bastará para que nuestros lectores formen concepto aproximado de su novedad y de su valía como medio de cultura y como tributo a algunos de los que en esta tierra sobresalen en el campo de las artes y de las letras.

Comienza ese que pudiera llamarse “viaje alrededor del cerebro de Barcelona” por la visión del interior del taller de Ramón Casas.

El notable y sugestivo artista está sentado frente a su caballete de trabajo y aparece en el momento de esbozar sobre la tela la figura de una gentil niña, hermosa criatura que parece sugerir al artista una de aquellas deliciosas cabecitas que son el encanto de los ojos.

Ramón Casas, con una espontaneidad ni un instante supeditada a la observación del objetivo, imprime con rasgo nervioso sobre la tela su rápida visión del original que tiene delante.

Mas el fotógrafo, atraído por tantos elementos de arte como hay en el taller de Casas, ladea la cámara de la máquina y pasea la mirada por la habitación, haciéndonos ver los cuadros y dibujos allí coleccionados, de manera que además del artista, vemos detalladamente el sitio donde se han producido obras tan admirables y que tan alto han puesto aquí y fuera de aquí el prestigio de la pintura catalana.

Este procedimiento de exhibición de los ambientes que fecundan y producen nuestros artistas y literatos síguese con los restantes modelos cinematografiados, de manera que la visión es, además de interesante para la curiosidad, instructiva para la observación.

Aparece luego Enrique Clarasó modelando una figura de un niño, muy bien colocada. El notable escultor imprime sus dedos en la dócil masa de barro, resultando esta escena, como la anterior, muy interesante.

Modesto Urgell, el maestro en perpetuar las melancólicas visiones de las horas tristes, traza el croquis de una silueta de cementerio, con rasgos resueltos con aquella su manera personalísima; dibuja como habla.

El maestro de las filigranas pianísticas, don Carlos G. Vidiella, pulsa sobre el obediente teclado una página de Chopin.

Santiago Rusiñol, con su mirada penetrante, atisba un momento de la naturaleza, y luego, como si temiese que el espléndido modelo cambiara de aspecto, traslada a la tela la impresión que se refleja en su retina. Es el Rusiñol que ha enriquecido todos los museos

del mundo con sus jardines luminosos, de árboles recortados, de aguas estancadas, de estatuas con patina de legado secular.

A seguida, como evocado por el deseo del espectador, aparece el Rusiñol poeta, sentado al borde de un surtidor de mármol blanco, escribiendo una página del *Jardín abandonado*, como si se la dictara la naturaleza misma, que yace aquí olvidada de todos, menos del poeta que la revive y la evoca.

Vemos a Arcadio Mas i Fondevila pintando en *plain-air* el retrato de un adolescente; vemos a Luis Graner tratando de sorprender la expresión de Rusiñol, también al aire libre, mas el pintor-poeta, que es todo vida que se desborda, sujeto allí en la silla del modelo, cabecea un sueño y al fin se sacude del compromiso y se levanta desenfadadamente. Es una escena simpática e interesante como pocas.

Vemos a José Llimona modelando una de las colosales figuras para el monumento del doctor Robert. La mano del genial escultor imprime su voluntad al barro, como la garra del hombre que, convencido de la interpretación, impone su voluntad a mármoles y bronces.

Mientras dura la visita al taller de Llimona, la orquesta completa la sugestión interpretando el himno que compuso el maestro Nicolau a la memoria de aquel gran patricio.

A estas visiones seguirán otras no menos notables, tales como el maestro Millet con el Orfeó Català, Gual dirigiendo un ensayo del Teatre Íntim, el templo de la Sagrada Família y otras muchas que habrán de sorprender y agradar, porque serán documentos de nuestra vida intelectual.

Porque esas películas que ha ideado el señor Graner llegarán a constituir algo así como el índice de cuanto en Barcelona se haga notar por su significación elevada y relevante en las manifestaciones de la inteligencia y el trabajo."

La Vanguardia 11522 (25/03/1904), ed. matí, p. 8.

"**SALA MERCÈ.**

El eminente pintor catalán don Luis Graner, después de ser de los pocos que con su talento encontraron el filón para con sus geniales obras hacerse un mercado especial y alcanzar la envidiable suerte de vender por un tiempo todo lo que de sus manos salía, ha sentido ya el decrecimiento natural de tal éxito con la acentuación de la crisis casi universal que estamos atravesando, porque no es solamente en España donde ya de tiempo inmemorial en materia de protección artística apenas figuramos en último lugar, aunque tenemos y hemos tenido semilla abundante y fructífera de artistas valiosos. Ya hoy en toda Europa se nota un malestar inexplicable a primera vista y se pasan años y más años sin ver radiante en alguna parte una decidida protección artística que haga concebir esperanzas risueñas a los que del arte viven y son el portaestandarte de la cultura de cualquier país.

Por eso Graner, que es, a más de un buen artista, un hombre práctico, ya apenas manda sus obras a las Exposiciones internacionales, y por un sin fin de causas que no son del caso aquí concretar ha puesto sus cinco sentidos y toda su alma artística en combinar

espectáculos todo lo artísticos posible en la sala Mercè, que es algo más que un vulgar cinematógrafo.

No haré el reclamo ni descubriré las películas habladas, porque son sobradamente conocidas; pero sí que como espectáculo o sección puramente artística he de hablar de las proyecciones de retratos de personales distinguidos en el mundo de las artes y de las letras, sorprendidos en el ejercicio de su profesión.

Mostrar al público, que en su mayoría desconoce estas intimidades, el momento sagrado en que esos hombres escogidos por su significación trabajan en la elaboración de la intelectualidad de nuestro pueblo es, a la par que un homenaje de consideración justísimo, una instructiva y nueva curiosidad que ha de llamar seguramente la atención.

¿A qué aficionado y amateur no gustaríale sobremanera ver de cerca al genial Ramón Casas dibujar sus admirables retratos; al maestro Urgell pintar sus sombríos cementerios; a Santiago Rusiñol pintar al aire libre sus poéticos jardines o escribir sentado en la hierba sus encantadoras creaciones; al virtuoso Vidiella haciendo cantar el piano, y a Mas y Fondevila, a Graner, a José Llimona, el insigne escultor y a otros muchos que son la gloria intelectual de nuestra tierra en sus talleres respectivos elaborando sus obras con febril actividad? Pues allí están en películas artísticamente enfocadas, comprensibles, y dando una idea completa de tan curiosa realidad.

Y este ensayo de popularización intelectual, tan simpático como necesario, es preciso extenderlo, amigo Graner. Hay que traspasar las fronteras catalanas y darnos a conocer todas las personalidades intelectuales de España, igualmente en su intimidad, pues creo que a la potente relación de un artista como usted eso le es posible, y todos los amantes del arte y de lo único sano y bueno que con orgullo podemos vanagloriarnos en este ingrato país se lo agradecerán infinito.

Esteban Batlle"'

El Diluvio 88 (30/03/1905), ed. tarda, p. 4.

"[...] Jo les devia aquestes declaracions a un amic que m'estimo de tot cor. Sí, amic Graner: serveixi aquest article per a atenuar el mal efecte que degué causar-vos la meva negativa a deixar-me pel·licular. Si jo no estigués persuadit de que mos prestigis, pocs o molts, radiquen precisament en ma insignificança de la qual n'estic tan gelós com en Baró de sa fama d'autor dramàtic, si jo no tingués per norma el despreci a les vanitats mundanes, cap inconvenient hauria tingut en que em pel·liculessin. És més, si jo hagués estat en Rusiñol ja m'hauria fet pel·licular jo mateix; si hagués estat en Casas ja m'hauria autopel·liculat en el *Pèl i Ploma*; si hagués estat l'Urgell m'hauria fet pel·licular bo i recitant versos de la *Flor de un día*; i en tots aquests casos la pel·lícula hauria tingut un admirador quan menys: el propi pel·liculat.

També comprenc la pel·liculització tractant-se de personalitats tan eminents com és ara en Roca i Roca, o en Llopis, o en Marsillach. En efecte: sempre tindria gran interès veure a en Roca presidint l'Ateneu, a en Llopis despatxant almanacs, i a en Marsillach donant satisfaccions... i rebent-ne. En el cas d'en Vallés i Ribot també fora curiosa la pel·lícula com exercici acrobàtic de passar la corda fluixa; en Corominas estaria deliciós pel·liculat

com a pallasso; en Junoy admirable en sos exercicis de barra. I en aquests casos l'èxit seria segur, puig la Fraternitat en pes faria cap a la sala Mercè, que ara gosa de certa anomenada clerical; i això sense tocar per a res a en Lerroux, ja que aquest la sap molt llarga i crec que es faria pagar la pel·liculosis.

Per totes aquestes consideracions, jo, que entre els literats d'avui em soc atribuït el paper de Cató, dec restar impel·liculat e impel·liculable. Pel·liculeu als superbs, pel·liculeu als pretensiosos, pel·liculeu als qui senten afanys d'exhibició; mes respecteu la meva pel·liculofobia, respecteu, ¡oh, pel·liculògraf amic!, la meva voluntat declaradament antipel·liculigràfica.

Jo hi he anat aquests dies a la sala Mercè; hi he anat ben abrigadet amb ma capa, puig encara que la primavera és entrada practico allò de *hasta cuarenta de mayo no te quites el sayo*; hi he anat com a senzill menestral que va a riure a Rumeya o al Circo Eqüestre; hi he anat, no per a veure a l'Urgell pel·liculat, perquè el bon senyor ja pel·liculisa tot l'any posant a casa seva, a can Parés o pels salons de descans dels nostres teatres talment com si sempre l'estiguessin mapant: hi he anat pera veure-hi a en Rusiñol, hi he anat perquè s'havien complertes les meves profecies.

En efecte: des que va fer furor a Barcelona aquella pel·lícula de *La maleta de Barnum*, en la que hi sortia un senyor de *continente* semblant al d'en Tiago, ja m'ho vaig pensar que aquest s'hi daliria. I en nostra odissea per Madrid l'estiu passat fins vaig dir-li un dia: "Tiago, tu acabaràs formant part d'una pel·lícula cinematogràfica..."

Però hi vaig tenir una desil·lusió, amic Graner, en la vostra sala Mercè. Vaig trobar que tots vostres pel·liculats, no solament no responien a les esperances en ells fundades pels qui com a *poseurs* tan bé els coneixem, sinó que fins defraudaven les del públic, com ho demostrava un espectador dient: "Però que n'estan, d'ensopits, i que malament el fan, el clown!", i un altre responent-li: "És que no sabem si els paguen gaire!". Llàstima que en el quadro en què en Rusiñol fa de poeta recitessin d'un modo tan horrorós aquella poesia que hi va d'acompanyament: al menys l'efecte acústic ens hauria fet suportar millor el delicadíssim efecte plàstic que en Rusiñol ens oferia i que feu exclamar a una senyora: "Que està trist, pobret! Tan guapo, tan gran y tan carrincló!..." Llàstima també que en Tiago estigués tan encongit al voler fer el plaga en aquella altra etapa en que vós el retrateu... Ah, amic Graner! Per un moment vaig deplorar el mal que jo os havia fet negant-me a ésser pel·liculat. Perquè jo us hauria fet quedar millor. Jo, amb *aplom* que caracteritza ma personalitat voluminosa, amb el meu domini de les taules i amb la meva ingènita prosopopeia, hauria resultat davant del públic un actor sobri i conciençut, un artista consumat , un caràcter complert... Aqueix caràcter que sens dubte vós cercàveu en els qui no en tenen al cercar-lo en vostres herois pel·liculats, els quals, per a no fer res bé, ni han sabut ara fer el clown...

Mes no me'n penedeixo, no, de la negativa que vaig donar-vos. Deixeu, ¡oh, estimat Graner!, que en tot temps pugui en Vallés i Roderich transitar inconegut entre la gent. El goig que he sentit, després d'haver resistit la vostra escomesa, al poder eixir al carrer

embossat en ma capa, amb mon aspecte de burgès inofensiu i sense que ningú parés ment en mi, m'ha demostrat prou que no dec transigir.



Il·lustració 39: *Caricatura de Rafel Vallès. [*Joventut *268 (30/03/1905), pp. 205–206].*

Tot lo més que podré fer es deixar que els de *Joventut* em mapin en mon despatx d'escriptor o en ma oficina de farmàcia, però senzillament, modestament, y sols per a que es convencin de ma existència els malvolents que dubten de ma personalitat.

Mes, deixar-me pel·licular? Mai!

Rafel Vallès i Roderich"

Joventut 268 (30/03/1905), pp. 205–206.

"Atraient de veritat resulta en la sala Mercè l'exhibició de les pel·lícules representant artistes i literats de casa en la intimitat del seu treball. Per ara hi figuren en Ramon Casas, en Mas i Fondevila, en Vidiella, en Modest Urgell, els germans Llimona, escultor y pintor, en Rusiñol i en Lluís Graner, fent posar a aquest últim. Per cert que D. Santiago fa molta brometa...

L'exhibició d'aquestes pel·lícules ha sigut una bona pensada i el públic las veu amb satisfacció acudint a la cada dia més acreditada sala Mercè, on s'hi renoven sovint las pel·lícules parlades i els quadros plàstics artísticament presentats. [...]"

Catalunya artística 38 (13/04/1905), p. 248.

Preparació d'una nova pel·lícula

"Cumplidos sus compromisos con la Empresa del teatro de la Comedia, y antes de emprender la obligada excursión por los principales teatros de provincias, llegó ayer a esta capital, procedente de Madrid, nuestro paisano el notable primer actor don Enrique Borràs, a quien esperaban en el andén de la estación buen golpe de amigos y admiradores de los muchos que en esta ciudad cuenta el eminente actor.

Unas horas después do su llegada a esta ciudad almorzaba Enrique Borràs en el restaurant de Miramar [...]

Terminado el almuerzo, el reputado pintor señor Graner, propietario de la sala Mercè mandó hacer una película, que en breve se exhibirá en el cinematógrafo de la Rambla. Sea bienvenido a esta tierra el genial artista."

El Diluvio 108 (19/04/1905), ed. matí, p. 14.

Valoració final de temporada teatral

"Cada any, d'alguns en aquesta banda, quan lo que podríem anomenar el curs teatral és a les acaballes, donem una ullada enrere, mirem el camí fet i ens trobem si fa o no fa al mateix punt de l'any anterior. Amb tot, aquest any pot considerar-se com una excepció. No ens hi trobem al mateix punt: em trobem una mica més enrere. Sembla que les empreses s'hagin confabulat per a avorrir al públic. Durant tot l'hivern el gènere menut, en el seu aspecte menys artístic, ha envaït bona part dels nostres teatres... fins d'aquells que, com el de Novetats, solien hostatjar sempre per temporades llargues o curtes les bones companyies italianes.

La frivolitat s'ha estès arreu i durant setmanes llargues ha estat preferible l'assistència als cinematògrafs que als teatres amb pretensions. Als cinematògrafs almenys se'ns satisfeia la curiositat, se'ns donava la informació gràfica del viatge d'aquest príncep, de la boda d'aquell magnat, del crim sensacional que feia cruixir les premses del món.

En canvi, als teatres se'ns donava generalment un art rebregat i sense suc, basat a voltes en successos per l'estil dels que serveixen de base als cinematògrafs, però mancats de l'al·licient de la *veracitat*. I el públic —el nostre gros públic— ja prou donat de sí a preferir per exemple el diari a la novel·la, ha preferit —però en aquest cas concret amb més raó— el cinematògraf al drama i a la comèdia.

Amb tot, cal afirmar que a la inacció de les empreses teatrals ha correspost l'activitat de les cinematogràfiques, alguna de les quals, com per exemple la de la sala Mercè, ens ha donat i segueix donant-nos espectacles veritablement artístics i fins literaris i tot, barrejats amb les notícies gràfiques i animades dels successos del dia. [...]

M. i G."

La Ilustració catalana 101 (07/05/1905), p. 303.

Sessions especials del Foment Autonomista Català a la sala Mercè

"Tenim notícies que prometen ésser molt concorregudes les funcions que el Foment Autonomista Català té projectades donar els dimecres de cada setmana a la sala Mercè.

Entre les famílies abonades a les esmentades funcions s'hi compten les de Nadal, Pella y Forgas, Pascual, Gispert, Alandí, Utrillo, Fargas, Cabot, Girona, Durán y Ventosa, Albó, Marqués de Camps, Llussa, Coll, Bertran, Fortun i altres que no recordem en aquest moment.

Les funcions tenen totes les possibilitats d'èxit segur i brillantíssim, a causa d'haver pres amb cel l'organització d'aquests espectacles distingits joves de la nostra bona societat."

La Veu de Catalunya 2214 (11/05/1905), ed. vespre, p. 3.

"Heus aquí el programa de la primera vetllada dels dimecres de moda que se celebren a la sala Mercè organitzats pel Foment Autonomista Català:

1. Sessió escollida de cinematògraf. 2. Rondalles, origen i classificació pel senyor Capmany[23]. 3. Música pel sextet: a. Obertura de l'òpera *Freychutz*. B. *Largo*, Haendel. C. *Fantasia sobre motius catalans*.

Descans. 1. Sessió de cinematògraf. 2. Cançons populars per la senyoreta dolors Pomar: a. *El mestre*. B. *L'estudiant de Vic*. C. *L'hereu Riera*. 3. Don Albert Llanas llegirà el monòleg *La marxa real*. 4. *Sant Jordi mata l'aranya*, quadro plàstic musical.

La primera vetllada tindrà lloc demà passat, dia 17, al vespre.

La Veu de Catalunya 2218 (15/05/1905), ed. vespre, p. 5.

"Foment Autonomista. (Segona vetllada).

Plena la sala Mercè d'una concurrència tan nombrosa com distingida, en la que hi figuraran distingides familias de les més vistents dintre la nostra bona societat, va celebrar-s'hi la segona de las vetllades que hi ha organitzat el Foment Autonomista, la qual va resultar tant o més notable que la primera.

A més de les escollides peces musicals executades pel quintet de la sala Mercè i de les pel·lícules parlades que es varen presentar i que foren molt celebrades, el senyor Tor i les senyoretes Freixas, Ribó i Rodes, de l'*Esbart de Rapsòdia*, varen recitar en la primera part escollides poesies populars i d'autors moderns.

L'escollida pel senyor Tor va ser *La sardana*, d'en Maragall, a la que va donar majestuosa entonació. La senyoreta Freixas, en canvi, va dir amb extraordinari sentiment la lletra de la cançó popular *El rei mariner*, i la senyoreta Ribó va recitar amb molta riquesa de matisos *La dama d'Aragó*, també popular. Finalment la senyoreta Rodes, amb fina intenció i accent ple de delicadeses, va llegir la poesia *Loengrin*, d'en Josep Carner.

Totes elles varen ser molt aplaudides i la senyoreta Rodes, que era la més joveneta, es va veure obligada a llegir fora de programa dues composicions més. Pot afirmar-se que les tres lectores varen constituir la nota més gentil i atractiva de la festa. També va ser interessant l'encarregat a l'aplaudit tenor don Francesc Riera, qui, amb molta expressió, va cantar en català el "raconto" del *Loengrin*, obtenint-hi un esclat d'aplaudiments ben entusiàstics i merescut.

Durant el descans de la primera a la segona part, el nombrós i distingit públic va visitar les coves, que cada dia tanquen noves sorpreses, sent la que tenia preparada en Graner per a ahir la de fer roncar i tot al municipal que apareix dormint en una raconada.

[23] Al març, Capmany ja va donar una altra sessió dedicada "a la cansonística popular catalana, refiriéndose particularmente a la canción *Lo comte l'Arnau* […] haciendo notar que esa sencilla producción popular ha inspirado a los más notables artistas catalanes […] que demuestran que del folklorisme ha de crearse el arte nacional." (*Diario de Barcelona* 73 [25/03/1905], pp. 3441–3442). La següent temporada teatral, Graner va inaugurar-la al teatre Principal amb la visió llegendària que glossava *Lo comte l'Arnau*.

Després de la simfonia amb què va obrir-se la segona part, don Josep Puntas va projectar una hermosa col·lecció de vistes fixes de Catalunya, totes elles d'un gran aire artístic.

Darrera les projeccions, es va llegir un sentidíssim quadret literari del senyor Albó (don Ramón) titulat *La nena captaire* i ple d'un esperit cristià enamorador i d'un aire de realitat que corprèn.

La vetllada va acabar amb una sessió escollidíssima de cinematògraf, amb hermoses pel·lícules parlades de les que componen l'escollit repertori de la sala Mercè."

La Veu de Catalunya 2228 (25/05/1905), ed. vespre, p. 2.

Enregistrament cinematogràfic amb l'Orfeó Català

FESTA ÍNTIMA

Corresponent a les instàncies del simpàtic director artístic i propietari de la sala Mercè, en Lluís Graner, i a l'amable oferiment d'en Vicens de Moragas, vicepresident de l'Orfeó Català, les tres seccions del cor de nostra Institució es traslladaren el diumenge de Pasqua a la hermosa casa que posseeix el senyor Moragas a Sant Gervasi, amb el fi de treure un grup fotogràfic del cor i unes pel·lícules amb destí a la sala Mercè; idea que fou molt ben rebuda pels coristes, prestant-se gustosos a complaure al senyor Graner, cosa natural si ens fixem en que els nostres coristes no s'han pogut veure mai cantant, lo qual ara podran efectuar anant a las sessions de l'acreditat cinematògraf de la sala Mercè a expectar-se còmodament a sí mateixos.

A las tres de la tarda entraven les tres seccions en els jardins Moragas, i des d'aquest moment l'ull tafaner de la màquina ja no els deixà ni un moment, pescant-los a mida que entraven i recollint en la obscuritat del seu sí les eixerides cares dels nois, las xamoses de les senyoretes i les ferrenyes dels homes, entre els que devien quedar-hi mapats els mestres de l'Orfeó, i entre ells el venerable mestre Pedrell, que ens honorà amb sa companyia.

Seguidament l'Orfeó cantà *Lo cant de la Senyera*, Millet ; *Lo soldat i la donzella*, popular; *Lo mestre*, popular; *Els tres tambors*, Lambert; *Muntanyes regalades*, Sancho Marraco; *Aucellada*, Jannequin; *Don Joan i don Ramon*, Pedrell ; *Les flors de maig*, Clavé; *La Mare de Déu*, Nicolau : *L'emigrant*, Vives; i *Els segadors*, Millet.

Durant l'execució d'alguna d'aquestes composicions, el senyor Graner no deixava reposar als pel·liculetes i els feia rodar sense descans el manubri d'aquella caixa que engoleix la realitat de las coses com per art d'encantament.

En la casa del vicepresident de l'Orfeó hi havia aplegada una nombrosa concurrència que aplaudí als nostres coristes, disfrutant, com tots, de l'espectacle, que era hermós a tot ser-ho, ajudant-hi tant la magnificència d'aquells jardins ombrosos com la nota acolorida que hi donaven las barretines vermelles dels nois i las morades dels homes, entre les escaientes mantellines blanques de les senyoretes, formant un conjunt encantador.

Els coristes i els convidats a la hermosa festa íntima foren obsequiats esplèndidament amb un exquisit refresc, servit amablement per la distingida senyora esposa i xamoses

filles del nostre vicepresident, quedant tothom molt agraït i reconegut de la seva distingida amabilitat.

Per a més arrodonir la tarda, molts dels coristes, senyoretes i homes varen formar sardanes enfront del casal, puntejant airosament alguns dels nostres més típics balls populars, la sardana, l'esquerrana i altres.

Finalment, després d'un bon passeig per lo llarg dels jardins, creuats per tots indrets pels nois de l'Orfeó, que com vols d'aucells corrien adelerats de fruir llibertat en plena naturalesa, començàrem a desfilar, no sense recança, ben contents i satisfets d'aquella tarda agradosa i de la galana acollida de que fou objecte l'Orfeó per part dels amables estadants d'aquella magnífica possessió senyorial."

Revista musical catalana 18 (juny 1905), p. 126.

Sobre Joan B. Lambert com a músic de la sala Mercè

"[Sobre les obres presentades al concurs de l'Orfeó Català]

[…] Es también digna de elogio la *Cançó de la bandera*, en la que las voces de la sección de hombres están dispuestas con gran arte, creciendo la expresión sentimental hasta alcanzar una grandiosidad y un equilibrio muy dignos de tenerse en cuenta para esperar de Lambert mucho bueno y algo grande.

Lambert es un músico muy joven y un tipo altamente simpático. Trabajador incansable, un verdadero obrero del arte, es un obrero de la vida, pues dedica la suya cotidianamente a un trabajo que pudiéramos llamar de jornal —del jornal imprescindible para el que vive de su solo esfuerzo,— y roba horas enteras al sueño y al reposo, para dedicarlas a crear obras como las con que este año se nos ha revelado.

Que Lambert es un trabajador Incansable lo prueba el hecho de haber ganado un premio precisamente dedicado «al hijo de músico que sostenga a su familia con el fruto de su trabajo, dedicado a la enseñanza y ejercicio de la música.»

No hay más que verle, o mejor adivinarle, allá en el fosillo de la sala Mercè, donde forma parte del cuarteto colaborando a la cotidiana labor de sus compañeros, como él ocultos a las miradas de los espectadores y a los movedizos rayos de la luz cinematográfica, y aguardar impaciente los contados minutos de descanso que puede haber de una a otra exhibición, para trazar sobre el pentagrama las notas que le sugiere su imaginación impaciente por conducirle pronto hasta donde llegará luego. Hasta el lugar que, si persevera, tendrá derecho a ocupar ente los músicos de la tierra.

Aunque estamos más necesitados de consejos que sobrados de ellos para darlos, creemos que el señor Lambert no echará a mala parte (como suelen decir los oradores provinciales y concejales) el que con nuestro buen deseo y la simpatía que nos inspira la figura del laureado autor, le recomendemos que en sus futuras concepciones procure esquivar la nota quejumbrosa, sobre todo en las tesis de carácter histórico-patriótico.

Esta sencilla observación no va solo para Lambert, sino para todos.

Ha llegado ahora a ser monótona, y pudiera hacerse cargante por lo uniforme, la nota de queja con que algunos de nuestros músicos suelen revestir los cantos catalanes.

El *cant de la bandera* es de ello ejemplo. […]"

La Vanguardia 11590 (01/06/1905), ed. matí, p. 7.

Reformes de la sala Mercè

"**Ayuntamiento constitucional de Barcelona**.— Don Luis Graner acude a esta Municipalidad en demanda de permiso para instalar un electromotor en los bajos de la casa número 13 de la calle de Bot[24] […]. Barcelona, 12 de julio de 1905.- El Alcalde constitucional, presidente G. Lluch."

Diario de Barcelona 178 (13/07/1905), p. 7810.

[24] Aquesta adreça es correspon a la part del darrere de la sala Mercè. El carrer d'en Bot és el paral·lel a la Rambla dels Estudis.

Temporada 1905/06

L'any 1905, la sala Mercè ofereix una nova temporada de visions musicals i projeccions cinematogràfiques, continuant l'estil de l'anterior. La temporada queda inaugurada el 13 de setembre, amb l'estrena de *La mort de l'escolà*, visió musical basada en la coneguda cançó d'Antoni Nicolau sobre el text de Verdaguer. La següent producció de la sala, *La dona d'aigua*, també serà l'escenificació d'un poema previ, en aquest cas de Miquel Costa i Llobera, sobre un personatge de la mitologia catalana.

Altres visions es basaran en escenificar directament llegendes i cançons tradicionals, com és el cas de *A la voreta del mar*, cançó popular arranjada aquí per Adrià Esquerrà, o *La pastoreta*, amb la música arranjada per Narcisa Freixas. Cal destacar també el cas de *La cova de les serps,* visió basada en una llegenda germànica, cosa que remarca la concepció internacionalista de l'ús de la llegenda popular que Adrià Gual, el director escènic de la temporada, explica als seus escrits teòrics.

Tot i això, s'introdueixen també visions més dramatitzades, amb major desenvolupament literari. *El bon escarceller*, amb text de Manuel de Montoliu, presenta un quadre dramàtic en què apareix un romanç popular cantat, però no és l'escenificació directa del romanç. *La fada de la font* amplia la quantitat de quadres que habitualment tenien les visions musicals, arribant a considerar-se per la premsa un "petit dramet". Les escenes de Nadal d'Enric Morera, titulades *El mal rabadà*, inclou la glossa de tres cançons tradicionals de Nadal diferents, no d'una mateixa per obra com solia ser el cas.

L'estiu de 1906, la sala Mercè romandrà oberta amb projeccions cinematogràfiques especialment i es farà la reposició en escena de visions musicals de la temporada anterior com ara *Sant Jordi mata l'aranya* i *Dante a les portes de l'infern*.

Tot i que la sala Mercè continua molt activa durant aquesta temporada i amplia el seu nombre de col·laboradors literaris i musicals, la fundació dels Espectacles-Audicions Graner al teatre Principal acaparará la majoria de l'atenció de la premsa. Degut a l'èxit de la primera temporada de la sala Mercè, el seu propietari i director, Lluís Graner, decideix llogar el teatre Principal per instal·lar allà també el seu repertori de pel·lícules còmiques i morals i de visions musicals de major envergadura i orquestració.

No obstant, el teatre Principal començarà una rivalitat amb altres grans teatres com era el Romea, i la sala Mercè continuarà competint amb la resta de petites sales d'espectacles de la ciutat, convertint la moralitat i apropiació de la seva oferta apta per a nens i famílies en la seva marca d'identitat. Tot i que es continuen anunciant pel·lícules parlades, sense especificar gaires títols, seran més habituals en el repertori cinematogràfic les pel·lícules documentals d'esdeveniments d'actualitat.

Llistat de pel·lícules projectades[25]:

- *Ceremonia religiosa tomada en el Palacio Imperial de Czar-Koie-Selo con toda la Corte de Rusia, celebrando la paz ruso-japonesa* (21/09/1905)
- *Torpiller en perill*[26] (04/10/1905)
- *Siti i redempció de Port Arthur* (podria ser la mateixa projectada prèviament al Principal) (25/11/1905 fins al 06/12/1905)
- *Erupció del Vesuvi* (26/04/1906 fins al 04/05/1906)
- *Setmana Santa a Sevilla* (26/04/1906 fins al 04/05/1906)
- *Arribada dels senyors senadors i diputats defensors de Catalunya* (24/06/1906)
- *Festa del Tibidabo* (26/05/1906)

Casamiento de S. M. Don Alfonso XIII y Victoria de Battenberg (enregistrat per la casa Urban de Londres)

- *Revista de automóviles y llegada de todos los príncipes extranjeros* (30/05/1906)
- *Entrada y salida del cortejo Real en la iglesia de San Jerónimo* (02/06/1906)
- *Accidentes de la bomba en la calle Mayor* (02/06/1906)
- *Salida de la capilla* (12/06/1906)
- *Corrida de toros regia* (12/06/1906)

- *Terratrèmols de Sant Francisco en California* (06/06/1906)
- *Mi-carême en París* (09/06/1906)
- *Coronació del rei Haakon VII de Noruega* (03/07/1906)
- *Circuit de la Sarthe*, "carrera de automóviles 1906" (08/07/1906)

[A partir d'aquí apareixen al llarg del juliol i l'agost anuncis cada dia a la premsa de pel·lícules noves, però sense incloure els títols.]

[25] D'aquesta temporada es conserven molts menys títols, atès que l'atenció de la premsa va estar enfocada a l'activitat del teatre Principal, i les línies entre els espectacles de la sala Mercè i del Principal van arribar a ser difoses per al públic i la premsa, per presentar tots dos espais repertoris molt semblants.
Això no vol dir, però, que s'estrenessin menys pel·lícules. L'anunci de "pel·lícules noves" era habitual a la premsa, però sense especificar els títols.

[26] Paral·lelament es va estrenar una pel·lícula amb el mateix títol, però anunciat en castellà com *Torpedero en peligro*, al Cinematógrafo del Diorama.

Catàleg de visions musicals representades



Mort de l'escolà, La

1 quadre.

Estrena el 13/09/1905.

Representada fins al 05/11/1905.

Lletra sobre un poema de Jacint Verdaguer[27].

Música d'Antoni Nicolau (BC: 2006-8-C 112/47).

Decorats de Salvador Alarma.

Edició de la partitura: *La mort de l'escolà*. Barcelona: Edicions musicals Tenora, 1979.

Enregistrament sonor: Orfeó Català; MILLET, Lluís (dir.): *La mort de l'escolà.* A: *His Master's Voice celebrity series recordings and historical reissues, 1924–1958.* Anglaterra: The Gramophone Co., Ltd., 1929.

"Per a donar lloc a l'assaig general i a la col·locació del quadro plàstic-*musical La mort de l'escolà*, que demà s'estrena, s'han suprimit avui totes sessions.

Per les notícies que tenim de dit quadro és d'esperar que la seva presentació serà un dels èxits més brillants que s'hauran registrat en aquell local. El decorat és esplèndid i la música d'en Nicolau hi escaurà magníficament, com s'ha pogut comprovar en els assajos duts a terme fins ara.

La inspiradíssima creació en la que tan bé es feren els extraordinaris talents del gran poeta Verdaguer i de l'eminent mestre Nicolau resultarà en el quadro plàstic-musical de la sala Mercè, ben assaborida i digna de ser fruïda per les persones cultes."

La Veu de Catalunya 2319 (12/09/1905), ed. vespre, p. 3.

"SALA MERCÈ.— Por las impresiones que traemos, podemos asegurar que el estreno de *La mort de l'escolà*, que tendrá lugar hoy en esta sala, será un verdadero éxito, tanto en la música y canto como en el decorado verdaderamente espléndido."

La Vanguardia 11785 (13/09/1905), ed. matí, p. 3.

[27] El text és un poema previ de Verdaguer, del seu *Cicle montserratí* de 1880, que va ser musicat per Nicolau el 1900 i va tenir molt d'èxit com a cançó harmonitzada a la programació de l'Orfeó Català.

"Exponer un capital en una empresa artística haciendo arte verdadero, donde el público no verá más que negocio, es una temeridad solo excusable en un temperamento artístico como Luis Graner; esto no puede verlo ni saberlo más que el que ha visto el autor del *Canvi de gresol* cuidando los efectos artísticos en sus más mínimos detalles de sus cuadros plásticos que en la sala Mercè viene exhibiendo desde su inauguración, invirtiendo todo su reconocido talento y su dinero en presentar al público cuadros llenos de vida y realidad artística, logrando así cultivar un género dificilísimo, solo posible en manos de un artista-poeta, y que puede llevar al público a un derrotero de cultura muy necesario y muy preciso para la vida de todos lo que aman las manifestaciones intelectuales y que de ellas viven.

La mort de l'escolà es un poema del insigne poeta catalán Jacinto Verdaguer inundado de una poesía mística de altos vuelos, como todo lo que escribía aquel sublime sacerdote; en ella se inspiró y puso música notable el excelente maestro catalán señor Nicolau, haciendo popular aquel canto montserratino.

En estas bases ha compuesto Graner su cuadro plástico que exhibe en la sala Mercè, ayudado por el excelente escenógrafo señor Alarma, de cuyo conjunto ha resultado una visión musical del poema que se siente uno transportado a las montañas de Montserrat arrullado por los cánticos de los monaguillos y la hermosa visión plástica que Alarma ha resuelto en aquel pequeño escenario.

Como he dicho al principio, Graner ha puesto toda su alma artística para que todo esté armonizado dentro de las condiciones del local y del asunto, y así en la parte musical no ha omitido gastos ni detalle alguno, así en las partes como en los coros. Los que sentimos nostalgia de que Graner no nos haga ya sentir el grato efecto de su arte a pinceladas tenemos la satisfacción de paladear los destellos de su artística dirección en los cuadros plásticos, dignos hijos suyos.

Esteban Batlle"

El Diluvio 257 (15/09/1905), ed. tarda, p. 3.

"SALA MERCÈ.— Al selecto repertorio de visiones musicales que se han ido sucediendo en el escenario de la sala Mercè, hay que añadir una más. No hay que decir que tratándose de una obra dirigida por el señor Graner y siendo la última, es la mejor y más refinada.

Consiste en la realización plástica de aquella hermosa poesía de mossèn Cinto *La mort de l'escolà*, a la que puso música el maestro Nicolau.

Varias veces hemos dicho en estas mismas columnas que Nicolau había interpretado excelentemente la obra de Verdaguer. Ahora tenemos que añadir a estos dos nombres el del director artístico de la sala Mercè. Siguiendo la inspiración del poeta, tan acertado anduvo el músico como ahora el pintor.

Antes de descorrerse la cortina, la música y voces ocultas entona las primeras estrofas; luego aparece la escena evocando una visión de Montserrat, magníficamente trazada, justísima de entonación y por lo tanto simpática de colorido. El practicable está muy bien dispuesto para el paso del fúnebre cortejo.

Cuando la leyenda de Verdaguer llega a su grado álgido de ternura, aparecen descendiendo por la escarpada vertiente los monagos montserratinos, como cabritillos, y dos de ellos conduciendo el albo ataúd sobre el que reposa, como sobre cáliz de un lirio de agua en una paloma blanca, símbolo de la pureza. El efecto plástico es magnífico.

Poeta, músico y escenógrafo han realizado la obra de una única inspiración: la de realzar un matiz de ternura exquisita. El público que llena de continuo la sala Mercè ha demostrado con sus aplausos que la última visión musical le impresiona agradablemente y le satisface.

Completan el programa selectas películas, tales como las escenas de la vida de Moisés, los torneos acuáticos y la preciosa e instructiva serie de prácticas de agricultura; y otras habladas como el eclipse de sol, y el baúl maravilloso.

En resumen, que el señor Graner, insigne pintor, está demostrando que tan relevantes dotes posee como escenógrafo y como empresario.

El cuadro plástico *La mort de l'escolà* constituye un gran atractivo y no dudamos de que alcanzará un éxito duradero."

La Vanguardia 11788 (16/09/1905), ed. matí, p. 8.

"Espectacles catalans

Sala Mercè

Gràcies a les encertades iniciatives de nostre distingit amic l'eminent artista en Lluís Graner, l'espectacle constant que s'ofereix en aquest local, ademés de la novetat periòdica, tenen una suggestió i una importància verament dignes de que el públic n'hague fet un de sos llocs predilectes.

Actualment hi ha tingut lloc l'estrena del quadro plàstic-musical *La mort de l'escolà*, sentida composició del mestre Nicolau, quines belleses melòdiques tant hem fruït en els concerts del benemèrit Orfeó Català.

De l'hermosíssima lletra de l'immortal mossèn Cinto, ni de la inspirada música d'en Nicolau hem de parlar, puig ben bé les coneixem; només ens cal fer remarcar a nostres llegidors lo atraient que resulta la visió del quadro representant la històrica muntanya de Montserrat, quin quadro ha sigut pintat per l'amic Alarma, notable escenògraf. La corrua d'escolanets amb els ciris encesos, que acompanyen a enterrar el cos de son infortunat companyó, entonant tots la melodia d'en Nicolau, tenen quelcom de corprenedor que encisa, assaborint-se amb delectança.

En Graner i tots quants han treballat per a la millor presentació d'aquest quadro plàstic mereixen el nostre aplaudiment. I aixís com escolant al lletra recordem al mai prou plorat mossèn Cinto, sentint la música hem d'elogiar força al mestre Nicolau, de qui ens honrem avui publicant el retrat.

Arnal"

Talia 32 (23/09/1905), p. 287.

"[...] al petit escenari de la Sala Mercè ens hi ha ofert en Graner el quadro plàstic musical *La mort de l'escolà*, que és una veritable exquisitat en tots conceptes. Així com en Nicolau, al posar música a l'hermosa poesia de mossèn Verdaguer, pot dir-se que va completar-la en certa manera, en Graner, en oferir-nos-la amb la mateixa música instrumentada i amb l'afegit d'una magnífica decoració de l'Alarma i una representació escènica de la petita acció, l'ha acabada de fer sentir amb tota la intensitat desitjable per a produir en el públic un efecte intensíssim de tendresa i art.

M. i G."

La Ilustració catalana 121 (24/09/1905), p. 622.

"Veuen? En canvi en Lluís Graner, a la sala Mercè, ha agafat la dèria de fer ensentimentar al públic i després d'una tirallonga de pel·lícules parlades i sense parlar, les hi cargola cada nit amb *La mort de l'escolà*, que és allò de mossèn Cinto i en Nicolau, però amanit amb quartet i amb un espatec de quadro plàstic conjuminat amb una decoració de l'Alarma que n'hi ha per a llogar-hi palcos i tot.

A més, ajuden a fer atractiu l'espectacle uns escolanets de *carn* més *monos* que tothom. És una cosa que trenca el cor de tan tendra. Gran mal se'n vol, per això, en Graner de fer quadros esplèndids amb caps de brot com els que ha ajuntat. Perquè, anem sumant: Verdaguer + Nicolau + Alarma + sis o set nens que saben perfectament la seva obligació + un *quarteto* format per músics que hi entenen + un barítón i una tiple i una contralt i un tenor de l'hu. Total: un espectacle artístic de primera.

Virolet"

Cu-cut! 195 (21/09/1905), p. 597.

"**Sala Mercè** — En aquesta sala, que continua essent la preferida de la millor societat barcelonina, s'hi ha estrenat una nova visió musical inspirada en la sentida i popular poesia de mossèn Cinto Verdaguer *La mort de l'escolà*, per a la qual s'ha utilitzat la no menys celebrada composició del mestre Nicolau que porta el mateix títol i que canten quasi tots els orfeons de Catalunya. L'adaptació de la composició coral per a quatre veus amb acompanyament ha sigut feta pel mateix autor, i no cal dir si l'efecte creix amb la presentació del quadro, realitzat en el petit escenari amb un tacte i una distinció que honra molt al director artístic de la sala, en Lluís Graner. El conjunt és verament emocionant i d'un sentiment exquisit."

Revista musical catalana 22 (octubre 1905), p. 200.

Dona d'aigua, La [28]

2 quadres.

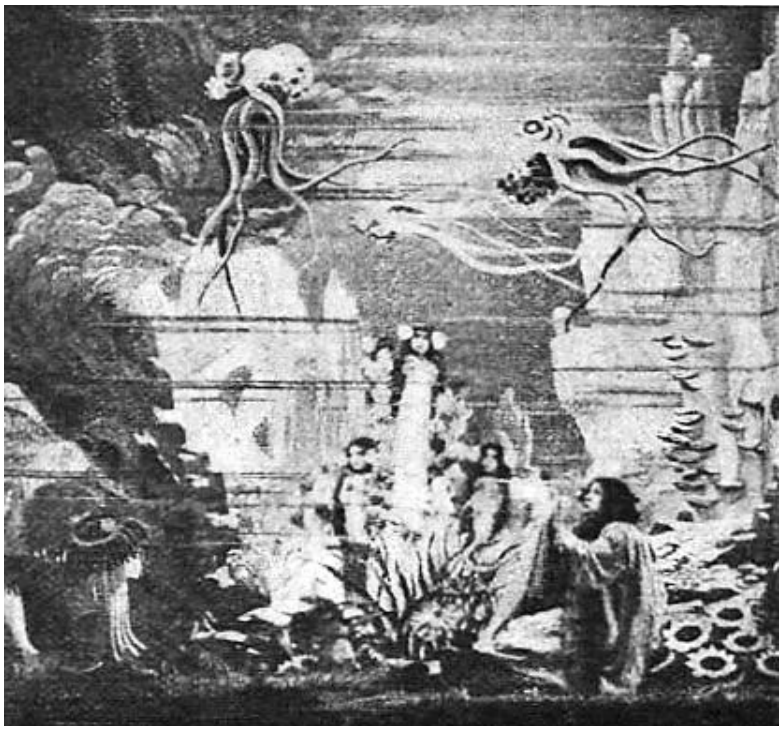
Estrena el 14/11/1905.[29]

Representada fins al 19/12/1905.

Lletra de Miquel Costa i Llobera[30].

Música de Joaquim Pecanins.

Decorats de Miquel Moragas i Salvador Alarma.



Il·lustració 40: *Fotografia d'escena del segon quadre [*Garba *3 (25/12/1905), p. 22].*

"La anunciada visió musical *La dona d'aigua* va estrenar-se ahir, produint al públic un efecte excel·lent de cosa d'art. La visió es compon de dos quadros, amb un diàleg entre

[28] El 1911 es va estrenar una òpera amb el mateix títol amb música de Cassià Casademont i llibret de Joan Trias al teatre Eldorado.

[29] Estrena anunciada el dia 8, endarrerit a l'11, i tornat a endarrerir al 14 per complicacions amb la instal·lació escenogràfica.

[30] Adaptació del poema *Les dones d'aigua* escrit al 1898, publicat a COSTA I LLOBERA, MIQUEL (1982): *Horacianes i altres poemes.* Barcelona, Edicions 62, pp. 95–97.

rústecs al primer i un cant de la dona d'aigua al segon. La lletra, de mossèn Costa i Llobera, constitueix un hermós poema al que el senyor Pecanins ha posat una música del tot escaient, a base d'aires de caràcter popular, harmonitzats amb extraordinària traça.

Per al primer quadro, els escenògrafs Moragas i Alarma han pintat una decoració de muntanyes que produeix un efecte superb, tant per la seva perspectiva com per lo simpàtic dels tons. Tan encertada és aquesta decoració que sembla que l'escenari de la sala Mercè s'engrandeixi, produint l'efecte d'un gran finestral dintre qual marc se veu una perspectiva immensa.

El quadre segon representa el fons d'un estany en el que canta la dona d'aigua. El paisatge aquàtic, degut als mateixos escenògrafs esmentats més amunt, produeix també una il·lusió extraordinària.

Els actors senyors Tor i Morató (Ramon) diuen el diàleg del primer quadre amb molta afinació i bon gust. Creiem que *La dona d'aigua* es sostindrà temps als cartells de la afavorida sala Mercè"

La Veu de Catalunya 2383 (15/11/1905), edició matí, p. 4.

"En l'acreditada sala Mercè s'hi està representant el quadro plàstic *La dona d'aigua*, lletra de l'inspirat poeta mallorquí mossèn Costa i Llobera, que resulta un espectacle suggestiu de debò. Els versos són ben cisellats i, posats en boca de nostre amic, el conegut actor en Tor-Deseures, ens feren sentir tota sa bellesa. La música d'en Pecanins és un enfilall popular molt ben construït. El decorat esplèndid, d'una fantasia que enamora."

Talia 41 (25/11/1905), p. 407.

"A la sala Mercè també s'hi ha mostrat actiu en Graner aquesta setmana. Ens hi ha donat un delicadíssim quadro plàstic musical, titulat *La dona d'aigua*, muntat a base d'una inspirada poesia d'en Costa i Llobera, amb decorat d'en Moragas i l'Alarma i música d'en Pecanins. És una petita exquisitat.

M. i G."

La Ilustració catalana 130 (26/11/1906) , p. 767.

"Se compone de dos cuadros, el primero está presentado con bastante propiedad, pero el segundo, a nuestro modo de ver, resultaría mucho más si las guirnaldas que adornan a aquella *dona* que asciende quedaran sin iluminar. Por lo demás, todo está a la altura de los autores. Llama también mucho la atención la película, que sobre la redención de Port-Arthur se exhibe en esta sala y en el teatro Principal, por lo verídica e interesante de la misma.

J. M. E."

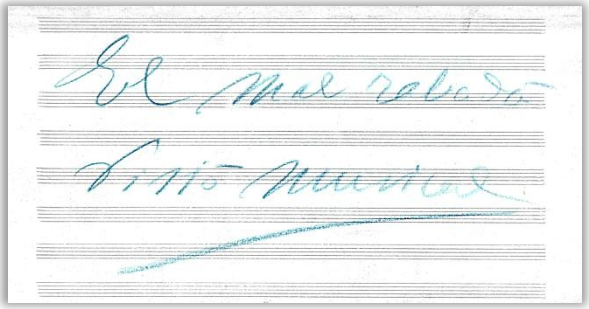
La Academia Calasancia 328 (7/12/1905), p. 22.

Mal rabadà (Escenes de Nadal), El

Visió musical en 2 quadres.

Estrena el 23/12/1905.

Representada fins al 11/02/1906[31].



Il·lustració 41: *Detall de la portada de la partitura manuscrita.*

Lletra de Josep Carner.

Música d'Enric Morera[32]
(esborrany de partitura a BC: M-Mor-471)

Decorats de Miquel Moragas i Salvador Alarma.

"*El mal rabadà*, obra estrenada en la sala Mercè, ha obtenido un éxito completo y entusiasta, por la propiedad con que ha sido presentada y por la música y excelente interpretación. Se trata de varias escenas de Navidad, muy bien combinadas y dialogadas por el señor Carner. La partitura es del maestro Morera, quien se ha servido de las populares canciones catalanas *Fum, fum*, *Lo mal rabadà* y *Nadal*, armonizándolas como este reputado maestro sabe hacerlo.

Las decoraciones son de los pintores escenógrafos señores Moragas y Alarma y producen el efecto apetecido, por su simpática entonación y magnífica perspectiva. E1 cuadro primero representa un bosque nevado y el segundo un Nacimiento, con todos sus pormenores."

Diario de Barcelona 343 (25/12/1905), p. 14245.

"Amb tot, com a espectacle menut, cal esmentar el quadro plàstic musical *El mal rabadà*, muntat a la sala Mercè a base de la cançó popular, combinada per en Morera amb posades del *Fum, fum, fum* i el *Desembre congelat*. L'arranjament de la lletra l'ha fet en Josep Carner, respectant gairebé en absolut la lletra del poble i dividint l'acció en dues parts, per a cadascuna de les quals ha pintat una exquisida decoració l'escenògraf Alarma, que ha mostrat un cop més la possessió de la tècnica i el bon gust que el caracteritzen. En conjunt, l'espectacle resulta interessant i vistós, produint a la sala Mercè grans entrades.

M. i G."

La Il·lustració catalana 135 (31/12/1905), p. 844.

[31] Estava programada per acabar el dia 8, però per problemes amb la instal·lació de l'escenografia de la següent visió musical, es va tornar a repetir els dies 10 i 11.

[32] Inclou les cançons tradicionals *Fum, fum fum* [CAPMANY, Aureli (1907): *Cançoner popular (Tercera sèrie)*, Barcelona, Imp. La Renaixensa, p. XCVI; *Cançons populars de Catalunya* (segona sèrie), Biblioteca Bonavia vol. XII, Barcelona, Salvador Bonavia Llibreter, 1921, pp. 27–28] i *Desembre congelat* [CAPMANY, Aureli (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. XVIII; *Cançons populars de Catalunya* (segona sèrie), Biblioteca Bonavia vol. XII, Barcelona, Salvador Bonavia Llibreter, 1921, pp. 19-20].

"*El mal rabadà*, cuadro musical estrenado con gran éxito […] tiene un carácter escénico bastante diferente de los demás. Su argumento no es otro que el del diablo disfrazado de *rabadà* quiere oponerse a que otro vaya a adorar al niño Dios, cuya intención se la impide un ángel que coge de la mano al buen pastor y lo acompaña a adorar al recién nacido, que se representa con gran maestría en el segundo cuadro. El Sr. Carner, como de costumbre, ha lucido su pluma en tan bello cuadro, como también el Sr. Morera con su pastoril música inspirada en cantos populares de Navidad. Las decoraciones son debidas a los acreditados escenógrafos señores Moragas y Alarma, que son de gran efecto.

M. C."

La Academia Calasancia 330 (04/01/1906), p. 132.

A la voreta del mar [33]

Quadre líric en 2 quadres.

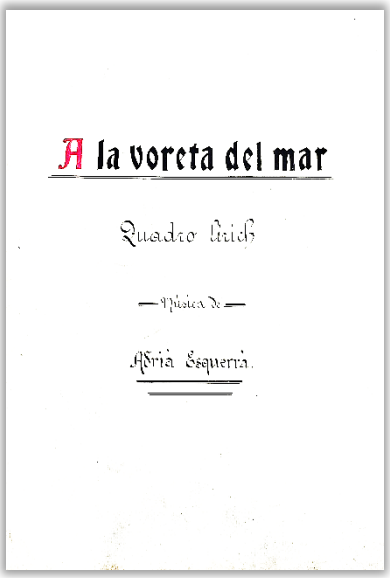
Estrena el 15/02/1906[34].

Representada fins al 19/03/1906.

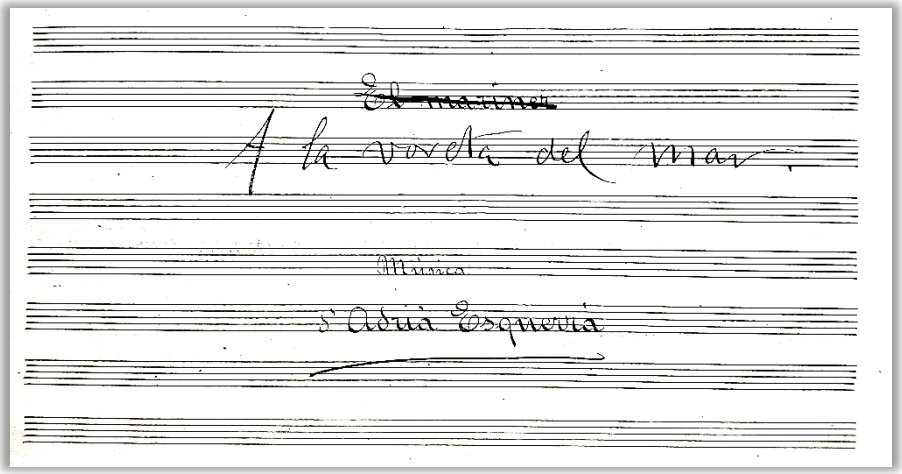
Lletra d'origen popular[35].

Música d'Adrià Esquerrà (SGAE: BAR/B-56).

Decorats de Miquel Moragas i Salvador Alarma.



Il·lustració 42: *ESQUERRÀ, Adrià:* A la voreta del mar *(portada de la partitura).*



Il·lustració 43: *Portada de l'esborrany de la partitura manuscrita amb el títol* "El mariner" guixat i, a sota, el definitiu de "*A la voreta del mar*".

"**Sala Mercè**. Interesantes películas. El próximo jueves, 15 del actual, se estrenará el nuevo cuadro *A la voreta del mar*, inspirado en una canción popular, música del maestro Esquerrà y decorado de Moragas y Alarma."

La Publicidad 9742 (13/02/1906), p. 4.

[33] La partitura manuscrita porta el títol provisional "*El mariner*" enguixat, i a sota "*A la voreta del mar*".
[34] Estrena anunciada pel dia 10, endarrerit per problemes amb l'escenografia el dia de la instal·lació.
[35] El text i melodia de la cançó original apareixen recollits a GAY, JOAN (1901): *Cançons populars de Catalunya armonisades per Joan Gay,* París/Brussel·les, Henry Lemoine & Cie, pp. 46–47; a CAPMANY, AURELI (1904): *Cançoner popular (Segona sèrie)*, Barcelona, Imp. La Renaixensa, p. XLIV i a *Cançons populars de Catalunya (Segona sèrie)* (1921), Barcelona, Salvador Bonavia Llibreter, pp. 5–6.

"Ben segur que la visió *A la voreta del mar* és la més interessant de les que s'han estrenat fins ara. La cançó popular és seguida gairebé al peu de la lletra i els dos quadros en què s'ha dividit la acció són animats per un fons d'humanitat que commou i encisa.

Els escenògrafs Moragas i Alarma han fet un veritable esforç per triomfar de les escasses dimensions de l'escenari i han aconseguit el seu objecte, enquibint en el primer quadro –la vora del mar amb el vaixell fondejat a prop– una veritable immensitat de cel besant-se amb l'aigua en l'horitzó... I el segon quadro –l'interior del vaixell, que es balanceja a l'impuls de les ones– han donat a la decoració una riquesa extraordinària.

La música de la cançó ha estat harmonitzada pel mestre Esquerrà, que ha respectat la melodia popular, seguint-la sempre, fora en alguns moments de passió... Així la melodia queda en el conjunt i deixa de resultar monòtons, gràcies a les encertades desviacions del músic que l'ha harmonitzada, demostrant en la tasca un extraordinari domini de la tècnica i un bon gust exquisit.

La contralt senyoreta Viaplana canta, amb tanta afinació com riquesa de matisos, la part narrativa de la cançó, que és representada sobre l'escenari per la tiple senyoreta Viola i l'actor de la sala Mercè senyor Morató (Ramón). Ella encarna perfectament el paper de donzella, expressant plàsticament les emocions per què passa el personatge i cantant la seva part amb una veu deliciosa, tant pel timbre com per la flexibilitat i pel talent amb que se'n serveix. El senyor Morató, en el príncep d'Anglaterra, sap interpretar també tota la delicadesa de la cançó.

La il·lusió que fa el barco, amb les gradacions de llum que anuncien el nou dia, és complerta, com ho és la produïda pel balanceig de la nau. En resum: *A la voreta del mar* és un quadro ric, en el que tots els elements se fonen per a produir un conjunt altament artístic, no aconseguit fins avui en espectacles del seu gènere".

La Veu de Catalunya 2464 (16/02/1906), edició vespre, p. 4.

"**Sala Mercè.—** El Sr. Graner está de enhorabuena, pues en poco tiempo ha presentada a Barcelona dos visiones musicales-escenográficas que son verdaderas obras de arte. *Els tres tambors*, de la que hablamos en el número anterior, y *A la voreta del mar* que puede compararse con la visión musical *L'Atlàntida* que se exhibió con mucho éxito en la misma sala.

Esta visión no es más que la canción popular puesta en escena con la esplendidez característica del Sr. Graner, secundada por los Sres. Moragas y Alarma, que han pintado dos excelentes decoraciones. La del primer cuadro que representa la playa en que la doncella está bordando, está muy acertada en los tonos y reflejos del mar y se ve en ella perfectamente lo inspirada que estuvo el escenógrafo al ejecutarlo. La del segundo no deja de ser menos que esta, pues está ejecutada con mucha propiedad la cubierta de una nave, en la que el escenario sometido a un ligero movimiento de ascenso y descenso produce verdaderamente el efecto de que se halla en alta mar; esto unido a la inspirada música de Esquerrà y a la buena ejecución por parte de los actores, resulta un cuadro completamente acabado y de mucho efecto."

La Academia Calasancia 335 (01/03/1906), pp. 240–241.

Cova de les serps, La

2 quadres.

Estrena el 21/03/1906.

Representada fins al 03/04/1906.

Lletra de Josep Carner[36].

Música de Joan Lamote de Grignon.[37]

Decorats de Miquel Moragas i Salvador Alarma.

"Se tracta d'una acció emmanllevada a una llegenda germànica i arranjada amb versos catalans per en Josep Carner... És un tema poètic de rondalla amb un soldat que davalla al pregó de la cova de les serps per deslliurar a una princesa que hi roman encantada. En el primer quadro apareix al soldat un geni que li indica el punt on hi ha la cova mateixa, amb la princesa enrodada de serps. Aquest quadro és d'extraordinari efecte.

La música que acompanya aquesta visió és deguda al mestre Lamote de Grignon i té un sabor popular ben escaient. Les decoracions són molt ben pintades pels senyors Moragas i Alarma, que han sabut en la segona treure molt partit de l'escenari, amb tot i la manera d'espai amb que havien de lluitar.

La senyoreta Mercè Viola canta amb extraordinari bon gust i afinació el paper de princesa".

La Veu de Catalunya 2498 (22/03/1906), edició vespre, p. 4.

"En la sala Mercè, en poco tiempo, Graner nos ha presentado algunos cuadros musicales; el primero, titulado *La cova de les serps,* no fue del agrado del público, pues en ella sus autores no estuvieron muy inspirados en su concepción. […]

M. C."

La Academia Calasancia 339 (03/05/1906), p. 364.

[36] Basada en una llegenda germànica.

[37] Anunciat per error amb música de Jaume Pahissa a *La Publicidad* (03/04/1906), edició matí, p. 4. També hi ha una errada a la premsa que l'anuncia amb lletra del mateix Graner, en lloc de Carner, al *Diario de Barcelona* 80 (21/03/1906), p. 3442.

Resurrecció de Llàtzer, La [38]

2 quadres.

Estrena el 04/04/1906.

Representada fins al 20/04/1906.

Lletra de Josep Carner.

Música de Joan Borràs de Palau (Fragment publicat a *La Ilustració catalana* 150 (15/04/1907), p. 3)

Decorats de Miquel Moragas i Salvador Alarma.


LA RESURRECIÓ DE LLATZER
(FRAGMENT)
LLETRA DE JOSEPH CARNER
MÚSICA DE J. BORRAS DE PALAU

Il·lustració 44: *Reducció de la partitura publicada a* La Ilustració catalana.

"[…] Para solemnizar la santidad de las semanas de Pasión y Santa, se estrenará el cuadro bíblico *La resurrecció de Llàtzer* y hermosas películas de motivos religiosos."

Diario de Barcelona 87 (28/03/1906), p. 3762.

"A pesar del éxito creciente que viene obteniendo en la sala Mercè la visión musical *La cova de les serps*, durante la semana de Pasión y primeros días de Semana Santa, se pondrá el nuevo cuadro bíblico *La resurrecció de Llàtzer* letra de Carner, música del maestro Borràs de Palau y decorado de los escenógrafos Moragas y Alarma.

Al propio tiempo se exhibirá una hermosa colección de películas cinematográficas sobre asuntos religiosos."

La Vanguardia 11979 (29/03/1906), ed. matí, p. 3.

"A pesar de l'èxit creixent que ve obtenint a la sala Mercè la visió musical *La cova de les serps*, durant la setmana de Passió i primers dies de la Setmana Santa se posarà el nou quadro bíblic *La resurrecció de Llàtzer*, lletra d'en Carner, música del Mtre. Borràs de Palau i decorats dels escenògrafs Moragas i Alarma. Al propi temps s'exhibirà una hermosa col·lecció de pel·lícules cinematogràfiques sobre assumptes religiosos."

La Veu de Catalunya 2504 (29/03/1906), ed. matí, p. 4.

[38] A la temporada 1906/07 es va representar una obra homònima de Morera i Guimerà com a part de la programació lírica del teatre Principal.



Il·lustració 45*: Fotografia d'una escena del quadre I.*
[La Ilustració catalana *150 (15/04/1907), p. 2.]*



Il·lustració 46: *Fotografia del final del quadre II.*
[AFB3-117 Reg. 56642, també impresa a La Ilustració catalana *150 (15/04/1907), p. 2.]*

"Una altra visió musical encertada del tot és *La resurrecció de Llàtzer*. Té dos quadros i tots dos resulten tan arrodonits i tan ben compostos que els ulls ne resten ben agradats, tan agradats com l'esperit. L'acció és senzillíssima... En el quadro primer, la família de Llàtzer plora la mort del ser estimat... En el segon, Jesucrist obra el miracle de ressuscitar al mort.

La lletra que guia l'acció de l'obreta és d'en Carner i resulta del tot sentida, havent-hi instants de fonda emoció. La música d'en Borràs de Palau fa bona parella amb la lletra, tenint un caràcter català ben escaient i vibrant a estones amb accents ben inspirats.

Del decorat, se n'han encarregat els reputats escenògrafs Moragas i Alarma, que, com d'ençà que funciona la sala Mercè, han sabut triomfar de la estretor a l'escenari, produint un parell de decoracions d'extraordinari efecte i enamoradores entonacions.

El nombrós públic que va assistir a totes les sessions que es varen donar ahir prenia l'espectacle amb entusiàstics aplaudiments. Creiem que *La resurrecció de Llàtzer* s'aguantarà molts dies als cartells".

La Veu de Catalunya 2502 [2511] (05/04/1906), edició matí, p. 2.

"SALA MERCÈ.— Ayer se estrenó una nueva visión musical, que han compuesto el poeta señor Carner y el músico maestro Borràs de Palau, y que ha puesto en escena, con el buen gusto que le caracteriza, el notable pintor señor Graner.

Se titula *La resurrección de Lázaro* y contiene dos momentos de la Historia Sagrada, muy bien escogidos: el de la escena en que la hermana de Lázaro llora de añoranza la muerte del ser querido y la escena culminante de la resurrección.

El maestro Borràs de Palau ha compuesto una ilustración musical tierna y delicada; muy sentida en la escena primera, en la cual una melodía de carácter popular interesa desde los primeros compases, y un *intermezzo* patético y sobrio que enlaza la escena citada con la siguiente, muy bien mantenido el valor melódico y armónico de la expresión musical.

La obra del maestro Borràs de Palau obtuvo un éxito inmejorable, siendo muy celebrada por la sinceridad del sentimiento que en ella palpita y por la habilidad con que el compositor ha sabido aprovechar los escasos recursos de un terceto."

La Vanguardia (06/04/1906), ed. matí, pp. 4–5.

"[…] El cuadro sacro *La resurrecció de Llàtzer* estuvo ya a la altura de los demás. Para él, el maestro Borràs de Palau concibió una inspirada música. Carner también supo sacar gran partida de la escena bíblica. El decorada era excelente; los Sres. Moragas y Alarma interpretaran con buena mano el carácter típico de las construcciones de aquella época. […] M. C."

La Academia Calasancia 339 (03/05/1906), p. 364.

Bon escarceller, El

Quadro líric / adaptació escènica del romanç popular en 1 quadre.

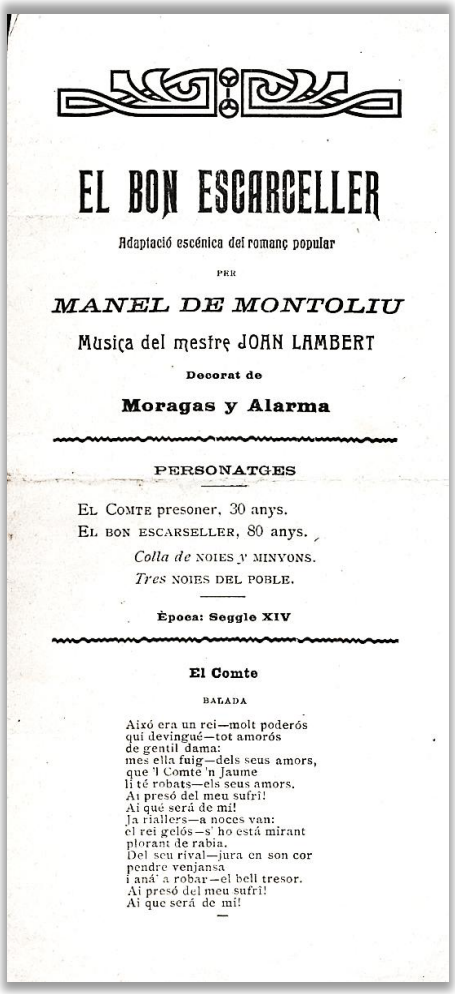
Estrena el 21/04/1906[39].

Representada fins al 11/05/1906.

Lletra de Manuel de Montoliu[40] (CEDOC: 3.7_0087).

Música de Joan B. Lambert (CEDOC: 3.7_0087).

Decorats de Miquel Moragas i Salvador Alarma.



EL BON ESCARCELLER

Adaptació escénica del romanç popular

PER

MANEL DE MONTOLIU

Música del mestre JOAN LAMBERT

Decorat de

Moragas y Alarma

PERSONATGES

EL COMTE presoner, 30 anys.
EL BON ESCARSELLER, 80 anys.
Colla de NOIES Y MINYONS.
Tres NOIES DEL POBLE.

Época: Segle XIV

El Comte

BALADA

Airó era un rei—molt poderós
qui devingué—tot amorós
de gentil dama:
mes ella fuig—dels seus amors,
que 'l Comte 'n Jaume
li té robats—els seus amors.
Ai presó del meu sufrí!
Ai que será de mi!
Ja riallers—a noces van:
el rei gelós—s' ho está mirant
plorant de rabia.
Del seu rival—jura en son cor
pendre venjansa
i aná' a robar—el bell tresor.
Ai presó del meu sufrí!
Ai que será de mi!

***Il·lustració 47**: MONTOLIU, Manel de:* El bon escarceller. *Barcelona: Imp. López Robert, 1906 (portada).*

"**Sala Mercè—** Des d'avui fins divendres sant inclusiu no hi haurà funcions. Dissabte de Glòria estrena d'un nou programa de pel·lícules i gran èxit del quadro *La resurrecció de Llàtzer*. El divendres vinent, dia 13, estrena del nou quadro *El bon escarceller*, lletra de Manel de Montoliu, música de Joan Lambert i decorat Moragas i Alarma.

La Veu de Catalunya 2509 [2518] (11/04/1906)[41], ed. vespre, p. 5.

"La visión musical *El bon escarceller*, estrenada en la sala Mercè, puede calificarse de éxito completo, al que han contribuido el poeta D. Manuel de Montoliu, el joven maestro compositor señor Lambert y los pintores escenógrafos señores Moragas y Alarma, alcanzando no poca parte al artista señor Graner, a quien se debe que Barcelona pueda gozar de espectáculos dignos y cultos, que contrarrestan los que nos ofrecen ciertos teatros.

[39] Inicialment anunciada per al dia 13 del mateix mes.
[40] Adaptació escènica d'un antic romanç popular.
[41] El mateix anunci publicat al *Diario de Barcelona* dels dies 14, 17 i 22 d'abril de 1906.

Se trata de un poemita hondamente sentido, puesto en escena con propiedad y lujo, muy bien interpretado y que deja en el ánimo del auditorio grata impresión. La partitura respira el puro ambiente de nuestra música popular y se ajusta perfectamente a las situaciones del libreto. En cuanto al decorado, es de lo mejor que han pintado los señores Moragas y Alarma, por su perspectiva y harmónica tonalidad."

Diario de Barcelona 113 (23/04/1906), p. 4887.

"**Notícies d'espectacles**

Sala Mercè— Per a la visió musical *El bon escarceller* s'han ajuntat el poeta Manuel de Montoliu i el mestre Lambert i han fet una cosa exquisida, ajustada perfectament a les condicions del local.

El bon escarceller és un petit poema ple d'emoció i sentiment, tant per l'acció duta amb extraordinària traça, com per la música, que és en alt grau expressiva i du impregnat l'aire de la terra. En Lambert s'hi ha mostrat una vegada més compositor excel·lent.

Els escenògrafs Moragas i Alarma han contribuït en gran manera a l'èxit del quadro, fent una decoració que és un prodigi de perspectiva. El moment en què s'obre la portalada de la presó i apareix l'aire lliure assolellat, resulta veritablement hermós i suggestiu.

L'execució del quadro és del tot justa. Tant els dos actors que fan els papers d'escarceller i de pres com les nenes que compareixen a dur flors i acaben ballant una sardana a l'aire lliure varen estar al seu lloc corresponent. És d'esperar del *Bon escarceller* un dels millors èxits que hauran obtingut les obres del seu gènere posades en aquell local.

El pròxim dijous s'estrenaran vàries pel·lícules de l'erupció del Vesuvi preses en distints punts de la catàstrofe, les quals duen una complerta idea de lo espantós del fenomen i de ses conseqüències en les poblacions de la comarca Vesuviana."

La Veu de Catalunya 2519 (23/04/1906), ed. matí, p. 1.

"**Sala Mercè—** Gran èxit del nou quadro *El bon escarceller*, lletra de Manel de Montoliu, música de Joan Lambert i decorat de Moragas i Alarma.

Demà dijous s'estrenaran vàries pel·lícules de la *Erupció del Vesuvi* preses en distints llocs de la catàstrofe."

La Veu de Catalunya 2522 (25/04/1906), ed. vespre, p. 3.

"En la sala Mercè de la vecina capital se ha estrenado recientemente la visión musical *El bon escarceller*, letra del poeta Manuel de Montoliu y música del joven compositor Joan Lambert, actual director de la orquesta que en el teatro Principal le está confiada a tarea de los Espectacles-Audicions Graner.

Si no bastara al joven Lambert el haber obtenido el primer en la *Festa de la música catalana* del pasado año, para colocarle a una envejable altura, sería suficiente en la última producción para señalarle un brillante porvenir en su carrera.

La prensa de la capital le tributa merecidos elogios."

Sabadell moderno 90 (25/04/1906), p. 3.

"**Sala Mercè—** Gran èxit del nou quadro *El bon escarceller* i de les noves pel·lícules de la *Erupció del Vesuvi* i *Setmana Santa a Sevilla*."

La Veu de Catalunya 2524 (27/04/1906)[42], ed. vespre, p. 6.

"En Manuel de Montoliu, el Mestre Lambert i els escenògrafs Moragas i Alarma se han ajuntat per donar-nos a la sala Mercè amb el títol de *El bon escarceller* una visió musical veritablement artística. No hi ha res més que un comte pres que es plant de la seva sort, un escarceller que se sent el cor ferit i li dona llibertat i una alenada d'alegria que ompli l'escena al moment de ser obertes les portes de la presó i ovirar-se les llunyanies d'un assolellat paisatge en el que dansa una nierada de nenes.

Aquesta acció tan senzilla arriba a commoure. I és que, si la lletra porta un llevat de sentiment, la música es compenetra del tot amb la lletra i la decoració amb la lletra i la música. És decoratiu i humà a la vegada el quadro *El bon escarceller*.

M. i G."

La Ilustració catalana 152 (29/04/1906), p. 269.

"[…] Últimamente ha inaugurada un nuevo cuadro; *El bon escarceller,* antiguo romance popular adaptada a la escena por don M. de Montoliu, que también es excelente. La música tiene el aire característico de nuestra tierra y es obra del notable joven compositor Sr. Lambert. Este cuadro ha obtenido un verdadero éxito, pues el decorada mismo, debido a los tan conocidos escenógrafos Moragas y Alarma, está hecho con una perspectiva y juego de líneas dignas del mayor aplauso.

M . C."

La Academia Calasancia 339 (03/05/1906), p. 364.

"Mucha variedad ofrece en sus secciones la sala Mercè. Después de interesantes películas, represéntase la visión musical *Lo bon escarceller*, letra de Montoliu y música del maestro Lambert, que ha sustituido también con verdadero éxito al hermoso cuadro *La resurrecció de Llàtzer*, del maestro Borràs de Palau, que tan señalado lo obtuvo anteriormente."

La Publicidad (03/05/1906), ed. matí, p. 4.

[42] El mateix anunci publicat en català al *Diario de Barcelona* els dies 26 i 27 d'abril de 1906.

"**Sala Mercè—** Últims dies del quadro *El bon escarceller*.

Demà, dia 12, estrena de la visió musical *La pastoreta*, lletra de Manel de Montoliu, música de la compositora Narcisa Freixas i decorat d'en Moragas i Alarma."

La Veu de Catalunya 2537 (11/05/1906), ed. vespre, p. 4.

Pastoreta, La

Estrena el 12/05/1906.

Representada fins al 29/05/1906.

Lletra de Manuel de Montoliu.

Música de Narcisa Freixas[43].

Decorats de Miquel Moragas i Salvador Alarma.

"**Sala Mercè.** Últimos días del cuadro *El bon escarceller*. Sábado, día 12, estrena de la visió musical *La pastoreta*, letra de Manuel de Montoliu, música de Narcisa Freixas y decorado de Moragas y Alarma."

La Vanguardia 12017 (07/05/1906), ed. tarda, p. 4.

"La visión musical *La pastoreta*, estrenada en la sala Mercè, ha sido un nuevo éxito que añadir a los que viene conquistando el señor Graner por la propiedad y buen gusto en la indumentaria y decorado, no escaseando gasto alguno para que los espectáculos sean dignos del público que concurre a solazarse en este género de espectáculos.

La letra del nuevo cuadro es de D. Manuel de Montoliu, la música de la compositora Dª Narcisa Freixas y el decorado de los señores Moragas y Alarma, de excelente efecto y muy bonito."

Diario de Barcelona 134 (14/05/1906), p. 5809.

"**Sala Mercè.** Èxit sensacional.

La visió musical *La pastoreta*, letra de Manuel de Montoliu, música de la compositora Narcisa Freixas y decorado de Moragas y Alarma. Las fiestas de 11 a 1."

La Vanguardia 12023 (13/05/1906), ed. matí, p. 11.

[43] Basada en una cançó popular amb text i música recollits a CAPMANY, AURELI (1901): *Cançoner popular (Primera sèrie)*, Barcelona, Imp. La Renaixensa, p. X i a *Cançons populars de Catalunya (Segona sèrie)* (1921), Barcelona, Salvador Bonavia Llibreter, p. 24.

"Cada dia obté més aplaudiments el nou quadre plàstic *La pastoreta* [...] L'acció senzilla i dolçament emocionant de l'obra la fa agradosa al públic nombrós que acut diàriament a aquell local. Les pel·lícules que es passen a la sala Mercè són també molt interessants, havent-hi algunes de noves i originalíssimes".

La Veu de Catalunya 2543 (16/05/1906), edició vespre, p. 4.

"**Sala Mercè—** Excepcional èxit de la nova visió musical *La pastoreta*, lletra de Manuel de Montoliu, música de la compositora Narcisa Freixas i decorat de Moragas i Alarma."

El Poble català 93 (17/05/1906)[44], p. 4.

[44] Aquesta mateixa notícia es venia publicant també a *La Veu de Catalunya* des del 12 d'abril, dia de l'estrena, a l'edició de la mitjanit fins al 19 de maig. També apareix a *La Publicidad* el 20 de maig.

Fada de la font, La

4 quadres.

Estrena el 15/06/1906.

Representada fins al 30/06/1906.

Lletra de Manuel de Montoliu[45].

Música de Joan B. Lambert.

Decorats de Miquel Moragas i Salvador Alarma.

"Sala Mercè.- Gran èxit; [títols de pel·lícules sobre notícies i esdeveniments d'actualitat]. Contínuament noves pel·lícules de festes.

Aquesta setmana estrena de l'emocionant pel·lícula del *Terratrèmol de Sant Francisco* i del nou quadro *La fada de la font*".

El Poble català 111 (04/06/1906), p. 4.

"[…] és una coseta ben escollida i variada d'acció, tancant un petit dramet de caràcter popular. L'acció és moguda, lo que fa que tingui prou interès per a sostenir durant quatre quadros l'atenció del públic. A més és alegre *La fada de la font* i com que la virtut hi és premiada i castigada la maldat, veus aquí que el públic ne surt ben satisfet.

La música d'en Lambert és perfectament adaptada al caràcter de cada quadro, respirant tota ella gran alegria. Les decoracions d'en Moragas i l'Alarma molt adequades i sàviament fetes. En resum: un petit espectacle ben agradós".

La Veu de Catalunya 2574 (16/06/1906) edició mitjanit, p. 2.

"El nuevo cuadro estrenado en la sala Mercè, *La fada de la font*, está basado en uno de los más característicos cuentos populares y constituye un éxito por lo bien tratado del asunto, el cual ha sido puesto en verso por Manuel de Montoliu y cuya música corresponde al joven compositor Joan Lambert. Las magníficas decoraciones son de los reputados escenógrafos Moragas y Alarma".

El Diluvio 171 (20/06/1906), edición tarde, p. 3.

[45] Basada en un conte popular.



Sant Jordi mata l'aranya (reposició d'estiu)

Represa del 05/07/1906 al 30/07/1906.

"**Sala Mercè.—** Estrena de l'interessant pel·lícula *Coronació del rei Haakon VII de Noruega.*— Dijous, dia 5, represa del quadro plàstic de gran èxit, reformat, *Sant Jordi mata l'aranya*."

Diario de Barcelona 184 (03/07/1906), p. 7814.

"**Sala Mercè.—** Represa de l'aplaudit quadro plàstic reformat *Sant Jordi mata l'aranya*."

Diario de Barcelona 187 (06/07/1906), p. 7950.



Dante a les portes de l'infern (reposició d'estiu)

Represa del 31/01/1906 al 26/08/1906.

"**Sala Mercè.—** Avui, dimarts, *Dante a les portes de l'infern*.— Pel·lícules noves."

Diario de Barcelona 212 (31/07/1906), p. 8861.

Altres ressenyes i comentaris de premsa:

Inici de temporada i abonaments

"Anteayer terminó sus compromisos la empresa del teatro Principal y desde ayer tomó posesión de dicho coliseo el nuevo arrendatario, el celebrado artista D. Luis Graner [...]

La temporada se inaugurará el día 12 del actual, habiendo quedado abierto el abono en la sala Mercè. [...]"

Diario de Barcelona 260 (03/10/1905), ed. matí, p. 10662.

"No estarà de més que diguem que s'han obert ja a la sala Mercè les llistes d'abonament, que van omplint-se molt de pressa, figurant-hi ja els noms de les millors famílies de la bona societat barcelonina, lo qual fa esperar que las vetlles de mode, o sigui les dels dilluns i divendres de cada setmana, seran afavorides per una concurrència del tot selecta. [...]"

La Veu de Catalunya 2339 (03/10/1905), ed. matí, p. 4.

Anuncis de pel·lícules projectades

"SALA MERCÈ.— Otro acontecimiento de resonancia universal va a ser cinematográficamente reproducido uno de estos días. Se trató del espantoso terremoto de que fue víctima la ciudad de San Francisco de California, cuyas desgarradoras escenas fueron peliculizadas por una casa de Norteamérica durante la catástrofe.

Aun recordando las celebradas películas de la toma de Port-Arthur, las fiestas triunfales de Tokio y la erupción del Vesubio, se puede asegurar que la del terremoto de San Francisco obtendrá el más sensacional éxito."

La Vanguardia 12037 (27/05/1906), ed. matí, p. 4.

"**Sala Mercè.** Grandioso éxito *Casamiento de S. M. don Alfonso XIII y Victoria de Battenberg*. Películas de la *Revista de automóviles* y *Llegada de todos los príncipes extranjeros*. *Entrada y salida del cortejo real en la iglesia de San Jerónimo*. Accidente de la bomba en la calle Mayor.

Continuamente llegarán nuevas películas de las fiestas reales. Esta semana, estreno del nuevo cuadro *La fada de la font*, y la película *Terremotos de San Francisco de California*."

La Vanguardia 12045 (05/06/1906), ed. matí, p. 3.

"Con una rapidez increíble se verifican las informaciones cinematográficas. Tan pocos días como hace que tuvo lugar la coronación del rey Haakon VII en la lejana Noruega, y ya puede contemplarse el magnífico espectáculo perfectamente reproducido en la sala Mercè."

La Vanguardia 12075 (05/07/1906), ed. matí, p. 2.

Opinions sobre la contribució artística de les visions musicals

"[...] El senyor Graner, convertit en verdader taquiller, ens fa sentir les escaients i ben pensades solfes de *La mort de l'escolà*, interpretada per quatre artistes, que de tant solistes no poden lligar plegats. Això a la sala Mercè, que per lo que toca al Principal ha contractat trenta músics de lo millor per a entretenir els intermedis dels seus dies de moda [...]

Tot lo dit, doncs, ens demostra palesament que l'exemple donat pels homes de nostra terra que es prengueren seriosament les manifestacions artístic-musicals no ha donat el fruit desitjat, i que en conseqüència és del tot convenient una nova campanya encaminada a tornar el nostre públic cap a lo verdader i sanitós, artísticament parlant, i... aquesta és la missió que per lo que atany a la música d'aquí endavant deu complir l'Associació Musical de Barcelona [...]."

El Poble català 52 (04/11/1905), p. 3.

"**Cuestiones artísticas de escenografía**

[…] Actualmente estamos atravesando una época especial de plétora escenográfica; y véase lo raro del caso, se debe precisamente a la propia decadencia del teatro. Es decir, que una causa negativa da un efecto de positiva prosperidad.

Así, pues, y coincidiendo con esa neurosis del público que se nota en todos los ramos, que le induce a preferir el teatro por horas a la comedia; el semanario ilustrado a la gran Revista; la tarjeta postal a la fotografía; el cartel de anuncios al cuadro ha proclamado el Cinematógrafo como prototipo del espectáculo de la época presente, y este es el secreto de que se encuentre uno de estos en cada esquina, casi tantos como cafés, tabernas y farmacias.

El artista Graner, que al arrinconar sus pinceles deseaba continuar su actividad productora, ideó los espectáculos de la sala Mercè con películas habladas y visiones musicales que han producido verdadero furor en el público. Ello, unido al Diorama Animado y a los Autómatas Narbon, hace que una serie de escenógrafos pinten constantemente decoraciones de gran ilusión, que no por ser a escala reducida dejan de contener bellezas de primer orden. Moragas y Alarma se afanan para que el buen gusto vaya difundiéndose desde la infancia en la generación que ahora crece.

Para colmo de perfección y magnificencia, el propio Graner, que ya en la sala Mercè se esmeraba para ofrecer espectáculos siempre cultos, siempre animados y siempre

artísticos, ha implantado en el teatro Principal una ampliación de sus anteriores propósitos y cabe afirmar que ha logrado llevarse de calle al público, que se estruja a sus puertas para poder penetrar en el venerable recinto. [...]

Buenaventura Bassegoda"

Diario de Barcelona 296 (08/11/1905), pp. 12189–12190.

"En una reseña anual no puede dejarse de hacer referencia a los teatros del Paralelo y a otros en que se dan melodramas, pantomimas, zarzuelitas del género chico, bailes más o menos vistosos, ni tampoco a otros espectáculos de menor cuantía, como los panoramas y cinematógrafos, algunos de los cuales, como el llamado Sala Mercè, han sido elevados a la categoría de diversión culta y artística, a veces con refinamientos, por artistas como Graner. Pero bueno es consignar que la mayor parte de estos espectáculos, tanto en teatros como en barracones, se hallan fuera de la jurisdicción del *Diario de Barcelona*, pues ya que ni sus anuncios publica. La desmoralización y el mal gusto son bastante más extensos en este terrero de lo que pueda creer quien solo lea el *Diario*".

Almanaque del Diario de Barcelona para el año… 1906 (1906),
Barcelona, Impr. del Diario de Barcelona, p. 118.

Temporada 1906/07

Aquesta nova temporada de la sala Mercè presenta un gran canvi en la producció teatral de la sala. La sortida d'Adrià Gual per voluntat pròpia de la direcció escènica, tant de la sala Mercè com dels Espectacles-Audicions Graner, dona peu a un relleu que canvia tant la quantitat d'obres noves fetes per temporada com el seu caràcter dramatúrgic.

La nova direcció escènica de la sala, primerament, amplia el volum de produccions: si la temporada anterior en teníem 9 obres noves amb 2 reposicions, aquesta temporada presenta 23 obres noves amb 2 reposicions. Aquest canvi afectarà al temps que dura una obra en cartell; si la temporada anterior una obra es mantenia entre 3 i 6 setmanes, ara les obres duraran en cartell unes 2 setmanes. No succeirà com al Principal, on la companyia representa obres diferents en cada sessió horària per ampliar l'oferta de títols, sinó que a la sala Mercè es mantindrà una sola obra per totes les sessions horàries.

Hi haurà també un canvi notable en els principis dramatúrgics de les noves creacions. Si sota la direcció directa d'Adrià Gual, les visions musicals glossaven cançons tradicionals o llegendes recollides pels folkloristes, la nova temporada produirà obres molt més properes al teatre d'infants. Podríem considerar aquesta com la segona etapa del gènere de les visions musicals, en la qual el simbolisme medievalista més abstracte i suggestiu dels inicis passa a un teatre més narratiu i amb missatge moralitzant destinat als infants.

L'ús de la rondalla popular, tot i que suposa un contrast amb la lírica i mitologia de les visions musicals prèvies, encara encaixa dins dels preceptes teòrics del gènere de les visions musicals i no suposa un gran canvi conceptual. Encara tindrem títols basats en cançons populars catalanes, com ara *El mal ric*, o en romanços catalans, com és el cas de *La gentil porquerola*, però destaquen especialment els títols basats en rondalles estrangeres, com *La caperutxa roja* (dels germans Grimm) o *Somni d'una nit d'hivern* (adaptació de *La venedora de llumins* de Hans Christian Andersen). Es mantenen també els títols provinents d'episodis bíblics o personatges religiosos, com són els casos de *Somni de Jacob, Jesús és nat* o *Moisès.*

La sala es mantindrà també oberta durant l'estiu, però les produccions escèniques fetes durant aquests mesos confirmaran el canvi de tendència en la producció de visions musicals i seran més aviat quadres còmics o joguines líriques per a infants.

A més de les representacions de teatre líric, continuarà com era habitual la projecció de pel·lícules i curtmetratges cinematogràfics de diferent caràcter (documentals, d'actualitat, de ficció còmica...) i es continuaran instal·lant atraccions visuals a les grutes del soterrani. Durant aquesta temporada, destaca especialment el gran pessebre instal·lat per les festes de Nadal.

Cal destacar també que durant l'estiu, al final d'aquesta temporada, començaran els problemes amb l'Ajuntament de Barcelona respecte als nous requeriments dels espais escènics que obliguen a fer reformes a la sala per adaptar-la a la nova normativa.

Llistat de pel·lícules projectades:

- *La festa de l'arbre fruiter a Moyà* "és d'una gran claredat i realçada amb colors, lo qual contribueix a fer la il·lusió del natural. Durant el pas de la pel·lícula, el quintet de la sala Mercè executà bonica música de motius catalans" (01/09/1906)
- *Gos policia* (17/09/1906)
- *Descobert per un cavall* (17/09/1906)
- *Com més se'n treu, més n'hi queda*, "també hi ha noves pel·lícules reproduint costums exòtiques" (17/09/1906)
- *De l'Havre a New-York* (05/03/1907)
- *La barbàrie dels civilitzats* "s'hi desenrotlla l'horrible lluita sostinguda en l'Sporting Club de Londres entre els dos colossos del boxe Guner Moir, campió d'Anglaterra, i Tiger Smith, campió de les Indies, disputant-se el campionat del món" (06/04/1907)
- *Jocs de sport i gimnàsia dels alumnes de l'Escola Pia* (14/06/1907)
- *Jocs de sport i gimnàsia dels alumnes dels Germans de les Escoles Cristianes* (14/06/1907)
- *La tragèdia de Casablanca* (24/08/1907)

[Tot i que s'anuncien constantment estrenes de títols nous i renovació setmanal de la programació cinematogràfica, durant aquesta temporada apareixen molt pocs títols específics a la premsa. La principal atracció eren les visions musicals i la ràpida freqüència d'estrenes fa que l'anunci a premsa estigui centrat en els títols teatrals, no els cinematogràfics.]

Catàleg de visions musicals representades

Nevada, La

2 quadres.

Estrena 01/09/1906.

Representada fins al 14/09/1906.

Lletra de Manuel Marinel·lo (BC: 2018-12-C 8/19).

Música d'Adrià Esquerrà.

Escenografia d'Antoni Ros i Güell.



Il·lustració 48: *MARINEL·LO, Manuel:* La nevada. *[Barcelona]: Col·lecció En Patufet (nº 23), [1912] (portada).*

"*La nevada*, aquest és el títol de la visió musical estrenada ahir a la sala Mercè i original del reputat escriptor Manuel Marinel·lo en la seva part literària, del notable compositor Adrià Esquerrà en la musical i del distingit artista Ros i Güell en l'escenogràfica. És un idil·li blau la nova obreta. El senyor Marinel·lo l'ha escrit com qui escriu una rondalla dialogada i ha sabut impregnar els episodis d'un entendriment tot commovedor. Ni una gota de fel. Tot és dolçor en *La nevada*. I, per altra part, el llenguatge llisca suaument, sense grops ni impureses.

El música, el mestre Esquerrà, ha mostrat com sempre la seva possessió de l'ànima de la música, creant melodies i combinant acords ben originals dintre l'ambient característic català. Tant en l'intermedi de l'un quatre a l'altre, com en les àries que valoren els dos, cantades amb veritable mestria per la Viola, hi ha estat ben inspirat.

Si bé s'han portat poeta i músic, no menys s'hi ha portat en Ros i Güell com a escenògraf, fent dues decoracions del tot suggestives, tant per lo encertat de la composició com per les harmonies del colorit. Ademés de la Viola, se distingeixen en el nou quadro l'actor senyor Marinel·lo, germà de l'autor de la lletra, així com la nena Casals.

Ahir mateix va estrenar-se a la sala una pel·lícula reproduint episodis de la festa de Moyà. És d'una gran claredat i realçada amb colors, lo qual contribueix a fer la il·lusió del natural. Durant el pas de la pel·lícula, el quintet de la sala Mercè executà bonica música de motius catalans."

La Veu de Catalunya 2651 (01/09/1906), ed. mitjanit, p. 2.

"**Sala Mercè.—** Ayer se estrenó en esta concurrida sala de espectáculos selectos, uno todo poesía candorosa, ejemplaridad sencilla y tierna.

Titúlase la nueva visión musical *La nevada* y es un cuento muy bello expresado en forma elegante y poética. La poesía es del señor Marinel·lo, ilustrada con música del inspirado maestro señor Esquerrà, que ha compuesto dos tiempos de canción popular sentida y de típica melodía.

La presentación escénica es original del escenógrafo señor Ros i Güell, quien ha tendido, a su vez, a poetizar el efecto de realidad en que se desarrolla la escena.

La nueva visión que ha puesto en escena el inteligente artista señor Graner, es, pues, muy digna de verse y continuará con merecido éxito la espléndida serie de visiones musicales que tanto contribuyen a encauzar y sostener el buen gusto del público."

La Vanguardia 12133 (02/09/1906), ed. matí, p. 3.

"En la sala Mercè se estrenó ayer tarde una visión musical en dos cuadros, titulada *La nevada*, que impresionó gratamente a la concurrencia que llenaba el local. Al descorrerse la cortina en uno y otro cuadro, una voz femenina canta canciones populares que entona con mucho sentimiento la tiple que tiene a su cargo el papel de caminante.

Un muchacho y una muchacha, huérfanos, dan albergue en noche fría a unos caminantes, quienes en el segundo cuadro se revelan ricos señoree, llevándose a los niños en su carroza, premiando de esta suerte el bien que recibieran al ser acogidos en la humilde choza.

El libro es de D. Manuel Marinel·lo; la música, del maestro Esquerrà, y las decoraciones, del señor Ros i Güell, quienes han cumplido bien su misión, lo propio que los artistas encargados de interpretar la nueva producción.

Antes se dio una sección cinematográfica, exhibiéndose algunas películas jocosas y la que representa la cabalgata organizada en Moyà con motivo de la fiesta mayor."

Diario de Barcelona 245 (02/09/1906), p. 10095.

"**Sala Mercè—** Grandiós èxit *La nevada*. Interessants pel·lícules. *La festa de Moyà.*"

El Poble català 205 (05/09/1906), p. 4.

"[Comentaris sobre inici de temporada al Romea...] Per la seva banda en Graner se prepara a estrenar un conte de l'Apel·les Mestres titulat *La Nit de Reis* i il·lustrat amb música d'en Morera, tenint a punt per a després una comèdia de màgia d'en Guimerà, de la que no en sé altra cosa sinó que té tres actes.

En canvi, la visió musical *La nevada*, entrenada l'altre dia a la sala Mercè, no té més que dos quadres, però tots dos són ben eixerits i plens de sentiment i pulcres de forma. L'autor de la lletra és en Manuel Marinel·lo, que s'hi ha portat molt bé, com s'hi ha portat en la música el mestre Esquerrà i en les decoracions en Ros i Güell.

Creguin que es pot anar a veure *La nevada*. Si en Graner arriba a estrenar-la un mes enrere, s'hi hauria fet la barba d'or a les costelles dels acalorats que hi haurien anat a prendre la fresca.

Virolet"

Cu-cut! 224 (06/09/1906), pp. 329–330.

"**Sala Mercè.—** Exitazo *La nevada.* Interesantes películas. *La festa de l'arbre fruiter a Moyà.*"

El Diluvio 249 (06/09/1906), ed. matí, p. 3.

"[...] A la sala Mercè, on s'han ressuscitat durant l'estiu algunes obretes velles, s'ha començat a fer ja quelcom de nou, havent-se estrenat amb èxit la visió musical *La nevada*, amb lletra d'en Manuel Marinel·lo, música del Mtre. Esquerrà i decorat d'en Ros i Güell. Tots tres s'han portat bé, compenetrant-se perfectament lletra, música i decorat.

M. i G."

La Ilustració catalana 171 (09/09/1906), p. 573.

"**Sala Mercè.—** Éxito ruidoso de la temporada, por su frescura. *La nevada* todos los días."

La bronca 3 (26/09/1906), p. 7.

Caperutxa roja, La

2 quadres.

Estrena el 15/09/1906.

Representada fins al 28/09/1906.

Lletra d'origen popular basada en el conte popular homònim.

Música d'autor desconegut.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.** Avui, a les 4 de la tarda, estrena del nou quadro *La caperutja roja."*

El Diluvio 258 (15/09/1906), ed. matí, p. 4.

"**Sala Mercè.** Gran èxit del nou quadro *La caperutja roja.*"

El Noticiero Universal 6581 (15/09/1906), p. 2.
*Èxit també anunciat a *El Poble català* 216 (16/09/1906), p. 3.

"S'ha renovat gairebé radicalment el programa de pel·lícules, havent-hi algunes de molt interessants, entre les que criden l'atenció la d'un *Gos policia* i les titulades *Descobert per un cavall* i *Com més se'n treu, més n'hi queda*. També hi ha noves pel·lícules reproduint costums exòtiques, sent totes elles d'una extraordinària claredat i fixesa.

Finalment s'ha estrenat la visió *La caperutxa roja*, composta en dos quadros molt pintorescos i vistosos. La lletra està basada en la rondalla popular, sent escrita amb la ingenuïtat pròpia del gènere i acompanyada per una música realment apropiada.

Les decoracions, fetes per en Ros i Güell, són totes dues ben hermoses."

La Veu de Catalunya 2667 (17/09/1906), ed. vespre. p. 4.

"*La caperutxa roja* es el título de la visión estrenada en la sala Mercè, que, sin ser superior a otras, resulta bastante aceptable. Lo que ha mejorado es la colección de películas, a cual más bonita e interesante."

Diario de Barcelona 260 (17/09/1906), p. 10631.

Somni de Jacob

Estrena el 29/09/1906.

Representada fins al 12/10/1906.

Lletra de Mateu Nonell.

Música d'Adrià Esquerrà.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè**. Avui! Estrena del nou quadro *Somni de Jacob.*"

El Diluvio 272 (29/09/1906), ed. matí, p. 4.

"**Sala Mercè.—** És realment interessant el quadro plàstic *Somni de Jacob*, lletra d'en Mateu Nonell , música de l'Esquerrà i decorat d'en Ros i Güell.

Com ja pot suposar-se, el quadro està inspirat en un passatge bíblic. El senyor Nonell l'ha tractat d'una manera ben respectuosa i literària.

La música del mestre Esquerrà s'adapta perfectament a la lletra i és del tot inspirada.

En quant a les decoracions d'en Ros i Güell, són també ben hermoses, distingint-se la d'un clar de lluna i l'apoteosi en el que apareix enlluernanta l'escala de Jacob.

En conjunt l'espectacle és hermós i aixeca grans aplaudiments."

La Veu de Catalunya 2679 (29/09/1906), ed. mitjanit, p. 2.

"En la sala Mercè de la capital, el próximo sábado se estrenará el cuadro *En Patufet*.

Hoy y mañana, últimas del *Somni de Jacob.*"

Sabadell moderno 213 (11/10/1906), p. 3.

Patufet, En

Estrena el 13/10/1906.

Representada fins al 26/10/1906.

Lletra de Manuel de Montoliu.

Música d'Amadeu Cuscó.

Escenografia d'Antoni Ros i Güell.

"Nostre apreciat amic el Mtre. Amadeu Cuscó ha acabat de posar música a un llibret del conegut literat en Manel Montoliu que es titula *Patufet* i va destinat a la sala Mercè de Barcelona. Sembla que el propi mestre en té un altre en cartera, al mateix fi, per al teatre Principal de la indicada ciutat."

Baluart de Sitges 269 (29/09/1906), p. 3.

"Dissabte passat va estrenar-se la nova visió *En Patufet*, basada en un popular qüento, lletra de Manel de Montoliu i música del Mestre Cuscó. El públic va rebre bé la nova obreta."

La Escena catalana 3 (20/10/1906), p. 4.

"***En Patufet* a la sala Mercè**

Vet aquí que l'altre dia, passant per la Rambla dels Estudis, vaig veure a la porta de la sala Mercè unes grans lletres anunciant el quadro plàstic musical *En Patufet*. Jo que corro cap a casa, demano cèntims al meu company i mestre *Cu-Cut!* i me'n vaig a veure l'obra. Sinó que me n'hi vaig anar disfressat de noi de ciutat, perquè no em coneguessin.

Allà vaig veure moltes pel·lícules de cinematògraf, vaig sentir una mica de xim-xim vingut de sota l'escenari i al final vaig poder *veure'm* reproduït al damunt de les taules. Ja m'hi assemblo força, ja, amb aquell nen tan eixerit i *cezalloz*, que salva els seus germanets de morir de fam al mig del bosc i de servir després de sopar al pare Gegantàs. Però jo soc una mica més petit.

És divertida, vaja, la rondalla. Jo, per la meva part, hi vaig passar una bona estona. Ja veuré: sempre és d'agrair que uns autors com D. Manel de Montoliu i el mestre Cuscó i l'escenògraf senyor Ros i Güell s'inspirin en un hom per a fer una obra."

En Patufet 146 (20/10/1906), pp. 669–670.

Gentil porquerola, La

2 quadres.

Estrena el 27/10/1906.

Representada fins al 09/11/1906.

Lletra de Marian Grau[46].

Música d'Adrià Esquerrà.

Escenografia d'Antoni Ros i Güell.

"En la sala Mercè se ha estrenado con buen éxito el cuadro plástico musical *La gentil porquerola*, letra de D. Mariano Grau, música del maestro Esquerrà y decorado del señor Ros i Güell. El librito se ajusta a la popular canción y mantiene el interés de los personajes; la música, inspirada en la melodía popular, está tratada con delicadeza, y las decoraciones producen muy buen efecto."

Diario de Barcelona 303 (30/10/1906), p. 12360.

"[...] haig de dir-los que a can sala Mercè ha debutat com autor un tal Marian Grau, amb la visió *La gentil porquerola*. S'hi ha portat força bé i ha estat ajudat amb acert per l'Esquerrà en el ram de la música i per en Ros i Güell en les decoracions. [...]

Virolet"

Cu-cut! 232 (31/10/1906), p. 458.

"*La gentil porquerola*, lletra d' en Marian Grau, música del mestre Esquerrà, estrenada el dia 27. Obreta inspirada en la cançó popular, ben escrita i desenrotllada en dos quadros que fan l'efecte. La música és molt pròpia i té rasgos d'inspiració. El decorat, d'en Ros i Güell, magnífic i sorprenent."

La Escena catalana 5 (03/11/1906), p. 4.

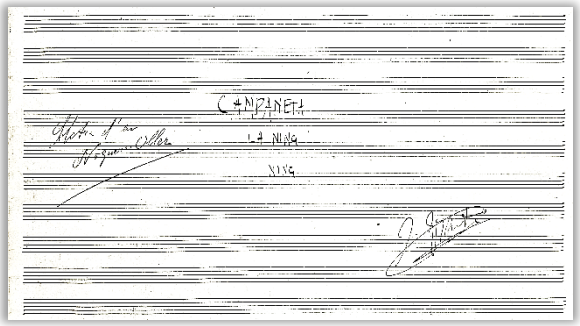
[46] Basada en un romanç popular català localitzable a AGUILÓ I FUSTER, Marian (1893): *Romancer popular de la terra catalana. Cançons feudals cavalleresques*. Barcelona: Llibreria d'Alvar Verdaguer, pp. 263–282.

Campaneta la ning-ning [47]

2 quadres.

Estrena el 10/11/1906.

Representada fins al 23/11/1906.



Il·lustració 49: *Portada de la partitura manuscrita.*

Lletra de Rafael Nogueras Oller.

Música de Joaquim Grant (SGAE: BAR/B–77).

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè**. Avui: estrena del nou quadro *Campaneta la ning-ning*."

El Diluvio 314 (10/11/1906), p. 5.

"Sala Mercè. *Campaneta la ning-ning* és el títol del quadro que s'hi representa actualment amb extraordinari èxit.

En Nogueras Oller, en la lletra, ha fet obra de literat, no apartant-se empro de la ingenuïtat pròpia del gènere.

La música, deguda a en Grant, és també d'un sabor exquisit, sent les decoracions d'en Ros i Güell ben dignes de la lletra i la música, puig produeixen un efecte de cosa realment exquisida."

La Veu de Catalunya 2723 (13/11/1906), ed. matí, p. 3.

"*Campaneta la ning-ning*, lletra de R. Nogueras Oller, música del Mtre. Grant.

És una obreta arrodonida, que s'estrena el dissabte passat, i en la que el seu autor logra interessar a la concurrència amb un argument ingenu, presentat en forma correctament literària. La música és d'efecte i ben apropiada."

La Escena catalana 7 (17/11/1906), p. 3.

[47] El títol apareix també a la premsa com "Campaneta fa ning-ning" o "La campana la ning-ning".

“Les funcions d’actualitat pels homes grans del Catalanisme són, a casa la Mercè *La campana La-Ning-Ning* i al teatre Principal, *Les calderes d’en Pere Botero*.

Tot sia per... la influència del Congrés de la Llengua Catalana. Així es progressa!

Y ahora en castellano una pregunta:

—¿Cuándo hacen el Belén?

No será por falta de buey ni de mula.”

El descamisado 24 (18/11/1906), p. 4.

Mal ric, El

3 quadres.

Estrena el 24/11/1906.

Representada fins al 10/12/1906.

Lletra de Josep Maria Navarro Porcel.

Música de Frederic Alfonso.

Escenografia d'Antoni Ros i Güell.

"Con éxito extraordinario se estrenó ayer tarde en la sala Mercè la visión en tres cuadros *El mal ric*, letra de D. José M.ª Navarro Porcel, música del maestro D. Federico Alfonso y decorado del pintor señor Ros i Güell.

El libreto está dialogado con mucha facilidad y corrección y acredita en su autor conocer los recursos teatrales. La partitura que ha compuesto el laureado maestro Alfonso es inspirada y su armonización e instrumentación revelan un conocimiento completo de la técnica y de la harmonía.

La canción del peregrino, que está inspirada en la popular catalana que lleva el título de la obra, es de una melodía sentida; el coro de arcángeles respira un ambiente de delicadeza y sentimiento, que contrasta, como es natural, con el baile y coro de diablillos del tercer cuadro, que es de mucho efecto y original.

Las decoraciones, que representan respectivamente una calle, las puertas del cielo y el infierno, están muy bien entendidas de color y de perspectiva. Las intérpretes merecen asimismo elogios. En medio del aplauso del auditorio tuvieron que descorrerse las cortinas varias veces, saliendo a escena los artistas."

Diario de Barcelona 529 (25/11/1906), p. 13547.

"*El mal ric*, visió lletra de Josep M.ª Navarro, música del Mtre. Frederic Alfonso i decorat de Ros i Güell. Es tracta del ric egoista que més s'estima donar un tros de pa als gossos que a un pobre peregrí que passa, i per tal motiu és condemnat a les penes de l'infern, mentre que aquell pobre, que ha mort de fam, entra en la celestial porta. Donades las curtes dimensions de l'obreta, sols pot dir-se que lo poc que hi ha està ben fet i el públic ho troba molt moral i en surt complagut."

La Escena catalana 9 (01/12/1906), p. 3.

Conte de tardor [48]

3 quadres.

Estrena el 11/12/1906.

Representada fins al 19/12/1906.

Lletra de Xavier Viura.

Música de Modest Serra.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Avui estrena del nou quadro *Conte de tardor.*"

El Poble català 302 (11/12/1906), p. 3.

"Ahir va estrenar-se amb èxit a la sala Mercè un quadro titulat *Conte de tardor*, en el que en Xavier Viura ha mostrat les facultats que posseeix com a exquisit poeta. És una cosa delicada i sentida i no cal dir que el diàleg resulta ben correcte i expressiu.

En Modest Serra, autor de la música, s'ha adaptat perfectament al caràcter de l'obreta i mostrant-se inspirat, especialment en un cor de follets.

La decoració, feta per en Ros i Güell, és de molt efecte, traient-s'hi bon partit del poc espai de l'escenari. El públic va aplaudir molt l'obra."

La Veu de Catalunya 2753 (12/12/1906), ed. vespre, p. 4.

"Visió en tres quadros, lletra de Xavier Viura, música del Mtre. Serra. És una obreta que impressiona, escrita amb pulcritud i que celebren els concurrents als espectacles propis del local. Aplaudim la paciència dels actors Guardia i Marinel·lo.

La música és ben apropiada i d'efecte. El decorat de Ros i Güell és una nota simpàtica."

La Escena catalana 11 (15/12/1906), p. 2.

[48] El títol apareix també a la premsa com "Qüento de tardor".

Jesús és nat [49]

Estrena el 20/12/1906.

Representada fins al 04/01/1907.

Lletra de Rafael Nogueras Oller.

Música de Joaquim Grant.

Escenografia de Miquel Moragas i Salvador Alarma.

"**Sala Mercè.** Avui: estrena del nou quadro *Jesús és nat*. Inauguració d'un **gran pessebre** a les grutes."

El Diluvio 354 (20/12/1906), p. 4.

"**Sala Mercè.—** Pagant tribut a l'actualitat, ha tingut lloc a la sala Mercè l'estrena d'un nou quadret plàstic musical que es titula *Jesús és nat* i del que en són autores en Nogueras i Oller, per lo que toca a la lletra, i el mestre Grant en la part de música.

L'obreta és molt sentida i pintoresca, sent ben apropiada a les festes de Nadal, tant en la part de la lletra com en la de la música. El decorat dels senyors Moragas i Alarma és de molt efecte. [...]"

La Veu de Catalunya 2763 (22/12/1906), ed. mitjanit, p. 4.

"***Jesús és nat.*** Quadro bíblic, líric, en vers, lletra de Nogueras Oller i música del mestre Grant. Una obreta més del gènere de visions amb què favoreix en Graner als seus parroquians. Sense que l'autor s'hi cansi gaire, fa cansar als actors que ho interpreten, puig els fa ballar sense ganes des de que es corre la cortina fins que es torna a plegar. Els papers que ens van semblar més justificats foren els de Josep i Maria i el Jesuset. Dos nens que prenen part en el quadro ho fan bastant bé. L'actor Marinel·lo, laboriós com sempre. La música acceptable i el decorat, també."

La Escena catalana 13 (29/12/1906), p. 3.

[49] Hi ha una sarsuela en català i en tres actes amb el mateix títol estrenada el 1898, amb text de Rafael Carandel i música de Francesc Torramilans.

Zing-zing, un té-té, una R i una E, Un

Estrena el 05/01/1907.

Representada fins al 21/01/1907.

Lletra de Rafael Nogueras Oller.

Música de Frederic Alfonso.

Escenografia d'Antoni Ros i Güell.

"[...] Però si els teatres de tamany natural no ens han ofert cap estrena, el de la sala Mercè ens ha donat *Un zinch-zinch, un té-té, una R y una E*, del company Nogueras i el Mtre. Alfonso, amb decorat d'en Ros i Güell.

És un quadret sentimental que, després d'un començament de negrors, acaba en un toc d'alegria, amb l'arribada dels Reis a una vivenda humil, habitada per dues germanes òrfenes... El nyigo-nyigo del mestre Alfonso encaixa molt bé amb l'obra, que és ben enquadrada per la decoració d'en Ros. [...]

Virolet"

Cu-cut! 242 (10/01/1907), p. 24.

"*Un zinch zinch, un te-té, una R y una E*

Qüento de Reis, lletra de Rafel Nogueras, música de Frederic Alfonso.

És de lo milloret que s'ha representat en aquest local. Es tracta d'un quadro que commou pel seu assumpte i interessa vivament, ben desenrotllat i escrit amb galanura.

La música és bastant inspirada i el decorat de Ros i Güell fa l'efecte proposat."

La Escena catalana 15 (12/01/1907), p. 2.

Somni d'una nit d'hivern

Estrena el 22/01/1907.

Representada fins al 06/02/1907.

Lletra signada sota el pseudònim Joan Sordina.

Música de Joaquim Grant.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Avui, estrena del nou quadro *Somni d'una nit d'hivern*. Últims dies del gran Pessebre."

Diario de Barcelona 22 (22/01/1907), p. 930

"Quadro líric-dramàtic-impressionista, lletra de Joan Sordina i música del Mtre. Grant.

Una pobra nena, desemparada, que demana caritat... i no n'hi donen; no té esma per caminar perquè fa fred... molt fred... fins neva! Ella s'encomana a son àngel salvador que ve en somnis, i s'hi entrega perquè la transporti a l'idealisme... quedant adormida al portal d'una església.

Son cap adormit i boy cobrint-se de neu, fantasieja... Veu un paradís amb moltes flors, molta vida... i ella s'hi extasia... Veu uns nens rics que juguen amb unes granotes, quines amb son melodiós *rac, rac*, acompanyen les cançons que entonen aquells infantons.

La nena s'ho mira, els nens la sol·liciten al seu costal... ella no gosa, queda apocada davant tanta riquesa d'amor. Aquí acaba la fantasia... Segueix nevant... fa molt fred... Uns transeünts passen i veuen el cos de la nena gelat damunt la pedra, la compadeixen, s'ajupen a collir-la, i... és morta! És al cel!

Tot això escrit poèticament i representat molt bé per una petita actriu, quin nom ignorem, ja que en aquesta casa es costum callar els noms dels actors que hi treballen.

Les altres figures que hi prenen part, també es porten bé. La música, apropiada, i el decorat de Ros i Güell, de bon efecte."

La Escena catalana 17 (26/01/1907), pp. 5–6.

"**Sala Mercè.—** Amb el títol de *Somni d'una nit d'hivern* se representa amb molt èxit un nou quadro plàstic musical escrit per un notable literat que amaga el seu nom sota el pseudònim de Joan Sordina.

És un conte exquisit, en el que el sentiment hi vessa. I les visions que passen pels ulls de l'espectador són encomanadores d'exquisit sentiment... Tot això dintre un ambient perfumat de sentors poètics.

El mestre Grant ha posat en música el poemet, adaptant-se perfectament a les situacions delicades que hi són en abundor.

En Ros i Güell, per la seva banda, ha decorat l'obreta d'una manera escaienta i atractiva."

La Veu de Catalunya 2797 (26/01/1907), ed. mitjanit, p. 4.

"**Sala Mercè.—** Gran èxit del nou quadro *Somni d'una nit d'hivern*. Últims dies del gran Pessebre."

El Poble català 347 (26/01/1907), p. 2.

"[...] Però si els teatres de tamany natural no ens han ofert res de nou, la sala Mercè ens ha donat un quadret molt eixerit titulat *Somni d una nit d'hivern*, en el que un senyor que firma Joan Sordina ha donat mostra de ser un exquisit poeta, digne de la companyia musical d'en Grant i escenogràfica d'en Ros i Güell.

És un quadret exquisit el *Somni d'una nit d'hivern*.

Virolet"

Cu-cut! 245 (31/01/1907), p. 71.

Vegada hi havia una rateta, Una [50]

1 acte, [almenys 2 quadres].

Estrena el 07/02/1907.

Representada fins al 27/02/1907.

Lletra de Feliu Santem[51].

Música de Joaquim Grant.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Últims dies del nou quadro *Somni d'una nit d'hivern*. Dijous, 7, estrena *Una vegada hi havia una rateta*..."

La Veu de Catalunya 2805 (04/02/1907), ed. vespre, p. 4.

"**Sala Mercè.—** D'aquella rondalla de «la rateta, que escombrava l'escaleta», un escriptor que firma Feliu Santem n'ha fet un eixerit quadro per a la sala Mercè... És una cosa infantil, graciosa, bellugosa i riallera, que encaixa perfectament en la mida d'aquell escenari i en el gust d'aquell públic. Ben segur que és l'obreta que més hi escau entre totes les que s'han muntat fins avui a la sala Mercè. Per això creiem que s'aguantarà al cartell molts dies, tants com se'n necessitin per a que tots els infants de Barcelona la puguin anar a veure.

La música, del mestre Grant, està ben adaptada a la lletra, i el decorat d'en Ros i Güell contribueix al bon efecte del conjunt."

La Veu de Catalunya 2809 (08/02/1907), ed. vespre, p. 4.

"En la sala Mercè se ha estrenado con buen éxito un cuadro titulado *Una vegada hi havia una rateta*..., libro de Feliu Santem, música de Grant y decorado de Ros i Güell. El asunto no por infantil deja de agradar al público. Una ratita es cortejada por varios congéneres suyos, eligiendo por compañero a un lindo gato, celebrándose la «unión» por medio de una soirée bailable, en la que figuran niños que representan varios animales, vestidos con mucha propiedad. La música es agradable y el decorado muy vistoso."

Diario de Barcelona 40 (09/02/1907), p. 1709.

[50] També apareix sovint a la premsa com *Una vegada era una rateta...*
[51] El seu nom també apareix com "Felip" o "Fidel"; sembla ser un autor poc conegut.

"**Una vegada era una rateta...—**Rondalla en un acte i en vers, original de Fidel Santem amb música del Mtre. Grant.

Glosant el qüento tan celebrat per la gent menuda, i seguint la marxa del mateix, presenta l'autor una sèrie d'escenes entretingudes que fan les delícies d'aquell públic.

Els personatges de l'obra són diferents animals, molt ben caracteritzats i representats molt bé per nois; mes, ai!, és de doldre la fatiga que deuen experimentar aquets per les moltes vegades que han de treballar cada dia.

És d'efecte el quadro segon amb el ball de tots els animals.

La música es molt escaienta."

La Escena catalana 20 (16/02/1907), p. 3.

"[...] Veuen? Lo que m'ha agradat és lo que fan aquests dies a la sala Mercè. Gran i veritable èxit!... Una vegada era una rateta, que pujava l'escaleta... Va trobar un dineret i va dir: «Si me'n compro avellanetes, me faran mal a les dentetes; si me'n compro pinyonets, me faran mal als queixalets»... En fi, etc., saben? Tot això posat en acció amb una traça que enamora als xics i que fa somriure de bona gana als grans. Se pot anar a veure de debò, vaja.

Virolet"

Cu-cut! 248 (21/02/1907), p. 120.

"**Sala Mercè.—** Últims dies de *Una vegada era una rateta...* Dijous vinent [28], represa del quadro de gran èxit *La Mare de Déu quan era xiqueta.*"

El Poble català 374 (22/02/1907), p. 3.

Mare de Déu quan era xiqueta, La (reposició)

Del 28/02/1907 al 13/03/1907.

A la voreta del mar (reposició)

Del 14/03/1907 al 27/03/1907.

Senyor mestre està malalt, El [52]

3 quadres.

Estrena el 30/03/1907.

Representada fins al 15/04/1907.

Lletra de Pompeu Crehuet.

Música d'Enric Morera.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Últims dies del quadro de gran èxit *A la voreta del mar*. Dissabte de Glòria estrena del nou quadro *El senyor mestre està malalt*, lletra d'en Crehuet i música d'en Morera, i inauguració dels nous quadros i diorames a les grutes."

Diario de Barcelona 81 (22/03/1907), p. 3434
El Diluvio 84 (25/03/1907), p. 4.
El Poble català 406 (26/03/1907), p. 4.

"**Sala Mercè.—** En Graner ha volgut celebrar la Pasqua amb una pila de novetats que donen nous atractius als seus espectacles de la sala Mercè. Ha renovat les pel·lícules, ha estrenat visió musical i ha posat nous diorames a les grutes.

Senyor mestre està malalt és el títol de la nova visió, firmada per en Crehuet i en Morera. L'acció és senzilla i se'n desprèn un sentiment exquisit i moralitzador. Els tres quadros en què es divideix són de caràcter tendre i dramàtic a la vegada, produint en l'auditori ferma emoció.

La música d'en Morera s'adapta perfectament al caràcter del drama, tenint aquell sentit popular que tant caracteritza les obres d'aquest mestre.

El públic prenia totes les representacions amb aplaudiments espontanis. Senyal que l'obreta el commou.

A les grutes, com ja hem dit, hi ha diorames nous, cridant molt l'atenció un de Montserrat, un d'humorístic i de moviment representant una dona que vol fer tirar un ase sense aconseguir-ho i un efecte de nit, sobre teulades, amb uns gats que hi corren.

[52] Versió reduïda d'*El Mestre*, amb text i música dels mateixos autors, publicada el 1907 i estrenada al teatre Romea el 12/01/1907.

Tots aquests nous diorames produeixen excel·lent efecte i gran il·lusió, denotant la mà experta dels artistes Ricard Urgell i Ros i Güell, que han estat els encarregats d'executar-los baix la direcció d'en Graner.

De manera que entre pel·lícules noves, visió musical nova i diorames nous, s'hi passen llargues estones ben distretes a la sala Mercè."

La Veu de Catalunya 2860 (01/04/1907), ed. vespre, p. 3.

"**Sala Mercè.—** *Senyor Mestre està malalt*. Autors: Crehuet i Morera. Obreta de primera, amb emoció, sentiment, bona construcció, bon diàleg, bona música. De més a més de fer sentir, pot dir-se que *Senyor mestre està malalt* és una cosa que *instruye, corrige y divierte*, perquè porta un fi moral i pedagògic: fer estimar l'estudi i el mestre. Crec que qualsevol noi que fos rebel a anar a estudi, se'n corregiria amb una sola representació. Ah, i si la lletra va bé, la música fa com la lletra.

Crec doncs que la obreta és digna dels aplaudiments que li dispensa el públic, que, de passada, pot baixar a les grutes de la casa i veure els nous diorames seriosos i humorístics, fixos i de moviment que hi han conjuminat en Ricard Urgell i en Ros i Güell. S'hi passa una bona estona. [...]

Virolet"

Cu-cut! 254 (04/04/1907), p. 217.

"Després d'uns quants dies de tancats la sala Mercè i el teatre Principal, l'incansable i enginyós Graner, que, com deia temps passat, no escatima res per l'esplendent *Santa Espina*, ens dona una altra prova de son bon gust amb el nou quadro plàstic *El senyor mestre està malalt*, amb lletra d'en Crehuet i música d'en Morera, compenetrant-se ambdós admirablement; això a la sala Mercè.

En quant al Principal, amb espectacles de més volada, els que ens agrada fruir les delectances d'un art exquisit, ens hem perfumat amb la delicada flaire de la rondalla infantil en tres actes *Ton i Guida*, que no és altra cosa que la celebrada òpera *Hansel und Gretel* posada en català per en Maragall i per en Ribera [...]

Lluís Benaiges"

La Cruz 1667 (04/04/1907), p. 1.

"***El senyor mestre està malalt.—*** Visió en tres quadros, lletra de Pompeu Crehuet, música del Mtre. Morera.

Per donar varietat als espectacles que tenen lloc en aquest local, ha escrit en Crehuet aquesta rondalla, plena de sentiment i inspiració.

No es tracta de cap obra transcendental, sinó d'una situació purament infantívola que commou potser massa, ja que durant la curta representació vam veure plorar algunes criatures que devien anar-hi a buscar un rato d'esbarjo. La música està ben ajustada a la lletra i el decorat de Ros i Güell de hermosa poesia.

En general l'obreta satisfà als concurrents, celebrant les patètiques escenes del drama."

La Escena catalana 27 (06/04/1907), p. 3.

"*Senyor mestre està malalt*

Una vegada hi havia un mestre molt bo... Ui, si ho era de bo! Mes que no sé que ho era. Val a dir, per això, que tots els mestres ho són de bons, sinó que els nens dolents no els ne troben. I és natural, oi, eixerits?

Doncs, veus-aquí que aquell mestre que us dic ho era tant de bo que s'estimava als nois com si li fossin fills. I quan feien una entremaliadura, tot se n'entristia, pobre senyor mestre. I com que era molt vell, molt vell, les tristeses li feien molt de mal.

Veus-aquí que una vegada que va haver de deixar els nois sols a classe, un d'ells, que era molt entremaliat, va ensibornar els altres per a fugir d'estudi. I els nois, en lloc d'aprendre la lliçó, varen començar a cantar:

B a, ba,
jo tinc ganes de jugar,
b e, be,
jo me'n vull anar al carrer,

i així per l'estil.

La tabola que varen armar, ja podeu figurar-vos-la. Lo que va passar va ser que, al anar tots plegats per fugir d'estudi, varen topar-se amb el senyor mestre que entrava tot esverat del xivarri. El bon senyor prou aixecava la veu per a fer-se respectar, però els nois, ca!, ni se l'escoltaven: no tenien altra dèria que la de fugir. Prou que ho deien tots:

B u, bu,
ja no ens detura ningú.

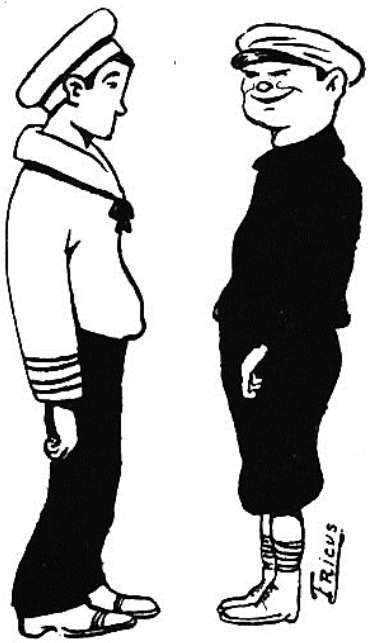
I varen fer-ho de fugir, els dolents! I en la seva precipitació, varen fer caure el pobre senyor mestre. Com que era tan vellet...! El disgust que va tenir el bondadós senyor va ser gran. I com que tenia tants anys, entre el disgust i la caiguda va posar-se malalt, molt malalt...!

I veus-aquí que els nois, quan varen saber que el senyor mestre estava malalt per la culpa d'ells, no gosaven anar-lo a veure, de vergonya que tenien. I el senyor mestre, com que els estimava tant, els enyorava tot ple. Tant, que fins la noia del mestre va trobar als nois i els va dir que estava malalt per la seva culpa. I els nois aleshores, tots vergonyosos, varen anar a veure al mestre, que els va rebre amorós com de costum, sense retreure'ls

per a res la falta comesa, sinó pel contrari, perdonant-los magnànimament, per comprendre que tot era degut al poc seny.

Però, malgrat això, els nois estaven avergonyits, més avergonyits potser que no pas si el mestre els hagués renyat, perquè aquella mateixa bondat del mestre els feia veure més be la seva falta. Ves, pobre senyor! Un home tan bo, que els estimava tant, i donar-li aquells disgustos! Se necessita tenir molt mala ànima, vaja.

Així ho varen comprendre tots els nois i varen fer el propòsit de no faltar mai més a classe. El remordiment els va corregir. No ho feu mai vosaltres això de donar disgustos al mestre, perquè després tindríeu remordiments com els dels nois que us he explicat. I els remordiments no deixen viure gaire tranquil. I la proba la teniu en els nens de la història que acabo de contar-vos i que he vist representar al eixerit escenari de la sala Mercè.



—¿Que has vist el *Senyor Mestre*... està malalt?
—¿Ah, si? ¿Està malalt? No ho sabia; com que...
—No, home: me refereixo al de la «Sala Mercè.»

Aneu-hi vosaltres també, si us és possible. Estic segur de que us agradarà i m'agraireu la recomanació. Però als que estareu més agraïts serà a en Pompeu Crehuet, que ha posat la història en acció escènica, i al Mtre. Enric Morera, que hi ha posat música.

Creieu que és una cosa que commou, encisa i fa venir ganes de anar a estudi. I això de tenir ganes d'anar a estudi és una gran cosa, perquè així l'estudi es pren de gust i això fa que un aprengui i que quan sigui gran se'l respecti i se l'estimi per tot arreu.

El reiet de casa"

En Patufet 170 (06/04/1907), pp. 226–227.

Il·lustració 50: *Caricatura publicada a* En Patufet *171 (13/04/1907), p. 247.*

"[...] A la sala Mercè, ademés dels diorames nous de les grutes, també ens ha ofert en Graner estrena de quadro amb *Senyor mestre està malalt*, d'en Crehuet i en Morera. És una obreta que encaixa magníficament en aquell escenari. Té situacions dramàtiques, ambient i aire popular, tancant una lliçó moral endreçada als petits amb l'intent de fer-los estimar l'escola i el mestre. Si el quadret s'adapta bé a l'escenari, la música s'adapta bé a la lletra. Creiem que *Senyor mestre està malalt* és de lo més seriós i artístic que s'ha posat a la sala Mercè, on, per a fer més atractives les sessions, s'ha renovat el repertori de pel·lícules cinematogràfiques. Dels diorames nous de les grutes, executats per en Ros i Güell i en Ricard Urgell, pot dir-se que produeixen ferma il·lusió. [...]

M. i G."

La Ilustració catalana 201 (07/04/1907), p. 222.

"Amb el suggestiu títol de *La barbàrie dels civilitzats* s'estrenarà avui dissabte a la sala Mercè una pel·lícula terriblement interessant. En ella s'hi desenrotlla l'horrible lluita sostinguda en l'Sporting Club de Londres entre els dos colossos del boxe Guner Moir, campió d'Anglaterra, i Tiger Smith, campió de les Índies, disputant-se el campionat del món. La fotografia, que va ser presa de molt a prop, mostra molt clarament tots els detalls d'aquest horrible combat que va durar just 2 minuts i 49 segons, del qual va sortir-ne triomfant Guner Moir, havent-se fet apostes per valor de 40.000 francs."

La Veu de Catalunya 2865 (06/04/1907), ed. vespre, p. 4.

"**Sala Mercè.—** Gran aconteixement de la pel·lícula sensacional *La barbàrie dels civilitzats*, horrible lluita entre els reis dels boxeadors en el Sportin Club de Londres. Gran èxit del nou quadro *El senyor mestre està malalt.*"

El Poble català 418 (08/04/1907), p. 4.

Cirereta, La

2 quadres.

Estrena el 16/04/1907.

Representada fins al 03/05/1907.

Lletra de Feliu Santem.

Música de Joan Borràs de Palau (Cançó del segon quadro per a veu i piano a: BC: M-4-C 4/24)

Escenografia d'Antoni Ros i Güell.


La Cirereta

RONDALLA POPULAR

(CANSÓ DEL QUADRO SEGON)

Estrenada ab gran èxit a la «Sala Mercè»

Lletra de
Feliu Santem

Música de
J. Borràs de Palau

Ptas. 0'50

SINDICATO MUSICAL BARCELONES DOTESIO
MÚSICA, PIANOS É INSTRUMENTOS
BARCELONA
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Il·lustració 51: *BORRÀS DE PALAU, J.:* La cirereta, rondalla popular (cançó del quadro segon). *Barcelona: Casa Dotesio, 1907 (portada de la partitura).*



Il·lustració 52: *Fotografia d'escena del quadre primer de* La cirereta.

*[*La Ilustració catalana*, 203 (21/04/1907), p. 253].*

"**Sala Mercè.—** *La cirereta* és el nou i eixerit quadro plàstic musical que es posa a la sala Mercè, amb gran goig del públic que sol acudir a aquell local.

És una rondalleta posada en acció per en Feliu Santem, que ja en la *Rateta* havia mostrat la seva traça en combinar obretes d'aquesta llei. *La cirereta* no desmereix en res de l'obra anteriorment representada, sent d'acció senzilla i ben pintoresca.

La música, composta pel mestre Borràs de Palau, ajuda bon tros al bon efecte del conjunt. És realment d'un aire català que enamora, fins al punt de que, sense ser popular, ho sembla. Això vol dir que és ben fresca i inspirada.

També és del tot escaient el decorat que ha pintat per a aquesta obra en Ros i Güell, que ha sapigut treure molt partit de l'estretor de l'escenari."

La Veu de Catalunya 2874 (16/04/1907), ed. matí, p. 4.

"Dissabte a la nit s'estrenà a la sala Mercè la visió musical *La cirereta*, escrita pel mestre compositor Borràs de Palau. La justesa dels diferents trossos orquestrals i de cant que la composen i lo arrodonit del conjunt foren del gust del públic distingit que emplenava el local. El decorat és elegant i d'efectes ben buscats."

El Poble català 429 (19/04/1907), p. 3.

"Sigue proporcionando buenas entradas a la sala Mercè la rondalla en dos cuadros *La cirereta*.

La letra de Feliu Santem es una ampliación de un conocido cuento infantil. Adorna la rondalla la música que a propósito ha escrito el Mtro. Borràs de Palau, quien aun contando solo con pocos elementos (violín, violoncello y piano) ha sabido combinarlos de manera que resultan de hermoso relieve las inspiradas melodías de la obrita. Además, la intervención de la música cae naturalísima, cualidad digna de apreciar y poco frecuente.

Los números de más efecto son la canción-balada de la abuela y el siguiente dúo con la pequeña tiple. En cada sesión la rondalla obtiene señalado y merecido éxito."

La Publicidad 10166 (19/04/1907), p. 4.

"Se representa actualmente en dicha sala la visión musical en dos cuadros, letra de Feliu Santem y música del maestro Borràs de Palau, titulada *La cirereta*, la cual obtiene gran éxito.

La obrita tiene un asunto simpático sacado de un cuento popular catalán y ofrece bonitas situaciones. La música, escrita con mucha soltura, da notorio relieve al libro, adaptándose así a los pasajes que respiran jovialidad y frescura, como a los en que el tema dominante ha de adquirir un tinte sentimental y hasta acentuación dramática.

Destacan además por su colorido el coro infantil y por su plácida expresión el tema de *La padrina*, en el segundo cuadro.

El decorado, de los señores Ros i Güell, completa el efecto de esta "rondalla musical", que dará buenas entradas a la sala Mercè."

La Vanguardia 12320 (19/04/1907), ed. matí, p. 4.

"***La cirereta*.—** Visió musical en dos quadros, original de Feliu Santem, amb música de Borràs de Palau. A nostre entendre aquesta producció és de lo més escaient que s'ha representat en el petit escenari d'aquesta sala.

El Sr. Feliu Santem, que temps enrere va escriure *Una vegada era una rateta...* ja va mostrar posseir condicions per conreuhar la simpatia de la gent menuda, que és per qui es representen les obretes que periòdicament fa estrenar en Graner, fent-les decorar amb molt bon acert per l'escenògraf Ros i Güell.

L'assumpto de *La cirereta* és tan senzill com bonic; està molt ben dialogat i dona motiu a que en Marinel·lo, actor de bona fusta, puga lluir sa vis còmica i dongui relleu al quadro. Els demés personatges compleixen sa obligació.

La música del Borràs de Palau és eixerida i ajuda molt a l'èxit del quadro."

La Escena catalana 29 (20/04/1907), p. 5.

"**Sala Mercè.—** Actualment s'hi està representant amb molt aplaudiment el nou quadro plàstic musical *La cirereta*, rondalla en dos quadros, lletra de Feliu Santem, música del mestre Borràs de Palau i decorat d'en Ros i Güell. L'acció és senzilla i pintoresca i el músic l'ha realçada amb uns quants números molt inspirats i frescos que tenen tot l'aire d'una tonada popular. Un cor de nois, un petit duo i el tema de *La cirereta*, entre altres, són les peces que han agradat més. El decorat completa el bon efecte de l'obreta, que ha obtingut ja un extraordinari nombre de representacions."

Revista musical catalana 40 (abril 1907), pp. 86–87.

"El sindicato musical barcelonés Dutesio ha editado y puesto a la venta la canción del cuadro segundo de la rondalla *La cirereta*, original del Mtro. Borràs de Palau, que con tanto éxito se estrenó en la sala Mercè."

La Publicidad 10204 (28/05/1907)[53], p. 2.

[53] La mateixa notícia apareix en català a *La Veu de Catalunya* 2907 (28/05/1907), ed. vespre, p. 2.

"Nostre distingit company el mestre don Josep Borràs de Palau ens ha obsequiat amb un exemplar de sa composició coral *La sardana*, executada amb brillant resultat el diumenge passat per l'Orfeó Català. L'edició és tan esplèndida com tot quant surt del Sindicat Musical Barcelonès Dotesio.

També és força elegant l'edició que el mateix Sindicat ha fet de la cançó del quadro segon de la rondalla popular *La cirereta*, estrenada fa algun temps amb gran èxit a la sala Mercè.

La lletra d'en Feliu Santem i la música del mestre Borràs tenen un caient popular, però distingit com tot lo seu.

Responent a una encertada idea de popularització, la cançó és fàcil d'entonació i l'acompanyament al piano molt senzill, sense deixar per això d'estar ben harmonitzat."

El Poble català 489 (19/06/1907), p. 2.

Sant Ramon

2 quadres.

Estrena el 04/05/1907.

Representada fins al 17/05/1907.

Lletra de Manuel Folch i Torres (Arxiu Comarcal del Baix Camp: ACBC280-78).

Música de Fructuós Piqué i Salvat[54] (Arxiu Com. del Baix Camp: ACBC280-78).

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Últims dies del quadro *La cirereta.* Dissabte, dia 4 de maig, estrena de la visió musical en dos quadros, basada en la cançó popular *Sant Ramon.*"

La Veu de Catalunya 2888 (30/04/1907), ed. vespre, p. 4.

"*Mirallets per cassar aloses* és una comèdia en dos actes estrenada al Principal. N'és arranjador el comediant Puiggarí i fa riure per les butxaques. [...]

De l'altra estrena celebrada aquesta setmana en té la culpa o, millor dit, la raó, en Manel Folch i Torres. Ja el coneixen, eh? Jo també i per això estic convençut de que em creuran si els dic que el *Sant Ramon Nonat* de la sala Mercè és cosa fina i delicada i poètica i tot lo que vulguin. Sense separar-se de la cançó popular, la glosa el xicot amb una traça encisadora, lo qual, si bé es mira, no té res d'estrany, perquè ja sabem com s'explica en Manel quan vol.

I el que també s'explica bé és el músic. El mestre Piqué és jove però en sap com si hi hagués posat cabells blancs. Sí senyors, hi és molt ben posada la música en el *Sant Ramon*. I si no ho volen creure, vagin a sentir-la. I si ho volen creure, també, que tot això hi guanyaran.

Virolet"

Cu-cut! 260 (08/05/1907), p. 313.

[54] Basada en la cançó popular homònima.

"***Sant Ramon.—*** Visió musical en tres quadros, lletra de Manel Folch i Torres, música de F. Piqué i Salvat.

La visió no té altre objecte que presentar el miracle de Sant Ramón:

"confessor de Reis,
de Reis i de Papes."

qui, no poguent absoldre els pecats del Rei, i volent fugir de l'illa mallorquina per a traslladar-se a Barcelona, veient-se mancat de tota classe d'embarcació, realitza el viatge damunt de son mantell de frare mercenari.

El llenguatge florit i l'efecte plàstic és d'èxit positiu. La música és inspirada i es fa escoltar amb atenció. L'execució és digna de lloança; l'aplaudit barba del Principal, Sr. Garcia, representa un Sant Ramon amb una majestat encisadora i imitant a la devoció que inspira el personatge. També hi estan en sos papers els senyors Marinel·lo, Riu i altres que els secunden en la representació.

Les decoracions d'en Ros i Güell, vistoses i d'efecte, com sempre."

La Escena catalana 32 (11/05/1907), p. 4.

"**Sala Mercè.—** En aquest local se representa amb molta bona acollida per part del públic un nou quadro plàstic musical basat en la cançó popular de *Sant Ramon*.

L'obra, escrita amb molt acert per en Manel Folch i Torres, reprodueix els passatges culminants de la cançó, sent els episodis de què es compon molt ben portats a l'escena. El diàleg és poètic i escaient sense separar-se de l'esperit del cant popular.

Lo mateix pot dir-se de la música, en la que el mestre Piquer ha demostrat molt bones qualitats de compositor.

El decorat d'en Ros i Güell contribueix a fer atractiva la nova producció."

La Veu de Catalunya 2899 (11/05/1907), ed. vespre, p. 4.

"La sala Mercè ens ha donat també una estrena aquests dies: *Sant Ramon Nonat.*

En Manel Folch i Torres, autor del llibre, ha seguit pas a pas la cançó, teatralitzant-la amb molt encert per medi de dos quadros, que han estat acompanyats d'escaient música pel mestre Piqué. L'obreta és artística i es veu representar amb emoció. Senyal que els que li han donat vida escènica ho han fet d'una manera encertada. [...]

M. i G."

La Ilustració catalana 206 (12/05/1907), p. 298.

Home del bombo, L'

Estrena el 18/05/1907.

Representada fins al 31/05/1907.

Lletra de Rafael Nogueras Oller.

Música de J. Bartoll.

"**Sala Mercè.** Últims dies de la visió musical *Sant Ramon.* Dissabte, 18, estrena del nou quadro *L'home del bombo*."

El Diluvio 135 (15/05/1907), ed. matí, p. 4.

"***L'home del bombo.—*** Quadro líric de F. Nogueras Oller, amb música de J. Bartoll.

Sembla que la direcció d'aquets espectacles comença a posar-se a son lloc. Cada estrena és més interessant, l'última, *L'home del bombo*, és lo millor que s'ha representat en aquest reduït escenari. El públic ho pren bé i es felicita d'haver gaudit de tan bonic espectacle.

La música es també notable. Els actors ho fan admirablement, per lo que felicitem als Srs. Garcia i Marinel·lo."

La Escena catalana 34 (25/05/1907), pp. 2–3.

"El señor Graner invitó a la primera sesión de anteayer tarde en la sala Mercè a los niños y niñas de la Casa provincial de Caridad que han hecho este año la primera Comunión. La espaciosa sala ocupada por los asilados comulgantes presentaba un aspecto en extremo animado y alegre. El programa fue muy celebrado por los invitados, que exteriorizaron con entusiastas aplausos su complacencia. Al salir visitaron las grutas, quedando en extremo complacidos del espectáculo."

Diario de Barcelona 148 (28/05/1907), p. 6202.

Moisès

1 quadre.

Estrena el 01/06/1907.

Representada fins al 12/06/1907.

Lletra de Lluís Viladot.

Música de Joan Fargas i Heras.

"**Sala Mercè.—** Últims dies de *L'home del bombo*. Dissabte, 1 de juny, nou quadre *Moisès*."

La Veu de Catalunya 2909 (30/05/1907), ed. vespre, p. 4.

"***Moisès.—*** Visió musical, en un quadro, lletra de Lluís Viladot, música de Joan Fargas.

Poc inspirats van estar el Sr. Viladot i el Mtre. Fargas al construir el Moisès. Aquesta obreta entra de ple en la censura de que parlem en aquesta mateixa secció al donar compte de *La cova del mar*, per lo que ens abstenim d'ampliar la crítica.

La cova del mar.— Visió teatral en un acte, de R. Nogueras Oller, música de Narcisa Freixas. [Representada a la sala Portfoliògraf].

És una llàstima que havent-hi empresaris disposats a pintar decorat i no escatimar gastos d'indumentària, etc., surtin llibretistes que, com en Nogueras Oller, amb talent per fer quelcom de profit, s'engiponin obretes tan insubstancials i poc inspirades com *La cova del mar*.

Aquesta espècie de *timo* (diguem-ho així) que inconscientment estan fent alguns autorets a la sala Mercè ha fet escola i s'eixampla per Barcelona amb onada amenaçadora, que per nostra part procurarem aplacar-la i allunyar el públic dels llocs on se representin a fi de que no se valgui de menys el teatre català.

Quan las produccions *tontas* són escrites per senyors particulars quins noms no són coneguts en el ram literari... *pásase*

Y, vive Dios, que es pasar...

massa, que els autors amb el pecat s'emporten la penitència; mes, si aquestes van firmades per literats reconeguts, seria una traïdoria que faríem al públic si deixàvem de criticar-los com se mereixen.

En quant a la part musical, no li considerarem importància, sols hem de dir que tots els números hi estan enganxats amb pega per mes *idem*."

La Escena catalana 38 (22/06/1907), p. 4.

Sant de l'avi, El

Estrena el 15/06/1907.

Representada fins al 25/06/1907.

Lletra d'Eduard Girbal i Jaume.

Música de Joaquim Grant.

"**Sala Mercè.—** Des de demà, divendres, s'hi exhibiran en aquesta sala la pel·lícula que es va prendre a l'Internat de la Escola Pia de Sarrià dels exercicis d'equitació, gimnàsia, ciclisme, jocs escolars, etc., que practicaren els alumnes el dia de la festa d'educació física.

Com que es van prendre fotografies de tots els exercicis pràctics, resultarà una repetició completa del festival."

La Veu de Catalunya 2923 (13/06/1907), ed. vespre, p. 5.

"**Sala Mercè.—** Grandiós èxit del nou quadro *El sant de l'avi* i les hermoses pel·lícules *Jocs de Sport i Gimnàsia dels alumnes de l'Escola Pia*, *Jocs de Sport i Gimnàsia dels alumnes dels Germans de les Escoles Cristianes* que seguiran donant-se alternant un dia l'una i un dia l'altra."

El Poble català 495 (25/06/1907), p. 3.

"***El sant de l'avi.—*** Quadret líric, lletra de E. Girbal Jaume, música del Mtre. Grant.

Aquest quadret perteneix a la classe dels que abunden més, que són els dolents. Repetim lo que dèiem en nostre número passat, és hora ja de que s'acabi aquest gènere de produccions insubstancials, tan faltades d'ingeni com pretensioses de forma.

Comprenem l'objecte d' aquesta mena de visions i trobem apropiada l'idea, però és innegable que per curt que sigui un pas de comèdia o de drama, pot haver-hi en ell quelcom que vibri, quelcom que hagi motivat la construcció del diàleg.

Aquest petit requisit l'han complert algunes de las visions estrenades en aquesta sala, i d'elles al ocupar-nos-en n'hem fet elogi merescut; d'altres menys importants, n'hem fet

critiques tan benèvoles que això potser ha motivat que els autors no es creguessin amb el dret d'esmenar-se.

Nosaltres que moltes vegades que hem assistit a presenciar aquestes produccions i hem escoltat amb sentiment l'opinió del públic respecte l'efecte que els ha fet la representació, deplorem que aquesta no sigui favorable i supliquem als senyors que se senten autors espontàniament que pensin, que cavil·lin i si després d'haver pensat i cavil·lat no troben un assumpto que motivi el fer pintar decorat i el fer estudiar als benèvols artistes de la casa, que pleguin, que escriguin... a la família o bé que s'entretinguin jugant a bales, que almenys, si bé és una distracció innocenta, no cau en perjudici del Teatre català en particular ni del art en general.

Aquesta és la nostra opinió; dispensi'ns l'empresa si l'expressem en forma un xic crua, mes pot estar segura que som els primers en reconèixer-li la bona intenció, una de las causes que ens porta a exigir lo que exigim dels seus col·laboradors en la tasca."

La Escena catalana 39 (29/06/1907), p. 2.

Foc de Sant Joan, El

Estrena el 28/06/1907.

Representada fins al 12/07/1907

Lletra de Ferran Girbal i Jaume.

Música de Joan B. Lambert.

"**Sala Mercè.** Grandiós èxit del nou quadro *El foc de Sant Joan*. A fi de dar lloc en el programa a les interessantíssimes pel·lícules rebudes, sols se projectaran les de *Jocs de Sport i Gimnàsia dels alumnes de l'Escola Pia* i *Jocs de Sport i Gimnàsia dels alumnes dels Germans de les Escoles Cristianes*, el dimecres i divendres alternativament."

La Publicidad 1023 (30/06/1907), ed. matí, p 6.

"Visió musical, en un acte, lletra de F. Girbal Jaume i música del Mtre. Joan Lambert.

Una visió mes de les dolentes que acabaran, si segueixen així, amb la paciència del públic aficionat a concorre a aquesta sala.

Hora és ja de que la direcció artística es fixi una mica en les produccions que es representen en aquest petit escenari i respecti més el bon gust de l'espectador, encara que sigui en perjudici de l'autor d'aquestes visions, que, com *El foc de Sant Joan*, estan mancades d'ingeni, d'interès i de gust artístic.

Ho repetim: com a bons catalans i amants del teatre de la terra, ens dol sentir a gent forastera i als de casa mateix com, exercint d'espectador, des del seu setí, critiquen i fan burles, amb raó fundada, d'aquets espectacles encomanats a mans inexpertes que no coneixen del teatre ni las regles mes rudimentàries.

Ens referim al autor de la lletra, ja que el músic en aquest gènere de produccions el veiem lliure de tota complicitat."

La Escena catalana 41 (13/07/1907), p. 2.

Boritlles i en Tinyós, En [55]

2 quadres.

Estrena el 13/07/1907.

Representada fins al 26/07/1907.

Lletra de Feliu Santem.

Música de Joan B. Lambert.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** Èxit grandiós del nou quadro *En Boritlles i en Tinyós*, lletra de Feliu Santem, música del mestre Joan B. Lambert i decorat nou de Ros i Güell."

La Veu de Catalunya 2953 (13/07/1907), ed. vespre, p. 4.

"Ayer tarde se estrenó con mucho éxito en la sala Mercè la rondalla en dos cuadros, titulada *En Borilles i en Tinyós*, letra de D. Felipe Santem, música del maestro Lambert y decorado de Ros i Güell.

El asunto es sencillo, pero da ocasión a escenas regocijadas. Los dos números que ha compuesto el maestro Lambert, el de la llegada de un soldado, recordando el motivo de *Los tres tambors*, y la canción de la guardiana de una cueva son muy agradables. Las decoraciones son vistosas y producen efecto."

Diario de Barcelona 195 (14/07/1907), p. 8352.

"Firmada per en Feliu Santem, s'ha estrenat, amb música del mestre Lambert i decorat d'en Ros i Güell, una nova visió plàstica de les que sol oferir al final de les sessions cinematogràfiques la empresa de la sala Mercè. Se titula *En Buritlles i el Tinyós* i conté escenes de broma que fan riure molt al públic habitual d'aquell espectacle.

La música escau al gènere de la lletra i el decorat completa degudament la impressió del conjunt."

La Veu de Catalunya 2954 (15/07/1907), ed. matí, p. 2.

[55] El títol també apareix a la premsa com "*En Buritlles i el Tinyós*".

“Rondalla en dos quadros, lletra de Feliu Santem, amb música del Mtre. Joan Lambert.

Aquesta vegada hem de donar l’enhorabona a l’empresa, puig l’obreta de què ens ocupem és digna d’elogi i encaixa perfectament en el marc d’aquest teatre.

És una rondalla ben pensada i descrita amb l’humorisme propi de la situació; té el seu argumentat i el públic hi riu saboreijant les gràcies dels personatges que la representen.

Felicitem l’empresa pel bon encert que ha tingut en escollir aquesta visió, i Déu faci que no ens tornin a molestar amb obretes insubstancials del gènere de les tres estrenades últimament.

Els Srs. Guardia i Marinel·lo, junt amb la Srta. Guardia, encarnen els personatges amb justesa i amb molta vis còmica..

El Mtre. Lambert també s’ha lluït posant en l’obra una música molt agradable.”

La Escena catalana 42 (20/07/1907), p. 2.

Qui tot ho vol…

1 quadre.

Estrena el 27/07/1907.

Representada fins al 13/08/1907.

Lletra de Josep Ribot i Martell.

Música del mestre Batista i Cretona.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** El nou quadro plàstic *Qui tot ho vol...* és realment ensopegat, entrant de ple en el gust del públic habitual d'aquella sala.

L'autor de la lletra, don Josep Ribot, l'ha escrita amb pulcritud, posant en boca dels personatges versets fluids i correctes i conjuntament una acció senzilla i ben trobada per a donar als nens i nenes una bona lliçó.

La música que du la firma del mestre Batista, és juganera i original, ajudant a fer agradosa la representació. Escau realment amb el caràcter de l'obra.

El decorat, d'en Ros i Güell, produeix també molt bon efecte."

La Veu de Catalunya 2970 (30/07/1907), ed. vespre, p. 4.

"**Qui tot ho vol...—** Visió musical, en un quadro, lletra de Josep Ribot i música del Mtre. Batista.

És una comèdia de les boniques i digna d'agradar. Inclou una moraleja apropiada als petits i que no hi és de més que en prenguin nota els grans. El públic hi riu i alaba els mèrits del llibret i de la música.

L'execució, a càrrec de la Srta. Guardia i Sr. Marinel·lo, bé. Els quatre nens que hi prenen part, superiors. El decorat, de Ros i Güell, bonic."

La Escena catalana 44 (03/08/1907), p. 2.

Tal faràs…

2 quadros.

Estrena 14/08/1907.

Representada fins al 21/08/1907.

Lletra de Ferran Girbal i Jaume[56].

Música de Salvador Bartolí.

Escenografia d'Antoni Ros i Güell.

"**Sala Mercè.—** En aquest local se representa ara un interessant quadro plàstic musical que es titula *Tal faràs....* La lletra, basada en un conte popular, és deguda a en Ferran Girbal Jaume i resulta molt ben adaptada al gust del públic habitual de la sala Mercè. El diàleg és fluid i l'acció ben portada, produint molt bon efecte pel sentiment que respira i per la lliçó moral que inclou.

La música del mestre Bartolí s'adapta perfectament a la lletra, com s'adapten les dues decoracions d'en Ros i Güell.

En conjunt, pot dir-se que el quadro produeix una emoció ben intensa."

La Veu de Catalunya 2991 (21/08/1907), ed. matí, p. 2.

"**Tal faràs...—** Visió musical en dos quadros, lletra de Ferran Girbal Jaume i música del Mtre. Bartolí.

D'una bonica faula sentenciosa, l'autor de *Tal faràs...*n'ha fet un quadro repelós, de mal gust i de pèssimes condicions artístiques. L'obreta la creiem tan dolenta que no val ni la pena de criticar-li els defectes. Malaguanyada música, malaguanyat gasto de decorat i malaguanyats mèrits dels artistes encarregats de l'execució. Ho sentim."

La Escena catalana 47 (24/08/1907), p. 2.

[56] Basada en un conte popular.

Mentides que no fan mal

1 quadre.

Estrena el 31/08/1907.

Representada fins al 20/09/1907.

Lletra de Josep Ribot i Martell.

Música del mestre Batista i Cretona.

"**Sala Mercè.—** Gran aconteixement: *La tragèdia de Casa Blanca*. Pel·lícula interessantíssima. S'aniran projectant així que arribin tots els fets més importants del Marroc. Dissabte, estrena del nou quadro *Mentides que no fan mal*. Aviat, estrena de noves pel·lícules del Marroc; programa interessant."

El Poble català 560 (29/08/1907), p. 4.

"**Mentides que no fan mal.—** Joguina còmic-lírica en un quadro, lletra de Josep Ribot i Martell, amb música de Batista i Cretona.

És una de les peces més boniques que s'han estrenat en aquesta casa. L'autor comença bé i acaba bé, de manera que fa *cap i cua*; no és com altres obres que al escórrer la cortina l'espectador ja veu el *Cel rogent* i diu entre sí: "Aquesta obreta portarà pluja o vent". No, senyors, no; veient *Mentides que no fan mal*, un hom passa *cinc minuts fora del món*, per lo que l'autor demostra que per fer comèdies té *la mà trencada*.

Motiva la joguina una nena, una *innocència*, que es complau dient mentides que no fan mal, però el seu papà l'amenaça de que traurà *el Sant Cristo gros*, perquè la nena creient que *no es pot ser pobre* ha xerrat dant-se llustre de ser de família rica. I etc., etc., continuen les escenes amb una vivor que encanta i s'acaba l'espectacle i el públic aplaudeix perquè l'obreta li plau força i fins el crític hi disfruta (això no cal dubtar-ho, perquè *el diari ho porta*).

La música és divertida, agermanant-se amb el llibret. L'execució, superior, a càrrec de les dames Srta. Guardia i nena Pilar Corbinos, i els actors Guardia i Marinel·lo."

La Escena catalana 49 (07/09/1907), p. 2.

Altres ressenyes i comentaris de premsa:

Anuncis de les sales de Graner

"NACIONALISTES! Afavoriu als que donen proves de l'existència de nostra llengua.

CASES RECOMANABLES

Lluís Graner.— Teatre Principal. Barcelona.

Sala Mercè.— Rambla Estudis. Barcelona."

La Tralla 140 (02/11/1906), p. 4.

"A la Rambla dels Estudis, davant de la sala Mercè, hi ha posat un hermós fanal anunciador dels espectacles Graner. Consta d'un peu dret rematat amb una gran tarja, la qual queda il·luminada per tres precioses tulipes. L'estil decoratiu crida l'atenció per lo atrevit i nou, separant-se de tot lo vist fins ara. El material, que és ferro, ha sigut treballat a consciència, i el conjunt resulta tan vistós que ahir, primer dia de funcionar, no passava ningú que no s'hi aturés."

La Veu de Catalunya 2735 (24/11/1906), ed. mitjanit, p. 2.

"En la Rambla de los Estudios se inauguró anoche un plafón farola anunciador de los espectáculos de la sala Mercè y teatro Principal. Dicho artefacto es de hierro repujado y produce buen efecto, por lo que llamó la atención del público."

Diario de Barcelona 529 (25/11/1906), p. 13547.

Obres anunciades que no s'estrenen

"Tenim notícies de que dintre poc s'estrenarà a la sala Mercè de Barcelona una visió musical que, sobre escenes de costums muntanyenques, ha compost el Mestre D. Joan B. Espadaler, quina lletra és original del nostre bon amic el poeta D. Anton Busquets i Punset, qual firma és prou coneguda i estimada dels lectors de *Sometent*.

No ens vindrà gens de nou un grandiós èxit als que coneixem al Mestre i al Poeta."

Sometent 62 (04/08/1906), p. 3.

"Rondalla: Visió poemàtica amb lletra d'Anton Busquets i Punset i música del mestre Espadaler. (En preparació per a la sala Mercè de Barcelona).

He restat sola, amb la partitura manuscrita en paper gruixut que fa olor de cola, oberta enfront dels ulls, dominant el vell teclat d'ivori.

Com folles, les munions de notes salten en llagrimetes negres, fent estranyes danses puntillades; pugen i baixen bruscament, s'enfilen amunt, amunt, i tornen a davallar en un desgranament de rosaris trencats; apar que fugin del pentagrama descolorit, ara en extensa i moguda farandola, donant-se totes les mans; després hi tornen a enquibrir-se en les cinc ratlles bessones, les unes aparellades; per grups atapeïts les altres, empaitant-se enjogassades... quiscunes solitàries, torçudes, interrogants; altres reposades, mostrant llurs arrodonides punxetes blanques, amb posat de gravetat, com traduint una impressió solemnial de majestuós llanguiment...

I omplen fulls i fulls d'aquell paper gruixit, d'un blanc blavós que fa olor de cola, les gaies farandoles que diuen cançons i melodies...

I aleshores, instintivament, em poso a pensar en el poeta i en el músic d'aquella fresca i atractívola *Rondalla*. També els veig donant-se les mans, poeta i músic ingenus, inspirats alhora, per a portar a nostres orelles de vilatans, els cants dels aucells, de les aigües i de les fulles, la poesia de les llegendes de l'antigor, que floreixen eternament a través dels segles, com els lliris de les valls del Càntic dels Càntics. [...]

Insensiblement incansables, els dits i la veu se'm tornen emmaridar, i un cop més repeteixo l'encisadora cançó:

Pastoreta, pastoreta,
l'amor,
diga'm on ets,
diga'm on ets...

Oh, bonica i sanitosa *Rondalla* pels grans i pels infants... quin plaer m'has donat!

Poeta: mentre en el poblet voltat de verdejantes hortes fruiterenques exerciu placévolament vostre magisteri entre els petits pagesos confiats a vostres mans, per a fer-ne uns homes útils, aimants del Creador i de la seva Obra, del treball, de les llibertats de la Pàtria i de l'horta en què nasqueren, rebeu mos remerciments sincers.

Músic novell: jo vos saludo, car vostres cançons són suaus i dolces com la mel del romaní... Músic novell, inconegut amic: me diuen que no heu sortit gairebé mai de l'ensopit i prosaic ambient de vostra botigueta heterogènia de Sant Quirze, a on, doncs, heu anat a aprendre de cantar tan bellament? Aqueixes melodies tan fresques i boniques que han de fer l'encís de les orelles barcelonines, qui vos les ha inspirades? De quins rossinyols les heu aprés? [...]

Carme Karr"

Scherzando 5 (01/10/1906), pp. 2–3.

Opinió sobre el teatre còmic i el *género chico*

"**De aquelles visions**

Amb la instal·lació de las visions en el Principal i en la sala Mercè un nou ambient ha vingut a comunicar el Sr. Graner a l'*Escena catalana*, però sols un ambient per recrear els ulls, ja que fiant més en l'art de la plàstica que en sos propis esforços, pocs llorers han aconseguit fins avui els autors, per haver cregut camí trillat escriure sonsament per l'escenògraf.

Mes d'aquelles primitives visions, adelantant més pel camí emprés, quant menys han fet de profitós arribar a tocar amb el dit el drama líric català, que té de ser el regenerador del gust per excel·lència, en mig d'aquest aire impur que ens envolta.

Diem tocar amb el dit, car totes las obres fins avui representades no han sigut sinó temptatives que embolcallades amb el títol de cançó, episodi, farsa o país de vano, han rendit tribut més aviat al *género* còmic que al *género* seriós i transcendental, algunes a punt de caure en la xabacaneria, devent, no obstant, fer honroses excepcions sobre determinades obretes saturades d'un humorisme encantador i que tenen tanta vàlua com el drama de tesi.

I ben de bat a bat que troba obertes las grans portes la lírica catalana. Per sobre la catifa d'aplaudiments que li reserva un públic ja iniciat, passejaran dintre poc nostres primers autors ses vivificants produccions, el músic omplirà amb inspiració el pentagrama, correrà per la tela el pinzell de l'escenògraf, sense el predomini d'un element més que altre, tots tres a l'uníson, tots tres agermanats, tots tres perseguint el mateix fi: la expressió del verdader art. Sols falta que els empresaris avencin les obres temps ha anunciades. Ja sentim, al pensar-hi, una esgarrifança de regeneració artística.

En quant a la sala Mercè, pot dir-se que aquelles primitives visions han vingut a convertir-se en un rudiment de Teatre educatiu dels infants, moral i català."

La Escena catalana 10 (08/12/1906), p. 2.

Pessebre de les grutes de la sala Mercè

"Una novedad en la sala Mercè que indudablemente llamará la atención del público. El director de la sala ha organizado en la gruta de la misma un Belén extraordinario, como no se ha visto probablemente ninguno todavía.

Toda la extensión de las grutas está ocupada por vistas corpóreas relativas al Nacimiento, la Anunciación, el Portal de Belén, la Adoración de los pastores y reyes de Oriente, la Huida a Egipto, etc.

Además del señor Graner, han trabajado en la ejecución y decoración de este Belén, los distinguidos artistas señores Ricardo Urgell, Eusebio Tolosa, Ros i Güell y otros.

Sera un espectáculo destinado a atraer al público durante las fiestas de Navidad."

La Vanguardia 12204 (20/12/1906), ed. matí, p. 5.

"[...] Les grutes que hi ha al mateix local s'han convertit en sa major part en artístic pessebre, veient-s'hi, a tall de diorama, diferents episodis del naixement de Jesucrist, tals com la caminada dels Reis de l'Orient, l'Anunciata, l'adoració dels pastors, la fugida a Egipte, etc., etc. Aquests episodis, presentats a tall de diorama, amb figures i trossos de paisatge corporis, són d'un hermós efecte, sent molt difícil, en gairebé totes les vistes, distingir lo que té relleu de lo que és pintat.

Les grutes han estat repintades amb tons metàl·lics i engalanades amb plantes verdes, ademés d'haver-se augmentat la il·luminació. En la reforma de les grutes, feta baix la direcció general del mateix Graner, hi ha intervingut amb molt acert els artistes Ricard Urgell, Tolosa, Ros i Güell, Domingo Soler i altres, mereixent tots bons elogis."

La Veu de Catalunya 2763 (22/12/1906), ed. mitjanit, p. 4.

"*El pesebre catalanista*

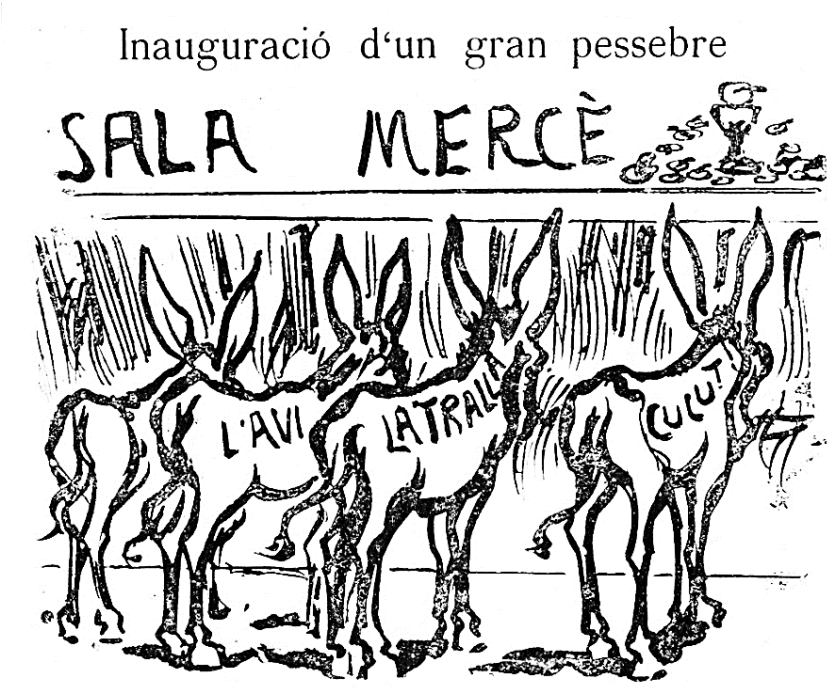
No necesitamos nosotros poner en ridículo a los catalanistas; se bastan ellos solos y se sobran. Desde hace quince días que Barcelona ve pegados en las esquinas unas grandes tiras en papel en las que un "Salón" catalanista anuncia lo siguiente: "Inauguración de un gran pesebre." ¿No es asombroso que al comenzar el siglo XX, en Barcelona, la ciudad más culta e importante de España, coloquen carteles tan estúpidos como estas gentes que se dicen las más europeizadas? ¿No se presta la cosa a tomar el pelo en todas direcciones a estos mentecatos?

La filosofía de los hechos dice claro que los catalanistas son reaccionarios en ideas y antiestéticos en arte. Su teatro (no nos referimos a Romea, que es catalán), ñoño, infantil, bíblico, vive en plena Edad Media, y como suprema gloria aspira a reproducir los famosos autos sacramentales y a tener por escenario las iglesias. Así como un día sacan a luz el Belén, otro la noche de Reyes, otro las desacreditadas calderas de Pere Botero y otro, en fin, inauguran un gran pesebre. ¡Bien lo merecen los imbéciles que acuden a semejante reclamo!

Por supuesto que vale la pena de tomar en serio el asunto y de que se sepa que esto es obra jesuítica. Así verá el curioso observador que malgaste unos reales qué publiquito acude al espectáculo. Curas, burgueses, niñas cursis y pollos melenudos forman el auditorio.

Y así se explica que se pongan obritas como *El mal rico*, *El conde de l'Arnau* y otras que huelen a incienso, que apestan y que debieran ser representadas en el teatrito de la Universidad católica de Deusto, donde solo son hombres los que representan y se visten de mujer cuando el papel lo exige. Cierto es que más sirven para hembras que para varones. Vayan, vayan todos al pessebre (así con dos eses) catalanista.

El descamisado 30 (30/12/1906), p. 4.



Il·lustració 53: *Caricatura del pessebre de la sala Mercè fent acudit dels diaris catalanistes. [*El descamisado *30 (30/12/1906), p. 4.]*

"**Sala Mercè**

La acción que realiza Graner en la sala Mercè es altamente moralizadora y profundamente patriótica. Y decimos Graner a secas sin aditamento alguna de don ni siquiera señor, como decimos Blay, Gaudí, porque Graner es un verdadero artista en la genuina acepción de la palabra.

Antes de inaugurar al primer cinematófono que tuvo España en su sala Mercè, su nombre era bien conocido por los hermosos cuadros refrendados con su firma que sorprenden por los toques mágicos de luz con que los ilumina. Es el pintor de la luz artificial; la derrama en sus lienzos con tal naturalidad que se toma por real; el realismo de Velázquez en la figura Graner lo consigue en la luz.

Esta cualidad es la que utiliza en la tramoya del escenario para dar mayores dimensiones al local y más efecto a los cuadros plásticos con que complementa las visiones cinematográficas. Esta misma cualidad propia suya, poderosamente auxiliada con la luz difusa de invisibles focos eléctricos, es la que emplea en la exhibición de los panoramas y dioramas, que estos días ofrece a la contemplación del culto pueblo barcelonés, dándoles una perspectiva admirable. Son estas vistas episodios del Nacimiento de Jesús, como el viaje de los Reyes Magos, la anunciación del Ángel a los pastores, la huida a Egipto, el portal de Belén y la Adoración.

En todas ellas es imposible distinguir la línea divisoria entre el horizonte lejano pintado en el lienzo y el campo de visión situado en primer término, la plasticidad de los relieves se continua insensiblemente de un modo perfecto por medio de la pintura con los paisajes más distantes, en el detalle más insignificante, en la colocación por ejemplo accidental de

una figura aparece la mano diestra del artista que concibe el conjunto del cuadro y lo realiza perfectamente tal como de antemano lo preconcibiere.

En la Adoración llama extraordinariamente la atención del visitante aquel singularísimo firmamento tachonado de constelaciones de centelleantes estrellas de distintas magnitudes lanzadas asimétricamente sobre el fondo de un cielo azul intensamente turquí iluminado de una claridad inexplicable que permite distinguir perfectamente los objetos sin que por esto pierda el distintivo de cielo nocturno ofreciendo un simpático contraste con los tornos semi-irisados de luz viva que se proyecta sobre el portal en ruinas. Hay que visitarlo pues es imposible una descripción exacta.

Las instalaciones están en la planta baja convertida en una grande gruta de estalactitas y estalagmitas en columna que me recuerda la de Fingal, subdividida irregularmente en otras para darle mayor variedad; las columnas salpicadas con arte de toques metálicos presentan finísimo cendal de relente crepuscular que les da el aspecto de la humedad propia de las grutas.

Continue el señor Graner la meritoria labor de educar deleitando con la variada selección de películas que hace girar ante nuestros ojos; siga cerrando siempre la sesión con el insustituible cuadro plástico ora de costumbre catalanas, ora sobre motivos legendarios, ya de asuntos históricos, ya en fin de creencias religiosas y pasos de la vida de Jesús; si uno es bueno, el siguiente es mejor; siga alternando los patrios con los religiosos, así seguirá la acción de moralizar y hacer buenos patriotas y Barcelona seguirá también prodigándole sus aplausos contribuyendo al éxito que no con escaso esfuerzo se logra.

Mil plácemes por todos y muy especialmente por el último *Jesús es nat*.

Javier Santaeugenia, Escolapio”

La Academia Calasancia 355 (03/01/1907), pp. 131–132.

Medalla d’or de l’Ajuntament de Barcelona

“El jurado nombrado por el Ayuntamiento para premiar los espectáculos públicos que con motivo de las fiestas de Navidad los han presentado con más gusto, lujo y propiedad, ha adjudicado los premios en la siguiente forma:

Premio al cinematógrafo de películas más fijas y claras: Sala Mercè (medalla de oro).

Premio al teatro que presente sus espectáculos en forma más selecta: teatro Principal (medalla de oro).

Premio a otros espectáculos: autómatas del Poliorama, por sus decoraciones (medalla de oro).

Secundo premio a un cinematógrafo: Beliograff, del paseo de Gracia (medalla de plata).”

La Vanguardia 12213 (30/12/1906), ed. matí, p. 3.

“En el concurso convocado por el Ayuntamiento de Barcelona para premiar los teatros, cinematógrafos y demás espectáculos públicos han obtenido la medalla de oro el teatro Principal (sesiones Graner) y el cinematógrafo sala Mercè.”

La Cruz 1596 (10/01/1907), p. 2.

Mort de Mercè Viola, que va iniciar carrera a la sala Mercè

“**Mercè Viola**

La Viola, aquella petita artista per la qual l’escenari de la sala Mercè semblava fet exprés, ha mort. Aquella seva figureta menuda i simpàtica que es movia gentilment per a fer més expressiu el cant, s’hi fa ja enyorar.

Cap més com ella podrà fer *A la voreta del mar*, *La cova de las serps* i altres produccions semblants guanyant tanta simpatia al públic; cap més com ella sabrà en les darreres hores dels dies de festa treballar amb la mateixa fe, cantar amb el mateix gust que al començar, i això que aquelles deu o dotze seccions són capaces de cansar i avorrir no ja a una nena tot just dona com era la Viola, sinó a l’artista més resistent.

La Viola vivia per cantar. Era el seu deliri, no deixava un sol dematí d’anar a casa el mestre a aprendre més; no deixava una sola festa del conservatori sense aportar-hi el seu concurs. En el fi del curs passat l’haurien vista contenta entre els mestres d’aquella casa, riallera amb les seves condeixebles, cantant quan li tocava el torn, abillada amb colors clars, perdent-se la seva figureta menuda i escaient en la immensitat de l’escenari del Gran Teatre.

Aquesta temporada en Graner semblava haver-la destinada al Principal. La seva veu havia guanyat i la força de la seva afició la feia salvar qualsevol dificultat. [...] Una noia bonica que cantava amb art, que declamava amb gust, que treballava amb afany, que era ingènua i afectuosa, que no s’havia encomanat encara les enveges i malícies dels escenaris, que considerava els autors i sentia com a pròpies les pèrdues de l’empresa; aquesta era la pobreta Viola que varen enterrar la tarda del passat dissabte uns quants amics i companys que l’estimaren i que no l’oblidaran mai.”

La Escena catalana 16 (19/01/1907), p. 5.

Reformes d'acord amb la nova normativa municipal

"Ahir matí concorregueren al despatx del governador varis dels propietaris de cinematògrafs qui aquest havia cridat per a parlar-los de la necessitat de que els llocs d'espectacles se posin en condicions legals de funcionament.

Tots els propietaris se varen fer càrrec de la justícia de les observacions que els va fer el senyor Ossorio i van mostrar-se molt correctes i propicis a secundar les disposicions governatives.

En virtut d'aquestes disposicions, el cinematògraf París de la Rambla del Centre quedarà tancat des d'avui dilluns, el Clavé de la Rambla deixarà de funcionar el primer d'agost, els de Bonavista i Variedades del carrer Bonavista de Gràcia van pregar que se'ls deixés aprofitar la festa major de dita barriada i els fou concedit que no tanquessin fins al 17 del mes entrant, atenuant-los així els perjudicis de tancament, i el de la plaça Tetuan, que és del mateix amo que el Salón Variedades de Gràcia, funcionarà fins al 16 d'agost.

El cinematògraf Napoleón està tancat actualment i se li va notificar al propietari que no podrà tornar a obrir sense que se compleixin els requisits legals. No varen acudir els propietaris del Palacio de la ilusión i Sala Mercè i se'ls ha citat per a avui d'onze a dotze del matí. Demà, dimarts, el governador, acompanyat de l'arquitecte provincial, girarà una visita inspectora al Pabellón Soriano del Paralelo, per a veure si reuneix les condicions legals i autoritzar o prohibir que actuï segons lo que resulti de la visita. La visita es farà a les nou del matí."

La Veu de Catalunya 2969 (29/07/1907), ed. vespre, p. 6.

"Els propietaris dels cinematògrafs Sala Mercè i Palau de la Il·lusió anaren ahir al Govern civil manifestant al senyor Ossorio que tenen intenció de tancar els esmentats locals el 10 d'agost, amb l'objecte de fer-hi algunes obres de restauració, i que, aprofitant aquesta clausura, podran fer-se les necessàries visites d'inspecció per a posar-se en les condicions reglamentàries, doncs fins ara sols tenien permisos provisionals."

El Poble català 530 (30/07/1907), p. 3.

Pel·lícules sobre els esdeveniments al Marroc

"A la sala Mercè ha començat a donar-se la informació cinematogràfica dels successos del Marroc amb una interessant pel·lícula, primera d'una sèrie que s'anirà donant segons el curs dels aconteixements."

El Poble català 552 (21/08/1907), p. 2.

"Gran aconteixement. *La tragèdia de Casablanca*. Pel·lícula interessantíssima. S'aniran projectant, així que arribin, tots els fets més importants del Marroc."

El Poble català 555 (24/08/1907), p. 4.

"La sala Mercè ha rebut dos telegrames del Marroc anunciant que un operador instal·lat a Casablanca i a Tànger acaba d'impressionar dues pel·lícules sobre temes d'actualitat militar, que dins pocs dies se projectaran en aquella sempre concorreguda sala d'espectacles."

El Poble català 559 (28/08/1907), p. 2.

"Ahir a la tarda es va estrenar a la sala Mercè una nova pel·lícula dels successos del Marroc, interessantíssima, ja que ademés de veure's els efectes del bombardeig de Casablanca, s'hi veuen les bateries franceses maniobrant contra la cavalleria marroquina a la batalla del 18 d'agost i altres notables incidents de l'actual conflicte. Dita pel·lícula està magníficament presa pels operadors de la casa Warwic que París té al Marroc."

La Veu de Catalunya 3013 (12/09/1907), ed. matí, p. 4.

Temporada 1907/08

La temporada 1907/08 va començar el 12 de setembre amb la inauguració d'una nova remodelació de les grutes soterrànies. La nova instal·lació comptava amb un gegant del Pi autòmat i uns nanos dansants. L'inici de l'activitat teatral va tenir lloc el dia 21 amb l'estrena de *Rialles i ploralles*. Els títols estrenats a inici de temporada deixen entreveure que la línia de programació continuava la tendència de l'anterior: visions musicals còmiques (com ara *Rialles i ploralles*), morals (com *Ensenyança domèstica*) alternades amb algunes tradicionals glosses de cançons populars (*L'hostal de la Peira*). Cal destacar que la música de les tres és de Joan B. Lambert, persona molt propera al director artístic.

Tot i la disposició de l'empresa de continuar la seva activitat, al setembre es van començar a anunciar noves mesures municipals destinades a les sales de cinematògrafs. Els incendis que venien succeint de manera habitual a les sales d'espectacles ja havia fet que l'ajuntament requerís reformes i remodelacions arquitectòniques a les sales per assegurar la sortida en cas d'emergència i evitar les aglomeracions. En aquest cas, es demanava la prohibició de representacions escèniques a sales de cinematògraf. "Totes aquelles que exigeixin adornos, decorat, [i] joc de llums", és a dir, l'element principal de les visions musicals. A més, es prohibia els fossats per als músics a les sales de cinematògraf.

Al novembre s'arribarien a prohibir oficialment les representacions escèniques a diverses sales de cinematògraf, incloent-hi la sala Mercè. L'última producció anunciada abans de la prohibició, *Se n'ha de venir de mena*, no es va arribar a estrenar. Tot i això, la sala va continuar oberta i activa.

El pis principal va continuar amb la seva programació cinematogràfica i va incrementar la publicitat als diaris i l'anunci dels nous títols estrenats, molts exclusius o enregistrats per encàrrec de la sala. Destacaven les pel·lícules d'esdeveniments d'actualitat, documentals, esportives i de ficció còmica. Però l'atractiu principal van ser les grutes del soterrani, on Lluís Graner va poder continuar dissenyant instal·lacions artístiques.

Després del típic Gran Pessebre que instal·lava cada Nadal, Graner va anunciar un nou gran projecte a les grutes: "El Palau de la Sirena". Es van col·locar a les grutes, segons la premsa, dotze tones de vidre i cristall que, amb diferents focus i bombetes de diferents colors i intensitats, creaven tot un joc òptic de llums i reflexos. Una estàtua de fusta representava la Sirena i una sèrie de bestioles i dimoniets formaven la seva cort.

Per altra banda, els actors que actuaven a la sala Mercè sí que van haver de marxar de la sala. Durant la resta de la temporada van dedicar-se a fer diferents itineràncies i a portar les visions musicals de la sala Mercè, nom que servia com a reclam publicitari, per altres ciutats i pobles catalans.

L'activitat de la sala Mercè sota la direcció de Lluís Graner va durar fins al 1910, quan el pintor va anunciar el seu traspàs.

Llistat de pel·lícules projectades:

- *Successos del Marroc* "amb efectes del bombeig de Casablanca" (14/09/1907)
- *La batalla del 18 d'agost* "per primera vegada en cinematografia una batalla autèntica" (14/09/1907)
- *Bombeig de Casablanca* (22/09/1907)
- *Empresonament del bajà de Casablanca a bordo del gran corassat francès Du-Chaila* (03/10/1907)
- *Les inundacions de Catalunya* "reproducen admirablemente lo desastres causados por las inundaciones de Cataluña" (29/10/1907)
- *L'orfaneta* (12/11/1907)
- *La indústria de pissarres* (20/11/1907)
- *El gos és l'animal més agraït* (20/11/1907)
- *Qui vulgui comprar un automòbil ja sabrà lo que és patir* "pel·lícula ianqui d'un humorisme extraordinari" (20/11/1907)
- *Qui no té memòria, té de tenir cames* "còmica de debò" (20/11/1907)
- *Habitants del fons del mar* (20/11/1907)
- *Las inundaciones en Italia: desastre en Piacentino* (23/11/1907)
- *Cascades del Nord Amèrica* (23/11/1907)
- *Catàstrofe ferroviària a Riudecanyes*
- *Un gegant de l'aire: globo dirigible alemany Zeppelin nº2* (05/12/1907)
- *Casament de l'infant Carles de Borbó a Wood-Norton* (11/12/1907)
- *La petita aprenenta* (16/12/1907)
- *Vida dels ocells de mar* (18/12/1907)
- *Somni màgic* (18/12/1907)
- *Amor de mare* (02/01/1908)
- *Nit dels reis* "pel·lícula parlada sensacional" (02/01/1908)
- *La nàufraga* (12/01/1908)
- *Tot per un gat* (12/01/1908)
- *Episodis de guerra* (12/01/1908)

- *Buscant ous d'aucells marins* (12/01/1908)
- *La gran cursa de cavalls de 1907* "deu caigudes sensacionals, algunes d'elles mortals" (15/01/1908)
- *Màquina voladora* (15/01/1908)
- *Hipnotisme en acció* (15/01/1908)
- *Compra desgraciada* (15/01/1908)
- *La filla del navier* (26/01/1908)
- *Smyrna, Àsia menor* (26/01/1908)
- *Efectes d'un tip d'ordi* (26/01/1908)
- *Peripècies d'uns policies* (26/01/1908)
- *Ascensió al Montblanc* (03/02/1908)
- *Delícies de l'estiu* (03/02/1908)
- *Cabòries d'un cotxer* (03/02/1908)
- *Gossos i micos* (03/02/1908)
- *Racola de cavalleria* "carrousel de 1907" (05/02/1908)
- *La pesca d'ostres* (05/02/1908)
- *Carreres de botes* (05/02/1908)
- *Catàstrofe ferroviària a Itàlia* (07/02/1908)
- *Famosa col·lecció zoològica del parc d'Hamburg* (07/02/1908)
- *Costums africanes* (07/02/1908)
- *Un home original* (07/02/1908)
- *Enterro del Rei i Príncep hereu de Portugal* (13/02/1908)
- *El majordom incendiari* (23/02/1908)
- *Gossets òrfans* (23/02/1908)
- *Mauritània* "el transatlàntic més gran del món" (23/02/1908)
- *Pescador curt de vista* (23/02/1908)
- *Entrada a Bruges (Bèlgica) de Carles el Temerari, duc de Borgonya* (24/02/1908)
- *Magnífic personal per canvi de casa* (26/02/1908)

- *Nou quefe de policia* (26/02/1908)
- *Sports nàutics a Londres* (26/02/1908)
- *El carnaval de Niça* de 1908 "pel·lícula impressionada el primer dia del corrent per la casa Pathé" (05/03/1908)
- *Maniobres d'artilleria italiana* (05/03/1908)
- *Somni d'un gandul* (05/03/1908)
- *Fes bé i no miris a qui* (05/03/1908)
- *Panorames i costums de Sicília* (18/03/1908)
- *Tànger* (18/03/1908)
- *La bossa del carboner* (18/03/1908)
- *Arribada de S. M. Alfons XIII a Barcelona* (18/03/1908)
- *Inauguració de la reforma* (18/03/1908)
- *La volta al món en automòbil* (31/03/1908)
- *Exercicis de cavalleria russa* (10/04/1908)
- *Efectes del xampany* (10/04/1908)
- *El nort d'Inglaterra* (10/04/1908)
- *La nina dormida al bosc* (18/04/1908)
- *Entrevista del Rei d'Itàlia i l'Emperador d'Alemanya a Venècia* (18/04/1908)
- *Joguina perillosa* (18/04/1908)
- *Una visita a Stockolm* (18/04/1908)
- *Telegrames d'última hora* (18/04/1908)
- *Carrera de barques automòbils a Mònaco* (27/04/1908)
- *Aires de març* (27/04/1908)
- *Asil de nens a França* (27/04/1908)
- *Maniquí misteriós* (27/04/1908)
- *Aiguat imprevist* (27/04/1908)
- *Els dos germans* (27/04/1908)
- *Oporto* (27/04/1908)

- *Un casament a Bretanya* (29/04/1908)
- *Concurs de nens i nenes* (03/05/1908)
- *Un dia desgraciat* (03/05/1908)
- *La festa de la sardana al Park Güell* (03/05/1908)
- *Un gos entenimentat* (09/05/1908)
- *Moneda falsa* (09/05/1908)
- *Somni d'un nen* (09/05/1908)
- *La cova del tresor* (09/05/1908)
- *El músic i el poeta* (09/05/1908)
- *Un home sol, tota la casa remou* (13/05/1908)
- *Transformacions japoneses* (17/05/1908)
- *El canal imperial de la Xina* (17/05/1908)
- *Història d'un somier* (17/05/1908)
- *La casa de la guineu* (17/05/1908)
- *L'olla del berenar* (17/05/1908)
- *Caricatures* (17/05/1908)
- *La pesca del bacallà* (17/05/1908)
- *Maniobres de l'esquadra francesa a Tolon* (17/05/1908)
- *Un passeig accidentat* (19/05/1908)
- *Concurs internacional de globos lliures a Barcelona 1908* (21/05/1908)
- *Costums de Nova Zelandia* (21/05/1908)
- *Bon medicament* (23/05/1908)
- *La industria de la llet a Paris* (23/05/1908)
- *Festival de cultura física al col·legi Comtal* (23/05/1908)
- *Mal de nervis, Bandolers de Calabria* (28/05/1908)
- *La caça de l'ós a Rússia* "del natural" (30/05/1908)
- *Inundacions a Moscou* (30/05/1908)
- *Cursa d'automòbils Copa Catalunya* (02/06/1908)

- *Buscant hereu a la corona* (02/06/1908)
- *Un drama al fons del mar* (07/06/1908)
- *Un home cansat* (07/06/1908)
- *Joguines d'un gat* (07/06/1908)
- *Somni i realitat* (09/06/1908)
- *Una cacera a Anglaterra* (09/06/1908)
- *Contrabando en automóvil* (09/06/1908)
- *Festival de cultura física al col·legi de les Escoles Pies de Sarrià* (12/06/1908)
- *La vida a bordo d'un acorassat italià* (12/06/1908)
- *Pesca en Estrakan* (12/06/1908)
- *En busca de treball* (14/06/1908)
- *La Grècia il·lustrada* (16/06/1908)
- *Trapaceries d'un criat* (16/06/1908)
- *El metge del castell* (18/06/1908)
- *Canvi de casa telegràfic* (18/06/1908)
- *Els aucells en la seva vida íntima* (21/06/1908)
- *Festa hípica a l'hipòdrom de Barcelona en honor dels infants d'Espanya* (21/06/1908)
- *Corsaris* "escola de correcció naval única a Barcelona" (25/06/1908)
- *Indústries de l'Àfrica* (25/06/1908)
- *Records de la infantesa* (18/06/1908)
- *L'àguila traïdora* (18/06/1908)
- *Exercicis del cos de bombers de París* (30/06/1908)
- *Aplec patriòtic de Manresa* (04/07/1908)
- *Gossos del cos de policia a França* (04/07/1908)
- *Un viatge per força* (04/07/1908)
- *Gran carrera d'automòbils a Dieppe 1908* (14/07/1908)
- *Excentricitats ianquis* (28/07/1908)

- *Topament de dues locomotores per sport* (28/07/1908)
- *Execució d'un elefant per medi d'electricitat* (28/07/1908)
- *Sports Olímpics* "a Londres en presència del Rei d'Anglaterra" (29/07/1908)
- *Miracle de les flors* (06/08/1908)
- *Caricatures* (06/08/1908)
- *Peripècies d'una oca* (06/08/1908)
- *La conquista de l'aire* "notables experiments de la màquina per a volar de Delagrange a Milan" (13/08/1908)
- *Un ianki incombustible* (13/08/1908)
- *La petita florista* (13/08/1908)
- *Policia magnètic* (16/08/1908)
- *Un maniàtic* (16/08/1908)
- *Una visita a la masia* (16/08/1908)
- *Cèlebre professó a Echternach (Gran ducat de Luxemburg)* "presa del natural" "instituïda en el segle VIII amb el fi de conjurar una epidèmia coneguda amb el nom de Ball de Sant Vito" (20/08/1908)
- *Lluita del toro amb un tigre* (20/08/1908)
- *La cuina encantada* (20/08/1908)
- *Joc sense jugadors* (20/08/1908)
- *Un foc a Paris* (23/08/1908)
- *Panorames d'Holanda* (23/08/1908)
- *La marruixa de la senyora Flocs* (27/08/1908)
- *El vell pastor* (27/08/1908)
- *Viatge econòmic* (27/08/1908)
- *Últimes proves i destrucció del dirigible alemany Zeppelin* (30/08/1908)
- *Concurs de gimnàsia a Suïssa* (30/08/1908)
- *Saboya* (30/08/1908)

Catàleg de visions musicals representades

Rialles i ploralles

1 quadre.

Estrena el 21/09/1907.

Representada fins al 04/10/1907.

Lletra de Pere Buxareu.

Música de Joan B. Lambert.

"**Sala Mercè.—** Èxit grandiós del nou quadro *Rialles i ploralles*, programa extraordinàriament interessant.

Grandiós èxit de la nova pel·lícula dels successos del Marroc, amb efectes del *Bombeig de Casablanca* i la batalla del 18 d'agost; per primera vegada en cinematografia una batalla autèntica.

Èxit grandiós de les *Grutes meravelloses*, completament reformades, espectacle únic al món."

El Poble català 584 (22/09/1907), p. 3.

"A la sala Mercè s'hi ha estrenat *Rialles i ploralles*, quadret bon xic innocentó, però que plau a la concurrència. El intel·ligent mestre Sr. Lambert, que hi ha posat solfes, ho ha fet amb delicat gust; lo que vol dir que hi haurà *rialles* per bon temps i no gaires *ploralles* com se suposa. Els artistes, ajustats a aquell escenari de marc reduït. Les pel·lícules són molt xamoses, variant-se tot sovint."

L'Avi 55 (25/09/1907), p. 4.

"**Sala Mercè.—** En estos últimos días se ha puesto em aquel pequeño escenario una visión musical titulada *Rialles i ploralles*, letra de D. Pedro Buxareu y música del Mtro. Lambert.

Los autores han estado muy felices en su labor artística, pues no es solo la gente menuda la que disfruta y comenta las peripecias y episodios que contiene el cuadro, sino que también hace las delicias de los mayores.

El Sr. Buxareu ha sabido encontrar un asunto original al que ha ensarzado fragmentos de culto literario y gran derroche de gracia.

El Mtro. Lambert no le ha ido a la zaga, pues los numeritos que ha compuesto son en extremo airosos y agradables.

Los actores desempeñaron con gran cariño el cuadro y el público que sabe apreciar la labor de autores y artistas, con sus aplausos y risas, rinde justo tributo a todos ellos y convierte la visión en un ruidoso éxito."

La Publicidad 4101 (27/09/1907), ed. nit, p. 3.

"**Ploralles i rialles**.— Esbós de drama en un quadro, lletra de P. Buxareu, música del Mtre. Lambert.

Llàstima d'energies que exposa l'autor per un assumpto tan infantívol i tan poca cosa com és aquest quadro. La protagonista és massa gran per fer tantes criaturades i, si les fa, mereix un bon *bolet* del senyor Mestre en la segona escena i prou, vaja un descaro!

Que fent-ho així ja no hi haurà motiu de fer l'*esbós*? I què? I hauríem perdut res, per ventura?

De tots modos, aconsoli's l'autor, que altres *esbossos* s'han representat en aquest escenari que han fet riure i plorar més que les seves *rialles i ploralles*.

El número musical no està malament... ni hi fa cap falta."

La Escena catalana 52 (28/09/1907), p. 2.

"**Sala Mercè.—** En aquest afavorit local se representa amb extraordinari èxit un quadret titulat *Rialles i ploralles*, original del nostre benvolgut company Pere Buxareu, amb música d'en Lambert.

El quadret encaixa en un tot a manera de ser d'aquell escenari, obtenint una acció senzilla i vibrant alhora, de la que se'n treu una preciosa lliçó moral.

Tractant-se d'en Buxareu, no cal dir que el diàleg és pintoresc i viu, donant una bella impressió de naturalitat.

El número musical que hi ha posat en Lambert és inspirat i agradós a l'orella."

La Veu de Catalunya 3032 (30/09/1907), ed. vespre, p. 2.

Ensenyança domèstica

Estrena el 05/10/1907.

Representada fins al 25/10/1907.

Lletra de Josep Ribot i Garlopa.

Música de Joan B. Lambert.

"**Sala Mercè.—** Dissabte, estrena del nou quadro *Ensenyança domèstica*. Programa extraordinàriament interessant.

Estrena d'una nova pel·lícula del Marroc: *Empresonament del bajà de Casablanca a bordo del gran corassat francès Du-Chaila*.

Èxit grandiós de les *Grutes meravelloses*, completament reformades, espectacle únic al món."

El Poble català 595 (03/10/1907), p. 4.

"***Ensenyança domèstica.—*** Joguina en un acte, vers i prosa, lletra de Josep Ribot i Garlopa, amb música del Mtre. Lambert.

Al ressenyar fa poques setmanes una altra producció d'aquest mateix autor novell, ja exposàrem nostre parer vers les bones condicions que posseeix per cultivar l'escena.

Diàleg xispejant, escenes interessants, descripció de tipus i sobre tot ràpides en l'acció; tot això conté l'última peça estrenada pel Sr. Marinel·lo, apreciable actor, que sap emmotllar-se als tipus que se li confien; la Srta. Guardia, notable dama jove i les nenes Corbinos i Mora, que posseeixen excel·lents qualitats artístiques, poques vegades admirades en infants sortits de l'ou. I consti que aquest elogi el fem amb recansa, puig no som aimants de que els petits infants trepitgin les taules d'un escenari, fent treball tan penós com el que produeixen les funcions diàries de la sala Mercè.

El Mtre. Lambert, mot bé, sobretot el duo que és digne d'una comèdia grossa."

La Escena catalana 55 (19/10/1907), p. 3.

Hostal de la Peira, L' [57]

1 quadre.

Estrena el 26/10/1907.

Representada fins al 07/11/1907.

Lletra de Feliu Santem.

Música de Joan B. Lambert[58].

Escenografia d'Antoni Ros i Güell.

"Basado en la canción popular *L'hostal de la Peira*, D. Felip Santan ha escrito un cuadrito dramático que se ha estrenado con éxito en la sala Mercè y que reúne las condiciones exigibles en esta clase de producciones. El maestro Lambert ha compuesto una partitura ingenua y expresando las situaciones del libreto. La decoración del señor Ros i Güell merece asimismo elogios.

En dicho local se exhiben unas películas que reproducen admirablemente lo desastres causados por las inundaciones de Cataluña."

Diario de Barcelona 302 (29/10/1907), ed. matí, p. 12735.

"**Sala Mercè.—** Grandiós èxit de la visió musical *L'hostal de la Peira*. Programa interessant de *Les inundacions de Catalunya*, pel·lícula sensacional. Programa extraordinari. Èxit grandiós de les *Grutes meravelloses*, completament reformades, espectacle únic al món."

El Poble català 622 (30/10/1907), p. 4.

"**Sala Mercè.—** El sábado último se estrenó en esta concurrida sala una "visión" dramática en un acto, inspirada en la canción popular *L'hostal de la Peyra*. La obrita tiene momentos dramáticos que interesan, conservando el carácter legendario de la canción. El autor, que oculta modestamente su nombre tras un pseudónimo, se ha visto admirablemente secundado por el maestro Lambert, que ha escrito unos números de música inspirados, llenos de sabor local y construidos armónicamente con notable tecnicismo. *L'hostal de la Peyra* durará ciertamente en cartel."

La Publicidad [10354] (30/10/1907), p. 4.

[57] També apareix sovint escrit "Peyra".
[58] Basada en la cançó popular del mateix nom.

"**Sala Mercè.—** Amb extraordinari èxit se representa en aquest local un quadro titulat *L'hostal de la Peira*, degut a en Feliu Santem i posat en música pel mestre Lambert.

Dintre el gènere que se sol representar en aquell escenari, *L'hostal de la Peira* és una de les obres més acabades i fermes, tant per la part literària com per la musical.

Poeta i músic han glosat la cançó popular, i ho han fet tots dos amb veritable acert, produint una obreta emocionant i suggestiva en extrem.

La combinació escènica és ben trobada i el decorat d'en Ros i Güell de força efecte."

La Veu de Catalunya 3064 (02/11/1907), ed. vespre, p. 2.

"**Sala Mercè.—** Últims dies del quadro de gran èxit *L'hostal de la Peira*.—Dissabte, dia 9, estrena del non quadro *Se n'ha de venir de mena*[59]—Programa extraordinari de pel·lícules —Èxit grandiós de les *Grutes meravelloses*. completament reformades, espectacle únic al mon."

Diario de Barcelona 311 (07/11/1907), p. 13162.

"***L'hostal de la Peira*.—** Visió musical en un quadro, lletra de Feliu Santem i música del Mtre. Lambert.

De la cançó popular, amb algun variant, sense dubte per la combinació del personal de la casa, l'autor ha sapigut fer-ne una bonica visió que pot comptar-se entre les bones en son gènere.

El Mtre. Lambert, sempre inspirat, ha combinat unes solfes que s'escolten amb atenció, per lo que són dignes d'elogi.

La interpretació molt justa, a càrrec de les senyoretes Guardia i Cuitart, els actors Guardia i Marinel·lo i un cantant quin nom sentim desconèixer. En Ros i Güell, escenògraf, també s'hi ha lluït."

La Escena catalana 58 (09/11/1907), p. 2.

[59] L'obra no s'arribaria a estrenar perquè aquest va ser l'últim dia de representacions teatrals a la sala Mercè abans de la seva prohibició definitiva per part de la Junta d'espectacles.

Altres ressenyes i comentaris de premsa:

Inauguració de les grutes

"Con brillantísimo éxito se han inaugurado las grutas de la sala Mercè completamente reformadas, las cuales constituyen un espectáculo nuevo y único en Barcelona.

El público que las invadió celebró extraordinariamente las muchas atracciones y sorpresas de que están llenas las citadas grutas, tales como el teatro mecánico en su gran variedad de transformaciones, la danza de enanos, el Gigante del Pi, de imponente aspecto y rica vestidura que regala joyas y juguetes a todos sus visitantes etc., etc.

Todo Barcelona desfilará por estas maravillosas grutas."

El Noticiero Universal 6866 (13/09/1907), p. 2.

"Ja estan inaugurades a la sala Mercè les grutes, que constitueixen un espectacle únic i nou a Barcelona.

El teatre mecànic en la seva gran varietat de transformacions, la dansa de nanos, el gegant del Pi, d'imposant aspecte i magníficament vestit, obsequia amb joguines i joies a tots els visitants i altres atraccions i sorpreses varen obtenir un gran èxit al fer-se la inauguració.

És de creure que tot Barcelona desfilarà per aquestes meravelloses grutes."

El Poble català 576 (14/09/1907), p. 2.

Remodelacions arquitectòniques dictades per la Junta de Teatres

"A las cinco de la tarde ayer se reunió en uno de los salones del Gobierno civil la Junta consultiva de teatros a la que asistió el diputado provincial D. Jaime Brutau.

Presidió breves momentos la Junta el Sr. Ossorio, yéndose después a Caldetas. Se acordó hacer suyos los dictámenes que son voluminosos, emitidos por los arquitectos provincial y municipal en lo relativo a las reformas que habrán de realizar en los teatros Eldorado y Granvía.

También acordó aprobar el dictamen del arquitecto provincial relativo a la sala Mercè, Palacio de la Ilusión, salón Clavé, salón de Proyecciones, salón de Variedades, cinematógrafo de la plaza de Tetuán y teatro de verano de San Martín."

La Publicidad [10304] (10/09/1907), ed. matí, p. 4.

"La Junta de teatros ha dispuesto se ejecuten obras de ensanche de escaleras, construcción de otra, arreglo de puertas de salida y aumento del número de estas en los teatros Eldorado y Gran Vía. En este, además, otro pasillo en las butacas. Y después, que se instalen bocas de riego y mangueras, se ensanchen los pasillos y se modifiquen las actuales puertas en la Sala Mercè, Palacio de la Ilusión, Salón Clavé, Sala de Proyecciones, Salón Variedades, Cinematógrafo de la Plaza de Tetuán y teatro de verano de San Martín de Provensals.

Faltan los demás teatros y los barracones, con honores de coliseo, del Paralelo, que necesitan seria inspección."

El bien público 10314 (17/09/1907), p. 1.

"El gobernador civil visitó la sala Mercè, observando que aún no se han efectuado algunas de las obras que mandó se hicieran la Junta de Espectáculos; en vista de ello, llamó al propietario, ordenándole que las realice y dándole para ello un plazo que termina el 10 del próximo mes."

La Vanguardia 12511 (28/10/1907), ed. matí, p. 2.

"En el Govern civil se reuní ahir, a les sis de la tarda, baix la presidència del senyor Ossorio, la Junta consultiva d'espectacles, adoptant-se els següents acords:

La Junta se declarà d'acord amb la mida ja presa pel governador de tancar el teatre Líric (abans Delícies) per no reunir les condicions necessàries.

S'aprovaren les obres que l'arquitecte provincial proposa que es facin en els teatres Liceu, Circo Barcelonès i Comtal.

Per lo que toca als locals anomenats sala Mercè, La Maravilla i sala Balmes, se decidí que facin les obres que se'ls hi ha manat i que se'ls prohibeixi tota representació teatral, és a dir, totes aquelles que exigeixin adornos, decorat, joc de llums i demés detalls que puguin disminuir les condicions de seguretat dels esmentats llocs, únicament disposats per a cinematògrafs.

[...] Últimament, i tenint en compte una reclamació del Sindicat Musical, s'acordà ordenar a les empreses que no col·loquin als professors de les orquestres quasi sota els escenaris com algunes ho han fet per a guanyar espai i destinar-lo a rengleres de butaques, sinó en forma que estiguin en condicions higièniques."

El Poble català 622 (30/10/1907)[60], p. 2.

[60] La mateixa notícia apareix també en castellà a *El Diluvio* 303 (30/10/1907), ed. matí, p. 12.

“El governador ha recorregut aquest matí algunes sales d’espectacles per a veure si s’havien complert les ordres sobre reformes en els locals per a la seguretat dels concurrents.

Ha visitat els cinematògrafs Varietats, plaça de Tetuan, sala Mercè, Eden Concert, Gran Peña i Alcázar Español. En alguns diu que hi ha trobat deficiències, que donaran lloc a la imposició d’alguna multa.”

La Veu de Catalunya 3095 (03/12/1907), ed. vespre, p. 4.



Fi de les representacions teatrals per decisió de la Junta d’Espectacles

“Per acord de la Junta d’espectacles, des del dijous van deixar de representar-se en la sala Mercè aquelles hermoses visions musicals que li van donar tanta vida.

Pel mateix acord també aquests dies hauran suspès les representacions teatrals en la sala Balmes i en La Maravilla, i vagin fent llista amb les que aniran suspenent-se per dita Junta la setmana entrant i successives.

Malgrat això, no creiem que vagi més gent als teatres que la que hi va, ni que la Societat d’Autors de Madrid augmenti la recaudació.”

La Escena catalana 58 (09/11/1907), p. 7.

“Distingits concurrents a les funcions de la sala Mercè deploraven ahir l’ordre governativa per la qual s’ha prohibit presentar les visions musicals, gènere ideat per l’artista Lluís Graner amb què s’acaben les seccions cinematogràfiques que es donen en aquell favorescut local.

Planyin-se aquells concurrents de la prohibició d’un espectacle que tant com una diversió de la vista, era una lliçó moral. Nosaltres sabem que al senyor Graner se li consentiria presentar números de varietats, balls, pantomimes, exhibicions femenines que tan s’estilen en altres establiments. Però ni el senyor Graner, ni el públic morigerat que acut a la sala Mercè consentirien altre espectacle per a final de les seccions que un que no fos impregnat de la més estricta moral.

Per això és que l’empresari d’aquella sala, senyor Graner, té el propòsit de substituir amb visions cinematogràfiques les suprimides per ordre governativa, fent que el fi moral que dit senyor se proposava amb aquelles se consegueixi amb les noves pel·lícules d’aquí endavant se posaran.”

La Veu de Catalunya 3072 (11/11/1907), ed. matí, p. 2.

"En la reunió que tingué lloc el dilluns la Junta de teatres, van prendre's nous acords referent a la suspensió de les representacions teatrals en diferents locals petits, sent fins al present els perjudicats, si mal no recordem, catorze, o sigui: Olimpia, Delicias, Montera, Buenavista, Iris, Tetuan, Clavé, Poliorama, sala Balmes, Meravella, Frederich Soler, saló Arnau, Modernista i sala Mercè."

La Escena catalana 59 (16/11/1907), p. 6.

Inauguració del Gran Pessebre

"Ayer se inauguró en la favorecida sala Mercè el consuetudinario Pessebre, artísticamente dispuesto por los pintores Sres. Ricardo Urgell y Ros i Güell. El "belén" se compone de tres fragmentos, llamando singularmente la atención la Anunciación a los pastores. La concurrencia es aún más numerosa que de ordinario y el éxito merecido."

La Publicidad 10407 (22/12/1907), ed. matí, p. 4.

"El Gran Pessebre estrenat a la sala Mercè és digne de ser vist per tot Barcelona. És dels més importants de quants se n'han fet a dita sala i interessant per tots conceptes. El quadro que respresenta el naixement de Jesús és ple de poesia: *La fugida a Egipte* és una troballa d'artista. *L'anunciata* és molt ben disposada i la *Masia catalana* té una gran força de suggestió.

Han treballat en dit pessebre, a més del director de la sala Mercè i Graner, els distingits artistes Urgell, Ros i Güell i Escalas. Cal que tothom el vagi a veure."

La Veu de Catalunya 3115 (23/12/1907), ed. vespre, p. 5.

El Palau de la Sirena a les grutes

"**Sala Mercè.—** En Graner ja està a punt d'inaugurar un nou espectacle a les coves. Ara ha pensat fer un palau d'una sirena i fa dies que té treballant una brigada d'obrers i artífex que convertiran en estada meravellosa de sota mar un tros de sota terra. I allí llum, i allí vidres de tots colors i de totes formes. De cristalleria sol n'hi haurà en el palau de la sirena unes dotze tonelades. I entre aquell esclat de clarors i lluïssors, se bellugaran una pila d'espia-dimonis gegantins i altres bestioles, totes transparents, formant la cort de la sirena.

Nosaltres, indiscrets, hem aconseguit ovirar els treballs fets fins ara i ens sembla que l'espectacle serà esplèndid. Avui ho comprovarem, car avui s'inaugura."

La Veu de Catalunya 3199 (19/03/1908), ed. matí, p. 2.

"**Sala Mercè**. Èxit extraordinari del nou i encisador espectacle **EL PALAU DE LA SIRENA**. Instal·lat a les grutes. Programa de pel·lícules interessantíssimes."

La Publicidad 10498 (21/03/1908), ed. matí, p. 4.

"[...] Y fui Rambla arriba sin guardar rencor alguno del señor Riera, entrando para desentumecerme en la sala Mercè, porque me habían hablado de una gruta maravillosa en donde mora una sirena y, como en el fondo de todos nosotros duerme siempre el niño, a ver la sirena fui. No me pesó, porque el espectáculo está admirablemente combinado de reflejos luminosos, y creo que, si en lugar de aquella sirena de madera se pone allí una dama joven al par que honesta, que las hay, el éxito sería indiscutiblemente mayor entre el sexo fuerte. […]"

El Diluvio 82 (22/03/1908), ed. matí, p. 14.

"El Palau de la Sirena, muntat per en Graner a les coves, resulta com ja suposàvem, un espectacle digne de ser vist. És cosa nova, rica de llum i colors. Resulta una visió de somni, en la que la varietat de reflexes lluminosos i l'esclat dels tons més diversos produeixen goig extraordinari als ulls. I els mil i mil raigs de claror que s'escapen per tot arreu se reflexen en les aigües mortes del pla terrer i en les que davallen en cascada a l'entorn de la figura de la sirena que ocupa el fons del "palau". El nou espectacle de la sala Mercè és, doncs, cosa digna de cridar l'atenció de tots els aficionats a espectacles de meravella."

La Veu de Catalunya 3205 (24/03/1908), ed. vespre, p. 4.

"[...] Ara mateix s'ha empescat a les coves de la sala Mercè una mena de Palau de la Sirena que sembla que un se trobi somniant. Allà colors, allà llum, allà cristalls. Sembla que en la construcció del tal palau hi han entrat dotze tonelades de vidreria. Segons una persona curiosa i aficionada a les estadístiques, si jo hagués nat en temps del primer faraó i encara visqués, comptant que hagués trencat un vidre de les ulleres cada dia per altre cosa gens exagerada per altra part tindria avui encara prou material vidrer per a que no m'haguessin de mancar ulleres fins d'aquí que s'hagin descobert tots els autors de les bombes. Ja veuen si n'hi ha de vidres. I la sirena també hi és, no es pensin. I encara hi ha altres coses. [...]

Virolet."

Cu-cut! 307 (02/04/1908), p. 214.

"**Sala Mercè.—** Avui, dissabte de Glòria, estrena a les grutes de diferents novetats continuant el Palau de la Sirena, que obté més èxit cada dia. Programa extraordinari de pel·lícules *La nina dormida al bosc, Entrevista del Rei d'Itàlia i l'Emperador d'Alemanya a Venecia, Joguina perillosa, Una visita a Stockolm, Telegrames d'última hora* i altres estrenes."

El Poble català 791 (18/04/1908), p. 4.

Selecció d'anuncis de pel·lícules

"El que vulgui conèixer al bajà de Casablanca, aquell famós personatge maula i trapasser, que per voler estar bé amb moros i cristians va ser causa primordial dels sagnants successos allí ocorreguts, no té més que fer que anar a la sala Mercè, on veurà una pel·lícula en la que apareix l'al·ludit bribó, pres a bordo del Du Chayla. Com que està molta estona davant del públic, aquest fins se'l pot aprendre de memòria. Abans de sortir el bajà, apareixen varis escamots de gumiers, o siguin, moros de la part d'Algèria, que s'ofereixen a servir voluntàriament a les ordres dels quefes francesos en temps de guerra, però no com a soldats regimentats, sinó com a patuleia armada. La pel·lícula és molt ben treta i resulta d'una actualitat summament interessant."

La Veu de Catalunya 3034 (03/11/1907), ed. matí, p. 4.

"[...] A on sembla que fan pel·lícules noves i hermoses de debò és a can Graner; no hi ha dia que la sala Mercè no es vegi plena a curull. Això és causa que Don Lluís no escatimi la presentació de vistes, totes xamoses ja siguin còmiques o series. I va un públic que, a més d'ésser escollit, aparta de les xavacanades que es fan en tot això de sala Balmes, Poliorama, Beliògraf, Palacios de Ilusiones i altres ximpleries per l'estil. Val la pena d'anar-hi.
M. Farrán"

L'avi 63 (20/11/1907), p. 4.

"A la sala Mercè s'ha estrenat una interessant pel·lícula reproduint la catàstrofe de Riudecanyes. La claredat amb què és representada permet formar-se perfecte càrrec del lloc on va succeir tan terrible desgràcia, així com el tristíssim aspecte que oferia l'acte d'ésser enterrades les víctimes a Cambrils."

La Veu de Catalunya 3092 (30/11/1907), ed. mitjanit, p. 2.

"Interessantíssima resulta la pel·lícula del casament de l'infant don Carles de Borbón, estrenada ahir a la sala Mercè. Per la claredat amb què està presentada se pot formar el públic perfecte càrrec de la magnificència de la festa, dels riquíssims trajos i uniformes dels reis i prínceps assistents a l'acte celebrat a Wood-Norten."

La Veu de Catalunya 3103 (11/12/1907), ed. vespre, pp. 2–3.

"En les Escoles Catalanes del districte III, carrer Ample, 40, principal, s'hi celebrarà demà, a les quatre de la tarda, una important sessió científica de cultura escolar, tractant-se del "Microscopi i ses utilitats", anat il·lustrada amb exemples pràctics de la mateixa. Després de la conferència, els deixebles i nois de les entitats del districte que hi assisteixin seran obsequiats amb una sessió de cinematògraf a la sala Mercè."

El Poble català 691 (08/01/1908), p. 2.

"Ahir a la tarda es va estrenar a la sala Mercè una pel·lícula verdaderament sensacional, treta directament de la darrera cursa de cavalls Grand Steeple Chase. El moment de l'arrancada dels cavalls produeix verdadera impressió, que va en augment a l'arribar els cavalls davant d'un obstacle que són pocs el que el vencen. Dinou són els cavalls a la sortida, quedant-se solament quatre al fi de l'accidentada cursa que el públic segueix amb molt interès."

La Veu de Catalunya 3136 (16/01/1908), ed. matí, p. 2.

"**Sala Mercè.—** Gran aconteixement. La més sensacional pel·lícula que s'ha vist en el món hípic, *La gran cursa de cavalls de 1907*. Deu caigudes sensacionals, algunes d'elles mortals; èxit de la *Màquina voladora* única a Espanya, *Hipnotisme en acció, Compra desgraciada* i altres estrenes. Grandiós èxit del Gran Pessebre; pròximament canvi complet de les Grutes amb una sorprenent novetat."

El Poble català 699 (16/01/1908), p. 4.

"Ahir se va estrenar a la sala Mercè una pel·lícula sensacional. Se refereix a la terrible topada de trens que fa pocs dies ocorregué a Itàlia, xocant l'exprés de Milan-Roma amb el ràpid de Pavia, de qual catàstrofe varen resultar 50 morts i 20 ferits. Se veu detalladament la gran destrossa que es produí, i com se recordarà en el ràpid de Pavia hi anaven infinitat de senadors i diputats que es dirigien a Roma."

La Veu de Catalunya 3159 (08/02/1908), ed. matí, p. 4.

"Ahir a la nit se va estrenar a la sala Mercè una superba pel·lícula impressionada el diumenge últim del Carnestoltes de Niça, que dona perfecta idea del bon gust i riquesa amb què aquest any s'ha celebrat allí aquesta festa."

La Veu de Catalunya 3185 (04/03/1908), ed. vespre, p. 4.

"En la sala Mercè s'hi exhibeix una magnífica pel·lícula obtinguda per medi d'uns objectius especials en la que es presenta la vida íntima dels aucells en els seus nius."

El Poble català 857 (21/06/1908), p. 3.

"Avui s'ha estrenat a la sala Mercè una interessantíssima pel·lícula de lo més important que s'hagi projectat a Barcelona. Representa *Un casament a Bretanya* i està tan ben presa que sembla que un respira l'aire d'aquell pintoresc país."

La Veu de Catalunya 3240 (29/04/1908), ed. vespre, p. 4.

"Entre las interesantes películas que se exhiben en la concurrida sala Mercè, llama poderosamente la atención *Un casamiento en Bretaña*, fiel fotografía animada de los usos y costumbres tradicionales de aquel interesante país, el más típico y atrasado de la vecina Francia."

La Publicidad 4288 (02/05/1908), ed. nit, p. 4.

"Ayer se estrenó en la sala Mercè una interesantísima película de las carreras de automóviles de Dieppe de este año, donde se ven perfectamente los innumerables accidentes graves que hubo durante la carrera."

La Publicidad 10608 (14/07/1908), p. 4.

"Uno de los espectáculos más emocionantes que se exhiben actualmente es, sin duda, la película que en la sala Mercè puede verse diariamente de la gran carrera de automóviles ligeros celebrada en el circuito de Dieppe.

Los numerosos accidentes ocurridos en la carrera, algunos de lamentables consecuencias, hacen que la película sea vista con verdadero interés por el público que acude a la sala Mercè."

El Diluvio 197 (15/07/1908)

Pel·lícules de la sala Mercè a altres cinematògrafs

"El dijous passat, festa de l'Ascensió, en el manicomi de Sant Boi de Llobregat s'hi celebrà una festa recreativa de les que sovint se donen en aquella casa a l'objecte de fer menys pesada la vida dels pobres malalts que allí tenen la seva estada.

Els religiosos germans de Sant Joan de Déu, a quin zel estan encomanats aquells asilats, han pogut organitzar entre aquestos una espècie de banda que alterna perfectament amb les representacions escèniques, però l'atractiu principal de la festa de referència no fou les representacions teatrals, ni la música, sinó la inauguració d'un cinematògraf en el que s'hi exhibiren hermossíssimes pel·lícules de la sala Mercè, lo que constituí un aconteixement, puix molts dels que estan allí en curació ni tenien esment de lo que era el tal espectacle i, per tots, una veritable sorpresa."

La Veu de Catalunya 3270 (30/05/1908), ed. mitjanit, p. 5.

"Avui, tarda i vespre, en el cinematògraf del Prado Suburense serà projectada la pel·lícula més llarga i més interessant que va obtenir-se de les carreres d'automòbils celebrades el 28 del mes passat en aquesta vila. Aquesta cinta és la mateixa que tan extraordinari èxit va obtenir al presentar-se a la sala Mercè de Barcelona"

Baluart de Sitges 359 (21/06/1908), p. 3.

Comentaris sobre l'actitud cultural del poble

"**Sardanas… y otros excesos**

No conocemos ninguna filosofía que conceda a la danza honores mayores que los que se conceden a toda frivolidad; pero asistimos a un momento álgido de la evolución integral de Cataluña y hemos de conceder gravedad, por lo menos, a esa coreográfica manifestación de nuestro nacionalismo.

La sardana, que Maragall cantó tan bella cuan injustamente al decir de ella que es símbolo de un pueblo que avanza dándose las manos, es una pobre danza sin espontaneidad, sin nervio; es una danza hecha para que la bailen mujeres inflexibles y hombres asexuales; es una diversión ordenadita como hecha de encargo para los niños que leen *Patufet* y para las niñas que lo escriben. […]

Sin embargo, la tal dancita se va convirtiendo en cosa importante y digna de toda reverencia. Se organiza un "Aplec sardanista" y todos encontramos muy natural que el *aplec* ese pueda tutearse con las cancillerías europeas. Esto se comprende únicamente teniendo en cuenta que nosotros somos superiores, según afirmó Cruells con perdón de Manra. Porque, vamos a ver: si a estos castellanos ignorantes, superfluos y ligerotes les diera ahora por organizar solemnemente instituciones análogas fomentando el "agarrao" y la "farruca", ¿no conseguiríamos que en el extranjero se nos respetase mayormente? ¿No acabaríamos pronto con las corruptelas de la administración central?

Pero los madrileños que, además de lo que se ha dicho, son extraordinariamente perezosos, se alejan de la vida corporativa escondiéndose en las bibliotecas, y, en vez de proclamar en el mitin su superioridad, dan conferencias de rectificación intelectual, y tienen el mal gusto de prestar vida a seis u ocho teatros donde se ponen dramas y comedias, mientras en Barcelona viven y prosperan la sala Mercè y el pabellón Soriano. […]"

Diario del comercio 4131 (17/07/1908), p. 2.

"Ahora se habla mucho en Barcelona de atracciones de forasteros, sindicatos de iniciativa, fiestas de la Merced, etc. Todo cosas en beneficio de la ciudad, pero los que tales iniciativas tienen tendrías también que fijarse en ciertos detalles de cultura. […] Hay en esta ciudad cierta incultura. […] El lunes pasado estuve, por la noche, en la sala Mercè. Las sillas de resorte estaban levantadas; el público, bastante distinguido, entró y a porrazos hizo caer las sillas con estrépito; muchos se entretenían haciéndolas caer varias veces, dando el consiguiente susto a las señoras. Por fin, un joven que iba en compañía de dos señoritas puso sus pies en la silla de mi lado, de manera que yo tenía a la altura de mi cara dos magníficas suelas de zapatos… *charolados…*

Incultura!!! […]

Emmanuel Prats-Morel"

La Publicidad 10641 (25/08/1908), ed. matí, p. 2.

Itineràncies de la companyia

Després de la prohibició de les representacions teatrals al local de la sala Mercè, que es va fer efectiva al novembre de 1907, els actors de la sala van haver de traslladar la seva activitat a altres escenaris fora de Barcelona, on l'activitat teatral a locals de cinematògraf sí que estava permesa. Durant la resta de la temporada, van passar de manera itinerant per diferents localitats catalanes representant "les visions musicals de la sala Mercè", que degut al seu èxit i a l'obertura d'altres sales de visions musicals arreu de Catalunya, eren prou conegudes.

Sembla que la primera itinerància l'haurien realitzat a Terrassa, tot i que aquesta s'anuncia com a reobertura de l'Ars-Lucis, la sala de Terrassa que ja la temporada anterior havia començat a la ciutat la representació de visions musicals. A meitat de novembre es comença a anunciar l'inici de nova activitat a la sala, que es materialitza amb una breu temporada d'hivern. Es van representar tres visions musicals per celebrar les festes de Nadal i Reis, i l'activitat a la sala es va mantenir amb sessions només cinematogràfiques fins a finals de febrer.

Entre finals de gener i principis de febrer de 1908, els actors de la sala Mercè van passar pel nou local cinematogràfic del teatre Euterpe, la "sala de novetats". Van representar *Mentides que no fan mal* i *El senyor mestre està malalt*, estrenades entre la primavera i l'estiu de l'any anterior a Barcelona.

El 8 de febrer, la companyia va arribar al teatre del Centre de Lectura de Reus, on es va quedar fins a finals de març, representant una àmplia varietat del repertori de visions musicals de la sala Mercè, acompanyades de projeccions cinematogràfiques també provinents de Barcelona. El suport institucional del Centre de Lectura hauria facilitat aquesta estada, anunciada als programes de mà com a "Audicions Graner", tot i que les obres provenien del repertori estrenat la temporada anterior a la sala Mercè. Per acabar la itinerància, es va estrenar una visió musical nova, *Somni de glòria*, escrita la lletra per Josep Ferré i Gendre i la música per Salvador Grau Martí.

Paral·lelament, el Patronat de l'Obrer de Tarragona també estava interessat en representar amb la seva pròpia agrupació escènica alguns títols de la sala Mercè, arribant també a escriure la seva pròpia versió de *La presó de Lleida*.

L'última itinerància de la qual hi ha constància és al Centre Agrícol de Vilafranca del Penedés. El 31 de maig es van inaugurar les representacions de visions musicals de la sala Mercè, destacant el paper de la nena Pilar Corbinos. Es van representar almenys *Sant Ramon* i *Mentides que no fan mal*, durant l'estada també almenys fins al 7 de juny. Sembla que aquesta, amb molt poc èxit pel que diuen les ressenyes de premsa, hauria estat ja l'última itinerància de la companyia per acabar la temporada.

No sabem si al llarg de tota la temporada i diverses itineràncies es va mantenir el mateix equip d'actors i actrius. Sembla que almenys els noms de Baldomer Marinel·lo i de la nena Pilar Corbinos, sí. De fet, l'interès per les visions musicals no va acabar aquí i Baldomer Marinel·lo va tornar a programar una temporada d'hivern entre setembre de 1911 i gener de 1912 de visions musicals a la sala Imperi, acompanyat també de Josefa Ferrer, nom que ja apareixia durant la itinerància a Reus de 1908.

Manresa – Saló de Novetats

El mes de gener de 1908 va inaugurar-se l'empresa del saló de Novetats, ubicat al conegut com a antic teatre Euterpe de Manresa, després de restaurar i acomodar el local[61]. Hauria ofert un programa de pel·lícules morals combinades també amb sessions musicals. Va iniciar la seva activitat amb aquesta breu itinerància dels actors que sortien de la sala Mercè després de la prohibició barcelonina d'actuacions teatrals als cinematògrafs.

L'any vinent, a finals de 1909, va ser substituïda per una nova empresa, la sala Euterpe, que en la seva breu vida va oferir alguna visió musical, com ara *Diada de reis*.



Mentides que no fan mal (25 i 26/01/1908)

"**Sala de Novetats**

Espectacles per a dissabte i diumenge. Gran atracció amb la visió musical *Mentides que no fan mal* estrenada amb gran èxit a la sala Mercè de Barcelona. [...] Variat programa de pel·lícules cinematogràfiques."

El pla de Bages 1138 (23/01/1908), p. 2.

"**Sala de Novetats**

Espectacles per a avui i demà. Gran atracció amb la visió musical *Mentides que no fan mal*, estrenada amb gran acceptació a la sala Mercè de Barcelona. Música de E. Morera. Lletra d'E. Aulés[62].

El programa cinematogràfic, que és escollit i variat, el composen les següent pel·lícules: *Màquina voladora* (estreno), *Dos mil llegues sense un cèntim* (estreno de molt riure), *Corrida de toros* (presa del natural), *Somni d'un noi* (estreno de broma), *Deshauci* (de gran efecte dramàtic. Estreno)."

El pla de Bages 1140 (25/01/1908), p. 2.

[61] Hi ha una ressenya sobre la reforma i propera inauguració a *El pla de Bages* 1122 (03/01/1908), p. 2.
[62] L'autoria de l'obra no acaba d'estar clara. Mentre a l'estrena original a la sala Mercè es va anunciar com a llibretista a Josep Ribot i Martell i com a compositor al mestre Batista i Cretona, per a la producció a Sabadell es va anunciar que la música era de Joan Baptista Lambert, i aquí es torna a anunciar amb autoria diferent.

"**Manresa.—**«Sala Novetats». Fa pocs dies va inaugurar-se aquest cinematògraf en el local del teatre Euterpe la nova empresa, que demostra tenir un gust artístic molt exquisit, a més de fer-ho tot en català, com programes, anuncis, etc., presenta els quadros musicals de la sala Mercè de Barcelona.

El dissabte i diumenge últims representaren *Mentides que no fan mal*, distingint-s'hi notablement la nena P[ilar] Corbinos, secundada magistralment per la Srta. Aligué i els Srs. Curda i Vilajuana."

La Escena catalana 70 (01/02/1908), p. 8.



Senyor mestre està malalt, El (1 i 2/02/1908)

"**Sala de Novetats**

Espectacles per a avui i demà. Gran atracció amb la visió musical *El senyor mestre està malalt* estrenada amb gran èxit a la sala Mercè de Barcelona. Música de E. Morera. Lletra de P. Crehuet.

El programa cinematogràfic és el següent: *Instints dels animals* (estreno del natural).— *Peripècies d'un presitari* (estreno còmica).— *Testament original* (estreno).— *Invàlid enginyós* (del natural).— *Els diumenges tranquils del papà* (estreno, broma)."

El pla de Bages 1146 (01/02/1908), p. 3.

"**Manresa.—**«Sala Novetats». Les raderes obres representades són: *El senyor mestre està malalt*, i repetició de *Mentides que no fan mal*, amb bona interpretació artística, més el públic no correspon als esforços de l'empresa."

La Escena catalana 72 (15/02/1908), p. 6

Reus — Centre de Lectura

Taula d'actors i actrius encarregats de les representacions a Reus:

Actors	Actrius	Nens i nenes
Sr. ALEIXANDRE	FERRER [FERRÉ/FARRÉ], Josefa	FORT, Teresita
Sr. BIARNÉS	Srta. BASSEDA	FORT, Arcadio
Sr. COLL		
MARINEL·LO, Baldomer		[Cor de nens i nenes]
Sr. RIBÉ		
Sr. SANS		

Calendari de representacions a Reus:

Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
Febrer 1908						
					1	2
3	4	5	6	7	8: *En Boritlles i en Tinyós* (21:30)	9: *En Boritlles i en Tinyós* (2 sessions de tarde i 1 de nit)
10	11	12	13: *Mentides que no fan mal* (sessió de nit)	14	15: *Mentides que no fan mal* (sessions de tarda)	16: *Mentides que no fan mal* (16:00, 17:00, 18:00) // *L'hostal de la Peira (nit)*
17	18	19: *L'hostal de la Peira* (nit)	20: *Ensenyança domèstica* (nit)	21	22: *Ensenyança domèstica* (nit)	23: *Ensenyança domèstica* (16:00, 18:00, nit) // *La gentil porquerola* (nit)
24	25	26	27: *La gentil porquerola* (16:00, 18:00)	28	29: *Ensenyança domèstica* // *La gentil porquerola* (nit)	

Març 1908						
						1: *La gentil porquerola* (18:00 i nit) // *La cirereta* (nit)
2	3: *Mentides que no fan mal* // *La cirereta* (sessions de tarda de carnaval)	4	5	6	7: *La cirereta* (nit)	8: *Mentides que no fan mal* // *La cirereta* // *Rialles i ploralles* (16:30, 18:30, 21:30)
9: *Rialles i ploralles*	10	11	12: *Tal faràs...* (18:30, 21:30)	13	14: *Tal faràs...* (21:30)	15: *Tal faràs...* (16:30, 18:30, 21:30) // *Rialles i ploralles* (21:30)
16:	17	18	19: *La pastoreta* (16:30, 18:30, nit) // *L'home del bombo* (nit)	20	21	22: *L'home del bombo* (16:30, 18:30, nit) // *Sant Ramon* (nit)
23	24	25: *Sant Ramon* (16:30, 18:30) // *Qui tot ho vol* (nit)	26	27	28	29: *Qui tot ho vol* (17:00, 18:30, nit) // *Somni de glòria* (nit)
30	31					



Il·lustració 54: *Programa de mà de les "Audiciones Graner" al Centre de Lectura de Reus. [Reproduït a: ARNAVAT, Albert (ed.):* 100 anys de teatre Bartrina, vol. 1. *Reus: Pragma, p. 41.]*

Ressenyes d'inici de temporada

"“**Reus.—**«Centre de Lectura». [...] Se diu que aviat començarà a actuar en aquesta Societat la companyia de la sala Mercè de Barcelona per donar-hi a conèixer algunes de les més celebrades visions."

La Escena catalana 69 (25/01/1908), p. 8.

"Como tenemos anunciado, esta noche se pondrán en escena en el elegante teatro del Centro de Lectura […].

Para el próximo sábado se anuncia la inauguración de los Espectáculos Graner, que con tanto éxito se celebran en la sala Mercè y teatro Principal de Barcelona, contándose para ello con vestuario, decorado y música exprofeso, lo que permite asegurar que se presentará con toda riqueza y propiedad."

Diario de Reus 28 (02/02/1908), p. 3.

Ressenyes de les obres representades

Borilles i en Tinyós, En

Estrenada el 08/02/1908.

"En el Centro de Lectura se inaugurarán el próximo sábado las audiciones y espectáculos Graner, representándose la visión musical *En Borilles i en Tinyós*, seguida de la exhibición de varias películas cinematográficas, exclusivas de la sala Mercè."

Diario de Reus 29 (04/02/1908), p. 2.

"Como hemos venido anunciando, esta noche a las 9 y media tendrá lugar en el elegante teatro del Centro de Lectura la inauguración de los celebrados Espectáculos-Audiciones Graner, que con tan grandioso éxito actúan en la sala Mercè y teatro Principal de Barcelona.

El programa de hoy lo forman una escogida sesión de cinematógrafo y la representación de la visión musical en un acto y dos cuadros titulada *En Borilles i el Tinyós*, el cual será puesto en escena con toda propiedad, habiéndose hecho grandes reformas en el teatro y contado con riquísimo decorado.

Para mañana se anuncian dos sesiones sencillas para la tarde y función completa para la noche. En todas se representará la visión *En Borilles i el Tinyós*."

Diario de Reus 33 (08/02/1908), p. 3.

"**Reus.—**«Centre de Lectura». El diumenge passat la secció d'aficionats representà la comèdia *Ploralles i rialles*, en qual desempenyo s'hi distingiren la Srta. Basseda i els Srs. Aleixandre, Biarnés i Sans, acompanyant-los discretament els Srs. Coll i Ribé. Després posaren la comedieta *Sis tiros!* per la Srta. Basseda i els Srs. Aleixandre, Sans y Ribé. Escoltaren molts aplaudiments.

Avui debuta la companyia de la sala Mercè de Barcelona, amb aplaudit quadro *En Borilles i en Tinyós*."

La Escena catalana 71 (08/02/1908), p. 6.

"Reus.— «Centre de Lectura.» Dissabte passat debutà la companyia de la sala Mercè de Barcelona, obtenint, com ja era de suposar, molt d'èxit.

En Borilles i en Tinyós, de Santem i Lambert, fou la visió que posaren en escena després de boniques pel·lícules cinematogràfiques.

Diumenge, tarda i nit, repetiren la funció amb molt més èxit; i al nostre entendre, anirà creixent en les successives funcions, doncs tant la Sra. Ferré com els Srs. Marinel·lo i Aleixandre, donen a l'obra abans dita un desempenyo immillorable."

La Escena catalana 72 (15/02/1908), p. 6.

Mentides que no fan mal

Estrenada el 13/02/1908.

"Esta noche se estrenará en el lindo coliseo del Centro de Lectura la visión musical en un cuadro titulada *Mentides que no fan mal*. Se presentará con una magnífica decoración exprofeso y tomarán parte las niñas Teresita Fort, la tiple Dª Josefa Ferrer y los Sres. Marinel·lo y Aleixandre.

Auguramos un éxito para los espectáculos Graner, al cual contribuirá sin duda el nuevo programa de películas que se proyectará. A fin de corregir algunas imperfecciones se han hecho modificaciones importantes en el funcionamiento del cinematógrafo."

Diario de Reus 37 (13/02/1908), p. 2.

"En el teatro del Centro de Lectura esta tarde tendrán efecto sesiones a las 4, a las 5 y a las 6, en las cuales se exhibirá un interesante programa de cinematógrafo y la bonita visión musical *Mentides que no fan mal*, en la que tantos aplausos cosecha la niña Teresita Fort. […]"

Diario de Reus 40 (16/02/1908), p. 2.

"**Reus.—**«Centre de Lectura.» Dijous, 13 del corrent, després de variades pel·lícules, la nena Fort, la Sra. Farré i els Srs. Marinel·lo i Aleixandre posaren en escena la bonica visió musical *Mentides que no fan mal*, essent molt celebrada per la distingida concurrència que omplenava l'espaiós local, doncs els artistes ans dits donaren a l'obreta una interpretació acabada.

Dissabte i diumenge tarda, repetiren la funció en totes les seccions amb mes èxit que el dijous. [...]"

Diumenge nit, després de cinematògraf, i de *Mentides que no fan mal*, estrenaren la visió d'en Santem i Lambert *L'hostal de la Peira*, prenent part en son desempenyo les Sres. Farré i Basseda i els Srs. Marinel·lo, Aleixandre i Sans. Tots estigueren justíssims en llurs papers, per lo qual el públic els aplaudí molt."

La Escena catalana 73 (22/02/1908), p. 6.

"[...] Dimarts, tarda en honor dels dansers del Carnaval present, representaren amb molt aplauso *Mentides que no fan mal* i *La cirereta*. Al finalitzar l'espectacle, la nena Fort i les noies i els nois del cor foren obsequiats amb caramelos i confits en gran quantitat, per part dels ans dits dansers, els quals demostraren així que sortien enterament satisfets de l'espectacle."

La Escena catalana 75 (07/03/1908), p. 5.

Hostal de la Peira, L'

Estrenada el 16/02/1908.

"[…] Por la noche anuncia la comisión de teatro función entera, con un nuevo programa de cinematógrafo, estrenándose la película exclusiva de la sala Mercè *Peripecias de un presidiario* y los dos cuadros *Mentides que no fan mal* y *L'hostal de la Peira*, esta última es estreno y, como todos, presentado con magnífico decorado."

Diario de Reus 40 (16/02/1908), p. 2.

"Como todos los miércoles, esta noche habrá sesión de cinematógrafo en el teatro del Centro de Lectura, con estreno de nuevas e interesantes películas. Terminará el espectáculo con la visión musical de gran éxito *L'hostal de la Peira*."

Diario de Reus 42 (19/02/1908), p. 3.

"**Reus.—**«Centre de Lectura.» [...]

Diumenge nit, després de cinematògraf, i de *Mentides que no fan mal*, estrenaren la visió d'en Santem i Lambert *L'hostal de la Peira*, prenent part en son desempenyo les Sres. Farré i Basseda i els Srs. Marinel·lo, Aleixandre i Sans. Tots estigueren justíssims en llurs papers, per lo qual el públic els aplaudí molt."

La Escena catalana 73 (22/02/1908), p. 6.



Ensenyança domèstica

Estrenada el 20/02/1908.

"En el teatro del Centro de Lectura se estrenará esta noche la visión musical en un cuadro titulado *Ensenyança domèstica*, que tanto éxito alcanzó en la sala Mercè de Barcelona. Forma además el programa una escogida variedad de cintas cinematográficas."

Diario de Reus 43 (20/02/1908), p. 2.

"Para esta noche, la Comisión de Teatro del Centro de Lectura anuncia una escogida función. Se exhibirá un variado programa de cinematógrafo terminando con la representación de la visión musical *Ensenyança domèstica*."

Diario de Reus 45 (22/02/1908), p. 2.

"He aquí el programa que para hoy anuncia la comisión de teatro del Centro de Lectura. Es el siguiente:

Por la tarde, dos sesiones sencillas, a las cuatro y a las seis, compuestas de un variado programa de cinematógrafo y de la visión musical *Ensenyança domèstica.* […]"

Diario de Reus 46 (23/02/1908), p. 3.

"**Reus.—**«Centre de Lectura». Dijous posaren en escena per primera vegada l'aplaudida visió *Ensenyança domèstica*. Hi prengueren part els nens Tort, que per cert treballaren molt rebé, la Sra. Ferrer i e1 Sr. Marinel·lo. Els aplaudiments no escassejaren. Dissabte nit i diumenge tarda repetiren la funció del dijous. [...]"

La Escena catalana 74 (29/02/1908), p. 7.

Gentil porquerola, La

Estrenada el 23/02/1908.

"[…] Por la noche, función entera selecta, compuesta de nuevas películas y las visiones *Ensenyança domèstica* y *La gentil porquerola*. Esta última es estreno, presentándose dos riquísimas decoraciones exprofeso."

Diario de Reus 46 (23/02/1908), p. 3.

"Como todos los miércoles, esta noche en el teatro del Centro de Lectura se cambiará por completo el programa de cinematógrafo, representándose luego la visión musical de gran éxito *La gentil porquerola*."

Diario de Reus 48 (26/02/1908), p. 3.

"Esta tarde, a las seis y cuatro, se celebrará en el teatro del Centro de Lectura una sesión extraordinaria con motivo de ser el jueves lardero, en la cual tendrán entrada gratis todos los niños disfrazados.

Forma el programa una variada proyección de cintas cinematográficas y la preciosa visión musical en dos cuadros *La gentil porquerola*."

Diario de Reus 49 (27/02/1908), p. 3.

"[...] Com de costum, en la nit del diumenge, se celebrà funció complerta. Alternades amb cinematògraf, representaren *Ensenyança domèstica* i *La gentil porquerola*. Aquesta última, que sens dubte és la millor que s'ha representat fins ara en aquest teatre, la desempenyaren les Sres. Ferrer i Basseda i els Srs. Marinel·lo i Sans. La concurrència aplaudí sorollosament esmerada interpretació dels artistes. El Sr. Sans, tot hi essent un modest aficionat, treballa com un perfecte actor; no podem fer menys de fer-ho constar, ja que ho ha demostrat de sobres."

La Escena catalana 74 (29/02/1908), p. 7.

"**Reus.—**«Centre de Lectura». En la tarda del dijous gras i després de cinematògraf, posaren en escena *La gentil porquerola*, que la repetiren el diumenge tarda.

A la nit, *La gentil porquerola* i *La cirereta*, molt ben desempenyada per les Sres. Ferrer i Basseda, nena Fort, Sr. Marinel·lo i cor de noies i nois. [...]"

La Escena catalana 75 (07/03/1908), p. 5.



Cirereta, La

Estrenada el 01/03/1908.

"En la tarde de hoy se celebrará en el teatro del Centro de Lectura una sola sesión a las 6.

Por la noche, como de costumbre, tendrá lugar una función entera selecta, cuyo programa lo forman nuevos cuadros de cinematógrafo y las visiones musicales *La gentil porquerola* y *La cirereta*. Esta última es estreno, presentándose dos magníficas decoraciones exprofeso y tomando parte el coro de niños de ambos sexos."

Diario de Reus 52 (02/03/1908), p. 3.

"Esta noche tendrá lugar en el teatro del Centro de Lectura una interesante sesión de cinematógrafo, estrenándose las películas, únicas en España y exclusivas de la sala Mercè de Barcelona, *Fiesta del árbol del oro* (en colores) y *Botadura del acorazado "Roma".*

Además se representará la visión musical de gran éxito *La cirereta*."

Diario de Reus 56 (07/03/1908), p. 3.



Rialles i ploralles

Estrenada el 08/03/1908.

"Esta tarde, en el teatro del Centro de Lectura, se celebrarán sesiones a las 4 y media y 6 y media.

Por la noche, función entera y selecta a las 9 y media. Se proyectarán nuevas cintas de cinematógrafo, estrenándose, entre otras exclusivas de la sala Mercè de Barcelona, la sensacional película única en España, *Desastre ferroviario en Milán*. Además se representarán las visiones musicales *Mentides que no fan mal*, *La cirereta* y *Rialles i ploralles*, esta última es estreno, presentándose con magnífico decorado exprofeso."

Diario de Reus 57 (08/03/1908), p. 3.

Tal faràs...

Estrenada el 12/03/1908.

"Esta noche en el Centro de Lectura tendrán lugar dos sesiones, una a las 6 y media y otra a las 9 y media. En ambas se exhibirá un variado programa de cinematógrafo y vistas fijas del carnaval de Reus, estrenándose la visión musical *Tal faràs…*

No dudamos que, como todas las noches, el teatro se verá a rebosar."

Diario de Reus 60 (12/03/1908), p. 3.

"Esta noche a las 9 y media en el teatro del Centro de Lectura habrá sesión de cinematógrafo, con un variado programa de cintas y las tan celebradas vistas fijas del último carnaval.

Finalizará el espectáculo con la visión musical de gran éxito *Tal faràs…*"

Diario de Reus 62 (14/03/1908), p. 3.

"Hoy en el teatro del Centro de Lectura a las 4 y media y 6 y media se darán las tan renombradas sesiones sencillas, en las cuales, después de un variado programa cinematográfico, se representará la visión de gran éxito *Tal faràs…*

Por la noche a las 9 y media, función entera selecta, compuesta de las visiones *Rialles i ploralles*, *Tal faràs…* y el cuadro de costumbres marítimas *Gent de platja*, alternando con dichas obras un variadísimo y nuevo programa de cinematógrafo."

Diario de Reus 63 (15/03/1908), p. 2.

"**Reus.—**«Centre de Lectura». Dissabte i diumenge tarda repetiren, amb l'èxit de sempre, *La cirereta*.

Diumenge nit, alternats amb hermoses pel·lícules, representaren *Mentides que no fan mal*, *La cirereta* i *Rialles i ploralles.* En aquesta última hi prengueren part les Sres. Ferrer i Basseda i els Srs. Marinel·lo, Aleixandre i Sans.

Tots desempenyaren llurs papers amb molta justesa, essent molt aplaudits.

Dilluns repetiren *Rialles i ploralles*."

La Escena catalana 77 (21/03/1908), p. 5

"**Reus.—**«Centre de Lectura». Dissabte, dia 14, representaren la visió d'en J. Girbal *Tal faràs...* Diumenge 15, tarda, en les dugues seccions repetiren la mateixa visió.

A la nit, funció complerta amb *Tal faràs...* i el quadro de costums *Gent de platja*. En aquest últim hi prengueren part la Sra. Ferrer, la Srta. Basseda, els Srs. Marinel·lo, Sans i Aleixandre, i els nens Fort. Foren tots molt aplaudits per la nombrosa concurrència que omplenava el local."

La Escena catalana 78 (28/03/1908), p. 5.



Pastoreta, La

Estrena el [19/03/1908].

Escenografia de Miquel Moragas i Salvador Alarma.

"Esta tarde se celebrarán en el elegante teatro del Centro de Lectura dos sesiones: la una, a las 4 y media y a las 6 y media, la otra. En ambas se proyectarán magníficas películas y se representará la visión musical *La pastoreta*, la cual obtiene un gran éxito por la preciosa decoración de los señores Moragas y Alarma.

En la función de la noche se estrenará la visión musical *L'home del bombo* y se pondrá en escena la celebrada marina de Apel·les Mestres *Sirena*, dándose además un escogido programa de cinematógrafo y *La pastoreta*."

Diario de Reus 66 (19/03/1908), p. 2.



Home del bombo, L'

Estrena el 19/03/1908.

"[…] En la función de la noche se estrenará la visión musical *L'home del bombo* y se pondrá en escena la celebrada marina de Apel·les Mestres *Sirena*, dándose además un escogido programa de cinematógrafo y *La pastoreta*."

Diario de Reus 66 (19/03/1908), p. 2.

"En el teatro del Centro de Lectura se celebrarán esta tarde dos sesiones: a las 4 y media la primera y a las 6 y media la segunda. En ambas se proyectará un escogido programa de cinematógrafo y la visión musical *L'home del bombo*. […]"

Diario de Reus 68 (22/03/1908), p. 3.

Sant Ramon

Estrena el 22/03/1908.

"[…] Por la noche tendrá lugar una escogida función doble, en la cual, además de nuevas películas y la visión nombrada [*L'home del bombo*], se estrenará la de gran aparato *Sant Ramon*, la cual ha de llamar la atención por sus dos decoraciones exprofeso, por su asunto bíblico y por el coro de hombres que tomará parte en ella.

La comedia lírica *La cegueta* se ha aplazado para el miércoles, festividad de la Virgen."

Diario de Reus 68 (22/03/1908), p. 3.

"Como de costumbre, esta tarde, en el teatro del Centro de Lectura se celebrarán sesiones a las 4 y media y a las 6 y media. Entre otras, se proyectará la película *Llegada de S. M. el Rey a Barcelona* y *Acto de la inauguración de la reforma*, terminando con la visión musical *Sant Ramon*. […]"

Diario de Reus 70 (25/03/1908), p. 2.

Qui tot ho vol...

Estrena el 25/03/1908.

"[…] En la función selecta de la noche se estrenará *La cegueta*, comedia lírica en un acto, letra de D. Pedro Cavallé y música del maestro D. Domingo Nogués. También se estrenará la visión musical *Qui tot ho vol…*"

Diario de Reus 70 (25/03/1908), p. 2.

"[…] Para esta tarde dos sesiones de cinematógrafo y la visión musical *Qui tot ho vol…*, la primera a las cinco y la segunda a las seis y media."

Diario de Reus 78 (29/03/1908), p. 2.

Somni de glòria[63] (obra nova)

Visió musical en 6 quadres.

Estrena el 29/03/1908.

Lletra de Josep Ferré i Gendre.

Música de Salvador Grau Martí.



Il·lustració 55: *Portada del programa de mà de* Somni de glòria*. [Reproduit a: ARNAVAT, Albert (ed.):* 100 anys de teatre Bartrina, vol. 1. *Reus: Pragma, p. 41.]*

"Según nuestras noticias, el próximo domingo tendrá efecto en el teatro del Centro de Lectura el estreno de la visión poemática musical *Somni de glòria*, primera de esta clase de obras que, como las que Graner llevó al teatro Principal de Barcelona, se dará a conocer en esta ciudad.

Tanto de la letra como de la música tenemos muy buenas referencias, constándonos además que será presentada con toda la propiedad que requiere."

Diario de Reus 69 (24/03/1908), p. 3.

"Hoy no habrá función en el teatro Fortuny ni sesión de cinematógrafo en el Centro de Lectura. Las de anteayer viéronse muy concurridas, siendo las películas de agrado del público, así como las visiones musicales que se representaron.

La comisión de dicho teatro nos comunica que continúan los ensayos del estreno de la visión de los Sres. Ferré y Grau *Somni de glòria*. A juzgar por las noticias que tenemos de dicha obra, creemos ha de reportar muchas entradas en dicho coliseo."

Diario de Reus 71 (27/03/1908), p. 2.

"Mañana se estrenará en el Centro de Lectura la visión musical de gran aparato, original de los Sres. Ferré i Gendre y Grau, cuyo título es *Somni de glòria*, con un selecto programa de cinematógrafo, lo cual atraerá sin duda gran concurrencia a aquel coliseo."

Diario de Reus 72 (28/03/1908), p. 2.

"Con el estreno de la visión musical *Somni de glòria* anuncia la comisión del teatro del Centro de Lectura la función selecta de esta noche a más de un variado y escogido programa de cinematógrafo y la visión musical de gran éxito *Qui tot ho vol*... […]"

Diario de Reus 78 (29/03/1908), p. 2.

[63] Producció nova al Centre de Lectura, mantenint els actors de la sala Mercè.

“**Centro de Lectura**

Entre los muy entretenidos espectáculos que en la presente temporada se dan en el Centro de Lectura, ha venido a darles interés el estreno de una producción de los Sres. D. José Ferré i Gendre y D. Salvador Grau Martí, titulada *Somni de glòria*, de la que ya conocen nuestros lectores un pequeño fragmento, por cierto.

Dentro del género de las obras en el que se comprende la producción *Somni de glòria*, acusa en el autor del libro fecunda inspiración y notable acierto en el desarrollo de la idea que la produjera. La versificación nos pareció fácil y bastante correcta, cualidades que suponen en el Sr. Ferré i Gendre numen bastante para cultivar el lenguaje de las musas y ofrecer nuevas muestras de un fecundo ingenio. Los tipos están bien dibujados y presentan los personajes una plasticidad que dice muy bien con el carácter de la obra.

Una observación hay que hacer, y es que el soñador poeta nos pareció que se dormía profundamente con excesiva prontitud para que encaje en lo posible con la realidad. Quizás no puede esto calificarse de defecto, y de todas maneras es bien sencillo.

Del fondo de la obra no hay que decir que encierra una gran lección moral y artística: la constancia en el trabajo, la alegría del vivir.

No conocíamos al Sr. Grau como compositor, y debemos confesar que quedamos gratamente impresionados al oír un armonioso preludio, las bonitas romanzas que dicen cada una de las partes y los corales que se dejan oír, bien armonizados e inspirados en motivos muy agradables al oído, de manera que nos pareció que el compositor secundó perfectamente al libretista. Quizá hubiera resultado de mejor efecto si al cerrarse el telón ejecutara la música algunos números al estilo del preludio, lo que daría apariencia de gran obra a la producción.

De la ejecución hemos de hablar muy bien del Sr. Marinel·lo y de la Sra. Ferrer; el niño Fort (Arcadio) sabe accionar también su papel.

El decorado produce muy bien efecto y por esta producción felicitamos cordialmente a los autores de *Somni de glòria* por su acierto.

P.”

Diario de Reus 79 (31/03/1908), p. 2.

"***Somni de glòria.—*** Visió en 6 quadros, lletra d’en J. Ferré i Gendre, música d’en Salvador Grau.

L’argument d’aquesta obra és bonic i està ben desenrotllat; lo que hi fa mal efecte és la caixa de morts del penúltim quadro. El llenguatge va semblar-nos bastant vulgar. La música, passadoreta, havent-hi un número quelcom inspirat.

Els autors sortiren a les taules a rebre els aplausos de la concurrència. L’execució no passà de mitjana, lluint-s’hi emperò, la Sra. Ferrer i els Srs. Marinel·lo, Aleixandre i Sans. "

La Escena catalana 79 (04/04/1908), p. 2.

Projecció de pel·lícules de la sala Mercè

"Entre otras, se proyectará en el teatro del Centro de Lectura, la interesante película *Llegada de S. M. D. Alfonso XIII a Barcelona*. Con grandes esfuerzos ha podido adquirirse, exhibiéndose únicamente hoy, mañana y el jueves, por tenerse que devolver a la sala Mercè."

Diario de Reus 69 (24/03/1908), p. 2.

"La comisión del teatro del Centro de Lectura nos comunica que, habiendo concluido sus compromisos con las visiones musicales de la sala Mercè de Barcelona, continuará todo lo que resta de Cuaresma exhibiendo películas cinematográficas, dando a conocer, entre ellas, todo lo más moderno que se vaya estrenando a Barcelona."

Diario de Reus 80 (01/04/1908), p. 2.

"**Centro de Lectura**. Gran cinematógrafo todos los jueves, sábados y domingos tarde y noche. Cintas exclusivas de la sala Mercè de Barcelona."

Diario de Reus 81 (02/04/1908), p. 3.

"Digna de aplauso es la comisión del teatro del Centro de Lectura por los sacrificios que se impone en dar la gran variedad de películas en el cinematógrafo instalado en el lindo teatro de la misma, muchas de las cuales son únicas en España, exclusivas de la sala Mercè.

Lástima que los socios no recompensen cual se merece los desvelos de la citada comisión llenando la platea del teatro todas las noches, pues a fe que los programas que se exhiben merecen tal recompensa."

Diario de Reus 83 (04/04/1908), p. 3.

"La comisión del teatro del Centro de Lectura anuncia para esta tarde sesiones de cinematógrafo a las cinco y seis y media, con un variado programa de películas de la sala Mercè de Barcelona. A las nueve y media de la noche sesión permanente, figurando entre ellas la única en España *Panorama por la China*."

Diario de Reus 84 (05/04/1908), p. 2.

"**Reus.—** «Centre de Lectura». Han donat fi les visions musicals de la sala Mercè. Ara sols funciona el cinematògraf. [...]"

La Escena catalana 80 (11/04/1908), p. 5.

"Esta noche en el Centro de Lectura, entre muchas películas de última novedad que se exhiben, se proyectará la interesante película que tanta aceptación ha alcanzado en la sala Mercè de Barcelona y que lleva por título *La nina dormida al bosc* (en colores)."

Diario de Reus 102 (29/04/1908), p. 2.

Vilafranca del Penedès – Centre Agrícol



Sant Ramon (31/05/1908)

"**Vilafranca del Penedès.—** «Centre Agrícol». S'inauguraren diumenge passat amb *S. Ramon de Penyafort* les visions musicals de la sala Mercè, obtenint un èxit molt flac degut a que la representació era deficient. [...]".

La Escena catalana 88 (06/06/1908), p. 7.



Mentides que no fan mal (07/06/1908)

"**Vilafranca del Penedès.—** [...] «Sala Mercè». Casi èxit amb *Mentides que no fan mal*, degut especialment al bon treball de la simpàtica nena Pilar Corbinos."

La Escena catalana 89 (13/06/1908), p. 7.

Representacions a altres localitats de visions musicals de la sala Mercè

La Bisbal – Centre Republicà



A la voreta del mar (11/11/1906)

"**LA BISBAL.—** L'altre diumenge es representà en el Centre Republicà el drama en un acte *A la voreta del mar* i la peça *Als peus de vostè* amb molts aplausos per tots, ja que tots estudiaren el paper."

La Escena catalana 7 (17/11/1906), p. 6.

Barcelona – Ateneu Obrer del districte II



Sant Ramon (06/06/1907)

"**Ateneu Obrer del districte segon.** Per a solemnitzar la clausura de la tòmbola que a benefici dels pobres va organitzar aquesta entitat, va celebrar-se el dia 6 del mes que som una important vetllada musical en la qual hi cooperaren, ademés d'importants elements, l'Orfeó Canigó, secció musical d'aquest Ateneu.

[…] En l'última part, va representar-se l'hermosa visió musical en un acte i dos quadros titulada *Sant Ramon*, original del senyor Manel Folch, amb música del mestre Piqué, director de l'Orfeó Canigó.

L'obra, amb tot i ser bastant coneguda del públic per haver-se representat amb èxit durant força dies a la sala Mercè, va obtenir-ne aquell dia un altre, i se compren, puix tota ella és una delicadesa que fa que es vegi i s'escolti sempre amb goig.

La concurrència que va assistir en aquesta caritativa festa va ser ben distingida i nombrosa."

Revista musical catalana 42 (juny 1907), p. 132.

Igualada – Col·legi de la Divina Pastora

Mare de Déu quan era xiqueta, La (22 i 23/07/1907)

"Solemne resulta la sessió literària i musical que tingué lloc al col·legi de la Divina Pastora, celebrada el dilluns dia 22 amb motiu de la repartició de premis.

A més de llegir moltes poesies, tingué lloc la presentació de la visió musical *La Mare de Déu,* causant un efecte corprenedor a tots els assistents, ja que sigué presentada amb molta pulcritud i magnífic decorat.

També representaren les deixebles un hermós drama que els valgué molts aplaudiments. A precs de la nombrosa concurrència tingué de repetir-se l'espectacle el dia següent."

Pàtria 66 (27/07/1907), p. 3.

Terrassa – Real Colegio de las Escuelas Pías

Mort de l'escolà, La (febrer 1908)

"Por referencia de buen origen, adelantamos a nuestros lectores que los alumnos del Real Colegio de las Escuelas Pías de esta ciudad pondrán en escena, durante los próximos días de Carnaval, algunas piezas que seguramente serán del gusto del público, en particular el melodrama *La redención de un padre* y el cuadro dramático *La mort de l'escolà*, para el cual se preparan decoraciones y música apropiadas."

La comarca del Vallés 855 (15/02/1908), p. 8.

Figueres — Lliga d'acció social

[A la voreta del mar] (16/02/1908)

"**Figueres.—** El diumenge, dia 16, debutà una companyia composta de varis joves d'aquesta localitat, en la Societat «Lliga d' Acció Social.» En el mateix dia va debutar, amb la visió musical *Voreta la mar*, la simpàtica Sra. Climenta Reig, obtenint una ovació, junt amb el jove Josep Diviu. […]"

La Escena catalana 74 (29/02/1908), p. 7.

Pastoreta, La (26/03/1908)

"**Figueres.—** Lliga d'acció social. Els joves que componen la secció recreativa d'aquesta societat, el dijous passat, amb la cooperació de les simpàtiques joves Leonor Daviu i Pilar i Rosita Quintana, varen posar en escena amb molta propietat les obres: […] i per final, la bonica visió musical *La pastoreta*, a càrrec del conegut aficionat baríton J. Daviu i la simpàtica tiple R. Quintana, acompanyats per un distingit quinteto dirigit pel reputat mestre en Pere Codina.

El públic que omplenava el local no va escatimar els aplausos, que foren molts, als joves aficionats."

La Escena catalana 78 (28/03/1908), p. 5

Olot – Escola Pia

Mort de l'escolà, La (Festes de Nadal 1908)

"Les congregacions marianes de l'Escola Pia celebraren durant aquestes festes algunes funcions teatrals a les que hi assistí sempre una bona concurrència.

És digna d'elogi la representació de la visió musical *La mort de l'escolà* que s'interpreta amb molt bon gust, sobresortint les escenes entre escolans. Les decoracions exprofesses eren de molt bon efecte.

Per a la diada dels Reis faran l'última d'aquestes amenes i interessants sessions."

El deber (02/01/1909), pp. 13–14.

Sabadell – Círcol Tradicionalista

Mort de l'escolà, La (25/12/1909)

"**Círcol Tradicionalista.** Per Nadal representaren la visió musical *La mort de l'escolà*."

La Escena catalana 169 (01/01/1910), p. 7.

Selecció d'esdeveniments i notícies posteriors destacats (1908–10)

Després de l'aturada de les representacions teatrals, els següents grans esdeveniments a la sala Mercè van ser el tradicional pessebre del Nadal de 1908 i, especialment destacada, la instal·lació del "Palau d'en Banyeta", que va ocupar les grutes des d'abril fins al desembre per ser substituït pel nou pessebre. Al febrer del 1909, però, es va restituir el palau d'en Banyeta, que va anar presentant novetats i canvis per renovar el seu atractiu.

El palau d'en Banyeta mostrava les calderes de l'infern, cràters i espurnes de foc, a més d'incloure al gran dimoni assegut al seu tro. En Banyeta estava representat per una persona real, a diferència de l'anterior instal·lació, on la sirena havia estat una figura de fusta. També hi participaven diversos nens que feien de dimoniets, però al llarg del 1909 van anar creixent les veus en contra del treball infantil i de la falta de moral que suposava espantar als nens amb escenes de l'infern. Al mes de juny es va acabar prohibint la participació de nens en les instal·lacions de les grutes.

Per altra banda, es va renovar l'atractiu de la programació cinematogràfica incloent-hi música en directe feta exclusivament per a les pel·lícules projectades i l'estrena de produccions exclusives, especialment d'esdeveniments esportius, o l'enregistrament de peces teatrals per part dels actors més famosos dels teatres francesos. També destacaven les funcions especials per a nens en col·laboració directa amb les escoles.

Cal destacar, a més, que quan s'atura per prohibició municipal l'activitat escènica de la sala Mercè, Lluís Graner va demanar la propietat del nom comercial de la sala. En els anys posteriors podem veure com altres empreses, sales i companyies van fer servir el nom de la sala Mercè com a reclam comercial per a les seves pròpies iniciatives.

A principis de 1910 van començar els rumors de la marxa de Graner i del traspàs de la sala. De fet, Graner va tornar al món de la pintura al novembre de 1909, i al febrer de 1910 va marxar a Amèrica de *tournée* pictòrica. Va passar principalment per Nova York, on va realitzar exposicions dels seus quadres, i sembla que degut al seu èxit i bona rebuda hi va romandre fins al mes de maig, pintant retrats de diferents personalitats americanes.

A partir de la seva tornada a Barcelona, comencen a anunciar-se a la sala Mercè sortejos mensuals de joguines i de retrats fotogràfics entre els nens assistents. Aquesta seria l'única novetat, atès que no es va anunciar cap nou projecte a les grutes. En aquest moment, en arribar l'estiu de 1910, acabaria el contracte de lloguer quinquennal del Principal, que va iniciar el 1905. Tot i que havia delegat la direcció de l'empresa en Modest Urgell, ell era el titular del contracte i li corresponia cobrir els deutes amb l'Hospital de la Santa Creu, propietari del teatre.

Una vegada desentès finalment del teatre Principal, es confirmaven els rumors que venien temps divulgant-se quan Graner va anunciar al novembre de 1910 el traspàs del negoci.

Registre del nom comercial de la "sala Mercè"

"Registro de nombres comerciales

Nombres comerciales solicitados

[...] **1.486. Luis Graner.** "Sala Mercè", para su establecimiento de exposición de proyecciones cinematográficas, funciones teatrales y espectáculos artísticos, situados en Barcelona. 20 enero 1908. (Boletín Oficial, 16 febrero 1908.)"

Industria e invenciones 10 (07/03/1908), p. 99.

"Nombres comerciales concedidos

[…] 1.486. Luis Graner. "Sala Mercè", para su establecimiento de exposición de proyecciones cinematográficas, funciones teatrales y espectáculos artísticos, situados en Barcelona. […] (Boletín Oficial, 1 marzo 1909)"

Industria e invenciones 10 (20/03/1909), p. 115.

Pessebre del Nadal de 1908

"En la sala Mercè se ha inaugurado un artístico Belén en las grutas, que seguramente llamará poderosamente la atención."

El Noticiero Universal 7269 (12/12/1908), p. 1.

"Avui, a les sis de la tarda, s'inaugurarà a la sala Mercè un Gran Pessebre, instal·lat a les grutes que, sens dubte, és el més important de quants s'han fet a Barcelona i que cridarà poderosament l'atenció."

La Veu de Catalunya 3465 (12/12/1908), ed. matí, p. 2.

"Aquest any, en Graner ha volgut lluir-se més encara que de costum en el pessebre de les grutes. No hi ha recó on la vista no resti sorpresa i encisada per un espectacle altament artístic i suggestiu. L'Anunciata, els pastors guiats per l'estrella, el Naixement, totes les escenes típiques del pessebre clàssic han estat arranjades arreu de les grutes, lo que fa que l'espectador camini de sorpresa en sorpresa. Els jocs de llum, les aigües, tot està magníficament combinat per a fer il·lusió completa. Ademés, les grutes són arranjades amb verd, entre el que llueixen espurnes de llum elèctrica, produint un efecte fantàstic.

Creiem que entre els espectacles que ha ofert en Graner als visitants de les coves, el pessebre d'aquest any és segurament el més notable, tant per l'abundor de les atraccions, com per l'art amb què han estat resoltes."

La Veu de Catalunya 3367 (13/12/1908), ed. vespre, p. 2.

“Oh, les hermoses festes de Nadal tan dolçament passades allà en la infantesa! Que són fets aquells pessebres amb quin motiu s’acoblaven les famílies en íntimes festes?

On són aquelles vetlles passades amb santa germanor i esplai dels nins i satisfacció dels grans? Avui, al santuari de la llar ben poc s’hi rendeix culte.

Els nostres avis i els nostres pares no necessitaven pas d’altres espectacles per a esplaiar-se que els celebrats a l’escalf de la família.

Gairebé es recorda com un hermós somni els records de les tendres festes familiars, aquells records que són veres fites en la vida de l’home que comença i que, quan gran, recorda commogut gairebé sempre espurnejant els ulls d’emoció.

Mes les ventades modernes van desterrant, sobre tot en les grans ciutats, les senzilles costums que estrenyien més i més els llaços de la vida de família.

I no trobant ja aquesta en el sí de la llar l’expansió al seu afany, la cerca en esplai i distraccions i tota mena de frivolitats que hem vingut avui en dir-ne *atraccions*, que çà i enllà, en la ciutat, ens envolta com trenca-colls.

Convençut d’això en Graner, convençut ell de que el pessebre en la llar ja gairebé no s’hi troba, l’ha volgut posar allà on la corrent moderna porta en les multituds.

A la sala Mercè, allà l’ha portat lluint-se el genial artista; i el senzill pessebre familiar ha esdevingut a les grutes dels espectacles Graner, l’obra superba i esplèndida.

L’Anunciata, els pastors, el Naixement, totes les escenes pastorils, goig de nostra infantesa, han esdevingut a la sala Mercè goig dels majors, fruïció estètica que parla al cor i a la intel·ligència.

Lluís Benaiges”

La Cruz 2198 (24/12/1908), p. 1.

El Palau d'en Banyeta a les grutes

[Instal·lat des del 10 d'abril fins a desembre de 1909, quan es va substituir pel pessebre]

"**Sala Mercè.—** [...] Gran aconteixement per al dissabte de Glòria. Espectacle meravellós a les grutes, *El palau d'en Banyeta*, amb totes les dependències des de l'avant sala fins a les calderes, passant per les habitacions dels dimoniets, amb aparicions sorprenents a cada pas."

Diario de Barcelona 94 (04/04/1909), p. 4857.

"A les grutes de la sala Mercè s'inaugurarà demà, dissabte de Glòria, un espectacle sorprenent, que creiem cridarà poderosament l'atenció del nostre públic. Se tracta de la representació plàstica del Palau d'en Banyeta, amb totes les seves dependències i departaments de les calderes i amb tota la magnificència de la règia casa del diable.

Aquest, assegut en el seu trono, damunt d'un cràter que obre als seus peus sa immensa boca de foc, i voltat de roentors de cremalls encesos que pengen del sostre i les parets, rebrà al públic en l'avantsala del palau, endreçant discursos apropiats a les circumstàncies.

Endinsant-se cap a les roges interioritats, els nens barcelonins veuran la boca immensament oberta d'un drac quimèric qui, fent amb la llengua passera sobre roges brases de foc, els facilitarà el pas en els seus dintres, on podrà veure's el rebullir de les grans calderes d'en Pere Botero i el saltar entre crits estridents de dimoniets.

Cal dir que don Lluís Graner, propietari i director de la sala Mercè, ha posat tota la seva meravella fantasia en aquest espectacle, i ho ha fet sense plànyer res de lo que cal, per a que l'efecte i la il·lusió siguin complets. Així és que estem segurs de que el magnífic palau d'en Banyeta serà visitadíssim."

La Veu de Catalunya 3582 (09/04/1909), ed. vespre, p. 2.

"En las grutas de la sala Mercè, Luis Graner ha echado el resto para inaugurarlas mañana con un espectáculo sorprendente nunca visto en Barcelona.

Nosotros vimos ayer los trabajos y preparativos de las nuevas grutas y nos sorprendió maravillosamente la fantasía con que está concebido aquel *Palacio d'en Banyeta*, como titula Graner a una visión dantesca del infierno dispuesta en distintas escenas plásticas. Además del espectáculo, serán admiradas esta vez las grutas de la sala Mercè por la riqueza artística en esculturas y adornos fantásticos que contendrán, lo cual acredita a Graner cada vez más de rumboso cuando trata de ofrecer al público obras escénicas donde el arte sea la base principal. Auguramos un gran éxito a las nuevas grutas de la sala Mercè."

El Diluvio 99 (09/04/1909), ed. matí, p. 9.

"Cada día es más la concurrencia que visita las cuevas de la sala Mercè, donde el artista inquieto y activo ha desarrollado su fogosa imaginación en el dantesco *Palacio d'en Banyeta*, donde el espectador camina de sorpresa en sorpresa. Vale la pena descender al infierno, sin ser Dante ni Virgilio."

La Publicidad (22/04/1909), ed. matí, p. 3.

"Hoy inaugurará también la temporada de Pascua con un nuevo y artístico espectáculo la sala Mercè. Luis Graner es el artista refinado de siempre y ha transformado las grutas en un *Palau d'en Banyeta*, visión dantesca del infierno, concebida artística y originalmente y ejecutada con verdadera magnificencia y sorprendente riqueza. Es un nuevo espectáculo, compuesto en distintas escenas plásticas, de refinado buen gusto que ha de alanzar el favor del público todo, y por el que merece la más sincera felicitación Luis Graner."

La Publicidad (10/04/1909), ed. matí, p. 3.

"A les coves de la sala Mercè s'hi representa actualment una visió infernal amb el títol de *El Palau d'en Banyeta*.

Un assidu concurrent va atrevir-se, l'altre dia, a parlar amb un dels comparsants que fan de dimonis, i al despedir-se varen creuar-se aquestes textuals paraules: El visitant.— Vaja, que t'hi conservis!... Fins demà!... El dimoni.—Si Déu ho vol!...

Com es veu, els diables de can Graner, sense dubte influïts per l'amo, són de bon ésser i gasten creences."

La Esquella de la Torratxa 1584 (07/05/1909), p. 13.

"**Sala Mercè.—** Totes les setmanes, grans novetats en *El Palau d'en Banyeta*. [...]"

El Poble català 1665 (15/06/1909), p. 4.

Retorn de Graner al món de la pintura

"Exposición de la Sociedad Artística y Literaria.

Insiguiendo en sus hábitos, esta entidad, simpática por sí misma y por los elementos de que se compone, ha organizado este año una exposición artística que ofrece a la estima del público del salón Parés. […]

Luis Graner ofrece, a nuestro examen, la nota más vibrante de la actual Exposición. A sus habituales efectos de luz, a sus tipos harto conocidos, añade varios retratos, formando así una respetable lista de obras, en todas las cuales luce su vigorosa personalidad de artista. De celebrar es esta ocasión que nos permite contemplarlas.

Destaca en los retratos una evidente sumisión a la realidad, aceptada sin discusiones ni reservas. Condición es esta de grandes resultados para el carácter de la obra, siempre que se temple con la influencia de un gusto artístico acendrado y con la visión honda, firme y sostenida de la espiritualidad que en ella debe residir, como trasunto de lo que se alberga en el sujeto. Ni uno ni otro, en los retratos del señor Graner, están a igual altura que la primera, de lo cual se deriva que esos retratos, a pesar de su realismo y de la habilidad técnica que denotan, aparezcan menos bellos de lo que pudieran ser, y más fríos, más inexpansivos en su contextura interna que otros cuadros del mismo autor, que revelan al punto el enérgico y vivo sentimiento de que son producto.

En todos ellos, sin embargo, son de alabar condiciones externas, de carácter formal, que acreditan el saber del artista. Excede a todos el de *Mad. B.*, jugoso y rico de coloración, y le sigue de cerca el de *Mr. B.* Los demás adolecen, incluso el del capellán, de vulgaridad artística, inaceptable en pintor tan ilustre como el señor Graner, y de pobreza psicológica, que tiene algo de afectada, en quien sabe dotar a otras figuras, como la misma que campea en el testero del salón, de vida tan prolija y abundante, y de vigor externo tan potente.

En los demás lienzos exhibidos, el señor Granar es como siempre, dueño de bus efectos de color, insuperables en la *Sortida de sol*, de belleza vibrante y conmovedora, algo exagerados en otros, con tendencia a un efectismo que, si se acentúa, pudiera perjudicarlas. Muestra de ello son los llamados *Estudis*, en los cuales se advierte a veces la oposición entre notas sinceras, espontáneas, sentidas y vividas en la realidad, y otras que descubren el amaño técnico de quien mucho sabe, pero que revelan algo de teatral, de amanerado, que le perjudica. Siempre, como es natural, dentro de la potencialidad artística del señor Graner, al cual se le debe observar como reparo, lo que a otros pintores de menos fuste se les consideraría como un progreso; que a quien mucho puede dar, junto es que mucho se le pida. […]

Manuel Vega y March"

Diario de Barcelona 509 (10/11/1909), pp. 15226–15227.

“**Xª Exposició de la Societat Artística i Literària**

Encatifada de fresc i amb les parets cobertes de quadres nous, la sala Parés presenta tots els aires de les grans festivitats. A tal punt ofereix semblant aspecte, que sembla que, a més de celebrar-s'hi la Xª Exposició de la Societat Artística i Literària de Catalunya, s'hi celebri també la festa de la tomada a la casa pairal de la pintura barcelonina d'un pintor eminent: en Lluís Graner, apartat, durant molt temps, per altres empreses, de la seva antiga professió. N'hi ha prou amb alçar els ulls a la testera de la sala, a on trona en Graner amb els seus catorze números de pintura, saturats d'aquella fogosa facilitat que és la seva força i la seva debilesa per a veure'l obtenir dels seus companys d'art una glorificació ben merescuda.

Durant l'interregne de silenci pictòric, o millor, d'interregne exposicionista, si el pintor no ha guanyat en fuga i maneres fàcils —ja que això ve a ésser impossible—, ha guanyat en ciència i en aplom. Basta, per a convèncer's de lo dit, comparar les figures d'ara amb les que esboçava un dia. Una paleta més variada, un saber fer inversemblant i lo que és més de notar, una superior distinció ressurt de tots els seus quadres. Hi té retrats com, per exemple, el del Pare Folguera, que és model de solidesa i de caràcter; n'hi té d'altres, com el de la Sta. Maria G., que, amb tot i l'estranyesa desconcertant de fons i lo ben escollit del mobiliari, és verament elegant. L'efígie de M. B. és ferma, estable i característica, amb aquell fons de biblioteca; la de Mme. B. és serena y distingida; la de la Sta. Lluïsa G., concebuda en suau penombra, apareix impregnada de tebiesa i de dolçor.

Però, allí a on és més fàcil d'observar la renovació del pintor emèrit és en la mitja figura de *Bebedor*, tan notable per la qualitat i la plenitud com per l'assortiment del color, ben diferent d'aquelles tintes eternalment terroses que estilava al res tongades, per a figuracions d'elegant estil. Quina mudança de factura i de color, entre el *Bebedor* d'avui i aquells *guitarristes i borratxos* pintats amb terres, que ahir també instal·lava en un interior. Entre un i altres hi va, per lo menys, tanta diferència com en les *vistes nocturnes del port* d'ara, rielades per la claror rogenca de la llum, i les que pintava, una època, recarregades de la monotonia de tons morats. [...]”

La Veu de Catalunya 3780 (11/11/1909), ed. vespre, p. 2.

“La primera exposició col·lectiva d'enguany és ara a can Parés, organitzada, com vaig dir, per l'Asociación Literaria y Artística. [...] En Lluís Graner ha volgut desquitar-se del molt temps que ens ha fet esperar obres seves i ha comparegut amb un bé de Déu de figures i marines que demostren la potència artística del genial pintor. El retrat del Pare escolapi Ll. F., els dos de les seves filles i els del senyor i senyora són de correcte dibuix i franca expressió, avalorats per una gran trassa en el métier. El *Cap d'estudi* és, a nostre judici, superior a aquests i, junt amb *Sortida de sol* i *El port de nit,* d'una meravellosa força d'evocació; són els millors que ens ofereix actualment. [...]”

La Ilustració catalana 337 (21/11/1909), p. 646.

Actes d'instrucció de les Escoles de Sant Jordi

"Demà a les tres de la tarda, celebrarà el col·legi de Sant Jordi a la sala Mercè una sessió de caràcter instructiu, presentant-se projeccions lluminoses. En aquesta sessió, la primera de la sèrie, varis alumnes donaran lectura de les més escollides rondalles populars amb les projeccions corresponents a llur il·lustració. Alternaran amb les rondalles vàries pel·lícules de les més interessants com instructives.

La vintena sessió serà dedicada al coneixement de la Catalunya pintoresca, amb explicacions que faran varis alumnes."

El Poble català 1036 (16/12/1908), p. 2.

"Dia de joia fou per als deixebles de les Escoles de Sant Jordi la festa patronal de Catalunya. Ademés dels actes religiosos i de la visita al Palau de la Diputació, els infants practicaren variats sports en el parc, celebrant una lluïda sessió patriòtica en la que es llegiren inspirades composicions poètiques, fent remembrança de les gestes catalanes en un fogós discurs el doctor don Joan Baptista Vilà. Tots els treballs sigueren aplaudits amb entusiasme. A la tarda, els deixebles foren obsequiats amb una sessió de cinematògraf a la sala Mercè, recorrent després les grutes que impressionaren agradosament a tots els assistents. [...]"

El Poble català 1614 (25/04/1909), p. 2.

"Les Escoles de Sant Jordi, ademés d'assistir a la missa commemorativa de la data del 11 de setembre de 1714, celebraren una conversa històrica, fent el president de l'entitat documentades observacions al respecte d'aquest important fet històric. [...] El claustre de professors i alumnes foren obsequiats amb una sessió cinematogràfica per don Lluís Graner a la sala Mercè."

La Veu de Catalunya 3719 (11/09/1909), ed. mitjanit, p. 2.

Pel·lícules amb música en directe i produccions exclusives

"D'aquí uns quants dies se començaran a presentar a la sala Mercè unes pel·lícules especials, inspirades en arguments de certes obres cèlebres i algunes d'originals, escrites per distingits literats francesos i executades per artistes de la Comèdia francesa, l'Odeon i altres teatres, en combinació amb la Societat d'Autors francesos.

La primera pel·lícula d'aquest gènere que es posarà a la sala Mercè serà la de *L'arlesienne*, quals escenes han estat tretes sobre el terrer mateix on suposa en Daudet l'acció de l'obra. Veus aquí una idea que, segons la manera que sigui explorada, podria convertir el cinematògraf en auxiliar del teatre, despertant en el públic l'afició a veure en llur integritat les obres que hauria vist representades en pel·lícules.

Segons tenim entès, els artistes que posen per a la impressió de pel·lícules tenen el dret de fer-les retirar sempre que les considerin suficientment gastades per a perjudicar la visió."

La Veu de Catalunya 3411 (19/10/1908), ed. matí, p. 1.

"Ahir a la tarda se va estrenar a la sala Mercè una pel·lícula que, pel seu valor artístic, creiem que ha de portar a aquella sala d'espectacle a tot el públic amant de les coses selectes. Amb ella se senyala un avenç considerable en el cinematògraf que, deixant de ser espectacle de frívol passatemps, entra de ple en el terreny de les manifestacions artístiques, amb tota la importància d'una variant d'aquest.

El tema de la pel·lícula és l'episodi històric de l'assassinat del duc de Guisa, preparat pel Rei Enric III, desenrotllant-se les escenes d'aquell crudel episodi amb una força de realitat artística que arriba a commoure fondament. I així havia de ser, car la casa editora de París, al proposar-se donar al públic aquest interessant episodi, encarregà l'escriptura del mateix a l'eminent literat Enric Lavedan, de l'Acadèmia Francesa, fent-la representar amb una riquesa d'escena i de vestuaris admirable, pels més grans artistes francesos, tals com De Bergy, que representa el paper d'Enric III, i en Lambert, que és l'encarregat del de duc de Guisa, i l'eminent actriu Robinne, en el seu paper de marquesa, i altres no menys notables, que són encarregats dels restants personatges.

Ademés, acompanyants a la representació, el mestre Saint-Saëns ha compost una música digna de la seva fama. L'estrena de la pel·lícula ha obtingut un èxit veritable i creiem que continuarà tenint-lo en les successives representacions que es donaran aquests dies. Una vegada més, la sala Mercè s'ha acreditat de ser un centre on, apartant-se de les xavacanades usuals, se fan coses d'interès artístic."

La Veu de Catalunya 3489 (06/01/1909), ed. matí, p. 2.

"Llama poderosamente la atención la hermosa película que, bajo el título «Escuela de equitación de Barcelona», se exhibió ayer por primera vez en la sala Mercè. Consta de más de 400 metros y acredita de buen gusto a los artistas que colaboraron en la confección de la misma.

El asunto es por demás simpático e interesante. Un numeroso grupo de jóvenes, pertenecientes en su mayoría al internado de los PP. Escolapios de Sarrià, y el resto a distinguidas familias de esta capital, maniobrando a caballo, bajo la dirección de su inteligente profesor don Juan Lara e hijos, don Juan y don Fernando.

El Internado de los PP. Escolapios de Sarriá, el bosque y jardines de la casa-torre de los señores marqueses de Sentmenat y las hermosas vertientes del Llobregat constituyen el campo de maniobras. Es verdaderamente de admirar la precisión y soltura con que los jóvenes jinetes llenan su cometido. Un grupo de archianimosos chiquitines que componen la primera sección de equitación del internado evoluciona admirablemente en el local escuela del mismo.

El programa general es por demás ameno y variado: evoluciones al galope, al trote, saltos de obstáculos, volteo, subidas y bajadas con marcada pendiente y un sin-número de incidentes que acaban de dar amenidad al asunto, simpático de sí y que entretiene agradablemente al público por espacio de 5 minutos.

Plácemes merece el señor Graner, que ha sabido, con la exhibición que nos ocupa, dar a conocer al público la única Escuela de equitación que en Colegio particular existe tal vez en España, y a la vez a los PP. Escolapios que tanto se desvelan en fomentar con espíritu creciente la cultura de sus alumnos elevándola al nivel de las naciones más adelantadas."

El Noticiero Universal 4169 (05/02/1909), p. 3.

"**Sala Mercè.—** Èxit extraordinari de la superba pel·lícula artística *El retorn d'Ulises* [feta pels mateixos artistes de *L'assassinat del duc de Guisa*] amb música exprofesa del mestre Georges Hüe. Intèrpretes: Mme. Barlet, Penélope. Mr. A. Lamher, Antinons. Mr. Paul Monnet, Ulises. Mr. Delannay, de la Comèdia Francesa. Argument de M. Lemaitre, de l'Acadèmia Francesa. I de la interessantíssima pel·lícula *Els balls populars a través del món*, amb música exprofesa del Mestre Joan B. Lambert [...]"

Diario de Barcelona 73 (14/03/1909), p. 3698.



"**El concurso de Luges. Organizado por la Secció de Sports d'Hivern del C[entre] E[xcursionista] de C[atalunya]** […]

El concurso [de ski].— A las doce estaban ya en disposición de salir todos los inscritos presentes, pero se retrasó algo la salida para dejar que llegara un aparato cinematográfico con los correspondientes operadores, que impresionaron una película para la sala Mercè. […] Muchos, víctimas de aparatosas caídas, hubieron de abandonar el trayecto, llegando solo a la meta catorce de los que salieron. […]"



Concursantes dirigiéndose al lugar de la salida



La tienda de campaña del C. E. C. en el Cim de Matagalls

Los Deportes 515 (30/03/1909), pp. 10–11.

"[...] En el cinematògraf, programa completament nou de pel·lícules, tot estrenes, entre elles l'hermosíssima i única a Barcelona *Sports a St. Moritz* i la soperba pel·lícula artística *La Tosca*, interpretada per Mme. Cecile Sorel i M. Le Bargy, de la Comèdia Francesa."

El Poble català 1149 (10/04/1909), p. 4.

"**Sala Mercè.—** [...] En el cinematògraf, estrenes tots els dies. Avui, dimarts, estrena *Beatificació de Joana d'Arc*, pel·lícula feta exclusivament per a la sala Mercè per la casa Cines de Roma. [...]"

Diario de Barcelona 131 (11/05/1909), p. 6730.

"Avui, dimecres, s'estrenarà a la sala Mercè una interessant pel·lícula, feta exclusivament per dit cinematògraf, del Homenatge a n'en Guimerà".

La Veu de Catalunya 3619 (26/05/1909), ed. vespre, p. 2.

"S'ha estrenat a la sala Mercè una interessant pel·lícula referent a la construcció i proves de l'aeroplà Antoinette, d'en M. Hatham. El primer que amb sa màquina voladora va sostenir-se a l'aire una hora i set minuts, i el que actualment vol passar el Canal de la Manxa amb son aeroplà."

La Veu de Catalunya 3668 (15/07/1909), ed. vespre, p. 4.

"Ahir se va estrenar a la sala Mercè amb gran èxit la primera pel·lícula de la guerra de Melilla, la qual inaugura la sèrie de les que es projectaren en dit cinematògraf."

La Veu de Catalunya 3708 (01/09/1909), ed. matí, p. 4.

"La sala Mercè, un dels cinematògrafs més concorreguts d'aquesta capital, projectarà l'hermosa pel·lícula del descobriment del Polo Nord pel doctor Cook. Esperem que es veurà concorregut."

La Veu de Catalunya 3726 (18/09/1909), ed. mitjanit, p. 2.

"A la sala Mercè acaba d'estrenar-se una magnífica pel·lícula de producció catalana, superior a totes les franceses i italianes que fins ara havien projectat en aquella sala, representant episodis de la guerra de Melilla. L'actual representa les operacions d'últims del mes passat i és treta per la casa Hispano-Films de Barcelona."

La Veu de Catalunya 3749 (11/10/1909), ed. vespre, p. 6.

"La Secció de Sports de Muntanya del Centre Excursionista de Catalunya, a fi d'arbitrar recursos pels grans concursos de febrer de 1910, ha sol·licitat i obtingut de l'acreditat cinematògraf sala Mercè que s'hi dediquin les tres sessions del dilluns, dia 13 del corrent, a la nit. Per lo que es prega a tots els aimants de l'excursionisme i dels sports en general se serveixen concórrer a dites sessions."

La Veu de Catalunya 3809 (12/12/1909), ed. matí, p. 2.

"A la sala Mercè se van estrenar superbes pel·lícules, se titulen *Impressions d'Egipte*, que va obtenir el premi d'honor en el concurs cinematogràfic de Milan, i *Princesa i esclava* de la casa Cines de Roma, veritable pel·lícula artística en tots sos més petits detalls."

La Veu de Catalunya 3819 (21/12/1909), ed. vespre, p. 2.



Comentaris sarcàstics i anticlericals sobre les pel·lícules

"Es el refugio del clero, como me decía el otro día, apretando los dientes, un romántico anticlerical. Esto es Jauja, deben pensar los curas, y adoptan actitudes triunfadoras con una pierna encima la otra, fumando como chimeneas en la sala de espera y prodigándose en sonrisas y saludos a las señoras.

En la sala Mercè triunfan los clérigos.

El novelesco Padre Estebanell causaría en este ambiente favorables destrozos en el bello sexo. Se impone ir a la sala Mercè con el *Asino* en el bolsillo y desdoblándolo luego con ostentación. Que las caricaturas de [Rafatange?] profanen aquel lugar…

La sala Mercè es indiscutiblemente el cinematógrafo más negro de Barcelona. Lo ennegrece aún más la preferencia decorada de tejas y sotanas. La empresa corta ciertos detalles picarescos en algunas películas fabricadas en París, en beneficio de la moral.

La sala Mercè es un refugio del clero.

Pinpin Nicolson [pseudònim d'Eugeni d'Ors]"

La Publicidad 4421 (05/10/1908), ed. nit, p. 1.

"Segons diu un periòdic, el Papa, enterat de que en moltes de les pel·lícules que s'exhibeixen en els cinematògrafs queda bastant malparada la moral, ha prohibit que els sacerdots hi assisteixin.

¡Malo, malo!

Ja sé jo quin cinematògraf barceloní la sentirà més aquesta notícia.

I a la sala Mercè potser també ho saben."

La campana de Gràcia 2101 (14/08/1909), p. 3.

"Dissabte passat se va firmar l'escriptura per a la construcció del Kursaal en lloc a on ara s'aixeca el Tívoli. Això és el triomf de l'alegria en el carrer de Casp. Davant per davant, estaran la sotana del jesuïta i la faldilla llampanta de la dansarina. És una compensació...

No cal dir que nosaltres sempre votem per l'alegria. Un *Music-hall* és sempre més alegre que una representació d'en Gual. Però sembla que els mateixos que combaten al *Papitu*, cercant martingales legals en les ordenances municipals, volen entrebancar l'adveniment a Barcelona d'una sala que no faci com la sala Mercè pudor de mitjons de seminarista. [...]"

Papitu 9 (20/01/1909), p. 142.

"Moral merce...naria

Heu vist, llegidors, la pel·lícula que representant l'assassinat del duc de Guisa s'exhibeix a la sala Mercè? Heu llegit l'argument que donen a l'entrada? En ell, els bons sagristans de la sala Mercè diuen que el duc de Guisa va de visita a casa de la marquesa de Montfleury. I el duc besa a la marquesa i li dona unes abraçades dignes d'en Raku, i quan surt, surt de darrera la cortina de la cambra. I tot per a no dir que són aimants. Un duc i una marquesa, catòlics, fent pecats? Quin escàndol! La sala Mercè continua fent flaire de mitjons de seminarista."

Papitu 10 (27/01/1909), p. 159.

"Han passat a la vora de cinquanta capellans comptant-hi una vintena de *petits frères* i cap cavall blanc. Això designa mala astrugància. No sé per què, però, per un capellà, un cavall blanc i, si no, trencat el coll. L'*equus albus* és l'únic antídot contra el clericalisme imperant. [...]

Un altre capellà! Fuuu...!!! Jo els faria anar sempre vestits de pontifical, ara que han tret els galons als militars, ells donarien la nota de color. Quin goig faria la sala Mercè! Ara amb aquests vestits negres, només serveixen per estalviar feina als caricaturistes, que amb un topo negre acaben, i per a dur mala astrugància. [...]

Moni"

Papitu 11 (03/02/1909), p. 175.

"[...] Al bisbe actual senyor Lafuente no el vol ni el cabildo ni les dames beates. Sembla que es desitja sigui nomenat bisbe de Barcelona el senyor Pol, que ho és actualment de Girona. I a fe que és una llàstima que no vingui el senyor Lafuente, perquè potser acabaria amb la plaga de cinematògrafs que patim. [...] Fa un any era a Jaén. Tocant al palau episcopal n'hi havia un, de cine. El governador de Jaén, malgrat i ésser conservador, era alegre i al vespre, sortint del casino amb una colla d'amics anaven al cine, on tenien unes sessions privades. Però sobre el cine varen començar a caure pedres. [...] Però una nit va

començar a cremar el cinematògraf, i vinga cremar fins a la matinada. [...] A l'últim la policia va fer una detenció: el porter del palau episcopal.

Si en el senyor Lafuente hi ha encara *jetatture* per als cines, serà qüestió de que les empreses teatrals preconissin la seva vinguda. Quina ditxa, morir la sala Mercè pel procediment homeopàtic! Perquè ja ho va dir aquell precursor de *La Tribuna*: *Siminia siminibus curantur*."

Papitu 17 (17/03/1909), p. 270.

"Dimecres al vespre, la policia feu tancar a les onze tots els cinematògrafs que funcionaven. Fins la sala Mercè, la catolicíssima sala Mercè, fou de les obligades a fer-ho.

[...] Vol dir-nos el senyor Ossorio en quina llei o disposició legal estava fonamentat son manament? Perquè no n'hi ha prou amb que la religió de l'Estat sigui la catòlica per a que els representants o funcionaris d'aquel puguin perjudicar als industrials i a ningú. I a Barcelona alguns anys, fins hi havia teatres que obrien les seves portes la nit del dimecres sant. [...]"

El Poble català 1149 (10/04/1909), p. 2.

"Els escolapis de Sarrià fan fer exercicis de fusell als seus alumnes, havent presenciat l'altre dia tan cristiana educació, tan evangèlic esport, el senyor governador civil.

Suposem que a la sala Mercè aviat exhibiran una pel·lícula d'aquests exercicis, amb els quals no havia pensat mai el pobre Josep de Calasanz. De totes maneres, ja estan frescos els escolapis si tenen de refiar-se dels fusells de les criatures!"

La campana de Gràcia 2138 (30/04/1910), p. 4.

"[...] Actualmente exhíbese en los cinematógrafos [en realitat era una estrena exclusiva de la sala Mercè importada d'Itàlia i força exitosa] una espléndida película cuyo asunto es la vida de Nerón. Como es natural, tratándose de quien se trata y teniendo que respetar la fidelidad histórica, aunque sea cinematográficamente, hay en la película escenas de amor, seductoras y cálidas.

Y en la sala Mercè han tomado el estupendo acuerdo de suprimir esas escenas, mutilando en lo esencial la espléndida película. Suprimido lo escabroso, han borrado el camino de lo heroico. Porque lo que se imponía era exhibir esas escenas, atemorizantes para ellos, y recabar del señor obispo quinientos días de indulgencia a los que asistiendo al espectáculo tuvieron, al llegar el momento sabroso, la virtud de permanecer con los ojos cerrados.

Ese es el camino para llegar al cielo. Sobre todo para los eclesiásticos que no pueden tener, al menos honestamente, el de desear la muerte de un hijo suyo.

Cardenio"

La Publicidad 4754 (05/11/1909), ed. nit, p. 1.

[A mena de sàtira fa un repàs del repertori cinematogràfic i d'alguns dels títols més populars de la sala Mercè, com *El duc de* Guisa o el de *Neró*, importada d'una productora italiana.]

"El cinematògraf, que és una evolució de l'espectacle teatral, sofreix en sí mateix evolucions com el teatre mateix. Començà essent fatalista. Els primers films foren fatalistes com el teatre grec. La polseguera que aixecaven els murs qui queien, el ruixim de les onades qui batien les roques, la fumerada de les armes de foc causaven admiració. Semblaven de debò. Els fenòmens naturals, aquestos, costaven cinquanta cèntims d'entrada i fins a voltes una pesseta i tot. Dels fenòmens fatals i naturals, el film passà a la xavacarieria, i hi restà. Hi roman encara. Cops, persecucions tumultuoses, arruixades, baralles, de clar i obscur personificades per emblanquinadors i carboners, tot el desvergonyiment del traumatisme putxinelesc qui fa picar de mans amb joia a la quitxalla, s'hi donà lloc i hora, se'l continua donant. Els déus de la llar barcelonina bé havien de pagar amb escreix la barcelonina devoció. Els déus de la llar barcelonina aportaren en forma de films grotescs el pa intel·lectual, únic que podia ésser digerit per les ànimes dels renets d'Amílcar Barca. Després vingué el film d'art. *El duc de Guisa*...

El bon barceloní va al cinematògraf i s'hi instrueix. S'hi instrueix i s'hi *delecta*, com va dir en Cullaré, *Delenda est Cartago*.

Els francesos hi tenen la mà trencada, i els Narcisos Ollers, de París, no es descalifiquen pas per haver donat temes als operadors. Paris proveeix de films a tot el món. El barri de Vicennes, a on opera la casa Pathé, no en surt pas a menys de dos espectacles diaris en plens bulevards. Quan passen els actors abillats en llurs vestits de comèdia, corren, s'atrapen i es maten en mig del carrer, la gent ni menys se gira. Sembla que passi en Cambó per la Rambla. Els francesos n'eren els amos; i els altres pobles n'han tingut enveja. No diguem mal de l'Hispano-Films, que prou que sos operadors s'exposen la vida darrera de les figueres de moro al Riff. Parlem dels italians. Els italians... els italians...

Quan algú se passeja pels carrers de Roma abillat de romà de la decadència, els romans diuen: és un parisenc. I no s'erren. Els "Prix" de Roma, a l'Escola de Belles Arts, sovint se guanyen amb temes d'altre temps, i no hi ha res que influeixi tant en la vida d'un artista com lo que té en cartera.

Els italians son agraïts. Shakespeare els hi manllevà arguments. Ells li retornen films. El film shakespearià ara està de moda. Després de César, Neró. Però com que en Shakespeare no se'n ocupà d'aquest darrer senyor, els italians quina te'n fan? Se'n van a buscar actors anglesos. Ningú millor que un anglès pot donar a un drama caràcter shakespearià. Un bon anglès va sempre ben afaitat com un bon romà. D'això ve, que l'autor anglès sentís tan bé l'ànima apassionada dels llatins.

La cara és l'espill de l'ànima. Desgraciadament, la raça saxona és individualista i poc amiga del sacrifici. En això se diferencien dels nostres catòlics, qui tan amen el sacrifici dels demés. I com que no l'amen, cap d'ells fa el sacrifici de sa glenxa encosmeticada... ni ai! de ses musculoses cames... César, Neró! *Football*!... *Team*!!!...E\ film shakespearià pren tot el caràcter d'una partida de sport... Per altra banda, ningú pot dir-se enganyat. Els soldats romans ja ho duen escrit en els feixos de les destrals: S. P. Q. R.

—*Senatus populus quae romanus*!— deletrejàrem a l'orella d'un bon burgès qui seia a prop nostre a la sala Mercè.

I el bon burgès ens donà un copet de reconvenció amistosa a l'esquena i digué scientment: —*Spor*, home, *spor*; que no s'ha fixat en les pantorrilles!

Misto"

Papitu 50 (10/11/1909), p. 808.

"El senyor bisbe ha fet una circular recomanant als capellans que en les misses que celebrin, per a posar remei a la secada, afegeixin l'oració "ad petendam pluviam".

Se veu que ja es comencen a ensajar, perquè als llocs on hi han els capellans, com la sala Mercè, no s'hi pot estar."

Papitu 66 (02/03/1910), p, 136.

Crítiques i prohibició del treball infantil

"Solo nos mueve dar satisfacción a nuestro espíritu, impresionado hondamente, al escribir estas líneas. ¡Pobres niños! En pocos días hemos recibido dos desengaños.

Concurrimos primero a una sesión de cinematógrafo dada en la sala Mercè en obsequio a los alumnos del colegio Sant Jordi. Después hemos asistido a la representación de *Qüento de Nadal* [de Apel·les Mestres, estrenat per la Nova Companyia de Teatre Català d'Adrià Gual] y, meditando despacio, muy despacio sobre tales espectáculos, se escapan de nuestros labios esas dos palabras, que brotan de nuestro corazón: ¡pobres niños!

[…] ¡Cómo, pues, no protestar de las rondallas de la sala Mercè! Las rondallas, a nuestro modo de entender, son inmorales para los niños y, por lo tanto, perjudiciales, dañosas. ¿Qué aprende el niño en ellas? ¿Dónde está lo útil y dulce? ¿Es así como se hace labor educativa? […] ¿Qué fruto sacará el inocente párvulo de las exageraciones, mentiras y cosas inverosímiles que se le ponen de manifiesto en aquellas rondallas a las que se da más viva entonación con ridículas proyecciones?

"Yo, si me caso con el Rey, ha de ser para tener un hijo y una hija muy hermosos". Ejemplo moral. […]

Triste, muy triste, es que aun impere ese descuido punible que tanto daño ocasiona a la infancia. […] Nunca debe asustarse a los niños. Los niños no deben concurrir a espectáculos en los cuales se representen escenas violentas, exageraciones que dañen sus sentidos y sus sentimientos delicados, tiernos. […] No engañéis a los niños con cuentos de diablos, brujas y parecidos, que a ningún buen fin conducen.

¿Por qué, pues, dedicar a la niñez espectáculos en los que nada aprende, y si sufre, padece? Hoy se abusa de ello de un modo alarmante: se obliga, en unos espectáculos, a hacer a los niños trabajos superiores a sus fuerzas, ora recitando, ora declamando, ora leyendo […]

Ayer aparecen las rondallas con proyecciones, hermanas de los cuentos de Calleja, con más relieve que aquellos, también para los niños, en la sala Mercè, con lleno completo.

Hoy se nos habla de un teatro para la niñez, con espectáculos hermanos de los cuentos y rondallas, con más relieve que estas. *Qüento de Nadal*, primera representación… ¡Gran éxito!

¿Adónde vamos a parar? ¡Pobres niños!

Joaquín Nin i Tudo"

La Publicidad 4800 (05/01/1909), ed. nit, p. 2.

"El governador ha imposat darrerament les següents multes: [...] També ha prohibit que en la sala Mercè segueixin utilitzant el treball de nens en l'espectacle del Palau d'en Banyeta."

La Veu de Catalunya 3649 (26/06/1909), ed. matí, p. 2.

"Ja fa temps que en els cinematògrafs se venen posant pel·lícules a lo *Sucesos*; pel·lícules sanguinàries, terribles, esgarrifoses, que en els públics de barriada, quan mort el traïdor arranquen ovacions sorolloses dels homes i els xicots, mentre les dones se treuen, amb un sospir, l'opressió que feia estona els serrava el cor. [...] En tant això passa, publicistes ben intencionats escriuen d'hemofília i pares incautes porten els nens i les nenes a veure aquests horrors.

I el mal va creixent i amenaça envair-ho tot, perquè avui ha entrat encara que d'una manera vergonyant fins a la sala Mercè, el cinematògraf prudent per excel·lència, com podríem dir-ne, a on se posen ja corrides de toros amb les seves *sensacionals* sorpreses. [...]"

De tots colors 78 (25/06/1909), p. 415.

Influència de la sala Mercè a altres localitats

"A les empreses cinematogràfiques de Badalona

[...] És una veritat, lliure de dubte, que el nostre teatre no ha arribat a la perfecció a la qual deu aspirar, essent no el més petit dels entrebancs qualques obres que desdiuen de nostre caràcter sensat, honest, morigerat. La influència madrilenya ha estat d'efectes mortals per a nostra evolució progressiva damunt les taules i ha infundat, insensiblement, al cor de nostre poble una sensació que no pot ésser la seva per ínfima, sanguinària i bestial, malgrat la nostra gent renunciï a son caràcter qui no radica en la llengua, sinó en l'essència de l'ànima. [...]

Davant d'aquestes consideracions i altres [...] és inútil explicar l'alegria que florí mon cor enfront la bona idea [...] de que arribi ben aviat a la vida real la inauguració de quadrets

lírics —art noble, selecte, aristocràtic—. I qui més indicat que nostres empreses cinematogràfiques per a portar a feliç terme el pensament apuntat, digne de tota lloa? A les empreses cinematogràfiques, doncs, me dirigeixo per a que considerin l'interès moral i material que podria despertar una exquisida sèrie de quadrets lírics, vulgarment apel·lats "quadros plàstics". El nostre poble és amador d'aquest art noble, selecte, aristocràtic i sap premiar llargament tota activitat adreçada al seu perfeccionament i riquesa. No podria ésser l'antiga sala Mercè com el prototip de les exhibicions plàstiques de les empreses cinematogràfiques a Badalona?

S. F. Arnau"

Gent nova 380 (27/02/1909), p. 3.

Pessebre del Nadal de 1909

"Avui, a les sis de la tarda, s'inaugurarà a les grutes de la sala Mercè un Gran Pessebre que, sens dubte, és el més important de tots els que des de sa fundació va fent dita sala en aquesta època."

El Poble català 1746 (11/12/1909), p. 3.

"**Noticias de espectáculos.—** Ayer tarde se inauguró en las grutas la sala Mercè un Nacimiento, obra proyectada y dirigida por el celebrado artista D. Luis Graner, quien ha conseguido ofrecer al público un espectáculo atrayente por la propiedad y magnificencia del conjunto y en cada uno de sus detalles. La parte panorámica produce sorprendente efecto y la vista del espectador se recrea contemplando típicos caseríos, riachuelos, cascadas y escenas episódicas, llamando también mucho la atención las figuras, hábilmente modeladas y presentadas con riqueza."

Diario de Barcelona 341 (12/12/1909), p. 16831.

"**Sala Mercè.—** Èxit colossal del gran pessebre. Avui, l'Adoració dels Reis. [...]

El Diluvio 10 (10/01/1909), ed. tarda, p. 4.

"Se lleva la palma en la exposición de películas y el público lo premia llenando este lindo local. El *Pessebre* que se enseña en las cuevas es el encanto de la gente menuda y… de la mayorcita, que celebra el arte con que está dispuesto todo en aquellas grutas."

El Diluvio 12 (12/01/1910), ed. matí, p. 16.

"**Sala Mercè.—** Darrers dies del gran pessebre. La setmana entrant, extraordinàries modificacions a les grutes. [...]"

El Poble català 1797 (01/02/1910), p. 4.

Rumors de traspàs, viatges a l'estranger i exposicions de Graner

"Ayer tarde nos visitó don Luis Graner, empresario de la sala Mercè, para manifestarnos que carece de exactitud la noticia de que había traspasado el local al maquinista de la misma.

Como en esta ocasión fuimos sorprendidos por un bromista de mal género o sujeto de torcidas intenciones, hacemos gustosos esta rectificación, debiendo añadir que la noticia no dejó de sorprendernos, dado el éxito que con su acertada dirección ha obtenido la sala Mercè."

El Diluvio 19 (19/01/1910), ed. matí, p. 16.

"**En Lluís Graner**

Avui ha de marxar cap al Nordamèrica l'eminent artista català en Lluís Graner, qui va a organitzar una exposició de pintures seves a la ciutat de Nova York.

Com en Sorolla, com en Zuloaga, com tants altres artistes de renom, vol el nostre compatrici donar a conèixer la seva obra al públic americà.

Però, encara que sia aquest el principal motiu del seu viatge, n'hi ha un altre que l'ha acabat de decidir. Tal és el de veure, pels propis ulls, una novetat artística que tal volta, a la tornada del pintor i empresari d'espectacles, podrem contemplar els barcelonins a la sala Mercè.

Tal com ha estat calculada la duració de l'excursió, l'absència d'en Graner no es perllongarà més de tres mesos. Bon viatge i bona estada!"

La Veu de Catalunya 3855 (27/01/1910), ed. vespre, p. 4.

"Hem sapigut per persona autoritzada que nostre benvolgut amic don Lluís Graner, que es troba a Nova York, ha acabat el retrat de Carles B. Alexander, i que està compromès a pintar també el de la neboda de dit Mr. Alexander, esposa de Teodor Roosewelt, fill de l'expresident de la República Nord-americana."

El Poble català 1864 (10/04/1910), p. 2.

"**Exposició Graner a Nova York**

Durant el mes de març prop-passat, l'eminent pintor català Lluís Graner, que, com els nostres lectors saben, passa una temporada a Nova York, va inaugurar una exposició d'obres seves a la famosa galeria Brandus d'aquella gran capital americana. Pels grans elogis que la crítica fa de l'exposició, l'èxit no ha pogut ésser més satisfactori, i si a n'això s'hi afegeixen les invitacions que cada dia rep d'enviar obres a Washington, a Boston, a Chicago i a altres ciutats americanes, se podrà ben dir que l'artista ha caigut de bon peu als Estats Units.

El notable crític americà Mr. Joseph Edgar Chamberlin publica en *The Evening Mail* un extens i laudabilíssim article sobre l'obra d'en Graner, titulat "Un altre vigorós pintor espanyol, el senyor Graner de Barcelona".

També s'ocupa amb encomiàstic fervor de l'artista català l'*American Art News* en un llarg treball que titula "Lluís Graner i la seva obra". A més d'il·lustracions, com el retrat del pintor i algunes de les seves teles exposades, el treball esmentat conté laudatòries opinions sobre el mestre barceloní, que omplen més de tres columnes que cada qual porta el seu epígraf: "Un pintor original", "Un observador de caràcter", "Pintor de la nit i taller" i "Honors tributats al mestre".

El nostre corresponsal de Nova York, Rectus, ens comunica en una crònica les següents noves de l'exposició del nostre estimat amic, l'eminent pintor don Lluís Graner, ben falagueres per cert per a ell i ben agradoses per a tots els catalans. [...]"

La Veu de Catalunya 3937 (21/04/1910), ed. matí, p. 4.

"Davant de nombrosa i selecta concurrència se va inaugurar ahir a la tarda a la casa Esteva i Cª (Santa Agna, 6), una exposició de notes del conegut pintor català don Lluís Graner.

El nostre estimat company J. Sacs ja s'encarregarà de dir-nos la vàlua artística de les obres d'en Graner."

El Poble català 1894 (11/05/1910), p. 3.

"**Exposició Graner a cal Esteve i Cª**

A la sala de vendes de cal Esteve i Cª, al carrer de Santa Agna, han quedat exposades una sèrie de notes del eminent pintor en Lluís Graner, que es troba actualment treballant de fort a l'Amèrica del Nord.

Si bé és cert que cap d'elles passa de ser una obra de caràcter d'estudi més que altra cosa, en totes elles també la mà del mestre s'hi coneix per la seva admirable manera de traduir les visions.

Paisatges en sa majoria, les unes hores el pinzell rapidíssim en aquestes apuntacions, ens explica la brillantor de les hores recentes del dia, com en altres la melangia de les postes o el misteri dels nocturns on la borrosa silueta de les vegetacions s'uneix en traspàs misteriós amb les blavors profundes de les celísties.

En les escenes del port, així mateix, ara és la tremolor incerta i vaga de les llums de l'aurora, ara la calma serena amb els efectes de llum sobre les aigües quietes del port, on s'alcen entre l'ombra que tot ho abriga els mastils i les veles mig plegades. Dos deliciosos interiors amb els efectes de llum característics i un cap d'estudi completen aquest interessant conjunt que aquesta setmana s'afegeix a les exposicions d'art de Barcelona."

La Veu de Catalunya 3958 (12/05/1910), ed. matí, p. 4.

"Darrerament hi ha hagut al saló Parés exposicions d'obres d'en Cels Gorchs i d'en Joan Vila. [...] Tanca aquesta sèrie d'exhibicions la de notes pictòriques d'en Lluís Graner a casa l'Esteva i Cª, aprofitant l'absència del celebrat artista, que tan gloriosa campanya fa als Estats Units. Hi ha quadrets deliciosos, d'ingenuïtat i sentiment exquisit, de gran veritat i força suggestiva."

La Ilustració catalana 363 (22/05/1910), p. 327.

"**El pintor Graner a Barcelona**

De retorn de la seva excursió artística tan profusa, i que tan bell triomf li ha proporcionat, és arribat a Barcelona el nostre distingit amic, l'eminent pintor don Lluís Graner.

La nostra salutació al distingit artista, al qui felicitem coralment pels èxits obtinguts en aquells pobles de l'Amèrica, on tant ha honrat el nom de Catalunya."

La Veu de Catalunya 3971 (26/05/1910), ed. matí, p. 4.

Varietats a les grutes i noves pel·lícules

"Èxit creixent del *Palau d'en Banyeta* a les grutes. Tots els dies, estrenes de pel·lícules [...]."

El Poble català 1808 (12/02/1910), p. 4.

"A la sala Mercè s'ha estrenat amb èxit colossal la interesantíssima pel·lícula bíblica *Moisés*, que no dubtem anirà a veure-la tot Barcelona, ja que és una de les millors projectades fins ara."

El Poble català 1809 (13/02/1910), p. 3.

"Continúan siendo las grutas el atractivo de la gente menuda y sus acompañantes, pues son dignas de verse por lo artísticas. En películas se exhibe una muy interesante de la aviación de Barcelona, y las demás, históricas y cómicas, son también notables."

El Diluvio 56 (25/02/1910), ed. matí, p. 17.

"Hem tingut ocasió de veure a la sala Mercè, on sempre s'ha conreat la projecció cinematogràfica amb un carinyo i art extraordinaris, un interessantíssim programa, sobresortint d'entre ell l'hermosa pel·lícula *Carta al bon Jesuset* i d'una manera notable la de *Concurs de Sky*, que sens dubte és la millor i més impressionant que s'ha donat fins ara."

El Poble català 1837 (13/03/1910), p. 2.

"**Sala Mercè.—** Estrena de novetats a les grutes. Gran programa de Pasqua. [...]"

La Veu de Catalunya 3912 (27/03/1910), ed. matí.

"**Sala Mercè.—** Grandiós aconteixement. Primera pel·lícula feta exprofés per a la sala Mercè de l'actual *Erupció volcànica de l'Etna*. Altres estrenes i èxit de les grutes."

La Veu de Catalunya 3931 (14/04/1910), ed. vespre.

"**Sala Mercè.—** Èxit creixent de les varietats a les grutes. Grans actualitats: *Enterro d'Eduard VII d'Anglaterra* i *Proclamació del seu successor Jordi V*. Aquesta última, feta per la casa Gaumont exclusivament per la sala Mercè."

El Diluvio 145 (25/05/1910), ed. matí, p. 4.

"**Sala Mercè.—** Es digna de verse la preciosa película *Duquesa de Guisa o el asesinato del conde de San Megrino*. Recuerda y es digna sucesora de la proyectada hace tiempo y que tan grande éxito tuvo: *Asesinato del duque de Guisa*."

El Diluvio 184 (03/07/1910), ed. matí, p. 26.

"Amb motiu d'inaugurar-se ahir a la sala Mercè la pel·lícula *Festes de la Independència de la República Argentina*, *Viatge de l'Infanta Isabel* i *Gran revista naval*, de la casa Vila, i l'exclusivitat de les quals té la indicada sala, assistí a la mateixa el cònsol de l'Argentina i personal del consolat. Aquesta pel·lícula, junt amb la que actualment s'hi projecta de la *Gran revista militar de les festes del 14 de juliol a París amb l'assistència del Rei de Bèlgica*, fa que es vengi molt concorregut l'esmentat cinematògraf per les colònies francesa i argentina."

La Veu de Catalunya 4028 (23/07/1910), ed. matí, p. 4.

"El Turisme Marítim fa saber als excursionistes que prengueren part en l'excursió a Mallorca del mes de juny que la pel·lícula que s'impressionà de dita excursió se projectarà a la sala Mercè i s'exhibirà fins dimarts vinent.

Produeix el bonic efecte, tant per lo pintoresc del paisatge (especialment el Torrent de Pareys), com per la perfecció amb què ha sigut impressionada."

La Veu de Catalunya 4061 (24/08/1910), ed. vespre, p. 4.

"Ayer ya se proyectó en esta sala Mercè la película *Llegada de la infanta Isabel* y cada día se proyectarán las fiestas que se celebran en Vic con motivo del centenario de Balmes. La indicada película ha sido admirablemente impresionada por la casa Gaumont por encargo de la sala Mercè."

El Diluvio 250 (08/09/1910), p. 16.

"Interessantíssima en extrem és la pel·lícula estrenada a la sala Mercè del Congrés Eucarístic de Montreal (Canadà), que ha revestit gran importància pel gran nombre d'assistents, essent, en resum, el congrés més important del món.

La pel·lícula està admirablement impressionada per la casa Gaumont."

El Poble català 2075 (09/11/1910), p. 2.

Abonament de cinema per reconstruir l'església de Sant Joan d'Horta

"Una comissió de senyores de l'alta societat barcelonina, presidida per la senyora marquesa viuda d'Alfarràs, està organitzant un abono de quatre funcions de cinematògraf amb l'objecte de recollir fondos per a la reconstrucció de la Iglesia parroquial de Sant Joan d'Horta, destruïda per la revolució de juliol.

Les esmentades funcions tindran lloc a la sala Mercè els dies 16 i 23 del corrent i 2 i 9 de març, de sis a vuit del vespre.

Donat el fi que es proposen les indicades dames, no cal dir que desitgem que l'èxit més gran coroni els seus pietosos esforços."

La Veu de Catalunya 3866 (08/02/1910), ed. matí, p. 2.

"En la sala Mercè se reunieron las señoras de la alta sociedad con el objeto de recaudar fondos para la reedificación del templo de Horta. Entre galanteos amorosos de la gente joven y las conversaciones de las mamás se pasa admirablemente el tiempo, notándose en los semblantes aquella satisfacción que suele producir la práctica de las obras caritativas."

La bandera regional 69 (23/04/1910), p. 3.

"El abono al cine Sala Mercè sigue con igual éxito que en los días pasados, si bien, motivado sin duda por las obligaciones cuaresmales, el número de asistentes es menor. La misma Junta acaba de organizar, o mejor, prolongar este mismo abono a un lunes y sábado por la noche en vista de las muchas demandas de localidades presentadas."

Los deportes 538 (15/03/1910), p. 3.

Sortejos de joguines

"A la sala Mercè ha sigut premiat el número 443, corresponent al 26 del corrent, últim dijous del mes, en què es verificà el sorteig. Dits números se donen tots els dijous i consisteixen els premis en boniques joguines per als nens."

La Veu de Catalunya 3976 (30/05/1910), ed. vespre, p. 4.

"Com de costum, avui dijous, dia 16, als concurrents a la sala Mercè, ja sia del cinematògraf com de les grutes, se'ls hi regalarà un número amb opció a una magnífica joguina, qual sorteig se fa l'últim dijous del mes."

La Veu de Catalunya 3993 (16/06/1910), ed. vespre, p. 2.

"En el sorteig d'una joguina que es va celebrar dijous a la sala Mercè, sorteig corresponent al mes de juny, va sortir premiat el núm. 4.753."

La Veu de Catalunya 4009 (02/07/1910), ed. vespre, p. 3.

"Com és de costum de tots els dijous, la sala Mercè regalarà demà a cada concurrent un número per al sorteig d'una joguina que es fa cada mes. A més, se'n regalarà un altre amb opció, per sorteig, a una ampliació fotogràfica a ca'l fotògraf senyor Amadeo, del carrer de Pelayo, 62."

La Veu de Catalunya 4026 (20/07/1910), ed. vespre, p. 4.

"En el sorteig que mensualment se celebra a la sala Mercè d'una joguina, ha sortit premiat en el d'aquest mes el número 1.718. En el sorteig extraordinari, obsequi de la fotografia Amadeo, consistent en un retrat ampliació, mida de full, ha sortit premiat el número 573."

La Veu de Catalunya 4035 (30/07/1910), ed. matí, p. 2.

"Avui, com de costum a la sala Mercè, regalarà un número amb opció a una bonica joguina i el sorteig que es celebrarà el darrer dijous de cada mes. Al mateix temps, la fotografia Amadeo, Pelayo, 62, regalarà un retrat ampliació als concurrents a dita sala, per lo que hi haurà un altre número premiat amb l'esmentada ampliació."

La Veu de Catalunya 4061 (25/08/1910), ed. matí, p. 6.

[Durant els mesos de setembre, octubre i novembre es continuen fent els mateixos sortejos i repartiment de números els dijous. Al desembre es farà un regal especial amb dolços de Nadal.]

Marxa de Graner i anunci de traspàs de la sala Mercè

"**En Graner**

Se troba en camí de Nova York l'eminent pintor català en Lluís Graner, on ha anat per a complir nombrosos encàrrecs que li feren quan el seu darrer viatge a n'aquelles terres de l'Amèrica del Nord."

La Veu de Catalunya 4140 (14/11/1910), ed. matí, p. 7.

"Por su originalidad es el local que más llama la atención de todos los de Barcelona.

Está situado en el punto más céntrico de nuestras Ramblas y las condiciones del local no tendrían nada de recomendables a no ser que el ingenio de su Empresa, supo subsanar las deficiencias de un edificio que por no haber sido construido *ad-hoch* hubo de ceñirse estrictamente a las exigencias de aquella construcción.

Ocupa la sala Mercè la planta baja y los sótanos del edificio. La primera sirve de vestíbulo, y es tan espacioso que puede contener doble número de personas al señalado en la plantilla de sala de proyecciones.

La sala está dispuesta de tal modo que produce el mismo efecto de una caverna.

Sin ornamentación de ninguna clase, sus paredes y bóveda revestidas de una imitación a piedra tosca con iniciaciones ele estalactitas; está dotada de una iluminación fantástica y cuenta con buenos elementos de ventilación, lo que unido a la acertada disposición de su platea hacen agradable y cómoda la permanencia al espectador.

Los programas que se proyectan en la casa son siempre lo mejor que se presenta en el mercado y los asuntos son previamente revisados de tal suerte que de ellos son eliminadas todas aquellas escenas que puedan rematar tendenciosas.

En la misma casa y contiguo a la sala de proyecciones, están las tan admiradas grutas que han sido reformadas varias veces, cada una de ellas con mayor éxito, puesto que a su instalación ha aplicado cada vez todo su ingenio, que no es poco, el reputado pintor don Luis Graner, genial artista que tiene adquirida justa y envidiable fama en la especialidad de los efectos de luz, y precisamente, las grutas han sustituido su campo de experimentación y de exposición en tan difícil arte.

Por tales motivos, goza Sala Mercè de la predilección de los admiradores del arte y cuenta con un público verdaderamente especial.

J. F

CINEMATÓGRAFO

Situado en uno de los mejores puntos de esta capital y que rinde muy buenas liquidaciones. Por retirarse su actual propietario se cederá a buen precio. Informes en la Redacción de esta Revista, de 4 a 8 de la tarde."

Arte y cinematografía 5 (25/11/1910), p. [14].

Viatges i exposicions posteriors de Graner a l'estranger

"**En Graner a l'Amèrica**

Dies enrere donàvem notícia de l'estada de l'eminent pintor català en Lluís Graner a l'Havana, i de les festes que li dedicà la colònia catalana.

[...] la representació de totes les colònies regionals espanyoles que hi ha a l'Havana han publicat una endreça a tots els espanyols de Cuba, fent-los saber que havien acordat, per unanimitat, tributar un carinyós homenatge de franca admiració i fons agraïment al pintor català Lluís Graner per haver organitzat per sí sol, amb tota l'esplèndida magnificència de què és capaç la iniciativa individual, una exposició d'art pictòric que ha sigut glòria de la colònia i honor per a Espanya en aquelles terres allunyades de la pàtria.

Aqueix tribut d'admiració és iniciar una subscripció pública i voluntària per a comprar-li el gran quadre a l'oli titulat *Pesca a l'encesa*, premiat en vàries exposicions. Aqueix quadre, acompanyat d'una acta suscrita per tots els presidents de les societats regionals en nom de tots els espanyols de Cuba i un album amb els noms dels donants serà entregat al Museu Nacional de Belles Arts de l'Havana en prova de coral afecte de la Colonia Espanyola i com a llaç d'unió amb la República de Cuba.

De l'àlbum se'n donarà una còpia a l'eminent pintor català. La proposta ha sigut aprovada amb gran entusiasme.

———

En Lluís Graner, al marxar de l'Havana, no se'n va anar cap als Estats Units com dèiem, sinó que se n'anà cap a Matanzas, a on hi pintà un quadre a l'oli reproduint la impressió que lo causà aquella badia presa des de les altures del Montserrat. El quadre l'ha cedit a la Colònia Espanyola d'aquella ciutat i la colònia el sortejarà i amb son producte farà millores en aquell santuari català.

El quadre diuen que és una veritable obra de mestre. La Colònia Espanyola n'ha quedat tan joiosa que ha nomenat a en Graner soci de mèrit i li ha regalat un riquíssim rellotge d'or. El diari *Yucayo* li dedica una entusiasta crònica."

La Veu de Catalunya 4226 (09/02/1911), ed. matí, p. 6.

"**En Lluís Graner i la seva exposició a Califòrnia**

La premsa nord-americana ha anat senyalant amb elogis el pas de nostre pintor Graner per les terres de l'Amèrica del Nord i avui, en els més importants diaris de Sant Francisco de Califòrnia, veiem notificada la celebració d'una exposició de pintures del nostre compatrici.

Un dels diaris, que és el *The Evening Post*, publica el retrat de l'artista. A penes si el coneguérem, car en Graner, al recórrer les terres americanes, ha deixat la barba i el bigoti. [...]"

La Veu de Catalunya 4389 (10/08/1911), ed. matí, p. 6.

La sala Mercè després de Graner (1910–1916)

La sala Mercè va continuar la seva activitat sota la recentment creada societat cinematogràfica Hispano Films, que comença la seva activitat empresarial al juliol de 1911 i que lloga la sala Mercè a partir del setembre:

> "En la ciudad condal se ha constituido una sociedad anónima, titulada "Hispano Films", que se dedicará a la edición de películas cinematográficas en Barcelona.
>
> Además, esta sociedad ha tomado en arriendo la sala Mercè para explotar el cinematógrafo y grutes, en cuyos locales se hacen obras de restauración y embellecimiento."
>
> *La Cruz* 3640 (16/09/1911), p. 2.


EN GUAL, CINEMATOGRAFIC

En virtut del refors que acaba de rebre, la casa Hispano-Films haurà de fer totes les películes ab paraigües.

Il·lustració 56: *Caricatura còmica d'Adrià Gual com a director cinematogràfic de la Hispano Films.* La Esquella de la Torratxa *1730 (23/02/1912), p. 134.*

La nova empresa manté el principi de moralitat dels seus espectacles com un dels seus principals pilars i fa que l'obra d'Adrià Gual torni a la sala Mercè, ara com a director cinematogràfic.

Durant aquesta època, la Hispano Films estén la seva activitat a nivell internacional, per la qual cosa el 1913 acabarà reconstituint-se com a societat anònima, tot i que ara eliminant la "moralitat" de les clàusules dels nous estatuts.

L'activitat que té lloc a partir de la marxa de Lluís Graner és confosa degut a la falta de recerca i treball de documentació sobre el seu període purament cinematogràfic i a la contradicció entre la bibliografia existent. També són escassos els estudis sobre Ros i Güell i es desconeix en gran part l'activitat de les seves grutes.

Sembla que la Hispano Films continuarà amb les sessions cinematogràfiques a la sala Mercè de la Rambla fins al maig de 1915, reobrint la sala el 18 de novembre del mateix any per allotjar els "Espectacles Patufet" associats a la revista *En Patufet*. Pocs mesos

després, però, els nous espectacles van haver de tancar per malentesos entre la Hispano Films, que era propietària de la sala, amb els propietaris de l'edifici:

> "**Espectacles Patufet**
>
> Estimats patufistes, tots ne deveu estar ja segurament enterats. S'han sospès els nostres Espectacles. Quan major era l'esplendor d'aquests, quan més complien la finalitat per la que havien estat creats, un desagradable succés imprevist, l'acció judicial entre el propietari de la casa a on està instal·lada la sala Mercè i la societat Hispano Films, propietària de dit solar, i en la que res hi té que veure l'empresa dels Espectacles, ha determinat la suspensió d'aquests, fins a nova ocasió a propòsit."
>
> *En Patufet* 626 (08/01/1916), p. 36.

Sospesa l'activitat cinematogràfica per ordre judicial, la sala romandria tancada fins al 1936, quan va reobrir sota el nom de "Cinema Atlàntic", per la qual cosa es va reformar tot l'interior acabant amb qualsevol rastre de la sala Mercè original de Gaudí i Graner.

Poc abans, Antoni Ros i Güell havia traslladat l'espectacle de les grutes als baixos del teatre Olympia, recuperant el nom de "grutes de la sala Mercè". Habitual col·laborador de la sala Mercè com a escenògraf i col·laborador de les instal·lacions artístiques, Ros i Güell inaugura les noves "grutes" amb una reposició del Palau d'en Banyeta, i poc després reprendria també la tradició dels pessebres monumentals.



Il·lustració 57: *Llibre pop-up publicitari de la reobertura de les grutes de la sala Mercè al teatre Olympia el 1933, dirigides per Antoni Ros i Güell. S'anuncia la instal·lació del "palau d'en Banyeta" i la preparació del "monumental pessebre de Nadal". Barcelona: Imp. Elzeviriana, [1933]. (Portada, contraportada i interior desplegat). [Arxiu particular].*

SALÓ GERIÓ
(Girona, 1906–1909)

Documentació i catalogació de la seva activitat cultural:

Des de la reforma arquitectònica de Rafael Masó al traspàs de l'ús del local

Saló Gerió (Centre Moral Gironí)

Dades de la sala

Ubicació: a l'antiga sala d'actes del Centre Moral Gironí[64], a la plaça de Sant Agustí o de la Independència (Girona), tocant amb el carrer de Santa Clara.

Aforament: almenys de 150 persones; sala de 100 m^2.

Arquitecte encarregat de l'ampliació i remodelació: Rafael Masó i Valentí[65].

Equip de mà d'obra: Benito Mosqueras (ram de paleta), Jaime Adroher (pintura), Nonito Cadenas (serralleria), Francisco Matas (fusteria), José Iglesias (electricitat).

Inauguració: 28 d'abril de 1906.

Clausura de l'empresa i traspàs: 9 de maig de 1909.

Empresaris: "varios jóvenes del Centro Moral"

Oferta cultural: projeccions animades i fixes (pel·lícules i fotografies), visions musicals, audicions de música, narració de rondalles infantils, representacions dramàtiques, entremitjos musicals i entremitjos de conversa.

Artistes involucrats:

Direcció artística de Rafael Masó i "Empremta d'en Masó" per als fullets publicitaris.

[Isidre] Mollera com a director de l'orquestra del fossat (sembla ser un sextet).

Trio musical dels senyors Isidre Mollera i Sellés, Tomàs Mollera i Marés, i Josep M.ª Dalmau i Massa per als entremitjos musicals[66].

Direcció del cinematògraf per Ramon Adroher.

Actors dramàtics aficionats provinents de la Secció Dramàtica del Centre Moral, entre ells els Srs. Ramon Adroher, Valls, Juan Figueras, Bosacoma, Massaguer i Prat.

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[64] En aquest moment també existien a la ciutat la Joventut Tradicionalista, el Cercle Artístic Catòlic i el Cercle Catòlic Obrer, que comptaven amb salons on fer esdeveniments. Compartirien el caràcter conservador i catòlic del Centre Moral i del saló Gerió.

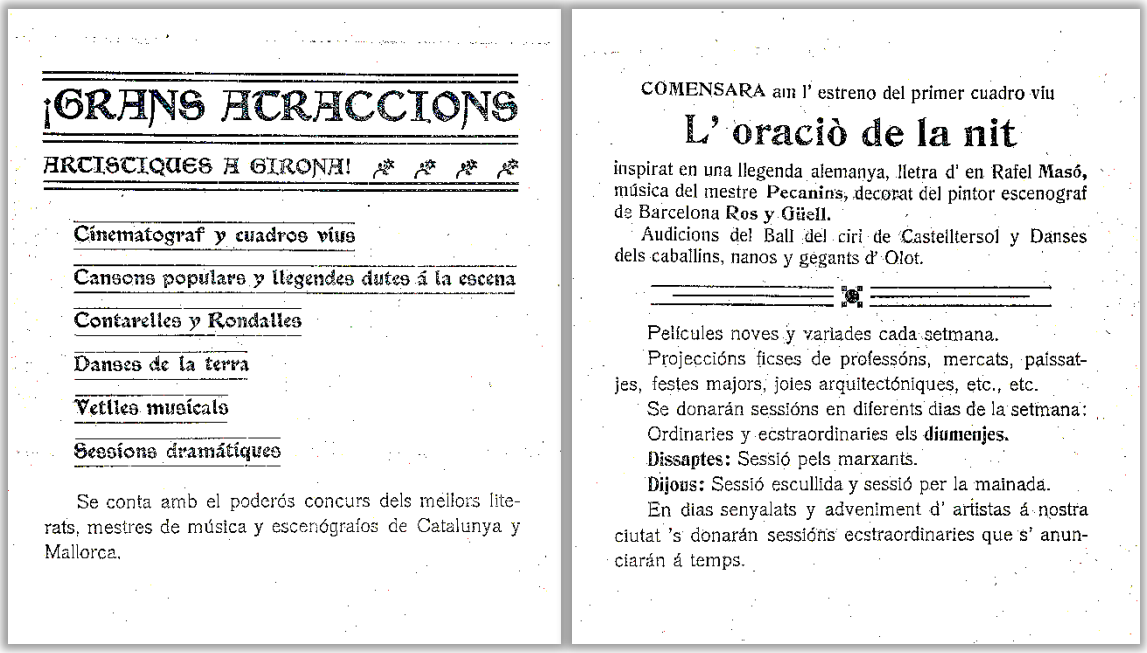
[65] També va dedicar-se a l'escriptura de textos per ser musicats, com les visions musicals o cançons infantils, i es va interessar pel folklore infantil de Girona. Era amic de Llongueras (qui posteriorment es va involucrar en la sala Ars Lucis de Terrassa) i tenia relació amb Josep Carner, contractat a la sala Mercè. Hauria conegut aquesta sala durant els seus estudis a Barcelona, la qual serviria com a model a imitar en admiració a Gaudí.

[66] Isidre Mollera era pianista i violoncel·lista, condeixeble de Pau Casals, i també va ser fundador i director de l'Orfeó Gironí. El seu germà per part de pare, Tomàs, era violinista, però a Girona es va dedicar principalment a tocar el piano. Treballava sovint amb Josep M.ª Dalmau, que era violinista.

Documentació gràfica



***Il·lustració 58**: Logotip del saló Gerió. Extret del fullet d'anunci de la inauguració. [Arxiu Municipal de Girona: Reg. 1123045, p. 1].*



¡GRANS ATRACCIONS

ARTISTIQUES A GIRONA!

Cinematograf y cuadros vius

Cansons populars y llegendes dutes á la escena

Contarelles y Rondalles

Danses de la terra

Vetlles musicals

Sessions dramátiques

Se conta amb el poderós concurs dels millors literats, mestres de música y escenógrafos de Catalunya y Mallorca.

COMENSARA am l' estreno del primer cuadro viu

L' oració de la nit

inspirat en una llegenda alemanya, lletra d' en Rafel **Masó,** música del mestre **Pecanins,** decorat del pintor escenograf de Barcelona **Ros y Güell.**

Audicions del Ball del ciri de Castelltersol y Danses dels caballins, nanos y gegants d' Olot.

Películes noves y variades cada setmana.

Projeccións ficses de professóns, mercats, paissatjes, festes majors, joies arquitectóniques, etc., etc.

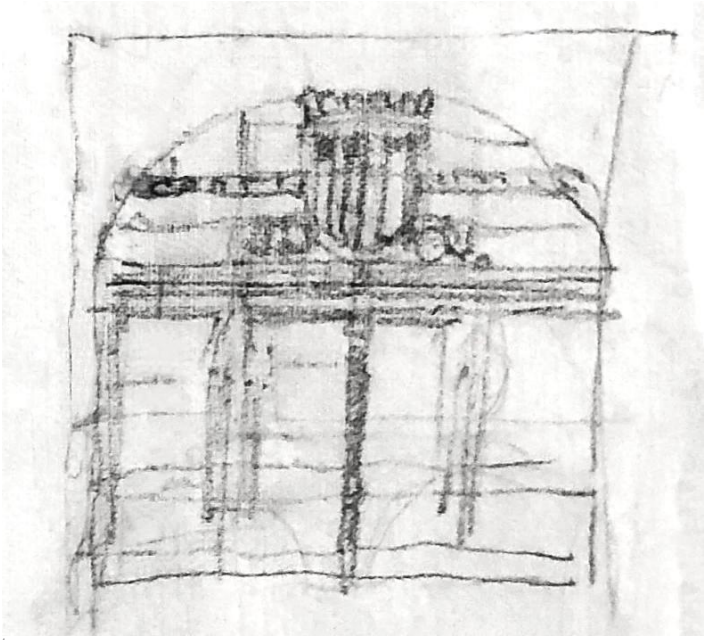
Se donarán sessións en diferents dias de la setmana: Ordinaries y ecstraordinaries els **diumenjes.**

Dissaptes: Sessió pels marxants.

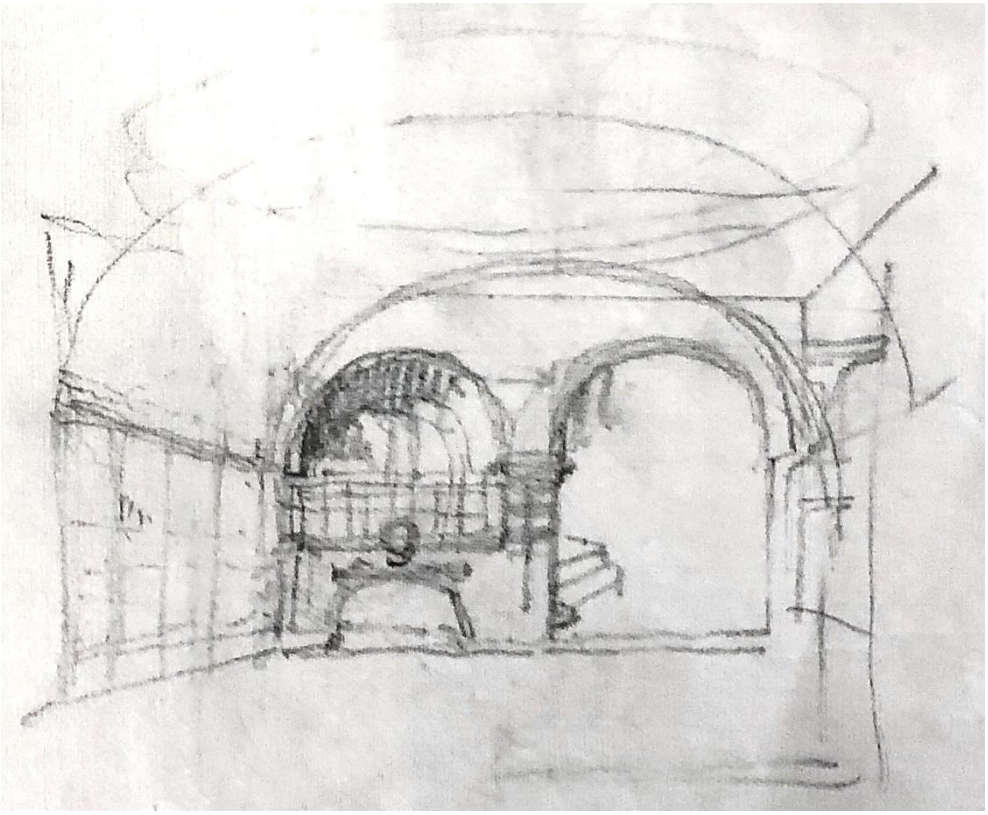
Dijous: Sessió escullida y sessió per la mainada.

En dias senyalats y adveniment d' artistas á nostra ciutat 's donarán sessións ecstraordinaries que s' anunciarán á temps.

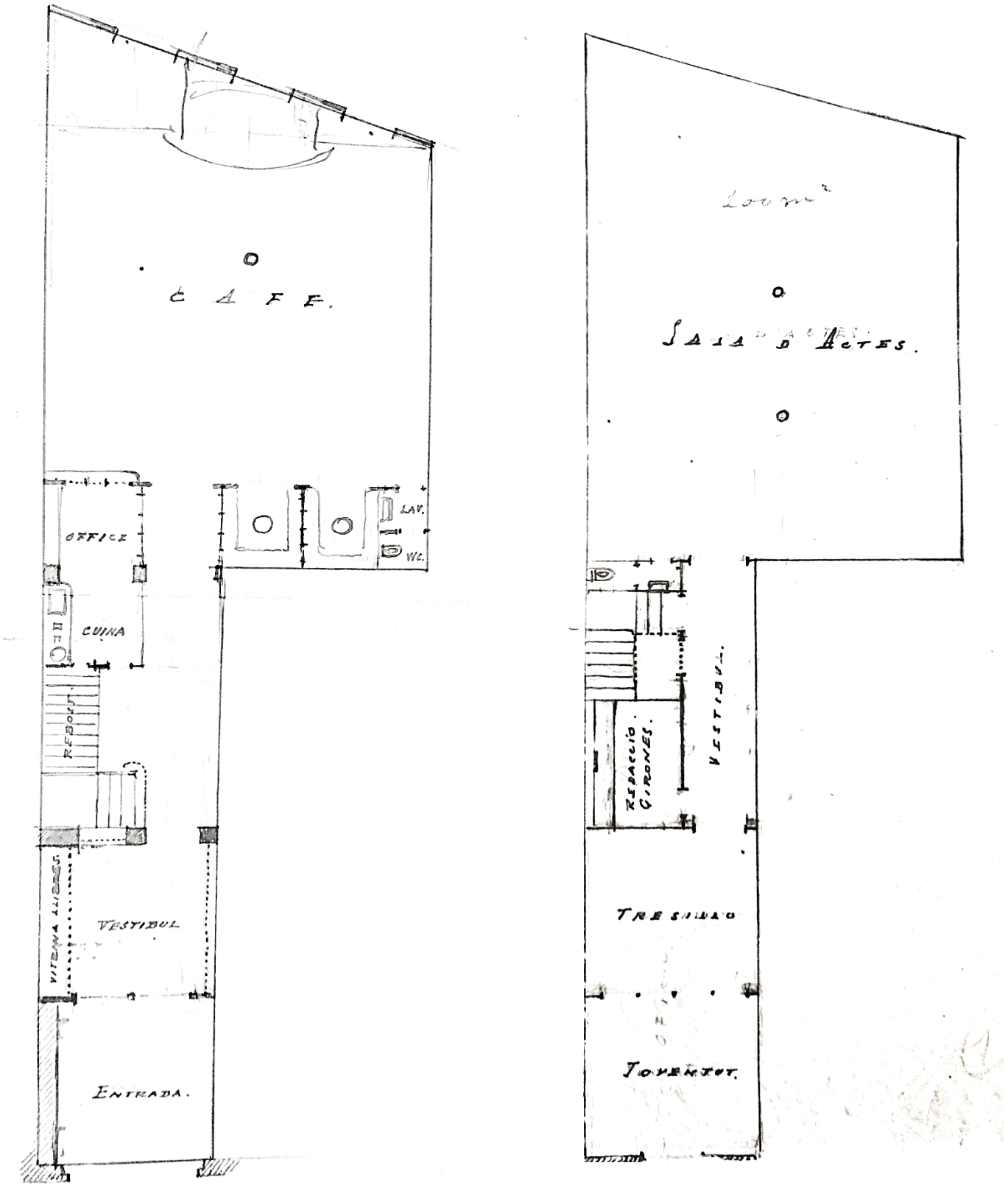
***Il·lustracions 59 i 60:** Programa de mà de la inauguració del saló Gerió amb l'estrena de* L'oració de la nit. *[Arxiu Municipal de Girona: Reg. 1123045, pp. 2–3].*



Il·lustració 61*: Entrada lateral del Centre Moral, que dona cap al carrer de Santa Clara. Serveix com a entrada per al saló, mentre que l'entrada que dona cap a la plaça (vista a les postals següents) és l'accés principal del cafè.*
Segons les descripcions de premsa, la porta de fusta està dividida en dos per una reixa de ferro, separant l'accés preferent del general. A sobre la porta hi ha un arc gòtic de ciment imitant la textura de roques amb armadura de ferro. L'escut de la ciutat apareix sobre una creu, i el rètol amb decoracions florals fet de mosaic de vidre de colors.



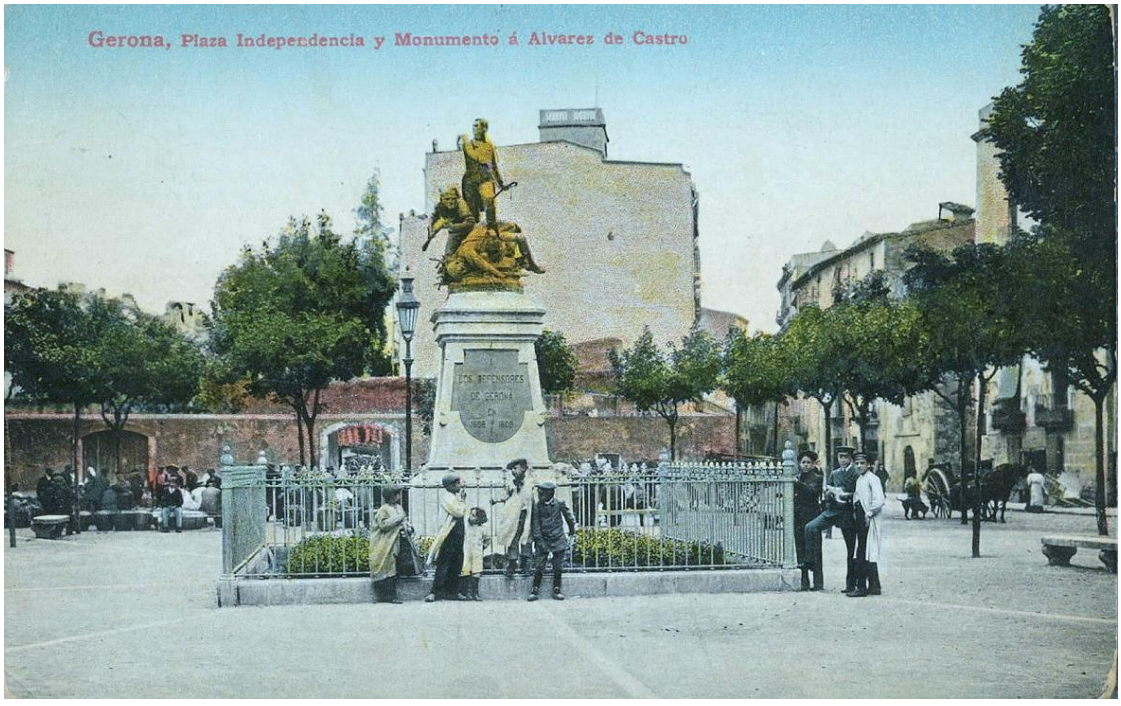
Il·lustració 62: *Vista del vestíbul des de l'entrada del carrer de Santa Clara. En primer pla, l'arc i la columna que divideixen l'entrada del vestíbul. A la paret de l'esquerra del vestíbul, una vitrina amb llibres.. Al fons a l'esquerra, la taquilla de ciment i ferro seguint l'estil del pòrtic d'entrada i, a la dreta, el passadís amb les escales que pugen a la sala d'actes en primer terme, i al fons el cafè.*
Tots dos dibuixos de Rafael Masó a llapis sobre paper. Detalls al lateral del plànol de la planta baixa. (Imatges editades per millorar la visualització del contingut). [COAC – Centre de documentació del Col·legi d'Arquitectes de Catalunya, demarcació de Girona. Fons Rafael Masó: Registre 9635-1]



Il·lustració 63: *Plànols de la reforma de Rafael Masó del Centre Moral Gironí. Planta baixa amb el cafè (esquerra) i planta principal o superior amb la sala d'actes (dreta). La sala d'actes tindria uns 100 m2. [Hi ha un altre plànol amb totes les mides exactes dels espais]. [Imatges editades per millorar la visibilitat del contingut].*
La reforma de Masó consistiria en l'ampliació de l'edifici original construint una planta rectangular que fa de façana cap a la plaça i que tindrà l'entrada i vestíbul, les escales, i a la planta de dalt les oficines de redacció de diversos diaris.
[COAC–Centre de documentació del Col·legi d'Arquitectes de Catalunya, demarcació de Girona. Fons Rafael Masó: Reg. 9635)



Il·lustració 64: *Postal de la plaça de la Independència de Girona, d'entre 1904 i 1906. Al fons, el mur que tanca el recinte de l'antic edifici del Centre Moral a l'esquerra tocant amb l'edifici contigu. A la dreta continuant cap al fons, el carrer de Santa Clara, per on tindria sortida el nou edifici amb el saló Gerió.[Arxiu Municipal de Girona: Reg. 065391].*



Il·lustració 65: *Postal acolorida de la plaça de la Independència, d'entre 1900 i 1906. Al fons, el mur del recinte del Centre Moral amb la porta central oberta i una cortina vermella alçada invitant a l'entrada. Imatges prèvies a la reforma del recinte per part de Rafael Masó. [Arxiu Municipal Girona: Reg. 065278].*



Il·lustració 66: *Postal de la plaça de la Independència, d'entre 1922 i 1925, en la qual es pot veure a la dreta l'edifici del saló-cafè dissenyat per Rafael Masó al 1906. La planta baixa seria el cafè i la planta principal, la sala d'actes on va instal·lar-se el saló Gerió. [Arxiu Municipal de Girona: Reg. 101632].*



Il·lustració 67: *Detall retallat d'una postal, d'entre 1925 i 1935, de la mateixa vista de la plaça de la Independència, en què es pot veure un tendal estès en el costat de l'edifici que dona cap al carrer Santa Clara, on és l'entrada del saló Gerió. Mirant cap a la plaça, podem esbrinar el dibuix de dos màscares representatives de l'art teatral en el que sembla ser la porta al recinte descampat que queda entre l'edifici i el carrer de Santa Clara. [Arxiu Municipal de Girona: Reg. 065627].*



Il·lustració 68: *Postal de la vista general de la plaça, d'entre 1925 i 1930, amb el saló-cafè al fons. Es pot veure l'entrada al cafè a l'esquerra i, a la dreta, la petita porta al descampat que dona cap al carrer de Santa Clara. [Arxiu Municipal de Girona: Reg. 064989].*



Il·lustració 69: *Fotografia de l'edifici feta amb posterioritat, quan al 1978 es feia servir com a seu i aparcament de TEISA, empresa d'autobusos de Girona. Els detalls de la façana i les finestres, que continuen mantenint el mateix disseny, s'aprecien amb més detall.*
A l'esquerra, l'entrada a l'antic cafè. A sobre, la finestra de l'antic saló d'actes. El terra de la planta principal seria més baix en aquest costat de l'edifici per la pendent d'un metre creada per veure la pantalla de projeccions des del fons de la sala. El semicircle superior de les finestres, vist des del pis principal, estaria paredat per evitar l'entrada de llum a la sala de representacions, deixant només una petita entrada de llum a l'alçada dels peus, com la de la planta baixa. [Arxiu Municipal de Girona: Reg. FAJ4265.4].



Il·lustració 70: *Una altra vista de l'edifici al 1978, en la qual es pot apreciar la profunditat de l'edifici. [Arxiu Municipal de Girona: Reg. FAJ4265.6].*



Il·lustració 71: *Detall d'una postal de la plaça de la Independència de 1960–62 feta des de dalt. Es pot veure el sostre inclinat de l'edifici original del Centre Moral, al qual Masó va afegir l'ampliació rectangular que dona cap a la plaça. La caixa del projector del saló Gerió estaria situada a la paret de l'antic edifici que dona cap al pati interior, al davant seu els seients preferents, i al costat de la sala que correspon a l'ampliació de Masó, serien els seients generals. [Arxiu Municipal de Girona: Reg. 578044].*



Il·lustració 72: *Vista quasi-zenital de l'edifici presa el 1984 durant el seu enderrocament. Es pot constatar la planta rectangular de l'edifici projectat per Masó, estreta i allargada, corresponent al vestíbul i al passadís amb les escales. A l'esquerra, l'edifici adossat de l'antic edifici del Centre Moral, al qual Masó va afegir la seva ampliació com a façana cap a la plaça. [Arxiu Municipal de Girona: Reg. 390446].*

Temporada de primavera 1906

La remodelació i ampliació del Centre Moral Gironí i la creació a la seva sala d'actes hauria estat projectada almenys des de l'estiu de 1905, moment en què Rafael Masó, l'arquitecte encarregat del projecte i futur director artístic de l'empresa, comença a parlar amb el seu amic Josep Carner del "saló Gerió".

L'empresa inauguraria la seva activitat el 28 d'abril de 1906, imitant el model de la sala Mercè de Barcelona tant en el disseny arquitectònic com en la seva programació. Masó hauria conegut la sala Mercè durant les seves estades a Barcelona com a estudiant i tindria contacte directe amb ella a través del seu amic Josep Carner, qui treballaria just després de graduar-se com a dramaturg i adaptador teatral amb sou fix durant les temporades 1904/05 i 1905/06. A més, podria haver tingut contacte amb Lluís Graner (propietari i director general de l'empresa barcelonina) i amb Antoni Gaudí (arquitecte i dissenyador de la sala Mercè) al Cercle Artístic de Sant Lluc, del qual tots dos eren membres.

Aquesta activitat es basaria en visions musicals (gènere concebut per Lluís Graner a la sala Mercè), projeccions cinematogràfiques censurades segons la moral catòlica, projeccions fixes amb motius populars i religiosos, narració de rondalles per a infants, concerts de música popular i representacions dramàtiques. També s'oferien sessions matinals especials per als nens i un abonament a les "vetlles escollides". Tant el seu escenari com la caixa del projector, l'entrada i la taquilla del vestíbul seguirien el disseny gaudinià de la sala Mercè, amb ciment imitant la textura de roques i armadures de ferro, a més del modern sistema d'il·luminació amb bombetes elèctriques de colors.

A més de Rafael Masó, van tenir una especial implicació aquesta temporada en l'empresa Isidre Mollera, Tomàs Mollera i Josep Mª Dalmau com a trio musical fix al saló Gerió. Per a les representacions líriques que requerien orquestra, s'hauria instal·lat un sextet al fossat sota l'escenari, dirigit pel mateix Isidre Mollera. A més, la sala també comptava amb una inclinació descendent per poder visualitzar bé l'escenari des del fons de la sala.

També hi ha coincidències amb la sala Mercè en els autors de les visions musicals que s'hi van estrenar: Joaquim Pecanins (amic de Masó que hauria vingut a Girona per a l'estrena de la seva obra) havia col·laborat poc abans en la música de *La dona d'aigua*, visió musical per a la sala Mercè; Adrià Esquerra era un dels compositors més prolífics tant de la sala Mercè com dels Espectacles-Audicions Graner; i Ros i Güell va ser també un dels escenògrafs habituals de les visions musicals produïdes per Lluís Graner.

Tant l'empresa barcelonina com la nova iniciativa gironina compartien un mateix programa i propòsit ideològic: oferir espectacles moderns i estèticament atractius basats en el folklore català, en llengua catalana i seguint les directrius morals catòliques; en sessions curtes i a baix preu perquè les classes populars (amb un especial èmfasi en els infants i els continguts familiars) hi puguin assistir i d'aquesta manera es transmetin els valors de l'empresa a la societat i s'eviti la corrupció moral implícita en altres espectacles.

Aquesta primera temporada gironina presenta la major activitat teatral i cultural en general per iniciativa pròpia de l'empresa a la sala d'actes del Centre Moral (a partir d'ara coneguda com a saló Gerió). Empresa i espai compartirien el mateix nom, però hi hauria també activitats organitzades per altres entitats celebrades al mateix saló, com ara la branca dramàtica aficionada del mateix Centre Moral.

Inici de temporada: 28 d'abril de 1906.

Tancament de temporada: [8 de juliol de 1906?]

Preus:

	Entrada preferent	Entrada general
Adults*	40 cèntims	25 cèntims
*Oferta especial de dijous	25 cèntims	15 cèntims
Nens fins als 10 anys i militars sense graduació	25 cèntims	15 cèntims
Abonament a les *Vetlles escollides*	2 pessetes / 6 funcions	
Vetlles escollides fora d'abonament	50 cèntims per funció	

Sessions:

	Tarda (17:00)		Nit (21:30)	
Dijous	Sessió infantil	- Projeccions - Rondalles - Audicions musicals - Visió musical	*Vetlles escollides*	- Projeccions - Audicions musicals - Entremitjos de conversa - Visió musical
	Tarda i nit (entre 4 i 5 sessions d'una hora; els horaris varien segons el dia)			
Dissabte / Diumenge	Sessions ordinàries		- Projeccions - Entremitjos musicals - Audicions - Visió musical	

Famílies abonades a les *Vetlles escollides*:

Sambola, Veray, Furest, de Fontanilles, Adroher, Llach, Cull, Carreras, Garriga, Careaga, Mateu, Masó, Viñas, Vives, Fabrellas, Pujol, Moner, Gorgot, Monsalvatge, García, Franquesa, Gispert, Prim, Reitg, Babot, Burch, Almeda, Audouard, Puig de Marcillo.

Llistat d'obres representades:

- **Visions musicals:**

Oració de la nit, L' [67]

Visió crepuscular en 1 quadre.

Estrena el 28/04/1906.

Lletra de Rafael Masó (Fundació Rafael Masó[68]).

Música de Joaquim Pecanins (Fundació Rafael Masó).

Escenografia d'Antoni Ros i Güell.



Il·lustració 73: *MASÓ, Rafael:* L'oració de la nit. *Girona: Tipografia d'en Masó, 1906 (portada).*

[Glossa d'una llegenda alemanya, incloent-hi una cançó popular catalana. Es tractaria d'una adaptació de *Hänsel und Gretel*.

Els números musicals són per a violí, violoncel i piano i inclouen la música sobre la qual es resa l'oració, la cançó popular de les bruixes seguida d'una sardana i la melodia de l'àngel bo.

El decorat del quadre és un bosc frondós a l'hora de caure el sol.

Representada per uns 15 nens i nenes a escena.]

[67] La premsa solia escriure "*La oració de la nit*".
[68] La Fundació Rafael Masó disposa d'una còpia de la partitura original manuscrita de la col·lecció Maria Vallès, vídua del compositor, a més d'una còpia també del llibret amb la lletra sencera. A l'Arxiu Municipal de Girona (Reg. 1123045) es conserva un programa de mà anunciant la inauguració de la sala amb la representació de *L'oració de la nit*.

Ressenyes de premsa:

"La favorable impresión que exponíamos, como exclusivamente particular, en la pasada edición del Diario, fue la general que sintió luego del público en la tarde y noche de ayer, después de las primeras sesiones del saló Gerió. Una nota muy justa de esta impresión la daba un espectador en estas palabras: «Hay en todo lo de puertas adentro de esta casa, una naturalidad artística, una tonalidad amable y simpática, como la de estas paredes, que en el acto predispone a una placentera delectación que luego se proporciona sin desengaño».

Así logró un éxito espontáneo y merecido el espectáculo del saló Gerió, en todos los números del programa.

Por sobre todo sobresalió *L'oració de la nit*. De visión crepuscular la han calificado sus autores, y efectivamente, en ella está todo inspirado en la hora misteriosa del atardecer, en un bosque. El señor Masó i Valentí (D. Rafael), ha escrito unos versos frescos e ingenuos, muy sentidos, inspirados en una conocida leyenda alemana que tiene sus similares en otros países, aprovechando en la composición una bella y popular oración catalana. El joven maestro Pecanins se ha compenetrado también del tema de la visión y ha escrito una página inspiradísima, el primer número, que por sí sola avalora el cuadro; los otros números son dignos del anterior, en especial la canción popular de las brujas y la melodía final del ángel bueno. El pintor señor Ros i Güell ha presentado una decoración admirable; un bosque frondosísimo a la hora de ponerse el sol de un efecto encantador.

Todo redondeó el éxito de la visión: la excelente interpretación que supieron darle los pequeños artistas, pues el carácter de la visión exigió que fuesen niños todos los que la representaran, lo cual descubre una pacientísima labor de ensayo; los acertados efectos de luz con que va simulándose el anochecer en la escena; la justeza con que la orquesta bajo la dirección del maestro Mollera ejecuta la parte musical. Quizás se halle un pequeño lunar que turba la satisfacción; el espectáculo resulta de breve duración por la agradable sensación de belleza que produce; pero esto se remedia viéndolo de nuevo.

De lo demás podemos decir que está en perfecta armonía con el acierto que ha presidido en todo lo del saló Gerió. Un buen cinematógrafo, nuevo de la casa L. Gaumont, películas nuevas y atractivas; la plausible idea de alternar con audiciones de música popular los números del programa, como las danzas de Castelltersol y los bailes de la fiesta de Olot; nada, en fin, desentona.

Con éxito, repetimos, con éxito y bien merecido ha abierta sus puertas el saló Gerió. Es de esperar que el público sabrá apreciarlo y corresponder como ya lo hizo ayer la numerosísima asistencia a las sesiones que se dieron, a los esfuerzos de la Empresa que se propone dar en el mismo toda suerte de espectáculos artísticos, para lícito y moral esparcimiento."

Diario de Gerona 97 (29/04/1906), pp. 2–3.

"**Espectáculos artísticos.**— Atentamente invitados, asistimos anteayer a la sesión inaugural de los espectáculos que se darán durante una temporada en el salón teatro del Centro Moral Gerundense, transformado por completo con refinado gusto, y que ha recibido el nombre de Saló Gerió. Hoy, como debemos escribir a vuela-pluma para entregar las cuartillas a la imprenta, no podemos extendernos en consideraciones y comentarios.

L'oració de la nit es un cuadro plástico de sencillez idílica, sugestivo por su letra y música. La primera, original del distinguido artista y poeta don Rafael Masó y la segunda, del celebrado maestro Pecanins. Música, decorado, vistas cinematográficas, todo sale completamente de lo usual y vulgar a que por desgracia en nuestra ciudad estamos acostumbrados.

Ahora observemos si Gerona aprecia el arte verdadero."

La regeneración 7 (30/04/1906), p. 18.

"La inauguración del saló Gerió, fue como dijimos en nuestra edición del domingo, con referencia a las dos sesiones dadas el día anterior, un éxito que estaba ya descontado; pero el público lo sancionó de una manera palpable y evidente anteayer, pues fue tan numeroso el que acudió a presenciar el espectáculo ávido de recrearse en las bellezas del mismo, que fue absolutamente necesario para corresponder a la ansiedad y deseos de los que no pudieron entrar en las sesiones anunciadas para la tarde, dar otra sesión extraordinaria.

En todas ellas el local rebosaba de espectadores, y el entusiasmo de estos, en especial ante la visión musical *L'oració de la nit* fue grandísimo, recibiendo una ovación cada sesión los jóvenes artistas que tomaban parte en la ejecución, cuyos nombres nos complacemos en consignar a petición de muchas de las personas que asistieron a las mismas, y son: las niñas Cirilo, Rosita; Cañavate, Pepita; Figueras, Enriqueta; Murtra, Conchita y Perich, Mercedes; y los niños: Ferrer, (Enrique y Ramón); Bossacoma; Matas, José: Matas, Carlos; y Perich, Felipe.

Por la noche, a pesar de la lluvia abundante que caía, ya mucho antes de empezar, la concurrencia fue tan numerosa como distinguida. Cúmplenos consignar que las deficiencias que pudieron notarse en las proyecciones serán inmediatamente corregidas, correspondiendo la claridad de las mismas a su extraordinaria fijeza, que tan unánimes elogios mereció.

El jueves próximo, seguramente, empezarán, por la tarde, las sesiones para niños, en las que constituirá uno de los números, alguna de las más hermosas *rondallas*, y por la noche, se dará una sesión escogida, con todas las películas nuevas."

Diario de Gerona 98 (01/05/1906), p. 4.

"[...] L'argument del quadro esmentat es redueix simplement a que dos criatures, una més gran que l'altra, que es veuen obligades a passar la nit en mig del bosc sens cap abric, imploren l'auxili dels cels fent resar la més gran una sentida oració a sa germaneta abans de quedar-se adormides, quina oració fa que les bruixes i follets que surten ballant i xisclejant alegres a l'entorn d'aquella presa hagin de fugir al moment, fustigats per l'àngel protector que apareix radiant de claror per a emparar a n'aquelles devotes desgraciades.

Aquest quadro, acompanyat d'una música inspirada i sentimental com és la que composà el mestre Pecanins, representat en mig d'una llum crepuscular amb una decoració de gran perspectiva i color apropiadíssim, com la que pinta l'escenògraf Sr. Ros i Güell, i interpretat magistralment pels petits actors que el posaren en escena produeix un gran efecte, un efecte admirable.

No és estrany que el públic gironí tant amb sa assistència com amb ses ovacions als autors demostrés son entusiasme, puig a la veritat s'ho valia. A Girona no estavem acostumats a veure coses aixís. [...]

Narcís [Masó?]
Girona 2 maig 1906."

El deber (12/05/1906), pp. 294–295.

[Carta de Joaquim Pecanins a Rafael Masó que esmenta *L'oració de la nit*]

"Gualba – 20 – febrer. 1909.

Caríssim i mai oblidat amic: Meva culpa! Jo em considero indigne de la vostra amitat per haver sospès en vós l'escriure-us, però aquell demà, els atropells de la vida i tot un no sé què de mandra han fet que no sapiguesseu res de mi de tant temps...

[...]

Bueno. Per avui plegaré. Si és que no estigueu enfadat i encara m'estimeu una mica, recordeu's d'aquell xicot que amb tot l'afecte vos musicà l'hermosa *Oració de la nit* i escriviu-li anch que sian quatre mots i fareu bé en l'esperit del vostre amic i company que rebrà vostres lletres com a absolució. [...]

Joaquim Pecanins. [...]"

Arxiu Històric del Col·legi d'Arquitectes de Catalunya,
fons Rafael Masó: CAT AHCOAC-G/Capsa 1095/80

Muntanyes de Canigó [69]

Visió pirinenca en tres temps.

Estrena el 21/06/1906.

Lletra de Nicolau de la Font.

Música d'Adrià Esquerrà.

Escenografia de Ros i Güell.

[Glossa de la cançó popular homònima].

Ressenyes de premsa:

"Con un lleno completo estrenose anteanoche en el saló Gerió la *visió pirinenca Muntanyes de Canigó* que resulta un cuadro altamente dramático y delicado. Tal vez por esta causa y por falta de ensayos generales, no resultó la interpretación como es de esperar podrá verse después de representaciones sucesivas.

La letra, muy inspirada y la música, a la altura de la letra, siendo una glosa de la canción popular que da título al cuadro, hecha con un arte que acredita el ya reputado nombre del maestro Esquerrà. El decorado, precioso; Ros i Güell en el telón del fondo ha pintado una maravilla de realidad. *Muntanyes de Canigó* irá a gozarlas todo Gerona.

Una cosa nos apenó anteanoche, y es que parte de la concurrencia que llenaba el local a rebosar no estuviera a la altura del espectáculo. A las señoras bastó una ligera indicación para que después del primer día ni una sola haya ido a la *vetlla* con sombrero; desearíamos que a los caballeros les bastara —que no habría de ser necesario— la de que allí no debe fumarse y que los *diálogos* y los comentarios en alta voz no resultan en armonía con la cultura que se… busca."

Diario de Gerona 139 (23/06/1906), pp. 3–4.

[69] A la premsa sol aparèixer escrit amb la grafia "montanyes".

"**Saló Gerió.**— En esta sala de espectáculos se ha estrenado la visión musical *Muntanyes de Canigó*, letra de Nicolás de la Font y música del maestro Esquerrà.

La segunda representación, que es la única a la cual hemos asistido, dejaba algo que desear, quizá por la falta de ensayos.

Creemos que se remediará esto pronto y continuará siendo como hasta ahora el saló Gerió, el primer centro de arte concienzudo de la ciudad de Gerona.

El público debiera favorecer más esta clase de espectáculos que constituyen una obra de regeneración artística."

La regeneración 11 (30/06/1906), p. 18.

- **Representacions dramàtiques:**

Els dos cresos (escenificació del poema d'*Idil·lis,* d'Apel·les Mestres)

- **Rondalles narrades:**

La rateta (de *Rondalles mallorquines*, de Mn. Alcover[70])

L'hermosura del món

En Pere Grill.

N'espardenyeta

- **Representacions organitzades pel Centre Moral Gironí al saló:**

L'idiota del Gorchuegre (drama)

Lo que passa en Madrid (sarsuela)

L'antiquari del Puxet (comèdia)

Casament doble (sarsuela còmica en dos actes)

[70] Totes les rondalles narrades apareixen als volums de les *Rondalles mallorquines* recollides per Mn. Antonio Mª Alcover, *N'espardenyeta* és l'única que apareix publicada amb data posterior a la seva narració en aquesta temporada.

Llistat de pel·lícules projectades:

📽 *L'erupció del Vesuvi* ("tomada del natural", "verdaderamente auténtica, tomada en Italia a raíz de aquel fenómeno", "amb vistes de la pluja de laves; aspecte dels carrers de Nàpols; sepultura dels cadàvers; el cràter amb erupció i efectes de aquesta")

[La resta de títols no s'anuncien perquè l'atractiu principal del saló eren les visions musicals i les representacions dramàtiques i rondalles. No obstant això, sí que s'anuncien pel·lícules de 600 metres, de gran novetat, etc.]

Calendari d'activitats

Abril 1906						
Dill.	Dim.	Dimc.	Dijous	Div.	Dissabte	Diumenge
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	*28:* ***Inauguració del saló Gerió:*** *Projecció de pel·lícules.* *Estrena de* L'oració de la nit. *Audicions musicals del Trio Mollera i Dalmau de danses de Castelltersol i balls de les festes d'Olot.*	*29:* ***Sessions ordinàries:*** *Projecció de pel·lícules.* *Visió musical* L'oració de la nit. *Audicions musicals del Trio Mollera i Dalmau de danses de Castelltersol i balls de les festes d'Olot.*
30						

Maig 1906						
Dill.	Dim.	Dimc.	Dijous	Div.	Dissabte	Diumenge
	1	2	3: [Suspesa la sessió infantil per problemes amb el projector cinematogràfic]	4	5: [Suspesa la sessió per problemes amb el projector cinematogràfic]	6: [Suspesa la sessió per problemes amb el projector cinematogràfic]
7	8	9	*10:* ***Inauguració de les sessions infantils:*** *Projecció de pel·lícules.* *Projecció de fotografies de la processió i les*	11	*12:* ***Sessions ordinàries:*** *Projecció de pel·lícules.* *Projecció de fotografies de la processió i les*	*13:* ***Sessions ordinàries a les 16:30, 17:30, 18:30, 19:30 i 22:00:*** *Projecció de pel·lícules.* *Projecció de fotografies de la processió i les*

			sardanes de la festa major de Celrà. *Narració de la rondalla* La rateta. *Audicions musicals.* *Visió musical* L'oració de la nit.		*sardanes de la festa major de Celrà.* *Audicions musicals.* *Visió musical* L'oració de la nit.	*sardanes de la festa major de Celrà.* *Audicions musicals.* *Visió musical* L'oració de la nit.
14	15	16	*17:* ***Sessió infantil a les 17:30:*** *Projecció de pel·lícules noves de gresca.* *Audicions musicals del ball dels gegants i nanos d'Olot.* *Narració de la rondalla* L'hermosura del món. *Visió musical* L'oració de la nit. ***Sessions extraordinàries a les 19:00 i 21:30:*** *Projecció de la pel·lícula documental* L'erupció del Vesubi. *Audicions musicals.* *Visió musical* L'oració de la nit.	18	*19:* ***Sessions ordinàries:*** *Projecció de pel·lícules noves.* *Audicions musicals del Trio Mollera i Dalmau.* *Visió musical* L'oració de la nit.	*20:* ***Sessions ordinàries a les 17:00, 18:00 i 19:00:*** *Projecció de pel·lícules noves.* *Audicions musicals del Trio Mollera i Dalmau.* *Visió musical* L'oració de la nit. ***Sessió especial a les 21:00:*** *Funció teatral de la secció líric-dramàtica del Centre Moral Gironí amb el drama* L'idiota del Gorchuegre*, la sarsuela* Lo que passa en Madrid *i la comèdia* L'antiquari del Putxet.
21	22	23	*24:* ***Sessió infantil a les 16:30:*** *Rondalla d'*En Pere Grill. *Visió musical* L'oració de la nit.	25	*26:* ***Sessions ordinàries:*** *Projecció de pel·lícules noves.* *Audicions musicals del Trio Mollera i Dalmau.* *Visió musical* L'oració de la nit.	*27:* ***Sessions ordinàries a les 17:30, 18:30, 19:30 i 21:30:*** *Projecció de pel·lícules noves.* *Audicions musicals del Trio Mollera i Dalmau.* *Visió musical* L'oració de la nit.

			Sessions ordinàries a les 17:30 i 18:30: *Projecció de pel·lícules noves.* *Visió musical* L'oració de la nit. ***Inauguració Vetlles escollides a les 21:30:*** *Projecció de pel·lícules.* *Audicions musicals per part de l'Orfeó Gironí amb Lamothe de Grignon al piano.* *Visió musical* L'oració de la nit.			
28	29	30	*31:* ***Sessió infantil a les 17:00:*** *Projecció de pel·lícules noves.* *Rondalla* N'espardenyeta. *Visió musical* L'oració de la nit. ***2ª vetlla escollida a les 21:30****:* *Simfonia del Trio Mollera i Dalmau.* *Projecció de pel·lícules noves.* *Entremitjos musicals.* *Representació escènica de l'idil·li d'Apel·les Mestres* Els dos cresos. *Visió musical* L'oració de la nit.			

Juny 1906						
Dill.	Dim.	Dimc.	Dijous	Div.	Dissabte	Diumenge
				1	2	3
4	5	6	*7:* ***Sessió infantil a les 18:00:*** *Projecció de noves pel·lícules.* *Audicions musicals.* *Rondalla* N'espardenyeta. ***3ª vetlla escollida a les 21:30:*** *Projecció de noves pel·lícules.* *Audicions musicals del Trio Mollera i Dalmau.* *Jocs de fantasia amb el prestidigitador Sr. Rossell.* *Sarsuela còmica en dos actes representada per la secció líric-dramàtica del Centre Moral [probablement el títol Casament doble]*	8	9	10
11	12	13	*14:* ***Sessions extraordinàries a les 21:00 i 22:00*** *degut a la processió del Corpus prèvia:* *Projecció de 600 metres de pel·lícules.* *Entremitjos musicals.*	*15:* ***4ª vetlla escollida a les 21:30:*** *Projecció de pel·lícules.* *Audicions musicals del Trio Mollera i Dalmau, la tiple Srta. Pernal i el tenor Sr. Famadas*	16	*17:* ***Sessions ordinàries a partir de les 21:00*** *degut a la processió religiosa:* *Projecció de pel·lícules.* *Entremitjos musicals amb Trio Mollera i Dalmau.*

18	19	20	*21:* ***5ª vetlla escollida a les 21:30:*** *Projecció de pel·lícules.* *Audició musical de la cobla de guitarres i llaüts de l'Orfeó Catalunya, de Cassà de la Selva, i el tenor Sr. Cortacans.* *Estrena de* Muntanyes de Canigó.	22	23	*24:* ***Sessions ordinàries a partir de les 20:00:*** *Projecció de pel·lícules noves.* *Visió musical* Muntanyes de Canigó.
25	26	27	*28:* ***6ª vetlla escollida a les 21:30:*** *Projecció de pel·lícules noves i còmiques.* *Audició musical amb nou repertori de la cobla de guitarres i llaüts de l'Orfeó Catalunya i el tenor Sr. Cortacans.* *Visió musical* Muntanyes de Canigó.	*29:* ***Sessions ordinàries de cinematògraf a partir de les 20:00.***	30	

Juliol 1906						
Dill.	Dim.	Dimc.	Dijous	Div.	Dissabte	Diumenge
						1: ***Sessions ordinàries:*** *Últimes representacions de* Muntanyes de Canigó.
2	3	4	5	6	7	*8:* ***Sessions ordinàries de cinematògraf a partir de les 18:30.***

* Les funcions que van començar dissabte haurien passat en algun moment, segurament coincidint amb les alteracions de la programació per les festes del Corpus, als divendres. El teatre Novetats de la ciutat programava en dissabte i així no es feien competència.
El Novetats va canviar la seva programació de dijous als dimecres durant la celebració de les sessions infantils i les vetlles escollides del saló Gerió per no coincidir-hi.

*A partir del 28 de juny la documentació de la cartellera és escassa i no tenim informació de les últimes sessions ordinàries. Les representacions van acabar l'1 de juliol, i en cas d'haver-hi alguna altra sessió, com la del diumenge 8 de juliol, hauria estat només de cinematògraf.

Ressenyes de premsa:

Anuncis de la propera empresa al Centre Moral

[Carta a Rafael Masó de Josep Carner; sense data, probablement finals d'agost de 1905]

"Xiquet, et felicito pel teu premi de Capellades. La poesia és força genial, encara que afanada. [...] Envia'm qualque cosa per *Art jove*. T'adjunto el cartell d'Olot per si vols concorre a dit certamen. Parla'm de la sala Gerió [...] Que hi seràs, tu, per allà el 1 de setembre, a Girona? – Podria ser que jo per aquells dies hi passés un dematí.

J[osep] Carner"

MANENT, Albert; MEDINA, Jaume (dirs.): *Epistolari de Josep Carner, vol. IV*. Barcelona: Curial, 1998, p. 156.

"Tocan ya a su término las obras que se están llevando a cabo en los bajos del Centro Moral, por virtud de las cuales, el teatro de aquella Sociedad, así como el local todo, quedarán radicalmente transformados.

Las referidas obras, que se realizan por cuenta de varios jóvenes deseosos de dotar a nuestra ciudad de una sala de espectáculos de excelentes condiciones, en la que impere en todo el mejor gusto, acusan un noble afán de elevar la cultura de nuestro público digno del mayor elogio.

Aquí, donde por desgracia el teatro ha decaído ya hasta lo último de la pendiente, imperando no el género chico, sino el ínfimo, aquí donde las familias más tolerantes se han visto imposibilitadas de asistir a nuestros coliseos, porque aún entre las más calurosas protestas de que se haría una escrupulosa elección de obras, han dejado deslizar las empresas algunas notoriamente inaceptables; aquí, repetimos, hace falta una sala de espectáculos donde los que se ofrezcan al público respondan bajo todos conceptos a las condiciones que aquellos han de tener para que no sean tachables en modo alguno, y eduquen e instruyan a la par que distraigan y diviertan.

Y como a eso obedecerá rigurosamente cuanto en el saló Gerió, que así se denominará aquel local, se ofrezca, no dudamos del éxito que ha de alcanzar y del favor que ha de merecer del público todo, en especial de aquel que puede apreciar lo que vale y representa el esfuerzo que se hace con tan nobles propósitos."

Diario de Gerona 82 (11/04/1906), p. 5.

"**Saló Gerió.—** Este es el nombre que se ha dado al salón de espectáculos de arte y proyecciones cinematográficas de que hablamos en nuestro anterior número, instalado en los bajos del Centro Moral Gerundense, transformados notablemente bajo la dirección del joven arquitecto D. Rafael Masó y Valentí.

La empresa de dicho Saló Gerió, que la constituyen varios jóvenes del Centro Moral, ha querido dotar a nuestra ciudad de un centro verdaderamente artístico. No sabemos a punto fijo el día de la inauguración; pero se cree que tendrá lugar la próxima semana con el estreno de una preciosa visión musical, intitulada *L'oració de la nit*, de la que son autores el compositor premiado en el Certamen de la Música Catalana, D. Joaquín Pecanins, y el laureado poeta de esta ciudad, D. Rafael Masó i Valentí, y para la cual ha pintado un hermoso decorado el notable artista Sr. Ros i Güell."

El tradicionalista 196 (12/04/1906), p. 3.

"Adelantan muy rápidamente las obras para instalar en el salón de actos del Centro Moral el Saló Gerió, en el que se darán funciones de cinematógrafo y cuadros de espectáculo al igual que en la Sala Mercé de Barcelona."

La lucha 8812 (12/04/1906), p. 3.

"Dícennos que mañana[71] abrirá sus puertas al público el nuevo salón Gerió, análogo a la Sala Mercè de Barcelona y situado en lo que fue salón de espectáculos del Centro Moral."

La República 34 (14/04/1906), p. 3.

"Dintre poc s'obrirà al públic lo salo Gerió, establert en el Centre Moral Gerundense, a on se daran audicions musicals i vistes cinematogràfiques. Amb aquest fi sembla que el saló d'actes de dita societat ha sigut notablement reformat amb molt de gust."

Lo geronès 572 (14/04/1906), p. 3.

"Esta noche tendrá lugar la inauguración del nuevo saló Gerió, instalado en el salón de actos que utilizara el Centro Moral Gerundense."

La República 36 (23/04/1906), p. 3.

[71] La inauguració s'hauria anat endarrerit fins al dia 28.

"Ayer tuvimos ocasión de visitar los trabajos que se efectúan para la inauguración del saló Gerió, que probablemente se abrirá al público el domingo próximo, y en verdad hemos de confesar que salimos admirados del buen gusto que ha presidido en aquellos.

Con mayor detención nos ocuparemos de dicho local, pues en verdad lo merece."

La lucha 8821 (24/04/1906), p. 2.

"**Saló Gerió.—** *Espectacles d'art.—* Inauguració el vinent dissabte 28 d'abril.— Sessió inaugural: Projeccions cinematogràfiques amb pel·lícules noves. Projeccions fixes artístiques. Audicions del Ball del ciri de Castelltersol i Danses dels cavallins, nanos i gegants d'Olot. *Estreno* del primer quadro viu, *L'oració de la nit*, inspirat en una llegenda alemanya, lletra d'en Rafael Masó, música del mestre Pecanins, decorat de l'escenògraf de Barcelona, Ros i Güell. Entremitjos musicals.

Dijous, sessions per la mainada i sessions escollides. Dissabtes i diumenges, sessions ordinàries tarda i nit, a les hores que s'anunciaran[72].

Preus de les sessions ordinàries. Entrada general, 25 cèntims; Preferència, 40 cèntims."

El tradicionalista 200 (26/04/1906), p. 3.

Inauguració i descripcions del nou saló

"[Notícies i comentaris del ple de l'Ajuntament]

El señor Piferrer pregunta si se ha exigido la construcción de la acera correspondiente en la puerta abierta en la calle de Santa Clara para la salida de los concurrentes al saló Gerió, manifestándole el señor Bassols que había firmado dos comunicaciones en el sentido expresado por el señor Piferrer para otros dos propietarios, pero que en el caso de la calle de Santa Clara no lo ha ordenado todavía porque cree que no están aún terminadas las obras, pero que lo efectuará en cuanto aquellas queden listas.

[…]

Saló Gerió

Tal es el nombre con que unos cuantos jóvenes entusiastas del arte han bautizado el local de planta baja del Centro Moral y que en virtud de las obras realizadas está desconocido.

Hemos ido a visitar el *saló* para tan solo adelantar algunas noticias a nuestros lectores, pues tenemos la seguridad de que todos irán personalmente a visitarlo.

[72] El mateix anunci es publica a *La lucha* 8823 (26/04/1906), p. 2. També a *Lo Geronés* 574 (28/04/1906), p. 3, el dia de la inauguració, afegint l'especificació que les sessions ordinàries seran a les 4, 5, 6, 7, 9 i 10 amb el mateix programa.

En cuanto traspasamos el dintel, nuestra sorpresa fue grande, ya que la puertecita que daba antes acceso a la sala ha sido sustituida por un magnífico arco, gótico por su forma, pero construido con cemento y armadura de hierro imitando rocas, en las que ha sido dibujado el título que encabeza estas líneas con mosaicos de brillantes colores que la inspiración del artista ha combinado con gracia sin igual. Este arco, dividido en dos por una verja, separa la entrada general de la de preferencia.

Ya estamos en el *saló*: cuantos hayan visto el antiguo local y lo vean ahora lo desconocerán de seguro. El espacio comprendido entre las columnas queda destinado a las localidades de preferencia y tiene un declive de cerca de un metro a fin de que los espectadores no priven unos a otros la vista del escenario; los espacios laterales quedan destinados a entrada general.

El escenario ha sido reformado copiando el que existe en la sala Mercè de Barcelona. La boca del mismo imita también rocas adornadas con mosaicos y guirnaldas de precioso efecto; para los músicos que quedan ocultos a la vista del público se ha construido un profundo foso delante del escenario. En este se ha construido nuevo por completo todo lo referente a maquinaria y se ha colocado una completísima instalación de luces eléctricas, suficiente para producir toda suerte de efectos.

Es también de mucho gusto la casilla destinada a contener el aparato de proyecciones, construida también de cemento y armadura de hierro, en cuyos bajos y aprovechando lo que hubiera sido un estorbo, se ha construido un palco.

La iluminación del *saló* se efectuará por medio de bombillas eléctricas colocadas junto al techo, de las que durante los espectáculos quedarán encendidas dos, amortiguando su luz una combinación de gasas de colores.

Hay además otra porción de adornos que todos revelan el mejor buen gusto.

La salida se efectuará por otra puerta abierta en la calle de Santa Clara, que es también muy original y sigue lo tosco de toda la ornamentación.

En cuanto a los espectáculos que en el saló Gerió se darán, no pueden ser más escogidos; cinematógrafo, cuadros vivos, canciones populares y legendas arregladas a la escena, rondallas, danzas de la tierra, veladas musicales y sesiones dramáticas. Para ello se cuenta con el concurso de los mejores literatos, músicos y escenógrafos de Cataluña y Mallorca.

Las proyecciones cinematográficas, que serán cambiadas cada semana, alternarán con vistas fijas de procesiones, mercados, paisajes y monumentos.

Nada tendremos pues que envidiar a las mejoras salas de esta clase de espectáculos, pues los fundadores del saló Gerió están dispuestos a que este quede a la altura de los mejores, a cuyo efecto para su instalación no han perdonado gasto ni detalle; han conseguido una línea directa desde la Central de electricidad para disponer en toda ocasión del fluido eléctrico necesario y se hallan dispuestos a que los espectáculos merezcan el favor del público. Los propietarios no son mercantilistas, son sencillamente amigos de arte y entienden que este no puede hacerse con mezquindades ni gollerías.

Para el día de la inauguración, que probablemente será el próximo domingo, se nos dijo que vendría a presenciarla el Maestro Pecanins acompañado probablemente del gran Lamote de Grignon, director del teatro del Liceo.

Antes de terminar, felicitemos pero muy cordial y sinceramente al arquitecto Don Rafael Masó, a cuya dirección han estado confiadas todas las obras en las que ha puesto sus excepcionales conocimientos de artista, hábilmente secundado por Don Benito Mosqueras en las obras de albañilería, Don Jaime Adroher en las pinturas, Don Nonito Cadenas en lo referente a cerrajería, Don José Matas carpintero y Don José Iglesias electricista.

Muy bien jóvenes fundadores del saló Gerió; así es como se demuestra el cariño a la ciudad."

La lucha 8823 (26/04/1906), p. 2.

"Esta tarde a las cinco y media, se celebrará la sesión inaugural del saló Gerió, reservada únicamente a las autoridades e invitados oficiales. Por la noche, se abrirá al público el espectáculo.

[…]

Hoy llegará de Barcelona el maestro Pecanins, acompañado probablemente del director de la orquesta del Liceo de Barcelona maestro Lamote de Grignon para asistir al estreno de la visión musical *L'oració de la nit* en el saló Gerió de cuya partitura es autor el primero.

También llegará el artista señor Ros i Güell, de aquella ciudad, autor del decorado de dicho cuadro, con el mismo objeto.

[…]

Correspondiendo a1a expectación con que el público todo aguarda la inauguración del saló Gerió, verdaderamente notable por lo general e intensa, nos complacemos en hacer a nuestros lectores una descripción de aquel, a fin de que puedan hacerse cargo de la transformación radical que ha sufrido lo que fue teatro del Centro Moral.

La que era sencilla y estrechísima puerta, es ahora espacioso portal de líneas tan sencillas como elegantes que afecta la forma obligada por el tramo de la escalera que da acceso al café de la citada sociedad de recreo. La artística y bien entendida ornamentación del portal se extiende a todo el lienzo de pared en que está abierto, sobre cuyo fondo, en el que aparece perdido follaje, destaca en primer término un escudo de la ciudad sobre una cruz, y el título, compuesto con grandes letras de mosaico de cristal, y grandes flores ornamentales logradas por el mismo procedimiento, formando el conjunto espléndido y brillante efecto.

Completan la decoración del portal unos bien entendidos y artísticos hierros cuya disposición favorece el buen orden en el ingreso del público; una severa puerta de madera cierra la entrada.

El interior del local, con todo y no permitir las condiciones especiales del mismo grandes transformaciones, está verdaderamente desconocido.

Techo y paredes, tienen una entonación clara e igual, que dan al conjunto por lo distinguido un agradabilísimo efecto. A lo largo de los muros corre un arrimadero tosco y original que armoniza perfectamente con la casilla destinada al aparato de proyecciones y boca del escenario, que constituyen una verdadera novedad por su estilo, por su sencillez y por su buen gusto.

El aparato de proyecciones exigía ser colocado en condiciones tales, que obligaba a tener dentro del local un cuerpo saliente, que irregularizándolo lo afeara, y este peligro se ha salvado con gran fortuna dando a la casilla que ha de contenerlo una forma tan original como artística, resultante de las necesidades a que obedece la misma y utilizando la parte inferior para un palco destinado a la empresa.

Toda la casilla afecta una construcción especial por lo nueva, cuyo conjunto resulta sumamente agradable, pues así la escalera que da acceso a la parte superior, como el balconcillo del lado opuesto, dan tan extraordinario movimiento a la masa, que, con los artísticos, aunque sencillos, hierros de una y otro, contribuyen grandemente al excelente efecto del conjunto.

Desde la casilla mencionada hasta la escena, o sea, todo el espacio entre columnas, es el que se ha destinado a preferencia, y para mayor comodidad de los espectadores se ha dado al piso un buen declive que permitirá a todos por igual disfrutar sin estorbos del espectáculo. El referido recinto de preferencia está separado del restante local por una valla de hierro del mismo estilo y gusto que la del portal.

La boca del escenario es, sin duda alguna, lo de más importancia y lo que más llamará la atención del público.

Para que destacara el espectáculo perfectamente a los ojos de aquel, sin que nada pudiera distraerle y para obtener a la par mayor efecto musical, en el sitio destinado a la orquesta se ha construido un foso, en el que los músicos estarán ocultos a la vista del espectador por una gran concha, que pintada del mismo tono que las paredes, contribuye a la armonía del conjunto en gran manera.

Esa gran concha parece como incrustada en las rocas, que, brotando del suelo y formando gruta, componen la boca del escenario. A la izquierda del mismo aparece una cruz y varias flores ornamentales como las del portal de entrada y de entre las estalactitas cuelgan follajes. La batería de candilejas está oculta por una serie de estalagmitas. El conjunto es realmente grandioso y produce gratísima impresión.

Para cerrar la boca del escenario se ha desterrado el típico telón, que ha sido sustituido por una doble cortina que se descorre a ambos lados, elevándose gradualmente y formando grandes pliegues.

El salón está iluminado por dieciséis lámparas, colocadas a la altura del techo y alrededor de las columnas, ocultas bajo tules de color que atenuarán la luz de las que resten encendidas durante las proyecciones. La forma de iluminación da al local una entonación tan extraordinariamente simpática que dudamos pudiera haberse logrado mayor efecto.

En el escenario, toda la maquinaria es nueva; se le ha dotado de una perfecta instalación eléctrica, en tal forma, que puede lograr una intensidad de 1500 bujías, permitiendo obtener todas las combinaciones y efectos posibles. Y como se tiene línea especial desde la Central, podrán los espectáculos darse a cualquier hora.

Como prueba de que no se ha dejado detalle alguno que pueda contribuir a la perfección de los espectáculos, haremos constar que se ha establecido comunicación telefónica entre la casilla de proyecciones y el escenario y músicos, así como timbres eléctricos que avisarán al público de dentro y fuera y a las personas que se hallen en el café del Centro Moral, el momento en que va a dar comienzo el espectáculo.

Para facilitar el desocupo del local se ha dispuesto la salida por la calle de Sta. Clara, abriendo un portal cuyo estilo y buen gusto corresponde al que domina en todo lo demás, incluso en la taquilla, que es de una elegancia exquisita.

Faltaríamos a nuestro deber si no consignáramos como es de justicia los nombres de todos los operarios que han contribuido a la ejecución de las obras, que han sido, en lo tocante a albañilería, D. Benito Mosqueras, los hierros han salido del acreditado taller de D. Nonito Cadenas; todo lo de carpintería del de D. Francisco Matas; las pinturas han corrido a cargo de D. Jaime Adroher y la instalación eléctrica la ha hecho el inteligente electricista D. José Iglesias, operando todos bajo la dirección de nuestro compañero el arquitecto D. Rafael Masó y Valentí.

Merecen calurosísima felicitación los jóvenes que constituidos en empresa del saló Gerió, sin reparar en gastos, con un desprendimiento verdaderamente espléndido; sin la menor ambición de lucro y por el solo afán de dotar a la ciudad de un local de espectáculos donde el público, a la vez que distracción, halle motivos para educar su buen gusto. Han dado una nota de vibrante progreso rindiendo tributo al arte."

Diario de Gerona 96 (28/04/1906), pp. 3–6.

"**Inauguración.**— Ayer a las seis de la tarde tuvo lugar la inauguración del nuevo local denominado Saló Gerió, instalado en los bajos del Centro Moral situado en la Plaza San Agustín.

El cuadro plástico *L'oració de la Nit*, original de don Rafael Masó, mereció abundantes y ruidosos aplausos por parte de la extraordinaria y selecta concurrencia que llenaba el espacioso salón.

Parece que el indicado local promete verse muy concurrido en las siguientes sesiones."

El tradicionalista 201 (29/04/1906), p. 3.

“Desvetllament

En la freda, en l’ensopida ciutat de Girona ha ocorregut un aconteixement. I aconteixement verament notable si es consideren les circumstancies de nostra pacífica ciutat és l’estreno d’un important lloc d’espectacles d’art com és el saló Gerió. Més notable, perquè l’art que allí es farà serà el verdader art i preferentment el de nostra terra. Més notable i plausible encara per quant la més estricta moralitat i decència presidiran els espectacles d’aquell recinte.

Ja n’estàvem tips de no presenciar en nostres teatres res més que aquell art foraster i carrincló, ja n’estàvem cansats d’aquelles bromes insulses i immorals del desastrós *género chico* que s’ha ensenyorit de Girona com s’ha ensenyorit de tot arreu.

Bé les trobàvem escasses les manifestacions artístiques en aquesta ciutat a on casi tot l’art es redueix a exhibicions de postals indecentes, però ens havíem de resignar a permanèixer en nostra monòtona calma, trencada solsament de tant en quant, per l’audició d’algun cèlebre concertista o per la vinguda d’un orfeó. Mes ara ha vingut un simpàtic desvetllament, amb l’aparició d’aquesta font d’art que s’anomena saló Gerió, que per sa importància crec que mereix ser conegut dels lectors d’aquesta revista, a n’aquí vaig ara a dona’ls-hi d’ell breus notícies.

Garantia de sa serietat i decència és no sols l’haver-se instal·lat en el local del Centre Moral, sinò també la significació i bon nom de sos elements directors.

Penyora de l’art i bon gust que allí regna n’és l’adorno del saló. D’una disposició tan nova i elegant com senzilla, hi destaquen en ell per sa major ornamentació l’artística porta d’entrada, la caseta destinada a l’aparato de projeccions que té la forma d’una robusta torre i la boca de l’escenari que representa amb perfecció l’entrada d’una gran cova, a on no hi falten grosses estalactites, ni verdoses heures arrapades a les roques.

Magnífica mostra dels espectacles que en el saló es van a donar ne foren els que s’hi representaren el dissabte i diumenge últims, dies de sa inauguració.

Projeccions cinematogràfiques molt interessants i escollides; audicions de danses catalanes entre les quals hi figuraren el ball del ciri de Castelltersol i els de gegants, cavallins i nanos d’ aqueixa vila, pulcrament executats per el quinteto del Sr. Mollera, que foren molt de l’agrado del públic, i per final la representació del bonic quadro *L’oració de la nit*, d’argument senzill però ben desarrollat en apropiats versos del llorejat poeta en Rafel Masó, a qui cap també la glòria de portar la direcció artística tant de la construcció del local com dels espectacles que allí es faran. [...]

Per ma part, dec manifestar que la fundació del saló Gerió és lo millor que fill d’aquesta ciutat ha vist a Girona. Lo qual ens ha d’alegrar a tots, puig que nascut a l’escalf d’una societat catòlica està destinat a donar abundosos fruits de moralitat, il·lustració i recreo de què tan mancada està nostra ciutat.

Narcís [Masó?]
Girona 2 maig 1906.”

El deber (12/05/1906), pp. 294–295.

"Se ha inaugurado en esta ciudad con el título de "Gerió" y en el local que ocupa la sociedad "Centro Moral", un salón de espectáculos de arte.

Invitados a la sesión inaugural, no nos fue posible asistir; no por esto dejamos de agradecer mucho la invitación."

Heraldo de Gerona 431 (03/05/1906), p. 2.

"**El saló Gerió.**— Conforme anunciamos en nuestro último número, el sábado inaugurose el saló Gerió, de espectáculos artísticos, instalado en los bajos del Centro Moral Gerundense, transformado y mejorado notablemente bajo la dirección del joven arquitecto D. Rafael Masó. A la sesión inaugural asistieron el Vicario Capitular, el Presidente de la Audiencia, Alcalde, Concejales, Canónigos, catedráticos del Seminario y del Instituto, escribanos y otras personalidades al efecto invitadas.

En todas las sesiones del sábado y del domingo obtuvo un éxito completo la visión musical *L'oració de la nit*, cuyos autores Srs. Masó, de la letra, y Pecanins, de la música, fueron con insistencia llamados a la escena. La parte de cinematógrafo fue también del agrado del público, así como los intermedios musicales en los que un trío compuesto de los señores Mollera (T. e I.) y Dalmau ejecutó selectos números de música popular.

No dudamos que el público de Gerona corresponderá con creces al esfuerzo en bien del arte y de la diversión, han hecho los que a su cargo tienen el saló Gerió."

El tradicionalista 202 (03/05/1906), p. 3.

"Dissabte passat vàrem assistir a la inauguració del saló Gerió, establert en el saló d'actes del Centre Moral, que baix la direcció artística de l'intel·ligent arquitecte en Rafel Masó ha sigut transformat de tal modo que bé pot dir-se que està del tot desconegut, La porta d'entrada, la boca de l'escenari i lo local a on hi ha los aparatos de projecció, segueixen lo mateix estil i convencen una vegada més que el senyor Masó, autor del projecte, figurarà indubtablement a no trigar gaire entre los arquitectes de renom.

Lo quadro *L'oració de la nit* és una preciositat així en la música, del jove compositor Pecanins, com en la lletra del mateix Masó; lo decorat, hermós. Felicitem coralment a l'empresa per son encert en dotar a Girona d'un lloc on s'hi faci art, al director artístic en Rafel Masó i a tots los artistes que han treballat en les obres de transformació del local."

Lo geronès 575 (05/05/1906), p. 2.

Activitat inicial al saló Gerió

“La Empresa del saló Gerió nos suplica la inserción de lo siguiente:

"La casa L. Gaumont està construint amb tota activitat un reòstat adequat al voltatge de la corrent de nostre capital que permetrà donar a nostre aparell cinematogràfic una magnífica potencia lluminosa.

Així fem saber al públic que fins a tenir l’esmentat aparell no es donaran més sessions."”

Diario de Gerona 100 (03/05/1906), p. 5.

“Se han suspendido las sesiones de cinematógrafo del saló Gerió hasta que queden corregidas algunas deficiencias en la intensidad del foco eléctrico del aparato de proyecciones.”

La lucha 8831 (05/05/1906), p. 2.

“Subsanadas ya las pequeñas deficiencias que motivaron que el jueves de la semana pasada no empezaran en el saló Gerió las sesiones dedicadas a los niños de ambos sexos por la tarde, reanudáronse los espectáculos en aquel simpático salón el sábado pasado por la tarde, con una sesión dedicada a las personas que, viniendo al mercado, por razón de sus ocupaciones personales no pueden demorar el regreso a su domicilio.

Las películas exhibidas en las sesiones del sábado y domingo fueron sumamente variadas y escogidas, y alcanzaron una intensidad luminosa notable, y no hablamos de la fijeza porque es unánimemente reconocido que ningún otro aparato de los que hasta ahora habían funcionado en Gerona la ha tenido mayor. Aunque alguna de dichas películas mereció del público tan grande aceptación que seguramente la verían con gusto repetirse, serán todas ellas renovadas esta semana.

El cuadro *L’oració de la nit*, obtiene cada vez mayor éxito, y es la mejor prueba de ello la espontánea y calurosa ovación que la concurrencia que llena siempre el local tributa cada vez a los pequeños artistas que lo interpretan con tanto acierto.”

Diario de Gerona 101 (08/05/1906), p. 3.

Inauguració de les sessions infantils

"Esta tarde se inaugurarán en el saló Gerió las sesiones infantiles."

Diario de Gerona 106 (10/05/1906), p. 5.

"En las primeras sesiones que se celebrarán en el saló Gerió serán exhibidas en proyección varias fotografías de las fiestas celebradas en el pueblo de Celrà, obtenidas por el aficionado don José Fabrellas."

La lucha 8835 (10/05/1906), pp. 2–3.

"Con un franco y verdadero éxito se inauguraron ayer tarde en el saló Gerió las sesiones que todos los jueves se dedicarán a los niños de ambos sexos, con rebaja de precios.

Como estaba anunciado se estrenaron varias de las películas nuevas que se exhibirán en las sesiones de mañana y pasado, que resultaron como siempre notables por su claridad y fijeza. Se proyectaron varias vistas fijas, de las calles procesión y sardanas de Celrà, sacadas expresamente para el saló Gerió durante la pasada fiesta mayor.

Y con gran contento de la gente menuda y joven fue contada la popular rondalla *La rateta*, en forma y lenguaje tan ameno y correcto como todas las que figuran en la edición de *Rondalles mallorquines* del infatigable y erudito folklorista Mn. Antonio Mª Alcover. La visión musical *L'oració de la nit* obtuvo como siempre una ovación.

Estas sesiones, dedicadas como hemos dicho a los niños de ambos sexos, para dar las cuales se ha elegido la tarde del jueves, que lo es de fiesta en todos los colegios, alcanzarán gran favor del público a que se dedican, pues al atractivo de las primicias de las películas y representación del cuadro plástico, reúne el que ofrece siempre, hasta para los grandes, una rondalla bien contada, que siempre resulta instructiva, y la proyección de vistas fijas de asuntos populares, que ofrecen siempre amenidad. Es por consiguiente de aplaudir la idea que ha inspirado esas sesiones a los directores del saló Gerió."

Diario de Gerona 107 (11/05/1906), pp. 4–5.

"La sesión especial para los niños que se celebró el jueves por la tarde en el saló Gerió mereció absoluta aprobación y aplauso así por los numerosos *pequeños* concurrentes, como por sus acompañantes también en buen número.

Se hicieron proyecciones de vistas fijas de Celrà, de películas muy variadas; se ejecutaron trozos de música; recitáronse dos cuentos y acabó el espectáculo con la visión de *L'oració de la nit* que cada día obtiene más aplausos."

La lucha 8837 (12/05/1906), p. 2.

"LES TARDES DELS DIJOUS AL SALÓ GERIÓ

Són unes tardes, matinals. Perquè són adornades amb la frescor i la color i la tendresa de la mainada, que és com dir amb els meravellosos encants de lo acabat de néixer. Els dematins són extraordinàriament bells i ens complauen, perquè en tot hi endevinem un desig de ser, en tot hi sobtem un gest de delit per tot hi veiem l'alegria del començar. Aquest vital alè, aquest delitós afany del néixer, es lo que ens fa molt plaents i molt atractives les matinades.

Ho torno a repetir: les tardes del dijous al saló Gerió són tardes matinals. Hi ha la vivor de les gotes de rosada en aquells ullets tan esbadocats; la dolçor dels boirosos paratges, és en les bellugoses pells dels infants, les delicades tonalitats de la flor, en les finors rosades de les galtes, aquell encantador badament dels calzers, en les boques que s'aponcellen i les mans qui s'obren, i tota aquella frescor d'ambient i alegria de l'aire i llum i esclat d'aucells qui es persegueixen, hi és en les ingènues rialles, en els braços que voletegen, en els ditets qui es destrien, els xiscles que hi campanegen i les admiracions que s'hi escapen.

Totes les esplendors i fineses dels matins se complauen en adornar les tardes d'aquests dijous.

***

Les ingenuïtats no tenen aturador. Si el tinguessin ja deixarien de ser tals i ja deixaria la ingenuïtat de ser encantadora. En el temps de la mentida i del encarcarament, és una consoladora cosa la ingenuïtat! I el saló Gerió, en la tarda del dijous, era com un brollador d'ingenuïtats; com una panera d'innocència.

Va sortir un cavall en una vista, i la ingenuïtat brollà també franca i decidida. Alhora van alçar-se un escampall de braços teclejant els joguinosos ditets i manotejant per a guiar-lo; i una veu de cristall va dir-li "Arriï'l" i multitud de petites cames van moure's trontollant sobre els barrons del cadirat, acompanyades d'un plàstic remor de boca.

Pegaven i martiritzaven a un infant en una pel·lícula, i eren per a contristar aquelles molsudes carones, amb arrugats al front i estiraments als llavis, buscant amb les mans la protectora estreta de les dels seus pares o germans i amb un visible encongiment de pit. Jo sé que van entendrir-me més, uns plors vivament arrencats d'infantons atordits que giraren la cara, que tot el tràgic assumpte que es desenrotllava en la pel·lícula!

I en la rondalla de la rateta, d'aquella rateta tan empolainada amb el llacet a la cua i aquell gat tan estrafolari, era un celestial disfrutar, el parar esment en la sonoritat de les rialles, en l'expansiva intensitat dels xiscles, en aquell desvergonyiment inofensiu dels comentaris, en la invencible impetuositat del calificar, en l'espontaneïtat del gest i sobretot, sobretot, en la intensiva expressió d'aquells ullets, d'aquells ullets espurnejants com un estel, per les rialles, ara astorats i botint pel misteri i per la por, després velats i humitosos per l'entendriment.

Oh! Benhagen els infants, jutges ingenus, meravellosos espills de les bondats d'una obra!

***

L'alegria d' aquella tarda va comunicar-se'm. I sé ben be que quan els infants se'n foren anats entre fresseig de peus i sorolloses corredisses, vaig trobar menos desemparades i melangioses aquelles parets del saló i més alegres i verdejants aquelles lluïdoses fulles que volten a la Creu.

Hi havia arreu com un perfum d'ingenuïtat que sortia de totes les coses. Com una dolçor vessada. Com si l'alegria surés visible per l'espai!

I a terra, a terra hi havia la més esplèndida manifestació d'una hora de goig. Hi lluïa una estesa de quadrejats paperets, despulles d'una llaminosa menja, xuclada amb tota la intensitat, assaborida amb tot el plaer, disfrutada amb tota la plenitud, per aquells boques, per aquells ulls, per aquells cors, que havien trobat l'assoliment de la més pura delectació en les bondats de les llaminadures per la boca i les belleses de les llaminadures del sentiment.

Dret en mig del saló, entre la tèbia llum de les glaces, en aquells moments de solitud, una infinita recança de no tenir infants se'm ficava amorosament cor endins.

Rafael Masó i Valentí"

Diario de Gerona 109 (13/05/1906), pp. 7–8.

"**Saló Gerió.— (Centro Moral)**

Escogido programa para hoy domingo. Películas enteramente nuevas. Audiciones musicales por el Trío de los Sres. Mollera y Dalmau.

¡Inmenso éxito! Del cuadro *L'oració de la nit* de los Srs. Masó y Pecanins, decorado del escenógrafo Ros i Güell.

Sesiones a las 4 y media, 5 y media, 6 y media, 7 y media y 10.

-PRECIOS- Preferencia, 40 céntimos. Entrada general, 25 céntimos."

El tradicionalista 205 (13/05/1906), p. 3.

"Hoy jueves: a las 5 y media, sesión para niños: proyección de películas nuevas, cuentos, música y la visión *L'oració de la nit.*

A las 7 y por la noche a las 9 y media SESIONES EXTRAORDINARIAS en las que se proyectará la sensacional película *L'erupció del Vesubi*, tomada del natural. […]

En el saló Gerió se proyectará durante las sesiones de hoy, por única vez, la sensacional película *La erupción del Vesubio*, verdaderamente auténtica, tomada en Italia a raíz de aquel fenómeno.

La Empresa del saló Gerió se propone, a petición de muchas personas, abrir un abono a sesiones escogidas que se celebrarán por la noche y que constituirán agradables reuniones de sociedad a la manera de las funciones de moda de los teatros."

La lucha 8841 (17/05/1906), pp. 2–3.

"SALÓ GERIÓ.— Avui dijous.— Sessió per la mainada a dos quarts de 6 de la tarda.— Pel·lícules noves de gresca.— Ball dels gegants i nanos d'Olot.— Se contarà la rondalla *La Hermosura del Món* i representació de la visió crepuscular *L'oració de la nit*.— Preus excepcionals: Preferència, 25 cents.; entrada general, 15 cents.

Sessions extraordinàries d'actualitat.— Vespre a les 7 i nit a les 9 i mitja.— Projecció de la interesant pel·lícula treta del natural *L'erupció del Vesuvi* amb vistes de la pluja de laves; aspecte dels carrers de Nàpols; sepultura dels cadàvers; el cràter amb erupció i efectes de aquesta.—Altres pel·lícules noves, audicions musicals i la visió crepuscular *L'oració de la nit*.—Preus: Entrada general, 25 cents; preferència, 40 cents."

Diario de Gerona 112 (17/05/1906), pp. 3; 6.

"A las sesiones celebradas el jueves tarde y noche en el saló Gerió asistió numerosísima concurrencia. La película *L'erupció del Vesubi* es muy notable y fue muy celebrada."

La lucha 8843 (19/05/1906), p. 2.

"La segunda de las sesiones dedicadas a los niños y niñas por el saló Gerió, celebrada anteayer tarde, corrobora el lisonjero pronóstico que acerca del éxito de las mismas hicimos.

El número de niños que asistió a dicha sesión fue ya mucho mayor que el que concurrió a la primera, y en ellos despertó el mayor entusiasmo lo mismo la exhibición de las divertidas y variadas películas, cómo la narración de la popular rondalla, como la representación de la preciosa visión musical.

Es admirable el orden y compostura con que aquellos pequeños presencian todo el espectáculo, orden que contrasta con la alegre algazara con que durante los breves intermedios lo comentan comunicándose sus inocentes impresiones.

Las sesiones infantiles de los jueves, no vacilarnos en afirmar que serán un brillante éxito para el saló Gerió, cuyos empresarios demuestran con ellas que no les guía el interés del lucro y sí el procurar la ilustración de la juventud."

Diario de Gerona 114 (19/05/1906), p. 6.

"Las sesiones que vienen dedicándose a los niños y niñas se ven cada día más concurridas y animadas. El jueves último diose la segunda de las citadas sesiones notándose mucha mayor concurrencia que en la anterior, reinando gran entusiasmo entre los pequeños infantes que presenciaban alegremente las divertidas películas que se exhibieron, así como también la narración de la popular rondalla y el precioso cuadro *L'oració de la nit.*

Hoy se exhibirán nuevas y bonitas películas las cuales no dudamos agradarán, por su claridad y fijeza, finalizando las sesiones con la tan aplaudida visión musical *L'oració de la nit*, que tanto éxito viene alcanzando desde su primera representación al público gerundense.

[…]

Saló Gerió.— (Centro Moral)

Escogido programa para hoy domingo. Películas enteramente nuevas. Audiciones musicales por el Trío de los Sres. Mollera y Dalmau.

¡Éxito grandioso! del cuadro *L'oració de la nit* de los Srs. Masó y Pecanins, decorado del escenógrafo Ros i Güell.

Sesiones a las 5, 6 y 7.

-PRECIOS- Preferencia, 40 céntimos. Entrada general, 25 céntimos. Niños menores de 10 años, 25 cents. y 15 cents. respectivamente.

Próximamente estreno de un nuevo cuadro musical."

El tradicionalista 207 (20/05/1906), p. 3.

"Hoy tarde y noche se celebrarán escogidas sesiones en el saló Gerió. En todas se exhibirá el notable cuadro *L'oració de la nit.*"

La lucha 8844 (20/05/1906), p. 3.

L'abonament a les *Vetlles escollides*

"Se nos dice que, entre varias conocidas personas de esta ciudad, hay el propósito de organizar en el saló Gerió una serie de sesiones escogidas que mediante abono se celebrarán semanalmente, constituyendo agradables reuniones de sociedad a manera de las funciones de moda de los teatros."

Diario de Gerona 111 (16/05/1906), p. 4.

"La sección lírico-dramática del Centro Moral Gerundense dará esta noche a las 9 una función teatral en el salón de espectáculos Saló Gerió poniendo en escena el drama *L'idiota del Gorchuegre*, la zarzuela *Lo que passa en Madrid* y la comedia *L'antiquari del Puxet*. […]

La Empresa de saló Gerió nos remite para que les insertemos las siguientes líneas que nos complacemos en reproducir[73]:

«Aquesta empresa fa constar públicament el seu agraïment a les dignes persones que, interessant-se per l'èxit de la seva bona obra, han subscrit i li han tramés una carta demanant-li l'obertura d'un abono als seus *Espectacles*.

Aquesta carta que mereix la reproducció per l'esperit amb què està escrita diu així:

> «Srs. Empresaris del saló Gerió:
>
> És una obra molt lloable i molt culta la que vostès estan portant a cap. Creiem nosaltres que sols amb aquest esperit es pot anar avant i per això ens considerem amb l'obligació d'encoratjar i allargar la mà.
>
> Els que firmem hem cregut donar satisfacció a aquests sentiments demanant a vostès l'obertura d'un abono als seus Espectacles, quina forma i condicions deixem al seu bon gust.
>
> Així, al mateix temps que assegurarem com se mereix l'èxit de la seva bona obra, lograrem el goig de reunir-nos en íntim aplec els que per una mateixa manera de pensar i d'apreciar sentim la necessitat de la comunicació.
>
> Des d'ara, doncs, senyors empresaris, si els hi és agradable la nostra idea, compti'ns entre els seus abonats i ferms propagandistes.— Josep Sambols.— Joaquim Veray.— Joan de Carreras.— Joaquim Franquesa.— F. Montsalvatge.— Frederic M. de Gispert.— G. Garriga.— Bruno Coll.— Miguel Gorgot.— J. Prim.— J. M. Reitg.— Francisco Babot.— M. Burch.— Ramón Mª Almeda.— Ricar Fábregas.— Narís Mateu»

L'empresa acull amb complascència després de remerciar-la aquesta bona idea i per a que, fent-se extensiva, sia aprofitada per totes les persones que vulgan protegir-la, fa saber que des d'avui obre un abono pels Espectacles que es donen al seu saló baix les següents condicions:

[73] Aquest text enviat pels empresaris del saló va ser també publicat dos dies després a *La lucha* 8845 (22/05/1906), p. 2.

1ª L'abono serà per sis sessions.

2ª Aquestes sessions seran els dijous de cada setmana a dos quarts de deu del vespre, i es diran *Vetlles escollides*.

3ª En aquestes sessions no hi hauran distincions de lloc, doncs seran obertes les portes que separen la Preferència i l'Entrada general.

4ª En les sessions d'abono s'estrenaran les visions, ballets, pel·lícules i altres atraccions que es portin al saló.

5ª La seva durada serà d'una hora i mitja, doncs sempre constaran d'un número més que les ordinàries i hi hauran intermitjos de conversa.

6ª Els abonats tindran privilegis per a sessions extraordinàries, científiques, etc. que es donguin en ocasions especials.

7ª El preu d'abono per a una entrada i cadira per a sis sessions serà de 2 pessetes.

8ª El despatx de l'abono es farà a la taquilla del saló Gerió cada dia de 7 a 8 del vespre i la primera *Vetlla escollida* tindrà lloc el prop vinent dijous. »

[...]

Saló Gerió.— Avui dissabte 20 de maig. Noves pel·lícules. Audicions musicals. Gran èxit! La visió musical *L'oració de la nit*. Sessions a dos quarts de 5, de 6 i de 7 de la tarda. Preus: Preferència, 40 cts.; entrada general, 25. Criatures fins a 10 anys: 25 i 15 cts."

Diario de Gerona 115 (20/05/1906), pp. 5–7.

"Para inaugurar las sesiones de abono, la empresa del saló Gerió, según nos comunica, organiza una sesión extraordinaria para el jueves próximo que estará dedicada al maestro Pecanins, autor de la música de *L'oració de la nit* y al maestro Lamote de Grignon, su profesor[74].

Ambos maestros asistirán a la sesión, en la que, además de las proyecciones cinematográficas y representación de aquella visión musical, se darán a conocer varias de sus composiciones corales. Será pues una velada muy agradable, que ofrecerá especial atractivo para los amantes de la buena música y del arte."

Diario de Gerona 115 (22/05/1906), p. 3.

"Promete verse concurridísima la primera *Vetlla escollida* que, en honor de los maestros Lamothe de Grignon y Pecanins, se celebrará el día de la Ascensión en el saló Gerió.

[74] La mateixa informació apareix publicada el dia següent a *La lucha* 8846 (23/05/1906), p. 2.

Tomará parte en la misma el Orfeó Gironí cantando las canciones *La pastoreta*, *No t'ha trobat!*, *La cançó d'abril* y *La font* del señor Lamote y el popular *Fum!, fum!* del señor Pecanins.

El selecto público que llenará el local, a juzgar por la calidad y número de personas que figuran ya en la lista de abonados, acabará de dar a esta primera sesión escogida el carácter de distinción perseguido por los iniciadores del abono."

Diario de Gerona 116 (23/05/1906), p. 4.

"**Saló Gerió.—** Se anuncian para hoy escogidas sesiones en este Salón de Espectáculos. Es de esperar que revestirá mucha importancia la de la noche, a la que asistirán los Maestros Lamote de Grignon y Pecanins. Además de un programa escogido de películas, cantarán varias composiciones de los expresados maestros la Sección de Señoritas del Orfeó Gironí y algunas a solo las Srtas. Carreras y Pernal. Finalmente se representará la visión musical *L'oració de la nit*, que tanto éxito ha obtenido."

El tradicionalista 208 (24/05/1906), p. 3.

"**Saló Gerió.—** Avui dijous 24 de maig.— Tarda, a dos quarts de cinc. Sessió especial per la mainada. La rondalla *En Pere Grill* i *L'oració de la nit*. Preus reduïts.

A dos quarts de 6 i a dos quarts de 7; sessions ordinàries amb noves pel·lícules.— *L'oració de la nit*.— Preus ordinaris.

A dos quarts de deu de la nit.—Inauguració de les *Vetlles escollides*.— 1ª d'abono.— Gran festa en honor dels mestres Lamote de Grignon i Pecanins. Simfonia.—Projeccions animades.—En obsequi dels mestres que assistiran a la festa, L'Orfeó Gironí hi prendrà part, cantant varies de les seves cançons.— *L'oració de la nit*.—El preu d'una entrada i cadira pels no abonats serà de 75 cèntims."

Diario de Gerona 117 (24/05/1906), p. 9.

"En la función que se celebrará esta noche en el saló Gerió para la inauguración de las veladas de abono, tomará parte el Orfeó Gironí. La sección de señoritas interpretará *La pastoreta* y *No t'ha trobat!*; la señorita Pernal interpretará la *Cançó d'abril* y la señorita Carreras, *La font*: estas composiciones son todas originales del maestro Lamote de Grignon. Las secciones de señoritas y niños cantarán la canción popular *Fum! Fum! Fum!* del maestro Pecanins. La velada promete resultar interesante."

La lucha 8847 (24/05/1906), p. 3.

"Como era de esperar, resultó brillante la velada que el jueves último se celebró en el saló Gerió como inauguración del abono.

Entre las numerosas familias que se han inscrito como abonados constan las de Sambola, Veray, Furest, de Fontanilles, Adroger, Llach, Cull, Carreras, Garriga, Careaga, Mateu, Masó, Viñas, Vives, Fabrellas, Pujol, Moner, Gorgot, Monsalvatge, García, Franquesa, Gispert, Prim, Reitg, Babot, Burch, Almeda, Audouard y Puig de Marcillo[75].

El espectáculo mereció la más absoluta aprobación de los concurrentes que prodigaron repetidos aplausos al Orfeó Gironí y a los maestros Lamote y Pecanins. Las películas exhibidas fueron muy notables y como siempre, mereció también aplausos la visión *L'oració de la nit.* Felicitamos a la empresa del saló Gerió por el éxito de las veladas."

La lucha 8848 (26/05/1906), p. 2.

"Celebróse anteanoche en el saló Gerió la primera de las *vetlles escollides*, viéndose ocupado el local, que estaba lleno de bote en bote, por una distinguida concurrencia.

El espectáculo resultó muy brillante, contribuyendo en gran modo a ello la parte musical encargada a la sección de señoritas del Orfeó Gironí, que con gran afinación y notable ajuste ejecutó las canciones *La pastoreta*, *No t'ha trobat*! y *Fum!, fum*!, del maestro Lamote de Grignon las dos primeras y del maestro Pecanins la última.

Las señoritas Carreras y Pernal cantaron respectivamente a solo, con delicada expresión y buen gusto *La cançó d'abril* y *La font*, acompañándolas al piano su autor, el maestro Lamothe.

Hubo aplausos entusiastas para todos; se obligó a la repetición de tres canciones y los maestros Lamothe y Pecanins. en honor de los cuales se celebró la fiesta, fueron llamados a las tablas recibiendo una cariñosa manifestación de simpatía.

Nada diremos de las películas proyectadas, todas excelentes; ni de la visión musical *L'oració de la nit*, cada vez más aplaudida del público.

El brillantísimo éxito de la primera *vetlla escollida* es garantía de lo que serán las demás, pues son cerca 150 los abonos despachados, y por consiguiente en las sucesivas no han de faltar los elementos que tanto brillo y distinción dieron a la de anteayer, tanto más cuanto el espectáculo ofrecía todas las condiciones para constituir aquel elegante salón en centro de reunión selecta.

Con verdadera satisfacción se puede hacer constar que la inmensa mayoría de señoras y señoritas tuvieron el buen acierto de prescindir del sombrero para concurrir a la función y es seguro que en las próximas serán raros los que se vean, si es que alguno hay."

Diario de Gerona 118 (26/05/1906), pp. 3–4.

[75] El llistat de famílies abonades havia aparegut ja publicat al *Diario de Gerona* (24/05/1906), p. 4.

Primers anuncis del canvi de visió musical

"En el saló Gerió se pondrá en escena dentro de pocos días una nueva visión musical original de un joven poeta, música del maestro Esquerrà, de Barcelona, autor del cuadro *A la voreta del mar*, representado con gran éxito en la sala Mercè.

La nueva visión musical se titulará *Muntanyes de Canigó* y estará inspirada en esta canción popular; el escenógrafo Sr. Ros i Güell está pintando el nuevo decorado[76].”

La lucha 8847 (24/05/1906), p. 3.

“**Saló Gerió.— (Centro Moral)**

Escogido programa para hoy domingo. Películas enteramente nuevas. Audiciones musicales por el Trío de los Sres. Mollera y Dalmau.

¡Éxito grandioso! y últimas representaciones del cuadro *L'oració de la nit* de los Srs. Masó y Pecanins, decorado del escenógrafo Ros i Güell.

Sesiones a las 5 y media, 6 y media, 7 y media y 9 y media.

-PRECIOS- Preferencia, 40 céntimos; entrada general, 25 céntimos; niños menores de 10 años, 25 cents. y 15 cents. respectivamente.

Próximamente ESTRENO de un nuevo cuadro musical *Muntanyes de Canigó*.”

El tradicionalista 209 (27/05/1906), p. 3.

"Con éxito y ante distinguida concurrencia de abonados se inauguraron el jueves último en el Saló Gerió, instalado en el Centro Moral de esta ciudad, las veladas escogidas, que continuarán todos los jueves, dando la mayor variedad y amenidad a los espectáculos.

En breve se pondrá en escena en dicho salón una nueva visión musical titulada *Montañas del Canigó*, inspirada en una popular canción y para la cual el escenógrafo señor Ros pinta nuevo decorado.

La letra del estreno que se anuncia es debida a un joven poeta cuyo nombre no conocemos y la música al maestro Esquerrà, de Barcelona, autor de *A la voreta del mar*, que ha alcanzado mucho éxito en aquella ciudad.

[…]

[76] La notícia s'havia publicat el dia d'abans al *Diario de Gerona* 116 (23/05/1906), p. 5, però sense especificar l'autoria de l'escenògraf.

Saló Gerió.

Hoy jueves, 31 de mayo de 1906[77]. (Sesión para niños – Estreno de películas)

El precioso cuento *N'espardenyeta*. La visión musical *L'oració de la nit.* Precios especiales: preferencia, 0'25 pesetas; entrada general, 0'15 pesetas. A las 17.

(Velada escogida, dedicada a los actorcitos de *L'oració de la nit*.— 2ª de abono.— Sinfonía por el terceto dirigido por el maestro Mollera.— Estreno de interesantes películas.— Intermedios musicales.)

Representación escénica del idilio de Apel·les Mestres *Els dos cresos*. Última representación de la visión *L'oració de la nit*. Precio fuera de abono: 0'50 pesetas. A las 21'30.

NOTA.— El próximo domingo debut del celebrado excéntrico musical J[osé] Selvaggio."

Heraldo de Gerona 435 (31/05/1906), pp. 2–3.

 El desenvolupament de les vetllades al saló

"**Girona.—** El dia 27 del passat maig va representar-se al saló Gerió un bonic quadro plàstic titulat *L'oració de la nit*, lletra d'en Rafael Masó i música d'en J. Pecanins, a qual estrena hi assistí el jove compositor autor de la música, acompanyat del mestre Lamote de Grignon. En obsequi a dits senyors se celebrà en el mateix local una notable vetllada. En ella, la selecció de senyoretes de l'Orfeó Gironí cantà algunes composicions dels esmentats autors, que obtingueren xardosos aplaudiments. Per a correspondre a la simpàtica manifestació del públic, els senyors Lamote i Pecanins tingueren de presentar-se diferents vegades a l'escenari.

Pocs dies més tard, l'artística societat Orfeó Gironí dedicà als seus socis protectors una altra vetllada musical [...]"

Revista musical catalana 30 (juny 1906), p. 124.

"La segunda *vetlla escollida,* celebrada anteanoche en el saló Gerió, vióse sumamente concurrida, resultando tan amena y agradable como la anterior.

El idilio *Els dos Cresos* de Apeles Mestres resultó puesto con gran propiedad a la escena y por su sencillez notable dejó una gratísima impresión en el público.

Por haberse de retrasar el decorado a fin de empezar la colocación del correspondiente al nuevo cuadro *Muntanyes de Canigó,* que se estrenará probablemente el próximo jueves, se presentó por última vez la visión musical *L'oració de la nit*, con motivo de la cual los

[77] La mateixa notícia de la cartellera apareix publicada a *El tradicionalista* 210 (31/05/1906), p. 6 i *a La lucha* 8852 (31/05/1906), p. 3.

pequeños actores que la han representado fueron objeto de una calurosa ovación y obsequiados con adecuados regalos, dulces, palomas y flores que les presentó entre entusiastas aplausos uno de los criados al terminar el acto.

Con esta nota tan simpática terminó la segunda de las *vetlles escollides* tan favorablemente acogidas por el público."

Diario de Gerona 124 (02/06/1906), p. 4.

"La segunda función de abono celebrada el pasado jueves se vio, como la primera, muy concurrida. Además de un escogido programa de películas nuevas, muy interesantes, se representó el "idilio" de Apel·les Mestres, *Els dos cresos,* cuyo desempeño estuvo confiado a los Sres. Ramón Adroher y Juan Figueras, los cuales fueron extraordinariamente aplaudidos. Se representó también por última vez el cuadro musical *L'oració de la nit*, como siempre muy bien recibido por el público.

Probablemente el jueves de la próxima semana se estrenará el nuevo cuadro *Muntanyes de Canigó*."

El tradicionalista 211 (03/06/1906), p. 3.

"**Saló Gerió.— (Centro Moral)**

Hoy jueves 7 de junio de 1906.
Sesión para los niños a las 6 de la tarde.
Películas de gran efecto. Audiciones musicales. La bonita rondalla *N'espardenyeta*.
-PRECIOS ESPECIALES- Preferencia, 25 céntimos; entrada general, 15.

Noche a las 9 y media. Velada escogida. Tercera de abono.

500 metros de películas variadas.
Audiciones musicales por el **Trío** de los Sres. Mollera y Dalmau.
Juegos de fantasía por el muy aplaudido prestidigitador Sr. Rossell.
La Sección Dramática representará una chistosa zarzuela en dos actos y en verso[78].
PRECIOS FUERA DE ABONO, 9 REALES.

NOTA.— El jueves venidero tendrá lugar el estreno de la nueva visión *Muntanyes de Canigó.*"

El tradicionalista 212 (07/06/1906), p. 3.

[78] A la mateixa pàgina s'anuncia que la Secció Dramàtica del Centre Moral va posar en escena l'anterior diumenge la "chistosa zarzuela en dos actos" *Casament doble*, amb els actors aficionats Srs. Prat, Valls, Figueras, Adroher i Bosacoma. Es podria tractar d'aquesta mateixa obra per incloure la mateixa frase descriptiva de "chistosa zarzuela en dos actos" i per compartir actors amb les representacions del saló.

"En el saló Gerió instalado en el Centro Moral de esta ciudad se inaugurará hoy a las 6 de la tarde una sección especial dedicada a los niños, y por la noche a las 9 y ½, la tercera velada de abono. Ambas prometen ser muy animadas."

Heraldo de Gerona 436 (07/06/1906), p. 2.

"**Saló Gerió**

Jueves, 14 de junio.— Festividad del Corpus.

Terminada la procesión habrá dos sesiones a las 21 y a las 22 respectivamente. 600 metros de películas de gran sensación y variedad. Intermedios musicales.

Precios: Preferencia, 0'30 pesetas; Entrada general, 0'20 pesetas.

NOTA.— Mañana, viernes, día 15, sesión de abono a las 21:30. Detalles por programas."

Heraldo de Gerona 437 (14/06/1906), p. 3.

"Anteayer, viernes, se celebró en el saló Gerió la cuarta función de abono viéndose extraordinariamente concurrida hasta llenar el local. Se proyectaron gran número de películas cinematográficas muy escogidas; el trío de los Srs. Mollera y Dalmau ejecutó diversas composiciones con gran ajuste y cantaron la tiple Srta. Pernal y el tenor Sr. Famadas, la primera dos hermosas composiciones catalanas y el segundo el aria *O paradisso* de *La africana*. Ambos fueron aplaudidísimos, debiendo repetir su cantata.

Felicitamos a la Empresa por el buen gusto con que organiza esas veladas escogidas.

[…]

Saló Gerió.— (Centro Moral)

Domingo 17 del corriente[79].— Con motivo de la procesión, las sesiones empezarán a las 9 de la noche.— Gran variedad de películas sensacionales y cómicas, 600 metros. Intermedios musicales, con piezas escogidas, por el Trío Sres. Mollera y Dalmau.

PRECIOS: Preferencia, 30 Cts. Entrada general, 20. Niños y militares sin graduación, 15.

NOTA: El próximo jueves tomará parte en la sesión de abono la banda de guitarras, bandurrias y bandolines de Cassà de la Selva."

El tradicionalista 215 (17/06/1906), p. 3.

[79] La mateixa notícia de cartellera, però en català, publicada al *Diario de Gerona* 134 (17/06/1906), p. 6.

"Anteanoche, en la sesión de abono del saló Gerió, cantó el joven D. Amador Famadas el aria *Oh, paradisse* de *La africana,* demostrando poseer una potente y bien timbrada voz que bien educada puede proporcionarle excelentes triunfos. La señorita Pernal, del Orfeó Gironí, cantó también dos piezas con la delicadeza que le es peculiar, si bien un tanto emocionada. La distinguida y numerosa concurrencia de abonados les dedicó merecidos aplausos."

Diario de Gerona 134 (17/06/1906), p. 3.

"Saló Gerió.—Hoy tendrá lugar en este salón de espectáculos la 5ª función de abono en la que, además de proyectarse un escogido programa de películas, tomará parte la banda de guitarras y laudes del Orfeó Catalunya, de Cassà de la Selva, estrenándose la nueva visión musical *Muntanyes de Canigó*."

El tradicionalista 216 (21/06/1906), p. 3.

"**Saló Gerió**

Jueves, 21 de junio. Velada escogida. 5ª de abono.

Gran variedad de películas. Acontecimiento musical por la banda del Orfeón Cataluña, de Cassà de la Selva. Estreno de la visión pirenaica *Montañas de Canigó*, letra de Nicolás de la Font, música del maestro Esquerrà y decorado de Ros i Güell.

Precio fuera de abono, 0'50 pesetas. A las 21'30 en punto."

Heraldo de Gerona 438 (21/06/1906), p. 3.

"Brillante aspecto presentaba anteayer noche el saló Gerió en el que se reunieron casi todas las más conocidas familias de la ciudad.

Verdad es que el programa era selecto y suficiente a atraer numerosa concurrencia, pues además de las proyecciones cinematográficas, se anunciaba el estreno de la visión *Muntanyes de Canigó* y un concierto por la cobla de guitarras y bandurrias del *Orfeó* de Cassà de la Selva. La visión fue muy aplaudida; el decorado es de un efecto fantástico y encantador; la música, muy sencilla y sentimental y la letra, inspiradísima.

La cobla de guitarras y bandurrias tocó varias piezas con tal ajuste y buen gusto que más bien parecía oírse un órgano, que no varios instrumentos. El tenor Sr. Cortacans cantó una bella romanza que tuvo que repetir para acallar los aplausos. En resumen, una velada verdaderamente escogida y artística.

Y ahora, varios ruegos:

A la empresa, que preserve en comenzar las sesiones con la mayor puntualidad.

A los caballeros, que se abstengan de fumar porque sobre resultar una falta de atención, el humo perjudica la proyección de las películas.

Y a las señoras y señoritas, que tengan quietas sus lenguas durante las representaciones musicales, porque sobre distraer la atención de los que desean escuchar, dan un desaire impropio de su buena educación y amabilidad a los artistas encargados de su interpretación. Esperamos vernos atendidos."

La lucha 8871 (23/06/1906), p. 2.

"Con un lleno completo se celebró en este local la 5ª función de abono el último jueves. Después de proyectar buen número de interesantes películas, se estrenó el nuevo cuadro plástico *Muntanyes de Canigó*, que alcanzó un éxito, siendo unánimemente elogiado.

La banda de instrumentos de cuerda del Orfeó Catalunya de Cassà de la Selva cosechó muchos aplausos, ejecutando magistralmente algunas composiciones de su extenso repertorio, una de las cuales cantó el tenor Sr. Cortacans, que tuvo que repetirla ante los incesantes aplausos de la concurrencia."

El tradicionalista 217 (24/06/1906), p. 3.

"**Saló Gerió**. Diumenge, dia 24 de juny.

Sessions des de les 8 del vespre.— Pel·lícules de gran novetat.

Èxit grandiós de la visió pirinenca en tres temps *MUNTANYES DE CANIGÓ*, lletra d'en Nicolau de la Font, música del mestre Esquerrà i decorat d'en Ros i Güell.

Preus excepcionals: Preferència, 40 cèntims; entrada general, 25 cts.; mainada i militars sense graduació, 15."

La lucha 8872 (24/06/1906), p. 2.

"Saló Gerió.— (Centro Moral)

Dijous 28 de juny.— Vetlla escollida. 6ª d'abono.— Pel·lícules sensacionals i còmiques. Gran èxit de la visió pirenaica en tres temps, *Muntanyes de Canigó*, lletra d'en Nicolau de la Font, música del mestre Esquerrà i decorat d'en Ros i Güell.

A petició de moltes famílies, tornarà a prendre part la molt aplaudida banda de l'Orfeó Catalunya de Cassà de la Selva, executant un nou i escollit programa de composicions i cant pel celebrat tenor senyor Cortacans. A dos quarts de 10 en punt."

El tradicionalista 218 (28/06/1906), p. 3.

"[L'*Heraldo de Gerona* repeteix el mateix anunci de cartellera que el publicat a *El tradicionalista* i prèviament transcrit, però en llengua castellana, i afegeix al final les següents anotacions addicionals:]

Notas:— Desde el viernes, las sesiones comenzarán a las 20.— El domingo, últimas representaciones de la visión pirenaica *Montañas de Canigó*[80]."

Heraldo de Gerona 439 (28/06/1906), p. 3.

"En vista de que han terminado las *vetlles escollides* del saló Gerió, anoche no hubo sesión en el teatro Novedades, donde la habrá mañana y jueves sucesivos."

Diario de Gerona 147 (04/07/1906), p. 2.

"**Saló Gerió.**— Sesiones de CINEMATÓGRAFO desde las 6 y media de la tarde."

El tradicionalista 221 (08/07/1906), p. 3.

[80] El mateix anunci de cartellera es va publicar també a *La lucha* 8875 (28/06/1906), p. 2.

Temporada 1906/07

Aquesta segona temporada del saló Gerió hauria intentat mantenir les iniciatives començades la temporada anterior, però aniria a poc a poc reduint la seva activitat. La proposta principal de l'empresa va ser mantenir al llarg de tota la temporada les sessions fixes de cinematògraf els diumenges, només suspeses extraordinàriament per motius de celebracions solemnes religioses. Les sessions solien ser d'una hora de duració i tenien lloc habitualment entre les 16:00 / 17:30 i les 23:00. Les festes de Sant Narcís i les de Nadal seran els únics moments que estendran les sessions cinematogràfiques dels diumenges a la resta de dies de la setmana, només temporalment.

L'activitat teatral pròpia es veuria reduïda, estrenant només una nova visió musical amb funció única i fent algunes funcions extraordinàries repetint les visions de la temporada anterior. Tota la resta d'activitat teatral feta a la sala estaria organitzada per la secció dramàtica del Centre Moral, independent de l'empresa del saló. Tampoc es tornaran a repetir les sessions dedicades als infants amb narració de rondalles.

Cal destacar el distanciament que s'inicia amb el trio Mollera, que fins ara havia sigut fix al saló Gerió, però que al llarg d'aquesta temporada, per passar els seus integrants a ser professors de la Schola Orpheònica i començar altres projectes musicals, anirien essent cada vegada menys habituals al saló Gerió. Durant les festes de Sant Narcís, a l'inici de la temporada, el trio Mollera farà entreactes musicals a les representacions teatrals organitzades pel Centre Moral, però després la seva presència es limitarà als concerts de la Schola Orpheònica al saló Gerió i a l'estrena d'una sarsuela amb música de Mollera.

Durant el mes de gener i, després, entre finals de juny i meitat de juliol tindran lloc les sessions de moda o vetlles escollides del saló, normalment programades per a l'última sessió de les 21 o 21:30 dels diumenges. Incloïen projeccions cinematogràfiques selectes i representacions teatrals, com ara van ser les reposicions *L'oració de la nit* i *Muntanyes de Canigó.* L'empresa va tancar la temporada l'últim cap de setmana de juliol.

Inauguració de la temporada: 23 de setembre de 1906

Clausura de la temporada: 28 de juliol de 1907

Preus:

	Entrada preferent	Entrada general
Preus a l'inici de temporada amb visió musical	50 cèntims	25 cèntims
Sessió de cinematògraf per a adult* [preu rebaixat a partir de l'octubre respecte al d'inici de temporada]	25 cèntims	15 cèntims
*Oferta per als militars	10 cèntims	

Llistat d'obres representades:

- **Visions musicals:**



Quatre barres, Les

Visions gràfiques / balada musical en 2 quadres.

Estrena el 29/09/1906.

Lletra de Josep de Palol.

Música de Francesc d'Assís Font.

Escenografia d'Antoni Morau[81].

Quadre I: Partida.
Quadre II: Sagrament.

[Basada en la llegenda de l'origen de la senyera catalana.
Amb un decorat diferent per a cada quadre.]

Ressenyes de premsa:

"**Estreno.** —Próximamente se estrenará en un teatro de esta ciudad una visión musical titulada *Les quatre barres*, letra original de Don José de Palol, música de Don Francisco de A. Font y decorado de D. Antonio Morán."

El tradicionalista 240 (13/09/1906), p. 3.

"El aplaudido escenógrafo don Antonio Morán, está terminando un precioso decorado para una balada musical, original de don José Palol, a la que ha puesto música el joven compositor D. Francisco de A. Font, titulada *Les quatre barres*, cuyo estreno tendrá lugar en un teatro de esta ciudad, probablemente el 30 de los corrientes."

La lucha 8938 (14/09/1906), p. 2.

[81] També apareix a la premsa com a Antonio Morán.

"Probablemente el día 30 de los corrientes se estrenará en esta ciudad la balada musical *Les quatre barres*, original de don José de Palol, música de don Francisco de A. Font y decorado del escenógrafo don Antonio Morau."

Diario de Gerona 206 (14/09/1906), p. 4.

"S' estén fent els preparatius pera portar a escena en un dels teatres d'aquesta ciutat, ja cedit a l'efecte, la balada musical *Les quatre barres*, hermosa glosa de la llegenda de la nostra adarga. Originals dels joves artistes Josep de Palol i Francesc Font, decorada i dirigida per l'aplaudit artista escenògraf Antoni Moran.

Tenim entès que podrà verificar-se l'estreno a primer d'octubre prop-vinent. Els hi desitgem complert triomf."

Lo geronès 594 (15/09/1906), p. 3.

"Mañana a las nueve y media de la noche, tendrá lugar en el teatro del saló Gerió el estreno de la balada musical en dos cuadros *Les quatre barres,* letra de don José de Palol y música de don Francisco de A. Font, estrenándose también dos decoraciones de don Antonio Moran."

Diario de Gerona 218 (28/09/1906), p. 5.

"El próximo sábado el artístico espectáculo saló Gerió inaugurará con *Les quatre barres* una serie de *visiones gráficas*, género de arte puesto en boga en el teatro Principal y saló Mercè de Barcelona.

Por lo culto de la exhibición merece el favor del público selecto y de buen gusto, que no dudamos acudirá a esa *sesión especial* de verdadera moda.

También inaugurará el sábado sus funciones cinematográficas el salón Paralelo en su local-barraca de la plaza de la Independencia.

[…]

Saló Gerió

Dissabte 29 de setembre de 1906. —Espectacle extraordinari.— Estrena de la balada musical en dos quadros *Les quatre barres*. Quadro primer «Partida».—Quadro segon «Sagrament». Lletra d'en Josep de Palol. Música d'en Francesc d'A. Font. Dos decoracions d'en Antoni Moran. —Única representació. —Escollides pel·lícules noves. A dos quarts de deu. Preus: Entrada general, 25 céts.; Preferència, 50."

La lucha 8950 (28/09/1906), p. 2.

"S' ha inaugurat la temporada de hivern en lo saló Gerió, exhibint-se notables i variades pel·lícules, que atrauen gran concurrència. S'han rebaixat los preus d'entrada. Per avui a dos quarts de deu del vespre està anunciat l'estreno i representació única de la balada musical en dos quadros *Les quatre barres*, lletra d'en Josep de Palol, música d'en Francesc Font i decorat de n'Antoni Moran. Estem segurs que estarà ple a vessar, doncs són moltes les persones que es proposen assistir-hi."

Lo geronès 596 (29/09/1906), p. 3.

"*Les quatre barres*, música de Font, letra de Palol y decorado de Morán, atrajo numerosísima concurrencia el sábado último al saló Gerió. La obrita es una balada musical cuya intención merece aplauso sincero, aunque defectos de ejecución oscurecieron sus bellezas. Los autores fueron llamados al palco escénico. Con algo más de ensayo el éxito hubiera sido mucho mayor."

La lucha 8955 (04/10/1906), p. 2.

"***Les quatre barres***. —Con numerosa y escogida concurrencia se estrenó el sábado último en el saló Gerió la visión musical *Les quatre barres.* En ella pudieron admirarse las dotes de artista del joven escenógrafo D. Antonio Morán por sus dos hermosas decoraciones que produjeron un efecto sorprendente.

El argumento es interesante, si bien no pudo apreciarse como era de desear, debido a la flojedad en la ejecución, la que obedeció sin duda a causas ajenas a la voluntad de los autores.

Las películas de cinematógrafo que se exhibieron bajo la dirección del joven D. Ramón Adroher resultaron admirables, dejando al público altamente satisfecho."

El tradicionalista 246 (04/10/1906), p. 3.

"Con éxito se estrenó el pasado sábado en el saló Gerió, de esta ciudad, la velada musical en dos cuadros *Les quatre barres*, letra de don José de Palol, música de don Francisco de Asís Font y decoraciones de don Antonio Morán, que cosecharon bastantes aplausos."

Heraldo de Gerona 453 (04/10/1906), p. 3.

"El próximo pasado domingo, estrenose en el saló Gerió *Les quatre barres*, música de Font, letra de Palol y decorado de Morán.

La balada musical nos pareció aceptable, siendo muy aplaudida por el selecto público que asistió a la misma. Los autores fueron llamados al palco escénico. La ejecución resultó algo defectuosa, oscureciendo las bellezas de la obra. Bien por los jóvenes principiantes."

La República 59 (06/10/1906), p. 6.

"SALÓ GERIÓ (GIRONA)

Les quatre barres. — Balada musical en un acte, lletra de J. Palol, música del mestre Font. És una obreta acceptable, que reuneix condicions teatrals. Així ho va creure el públic, qui aplaudí i cridà a les taules als autors, junt amb el pintor Morán, qui lluí una bonica decoració."

La Escena catalana 2 (13/10/1906), p. 4.

- **Reposició de visions musicals prèvies:**

🎭 Reposició de *Muntanyes de Canigó* (Nicolau de la Font; Adrià Esquerrà)

🎭 Reposició de *L'oració de la nit* (Rafael Masó; Joaquim Pecanins)

- **Sarsueles** (organitzades pel grup dramàtic del Centre Moral):

🎭 *Catalunya!*

🎭 *Lo sant de l'amo*

🎭 *Lo que pasa en Madrid*

🎭 *Lo allotjat*

🎭 *Cápsulas Mausser* (sarsuela en un acte)

🎭 *El cazador negro* (producció en tres actes del saló Gerió: lletra de J. Sainz Noguera i música del mestre Isidre Mollera per a sextet dirigit per ell mateix)

- **Representacions dramàtiques** (organitzades pel grup dramàtic del Centre Moral):

🎭 *Els mals companys* (drama)

🎭 *Lo darrer acreedor* (comèdia)

🎭 *L'idiota del gorch negre*

🎭 *Un coleccionista*

🎭 *El fill del creuat* (drama en dos actes)

🎭 *Vells i boigs* (comèdia en un acte)

🎭 *Lo presidiari* (drama)

Llistat de pel·lícules projectades:

- *Cerveza gratis*
- *Ramillete singular*
- *Descarrilamiento frustrado*
- *Crepúsculo*
- *Ladrones*
- *Moisés*
- *La pesca del bacalao*
- *Ladrones de gallos*
- *Ladrón de alto copete*
- *Concurso hípico*
- *La mujer lleva los calzones* (o *La mujer de los calzones*)
- *Quehaceres de un ordenanza*
- *Una señora que va deprisa*
- *Víctima de los acreedores*
- *El negro goloso*
- *La piel del asno*
- *Guerra ruso-japonesa*
- *Fotógrafo robado*
- *Panorama de Nevyorch*
- *Dos buenos niños*
- *El fotógrafo*
- *El Rey de Grecia en Roma*
- *Cataratas del Niagara*
- *Debut de un chauffeur*
- *La espía*
- *El sant de la Pepita*

- *Los rápidos de la rivera del Ozu*
- *L'aplech de la protesta*
- *Panorama de Suiza*
- *La bruja Caranosa* (pel·lícula d'espectacle) [també apareix com a *La vieja Caranosa* i *La vieja caravasa*]
- *La cieguecita*
- *Galán perseguido*
- *Postre singular*
- *Aprendiz de modista*
- *Honor lavado con sangre*
- *Pesca de atún*
- *Los bohemios*
- *Mi criada es una perla*
- *Efectos del alcoholismo*
- *Los Alpes vistos en telescopio*
- *Casamiento en bicicleta*
- *Vigía de Port-Arthur*
- *Músico y pintor*
- *Para el santo de su madre*
- *Industria del mármol en Carrara*
- *Los dos pilletes*
- *Historia de un pantalón* (o *Historia de mi pantalón*)
- *El hijo adoptivo*
- *Detención difícil*
- *Los viejos pícaros*
- *Los indios de Far-West*
- *Cristóbal Colón*
- *El terrorismo ruso*

- *El príncipe enamorado*
- *Carreras de Bobsleich*
- *Construcción del tren por los salvajes*
- *Primera salida del nene*
- *El maldito botón*
- *Carrera de Schis* [esquís]
- *El Sansón moderno*
- *Rara manía*
- *Pasión extraña*
- *Tom en el teléfono*
- *Estreno de un patinador*
- *Vanidad del pobre*
- *Pobre Arlequín*
- *Monederos falsos salvados por su hija*
- *Por un collar*
- *La mujer en el Japón*
- *¡Que desgracia tener yerno!*
- *Atentado en la vía férrea*
- *Desgracia y bondad*
- *Efectos de una helada*
- *La medianoche en el país del Sol*
- *Una aficionada al vino*
- *Cinturón eléctrico*
- *En casa del dentista*
- *Pompeya*
- *El perro del ciego*
- *Perros y guardianes*
- *Entrada del Iltmo. Dr. Pol en esta inmortal ciudad*

- *Juventud moderna*
- *Últimos atentados en Rusia*
- *La huerfanita*
- *Japón pintoresco*
- *El hombre reloj*
- *La caverna de la bruja*
- *Viaje alrededor de una estrella*
- *El porvenir en la palma de la mano*
- *Zapato estrecho*
- *Ropa mal marcada*
- *Fabricación de sombreros*
- *Pasión por el billar*
- *La lucha por la vida*
- *En casa del dentista*

Calendari d'activitats

Setembre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23: Inauguració de la temporada amb sessions de cinematògraf a partir de les 18:00.
24	25	26	27	28	29: Estrena de la visió musical *Les quatre barres* acompanyada de projecció de pel·lícules noves, a les 21:30.	30: [La sessió de dissabte s'havia planejat inicialment per diumenge, però es va avançar un dia]

Octubre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1	2	3	4	5	6	7: [Sessions habituals de cinematògraf]
8	9	10	11	12	13	14: Sessions de cinematògraf.
15	16	17	18	19	20	21: Sessions de cinematògraf a partir de les 17:30.
22	23: S'anuncien sessions de cine tots els dies, tarda i nit, durant la temporada de fires.	24: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	25: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	26: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	27: [Sessions de cinematògraf diàries al llarg de les festes de Sant Narcís]	28: Sessions de cinematògraf tarda i nit.

29: Representació d' *Els mals companys* per la companyia dramàtica del Centre Moral. Intercalades amb música del trio Mollera.	30: [Sessions de cinematògraf diàries al llarg de les festes de Sant Narcís]	31: Representació de *Catalunya! i Lo darrer acreedor* per la companyia dramàtica del Centre Moral. Interlcalades amb música del trio Mollera.				
Novembre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
			1: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	2: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	3: Representació de *L'idiota de gorch negre*, *Cápsulas Mausser* i *Un coleccionista* per la companyia dramàtica del Centre Moral. Intercalades amb música del trio Mollera.	4: Representació de *Catalunya!* i *Lo sant de l'amo* per la companyia dramàtica del Centre Moral. Intercalades amb música del trio Mollera.
5: [Sessions de cine diàries al llarg de les festes de Sant Narcís]	6: Sessions de cine gratuïtes per a la classe obrera.	7	8	9	10	11: [Sessions habituals de cinematògraf]
12	13	14	15	16	17	18: Sessions de cinematògraf.
19	20	21	22	23	24	25: [Sessions habituals de cinematògraf]
26	27	28	29	30		

Desembre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1	2: Sessions cinematogràfiques de la tarda a benefici de l'Hospici provincial i dels obrers de la Granja Salesiana. Sessions extraordinàries de nit a benefici dels pobres de la ciutat amb la representació del drama *El fill del crehuat* i pel·lícules com a entreacte.
3	4	5	6	7	8	9: [Sessions habituals de cinematògraf]
10	11	12	13	14	15	16: Sessions cinematogràfiques.
17	18	19	20	21	22	23: [Sessions habituals de cinematògraf] Anunci de projeccions diàries durant les Pasqües.
24: [Sessions de cine diàries durant les Pasqües de Nadal]	25: [Sessions de cine diàries durant les Pasqües de Nadal]	26: [Sessions de cine diàries durant les Pasqües de Nadal]	27: [Sessions de cine diàries durant les Pasqües de Nadal]	28: [Sessions de cine diàries durant les Pasqües de Nadal]	29: [Sessions de cine diàries durant les Pasqües de Nadal]	30: [Sessions de cine diàries durant les Pasqües de Nadal]
31: [Sessions de cine diàries durant les Pasqües de Nadal]						

Gener 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
	1: Vetlla escollida del Centre Moral amb la representació de *Vells i boigs*, *Lo que pasa en Madrid* i *Lo allotjat.*	2	3	4	5	6: Sessions de tarda de cinematògraf i la sessió de les 21:00 dedicada a la funció teatral organitzada pel Centre Moral representant *Cápsulas Mausser*.
7	8	9	10	11	12	13: Sessions cinematogràfiques. La sessió de nit, amb la representació d'una sarsuela.
14	15	16	17	18	19	20: Sessions de tarda de cinematògraf i la sessió de les 21:00, amb la reposició de la visió musical *Muntanyes de Canigó*.
21	22	23	24	25	26	27: Sessions de tarda amb projeccions cinematogràfiques i la visió musical *Muntanyes de Canigó*. La sessió de les 21:00 anunciada de moda amb programació escollida.
28	29	30	31			

Febrer 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
				1	2: Sessió cinematogràfica. *El cazador negro*, sarsuela en 3 actes amb música d'Isidre Mollera i el sextet. A les 21:30, sessió de moda.	3: Sessió cinematogràfica.
4	5	6	7	8	9	10: Sessions cinematogràfiques a partir de les 16:00.
11	12: Sessió de cine per carnestoltes.	13	14	15	16	17: Sessions cinematogràfiques.
18	19	20	21	22	23	24: Sessions cinematogràfiques.
25	26	27	28			

Març 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
				1	2	3: Sessions cinematogràfiques de 16:30 a 23:00.
4	5	6	7	8	9	10: Sessions cinematogràfiques.
11	12	13	14	15	16	17: [Sessions habituals cinematogràfiques]
18: Vetlla en honor dels Màrtirs de la Tradició organitzada per Joventut Tradicionalista. Poesies, discursos i música dels mestres de la Schola Orpheònica	19: Concert inaugural de la Schola Orpheònica Gironina a les 21:30. Entrada per invitació.	20	21	22	23	24: Sessions habituals cancel·lades per solemnitat religiosa.

25	26	27	28	*29*	*30*	31: Sessions cinematogràfiques i projeccions fixes dels assistents sortint de la Catedral per motiu de la Setmana Santa. A les 21:00, sessió escollida amb la representació de dos sarsueles.

Abril 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1: Sessions de cine i projeccions fixes dels assistents sortint de la Catedral per Setmana Santa.	2	3	4	5	6	7: Sessions cinematogràfiques.
8	9	10	*11*	12	*13*	14: Sessions cinematogràfiques.
15	16	17	*18*	19	*20*	21: Sessions cinematogràfiques.
22	23	24	*25*	26	*27*	28: Sessions cinematogràfiques.
29	30					

Maig 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
		1	2	3	4	5: Sessions cinematogràfiques.
6	7	8	9	10	11	12: Sessions cinematogràfiques.

13	14	15	16	17	18	19: [Sessions habituals de cinematògraf]
20	21	22	*23*	24	*25*	26: Sessions cinematogràfiques.
27	28	29	30	31		

Juny 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1	2: Sessions habituals cancel·lades per motiu del Corpus Cristi.
3	4	5	6	7	8	9: Sessions cinematogràfiques.
10	11	12	13	14	15	16: Sessions cinematogràfiques.
17	18	19	20	21	22	23: [Sessions habituals cinematogràfiques]
24	25	26	27	28	29: Sessions de cinematògraf.	30: Sessions cinematogràfiques a la tarda. A la sessió de nit, noves pel·lícules, reposició de *L'oració de la nit* i concert de la Schola Orpheònica.

Juliol 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1	2	3	4	5	6	7: Sessions de cinematògraf a la tarda. A les 21:30, vetlla escollida amb pel·lícules i concert de l'Orfeó Catalunya de Cassà de la Selva.

8	9	10	11	12	13	14: Vetlla escollida amb representacions teatrals de la secció escolar del Centre Catalanista, que inclouen *Lo presidiari*.
15	16	17	18	19	20	21: Sessions de cinematògraf.
22	23	24	25	26	27	28: Últim dia de sessions de cinematògraf.
29	30	31				

Ressenyes de premsa:

Inauguració de la temporada

"El próximo domingo, 23 del actual, inaugurará la nueva temporada el saló Gerió, con sesiones cinematográficas, en las que se exhibirán variadas y notables películas, que atraerán seguramente numeroso público por su novedad y buen gusto.

Las excelentes condiciones de aquel local, y las de los espectáculos que en los mismos se darán, harán que como en la temporada anterior, merezcan el favor del público."

Diario de Gerona 212 (21/09/1906), p. 3.

"Hoy vuelve a abrir sus puertas al público el saló Gerió.

Las sesiones cinematográficas que ya hemos anunciado, en las que se exhibirán gran variedad de nuevas e interesantes películas, más tarde alternarán con la representación de cuadros plásticos.

Una novedad ha introducido la empresa de aquel local, aparte [de] la reducción de precios en las sesiones cinematográficas, y es la de que las personas que entren en el local, una vez empezada la sesión tendrán derecho a presenciar toda la sesión siguiente.

Para conocimiento de muchas personas que creen que solo los socios del Centro Moral tienen derecho a presenciar el espectáculo, debemos hacer constar que no es así, pues, aunque instalado en el edificio de aquella sociedad el saló Gerió, los espectáculos que en el mismo se dan son públicos y absolutamente independientes de dicho Centro."

Diario de Gerona 214 (23/09/1906), p. 6.

"Hoy inaugura su temporada el conocido saló Gerió con nuevas, variadas e interesantísimas películas cinematográficas a los precios y en las condiciones de costumbre, comenzando las sesiones a las 6 de la tarde.

El programa será selecto figurando en él *Cerveza gratis*, *Ramillete singular* y *Descarrilamiento frustrado* entre otras películas notables. Celebraremos el éxito del espectáculo artístico-científico recreativo del saló Gerió."

La lucha 8946 (23/09/1906), p. 2.

"**Inauguración.** —Hoy inaugurará la nueva temporada el saló Gerió con variadas y escogidas sesiones cinematográficas.

No dudamos que, atendida la índole de los espectáculos que se dan en aquel local, continuará mereciendo el favor del público.

El tradicionalista 243 (23/09/1906), p. 3.

"Continúan los espectáculos cinematográficos del saló Gerió atrayendo gran afluencia de público que aplaude las interesantes películas del programa, en cada sesión."

La lucha 8949 (27/09/1906), p. 2.

"De nuevo ha abierto sus puertas el saló Gerió de esta ciudad. El próximo pasado domingo inauguró la temporada de invierno con un escogido y variado programa y con distinguida y numerosa concurrencia."

Heraldo de Gerona 452 (27/09/1906), p. 27.

Sessions cinematogràfiques i activitat teatral paral·lela al Centre Moral

"**Saló Gerió.** —Nuevas, hermosas y variadas películas para el domingo próximo."

El tradicionalista 248 (11/10/1906), p. 3.

"El saló Gerió ofrece al público nuevas, atractivas y variadas películas para mañana domingo."

La República 60 (13/10/1906), p. 2.

"Nuevas películas exhibirá hoy el cinematógrafo saló Gerió, que cada vez se ve más favorecido por el público. […]

SALÓ GERIÓ. Programa de las películas que se exhibirán en las sesiones de hoy: *Crepúsculo*.—*Ladrones*.—*Moisés*. —*La pesca del bacalao*.—*Ladrones de gallos*."

La lucha 8984 (14/10/1906), p. 2.

"**Saló Gerió.** —Es cada día más numerosa la concurrencia a las sesiones de cinematógrafo del saló Gerió. La empresa, deseosa de corresponder a las atenciones del público, ha adquirido nuevas y excelentes películas de grandioso efecto."

El tradicionalista 249 (14/10/1906), p. 3.

"SALÓ GERIÓ.—Plaza de la Independencia (Centro Moral). — Sesiones cinematográficas desde las 5 y media de la tarde.—Películas de gran éxito: "*Ladrón en alto copete*", "*Concurso hípico*", "*La mujer de los calzones*".— Preferencia: 0'25. Entrada general 0'15. Militares 0'10."

Diario de Gerona 238 (21/10/1906)[82], p. 6.

"Cinematógrafos

Sport—Saló Gerio—Paralelo.

Extraordinarias sesiones todos días, durante las ferias y fiestas.

Nuevas y variadas películas."

La lucha 8991 (23/10/1906)[83], p. 1.

"SALÓ GERIÓ.—Sessions de cinematògraf tarda i nit. — Pel·lícules sempre noves."

Diario de Gerona 244 (28/10/1906)[84], p. 8.

"**Saló Gerió.** —No dudamos en asegurar un verdadero éxito a la empresa del cinematógrafo del saló Gerió por las hermosas y nuevas películas que se exhibirán durante las ferias y fiestas de San Narciso. He aquí el título de algunas:

Quehaceres de un ordenanza, *Una señora que va deprisa*, *Víctima de los acreedores*.

Todos los días se exhibirán películas completamente nuevas.

Centro Moral Gerundense. — Varios son los actos que celebrará esta sociedad con motivo de las ferias y fiestas de San Narciso.

Mañana, 29, representación del drama *Els mals companys*. Día 31, la zarzuela *Catalunya!* y la comedia *Lo darrer acreedor*. Día 3 de noviembre *L'idiota del gorch negre, Cápsulas Mausser* y *Un coleccionista*. Día 4, repetición de la zarzuela *Catalunya!* y la tradicional zarzuela *Lo sant del amo*.

Antes y en los intermedios de las indicadas funciones, sinfonías por el trío que dirige el maestro Mollera.

Todos los días empezarán las funciones a las 9 en punto de la noche."

El tradicionalista 253 (28/10/1906), p. 3.

[82] La notícia també apareix publicada a *La lucha* 8990 (21/10/1906), p. 2, amb una variació al títol de *La mujer lleva los calzones*.
[83] L'anunci es repeteix als números dels dies 24, 25, 26 i 28 del mateix mes. Paral·lelament, s'anuncia la representació de *Bruniselda*, òpera d'Enric Morera, en la temporada del teatre Principal.
[84] L'anunci es repeteix al número del dia 31 del mateix mes i dels 1 i 3 del mes següent.

"**Saló Gerió.** —Han llamado mucho la atención las películas del cinematógrafo saló Gerió durante las presentes ferias. En los días que faltan se exhibirán cada día películas completamente nuevas, que sin duda dejarán complacido al numeroso y escogido público que asiste a las sesiones de cinematógrafo."

El tradicionalista 254 (01/11/1906), p. 2.

"A fin de que puedan las clases obreras, que no lo han podido hacer durante estas fiestas, disfrutar de los espectáculos del saló Gerió, el martes próximo se darán sesiones de entrada gratuita a beneficio de aquellas. Aplaudimos sin reservas el acuerdo de la empresa. […]

Esta noche, en el salón teatro del Centro Moral Gerundense, la sección de aficionados celebrará su beneficio poniendo en escena las zarzuelas *Catalunya* y *Lo Sant de l'amo*[85].

En el Círculo Católico de Obreros, se dará esta noche, una velada teatral en la que se representará el drama *L'avar* y el juguete *La gran idea*."

Diario de Gerona 249 (04/11/1906), p. 7.

"**Saló Gerió.** —La empresa de este cinematógrafo, deseosa de que la clase obrera, falta de recursos, pueda participar de los festejos, ha acordado celebrar el próximo martes algunas sesiones *gratis*. A este fin se repartirán profusamente y con oportunidad *vales* en las fábricas y talleres de esta capital."

El tradicionalista 255 (04/11/1906), p. 3.

"[…] [Durant les festes de Sant Narcís] Las funciones dadas en las sociedades particulares, especialmente en Las Odaliscas, Círculo Católico de Obreros, Centro de Unión Republicana y Orfeó Gironí, han resultado muy lucidas y variadas, contribuyendo a la extraordinaria concurrencia, además de los atractivos propios, sin duda alguna los exorbitantes precios de localidades y entrada en las funciones de ópera en el teatro Principal y el poco éxito de las mismas.

Esta circunstancia habrá contribuido también a que se hayan visto constantemente llenos los cinematógrafos y de ellos con preferencia el Sport situado en la plaza de San Francisco y el saló Gerió en la de la Independencia, donde se exhiben hermosas películas. […]"

Heraldo de Gerona 458 (08/11/1906), p. 2.

[85] L'activitat teatral de l'empresa del saló Gerió podria haver-se vist reduïda per les actuacions de la secció de teatre líric del Centre Moral a les seves instal·lacions. A més, l'activitat teatral del Cercle Catòlic d'Obrers anunciada i l'obertura del nou cinematògraf Sports suposarien l'augment de la competència en el sector cultural de la ciutat.

"**Saló Gerió.** —La empresa de este cinematógrafo ha adquirido muy hermosas películas que se exhibirán el domingo próximo, las que no dudamos dejarán satisfechos los deseos del selecto y numeroso público que acude a las sesiones de aquel cinematógrafo."

El tradicionalista 258 (15/11/1906), p. 3.

"**Saló Gerió.** —Asistid hoy al saló Gerió. Hermosas y variadas películas. ¡Gran éxito! *El negro goloso*. *—La piel del asno*. *—Guerra ruso-japonesa*. *—Fotógrafo robado* y otras películas sumamente interesantes."

El tradicionalista 259 (18/11/1906), p. 3.

"La empresa del saló Gerió ha organizado para mañana una serie de sesiones cinematográficas a beneficio de los pobres de esta ciudad. La recaudación de las localidades se destinará a una limosna con que se favorecerá á los necesitados en la próxima festividad de la Purísima Concepción.

Al mismo tiempo, ha dispuesto la empresa dedicar la primera sesión de la tarde del domingo (de 4 a 5) a los asilados del Hospicio provincial y obreros agrícolas de la Granja Salesiana.

La Empresa del saló Gerió merece plácemes por sus bellas iniciativas y que el público la secunde con su concurrencia."

Diario de Gerona 272 (01/12/1906), p. 3.

"La empresa del saló Gerió nos participa que les sessions cinematogràfiques que tindran lloc demà diumenge seran a benefici dels pobres."

Lo geronès 605 (01/12/1906), p. 3.

"En el saló Gerió tendrá lugar esta noche a las nueve una selecta velada. Se estrenará el drama en dos actos *El fill del creuhat* y en el intermedio, lo mismo que al finalizar, se proyectarán películas cinematográficas.

Esta tarde a las 4 y media en el Orfeó Gironí tendrá lugar una escogida función teatral con la que se inaugurará la temporada de invierno. Se pondrá en escena el drama *La creu de la masia* y la comedia *Los corridos*.[86]"

Diario de Gerona 273 (02/12/1906), p. 5.

[86] L'activitat de l'Orfeó Gironí, del qual és director Isidre Morera, el mateix director de l'orquestra del saló Gerió i membre del seu trio musical, també suposaria una competència i solapament d'activitats culturals.

"**La cuestión del teatro Principal.** —[…] Por referencias, confirmamos lo dicho por *El Autonomista* respecto la moralidad de las obras que en el citado coliseo se representan; que han de ser indecentes cuando hasta los menos escrupulosos lo afirman. A pesar de ello, ¿continúan frecuentándolo ciertas familias católicas?[87]

Saló Gerió. —Sumamente interesantes son las películas que se exhibirán hoy en el cinematógrafo del saló Gerió. Todas ellas nuevas y variadas, no pudiendo menos que satisfacer a la numerosa concurrencia que acude siempre a las sesiones de dicho cinematógrafo."

El tradicionalista 267 (16/12/1906), p. 3.

"**Saló Gerió.** —Durante las próximas Pascuas de Navidad se exhibirán en el cinematógrafo del saló Gerió hermosísimas películas. Cada día nuevas y variadas."

El tradicionalista (23/12/1906), p. 3.

"Lo desapacible de la temperatura de estos días invita a pasar un rato en el saló Gerió, donde aparte [de] lo confortable del local, cuyas inmejorables condiciones son bien notorias, atrae la variedad del espectáculo, pues cada semana se varían las cintas cinematográficas en cuya elección tiene la empresa el buen cuidado de que no las haya que sean reprochables bajo el punto de vista de la moral, por concepto alguno."

Diario de Gerona 294 (29/12/1906), p. 4.

"**En el Centro Moral.** — El 1º de enero próximo, festividad de la Circuncisión, se celebrará una escogida velada en dicha sociedad; poniéndose en escena la comedia en un acto *Vells i boigs* y las zarzuelas *Lo que pasa en Madrid* y *Lo allotjat*. Tomarán parte en dichas funciones los aficionados señores Adroher, Valls, Figueras, Bosacoma, Massaguer y Prat. Se empezará a las cuatro de la tarde en punto. Las obras indicadas se representarán con hermosas decoraciones y con todos los requisitos que requiere su argumento. […]

Saló Gerió. —Cada día es mayor la concurrencia al cinematógrafo del saló Gerió, correspondiendo el público a los desvelos de la empresa, que no repara en sacrificios para que puedan exhibirse películas siempre nuevas e interesantes. No dudamos que los elementos católicos continuarán prestando su apoyo a dicho cinematógrafo, donde las películas son siempre en todo morales, a diferencia de otros donde se exhiben películas cuya moralidad a veces deja bastante que desear."

El tradicionalista 271 (30/12/1906), p. 3.

[87] *El tradicionalista* tenia una disputa oberta amb el teatre Principal, que no els enviava entrades per a assistir-hi com a premsa.

"**Saló Gerió.—**Para el próximo domingo, películas nuevas y sumamente interesantes […]

En el Centro Moral. —Anteayer se representaron en el Centro Moral las zarzuelas *Lo que pasa en Madrid* y *Lo allotjat.* Fueron interpretadas con mucho acierto por los aficionados Srs. Figueras, Bosacoms, Adroher, Valls, Prat y Massaguer, quienes cosecharon muchos aplausos.

El público salió altamente satisfecho, tanto por la interpretación de las obras, como por la hermosa sesión de cinematógrafo que tuvo lugar antes de empezar dichas representaciones."

El tradicionalista 272 (03/01/1907), p. 3.

"**Saló Gerió.** —Cada día se ve más concurrido este cinematógrafo, cuyas películas son del todo morales. En las sesiones de hoy se proyectarán las películas *Panorama de Nevyorch, Dos buenos niños, El fotógrafo, El Rey de Grecia en Roma, Cataratas del Niagara* y *Debut de un chauffeur.*

Centro Moral. —A las 9 de esta noche tendrá lugar en el Centro moral una escogida función teatral poniéndose en escena una chistosa comedia en un acto y la zarzuela en un acto *Cápsulas Mausser.*"

El tradicionalista 273 (06/01/1907), p. 3.

"**Nueva entidad artística.** —Se ha constituido en nuestra ciudad una sociedad artística denominada Schola Orfeónica Geronina. La componen, además de otros elementos, muchos de los que formaron durante sus primeros y mejores días el Orfeó Gironí. Es director-presidente el maestro Mollera[88] y para el consejo directivo han sido elegidos los Srs. D. Joaquín Bosch, don Eugenio Fors, don Leon Audonard y don José Perich. Son muchos los socios que forman la nueva entidad y a la que auguramos feliz éxito si se inspira en el verdadero ideal que no puede apartarse de la moralidad. […]

Saló Gerió. — Interesantes películas para hoy. He aquí el programa de las mismas: *La espía, El Sant de la Pepita, Los rápidos de la rivera del Ozu, L'aplech de la protesta, Panorama de Suiza.*

A las nueve de la noche se celebrará una sección escogida en la que además de exhibirse variadas películas se pondrá en escena por la sección de aficionados una hermosa zarzuela en un acto[89]."

El tradicionalista 275 (13/01/1907), p. 3.

[88] Es tracta del mateix mestre Mollera que dirigia el trio musical del saló Gerió, i l'escola farà la seva presentació oficial al saló Gerió.

[89] L'activitat pròpia del Cercle Moral acaba ocupant durant aquesta temporada la programació teatral de l'espai, compartit per totes dues entitats, i els empresaris del saló Gerió es limiten pràcticament a programar sessions de cinematògraf.

"Ayer tarde viéronse muy concurridos los salones de cinematógrafos, especialmente el saló Gerió y el Cinematógrafo Sport, a los que acudieron las más distinguidas familias de esta ciudad, que aplaudieron las escogidas películas que se proyectaron."

La lucha 9059 (15/01/1907), p. 2.

Reposició de *Muntanyes de Canigó*

"**Saló Gerió.** —Con bastante y escogida concurrencia tuvo lugar el domingo último a las nueve de la noche la anunciada sesión escogida en el saló Gerió. Después de las interesantes películas que se exhibieron se puso en escena una hermosa zarzuela, cosechando muchísimos aplausos los Srs. Figueras, Font, Valls y Adroher.

Para el domingo próximo se prepara otra hermosa función, a las nueve de la noche, poniéndose en escena, después de una sesión de cinematógrafo, la visión pirenaica *Muntanyes de Canigó*."

El tradicionalista 276 (17/01/1907), p. 3.

"**Aviso.** —Hoy a las cinco y media de la tarde tendrá lugar en el local del Centre Catalanista la Junta de constitución de la nueva entidad Agrupació Catòlich-nacionalista[90]. […]

Saló Gerió. —Para hoy películas nuevas y sumamente interesantes.

A las nueve de la noche, sesión escogida en la que se representará la preciosa visión musical *Muntanyes de Canigó*."

El tradicionalista 277 (20/01/1907), p. 3.

"Como ocurre todos los domingos, numerosísimo público asistió ayer a presenciar las sesiones que se celebraron en los cinematógrafos de esta ciudad.

Las películas que se exhibieron en el saló Gerió y en el cinematógrafo Sport fueron muy celebradas."

La lucha 9065 (22/01/1907), p. 2.

[90] Agrupacions com aquesta, conjuntament amb altres com ara joventuts catòliques, joventuts tradicionalistes, etc. són prova de la força i presència de la vessant conservadora del catalanisme, en la qual s'hi inscriuen les iniciatives com ara el saló Gerió.

"**Saló Gerió.** —Numerosa y distinguida concurrencia acudió el domingo último al cinematógrafo del saló Gerió, siendo muchos los elogios que hizo el público de las hermosas películas que se exhibieron. La sesión escogida en la que se puso en escena la visión musical *Muntanyes de Canigó* fue también muy del agrado de la numerosa concurrencia que asistió a la misma.

Para el domingo próximo se prepara otra escogida función."

El tradicionalista 278 (24/01/1907), p. 2.

"En el saló Gerió se darán esta tarde y noche escogidas sesiones de cinematógrafo con películas notabilísimas, entre ellas la nueva y de espectáculo *La bruja Caranosa*; además al final de cada sesión se representará la aplaudida visión pirenaica, de gran éxito *Muntanyes de Canigó*.

Por la noche a las nueve y media se celebrará una sesión de moda, con programa extraordinario."

Diario de Gerona 23 (27/01/1907), p. 5.

"**Saló Gerió.** —Escogidas películas para hoy. En todas las sesiones, representación de la visión musical *Muntanyes de Canigó*. A las nueve y media de la noche, sesión escogida.

[…]

Estreno. —En las sesiones de cinematógrafo del saló Gerió se estrenará hoy una sensacional e interesante película no vista en esta ciudad titulada *La bruja Caranosa.* No dudamos será del gusto del público que frecuenta el citado cinematógrafo."

El tradicionalista 279 (27/01/1907), p. 5.

"El domingo pasado fue muy distinguida y numerosa la concurrencia que asistió a todas las sesiones del saló Gerió, donde en cada una de ellas se reproducía la visión pirenaica *Montanyas de Canigó*.

En este sencillo hecho vimos una prueba de que el público reconoce el verdadero mérito artístico de los espectáculos que en el saló Gerió se le ofrecen, pero justo es que consignemos, rindiendo tributo a la verdad, que no ha correspondido como se merecía a los grandes esfuerzos hechos por la empresa que tomó a su cargo el dotar a nuestra ciudad de una sala de espectáculos digna de una capital de mucha mayor importancia y en la que los que en ella se dieran no desmereciesen de las condiciones del local, por ningún concepto.

Si el público, apreciando en justicia aquellos esfuerzos, hubiese hecho lo que ahora parece querer hacer, tal vez no hubieran desalentado [a] los que tan noblemente emprendieron

aquella artística tarea y a la hora presente el público gerundense hubiera podido disfrutar de una variedad de cuadros que, alternando con la exhibición de películas, hicieran el espectáculo más variado y atractivo.

Siga el público el camino emprendido y tenga la seguridad de que la empresa del saló Gerió no será ingrata a sus favores[91].”

Diario de Gerona 25 (30/01/1907), p. 5.

Altres sarsueles, pel·lícules i concerts

“**Saló Gerió.** —Muchos son los elogios que de las sesiones del domingo último hicieron cuantos concurrieron a las mismas. En todas ellas se exhibieron películas hermosísimas que acreditan una vez más el gusto de la empresa en presentar cuadros interesantes que satisfagan los deseos del público.

El sábado y domingo próximos se estrenarán también varias películas.

A las cuatro de la tarde del sábado se pondrá en escena la preciosa zarzuela en tres actos *El cazador negro*, letra de D. J. Sainz Noguera y música del maestro Isidro Mollera, de esta ciudad. La parte musical estará a cargo de un sexteto dirigido por el citado Sr. Mollera.”

El tradicionalista 280 (31/01/1907), p. 3[92].

“**Saló Gerió.** —Todas las películas que se exhibieron hoy en el cinematógrafo del saló Gerió serán nuevas y sumamente interesantes. A las nueve y media de la noche se celebrará sesión escogida, para la que regirán los precios de costumbre.

Mañana, películas también nuevas.”

El tradicionalista 281 (02/02/1907), p. 3.

“En el cada día más concurrido cinematógrafo del saló Gerió se exhibirán hoy películas de gran novedad, algunas de ellas "estreno" en Gerona, como *La cieguecita*, *Galán perseguido*, *Postre singular* y otras. Las sesiones empiezan a las 4 de la tarde. El martes de Carnaval, se dará un programa totalmente variado.”

Diario de Gerona 34 (10/02/1907), p. 5.

[91] El *Diario de Gerona de avisos y noticias* va ser fundat per Rafael Masó i Pagès, pare de Rafael Masó i Valentí, arquitecte i col·laborador del saló Gerió, qui aportava la influència més directa de la sala Mercè per haver-la conegut durant els seus estudis a Barcelona.

[92] A la mateixa pàgina apareixen els noms del membres renovats de la junta del Centre Moral.

"**Saló Gerió.** —Extraordinaria ha sido la concurrencia a las sesiones de cinematógrafo del saló Gerió durante el domingo y martes últimos, testimoniando una vez más el favor con que el público acoge las cada día más excelentes e interesantes películas que se exhiben en dicho cinematógrafo.

El domingo próximo, programa escogido y muy variado."

El tradicionalista 284 (14/02/1907), p. 3.

"Cada día es mayor la concurrencia que asiste a las sesiones cinematográficas del saló Gerió en vista de la variedad de las películas que en el mismo se exhiben, siempre nuevas y de buen gusto.

Para hoy están anunciados los estrenos de las películas cómicas *Aprendiz de modista* y *Honor lavado con sangre* sumamente graciosas. Anuncíanse además otras entre las que figuran las notables *Pesca de atún* y *Los Bohemios*[93]."

Diario de Gerona 46 (24/02/1907), p. 4.

"**Saló Gerió.** —A los muchos placeres que se tributan a la empresa del saló Gerió por las excelentes películas que se exhiben en aquel cinematógrafo, unimos nuestra entusiasta enhorabuena.

Tenemos entendido que el domingo próximo se estrenarán películas hermosísimas."

El tradicionalista 288 (28/02/1907), p. 5.

"En el cinematógrafo del saló Gerió se exhibirá hoy el siguiente programa de películas: *Mi criada es una perla*, *Efectos del alcoholismo*, *Los Alpes vistos en telescopio*, *Casamiento en bicicleta*, *Vigía de Port-Arthur*, *Músico y pintor*.

Las sesiones empezarán a las 4 y media, continuando sin interrupción hasta las 11."

Diario de Gerona 52 (03/03/1907), p. 5[94].

"Grande fue la concurrencia que asistió el domingo último al cinematógrafo del saló Gerió, prueba evidente del buen éxito y gran aceptación que va teniendo todos los días.

[93] Els mateixos títols s'anuncien també a *La lucha* 9092 (24/02/1907), p. 2 i a *El tradicionalista* 287 (24/02/1907), p. 3.

[94] El mateix anunci el trobem també publicat a *El tradicionalista* 289 (03/03/1907), p. 3 i a *La lucha* 9098 (03/03/1907), p. 2, que també anuncia el concurs musical que té lloc al teatre Principal de Girona amb Granados, Pahissa, Pujol, Lambert i Garreta com a jurat. Menys Garreta, tots ells tenen relació propera amb els Espectacles-Audicions Graner i la sala Mercè.

Para hoy se anuncia un escogido e interesante programa, del cual forman parte las siguientes películas:

Para el Santo de su madre, *Industria del mármol en Carrara*, *Los dos pilletes*, *Historia de un pantalón* y otras[95].”

La lucha 9104 (10/03/1907), p. 2.

“La Juventud Tradicionalista celebrará esta noche en el local del saló Gerió una velada en honor de los Mártires de la Tradición.

En el programa alternan con las poesías y discursos, diferentes números musicales que ejecutará el cuarteto compuesto por los señores Farro, Mollera (I. y T.) y Dalmau.”

Diari de Girona (18/03/1907), p. 6.

Concert inaugural de la Schola Orpheònica Gironina

"Schola Orpheònica Gironina, que es una agrupación musical constituida por elementos que se separaron del Orfeó Gironí, dio el pasado martes un concierto inaugural en el Saló Gerió, ante numerosa concurrencia. El concierto fue vocal e instrumental.

De la parte instrumental merece especial mención el *allegro* y *scherzo* del cuarteto ob. 18 de Beethoven, que ejecutaron con mucho acierto los Sres. Mollera (T.), Dalmau, Serra y Mollera (I.). El joven violinista Sr. Dalmau se reveló un buen artista en la *Berceuse* de Godard y *Cavatine* de Raff, demostrando también las aptitudes que posee en el mismo instrumento el niño R. Serra en un andante que tocó acompañado del piano.

La Schola cantó varias piezas; por el excelente conjunto le valió nutridos aplausos *La Filla de Maria* de Nicolau, que ejecutó la sección de señoritas, y la *Cançó del trovador*, de Freixas, por las secciones de señoritas y hombres.

Estrenó un himno del maestro Frigola cantado por las dos secciones, que más que himno es una pieza de concierto con solos y corales de la que sobresale con el coro final de la segunda parte (*larguetto*) por su factura y conjunto, de gran efecto; su autor fue ovacionado, pero no se presentó a recibir el homenaje que el público deseaba tributarle. Además, se cantaron otras composiciones todas premiadas con aplausos.

Dirige la Schola Orpheònica el maestro Mollera (I), quien ha demostrado una vez más la paciente y meritoria labor que realiza, digna de elogio y cooperación.”

Diario de Gerona 68 (23/03/1907), p. 10.

[95] La notícia es publica també a *El tradicionalista* 291 (10/03/1907), p. 3, afegint el títol de la pel·lícula *Minué de reyes liliputienses* entre les estrenes.

"La noche del próximo pasado domingo celebrose en el saló Gerió el anunciado concierto, por la Schola Orpheónica que dejó buena impresión al numeroso público que concurrió a la fiesta. Nuestra enhorabuena[96]."

La República 83 (23/03/1907), p. 3.

"Con motivo de las solemnidades religiosas que hoy se celebran, no habrá sesiones cinematográficas en el saló Gerió[97]."

Diario de Gerona 69 (24/03/1907), p. 10.

"**Primer concierto de la Schola Orfeònica Gironina**.— El martes último hizo su debut en el saló Gerió la sociedad artística Schola Orfeònica Gironina.

El éxito obtenido puede calificarse de grandioso, tanto si lo consideramos en su parte vocal como instrumental. Poco tiempo lleva de existencia dicha sociedad y no obstante la esmerada y justa interpretación que obtuvieron las diferentes obras que constaban en programa denuncian un trabajo enorme, imposible de vencer, a no ser por el carácter trabajador que siempre ha distinguido al Maestro director don Isidro Mollera.

A las nueve y media, hora en que empezó el concierto, el saló Gerió estaba, a pesar de ser la entrada por rigurosa invitación, materialmente lleno, no quedando ni una silla disponible aun habiendo sido aumentado considerablemente el número de ellas, pudiendo verse entre la concurrencia todo el elemento gerundense que rinde culto al arte de Orfeo.

Empieza la primera parte con la interpretación de la obra *La gata* y *Belitre* de Pujol, cantándola con mucho colorido las secciones de señoritas y hombres. Salió luego al escenario el niño R. Serra, que tocó con el violín, acompañado al piano por su maestro T. Mollera, el *Andante* y *Rondó* de *Daudá*, demostrando en ambos y principalmente en el segundo, disposiciones que desarrollándolas por medio de un estudio constante harán en él un verdadero artista.

El *choral* de Millet por la sección de hombres fue cantado con mucha afinación, obteniendo buena interpretación todos sus matices. La señorita C. P. lució su bonita y argentina voz, cantando *Yo 'l amo aucor* de Gols en la que hizo gala de una vocalización perfecta. El Sr. Dalmau demostró ser ya un verdadero artista interpretando en el violín *Berceuse de Jocelyn* de Godard y *Cavatine* de Raff. Tocó ambas con aquellas cualidades que tan solo poseen los artistas y que sugestionan al público, demostrando su correcta escuela principalmente en la segunda, al tocar con mucha limpieza un pasaje a doble cuerda de muy difícil ejecución.

[96] La pàgina inclou referències a l'empresa que ocupava el teatre Principal de la ciutat, amb un repertori totalment en castellà.
[97] *El tradicionalista* puntualitza que el dia següent romandrà tancat també.

Terminó la primera parte con el *Hime* del maestro Frigola. No queremos hacer el estudio crítico de esta obra por ser de todos admitida la competencia del Sr. Frigola en cuestiones musicales; competencia que ha demostrado en las muchas obras que ha escrito y que hemos tenido el gusto de oírlas en diversas ocasiones. Tan solo diremos que el *Himne* no solo no desdice el nombre del autor, sino que le da aún mayor autoridad, principalmente el segundo número, en donde pudimos reconocer un trabajo armónico perfecto y una melodía franca y elegante, que revelan en su autor un conocimiento profundo de los autores clásicos.

El público, entendiendo el verdadero mérito de la obra, pidió con gran insistencia al autor, no pudiendo verse complacido por haber salido poco rato había el Sr. Frigola del local.

La segunda parte empezó con la *Filla de Maria* de Nicolau, que tuvo que repetirse para acallar los aplausos del público. El Cuarteto de Beethoven fue muy bien interpretado por los Sres. Mollera T., Dalmau, Serra y Mollera I., viéndose obligados a volverlo a repetir para satisfacer al público que demostró con cuanto gusto lo había oído al prodigarles con largos aplausos. La *Canción del trovador* de Freixas por las secciones de señoritas y hombres también mereció los honores de la repetición. El tenor Sr. Cros en el recitato y cavatina de *Hernani* lució su bien timbrada voz, cosechando muchos aplausos. Acabó la segunda parte con *Patria nova* de Grieg por las tres secciones, que obtuvo una ejecución magistral.

En resumen: la Schola Orfeònica Gironina demostró en su primer concierto que puede esperarse mucho de ella en bien del arte, por lo que les alentamos a proseguir en el camino comprendido, que, si lo asocian con los principios morales de los que no debe estar separada ninguna sociedad artística, podrán llevar a cabo una verdadera obra de educación y moralización.

El piano que se utilizó en el concierto es de la acreditada marca *Chansseigne et Freres*, de la que es representante en esta ciudad D. Juan Durán.

Orfra”

El tradicionalista 295 (24/03/1907), p. 3.

“Cerrada ya nuestra edición anterior, o sea, el miércoles último, 20 del corriente, por la noche se recibió en esta redacción una invitación de fecha 17 para asistir al concierto inaugural de la sociedad Schola Orpheònica de esta ciudad que había de tener lugar el día anterior, 19, en el local del saló Gerió.

Las circunstancias apuntadas nos impidieron acusar antes recibo de la invitación, anunciar el concierto, asistir al mismo y dar cuenta de él, como hubiéramos procurado hacer de otro modo.”

Heraldo de Gerona 478 (28/03/1907), p. 3.

"**Schola Orfeònica Gironina.** —El dimarts passat, diada de Sant Josep, feu sa presentació inaugural al saló Gerió amb un programa de obres d'en Pujol, Millet, Frigola, Nicolau, Freixas i Grieg.

La majoria d'aquestes obres conegudes del nostre públic, la novella entitat les executà amb molta justesa siguent premiats orfeonistes i son mestre Mollera amb forts aplaudiments de la gentada que omplanava el saló.

L'interès d'aquest concert el constituïa l'*Himne* del mestre Frigola, compost de *Marcial*, *Allegro*, *Larguetto* i *Allegro maestoso*. En aquest *Himne* magistralment escrit sobresurt el *Larguetto* que, tractat amb molta mestria, impressionà fondament.

Cooperaren a tan hermosa vetlla els Srs. Mollera, Serra i Dalmau, que contribuïren a l'èxit. La Senyora Parnal cantà una romança lluint una vegada més els seus dots.

Felicitem als orfeonistes com també a son mestre en Mollera per l'èxit obtingut i indiscutiblement merescut."

Scherzando 9 (mars 1907), p. 9.

Sessions cinematogràfiques i reflexions sobre el cinema catòlic

"Hoy y mañana se proyectarán en el cinematógrafo del saló Gerió películas sumamente interesantes, entre las cuales merecen especial mención las siguientes: *El hijo adoptivo, Detención difícil, Los viejos pícaros, Los indios de Far-West, Cristóbal Colón,* etc. Se proyectarán, además, varias vistas fijas de la salida de los fieles de nuestra Catedral con motivo de las funciones de Semana Santa. Hoy, a las nueve de la noche, se celebrará una escogida función en la que se pondrán en escena dos hermosas zarzuelas."

El tradicionalista 297 (31/03/1907), p. 3.

"En el saló Gerió se exhibieron ayer y anteayer alternando con las películas cinematográficas una colección de vistas fijas, en color algunas de ellas, muy notables, figurando entre las mismas varias tomadas en los días de Semana Santa en los momentos en que los fieles salían de la Catedral.

Aplaudimos la decisión de la empresa del saló Gerió, pues la exhibición de vistas no solo da variedad y atractivo al espectáculo si no que se convierte en un elemento de instrucción que sería de mucho más efecto y más positivo resultado si a cada una de ellas acompañara una breve pero clara explicación del asunto.

Así respondería el espectáculo a aquel sano principio que no debe olvidarse nunca y al cual conviene se ajusten siempre todos los actos públicos: instruir y educar deleitando."

Diario de Gerona 74 (02/04/1907), p. 6.

"**Saló Gerió**.— Durante el domingo y lunes últimos viéronse muy concurridas las sesiones del cinematógrafo Saló Gerió, en el que se exhibieron películas que por su interés llamaron poderosamente la atención. Fueron también muy del agrado del público las vistas fijas que se proyectaron. La prueba más patente del acierto de la empresa en la elección de películas es el favor que cada día, más ostensiblemente, va dispensando el público al mencionado cinematógrafo."

El tradicionalista 298 (04/04/1907), p. 3.

"**Saló Gerió**.— En este cada día más concurrido cinematógrafo se exhibirá hoy un escogido y variado programa de películas sensacionales y cómicas."

El tradicionalista 299 (07/04/1907), p. 3.

"*Saló Geríó*.— Grandioso estreno en esta ciudad. La sensacional y muy interesante película *El terrorismo ruso*. Además se exhibirá un escogido programa de variadas películas[98]."

Diario de Gerona 85 (14/04/1907), p. 15.

"**Saló Gerió**. — Son objeto de constantes elogios las películas que se exhiben en aquel cinematógrafo. La que se estrenó el domingo último titulada *El terrorismo ruso* es de las mejores que hemos visto proyectar en cinematógrafos."

El tradicionalista 302 (18/04/1907), p. 3.

"La empresa del saló Gerió nos comunica que, debido al éxito extraordinario que alcanzó la película *El terrorismo en Rusia* y a las muchas personas que se han interesado para su repetición, la empresa ha accedido a reproducirla hoy, presentando, además de la citada, las películas siguientes: *El príncipe enamorado*, *Carreras de Bobsleich*, *Construcción del tren por los salvajes* y otras[99]."

Diario de Gerona 91 (21/04/1907), p. 10.

"En el saló Gerió se exhibirán en las sesiones que se darán hoy interesantes y magníficas películas cinematográficas, entre estas *Primera salida del nen*, *El maldito botón* y otras. A instancia del público, se repetirá la película *La vieja caravasa*.

Como de costumbre no faltará concurrencia al saló Gerió."

Diario de Gerona 97 (28/04/1907), p. 7.

[98] La mateixa notícia es publica també a *El tradicionalista* 301 (14/04/1907), p. 3.
[99] La mateixa notícia es publica també a *El tradicionalista* 303 (21/04/1907), p. 3.

"**Saló Gerió**. — Entre las muy interesantes películas que se exhibirán hoy en el cinematógrafo del Saló Gerió, figuran las siguientes: *La vieja Carabosa*, *Carrera de Schis*, *Primera salida del nene* y *El maldito botón*."

El tradicionalista 305 (28/04/1907), p. 3.

"**Saló Gerió**.— Un escogido programa, se exhibirá hoy en este cada día más concurrido cinematógrafo, entre cuyas películas se hallan *El Sansón moderno* (estreno), *Rara manía*, *Pasión extraña*, etc., etc."

El tradicionalista 307 (05/05/1907), p. 3.

"**Saló Gerió**.— Excelentes películas se exhibirán hoy en el cinematógrafo del saló Gerió entre las cuales figuran las siguientes: *Tom en el teléfono*, *Estreno de un patinador*, *Vanidad del pobre*, *Historia de mi pantalón*, *Pobre Arlequín*."

El tradicionalista 309 (12/05/1907), p. 3.

"**Notas sueltas**

«Saló Gerió»:

Cada día se ve más concurrido el cinematógrafo instalado en el salón de este nombre. Los espectáculos que allí se dan son decentes, y nos place encontrar en ellos a todas las clases sociales, sin que se ofendan los oídos de las personas serias con algarabías y conversaciones de plazas de toros ni con groserías, las cuales, por desgracia, no están del todo desterradas en otros espectáculos de nuestra tierra.

Quisiéramos que aumentara el favor del público, a fin de que pudiera caber en aquel artístico salón todo un plan de cultura, dentro el carácter recreativo de las funciones, reanudando la presentación de cuadros plásticos tan hermosos y sugestivos para los gustos delicados, como *L'oració de la nit,* que en fecha memorable allí se estrenó, e introduciendo tendencias educativas e instructivas a los mismos cuadros cinematográficos.

La empresa está animada de rectas y excelentes intenciones y creemos que toca ahora al mismo público dirigir con sus deseos y concurrencia las funciones del saló Gerió a sus primitivos cauces.

En Francia se ha convertido en medio de propaganda católica el cinematógrafo. La Sociedad de la Buena Prensa tiene establecida una empresa de proyecciones, dirigida por M. Miguel Coissac. Esta empresa el pasado mes tuvo el honor de verificar una sesión en el Vaticano, sesión sumamente interesante que mereció los plácemes del Papa, el cual asistió de buena gana a fin de prestar nuevos alientos al simpático y popular recurso del

moderno apostolado. A más del Papa asistieron varios cardenales, entre ellos Casañas y Vives.

Antes de la sesión, M. Feron-Vrau, director de la Sociedad de la Buena Prensa y encargado de las proyecciones, recordó los felices resultados obtenidos ya con el método de enseñanza por medio del cinematógrafo y notó la existencia de 55 empresas diocesanas que se entregan a la propaganda de este medio de apostolado. Mencionó también los Congresos anuales, en los cuales se reúnen de cuatrocientos a quinientos conferenciantes proyeccionistas.

Señalamos estos datos y los entregamos a la consideración del público en general y de los empresarios del saló Gerió, a fin de animar y encauzar más el espíritu de apostolado que en su fondo palpita."

La regeneración 43 (18/05/1907), pp. 13–14.

"**Saló Gerió**.— Programa muy excelente y variado se exhibirá hoy en este cinematógrafo, con el estreno de las películas *Monederos falsos salvados por su hija*, *Por un collar*, *La mujer en el Japón*, *¡Que desgracia tener yerno!*, etc.

Con motivo del Novenario que se celebra en la iglesia de S. Félix, se empezarán las sesiones con toda puntualidad."

El tradicionalista 313 (26/05/1907), p. 3.

"Durante estos días de la octava de Corpus, según nos ha manifestado la empresa, no se darán en el saló Gerió sesiones cinematográficas."

Diario de Gerona 123 (30/05/1907), p. 6.

"Vuelve hoy a reanudar sus sesiones el cinematógrafo del salo Gerió, interrumpidas durante dos semanas con motivo de las procesiones del Corpus. El programa que hoy se exhibirá es de lo más escogido y variado, pues se compone de las películas siguientes: *Atentado en la vía férrea*, *Desgracia y bondad*, *Efectos de una helada*, *La media noche en el país del Sol* (estreno), *Una aficionada al vino* y *Cinturón eléctrico*[100]".

Diario de Gerona 131 (09/06/1907), p. 10.

[100] La mateixa notícia es publica també a *El tradicionalista* 317 (09/06/1907), p. 3.

"**Saló Gerió**.— Extraordinario y muy escogido resulta el programa que hoy se exhibirá en este cada día más renombrado cinematógrafo, entre cuyas películas se podrán admirar las siguientes: *En casa del dentista* (estreno), *Pompeya*, *El perro del ciego*, *Perros y guardianes*, etc., etc."

El tradicionalista 319 (16/06/1907), p. 2.

"Programas excelentes y de gran novedad se exhibirán hoy y mañana en el cinematógrafo del saló Gerió. Además de la novísima película, sacada exprofeso para este cinematógrafo, *Entrada del Iltmo. Dr. Pol en esta inmortal ciudad*, constarán los programas de estos dos días, de los estrenos siguientes: *Juventud moderna*, *Últimos atentados en Rusia*, *La huerfanita*, etc., etc. […]"

Diario de Gerona 148 (29/06/1907), p. 8.

Vetlles escollides

"Se anuncia para en breve un concierto de la Schola Orpheònica en el saló Gerió, con la cooperación de varias señoritas discípulas del maestro señor Mollera que ejecutarán a dos pianos la *Marcha de las antorchas* de Meyerbeer y en uno solo la segunda y décima fugas de Bach."

Diario de Gerona 117 (23/05/1907), p. 5.

"La novella entitat «Schola Cantorum» prepara un concert extraordinari al local «Saló Gerió» amb la cooperació de les avantatjades pianistes alumnes del mestre Mollera senyoretes Martinez, Carrillo, Furest i Poujuan, quines executaran a dos pianos la *Marcha de las Antorchas* d'en Meyerbeer.

La distingida pianista senyoreta Martinez, donarà a conèixer la 2ª i 10ª fugues de Bach que per anticipat li augurem un èxit complert.

No cal dir que aquesta sessió és esperada amb molt interès per la novetat del programa i pels executants encarregats de la interpretació. Parlarem d'aquesta festa musical a son degut temps."

Scherzando 11 (maig 1907), p. 9.

"[…] Mañana domingo por la noche se celebrará una sesión escogida en la que se estrenarán nuevas películas, se reproducirá la celebrada visión musical *L'oració de la nit* y la Schola Orpheònica cantará varias piezas de su repertorio."

Diario de Gerona 148 (29/06/1907), p. 8.

"**Girona.—** Atentament invitats pel mestre Mollera assistirem a una sessió íntima a on les senyoretes Martínez[101] i Carrillo havien d'executar vàries obres a piano sol.

Moltes vegades havem parlat de les qualitats de la senyoreta Martínez com a pianista i ho confirma amb l'últim concert donat, que executà amb justesa el concert de Mozart vencent amb molta naturalitat els passatges més difícils que aquesta obra conté.

Llàstima que el piano amb què toca no respongué ni poc ni molt a les seves exigències, mes amb tot i això veiérem en la pianista condicions per arribar a ocupar un primer lloc entre els pianistes de nostra Ciutat.

Molt bé també la senyoreta Carrillo amb un estudi en sol major de Cerny, que amb tot i ses dificultats, posa de relleu gran facilitat en el mecanisme."

Scherzando 13 (juliol 1907), p. 7.

"Mañana por la noche en el saló Gerió tendrá lugar otra de las concurridas "vetlles escollides", en la que se proyectarán hermosas películas de gran novedad y estrenos; además tomará parte en la sesión la aplaudida banda de cuerda del Orfeó Catalunya de Cassà de la Selva, que dará un selecto concierto."

Diario de Gerona 153 (06/07/1907), p. 7.

"En nada desmerece del domingo anterior el programa que hoy se exhibirá en el cinematógrafo del saló Gerió, si es que no resulta mucho más excelente todavía. La nueva película *Japón pintoresco* (estreno) no tiene ponderación por la bien combinada perspectiva y la idea exacta que da de las costumbres de aquel país; además *El hombre reloj*, *La caverna de la bruja*, y otras no menos notables.

Por la noche a las 9 y media habrá *Vetlla Escollida* en la que tomarán parte la muy aplaudida banda de guitarras, bandurrias y mandolinas y laudes del Orfeó Catalunya de Cassà de la Selva, dando a conocer un nuevo y variado repertorio de composiciones musicales."

Diario de Gerona 154 (07/07/1907), p. 8.

"***Saló Gerió***.— El passat diumenge dia 7 dona son anunciat concert la «banda de guitarras y bandurrias» de l'Orfeó Catalunya de Cassà de la Selva. Executaren obres de Gounod, Bolzoni, i altres que foren interpretades amb una afinació molt pulcra i amb una justesa insuperable. Així els ho demostrà el públic que els hi dedica al final forts aplaudiments."

Scherzando 13 (juliol 1907), p. 7.

[101] Es tractaria de Conchita Martinez Hugas, alumna d'Isidro Mollera. A *La lucha* 9268 (30/09/1907), p. 2 s'explica com va rebre la qualificació de "sobresalient" als seus exàmens al Conservatori de Saragossa.

"Mañana tarde y noche se celebrarán escogidas sesiones de cinematógrafo en el saló Gerió. […]

En el cinematógrafo «Saló Gerió» tendrá lugar mañana a las 9 y media de la noche una escogida función organizada por la Sección Escolar del Centre Catalanista de esta ciudad, representándose el drama *Lo presitari*[102], finalizando el espectáculo con una divertida pieza en un acto."

La lucha 9203 (13/07/1907), p. 2.

"En el saló Gerió tendrá lugar esta noche a las 10 una "vetlla escollida" organizada por la Sección Escolar del Centre Catalanista. Se representará el drama en dos actos *Lo presidari* y una pieza cómica en un acto."

Diario de Gerona 160 (14/07/1907), p. 8.

"Ayer noche asistió numerosa y distinguida concurrencia a las veladas celebradas en el saló Gerió por la Sección Escolar del Centre Catalanista y Orfeó Gironí.

Felicitamos a los organizadores por el éxito obtenido."

La lucha 9204 (15/07/1907), p. 2.

Tancament de la temporada

En el cinematógrafo del saló Gerió se exhibirá hoy el siguiente programa de películas: *Viaje alrededor de una estrella*, *El porvenir en la palma de la mano*, *Zapato estrecho*, *Ropa mal marcada*, etc."

Diario de Gerona 166 (21/07/1907), p. 10.

"Como último día de temporada presenta hoy el cinematógrafo del saló Gerió un escogido y muy variado programa.

Las películas que se exhibirán son las siguientes: *Fabricación de sombreros*, *Pasión por el billar*, *La lucha por la vida* y *En casa del dentista*."

Diario de Gerona 171 (28/07/1907), p. 10.

[102] El títol apareix a la premsa amb diverses variants. La forma correcta podria ser *El presidiari*.

Temporada 1907/08

La temporada es limitaria a sessions cinematogràfiques els dies festius (diumenges) que començaven a les 4 de la tarda. Les sessions es van anar endarrerint progressivament fins a començar a les 5 de la tarda.

S'afegeix la reproducció d'audicions amb un gramòfon Pathé, atès que el trio Mollera no tornarà a tocar a partir d'aquesta temporada. Isidre Mollera sembla desvincular-se definitivament del saló per tenir altres projectes personals en marxa. L'única activitat musical registrada al saló és el concert per la festa de Sant Carles organitzat per la Joventut Tradicionalista.

Paral·lelament, el teatre Principal presenta diversos concerts, fins i tot atraient agrupacions que abans eren habituals al saló Gerió, com ara l'Orfeó Catalunya i la Schola Orpheònica. També s'incrementa l'oferta pública de concerts amb les freqüents interpretacions a l'aire lliure del Regimiento de Infantería de Asia.

No consten representacions teatrals per la secció aficionada del Centre Moral, a diferència de la temporada anterior, però sí es documenta molta més activitat teatral per part d'altres associacions, com ara la secció dramàtica de l'Orfeó Gironí o la temporada d'òpera al teatre Principal.

En l'aspecte cinematogràfic, també entra en competència amb la sala El Paralelo, fins i tot arribant a presentar al mateix temps la mateixa pel·lícula a les dues sales. Les pel·lícules, com critiquen alguns diaris religiosos, perden el seu caràcter devot i, pels títols anunciats, veiem que conformen un repertori dedicat a la comèdia, l'acudit i els viatges documentals a països estrangers.

Sembla que no va haver-hi pausa d'estiu i les sessions cinematogràfiques dels diumenges van continuar al llarg del juliol i de l'agost.

Inici de temporada: el 22 de setembre de 1907.

Tancament de temporada: [No hi ha tancament oficial perquè l'activitat cinematogràfica dels diumenges es manté al llarg de tot l'estiu].

Sessions: diumenges i festius començant a les 4 de la tarda (al llarg de la temporada es va passar a començar a les 16:30 i després a les 17:00).

Llistat de pel·lícules projectades:

- *Una ascensión en globo* ("muy celebrada y reída")
- *La buenaventura*
- *Castigo del Corso*
- *Suiza pintoresca* ("y otras muy notables, curiosas y chistosas")
- *Distracciones de un viajero*
- *Guerra en Marruecos*
- *La niña inteligente*
- *Atentado en la vía férrea*
- *Caballería francesa*
- *Una aventura*
- *Primera salida de un ciclista*.
- *Un Ganímedes afortunado*
- *Escultor rápido*
- *Percances de un tonel*
- *Devolver bien por mal*
- *Los dos huérfanos* ("una de las que más éxito está alcanzando actualmente en Barcelona")
- *El hijo pródigo*
- *Excursión a través de las Colonias francesas*
- *Un error judicial*
- *Los sports en Suecia*
- *Navidad del pobre*
- *Fiesta de los Segadores*
- *Un error cruel*

- *La loca del estanque*
- *Equivocación de botella*
- *La hermosa con velo*
- *El pescador de perlas*
- *Elefantes de la India*
- *Cuidado con la pintura*
- *Maniobras militares*
- *Robo en automóvil*
- *Utilidad de las suegras*
- *Campeonato de luchas*
- *En busca de piso*
- *El vigilante*
- *Pobre puerco*
- *Borrachera y paternidad*
- *Agricultura y ganadería en Australia*
- *La bota inagotable*
- *Niño Frégoli*
- *Aventuras de un sombrero*
- *Viaje económico*
- *Venganza de la gitana*
- *¿Les alcanzará?*
- *Viaje original*
- *Posada en los Alpes*
- *Estatua humorística*
- *Artista torneador de madera*
- *El grumete*

- *Señor miope pesca cangrejos*
- *Toros en Sevilla*
- *Felicidad para el año*
- *100 pesetas quien lo devuelva*
- *Visita a la China*
- *El pequeño cojo*
- *Los kiriki, acróbatas japoneses*
- *Sueño de marmitones*
- *El gendarme vigila bien*
- *Un caballero flemático*
- *Las canteras*
- *Viaje circular de una americana*
- *En el país del oro*
- *Odio de esclavo*
- *La suspensión*
- *¡Perdón abuelito!*
- *Sansón moderno*
- *Paseo por el Norte de Venecia*
- *El billete de lotería*
- *Efectos de un corte de navaja*
- *Regalo de los Reyes*
- *La embrujadora*
- *Afición al equilibrio*
- *Los lunáticos*
- *El somier*
- *Gran canal de China*

- *Herencia de una vieja soltera*
- *Los dados mágicos*
- *El hundido del monte San Miguel*
- *Vida marítima en China*
- *Descuido desastroso*
- *Las grageas del abuelo*
- *Colección de postales*
- *Pequeños oficios en China*
- *Venganza del obrero*
- *Mudanza magnética*
- *La mujer del cazador*
- *La profesora de piano*
- *La caverna de la bruja*.

Ressenyes de premsa:

Inici de temporada amb sessions cinematogràfiques

"En breve reanudará sus sesiones de cinematógrafo el saló Gerió."

La lucha 9261 (21/09/1907), p. 2.

"Hoy reanudará el saló Gerió las sesiones cinematográficas, que tendrán efecto todos los días festivos desde las cinco de la tarde."

Diario de Gerona 218 (22/09/1907), p. 9.

"Ayer reanudó sus sesiones el cinematógrafo Saló Gerió siendo muy numerosa la concurrencia que asistió a todas las sesiones."

La lucha 9262 (23/09/1907), p. 2.

"Los cinematógrafos Saló Gerió y El Paralelo hicieron ayer tarde y noche magníficas entradas, pues la gente huyendo de la inclemencia del tiempo se refugió en aquellos locales.

La película *Una ascensión en globo*, que se representó en ambos locales, fue muy celebrada y reída."

La lucha 9268 (30/09/1907), p. 2.

"Los cines hicieron ayer también magníficas entradas.

En el saló Gerió fue muy celebrada la película en que se reproduce el concurso de aerostatos celebrado últimamente en Barcelona."

La lucha 9274 (07/10/1907), p. 2.

"Mañana tarde y noche en el saló Gerió se proyectarán las siguientes películas: *La buenaventura*, *Castigo del Corso*, *Suiza pintoresca* y otras muy notables, curiosas y chistosas."

La lucha 9279 (12/10/1907)[103], p. 2.

[103] A la mateixa pàgina s'anuncia un ball al teatre Principal tocat pel "Regimiento de Asia" i la representació al dia següent de *La Dolores* per la secció d'aficionats de "Las Odaliscas" i "Unión Republicana" i de la

"Hoy, en el saló Gerió, entre otras películas se exhibirán: *La buenaventura*, *Castigo del Ceno*, *Suiza pintoresca* y *Distracciones de un viajero*."

Diario de Gerona 236 (13/10/1907)[104], p. 9.

"Por causa de la inclemencia del tiempo, se ha suspendido la sesión de cinematógrafo que debía celebrarse esta noche en el Saló Gerió y cuyos productos se hubieran dedicado a las víctimas de Málaga y Mollet. Su celebración se anunciará oportunamente.

Con el propio objeto de aumentar la suscripción referida se celebrarán mañana en el cinematógrafo El Paralelo escogidas sesiones."

La lucha 9282 (16/10/1907)[105], p. 2.

"No habiendo podido celebrarse anoche por falta de luz, las anunciadas sesiones de cinematógrafo en el saló Gerió a beneficio de los damnificados de Málaga y Mollet tendrán lugar esta noche a las mismas horas señaladas."

Diario de Gerona 239 (17/10/1907)[106], p. 7.

"En el cinematógrafo Saló Gerió se proyectarán mañana entre otras las siguientes películas: *Guerra en Marruecos*, *La niña inteligente* y *Atentado en la vía férrea*."

La lucha 9285 (19/10/1907)[107], p. 2.

"En el saló Gerió se proyectarán mañana tarde y noche, escogidísimas películas cinematográficas; entre otras, Escuela de *Caballería francesa*, *Una aventura* y *Primera salida de un ciclista*."

La lucha 9291 (26/10/1907), p. 2.

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joguina *Andreu, mestre de ball* per la secció del "Centro federal". Per tant, veiem la multiplicitat d'agrupacions aficionades que programen espectacles teatrals i lírics paral·lelament.

[104] A la mateixa pàgina s'anuncia la companyia d'òpera italiana que actuarà al teatre Principal durant la temporada de fires, a més del projecte dirigit per Rafael Masó de l'Asociación de la Dependencia Mercantil, que organitza diferents vetllades.

[105] Al mateix número apareix també la sardana de *La santa espina* de Morera com a novetat musical a la casa Sobrequés i Reitg.

[106] A la mateixa pàgina s'anuncia que l'Orfeó Catalunya, anteriorment convidat habitual al saló Gerió, donarà el seu proper concert al teatre Principal.

[107] A la mateixa pàgina s'anuncia també la representació al teatre Principal de l'òpera *Gli ugonotti*.
La notícia es publica també al Diario de Gerona 241 (19/10/1907), p. 6, afegint el títol de la pel·lícula *Travesuras de un niño*.

Concert per la festa de Sant Carles

"**Fiesta de S. Carlos**.— La sociedad de esta capital Joventut Tradicionalista, celebrará la fiesta onomástica de su Jefe D. Carlos de Borbón, con los siguientes actos:

Día 3.— A las ocho de la mañana solemne Misa de Comunión general en la iglesia ex-colegiata de S. Félix, con plática preparatoria que dirá el Reverendo Dr. D. Luís Puigmitjà, Pbro.

Día 5.— A las 8 de la noche, con el fin de obsequiar a los oradores de fuera la capital que tomen parte en la velada político-literaria, se celebrará un banquete en el Hotel Peninsular, siendo el precio del cubierto de 3 pesetas.

A las nueve y media tendrá lugar una gran velada político-literaria-musical en el saló Gerió, rigiendo el siguiente programa:

Primera parte.— 1. *Entrada de D. Carlos*, de Sorribes por el cuarteto.

2. *Al Rey*, poesía original de don Juan Mª Roma, leída por el señor Castillón.

3. *Cavatina* de Saint-Saëns por el cuarteto.

4. *Lo meu somni*, poesía original del Sr. Luis Bosch, recitada por el niño Federico Bosch y Salvador.

5. *Romanza*, de N. N. por el cuarteto.

6. Discurso por el Secretario de la Juventud D. Joaquín Font y Fargas.

7. *Il profeta*, de Meyerbeer, por el cuarteto.

Segunda parte.— 1. *Lohengrin*, de Wagner, por el cuarteto.

2. *Felicitació a D. Carles*, poesía leída por su autor D. Rafael Juanola.

3. *Serenata*, de Pierné, por el cuarteto.

4. Discurso por el elocuente propagandista de la Juventud Carlista de Barcelona D. Francisco de P. Gambús.

5. *Serenata de mandolines*, de Desormes, por el cuarteto.

6. *A D. Carles en sa festa*, poesía por su autor D. Luís Bosch.

7. Discurso de gracias por el Presidente de la Juventud, D. José Mª Vilahur.

8. *Entrada de D. Carlos*, por el cuarteto."

La regeneración 67 (02/11/1907), pp. 583–584.

Incorporació d'audicions de gramòfon

"Nuevo completamente y muy variado es el programa de películas que se exhibirá en el cada día más concurrido saló Gerió.

Por no haberse recibido los discos convenientes, el domingo pasado no pudieron darse las audiciones del Gramófono, última novedad, que funciona sin necesidad de aguja y con una potencia y claridad suma. Hoy en todas las sesiones podrá admirarse la brillantez y perfección de dicho Gramófono, sistema "Pathé" con una gran variedad de piezas musicales."

Diario de Gerona 270 (24/11/1907)[108], p. 12.

Sessions cinematogràfiques

"En el escogido programa que hoy se exhibirá en el saló Gerió figuran las siguientes películas: *Un Ganímedes afortunado* (estreno), *Escultor rápido*, *Percances de un tonel*, *Devolver bien por mal*"

Diario de Gerona 264 (17/11/1907)[109], p. 13.

"Sumamente interesante es el programa de películas que hoy se exhibirá en el cinematógrafo del saló Gerió entre las cuales se hallan las siguientes:

Estreno de la sensacional película *Los dos huérfanos*, una de las que más éxito está alcanzando actualmente en Barcelona; "*El hijo pródigo*" (estreno); &. &."

Diario de Gerona 276 (01/12/1907), p. 7.

"También el cine instalado en el saló Gerió estuvo ayer tarde y noche muy concurrido."

La lucha 9320 (02/12/1907), p. 2.

"Las sesiones de cinematógrafo que se celebrarán mañana tarde y noche en el saló Gerió serán muy notables."

La lucha 9325 (07/12/1907), p. 2.

[108] Tornen a aparèixer anunciades les representacions de la secció dramàtica de l'Orfeó Gironí de *Las Carolinas*, *Sense arguments*, *La botifarra de la llibertat* i *A pel i rapel*.
[109] A la mateixa pàgina s'anuncien les representacions al teatre de l'Orfeó Gironí de les peces en un acte *L'agència d'informes comercials*, *La sirena* d'Apel·les Mestres i *Las Carolinas*.

"Excelente por demás y muy variado y de gran atracción es el programa que hoy se exhibirá en el cinematógrafo del saló Gerió. Las películas que componen dicho programa son las siguientes: *Excursión a través de las Colonias francesas* (estreno), *Un error judicial*, *Los sports en Suecia*, *Navidad del pobre* y *Fiesta de los Segadores*."

Diario de Gerona 299 (29/12/1907)[110], p. 7.

"No puede resultar más atractivo, interesante y variado el programa que hoy se exhibirá en el cinematógrafo, cada día más admirado, del saló Gerió, entre cuyas películas se hallan las siguientes: *Un error cruel*, *La loca del estanque*, *Equivocación de botella*, etc., etc."

Diario de Gerona 15 (19/01/1908)[111], p. 12.

"Más vanado, atractivo y ameno no puede resultar el programa que hoy se exhibirá en el cinematógrafo del saló Gerió, entre cuyas películas se hallan las siguientes: *La hermosa con velo* (estreno), *El pescador de perlas*, *Elefantes de la India*, *Cuidado con la pintura*, etc., etc."

Diario de Gerona 21 (26/01/1908)[112], p. 13.

[Durant el mes de febrer no s'anuncia activitat cinematogràfica a la ciutat, però sí el carnaval i les representacions teatrals i de sarsuela del teatre de l'Orfeó Gironí, del Centro de Unión Republicana, del Círculo Católico de Obreros, dels alumnes del Colegio de la Inmaculada Concepción, etc.

El 17 de febrer de 1908 es publica a la Gaceta de Madrid el Real Decreto del Ministerio de la Gobernación exigint noves mesures i adaptacions de les sales de cinematògraf per a prevenir incendis degut a la freqüència amb què tenen lloc. Totes les sales ha d'adaptar-s'hi abans de tornar a obrir.]

"Hoy se exhibirán en el Cinematógrafo Saló Gerió las películas siguientes:

Maniobras militares, *Robo en automóvil*, *Utilidad de las suegras*, *Campeonato de luchas*, *En busca de piso*, *El vigilante*, *Pobre puerco*."

Diario de Gerona 52 (03/03/1908), p. 8.

[110] A la mateixa pàgina, les representacions de la secció dramàtica de l'Orfeó Gironí de la "zarzuela pastoril" en quatre actes *Lo naixement del Salvador o La redempció de l'esclau.*
[111] S'anuncia també un concert al teatre Principal amb violí, piano i tenor.
[112] S'anuncia també un concert de música militar a la Rambla i les representacions al teatre de l'Orfeó Gironí de les comèdies en un acte *Aprobados y suspensos*, *Los assistentes* i *Retratos*.

"El programa que hoy se exhibirá en el cada día más concurrido cinematógrafo Saló Gerió está compuesto de las siguientes y muy interesantes películas: *Borrachera y paternidad* (estreno), *Agricultura y ganadería en Australia*, *La bota inagotable*, *Niño Frégoli*, *Aventuras de un sombrero*, *Viaje económico*."

Diario de Gerona 57 (08/03/1908), p. 14.

"El cinematógrafo Gerió realizó ayer muy buenas entradas, elogiando el público las escogidas películas que se proyectaron."

La lucha 9416 (30/03/1908), p. 2.

"El programa de películas que hoy se exhibirá en el cinematógrafo del saló Gerió es de los más interesantes y atractivos que se han visto.

Las películas que lo forman son las siguientes: *Venganza de la gitana* (estreno), *¿Les alcanzará?* (estreno). *Viaje original*, *Posada en los Alpes*, *Estatua humorística*, *Artista torneador de madera*."

Diario de Gerona 96 (26/04/1908), p. 13.

"Programa selecto y muy atractivo es el que hoy se exhibirá en el cinematógrafo Saló Gerió. Las películas que lo forman son las siguientes: *El grumete*, *Señor miope pesca cangrejos*, *Toros en Sevilla*, *Felicidad para el año*, *100 pesetas quien lo devuelva*, *Visita a la China*."

Diario de Gerona 108 (10/05/1908), p. 14.

"Programa digno de toda ponderación es el que hoy se exhibirá en el cinematógrafo Saló Gerió. Las películas que lo forman son las siguientes: *El pequeño cojo* (estreno), *Los kiriki, acróbatas japoneses*, *Sueño de marmitones*, *El gendarme vigila bien*, *Un caballero flemático*, *Las canteras*."

Diario de Gerona 120 (24/05/1908)[113], p. 13.

[113] A la mateixa pàgina s'anuncia que el teatre Principal ha donat per acabat els compromisos amb la companyia que hi actuava degut al resultat econòmic que no satisfà a cap de les parts, remarcant a més que el gènere teatral explotat no era decent i només buscava benefici econòmic.

"No puede resultar más atractivo e interesante el programa que hoy se exhibirá en el cinematógrafo del Saló Gerió, entre cuyas películas se hallan las siguientes: *Viaje circular de una americana*, *En el país del oro*, *Odio de esclavo*, *La suspensión*, etc., etc."

Diario de Gerona 137 (14/06/1908), p. 12.

"Programa sumamente interesante, atractivo y variado es el que hoy se exhibirá en el cinematógrafo Saló Gerió. Las películas que lo forman son las siguientes: *¡Perdón abuelito!* (estreno), *Sansón moderno* (estreno), *Paseo por el Norte de Venecia*; *El billete de lotería*; *Efectos de un corte de navaja*; *Regalo de los Reyes*."

Diario de Gerona 159 (12/07/1908), p. 12.

"Las películas que forman el programa que hoy se exhibirá en el cinematógrafo Saló Gerió son del todo atractivas e interesantes, según puede juzgarse por sus títulos: *La embrujadora*, *Afición al equilibrio*, *Los lunáticos*, *El somier*, *Gran canal de China*, *Herencia de una vieja soltera*."

Diario de Gerona 165 (19/07/1908) [114], p. 12.

"*Los dados mágicos*, *El hundido del monte San Miguel*, *Vida marítima en China*, *Descuido desastroso*, *Las grageas del abuelo*, *Colección de postales* son las películas que forman el programa que hoy se exhibirá en el cada día más admirado cinematógrafo Saló Gerió por su gran claridad y suma fijeza."

Diario de Gerona 193 (23/08/1908)[115], p. 12.

"Programa excelente y de gran duración es el que hoy se exhibirá en el cinematógrafo Saló Gerió. Las películas que lo forman son las siguientes: *Pequeños oficios en China*, *Venganza del obrero*, *Mudanza magnética*, *La mujer del cazador*, *La profesora de piano*, *La caverna de la bruja*."

Diario de Gerona 199 (30/08/1908), p. 10.

[114] S'anuncia per al dia 19 un concert de la Schola Orpheònica, ara dirigida per Rafael Colomer, al teatre Principal per a presentar la seva nova senyera i himne.
[115] S'anuncia també un concert del "Regimiento de Infantería de Asia" al passeig de la Dehesa.

"EL PARAL·LEL DE GIRONA

Poc a poc va convertint-se la plaça de Sant Agustí en una sucursal del Paral·lel de Barcelona, especialment els dies festius i diumenges, sinó que aquí no es registren els fets que en aquell passen degut al cosmopolitisme.

Aquí tots soms uns i sempre els mateixos. Abans venien un cop a l' any alguna que altra barraca de micos i mones o figures de cera i de cavallets, tirs, xurros i demés, tan sols per les grans diades de les fires de Sant Narcís. Ara és tot al revés. Va començar a plantar-se un barracó amb cinematògraf, sense orgue, perquè no fes mal de cap als veïns (deia el seu propietari) i havent perdut posteriorment aquest escrúpol, adquirí una gran orgue que, a més de tenir la propietat de fer mal de cap, fa encrespar els nervis amb les peces invariables del seu raquític repertori, tocades sense el compàs corresponent.

Després veient l'América chica del negoci, s'implantà amb molt bombo i platets pels qui sempre els toquen aquets instruments, el saló Gerió amb un home que baladreja —pagat, és clar—, pregonant i requerint als vianant a que gastin el ral.

Dues o tres barraques de bunyols, que encensen la plaça amb el tuf de d'oli mal olorós, serveixen contínuament la seva producció. En un racó de plaça se representen, gratis, vistes de llanterna per a engrescar als badocs que fan taparada; per fi de festa una dona jova, rere una taula arrimada a les escales del pont, se veu enrondada de mainada que migra pels matonets i petits flams.

I la gent formigueja per la sucursal del Paral·lel.

ANÒNIM"

Lo geronès 667 (09/02/1908), p. 2.

"**Quisi-cosas**

Acertado, acertadísimo por demás estuvo un periódico de esta localidad cuando haciendo jocosamente un detenido análisis de nuestra vida dominguera, nos decía que si nos aburríamos en los días festivos a nadie más que a nosotros mismos debíamos darnos la culpa y, a continuación, con gracia sin igual, nos demostraba que en Gerona en las tardes y mañanas de los domingos hay espectáculos para todos los gustos, edades y sexos.

Sí señores, yo estoy con el periódico en cuestión, yo creo firmemente que si no nos divertimos es porque no queremos, y precisamente más en una ciudad que como la nuestra todos los actos sociales se hacen con puntualidad cronométrica.

Ahora que también comprendo que no a todos divierte por igual una misma cosa, que forzosamente según los temperamentos, lo que a unos les agrada a otros les fastidia, pero también la Providencia, ha puesto previsora al alcance de los últimos otra porción de pasatiempos buenos, bonitos y baratos.

Dios me libre de meterme en la vida privada de nadie, pero forzoso es que en comprobación de lo dicho cite a toda una familia que en los domingos no les queda libre ni siquiera media hora para cumplir con sus deberes a los hijos y con sus pasatiempos a los papás.

Pues bien, la santificación del domingo es empezada por estos cuatro seres, durmiendo un par de horitas más de lo regular, es decir hasta las once; deprisa y corriendo se visten, almuerzan y echando los pulmones llegan puntualmente a la última misa; de allí a la Rambla, de la Rambla a la confitería y de la confitería a casa; la comida por ser dominguera, sobre todo en los postres, se prorroga más de lo ordinario; inmediatamente vuelta a la calle y a la carretera de Barcelona, de allí al Paralelo, al Saló Gerió, luego a la Rambla y de allí a cenar; después de cenar vienen los comentarios de lo del día y después.... a dormir.

[…] Y aun con tantas diversiones hay quien se aburre; hay cosas que ni después de vistas pueden creerse.

ZAS”

La lucha 9414 (27/03/1908), p. 1.

Temporada 1908/09

L'empresa perd pes davant la temporada de sarsuela del Principal i altres sales de cinematògraf. Cada vegada s'anuncia menys a la premsa i deixen de sortir durant llarg temps els títols de les seves pel·lícules. Com a novetat, s'introdueixen les pel·lícules a color i comencen a anunciar-se cap a meitat de temporada pel·lícules de drames històrics en diferents parts.

Al maig de 1909, l'empresa encarregada de les sessions cinematogràfiques del saló Gerió es dissoldria i el saló passaria a estar gestionat totalment pel Centre Moral Gironí, que el faria servir com a sala d'actes per alguns esdeveniment. A inicis de la temporada 1909/10, per a la temporada de fires, la junta del Centre Moral cedeix el saló a una nova junta de dames que col·locaria allà una tómbola. A aquest espai se li continuaria anomenant "saló Gerió" fins al voltant de 1912, tot i que l'empresa originaria ja no existís.

Inici de temporada: setembre de 1908, sense pausa estival.

Tancament de temporada: el 9 de maig de 1909, degut a la cessació de l'activitat de l'empresa.

Sessions: diumenges i festius a les 5 de la tarda.

Llistat d'obres representades:

- **Teatre dramàtic**

🎭 *L'últim inglés* (sainet)

🎭 *De gorras* ("pieza cómica")

[Representades per part dels alumnes del col·legi de los Hermanos Maristas]

🎭 *Los jóvenes cautivos*

🎭 *Los naranjeros*

🎭 *Retratos*

Llistat de pel·lícules projectades:

- *¡Al fuego!*
- *Historia de una niña encontrada*
- *La hija del trapero*
- *El ángel de la Villa*
- *El hijo pródigo* ("iluminada con hermosísimos colores")
- *Carnaval de Niza en 1908*
- *Contagiosa manía de nervios*
- *El sacrificio*
- *Elixir de la juventud*
- *La venganza del aduanero*
- *Galán cándido*
- *Desventuras de un procurador*
- *En camino de Suiza*
- *El misterio de la montaña*
- *Historia de una aprendiza*
- *Race for the Goodwood Plate*
- *Un duelo con dinamita*
- *Un novio demasiado ocupado*

[A partir d'aquí els anuncis no solien incloure els títols de les pel·lícules]

- *Olivier Cromwell* ("drama histórico en colores")
- *Rifle Bill* (5ª parte, titulada: *En la trampa*)
- *La rueda humana* ("muy cómica")
- *El caballo salvador* ("dramática de gran sensación")
- *Fantasías japonesas* ("en colores")
- *Servicio de amigo* ("sumamente cómica")

Ressenyes de premsa:

Sessions cinematogràfiques

"Prueba de lo mucho que valen y por la gran novedad y atracción en todos los programas de películas que se exhiben en el saló Gerió, es cada día mayor la concurrencia que allí afluye. El programa de mañana no desmerece en nada de los anteriores, antes bien los sobrepuja, si cabe, por su variedad tanto en la parte cómica como dramática; pues basta enumerar algunas de las películas que lo forman para cerciorarse de ello: *¡Al fuego!* (estreno), *Historia de una niña encontrada*, *La hija del trapero*, etc."

La lucha 9561 (26/09/1908), p. 2.

"No puede resultar más instructivo, variado e interesante el programa que mañana domingo se exhibirá en el cinematógrafo Saló Gerió.

Las películas que lo forman son las siguientes: *El ángel de la Villa*, *El hijo pródigo* (iluminada con hermosísimos colores), *Carnaval de Niza en 1908*, *Contagiosa manía de nervios*, etc., etc.

Con motivo de la Misión, las sesiones empezarán a las 4 y media."

La lucha 9573 (10/10/1908), p. 2.

"Excelente sobre toda ponderación resulta el programa que mañana domingo se exhibirá en el cinematógrafo Saló Gerió, tanto por la parte cómica como dramática. Las películas que lo forman son las siguientes: *El sacrificio*, *Elixir de la juventud*, *La venganza del aduanero*, *Galán cándido*, *Desventuras de un procurador* y *En camino de Suiza*."

La lucha 9579 (17/10/1908), p. 2.

"El programa de películas que mañana domingo se exhibirá en el cinematógrafo Saló Gerió, es de los más variados y de mayor novedad que ninguno de los que hasta aquí se han exhibido.

Las películas que lo forman son las siguientes: *El misterio de la montaña*, *Historia de una aprendiza*, *Race for the Goodwood Plate*, *Un duelo con dinamita*, *Un novio demasiado ocupado*, etc.[116]"

La lucha 9585 (24/10/1908), p. 2.

[116] La mateixa notícia es va publicar també al *Diario de Gerona* al dia següent.

Reunió del Sindicat Agrícola

"Ha quedado constituido en esta ciudad el Sindicat Agrícola de Girona i sa Comarca, cuya entidad celebrará el próximo jueves a las dos y media de la tarde una reunión general para nombrar la Junta de gobierno definitiva[117].

El acto se celebrará en el local del saló Gerió."

La lucha 9592 (03/11/1908)[118], p. 2.

"En el local del saló Gerió, de esta ciudad se celebró ayer tarde una importante reunión convocada por la junta interina del Sindicato Agrícola de Gerona y su Comarca, constituido el día 31 del pasado mes, con el fin de nombrar la junta definitiva de gobierno. Agradecemos la invitación que recibimos para asistir a dicha reunión, de cuyo resultado tendremos el gusto de dar cuenta en nuestro próximo número."

Heraldo de Gerona 563 (06/11/1908)[119], pp. 2–3.

Anuncis conjunts de cinematògrafs

"Esta tarde y noche y mañana tarde y noche se proyectarán escogidas películas en el Cinema-Granvia. También en el saló Gerió hay preparado para las sesiones de mañana un escogido programa."

La lucha 9602 (14/11/1908)[120], p. 2.

"El tiempo favoreció ayer tarde los cinematógrafos, pues siendo imposible salir a paseo por la lluvia, los gerundenses refugiáronse en aquellos locales que en todas las sesiones viéronse completamente llenos.

Las películas del Cinema-Granvia y el saló Gerió fueron muy celebradas por su novedad."

La lucha 9603 (16/11/1908), pp. 2–3.

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[117] Els membres de la junta directiva van ser anunciats al *Diario de Gerona* al dia següent.

[118] Paral·lelament s'anuncia també la companyia de sarsuela dirigida pel mestre Pérez-Cabrero que actua al teatre Principal durant la temporada de fires, esmentant les sarsueles *Campanone*, *Anillo de hierro* i *Dúo de* La africana. Al Centro Moral Gerundense s'anuncien representacions dramàtiques durant les festes de Sant Narcís.

[119] Al número següent del diari apareixen publicats els noms de la junta definitiva arran la reunió al saló Gerió.

[120] A la mateixa pàgina es va esmenta de l'aprovació de donar un premi dels Jocs Florals a la colònia catalana de la República Argentina. Sobre aquestes dates és quan també Morera marxa a Argentina per intentar posar en escena obres líriques com ara *La santa espina*.

"**Espectáculos**

[Funcions de sarsuela al Principal]

SALÓ GERIÓ.— Sesiones cinematográficas desde las cinco de la tarde. Grandes novedades.

[Sessions al Cinema-Granvia i a El Paralelo]"

La lucha 9614 (28/11/1908), p. 3.

"**Espectáculos**

[Funcions de sarsuela al Principal i altres sales de cinematògraf]

SALÓ GERIÓ.—Sesiones desde las 5 de la tarde con variadísimo programa."

La lucha 9637 (02/01/1909)[121], p. 3.

Sessions extraordinàries amb teatre

"Mañana a las nueve de la noche celebrará sesión extraordinaria el cinematógrafo Saló Gerió, poniendo en escena, después de la exhibición de hermosas películas, el aplaudido sainete *L'últim inglés.*"

El tradicionalista 6 (09/01/1909), p. 2.

"El domingo próximo, a las 9 de la noche, tendrá lugar la sesión extraordinaria que cada domingo se celebra en el cinematógrafo Saló Gerió. Después de exhibirse hermosas películas, se pondrá en escena la pieza cómica *De gorras.*"

El tradicionalista 11 (15/01/1909), p. 2.

"**Espectáculos**

[Anunci del teatre Principal amb balls i sarsuela]

SALÓ GERIÓ.— Desde las cinco de la tarde, sesiones de cinematógrafo con un programa de películas variadas.

[Anuncis d'altres sales de cinematògraf]"

La lucha 9654 (23/01/1909), p. 2.

[121] El mateix tipus d'anunci es repeteix al número del 23 de gener, esmentant també la companyia Olivar amb teatre dramàtic i la societat La Crisantema amb balls de màscares al Principal.

"Como en domingos anteriores, esta noche se celebrará en el saló Gerió una sesión extraordinaria proyectándose escogidas películas y poniéndose en escena una aplaudida obra dramática."

El tradicionalista 42 (21/02/1909), p. 2.

"Solicitados por la Junta directiva del Centro Moral, esta tarde a las cuatro y media los alumnos del colegio de los Hermanos Maristas darán en el teatro del saló Gerió una representación poniendo en escena las mismas obras que anteayer, con gran aplauso de la concurrencia, representaron en el colegio: *Los jóvenes cautivos*, *Los naranjeros* y *Retratos*."

Diario de Gerona 43 (23/02/1909)[122], p. 8.

"El programa de películas que hoy se exhibirá en el cinematógrafo Saló Gerió es de lo más interesante y de mayor novedad que se han exhibido hasta hoy día. Las películas que componen dicho programa son las siguientes: *Olivier Cromwell* (drama histórico en colores), *Rifle Bill* (5ª parte, titulada: *En la trampa*). *La rueda humana* (muy cómica), *El caballo salvador* (dramática de gran sensación), *Fantasías japonesas* (en colores), *Servicio de amigo* (sumamente cómica)."

Diario de Gerona 48 (28/02/1909), p. 12.

"*Hermosas películas*. [Cita les mateixes pel·lícules que la ressenya anterior del *Diario de Gerona*]

Por la noche, a las nueve, tendrá lugar una sesión extraordinaria en la que se proyectarán vistas fijas."

El tradicionalista 48 (28/02/1909), p. 2.

"**Espectáculos**

[Diversos drames històrics al teatre Principal i altres sales de cinema]

Saló Gerió.— Mañana domingo tarde y noche programa completamente nuevo. Películas de gran efecto y novedad."

La lucha 9691 (24/03/1909), p. 2.

[122] Aquesta representació també apareix anunciada a *El tradicionalista* 42 (21/02/1909), p. 2.

"**Espectáculos**

[Diversos comèdies i presentacions escèniques al teatre Principal i altres sales de cinema]

Saló Gerió.— Mañana domingo tarde y noche programa completamente nuevo. Películas de gran efecto y novedad."

La lucha 9714 (24/04/1909), p. 3.

Tancament i canvi d'empresa

"La empresa del saló Gerió ha resuelto suspender desde hoy las sesiones de cinematógrafo en dicho local. Deploramos esta determinación de la referida empresa, deseando que vuelvan a reanudarse los espectáculos en dicho cinematógrafo, ya que por muchas circunstancias son recomendables, especialmente por lo que afecta a la moralidad de las películas, con lo que no andan, por cierto, muy escrupulosos los dueños de algunos otros locales análogos."

El tradicionalista 105 (09/05/1909), p. 3.

"Deseando el Centro Moral Gerundense solemnizar el XXV aniversario de su fundación, ha acordado celebrar un certamen de Doctrina Cristiana al que podrán concurrir todos los niños y niñas de Gerona que se hayan inscrito por todo el día 25 del actual en las respectivas parroquias. [Bases del concurso]

VII. El Certamen tendrá lugar en el salón de actos del Centro Moral (Saló Gerió), los días 26 y 27 del actual, a las 6 de la tarde, debiendo estar en el mismo los niños y niñas inscritos, a las 5 y media. […] IX. La distribución de los premios se efectuará el domingo día 30, en la Solemne Velada que celebrará el Centro Moral. […]"

Diario de Gerona 117 (25/05/1909), p. 8.

"Tómbola de la Doctrina cristiana

La Junta de Damas y Señoritas y la Comisión organizadora de la Tómbola de la Doctrina cristiana se muestran muy satisfechas de lo bien acogida que ha sido por nuestra ciudad la idea de la tómbola; prueba inequívoca de la buena aceptación que ha tenido es el sinnúmero de regalos que se han recibido ya, y de otros muchísimos que espera recibir que se le han ofrecido con entusiasmo.

Las comisiones recaudadoras van cumpliendo admirablemente su arduo cometido; la comisión de comunicaciones lleva ya redactadas innumerables cartas dirigidas a las personalidades más salientes del Obispado solicitando el concurso de las mismas.

Casi todos los profesores de piano y otros distinguidos artistas de la capital han aceptado con sumo agrado el encargo de amenizar las horas en que funcione la tómbola; la empresa del saló Gerió ha dado todas las facilidades para que en él se pueda instalar la Tómbola; de manera que todo hace augurar un feliz éxito para la misma.

Muy bien por Gerona.

[Segueix un llistat de les persones que han fet donatius en metàlic i les quantitats]"

La regeneración 155 (10/07/1909), p. 11.

Comentaris posteriors

"**Ángulo de la ciudad**

El modernismo en Gerona

[…] Dejando aparte los muebles y otros enseres del arte decorativo doméstico que sin duda aún se conservan en muchas casas, producto más bien del influjo fácil que el modernismo ejerció en la artesanía, debemos citar, ante todo, las realizaciones concebidas por una de las figuras preeminentes: el arquitecto don Rafael Masó. Hoy podemos contemplar y admirar entre las obras suyas, un altar lateral de la Iglesia de las religiosas Joselinas, el que está al lado del evangelio más inmediato al altar mayor. […]. Lo mismo podemos decir de la bandera del Seminario, pieza afortunadísima recientemente restaurada, aunque no con la fidelidad y pureza que hubiera sido de desear. […]

Entre lo que ya pertenece a la historia no deben pasar por alto el saló Gerió y los espectáculos que en el mismo se dieron. El saló Gerió venía a ser una réplica más o menos modesta de la sala Mercè de Barcelona que tanta popularidad alcanzó en aquellos tiempos. Estuvo instalado en el salón teatro del Centro Moral el cual para estar a tono con el estilo fue transformado radicalmente, hasta el punto que la boca del teatro tenía toda la apariencia de una gruta agreste. El espectáculo consistía en una sesión de cine a base de películas escogidas, audiciones de música popular y como atracción original, el cuadro plástico *La oració de la nit*, letra original de don Rafael Masó y música del maestro Pecanins. La escenografía y la presentación eran cuidadísimas formando el cuadro escénico un grupo de niños y niñas muy bien enseñados.

EI público acogió dicho espectáculo con simpatía y no dudamos que aun hoy muchos gerundenses lo recordaran con cierta nostalgia. Sería curioso ahora descubrir entre los sobrevivientes las personas que entonces formaban parte del elenco de pequeños actores, ya que sería extraño que todos hubiesen desaparecido.

Gerión"

Los sitios de Gerona 2709 (28/06/1951), p. 4.

Després del tancament...

Tot i que el projecte del saló Gerió va estrenar poques visions musicals originals, cal remarcar la vida posterior que van tenir fora de Girona.

Muntanyes de Canigó, estrenada al juny de 1906, va ser representada a l'Ars-Lucis al febrer de 1907. Aquesta sala va ser una iniciativa molt semblant al saló Gerió, promoguda pel pintor Joaquim Vancells a Terrassa, també a imitació de la sala Mercè de Barcelona amb la intenció de portar el nou gènere de les visions musicals a la seva ciutat. Aquest fet remarca que, tot i que la inspiració inicial venia de Barcelona, no només les altres filials de visions musicals van tenir iniciativa pròpia d'escriure noves obres, sinó que haurien estat també en contacte entre elles perquè les seves obres circulessin amb autonomia de la capital barcelonina.

El cas més remarcable, però, seria el de *L'oració de la nit*. Durant la dècada dels anys 10, va haver-hi una gran promoció a Catalunya de les pedagogies Dalcroze i de les cançons amb gestos, exercicis de gimnàstica i calistenia per a nens, etc. Un dels seus grans promotors, que va estudiar aquestes pedagogies directament a Alemanya va ser Joan Llongueras, un dels principals promotors de l'Ars-Lucis i amic molt proper de Rafael Masó.

A Girona, el germà de Rafael, Narcís Masó, va ser l'encarregat de promoure aquestes pedagogies com a director de l'Escola de gimnàsia rítmica del Patronat obrer de Girona. Entre el repertori de cançons amb gestos de Dalcroze traduïdes al català i de rondes infantils, la visió musical de *L'oració de la nit* va estar present en el repertori per a infants. Més enllà de l'escola dirigida per Narcís Masó, altres escoles de primària, tant municipals com religioses, van escollir aquesta visió musical per ser representada pels nens en funcions extraordinàries i de fi de curs.

Per la seva banda, el mateix Rafael Masó també va iniciar nous projectes culturals després del saló Gerió. L'any 1912 va començar a construir-se l'Athenea, que es va inaugurar el 1913 i va estar en actiu fins al 1917. Aquesta societat hauria suposat la continuació del projecte cultural que Masó hauria iniciat amb el saló Gerió, però ja desvinculat d'entitats externes, com era el cas del Centre Moral, propietari de l'edifici en el qual operava el saló Gerió. Tot i que la intenció inicial de Masó incloïa també representacions teatrals, finalment l'Athenea no va presentar programació escènica i es va dedicar a concerts musicals, presentacions i lectures de llibres i conferències.

Entre d'altres, els membres originàriament vinculats a les visions musicals de Barcelona, com eren Josep Carner o Adrià Gual, van assistir a l'Athenea com a conferenciants, i els músics del saló Gerió, Josep M.ª Dalmau i Tomàs Mollera, van donar concerts a la nova sala. Per tant, tot i que deixant enrere el gènere de les visions musicals, el projecte de l'Athenea va suposar una continuació en clau noucentista de l'embrió que es va iniciar al saló Gerió, mantenint el nom de moltes de les personalitats vinculades inicialment al moviment de les visions musicals.

Representacions escolars de *L'oració de la nit*

Centre Catòlic d'Olot

Representada el 08/09/1908 per la secció d'espectacles i orfeó del Centre catòlic.

"En el Centre Catòlic por las secciones recreativa y del orfeón vienen ensayándose el cuadro musical titulado *L'oració de la nit*, hermosa producción literaria traducida del alemán por el joven literato redactor del *Diario de Gerona* D. Rafael Masó.

Su estreno no dudamos constituirá una muestra evidente de la importancia que al fomento de la cultura y gusto artístico se da en dicha sociedad."

El deber 597 (30/05/1908), p. 345.

"La secció d'espectacles del Centre catòlic durant eixes festes ha donat dugues funcions. El dia de la Mare de Déu del Tura posà en escena *El Comte de Montserrat* que, a pesar de notar-s'hi falta d'assaigs, sortí força bé en els dos primers actes. La ja coneguda visió musical *L'oració de la nit* fou tan de l'agrado de la concurrència que obligà a repetir-la. No obstant, la combinació de llums deixava quelcom que desitjar. [...]"

El deber 613 (19/09/1908), p. 604.

Escoles Pies d'Igualada

Representada entre el 25/12/1908 i el 03/01/1909 per les festes de Nadal.

Decorat de B. Camps.

"En les Escoles Pies d'Igualada tindran lloc durant les festes de Nadal i en els dies 27, 28 i 30 de desembre i 3 de gener, lluïdes funcions recreatives líric-plàstic-dramàtiques.

Augurem un èxit a tots i quiscun dels números del programa, i remerciem al P. Rector la invitació que ens ha enviat."

Pàtria 140 (25/12/1908), p. 3.

"Els alumnes de les Escoles Pies estan divertint força a ses famílies durant aquestes festes de Nadal amb els escollits quadros que tan bé executen i dels que molt bé se'n parla per tothom. Com ja ho auguràvem en nostre nombre prop-passat han obtingut un èxit grandiós dites representacions infantils que juntament amb l'expansió que proporcionen donen lliçons molt profitoses.

En el quadret *L'oració de la nit*, que és molt tendre, s'hi troba la confiança en Déu i l'àngel de la guarda, a quina presència fugen els follets que volien endur-se'n als dos nens perduts en mig del bosc. Mereixen ésser notats els que feien de Jesús, Àngel i nens perduts que eren respectivament els nois Salvador Vidal, Gumersindo Godó, Lluís Ferrer i Miquel Bernadas.

[També parlen del quadro líric-dramàtic *Tot per Déu* i de la sarsuela *Lo sant de l'amo*].

Les decoracions que s'han estrenat i que són de molt gusts són pintades pel senyor B. Camps, professor de dibuix.

Poden estar satisfets els PP. professors i alumnes de les Escoles Pies de nostra ciutat per l'èxit d'aquestes funcions que posen una volta més de relleu l'ordre i bona marxa del Col·legi i al donar-los nostra més coral felicitació desitgem als PP. escolapis que per molts anys puguin treballar en profit de nostra ciutat."

Pàtria 141 (02/01/1909), p. 3.

Acadèmia Catòlica de Sant Pere i Santa Maria de Ripoll

Representada el 13/5/1909 al teatre de la mateixa acadèmia.

"En la nit del dijous, tornaboda de la festa major, s'omplenà de gom a gom el teatre de l'Acadèmia Catòlica. Es projectaren vàries pel·lícules cinematogràfiques, i es posà en escena el quadro plàstic *L'oració de la nit* i el distret passatemps còmic en un acte *La presonera*. En *L'oració de la nit* el nen Josep Moreno (àngel) i l'altre, Agustí Marqués (follet del cor), deixebles de l'intel·ligent mestre de música mossèn Manel Caballería, entonaren molt bé, estant dotats de fina i potenta veu. […]"

El Puigmal 81 (15/05/1909), p. 7.

Escola de gimnàsia rítmica del Patronat obrer de Girona

Representada el 23/06/1912 a la sala Cramany del teatre Pitarra de Palafrugell.

Direcció escènica de Narcís Masó.

Direcció musical de Salvador Padrós.

Escenografia d'Antoni Ros i Güell (segurament reutilització de l'original del saló Gerió).

"*Festes de gimnàsia rítmica*

Avui tindrà lloc l'anunciada Festa de Gimnàsia Rítmica en el teatre Pitarra (sala de Cramany) que recomanem a tots els nostres llegidors per tractar-se d'un espectacle altament educador, ja que infiltra en la joventut el sentit de ritme, educant els moviments del cos per medi d'una reglamentació estudiada i metòdica.

La festa se regirà pel següent programa:

Programa que donarà avui l'Escola de gimnàsia rítmica del centre Patronat obrer de Girona, baix la direcció d'en Narcís Masó i Valentí i M. Salvador Padrós, amb la cooperació de l'Escola Coral i la secció dramàtica de l'Orfeó L'Empordà de Palafrugell.

Programa de la tarda. (A dos quarts de cinc). —Primera part: *Una escuela de aldea*, opereta de M. Costamagna, per la secció dramàtica de l'Orfeó. —Segona part: Cançons amb gestos i rondes infantils, per l'Escola de Gimnàsia Rítmica de Girona. *Ronda dels petits gnoms de la muntanya*, C. Jacques Dalcroze; *Ronda del anyellet qui vela*, id.; *Ronda dels bons treballadors*, id.; *Rivididididididititi* (Història de Joan Petit), id. — Tercera part:

L'oració de la nit, visió capvespral en un quadro, lletra de Rafel Masó i Valentí, música del mestre Pecanins i decorat Ros i Güell, de Barcelona.

Programa de la funció del vespre. (A dos quarts de nou). — Primera part : *Berceuse* (violí i piano), B. Godard; *Caligaverunt* (cor mixet; el tercet a càrrec de la senyoreta T. Morató i dels Srs. Massanas i Calvet), Victoria; Cançons amb gestos i rondes infantils: *Ronda dels soldadets* C. Jacques Dalcroze; *Ronda del anyellet qui vela*, id.; *Tiqui-taqui*, id.— Segona part: *Cincuantaine* (violoncello i piano),G. Marie; *Pàtria nova*, (cor d'homes i solo pel Sr. Calvet), Grieg; Cançons amb gestos i rondes infantils: *Ronda dels petits gnoms de la muntanya*, C. Jacques Dalcroze; *Ronda del nen qui no vol menjar sopes*, id.; *Ronda dels bons treballadors*, id.; *Rivididididididititi* (Història de Joan Petit), id. — Tercera part: *Adéu al maig* (cor mixet); *L'oració de la nit*.

PREUS: Assiento a palco, 75 cts. Entrada i butaca, 50 cts. Entrada a galeria, 30 cts.— Despatx de localitats: Carrer Taronjeta, 6. NOTES: Les parts de violí, violoncello i piano estan encomanades respectivament a en Rafel Sena, Sants Sagrera i M. Salvador Padrós de Girona. Els espectacles començaran amb tota puntualitat."

Baix-Empordà 136 (23/06/1912), p. 2.

"**La festa rítmica del diumenge passat**

Com havíem anunciat, diumenge passat aquesta població rebé l'agradosa visita dels directors i alumnes de l'Escola de gimnàsia rítmica que funciona a Girona baix la protecció del Patronal de Sant Pere Claver. A l'arribada del correu, eren moltes les persones que acudiren a l'estació, especialment noiets, per a demostrar la simpatia amb què els nostres hostes eren acollits a n'aquesta població. Hi eren entre altres els de la societat infantil Patronat Empordanès amb la seva bandera.

La funció de la tarda, dedicada als instructors i alumnes del Catecisme Parroquial, començà amb el quadret *Una escuela de aldea*, representat i cantat amb molt de gust per la secció dramàtica de l'esmentat Patronat Empordanès. A continuació, tingué lloc la primera tanda de marxes rítmiques i cançons amb gestos, baix la direcció dels Srs. Narcís Masó i Rd. Salvador Padrós, professors respectivament de la part plàstica i de la part musical. […]

El quadro plàstic *L'oració de la nit* que es representà tarda i vespre té una música i un decorat notables. […]"

Baix-Empordà 137 (30/06/1912), p. 2.

Escola Municipal de Pàrvuls de la Bisbal

Representada el 14/07/1912 al teatre Principal de La Bisbal de l'Empordà.

Direcció d'Adela Trayter i Colls (directora de l'escola).

[Carta de Joan Baptista Coromina a Rafael Masó]

"21 de juny de 1912

Estimadíssim Rafael: amb alegria i content com unes Pasqües he llegit la lletra que avui dirigeixes al meu germà. Dona gust i fa treballar de totes veres el trobar-se de tant en quant amb coses aixís! [...]

Hi ha aquí a La Bisbal una mestra —D.ª Adela Trayter— que fa cantar als nens tot de coses d'en Dalcroze; també assagen allò de les bruixes que en il·lo tèmpore vós arranjàreu, tu i en Pecanins. M'ha demanat (i la tinc penjada sempre a l'orella) la lletra de les teves "muntanyes regalades" i jo fa més d'un mes que li dic que espero d'un dia a l'altre que tu me l'enviaràs. [...]

Joan [Baptista Coromina]"

Arxiu Històric del Col·legi d'Arquitectes de Catalunya,
fons Rafael Masó: CAT AHCOAC-G/Capsa 1096/460

"**Notes escolars**

El darrer diumenge tingué lloc en el teatre Principal, ple de gom a gom, l'anunciada festa infantil que, amb ocasió de l'acabament de curs, venia preparant la distingida directora de l'escola municipal de pàrvuls n'Adela Trayter i Colls. Tractant-se d'una festa organitzada per ella i dient que en la preparació dels nombres musicals hi tingueren intervenció en Magne Bosch i en Josep María Soler, no cal dir que l'èxit estava previst.

En realitat la festa infantil resultà hermosa i lo que se'n diu un èxit franc. Les cançons tant amb gestes com sense gestes, els exercicis de gimnàsia sueca, els recitals de poesies, el diàleg d'en Santiago Boy, la visió musical d'en Rafel Masó i d'en Pecanins titulat *L'oració de la nit* i el monòleg de nostre volgut company en Josep Casabó i Carreras foren de l'agrado del públic que aplaudí tots els números (val dir que els aplaudiments tributats autors i a l'eixerit intèrpret del monòleg, per lo vist han indigestat a algú), sortint tothom del teatre amb recança i això que hi feia una calor irresistible. […]"

L'avenç de l'Empordà 303 (20/07/1912), p. 2.

Repetida el 05/01/1913 al teatre Principal de La Bisbal de l'Empordà.

Part de la vetllada benèfica contra la tuberculosi organitzada per la Federació Femenina.

"**De la Bisbal**

[…] Està anunciat per avui, diumenge, a les 3 de la tarda, una vetllada organitzada per la Junta de dames de la Federació Femenina contra la Tuberculosis que se celebrarà en el teatre Principal que pel fi benèfic que es proposa és de desitjar sigui un ple.

Regirà el següent programa: — 1. Simfonia per l'orquestra La Principal, quina orquestra amenitzarà tots els intermedis. — 2. *L'Oració de la nit*, lletra de R. Masó i música de Pecanins, per una secció de nens i nenes de l'Escola de pàrvuls.— 3. Conferència per l'eminent doctora, Dª. Trinitat Sais de Llavería. — 4. Sorteig d'alguns objectes. — 5. *Un mort ressuscitat*, per la Secció Dramàtica de L'Escut Emporità. — 6. *La presonera* per la secció dramàtica de l'ateneu Pi i Margall."

Baix-Empordà 164 (05/01/1913), p. 3.

Col·legi de Sant Lluís Gonçaga de Sant Joan les Fonts

Representada el 01/08/1915 al teatre de la Natura.

Direcció de l'enginyer Sr. Costa i D. Martí Cordech.

Música a càrrec de l'orquestra La Principal Olotina.

"El dia primer d'agost en el veí poble de Sant Joan les Fonts se celebrarà una solemníssima festa, amb motiu del final de curs del Col·legi de Sant Lluis Gonçaga, baix el següent programa:

A les 6 i mitja, missa de Comunió amb plàtica. A les 11, solemne inauguració de la Caixa d'Estalvis, prenent-hi part els oradors: Sr. Aguilar; D. Joaquim Solà, Diputat Provincial; Dr. C. Canadell, Pvre.; D. Pere Llosas, Diputat a Corts; repartint-se tot seguit les llibretes amb imposició de 5 ptes. que han obert per a tots els nois els fabricants.

A la tarda, festival de educació física i representació en el teatre de la Natura del quadro plàstic *L'oració de la nit*, fet amb tota propietat baix la direcció de l'enginyer Sr. Costa i el distingit D. Martí Coderch. Amenitzarà els actes l'orquestra La Principal Olotina."

El deber 971 (24/07/1915), p. 519.

"**Festa escolar i social a Sant Joan de les Fonts**

Diumenge passat, amb motiu de celebrar-se la inauguració de la Caixa d'Estalvis en el veí poble de Sant Joan les Fonts, fundada pel director de les escoles de Sant Lluís Gonçaga, nostre amic i compatrici Rnd. Honorat Vinolas, secundat per l'incansable apòstol social Rnd. Bartomeu Buch, rector de dita població, tingueren lloc varis actes que revelen una vegada més que la actuació apostòlica i social, portada a cap amb unitat de criteri i d'acció, és sempre d'esplendorosos resultats.

[...] Per últim, en el teatre de la Natura, que baix la direcció del enginyer Sr. Costa i D. Martí Coderch va alçar-se en un extrem del prat, va representar-se la visió crepuscular *L'oració de la nit* d'en Rafel Masó i J. Pecanins, quina música executà La Principal Olotina. Se distingiren l'encantadora nena Conxita Torras, filla del fabricant del mateix nom i els nens Jordi Costa i Benet Reixach. El cor de bruixots va resultar molt bé i el componien els nens senyorets Muntada, Coderch, Desvilar, Vilanova, Fajeda, Planagumà, Targarona, Espadalé, Puig, Orri, Casas, Roca i Roura.

Tothom va sortir-ne complagut de tan agradables festes, que transcorregueren sense el més petit contratemps. Rebin mil enhorabones els seus organitzadors i mil mercès, extensives als senyors fabricants per les atencions immerescudes que ens tingueren."

El deber 973 (07/08/1915), pp. 545–546.

Centre Catòlic d'Olot

Representada el 21/01/1917 per la secció de nens de l'escola musical del centre.

"El Centre Catòlic celebrarà demà la seva festa patronal, obsequiant a la Sagrada Família amb una missa de Comunió General, que tindrà lloc demà a les 8 del matí en la iglésia del Tura. Per a les cinc de la tarda té anunciada vetllada, amb aquest programa: [...]

Segona part: I. Projeccions de les il·lustracions a la Bíblia de Gustau Dorée. —II. Acurada representació del quadro plàstic *L'oració de la nit*, música de J. Pecanins i lletra de Rafael Masó."

El deber 1049 (20/01/1917), p. 44.

"El Centre Catòlic commemorà el passat diumenge la festivitat de la Sagrada Família amb una selecta sessió literària-musical que es veié favorescuda per una triada i nombrosíssima concurrència. Foren bellament executades les composicions musicals i molt aplaudit un excel·lent discurs que pronuncià el nostre distingit amic Mossèn Geroni Gelada, professor de la Preceptoria de llatí. Tingué èxit especial l'execució del quadre plàstic *L'oració de la nit* a càrrec de la secció de nens."

Vida olotina 73 (26/01/1917), p. 9.

"La vetllada amb la que el Centre Catòlic celebrà a la tarda del diumenge passat la seva festa patronal resultà solemne i hi assistí una concurrència extraordinària i distingida. [...]

La secció de nois de l'Escola musical cantà afinada i delicadament les precioses cançonetes *L'àngel de la son* i *El desembre congelat* que foren molt aplaudides.

L'il·lustrat sacerdot Mn. Jeroni Gelada, amb frase senzilla i acurada, provà en breu parlament l'encertada elecció del Centre en escollir la Sagrada Família per patrona seva, puig que és la més bella eclosió de les virtuts que deuen adornar a la família cristiana, servint-li com a model perenne. Fou aplaudit.

Les projeccions de les il·lustracions a la Bíblia agradaren molt. Per últim, l'hermós quadre plàstic *L'oració de la nit* va merèixer els honors de la repetició, la qual obtingué encara millor execució que la primera vegada."

El deber 1050 (27/01/1917), p. 58.

Escola d'Argelaguer

Representada el [25]/03/1917 pel nens de l'escola del municipi.

"Nostre volgut amic, l'il·lustrat mestre d'Argelaguer, està preparant un festival escolar per a un d'aquests diumenges de març. Els alumnes representaran el quadre plàstic *L'oració de la nit* i la comedieta *L'aprenent nou*."

El deber 1057 (17/03/1917), p. 173.

[No s'ha trobat referència posterior a la representació.]

Col·legi de les Germanes Filles de Jesús de Darnius

Representada el 30/12/1923 al local de la societat La Concòrdia en honor a l'ensenyament catòlic.

Grup integrat per nenes del col·legi de les Germanes Filles de Jesús i nens del Catecisme parroquial.

"Darnius.— Diumenge passat, coincidint amb les festes nadalenques, va celebrar-se en el nostre poble una gaia festa per a solemnitzar les Noces d'Argent de l'establiment de les benemèrites Germanes Filles de Jesús en el Col·legi darniuenc. [...]

A la tarda, en l'ampli local de la societat La concòrdia, ple de gom a gom i presidint les autoritats locals n'Emili Cardoner, alcalde; en Miquel de Gorgot, jutge; Mn. Marian Fullà, rector, amb altres distingides personalitats del poble i comarca, tingué lloc la solemne vetllada d'homenatge a l'ensenyament cristià. Els infants del Catecisme parroquial J. i J. Gironella, J. Cucala, J. Duran, J. Mª Delhom i J. Llauró i les noies del col·legi de les Germanes P. Perxes, D. Llosa, R. Delhom, V. Juan i B. Masdevall digueren amb art exquisit belles poesies, sobresortint en la comèdia *La criada nova* i en la visió musical *L'oració de la nit*. El doctor Salvador Fulla obrí l'acte amb escaients paraules, presentant l'objecte de la gaia festa i el doctor Burgas va parlar en la seva conferència dels deures dels pares envers llurs fills per assolir l'ideal de la família cristiana.

No cal dir com tot el poble de Darnius va sumar-se a la significació de la festa, aplaudint amb entusiasme els diferents números del programa i els atinats conceptes dels oradors, resultant una de les festes de les que el poble en servarà més grat record."

La Veu de l'Empordà 1004 (05/01/1924), p. 5.

Catecisme parroquial d'Olot

Representada el 07/11/1926 al casal marià d'Olot.

"Demà, a les 5 de tarda, en el saló d'actes del casal marià, tindrà lloc el solemne acte de la repartició de premis d'honor als alumnes més aplicats del Catecisme de les diferentes iglésies de la nostra ciutat, desenrotllant-se el següent programa:

Primera part: Memòria, pel Secretari de la Associació.—*Jesús i l'ànima*, poesia.—*Existència de Déu*, diàleg.—*L'oració de la nit*, quadre plàstic.—Distribució dels premis d'honor.

Segona part: *La nova festa de Crist-Rei*. explicació dialogada.— *La terra del bon pa*, cançó rítmica.—*Una rata dins del pané*. diàleg còmic.—*La ronda del faldellí*, quadre rítmic.—*L'aplec*, quadre moral.

Amb el fi de recollir cabals a benefici de la Catequística, hi haurà safata."

El deber 1551 (06/11/1926), p. 709.

Escola de l'Orfeó Popular Olotí

Representada el 22/11/1926 per les festes de Santa Cecília; repetida el 05/12/1926.

Representada el 22/11/1928 de nou per les festes de Santa Cecília.

"Solemníssimes resultaren les festes dedicades a Santa Cecília per l'Orfeó Popular Olotí. El programa ja en donà la sensació de cosa gran.

Fou celebrada una Comunió edificant i pia pel nombre i per sa devoció, un ofici cantat pel poble alternant amb l'Orfeó i una missa en sufragi dels difunts. Tots els actes religiosos constituïren en l'ordre moral, una veritable harmonia. [...]

Acabà l'acte amb la representació del quadre líric *L'oració de la nit*, que tingué de repetir-se. En aquesta obra se destacaren les nenes Dolors Forga i Carmelita Font, com també el cor de follets, principalment son capità, en Benet Cargol. El quintet de corda, composat per alumnes de l'Escola, que il·lustrà musicalment el quadre, s'hi lluí de debò. La part escènica i el decorat, obra d'en Joaquim Vayreda, produí un immillorable efecte de llum i de color. [...]"

El deber 1554 (27/11/1926), p. 755.

"L'Orfeó Popular Olotí demà posarà en escena el drama en tres actes *L'orfe* i la segona representació del poema líric *L'oració de la nit*."

El deber 1555 (04/12/1926), p. 775.

"Com son sempre les festes de l'Orfeó, la principal d'elles o de Santa Cecília es distingí per la compenetració del poble amb l'element director.

En la Comunió del dia 22 hi assistiren 137 alumnes. El Sr. Rector pronuncià la plàtica preparatòria, i tots els alumnes interpretaren cants populars eucarístics i l'Himne a Santa Cecília del Sr. Director Mn. Fèlix Farró. [...]

Es clogué la vetllada amb la representació de *L'oració de la nit*, en la representació de la qual sobresortiren les alumnes Laura Bové, Eloisa Mas, Maria Claret i Carme Llobera. Tingué de repetir-se, amb lo qual està fet el millor elogi. Fou presidit aquest acte per la Junta de l'Orfeó i el Sr. Rector. [...]"

El deber 1659 (01/12/1928), p. 755.

Col·legi de l'Immaculat Cor de Maria de Mataró

Representada el 14/07/1929 per l'aniversari de Associació d'Antigues Alumnes.

"L'Associació d'Antigues Alumnes del Col·legi de l'Immaculat Cor de Maria, de nostra ciutat, celebrarà demà diumenge la festa del novè aniversari de la seva fundació amb els actes següents: […]

A les cinc de la tarda: Acte literari musical amb el qual les actuals alumnes del Col·legi obsequiaran a les Antigues Alumnes i a les seves famílies, desenrotllant-se com segueix: *Enroute*, peça a piano.—Salutació.—Cant accionat per les pàrvules.— *El Catecisme*, quadre escènic; *El consol dels pobres,* comèdia, acte primer.—Gimnàsia rítmica. —*El consol dels pobres*, acte segon. —*Serenata*, de Albéniz, peça a piano. —*El consol dels pobres*, acte tercer.—*Galop di Bravura*, joc a piano.—*Art musica*, joguet còmic.—Adeu al Col·legi.—*L'oració de la nit*, visió crepuscular en un quadre.— *La princesa*, sainet. […]"

Diari de Mataró 1824 (13/07/1929), p. 2.



Documentació i catalogació de la sala Ars-Lucis:

Visions musicals a Terrassa sota la direcció empresarial de Joaquim Vancells.

Ars-Lucis

Dades de la sala

Ubicació: placeta de la Font Trobada (Terrassa), en el primer pis a sobre del cafè Condal (originalment els magatzems de teixits Cortès, construïts el 1897 i reformats el 1906).

Empresari fundador i director artístic: Joaquim Vancells.

Decoradors de la sala i escenògrafs habituals: els germans Pere i Tomàs Viver.

Col·laboració literària i escènica de Martí Alegre.

Col·laboració musical de Joan Llongueras.

Agrupació musical: quartet de violí, violoncel, piano i harmònium[123].

*Ocasionalment col·laboracions amb l'Associació Musical.

Inauguració: 13/10/1906.

Fi d'activitat: [23]/02/1908.

Entrades:

	General	Preferència
Sessió amb funció teatral	0,25	0,50
Sessió només de cinematògraf	0,15	
Concert de l'Associació Musical	0,50	1

* Preus en pessetes.

Horaris:

	Hivern	Primavera
Sessions de tarda	15:30	16:00
	17:00	17:30
	18:30	19:00
Sessions de nit	21:00	
	22:30	

[123] L'Escola Coral dirigida per Joan Llongueras tenia, segons els programes de mà dels seus concerts, com a instrumentistes habituals a Marià Perelló (violí), Bonaventura Dini (violoncel), Josep Sabater (piano) i Lluís Puig (harmònium). Podria haver estat aquest el quartet de l'Ars-Lucis degut a l'alta implicació de Llongueras també en aquesta empresa.

Actors i actrius:

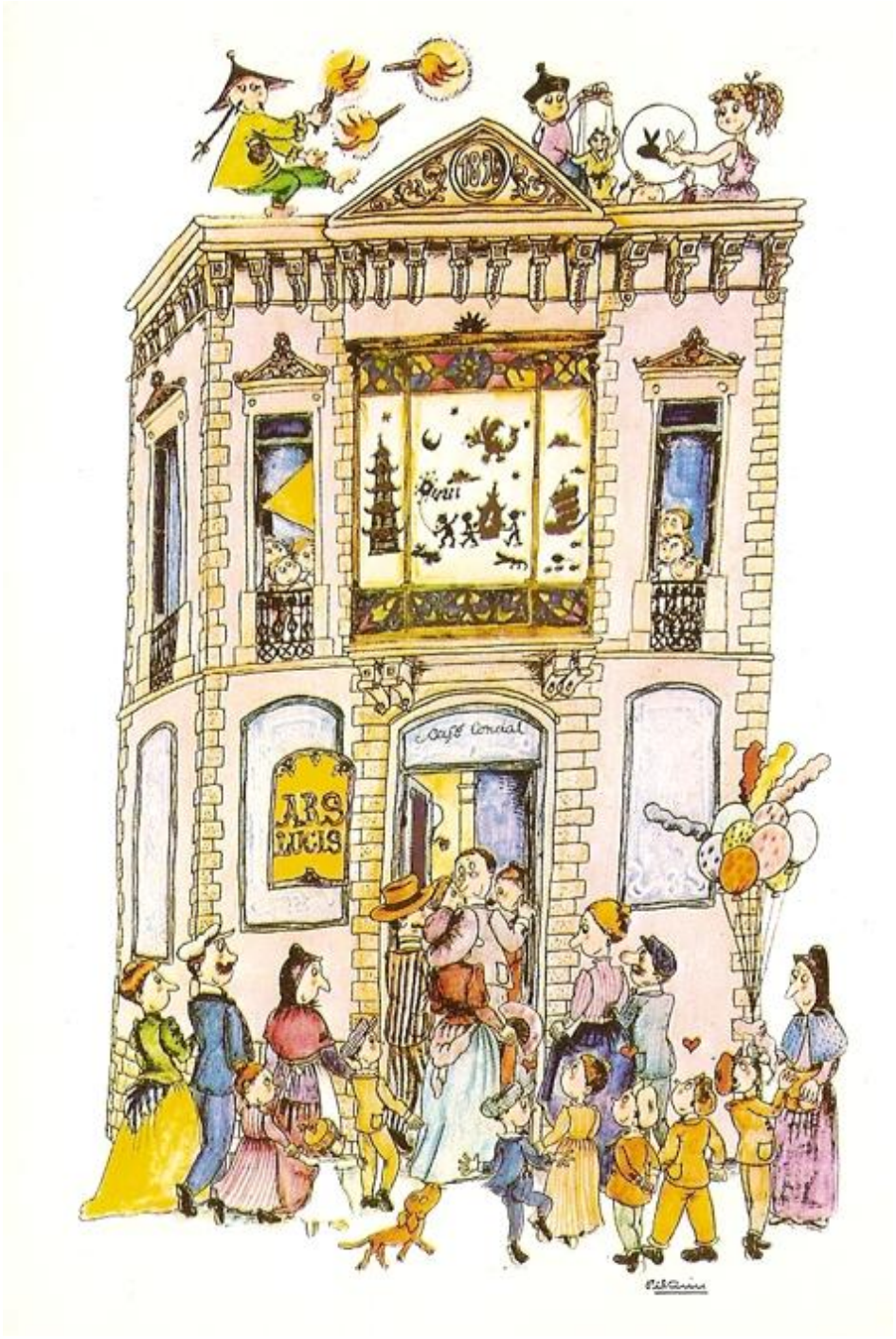
Actrius	Actors
CASALS, Viola	Sr. AMBRÒS
Srta. CERVOSA	CARNÉ, [Joan]
Srta. PAHISSA (primera actriu, única professional, de Barcelona)	Sr. FARRÉS/FERRER
VALLCORVA, Mercè ("aplaudida tiple" que debuta a *Pastor-Rei*)	Sr. GUARRO (primer actor)
Nena	Sr. TRENCS
AMBRÒS, Engràcia	Sr. VILA

*Provenien tots de l'Agrupació Regionalista com a aficionats, menys la Srta. Pahissa.

Documentació gràfica



***Il·lustració 74**: Fotografia del Gran Café Condal i l'Ars-Lucis a la placeta de la Font Trobada (Terrassa, ca. 1906–1908). [Arxiu Tobella].*



Il·lustració 75: *Il·lustració de Pilarín Bayés recreant com hauria lluït la sala Ars-Lucis. Publicada a:* Indrets Històrics de Terrassa vistos per Pilarín Bayés. *Terrassa: Caixa de Terrassa/Arxiu Tobella, 1987.*





Il·lustració 76 i il·lustració 77: *fotografies de la vista actual de l'edifici del magatzem Cortès, en el qual hi va ser la sala Ars-Lucis al primer pis.*

[Fotografies d'Albert Esteves, 2010. @Fundació per a la Difusió del Patrimoni Monumental Català.]

Anuncis de la propera obertura

"ELS CAPELLS DE LES SENYORES.— El cronista és coneixedor de moltes i moltes qüestions transcendentals que estan pendent de solució, amb tot i el malestar general que sa forçada interinitat reporta als ciutadans pacífics devots de l'ordre i del suau repòs.

El cronista sap el dèficit i la crisi de *violins* que sofreix el nostre Ajuntament; sap lo de la plaça mercat; l'assumpto tan remenat dels empedrats i clavegueres; la demora ad libitum de l'obertura del tan desitjat i aristocràtic Ars-Lucis; la baixa del vi; la moda dels automòbils; les cases que fan soroll.

Però un assumpto entre tots li ha cridat l'atenció, més ben dit, l'ha conegut profundament fins al punt de dedicar-li avui tota sa atenció, amb preferència als altres, creient-s'hi obligat per la cortesia i respecte que el sexe femení, a on resideix el poder i la tendresa i l'elegància, l'hi mereix a aquest inquiet cronista, etern admirador de la bellesa i de les exquisitats mundials. És aquest assumpto tan complicat, l'arribar a definir clarament el *com* i el *quan* han de portar capell les senyores de la nostra ciutat. [...]"

La sembra 233 (02/08/1906), p. 3.

"L'OBERTURA DE L'«ARS-LUCIS» O LA ARISTOCRÀCIA IMPACIENTA.— Diferentes vegades s'ha pronosticat ja la inauguració d'aquest inusitat espectacle qui ha de venir a pertorbar la ingrata vida de nostra atrafegada ciutat i diferentes vegades el pronòstic ha resultat fallit. Les profecies de *La comarca* i les de *Egara* no han sigut encara dissortadament complertes i la intranquil·litat comença ja a condir.

El cronista fins arriba a témer que la impaciència verament irresistible de la nostre aristocràcia i, més encara, de la nostre menestraleria, qui anhela ja graus superiors, arribi a desbordar-se invadint despietadament el misteriós recinte, qui tanca un pervindre desconegut (per més que se'l pressenti senyorial) per nosaltres, a fi de calmar l'incongruent suplici que el ja excessivament llarg tancament reporta als àvids de novetats i als sedents d'honestes i distingides i refinades i... aristocràtiques diversions.

El cronista, tafaner irremeiable, qui coneix tanta i tants secrets de nostra vida ciutadana, no ha pogut esbrinar encara, ni ha lograt posar en clar, el dia fixo i segur de l'obertura d'aquet entremaliat i misteriós «Ars-Lucis». Oh, admirable secret de les coses lluminosament irreductibles!...

Tot lo més que ha passat a ésser del domini del cronista és que l'espectacle serà una cosa admirable de bon gust i d'exquisitat artística. Fins les nostres aristòcrates més elegantes estrenaran vestits sumptuosos pera assistir dignament a l'obertura oficial.

No hi ha més; es precís confessar que la ciutat, amb tot i les seves tares remarcables, comença ja a volguer trencar els seus antiquats i rutinaris motllos.—«*Ars-Lucis*»— *Fiat Lux*.—I vina promptament en socors de la nostre impulsiva i fervorosa i respectable impaciència.

Chirón"

La sembra 237 (30/08/1906), pp. 4–5.

"PROFECIA.— Mercès a la pluja benèfica de l'altre dia, el cronista s'atreveix a profetitzar definitivament que l'obertura de l'excepcional Ars-Lucis és ja un aconteixement imminent. La impaciència dels adelerats ciutadans pot durar a tot estirar quinze dies. Mes, ah!, impacients llegidors, el cronista us assegura que vostre cruel impaciència serà esplèndidament recompensada.

Oh, menestrals i obrers de brusa honerosa, traficants de botigueta i petits agricultors, xics i grans, rics i pobres, poderosos i humils, l'Ars-Lucis es prepara a obrir-se generosament per tots vosaltres! Escolteu-ho ben bé: Per tots vosaltres. Ja que *Ars-Lucis* és com dir *Aristocràcia d'ànima* tan necessària a la complexitat dels innombrables elements *Ciutat* en aquests temps ingrats de lluita i d'inquietud.

Chirón"

La sembra 240 (20/09/1906), p. 3.

Precedents del modernisme musical a Terrassa

La ciutat de Terrassa presentava ja iniciatives culturals modernistes uns quants anys abans de la inauguració de l'Ars-Lucis. Des de 1899, per exemple, el futur director de la sala d'espectacles i cinematògraf, Joaquim Vancells, ja organitzava a casa seva petites reunions-concerts en els quals els seus amics del món de la cultura i la seva pròpia família cantaven peces de Wagner, Bach i cançons populars catalanes. Destacava la presència d'Enric Granados, que feia també d'instructor musical a la filla de Vancells i que i el 1909 va donar el seu primer concert públic a Terrassa inaugurant les vetllades d'art de l'Agrupació Regionalista.

La melomania de Vancells l'impulsà a portar a la ciutat les agrupacions corals catalanistes. Convidà l'Orfeó Català a Terrassa, que acabava de néixer de la mà de Millet i Vives, el qual compartia aquest objectiu de promoure la música catalana a través de l'harmonització coral de cançons tradicionals. El 1896, la comissió organitzada per Galí, Arch, Soler i Palet, i Utset Juncosa organitzen la primera visita de l'Orfeó Català a Terrassa. Les despeses es cobririen per subscripció popular i la visita tingué lloc finalment el 23 d'agost de 1896 al teatre Principal. Va tornar el 6 de novembre de 1898 al teatre Principal i al teatre Retiro, amb una gran celebració popular, rebent-los a l'estació de tren i celebrant un banquet.

El 2 de juliol de 1899 visita Terrassa també el cor Catalunya Nova, dirigit per Enric Morera, per a celebrar la festa major. La majoria del seu repertori eren harmonitzacions de cançons populars de Morera per a aquest cor, que després suposarien també una important part del repertori de les futures associacions corals locals de Terrassa. El cor Catalunya Nova va arribar acompanyat de Santiago Rusiñol i Jaume Pahissa, notables personalitats del Modernisme lligades al teatre líric català.

El 1900 es funda el cor de l'Agrupació Regionalista, que rep la visita de l'Orfeó Català a Terrassa, el qual no tornarà fins al 1915. El cor terrassenc el dirigí el germà de Joaquim, Francesc Vancells. Va ser succeït per Martí Alegre, músic i escriptor, autor d'obres dramàtiques i lletres de sarsuela, que col·laboraria poc després amb l'Ars-Lucis. Va col·laborar també amb el teatre íntim d'Adrià Gual i va representar *Prometeu encadenat*. També va recollir cançons populars catalanes.

Després, per suggeriment directe del seu conegut Prat de la Riba, Joan Llongueras va ser el següent director del cor de l'Agrupació Regionalista. Es va acabar convertint en l'Escola Coral, que de la mà de Llongueras va promoure a Terrassa les "sessions selectes d'art", portant importants agrupacions musicals a la ciutat.

Joaquim Vancells anava a Barcelona a escoltar concerts corals i estava en contacte amb Morera. Demanava cançons i còpies de partitures quan les necessitava a Llongueras. Entre la seva correspondència, Vancells li diu a Llongueras després d'escoltar un cor "a la wagneriana" que estava emocionat per la tasca per al poble català que feien musicalment. Volia fer propaganda i promoure als diaris el valor artístic de Llongueras. Creia necessari que el jovent de Barcelona conegués la tasca artística d'aquesta música coral. "L'art i la pàtria t'ho paguin", li diu al febrer de 1906. A finals d'any, Vancells inauguraria l'Ars-Lucis, amb la col·laboració habitual de Llongueras en la part musical.

Temporada 1906/07

La sala Ars-Lucis va ser la temptativa teatral de Joaquim Vancells de convertir-se en programador cultural i passar, al igual que havia fet el seu conegut Lluís Graner, de la pintura al disseny lumínic d'escena. La sala es va situar al primer pis del Gran Café Condal, a la placeta de la Font Trobada, al centre de Terrassa, i va estar lligada a l'Agrupació Regionalista, tant pel que fa al finançament com a la col·laboració musical i teatral. Els intèrprets i cantants venien de la secció dramàtica i de l'escola coral d'aquesta agrupació.

Vancells era el propietari de l'empresa d'espectacles, però va estar ajudat econòmicament per Rafael Benet i per Joan Bosch, metge i director de l'Agrupació Regionalista. La sala es va inaugurar el 13 d'octubre de 1906, però hi ha indicis que Bosch va començar a ajudar amb el finançament ja al 1904.

Les visions musicals seguien la línia de les fetes a Barcelona, amb "visions de naturalesa", recreació d'ambients rurals i pastorals, temàtiques nadalenques i glosses de cançons tradicionals. Cal destacar, però, la importació d'algunes obres del repertori de la sala Mercè, com ara *Somni de Jacob*, i del saló Gerió de Girona, com ara *Muntanyes de Canigó*.

Segons certes ressenyes de premsa, hi assistia un públic selecte però molt escàs, i, en paraules de *La sembra*, Terrassa va acabar quedant "condemnada a la prosa" quan l'Ars-Lucis va tancar, fent al·lusió a la metàfora que planteja *L'alegria que passa* de Rusiñol i Morera. Per a les classes populars i obreres, les visions musicals amb poca trama narrativa i més aviat de contemplació artística haurien resultat elitistes. Tot i això, també es van programar diversos concerts i representacions teatrals de drames i sainets.

Les sessions estaven complementades per projeccions de cinema, incloent-hi també el "cinema parlat", invent patentat per Lluís Graner a la sala Mercè, en què els actors parlen a sobre de les imatges amagats sota l'escenari. Però, segons certs testimoniatges bibliogràfics posteriors, sembla que Vancells tallava moltes escenes que censurava i les productores li van deixar de passar cintes.

Quant a la resta de vida teatral a Terrassa, el teatre Principal i el Retiro, presentaven habitual activitat artística: representacions d'òpera, sarsuela i vetllades literàries, concerts, balls... Cal destacar que, coincidint amb la inauguració de l'Ars-Lucis, es va instal·lar al Principal una companyia de sarsuela castellana que va anunciar diversos títols canònics del repertori en castellà. La secció dramàtica de l'Agrupació Regionalista i la nova Ars-Lucis haurien suposat l'alternativa escènica i lírica en català.

L'activitat de la temporada, iniciada a l'octubre, hauria acabat a meitat de maig. Per una banda, s'inaugurava també el cinematògraf del teatre Alegria, i per altra eren les festes del Corpus a finals de maig, venia la festa major, etc. Per tant, començant ja les festivitats i la temporada d'estiu. L'associació musical pel seu compte també guanya llavors molt protagonisme i comença a organitzar diversos concerts i conferències sobre música i drama líric.

Llistat de pel·lícules projectades:

- *Dos cotxers per un client*
- *Festa de carrer*
- *Els mosqueters de la reina* (a color)
- *Costums de la Bretanya*
- *Viatges de Gibert* (a color)
- *Els nois fan toros*
- *He perdut les ulleres*
- *Gat astut*
- *Un bon jutge*
- *El gran canal de Venècia* (parlada)
- *Peripècies d'una bota* (parlada)
- *Dos aigadés. Fotògraf desgraciat* (parlada)
- *El bon policia* ("de molta durada")
- *Les cascades del Niàgara*
- *Nit de Reis*
- *L'espia*
- *Caça de cavalls*
- *Home elàstic*
- *Lo drapaire*

Representacions teatrals i concerts

♫ Concert de l'Associació Musical

"El jueves se celebró en el salón de Ars-Lucis un concierto instrumental extraordinario a cargo de la Asociación musical. Se ejecutaron composiciones de Bach, Grieg, Elgar, Mendelssohn, Durán, Haydn, Saint-Saëns, Franck y Wagner, y tanto los inteligentes como los simples aficionados a la buena música quedamos complacidos de la interpretación que obtuvieron."

Fraternidad republicana 161 (27/10/1906), p. 3.

"El jueves último tuvo lugar en el local de Ars-Lucis un concierto instrumental organizado por la Associació Musical, cuyo programa lo formaban selectos números, que fueron hábilmente ejecutados por algunos señores socios de los que componen la floreciente asociación.

Unimos nuestros aplausos a los numerosos que recibieron los ejecutantes en cada uno de los números. Merece nuestra felicitación la idea de celebrar los conciertos en un local apropiado y de capacidad suficiente para contener el ya crecido número de amantes de la buena música con que cuenta hoy Terrasa, ya que esto da facilidad a que el público pueda concurrir a los mismos, obteniendo gran beneficio la instrucción musical del pueblo, a cuyo fin fue creada tan benemérita sociedad."

Egara 727 (27/10/1906), p. 4.

♫ Concert del violinista rus Winssant Rhodresski

"**Ars-Lucis.—** Avui a les 9 del vespre tindrà lloc en aquest local un concert públic extraordinari a càrrec del famós violinista rus Winssant, baix el següent triat programa:

PRIMERA PART. —I. Concert núm. 3 (1er temps) Mendelssohn. —II. Romança en sol major, Beethoven. —III. Faust (fantasia), Gounod.

SEGONA PART. —IV. Concert-fantasia, Beriot. —V. Nocturn núm. 2, Chopin. —VI. Dances espanyoles, Sarasate.

TERCERA PART. —VII. Melodia clàssica, Monasterio. —VIII Concert núm. 3 (2on i 3er temps), Mendelssohn.

Serà acompanyat al piano per distingits professors de la localitat.

Vetllades selectes. Els empresaris de l'Ars-Lucis, junt amb la Associació Musical[124], tenen pensat organitzar Vetllades selectes obrint amb aquest fi un abono pels dijous.

[124] L'Associació Musical recentment havia organitzat conferències sobre "La cançó popular a Itàlia i a Alemanya" amb Diego Ruiz i sobre el "Concepte general de la música" amb Adrià Gual, qui estava molt relacionat amb la teoria escènica de les visions musicals.

Obrirà les vetllades aprés d'un concert per un aplaudit violinista el quadro *Voreta del mar*, amb música d'Esquerrà executada per l'Associació."

La sembra 256 (17/01/1907), pp. 12, 13–14.

"**Concert Winssant.—** Dos concerts ha donat en nostra ciutat el famós violinista rus en Winssant Rhodresski. En el primer, donat en la sala Ars-Lucis el dijous passat, feu sentir els tres temps del 3er concert de Mendelssohn, essent molt esplèndida la seva execució. Fou molt celebrada la manera com digué el *Nocturn 2on* de Chopin, que es vegé obligat a repetir. La *Romança* en Sol major de Beethoven fou una delícia. Fou molt celebrada també una melodia clàssica de Jesús de Monasterio, així com el concert de Beriot i les *danses espanyoles* de Sarasate.

En resum, un bon concert a on se donà a conèixer un virtuós del violí amb gust distingit i de cap manera amanerat com sol succeir generalment en aquesta classe d'artistes. El segon tingué lloc en el popular Casino del Comerç la nit del diumenge passat. [...]"

La sembra 257 (24/01/1907), p. 12.

Sirena (marina en un acte)

Representada el 9 i el 24 de març 1907.

Text d'Apel·les Mestres.

Ressenyes de premsa:

"**Ars-Lucis.—** El propvinent dissabte dia 9 del corrent a la nit tindrà lloc en aquest artístic local una sessió extraordinària [...]. Se representarà el magnífic quadro de gran èxit *La sirena* [...]. És esperada amb molts desitjos aquesta sessió extraordinària de l'Ars-Lucis."

La sembra 263 (07/03/1907), p. 13.

"**Ars-Lucis.—** Per a demà estan anunciades en aquest local l'exhibició de vàries pel·lícules i dos visions musicals quals títols són la *Sirena* i *Somni de Jacob*, pels antecedents que en tenim, les sessions prometen veure's molt concorregudes."

La creuada 9 (09/03/1907), p. 10.

"**Ars Lucis**

Mañana domingo, *Sirena*. […] En ambos días, largos y escogidos programas cinematográficos."

Egara 748 (23/03/1907), p. 6.

L'ase de l'hortolà (sainet declamat)

Estrena el 14/04/1907.

Representat fins a la primera setmana de maig.

Text d'Emili Vilanova.

Ressenyes de premsa:

"[...] Demà diumenge s'estrenarà en aquest local l'hermós sainet d'en Emili Vilanova titulat *L'ase de l'hortolà*."

La creuada 14 (13/04/1907), p. 13.

"**Ars-Lucis.—** Lo prop passat diumenge s'estrenà en aquest local lo magnífic sainet del celebrat autor en Emili Vilanova, titulat *L'asse de l'hortolà*. L'argument, si bé és senzill, està ple d'acudits i xistes que provoquen les rialles dels espectadors. L'execució, que va estar a càrrec de les Srtes. Pahissa i Cervosa i dels Srs. Farrés, Vila, Guarro, Carné i Trencs, va anar bastant bé i lo decorat fou hermós com sempre.

Ademés d'aquest sainet, s'exhibiren algunes pel·lícules entre les quals mereixen especial menció *Lo drapaire*, que és sensacional de debò i que va agradar tant a la concurrència que creiem són moltes les persones que veurien amb gust es tornessin a representar."

La creuada 15 (20/04/1907), p. 14.

"**Ars-Lucis**

Variado programa cinematográfico, terminando todas las sesiones con el aplaudido sainete *L'ase de l'hortolà*."

Egara 753 (27/04/1907), p. 6.

"**Ars-Lucis.—** Han continuat amb èxit les representacions de *L'ase de l'hortolà*, sainet que per lo ben representat i bonic que resulta, creiem que lo públic veuria amb gust se repetís."

La creuada 17 (04/05/1907), p. 14.

La festa dels ocells (quadro de costums)

Representada el 09/05/1907.

Text d'Ignasi Iglésias.

Escenografia de Joaquim Vancells.

Ressenyes de premsa:

"**Ars-Lucis.—** Amb lo nom de *La festa dels ocells*, lo dijous últim s'estrenà en aquest local un magnífic quadro de costums degut a la ploma de l'escriptor en Ignasi Iglésias. L'argument és com segueix: L'Escayola és un apassionat ocellaire que a pesar d'haver-li empresonat un fill seu a conseqüència de les vagues del poble i sense fer cas dels precs de la seva dona, del seu germà i dels amics de que deixés les seves aficions als ocells, no pot menys d'acudir al Certamen que es té de celebrar, esperant guanyar lo primer premi. Mes al tornar l'Escayola a casa seva, li comuniquen que aquell mateix matí posaran en llibertat a son fill i per a celebrar-ho l'Escayola pensa matar un cabrit, però son germà li diu que es deixi de morts i que així com han posat en llibertat a son fill, posi ell en llibertat als pobres ocells; fent-ho així l'Escayola, encara que amb molta recança. Tot l'argument de l'obra pot ben dir-se doncs que és un himne a la llibertat.

Los personatges de l'obra foren molt ben desempenyats per los Srs. Carné, Guarro, Trencs, Ferrer, Vila i la Srta. Pahissa. I lo decorat pintat per lo Sr. Vancells fou notable com tots los seus."

La creuada 18 (11/05/1907), p. 13.

"Se nos dice que la empresa de Ars-Lucis se propone abrir un abono a funciones selectas en las que se darán a conocer las obras de los más eminentes escritores y músicos catalanes."

Egara 755 (11/05/1907), p. 4.

🎭 ***Lo boig*** (quadro líric no estrenat)

Lletra de Juan Costa.

Música de Francisco Payás.

Anuncis a premsa:

"Ha sido entregada en Ars-Lucis un cuadro lírico titulado *El boig*, original de D. Juan Costa y música de D. Francisco Payás, cuya producción veremos representar después de algunas reformas que en el referido local se proyectan realizar."

Egara 738 (12/01/1907), p. 6.

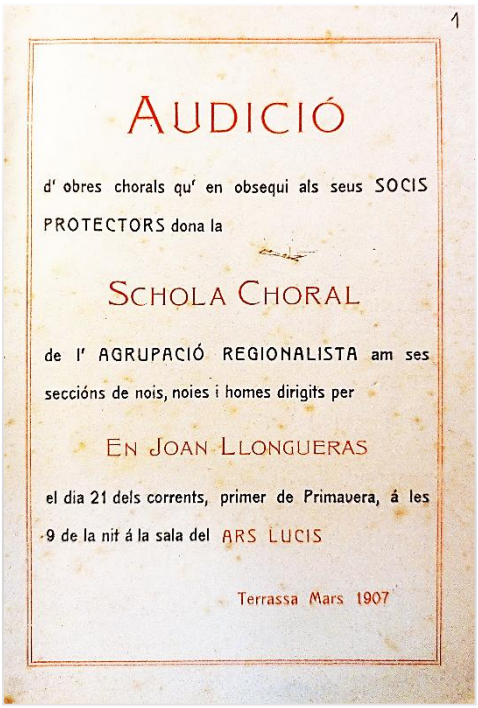
"**Ars-Lucis.—** Se anuncia una extraordinaria sesión de cinematógrafo para esta noche, y en breve se pondrá en escena un nuevo cuadro lírico, la letra de D. Juan Costa y la música de D. F. Payás, ambos exalumnos de nuestras Escuelas Industriales, titulado *Lo boig*. Procuraremos ocuparnos, como según noticias se merece, de la nueva obrita."

La comarca del Vallés 803 (09/03/1907), p. 8.

🎵 Concert de l'Escola Coral de l'Agrupació Regionalista

Direcció: Joan Llongueras.

Programa de mà: BC: M 5800/2.


1

AUDICIÓ

d' obres chorals qu' en obsequi als seus SOCIS PROTECTORS dona la

SCHOLA CHORAL

de l' AGRUPACIÓ REGIONALISTA am ses seccións de nois, noies i homes dirigits per

EN JOAN LLONGUERAS

el dia 21 dels corrents, primer de Primavera, á les 9 de la nit á la sala del ARS LUCIS

Terrassa Mars 1907

Il·lustració 78: *Programa de mà del concert de la Schola Choral a la sala Ars-Lucis el 21 de març de 1907. [BC: M 5800/02, portada.]*

"**Concert.—** El propvinent dijous dia 21 del corrents, l'Escola Coral de l'Agrupació Regionalista donarà a la sala de l'Ars-Lucis una audició d'obres corals executant el següent interessant programa:

PRIMERA PART

Cant dels joves (himne) per les tres seccions.....E. Morera

Els tres tambors — La nina encantada — El testament d'Ameli..... "
(Cançons populars harmonitzades; per les seccions de noies i homes)

El gatet-xip-xup, *Kiri, kiri, ki* (cançons d'infants) (1ª audició).....J. Dalcroze
(per les seccions de noies i nois; acompanyades al piano pel mestre en Josep Puig)

Lorelei (cor de veremadors).....Mendelssohn

Comiat..... "
(per la secció d'homes)

Cor d'àngels (del *Faust* de Goethe).....Schubert
(per les seccions de noies i homes)

SEGONA PART

A tu sol te vull conèixer (coral).....J. S. Bach

Al mig del bosc (cançó).....C. Tessier
(per les tres seccions)

Vos me feriu tan dolçament (cançó).....J. Mauduit

Aquest bon maig (1ª audició).....C. Jannequin

Hivern (1ª audició).....P. Locard

La gentil pagesa — Missatge d'amor (cançons populars alemanyes harmonitzades) (1ª audició)..... Max Reger
(per les seccions de noies i homes)

Himne de l'arbre fruiter.....E. Morera
(per la secció d'homes)

Aquest concert serà dedicat exclusivament als senyors socis protectors de dita Escola Cholar."

La sembra 267 (14/03/1907), pp. 11–12.

"[...] **Concert.—** Promet veure's lluït lo que el dijous vinent a les 9 del vespre donarà a l'Ars-Lucis l'Escola Coral de l'Agrupació Regionalista. En dit concert cantarà per primera vegada entre altres les següent composicions: *El gatet-Xip-xap Kiri, Kiri, Ki* (cançons d'infants) de J. Dalcroze, *Aquest bon Maig*» de C. Jannequin, *Hivern* de P. Locard i *La gentil pagesa-Missatge d'amor* de Max Reger i ademés altres escollits cants de son repertori. Esperem que el concert de dijous serà un triomf més per a l'Escola i son Director"

La creuada 10 (16/03/1907), pp. 9–10.

"El próximo jueves día 21, la Escola Coral de la Agrupació Regionalista dará un concierto en la sala Ars-Lucis en obsequio a los señores socios protectores de dicha institución coral, tomando parte en el mismo sus tres secciones de señoritas, niños y hombres."

Egara 747 (16/03/1907), p. 3.

"Copiem d'*Empori*, la notable revista barcelonina:

«Una de les entitats artístiques de Catalunya que cal veure amb més simpatia és aquesta selectíssima Escola Coral de Terrassa dirigida pel músic poeta mestre Joan Llongueras. És hermós que en una ciutat de mecànica tasca fabril com Terrassa, hi visqui, i tan amada, una institució d'un refinament i una elegància aitals. Ella, elevada per un aplec simpàtic de músics, poetes i pintors, ha crescut bellament i s'ha format un medi favorabilíssim, donant pa àzim als esperits positius. El darrer concert de l'Escola fou donat el 2 i a la sala del Ars-Lucis. Figuraven en el programa J. S. Bach, Mendelssohn, Schubert, Tessier, Mauduit, Jannequin, Locard, Dalcroze, Max Reger i Morera.»

I lo següent de la *Revista Musical Catalana*, butlletí de l'Orfeó Català:

«Novament el dia 21 dels corrents la notable Shola Coral de Terrassa, que dirigeix en Joan Llongueras, se feu sentir en l'Ars-Lucis d'aquella ciutat, i, igualment que les altres vegades, l'èxit més unànime coronà el treball dels cantaires, que a cada nova audició que donen demostren els avenços de la seva educació artística.

Set estrenes s'oferien en el programa, set delicioses obres que han vingut a augmentar l'extens repertori d'aquesta associació.»

Després de copiar el programa íntegre afegeix:

«Aquest escollit programa és bona mostra de la tasca artística que realitza aquesta entitat en aquella comarca vallesana. Cal, doncs, que tornem ara a repetir lo que ja hem dit en altres ocasions semblants de l'Escola Coral de Terrassa i del seu intel·ligent director?

Lo que sí hem de fer constar és que el concert obtingué un gran èxit i que fou dedicat als socis protectors de l'Escola, els quals poden estar ben satisfets de formar part d'una entitat que els honra en alt grau la seva ciutat.»

La sembra 273 (26/04/1907), p. 10.

"Concert al Ars-Lucis

Atentament invitats per l'Agrupació Regionalista, assistirem lo dijous prop-passat al concert que l'Escola Coral donà a l'Ars-Lucis a les nou de la nit.

Lo programa, que estava format per varies composicions d'en Morera, Jacques Dalcroze, Mendelssohn, Schubert, Bach, Tessier, Mauduit, Jannequin, Locard i Max Reger, fou molt ben interpretat, però les condicions acústiques del local, feu algunes vegades que les veus se sentissin massa fortes, lo que es notava principalment en los pianos.

Malgrat això, la concurrència comprengué molt bé l'estudi que els coristes havien fet de les obres que cantaren i per això se'ls va aplaudir vàries vegades, obligant-los a repetir algunes cançons com *Testament d'Amèlia*, la cançó d'infants *Kiri, kiri, ki*, lo majestuós *Cor d'àngels* de Schubert, la cançó de Mauduit *Vos me feriu tant dolçament* i l'hermós *Himne de l'arbre fruiter* d'en Morera, cantat amb gran valentia per tot lo cor, i en quin solo se distingí lo notable tenor D. Salvador Puig.

En aquest concert se cantaren per primera vegada *Hivern* i *Aquest bon maig* traduïdes per en Joan Llongueras, *La gentil pagesa* y *Missatge d'amor*, cançons populars alemanyes harmonitzades per en Max Reger i traduïdes per lo distingit farmacèutic Dr. Sallent i per en Joan Llongueras i tres cançons d'infants d'en Jacques Dalcroze.

En resum, podem dir que va ésser un concert notable i que més ho hauria resultat si s'hagués donat en un local de més bones condicions acústiques. R. P. A."

La creuada 11 (23/03/1907), p. 13.

♫ Concert de Marc Barba

"**Associació Musical.—** Avui a les 9 del vespre tindrà lloc a la sala de l'Ars-Lucis un concert organitzat per l'Associació Musical en lo que lo distingit barítón terrassenc Sr. Barba cantarà escollides peces de son repertori. L'entrada serà pagant 1 pta. a preferència i a 0,50 ptes. al públic."

La creuada 19 (18/05/1907), p. 11.

"**Associació Musical.** Esta noche en el salón Ars-Lucis se celebrará un concierto en el que tomará parte nuestro compatricio el distinguido artista don Marcos Barba. […]"

La comarca del Vallés 814 (18/05/1907), p. 10.

"**Associació Musical.—** *Concert Barba.*— Meritíssima és la tasca duta a terme per aquesta associació, que no perdona medis per enlairar lo nivell musical del nostre poble, ara organitzant concerts en los que nos dona audicions dels més refinats clàssics musicals, ara proporcionant-nos lo poguer sentir a les celebritats musicals del dia.

Lo dissabte passat nos va deixar sentir al nostre compatrici en Marc Barba, qui abans de reempendre sa *tournée* artística, va volguer despedir-se de sos conciutadans. Excel·lent en lo dir, bonic en lo cant, va mostrar-se una vegada més en Barba: no obstant a fur de sincers, hem d'observar que se l'hi notava un cert cansament, especialment al començar les notes més agudes i altes; malgrat això, en Barba pot figurar dignament al costat de molts dels barítons d'avui dia. [...]"

La creuada 20 (25/05/1907), pp. 13–14.

♫ Concert d'Esperança Forés

"**Concert en projecte.—** L'Associació Musical de nostra ciutat està fent gestions per a que la notabilíssima concertista de piano n'Esperança Forés, deixeble d'en Malats, vingui a donar un recital de piano en nostra ciutat. Sembla que en el cas de que això puga realitzar-se el concert tindrà lloc el prop-vinent dijous a les 9 del vespre en la sala de l'Ars-Lucis. No cal dir si ens alegraríem de poguer veure confirmada aquesta nova tan falaguera pels nostres *gourmets* musicals."

La sembra 276 (16/05/1907), pp. 10–11.

"[…] **Recital Esperanza Forés.** Organizado por la incansable Associació Musical de nuestra ciudad, la notable y distinguidísima concertista de piano la señorita Esperanza Forés dará el jueves próximo en el salón Ars-Lucis un escogido concierto.

Abono. La empresa de Ars-Lucis abre un abono a funciones selectas en las que se darán a conocer las obras de los más eminentes escritores y músicos catalanes."

La comarca del Vallés 814 (18/05/1907), p. 10.

"**Recital Esperança Forés.—** Aquest vespre tindrà lloc a la sala d'Ars-Lucis l'anunciat recital de piano a càrrec de la distingida concertista n'Esperança Forés, que ha sigut organitzat per l'Associació Musical de nostra ciutat. Per les notícies que es tenen dels seus èxits obtinguts a Barcelona és esperat aquest concert amb verdader interès pels entusiastes de l'art musical. Heus aquí l'exquisit programa[125] que executarà:

Primera part: *Sonata* op 2, Beethoven. —Segona Part, *Fantasiestucke*, Schumann.— *Impromptu amb variacions*, Schubert. —*Pastoral*, Scarlatti. —*Capritxo*, Scarlatti. — Tercera Part: *Nocturn*, Chopin. —*Balada*, Chopin. —*Vals en la bemol*, Chopin. —*Cor de filadores del vaixell fantasma*, Wagner-Liszt."

La sembra 277 (23/05/1907), pp. 11–12.

[125] El mateix programa s'havia publicat ja a *Egara* 756 (18/05/1907), p. 6.

"[...] *Concert Forés.*— Lo dijous vam poguer sentir a aquesta jove i eminent pianista. En Beethoven, Schumann, Schubert Scarlatti, Taussig, Chopin, Wagner, Liszt, figuraven en lo programa i casi bé no caldria remarcar que a tots ells los va interpretar magistralment. Ben clar ho demostrava lo públic amb los eixordadors aplaudiments, amb què la saludaven cada vegada que acabava de tocar una peça i especialment a l'acabar d'interpretar lo *Vals en la bemoll* de Chopin, en què una nena l'hi va fer entrega d'una xamosa toia i a l'acabar en què l'ovació que se l'hi tributa fou imponent, veient-se obligada a tocar una altra peça al piano. L'enhorabona a l'Esperança Forés, de qui podem dir que, encara que no tingui gaire llargues les cames, anirà lluny i a l'Associació Musical que tan bella estona nos va fer passar."

La creuada 20 (25/05/1907), pp. 13–14.

"**Concierto.** Nos lo produjo la Associació Musical en Ars-Lucis el jueves último, por la bella y simpática concertista señorita Esperanza Forés; constó este de tres partes, que ejecutó en el piano, con el sentimiento y maestría que de sí requiere ese bello arte, cosechando merecidos aplausos. El salón se hallaba completamente lleno. La concurrencia salió satisfecha de la velada."

La comarca del Vallés 815 (25/05/1907), p. 9.

"**NOTAS DE ARTE**

Organizado por la Associació Musical, tuvo lugar el jueves último un recital de piano por la notable concertista de Barcelona Srta. Esperanza Forés.

La hábil pianista acreditó su justa fama ante los inteligentes componedores de la nueva sociedad musical, quienes al finalizar cada una de las tres partes en que se dividía el programa dieron vivas muestras de admiración para la fiel intérprete de los grandes maestros del arte musical.

La señorita Forés fue muy felicitada por la concurrencia y obsequiada con dos preciosos ramilletes de flores.

El día siguiente la simpática pianista visitó el popular Casino del Comercio teniendo la galantería de tocar algunas piezas en el magnífico piano de la mencionada sociedad, siendo favorablemente judicada por los varios socios que en aquel momento se hallaban presentes."

Egara 757 (25/05/1907), p. 6.

La mare (drama)

Representat el 24/06/1907.

Text de Santiago Rusiñol.

Escenografia dels germans Pere i Tomàs Viver.

Representada per la companyia Aires Nous.

Direcció escènica de Martí Alegre.

"***La mare.—*** La nova agrupació dramàtica organitzada per nostre bon amic en Martí Alegre donarà el diumenge dia 23 a la nit una representació d'aquesta hermosa producció d'en Santiago Rusiñol[126] a la Fraternitat Republicana, i una altra la nit del dia 24 a la sala Ars-Lucis, estrenant-se una magnífica decoració deguda al pinzell dels germans Viver.

Desitgem a la nova agrupació un bon èxit per la seva empresa[127]."

La sembra 281 (20/06/1907), p. 16.

"**Aires Nous.** Con este título debutará mañana por la noche una nueva agrupación dramática representando el aplaudidísimo drama de Rusiñol *La mare* en la Casa del Pueblo. Dará así mismo una segunda representación de dicha obra en la sala Ars-Lucis la noche del lunes, festividad de San Juan."

La comarca del Vallés 819 (22/06/1907), p. 8.

"**Ars-Lucis.—** Lo dia 24 a les 9 de la nit farà son debut en aquest local una agrupació dramàtica que, dirigida per en Martí Alegre, posarà en escena lo magnífic drama d'en Santiago Rusiñol *La mare*. Per los antecedents que tenim de les persones que componen aquesta agrupació i per lo bonic del drama que posen en escena, creiem que aquest local se veurà molt concorregut."

La creuada 24 (22/06/1907), p. 12.

[126] Aquest mateix estiu també es va intentar posar en escena *El jardí abandonat* de Rusiñol amb música de Joan Gay per a la clausura de l'exposició d'art local, però tot i que hi havia un espai designat i el cor va començar els assajos, no es va arribar a representar.

[127] Poc després l'agrupació va portar la producció d'aquesta obra també al teatre del Círcol d'Olesa de Montserrat.

♫ Concert segon d'Esperança Forés

"**Esperança Forés.—** Heus aquí el programa del concert que se celebrarà diumenge a càrrec de l'eminent pianista n'Esperança Forés, qui tan gran record deixà en son darrer a l'Ars-Lucis:

Programa

Sonata, op. 2.....Beethoven

Au soir.....Schumann

Elevació..... "

Preludi.....Chopin

Impromptu..... "

Nocturn..... "

Llegenda.....Paderewski

Cor de filadores del *Vaixell fantasma*.....Wagner

Les "soirées" *de Viena*.....Schubert

Piano gran cua cedit amablement pel Casino del Comerç."

La sembra 286[128] (26/07/1907), p. 11.

[128] En el mateix número s'anuncien els assajos del cor per a la representació a l'aire lliure d'*El jardí abandonat* de Rusiñol i Gay.

Calendari d'activitats i funcions

Octubre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1	2	3	4	5	6	7
8	9	10	11	12	13: **Inauguració d'Ars-Lucis.** Estrena de *Flors de muntanya.*	14
15	16	17	18	19	20: *Flors de muntanya.*	21: *Flors de muntanya.*
22	23	24	25: Concert instrumental de l'Associació Musical.	26	27	28: Sessions de tarda i nit de *Flors de muntanya.*
29	30	31				

Novembre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
			1: *Lo mal caçador* (monòleg de Rusiñol)	2	3	4: [*El pati blau* (Rusiñol)]
5	6	7	8	9	10	11: Estrena de *Pastor-Rei*.
12	13	14	15	16	17	18: *Pastor-Rei*.
19	20	21	22	23	24	25: *Pastor-Rei*
26	27	28	29	30		

Desembre 1906						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1: Cinematògraf.	2: Cinematògraf.
3	4	5	6	7	8: *La lluerna*.	9: *La lluerna*.
10	11	12	13	14	15	16: *La lluerna*.

17	18	19	20	21	22	23: *La lluerna*.
24	25: Estrena de *Camí de Betlem*.	26: *Camí de Betlem*.	27	28	29	30: *Camí de Betlem*.
31						

Gener 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
	1: *Camí de Betlem*.	2	3	4	5	6: *Camí de Betlem*.
7	8	9	10	11	12	13: *La lluerna*, cinema i vistes fixes de Terrassa nevada.
14	15	16	17: Concert de Winssant Rhodresski.	18	19	20: Vistes fixes i cinema.
21	22	23	24	25	26	27: Represa de *Flors de muntanya*.
28	29	30	31			

Febrer 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
				1	2	3: Estrena de *Muntanyes de Canigó*.
4	5	6	7	8	9	10: Estrena de *Camàlic, rei de la broma*.
11	12	13	14	15	16	17: *Camàlic, rei de la broma* i *Muntanyes de Canigó*.
18	19	20	21	22	23	24: Representació única de *Voreta la mar*.
25	26	27	28			

Març 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
				1	2	3: [*Sirena*.]
4	5	6	7	8	9: *Sirena* i *Somni de Jacob*.	10: A la tarda, *Somni de Jacob*.
11	12	13	14	15	16	17: *Somni de Jacob*.
18	19: *Somni de Jacob*.	20	21: Concert de l'Escola Coral.	22	23	24: *Sirena*.
25: *Muntanyes de Canigó*.	26	27	28	29	30	31: Estrena d'*Ofèlia*.

Abril 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1: *Ofèlia*	2	3	4	5	6	7: *Ofèlia*.
8	9	10	11	12	13	14: *L'ase de l'hortolà*.
15	16	17	18	19	20	21: Cinema
22	23	24	25	26	27	28: *L'ase de l'hortolà*.
29	30					

Maig 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
		1	2	3	4: Represa de *La lluerna*.	5
6	7	8	9: Representació de *La festa dels ocells*.	10	11	12
13	14	15	16	17	18: Concert de Marc Barba.	19
20	21	22	23: Concert d'Esperança Forés.	24	25	26
27	28	29	30	31		

Juny 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24: Representació de *La mare* per part de la nova companyia Aires Nous.	25	26	27	28	29	30

Juliol 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28: Segon concert d'Esperança Forés.
29	30	31				

Catàleg de visions musicals representades

Flors de muntanya

Visió de naturalesa en 3 quadres.

Estrena el 13/10/1906.

Representada fins al 28/10/1906.

Lletra de Joaquim Vancells (BC: M 6376).

Música de Joan Llongueras.

Escenografia de Joaquim Vancells i dels germans Viver.



ARS-LUCIS

ESPECTACLES-VISIONS MUSICALS-CINEMATOGRAF

En vista de lo molt concorregudes que's veieren les sessions inaugurals de la passada... l'empresa, no plaent gastos de cap classe, ha disposat per aquesta setmana lo següent e interessant

PROGRAMA

Dos cotxers per un client (ESTRENA)

Festa de carrer (ESTRENA)

Els mosqueters de la Reyna (COLORS)

Costums de la Bretanya

Repetició de la visió de naturalesa en tres quadros:

FLORS DE MONTANYA

Viatjes de Gilbert (COLORS)

Els noys fan toros (ESTRENA)

He perdut les ulleres (ESTRENA)

Les sessions del dissapte tindrán lloch rigurosament, la primera a les 9 y la segona a dos quarts de 11 de punt de la nit.

Les del diumenge: Primera, a dos quarts de 4.—Segona a les 5.—Tercera a dos quarts de 7 (tarde).

Primera, a les 9 y la segona a dos quarts de 11 de punt de la nit.

Preus de costum

Il·lustració 79: *Programa de mà d'una de les representacions de* Flors de muntanya, *acompanyada de projeccions cinematogràfiques. [Reproduït a: COMAS, Rafael:* El col·leccionisme de temàtica terrassenca*, 32, p. 1. Suplement de:* Butlletí del Grup Filatèlic i Numismàtic de Terrassa*, 285, febrer 1994.]*

Ressenyes de premsa:

"Decididament dissabte a les 9 del vespre tindrà lloc la inauguració del tan esperat Ars-Lucis. Segons notícies, tenim entès que l'espectacle serà excel·lent. Amés de vàries pel·lícules cinematogràfiques interessantes i instructives s'estrenarà la visió de naturalesa en tres quadros, pensament d'en Joaquim Vancells, decorat del mateix i els germans Viver i música d'en Joan Llongueras, titulada *Flors de muntanya*, la que podem adelantar als nostres llegidors és una *exquisidesa* de bon gust i refinament.

Desitgem molta prosperitat i molta sort als empresaris d'aquest nou i interessant espectacle que tanta falta feia en nostra ciutat."

La sembra 243 (11/10/1906), pp. 4–5.

"Esta noche tiene lugar la inauguración de la sala de espectáculos Ars-Lucis, presentando además de varias películas cinematográficas, el cuadro original de don Joaquim Vancells con música del maestro Llongueras titulado *Flors de montanya.*"

Egara 725 (13/10/1906), p. 4.

"**Ars-Lucis**. Hoy se inaugura el hermoso y artístico local Ars-Lucis con la visión musical *Flors de muntanya* y con la exhibición de variadas y escogidas películas cinematográficas. Exquisito gusto ha presidido en los más insignificantes detalles de ornamentación gracias a la dirección competente del reputado artista tarrasense D. Joaquim Vancells. No dudamos que los empresarios verán recompensados sus estrenos por la concurrencia. Entrada general 0,25 ptas. y preferencia 0,50 ptas."

La comarca del Vallés 782 (13/10/1906), p. 9.

"El prop-passat dissabte tingué lloc definitivament la inauguració de l'Ars-Lucis.

Es projectaren vàries pel·lícules molt clares i molt interessants totes elles, que cridaren l'atenció als nombrosos concurrents. No obstant, el *clou* de l'espectacle el constitueix sense cap classe de dubte la visió de naturalesa titulada *Flors de muntanya*, que fou presentada amb un refinament de bon gust i de propietat com potser mai s'havia vist en el teatre aquí a Terrassa. La nena i el noi que desempenyen l'obra ho fan amb una naturalitat corprenedora i el decorat i la llum i els cor estan tots tan compenetrats d'una mateixa emoció de naturalesa que l'espectador sense donar-se'n compte arribà a sentir en certs moments la impressió d'una realitat sublimada que l'hi parla inefablement a l'ànima.

Els tres quadros de què es compon la visió foren en totes les seccions molt aplaudits. Creiem que aquests espectacles poden contribuir d'una manera molt directa a aixecar el nivell moral i intel·lectual de nostra ciutat i felicitem coralment als propietaris del local (que és decorat amb una serietat verament corprenedora) i sobretot al director artístic en Joaquim Vancells, que en això com en tot lo que es proposa ha sapigut triomfar completament.

Per a dissabte i diumenge vinents, tenim entès s'estrenaran noves pel·lícules i es repetirà, en atenció a molts que no disfrutaren d'ella, la visió de naturalesa *Flors de muntanya."*

La sembra 244 (19/10/1906), p. 5.

"El sábado último quedó inaugurada la sala de espectáculos que con el título de Ars-Lucis ha instalado en esta ciudad nuestro compatricio el celebrado pintor D. Joaquín Vancells. Dicha sala ofrece al visitador un excelente efecto por el buen gusto que reboza hasta en el más mínimo detalle.

Un elegante teatrito colocado en la parte opuesta a la entrada del local recibe las proyecciones cinematográficas, las cuales se distinguen por lo escogido de las películas, ya que las que allí se exhiben ofrecen por lo general un interés instructivo no muy común en esta clase de espectáculos.

La novedad consiste en la presentación de cuadros plásticos, empezando la campaña con *Flors de muntanya*, original del señor Vancells ilustrado con música del maestro Llongueras. Esta obrita es una reproducción de costumbres montañesas, que conserva muy bien el típico lenguaje de los campesinos en relación con la edad de los diminutos actores que lo representan. La presentación es tan perfecta como apetecerse puede.

Igualando y en algunos detalles superando a los espectáculos que de análoga clase se representan en la capital. En resumen, Ars-Lucis es digno de ser visitado.

El nuevo espectáculo es bien digno de ser visitado, y seguros estamos que cuantos lo efectúen apreciarán en él un mérito extraordinario, que lo hace acreedor del favor del público, en beneficio del buen nombre de Terrasa.

Merece entusiasta felicitación el señor Vancells, bajo cuya dirección ha sido ejecutado el decorado de la sala Ars-Lucis, no siendo menos acreedores de ella cuantos artistas han contribuido con la pulcritud de sus trabajos, al embellecimiento del mencionado establecimiento, figurando en primera fila los pintores hermanos Viver, cuya reputación como decoradores quedaría bien fundada, si no lo estuviese por los muchos trabajos que en nuestra ciudad llevan realizados."

Egara 726 (20/10/1906), p. 4.

"**Ars-Lucis.** Como habíamos anunciado, el sábado último tuvo lugar la inauguración del Ars-Lucis ante numerosa y selecta concurrencia.

Se proyectaron muchas películas, todas ellas claras e interesantes y muy del agrado del público; pero lo que más llamó la atención fue la hermosa visión de naturaleza en 3 cuadros titulada *Flors de muntanya*, presentada con el exquisito gusto que caracteriza las producciones del señor Vancells. Los jóvenes encargados de interpretar la obra se nos mostraron como verdaderos artistas, y la luz, el decorado y el coro, todo contribuyó al éxito de la obra.

Felicitamos al señor Vancells por su triunfo y esperamos que el público recompensará con su asistencia los desvelos de los organizadores.

Para hoy y mañana, se estrenarán nuevas películas, y se repetirá la visión de naturaleza *Flors de muntanya*."

La comarca del Vallés 783 (20/10/1906), p. 9

"IMPRESSIÓ D'ARS-LUCIS.— El cronista ha assistit a les sessions que han vingut donant-se aquests darrers dies al magnífic i recollit local de l'Ars-Lucis. Oh, incomparable espectacle!

Ars-Lucis ha desconcertat als nostres innocents curiosos. La frase dels bondadosos concurrents era aquesta: "Ars-Lucis no és per Terrassa" Oh, franquesa indesxifrable!... i mentrestant, les criatures somreien i aplaudien i demanaven amb insistència al sortir que els deixessin tornar a l'espectacle.

Ars-Lucis és verament un garbell; la gent hi passa i queda destriada. Tothom es queixa de Terrassa i és Terrassa qui hauria de queixar-se de tothom. Aristòcrates (no vull dir rics, que hi ha molts rics no aristòcrates) ciutadans; vosaltres no teníeu lloc per a esbargir-vos, no teníeu recreacions per a solatjar-vos, no teníeu excusa per a exercir la vostra acció social aristòcrata. Ars-Lucis ha vingut a vosaltres.

És reduït com correspon a vostra classe no abundant, per lo escollida; és elegant i de serio i és sobretot distingit. Ars-Lucis és vostra vida i vosaltres sou vida per Ars-Lucis. És arribada l'hora de vostre triomfadora sociabilitat. El cronista espera que sabreu aprofitar-la com correspon a vostra reconeguda *ciutadania*.

Chirón"

La sembra 245 (26/10/1906), pp. 5–6.

"**Ars-Lucis**. Además de la hermosa visión de la naturaleza *Flors de muntanya*, fueron esta semana del agrado del público las vistas fijas y las magníficas películas *Dos cotxers per un client* y *He perdut les ulleres*."

La comarca del Vallés 784 (27/10/1906), p. 8.

"**Ars-Lucis.—** Mañana tarde y noche habrá sesiones de cinematógrafo presentándose por última vez el aplaudido cuadro *Flors de muntanya*."

Egara 727 (27/10/1906), p. 4.

"**Ars-Lucis.** Continúa viéndose concurrido este magnífico sitio de recreo. En las sesiones de la última semana fueron muy bien recibidas las películas halladas *Gat astut* y *Un bon jutge*."

La comarca del Vallés 785 (03/11/1906), p. 23.

❖ **Represa de *Flors de muntanya***

"**Ars-Lucis.—** Sembla que el diumenge pròxim, a precs de la major part del públic que assisteix als espectacles, se posarà altra vegada en escena l'hermosa visió de naturalesa en tres quadros *Flors de muntanya*, que tan aplaudida fou i tanta bona impressió deixà en nostra ciutat. Ens en alegrem de veres."

La sembra 256 (17/01/1907), pp. 12, 13–14.

"**Ars-Lucis.—** Esta semana no ha habido visión en este local, habiéndose proyectado tan solo algunas películas que fueron muy bien recibidas por el público."

La comarca del Vallés 797 (26/01/1907), p. 9.

"**Ars-Lucis.—** Aquesta setmana s'ha posat en escena la visió de naturalesa en tres quadros *Flors de muntanya*, representada amb molta justesa i notant-se més pulcritud que les altres vegades en los efectes de llum. També se projectaren algunes pel·lícules dignes de menció."

La creuada 4 (01/02/1907), p. 10.

Pastor-Rei

2 quadres.

Estrena el 11/11/1906.

Representada fins al 25/11/1906.

Lletra de [Joan Llongueras?].

Música de Joan Llongueras.

Escenografia de Joaquim Vancells i els germans Viver.


ARS-LUCIS

Gran funció pera diumenge 18 Novembre 1906

¡GRAN ECSIT!

Pastor-Rei

Espléndit decorat; trajos nous

DEBUT de la tant aplaudida tiple

Mercé Vallcorva

Començarán les sessions ab el següent triat programa cinematográfich

El gran canal de Venecia

Peripecies d'una bota

Dos aigadés. Fotógrafo desgraciat

(Totes tres parlades)

De molta durada El bon policía Sensacional

TARDA: Primera sessió a dos quarts de 4-Segona a les 5-Tercera a 2 quarts de 7

NIT: Primera sessió a les 9.—Segona a 2 quarts d'onze.

Preus de costum

Il·lustració 80: *Programa de mà d'una de les representacions de* Pastor-Rei, *acompanyada de projeccions cinematogràfiques.*
[Reproduït a: COMAS, Rafael: El col·leccionisme de temàtica terrassenca*, 32, p. 2. Suplement de:* Butlletí del Grup Filatèlic i Numismàtic de Terrassa*, 285, febrer 1994.]*

Ressenyes de premsa:

"**Ars-Lucis.** Tenim entès que està en assaig per a estrenar-se el prop-vinent diumenge el nou espectacle musical en dos quadros titulat *Pastor-Rey*, per al qual n'estan pintant decorat exprofès. Per les notícies que ens han arribat, creiem que la nova obra, tant per lo escollit de l'assumpto com per sa luxosa presentació, cridarà poderosament l'atenció a la ciutadania de Terrassa."

La sembra 246 (08/11/1906), p. 9.

"**Ars-Lucis.** Está en ensayo para estrenarse en breve el nuevo espectáculo musical en dos cuadros titulado *Pastor-Rei*, por el que se está pintando decorado a propósito. No dudamos por las noticias que tenemos que la nueva obra llamará poderosamente la atención de nuestro público."

La comarca del Vallés 786 (10/11/1906), p. 9.

"En la sala de espectáculo Ars-Lucis tendrá lugar mañana el estreno del cuadro *Pastor rey*, original de un conocido escritor tarrasense. La obra será representada por la aplaudida artista señorita Viola Casals, secundada por jóvenes aficionados de esta ciudad."

Egara 729 (10/11/1906), p. 6.

"En Ars-Lucis alcanzó buen éxito el cuadro estrenado que lleva por título *Pastor-rey*, cuyo esmerado desempeño corre a cargo de distinguidos aficionados compatricios nuestros."

Egara 730 (17/11/1906), p. 6.

"**Ars-Lucis.** Cada día encontramos más hermosas las visiones que nos presenta la empresa de este local.

Entre las proyecciones de la última semana, merecen citarse por el agrado con que fueron recibidas las magníficas películas *El bon policia* y la visión en dos cuadros *Pastor-Rei*, que resultó un verdadero éxito, no solo por el decorado debido a los señores Vancells y Viver, sino que también por su inmejorable interpretación.

Felicitamos al autor señor Llongueras, quien fue llamado repetidas veces a la escena, y a cuantos contribuyeron al éxito de la misma."

La comarca del Vallés 788 (24/11/1906), p. 9.

Lluerna, La

2 quadres.

Estrena el 08/12/1906.

Representada fins al 23/12/1906, i una repetició extraordinària el 13/01/1907.

Lletra de Joaquim Vancells.

Música de Joan Llongueras (BC: M 5689).

Escenografia de Joaquim Vancells.

Ressenyes de premsa:

"Durante las presentes fiestas se exhibirá en la sala Ars-Lucis, además de un escogido programa de películas cinematográficas, el nuevo cuadro *La lluerna*, en el que se anuncia el estreno de un precioso decorado."

Egara 733 (08/12/1906), p. 5.

"**Ars-Lucis**

La lluerna.— Acostumats com estem a les xavacaneries, inverosimilituts i males presentacions que ens donen sempre en nostres teatres, trobar-se de cop i volta davant d'un quadro escènic com aquest, l'ànima respira i comença a creure en l'art i a fer-se'n ferm devot d'ell; perquè, més lluminositat, més vida i més naturalitat que la que hi ha en aquest espectacle no pot pas demanar-se.

Al escórrer-se la cortina ja us trobeu davant d'aquella platja esplèndida, a ple sol, amb aquelles figures que es mouen ingènuament com si realment fossin estat pescadors de tota la vida i com si aquelles teles esdevinguessen aigües i roques de veritat i com si els llaüts i xarxes de la sorra fossen verament això mateix. Després escolteu aquell parlar tan real, tan característic de la gent de mar, amb les seves malesvolences i intrigues i amb aquelles creences de les coses extranaturals tan pròpies dels pescadors.

I si el primer quadro és tan hermós per la naturalitat i pintura dels personatges, el segon, per la manera i ambient en què es desenrotlla, causa una sensació intensa:

La mar està inquieta. El cel s'enfosqueix lentament. Els pescadors canten al lluny una cançó de platja. En mig de tot això, apareix la figura del pescador despatxat, poc a poc, misteriosament. Una nena baixa les roques esporuguida i fa un feix d'estelles. La lluna s'alça majestuosa a l'horitzó. Aquell pescador, erm de tot sentiment de bonitat i que ha viscut sempre a les seves, sense saber res de les coses del cor, a un sol petó d'aquella nena desgraciada, esdevé prompte el més bo i sensible dels homes, enduent-se-la en braços,

roques amunt i prenent-la al costat seu com a filla. I després de tot això el cel va enfosquint-se més. I el rondinar de les algues barrejant-se hermosament amb la cançó de la Lluerna i els cors dels pescadors, deixen a l'ànima una sensació intensa.

El Sr. Vancells, autor de la lletra i de les pintures, ha sapigut retratar ben bé l'ànima dels nostres pescadors de les costes de Llevant. El llenguatge és cuidat i propi; i tot junt és verament copiat de la vida de la gent de mar, amb quins l'autor ha tingut ocasió de viure-hi i conèixer. La música del Sr. Llongueras, d'un caient popular que enamora, està íntimament adaptada a la lletra; és franca i ingènua, i té la salabror del mar i el ritme de les ones.

Els joves que cuidaren de l'execució, ho feren amb força gust i sentiment, com així mateix la noia que feia d'orfeneta i la que entre bastidors, cantava la cançó de la Lluerna."

La sembra 251 (13/12/1906), pp. 10–11.

"**Ars-Lucis.—** La empresa de este local nos ha presentado la última semana el título *La lluerna*, una visión en 2 cuadros cuyo argumento, si bien es sencillo, se desarrolla con mucha naturalidad y gracejo, y es una copia exacta, un fiel retrato de costumbres de la playa. Los personajes que más se distinguen en esta representación son el Mestre Tom y Resclot, interpretados admirablemente por los señores Carné y Guarro, y lo mismo podemos decir de los demás artistas que intervienen en la obra, pues todos ellos representan muy bien su papel. La música es franca y se adapta muy bien a la letra, y el decorado y trajes están muy adecuados a la obra."

La comarca del Vallés 791 (15/12/1906), p. 8.

"En Ars-Lucis se ha estrenado un precioso cuadro titulado *La lluerna*, siendo presentado con tanta propiedad que el espectador se ve transportado en una playa de Levante en donde se desarrolla la escena del citado cuadro.

Dicha obra expresa todo un sentimiento, y la naturalidad del diálogo corre aparejas con lo que dejamos dicho de la presentación."

Egara 734 (15/12/1906), p. 6.

❖ **Represa de *La lluerna***

"**Ars-Lucis**

Espléndido programa cinematográfico terminando con el hermoso cuadro plástico *La lluerna*."

Egara 754 (04/05/1907), p. 6.

Camí de Betlem

"Escenes de Nadal de rusticitat camperola", 2 quadres.

Estrena el 23/12/1906.

Representada fins al 06/01/1907.

Lletra anònima basada en la cançó popular *Lo rabadà*.

Música d'autor desconegut.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"**Ars-Lucis.—** Està preparant-se un espectacle propi per a aquestes diades de Nadal i cap d'any, que promet cridar poderosament l'atenció."

La sembra 252 (20/12/1906), p. 15.

"**Ars-Lucis.—** Ha sigut rebut amb gran entusiasme el nou espectacle titulat *Camí de Betlem*, poguent-se comptar per plenes totes les sessions en què s'ha posat en escena. És verament notable la tasca dels encarregats de la direcció artística de l'Ars-Lucis per la varietat i la exquisida presentació en les visions que van donant.

Camí de Betlem el componen dos quadros d'escenes de Nadal plenes d'ambient popular i de rusticitat camperola fidelment arrencades de la nostra gent i de les nostres muntanyes. Decoren aquesta visió varis números musicals ben propis i escaients i l'hi dona un relleu extraordinari la magnífica decoració amb variants de llum i plena d'una grandiositat pirinenca que captiva.

Creiem que tot Terrassa anirà a veure la nova visió de l'Ars-Lucis, que és sense cap dubte el millor espectacle que es presenta avui dia a nostra ciutat."

La sembra 253 (28/12/1906), p. 10.

"**Ars-Lucis.** En esta última semana, la empresa de este local nos ha presentado, además de varias hermosas películas habladas y fijas, una magnífica visión musical en dos cuadros, apropiada a las fiestas de Navidad y cuyo título es *Camí de Betlem*, habiendo sido muy bien interpretada por los artistas que han tomado parte en la representación, y muy bien recibida por el distinguido público que llenaba el local."

La comarca del Vallés 793 (29/12/1906), p. 9.

"El domingo fue estrenado en Ars-Lucis un precioso cuadro titulado *Camí de Betlem*, apropiado a las actuales fiestas. La presentación, sin que nada pueda censurarse, no alcanza la perfección que en los referidos espectáculos nos tiene acostumbrados, mas no puede dejar de aplaudirse la oportunidad en que ha sido presentado, viéndose por este motivo sumamente concurrido por familias que con gran placer presencian la representación del precioso cuadro, cuya letra está basada en la popular canción *Lo rabadà*."

Egara 736 (29/12/1906), p. 5.

"**Ars-Lucis.—** Continuen els plens per a veure la visió popular *Camí de Betlem*, que cada dia agrada més. Tenim entès que per al dia del Reis es prepara una agradable sorpresa als nens i nenes concurrents a l'espectacle."

La sembra 254 (03/01/1907), p. 15.

"**Ars-Lucis.** Continúa siendo muy celebrada la visión popular *Camí de Betlem* y preparándose para mañana una agradable sorpresa a los niños y niñas que concurran al citado espectáculo."

La comarca del Vallés 794[129] (05/01/1907), p. 9.

"**Ars-Lucis.—** Aquesta setmana, a més d'exhibir-se en aquest magnífic i luxós local l'aplaudida visió popular en 2 quadros *Camí de Betlem* i vàries hermoses pel·lícules parlades com *Les cascades del Niàgara* i *Nit de Reis*, se sortejaren dues joguines pels nens i nenes que hi havia en cada una de les sessions de la tarda, i un quadro a l'oli del pintor Sr. Vancells entre els concurrents a cada una de les sessions de la nit. Lo quadro sortejat en la sessió de les 9 del vespre correspongué al nº 375, resultant favorescuda la senyoreta Elisa Monner, i lo sortejat a dos quarts d'onze, al Sr. Bonifaci Romero."

La creuada 1[130] (12/01/1907), p. 11.

[129] També inclou ressenyes de *Purificació* i *El fill pròdig*, obres líriques estrenades a la ciutat de caràcter religiós.
[130] A més, es parla del drama líric *Lo fill pròdig* representat a les Joventuts Catòliques, i de l'estrena de *Purificació* al teatre Principal.

Muntanyes de Canigó

[Podria tractar-se de la mateixa obra estrenada al saló Gerió, representada al juny de 1906 i al gener de 1907, també amb música d'Adrià Esquerrà, però aquesta està dividida en tres temps i la de l'Ars-Lucis s'anuncia en dos quadros.]

Estrena el 03/02/1907.

[Lletra de Nicolau de la Font.]

Música d'Adrià Esquerrà
(per a violí, violoncel, piano i harmònium).

Escenografia nova de Joaquim Vancells.

"**Ars-Lucis.—** Aquesta setmana, a més d'exhibir-se vàries artístiques pel·lícules com *Les cascades del Niàgara*, *L'espia* i vàries vistes fixes, s'estrenà en aquest local la magnífica visió en dos quadros *Muntanyes de Canigó*, executada amb la pulcritud amb què ens té acostumats lo Sr. Vancells. Los personatges foren molt ben interpretats i lo mateix podem dir de la música d'aquesta obra, que és molt hermosa i va anar a càrrec d'un quarteto de violí, violoncello, piano i harmònium, que produí molt bon efecte.

Demà, diumenge, se posarà en escena una paròdia del *Pastor-Rei*, lletra d'en Joan Carné i música d'en Marc Armengol, i quin títol és *El Camàlic, rei de la broma*."

La creuada 5 (09/02/1907), pp. 9–10.

"**Ars-Lucis.—** Últimamente se han representado en este notable cinematógrafo dos nuevos cuadros: *Les muntanyes de Canigó*, de mucho efecto y preciosa interpretación, y el cuadro de actualidad carnavalesca *Rei Camàlic*, que también mereció, como el primero, los elogios de la concurrencia."

La comarca del Vallés 800 (16/02/1907), p. 8.

"**Ars Lucis**

Mañana domingo, *Sirena*. Lunes, la visión musical en 2 cuadros del maestro Esquerrà, *Muntanyes de Canigó*.

En ambos días, largos y escogidos programas cinematográficos."

Egara 748 (23/03/1907), p. 6.

Camàlic, rei de la broma

"Cuadro de actualidad carnavalesca" en 2 actes, paròdia de *Pastor-Rei*.

Estrena el 10/02/1907.

Lletra de Joan Carné.

Música de Marc Armengol.


ARS-LUCIS

GRAN SUCSÉS DE GRESCA-DIADA CARNAVAL

Amb tot l'aparato que requereix l'obra se estrenará lo **drama lirich** en dos actes propi per aytal diada lletra de JAUME CARNER y musica de MARCH ARMENGOL

Camalich

Rei de la broma

parodia del Rey-Pastor

Inspirats números musicals (escola italiana), trajos espressos pera dita funció, ab concertant y coro final per tota la companyia

Finalisarán les sessions ab un escullit y divertit programa cinematográfich.

SE PARLARÁN VARIES PELICULES

Les sessions comensarán: Primera a les 4.—Segona a dos quarts de 6 y tercera a les 7. Tarda.

Primera sessió a les 9.—Segona a 2 quarts d'onze.

Preus de costum

Imp. «La Industrial» Mitjá del Passeig, 50. Terrassa

Il·lustració 81: *Programa de mà d'una de les representacions de* Camalic, rei de la broma. *[Reproduït a: COMAS, Rafael:* El col·leccionisme de temàtica terrassenca*, 33, p. 1. Suplement de:* Butlletí del Grup Filatèlic i Numismàtic de Terrassa*, 286, març 1994.]*

Transcripció del programa de mà:

"**Gran succés de gresca-diada carnaval**

Amb tot l'aparato que requereix l'obre, s'estrenarà lo drama líric en dos actes propi per aital diada, lletra de Jaume Carner i música de Marc Armengol

Camàlich
Rei de la broma

paròdia del Rei-Pastor

Inspirats números musicals (escola italiana), trajos expressos per a dita funció, amb concertant i coro final per tota la companyia.

Finalitzaran les sessions amb un escollit i divertit programa cinematogràfic.

Se parlaran vàries pel·lícules."

Ressenyes de premsa:

"**Ars-Lucis.—** L'estreno del *Camàlic, rei de la broma*, paròdia del *Pastor-Rei*, lletra de Joan Carné i música de Marc Armengol, fou un verdader aconteixement. L'èxit d'aquesta paròdia fou franc i sincer i la gent no es cansava d'aplaudir al final de cada acte, obligant als autors a sortir a l'escena. L'obra està ben versificada i ben parodiades totes les accions, totes les idees i totes les filosofies i símbols que hi ha en la obra, fent-se, pels que coneixen el *Pastor-Rei*, doblement interessant.

La música és senzilla i fàcil i s'adapta completament a la lletra i, sobre tot, a l'humorisme de l'acció, fent-se aplaudir en el concertant final del primer acte i sobresortint en les cançons del Pare en el primer i en la de l'Agnès en el segon, cançó impregnada de sentiment melòdic. Acabant amb un valent brindis seguit d'una marxa triomfal molt inspirada.

L'execució fou molt cuidada per part dels joves que hi prengueren part, distingint-se en primer lloc la senyoreta Pahissa, qui canta amb molt gust i sentiment la cançó del segon acte.

En resum, l'obra, a més d'adaptar-se per complet a la diada per la qual fou expressament escrita, fou tant de l'agrado del públic que creiem podria molt bé representar-se amb èxit alguns altres dies."

La sembra 260 (14/02/1907), p. 13

"**Ars-Lucis.—** Últimamente se han representado en este notable cinematógrafo dos nuevos cuadros: *Les muntanyes de Canigó*, de mucho efecto y preciosa interpretación, y el cuadro de actualidad carnavalesca *Rei Camàlic*, que también mereció, como el primero, los elogios de la concurrencia."

La comarca del Vallés 800 (16/02/1907), p. 8.

[A la voreta del mar]

[Es tractaria d'*A la voreta del mar*, estrenada a la sala Mercè al febrer de 1906.]

Representada el 24/02/1907.

Lletra de la cançó popular homònima.

Música d'Adrià Esquerrà.

Ressenyes de premsa:

"**Ars-Lucis.—** Se está arreglando el decorado para poner en escena mañana domingo el celebrado cuadro que tanta aceptación ha tenido en Barcelona titulado *Voreta la mar*."

La comarca del Vallés 801 (23/02/1907), p. 9.

Somni de Jacob

[Obra estrenada a la sala Mercè a l'inici de la temporada.]

Representada del 09/03/1907 al 17/03/1907.

Lletra de Mateu Nonell.

Música d'Adrià Esquerrà.

Escenografia nova dels germans Viver i Joaquim Vancells.

Ressenyes de premsa:

"**Ars-Lucis.—** El propvinent dissabte dia 9 del corrent a la nit tindrà lloc en aquest artístic local una sessió extraordinària que, segons els antecedents que en tenim, promet ésser verament esplèndida. Se representarà el magnífic quadro de gran èxit *La sirena* i s'estrenarà la interessant visió musical del mestre Esquerrà *El somni de Jacob* amb decorat nou i brillant apoteosi. En els intermedis alternant amb el programa cinematogràfic que serà escollidíssim, el trio tocarà triades peces de concert. És esperada amb molts desitjos aquesta sessió extraordinària de l'Ars-Lucis."

La sembra 263 (07/03/1907), p. 13.

"En Ars-Lucis está anunciado para hoy un espléndido programa. Mañana por la tarde se representará el cuadro *Somni de Jacob*, además de una variada colección de películas cinematográficas."

Egara 746 (09/03/1907), p. 6.

"**Ars-Lucis.—** Per a demà estan anunciades en aquest local l'exhibició de vàries pel·lícules i dos visions musicals quals títols són la *Sirena* i *Somni de Jacob*, pels antecedents que en tenim, les sessions prometen veure's molt concorregudes."

La creuada 9 (09/03/1907), p. 10.

"**Ars-Lucis.—** Ple d'una distingida concurrència se vegé aquest local aquesta última setmana amb motiu de l'estrena de l'hermós quadro *Somni de Jacob*.

L'execució d'aquest quadro bíblic fou admirable, essent de remarcar lo paper de cego, Isaac, que fou molt ben interpretat per lo Sr. Carné. Lo decorat és hermosíssim i de gran mèrit i los efectes de llum no podien estar més adequats. Per tot això creiem que aquest quadro pot aguantar-se algun temps en los cartells, doncs la concurrència ne sortí agradablement sorpresa.

Rebin los Srs. Vancells i germans Viver la nostra felicitació per l'hermós decorat que han pintat per a aquesta obra. [...]"

La creuada 10 (16/03/1907), pp. 9–10.

"Ars-Lucis.— Durant aquesta setmana han continuat amb èxit la representació del quadro bíblic *Somni de Jacob* i l'exhibició de diferents pel·lícules molt hermoses, sobre tot les titulades *Caça de cavalls* y *Home elàstic*, que meresqueren molt elogis de la concurrència.

Per les festes de Pasqua, se'ns diu que es representarà una obra amb dos quadros titulada *Ofèlia,* quina lletra és de nostre estimat company en la premsa D. Martí Alegre, i música del distingit mestre Esquerrà."

La creuada 11 (23/03/1907), p. 13.

Ofèlia

Visió musical en 2 quadres.

Estrena el 31/03/1907.

Representada fins al 07/04/1907.

Lletra de Martí Alegre[131].

Música d'Adrià Esquerrà
(per a violí, viola, piano i harmònium, inclou un cor de bevedors i un cor de fades).

Escenografia dels germans Pere i Tomàs Viver.



Il·lustració 82: *Programa de mà de les representacions d'*Ofèlia *per als dies de Pasqua*.
[Reproduït a: COMAS, Rafael: El col·leccionisme de temàtica terrassenca*, 33, p. 2.*
Suplement de: Butlletí del Grup Filatèlic i Numismàtic de Terrassa*, 286, març 1994.]*

[131] Basat en el *Hamlet* de Shakespeare.

Ressenyes de premsa:

"**ARS LUCIS**

Para las fiestas de mañana hay anunciado el estreno del cuadro y visión musical original de nuestro compatricio D. Martí Alegre, *Ofèlia*, alternado con el escogido programa cinematográfico. Para esta obra han sido pintadas dos decoraciones."

Egara 749 (30/03/1907), p. 6.

"**Ars-Lucis.—** Per les festes de Pasqua estava anunciada l'estrena d'*Ofèlia*, visió musical en dos quadros amb lletra d'en Martí Alegre i música del mestre Esquerrà. I l'estrenà fou com sempre un triomf més per l'Ars-Lucis. La lletra està basada en l'argument d'*Hamlet*, i l'Alegre ha sapigut presentar-nos trossos bonics com lo començament del primer quadro en què l'escena de taberna que ens pinta és arrencada de la realitat. Lo mestre Esquerrà s'ha lluït en la música que s'adapta en un tot amb la lletra. Les decoracions magnífiques. La representació regular, poguent dir en conjunt que allà s'hi passava una bona estona. Esperem que no serà aquesta la darrera representació d'*Ofèlia*."

La creuada 13 (06/04/1907), p. 12.

"**Ars-Lucis.** El domingo de Pascua tuvimos el gusto de asistir al estreno del cuadro y visión musical *Ofèlia*, letra de nuestro compañero en la prensa señor Martín Alegre y música del señor Adrián Esquerrà, alcanzando justos y merecidos aplausos por parte del inteligente y distinguido público que frecuenta el local.

Tan hermoso y sugestivo espectáculo hi sido presentado por el señor Vancells de una manera espléndida como nos tiene acostumbrados. Nosotros, por nuestra parte, enviamos a los autores y empresario nuestra más cordial enhorabuena, felicitándonos de paso, por el tono y ambiente artístico que dan a nuestra población espectáculos como el que nos ocupa.

Para mañana domingo se anuncian las últimas representaciones de *Ofèlia*."

La comarca del Vallés 807 (06/04/1907), p. 9.

"Ars-Lucis

El domingo último se puso en escena el precioso cuadro y visión musical en un acto y dos cuadros, letra de nuestro distinguido compañero en la prensa D. Martín Alegre y con música del maestro Esquerrà. Las decoraciones especialmente del segundo cuadro produjeron muy buen efecto y la magnífica presentación y esmerada interpretación fueron premiados con justos aplausos.

Para mañana está anunciada la misma obra."

Egara 750 (06/04/1907), p 7.

“Ars-Lucis

Ofèlia— El nostre amic en Martí Alegre una vegada més ens ha volgut donar una mostra del seu temperament artístic. D’un personatge de la tragèdia *Hamlet* n’ha fet una obra; idealitzant o, millor dit, glosant la figura d’Ofèlia amb una traça envejable. En quant a la part literària, el primer quadro és una escena dibuixada fermament i arrencada de la realitat mateixa, fent un contrast fort amb el segon, a on tot és ideal i d’aspecte.

La música de l’Adrià Esquerrà està íntimament adaptada a la lletra i a les situacions de l’obra, devent fer notar el cor de bevedors i el cant d’Ofèlia del segon quadro, números a on s’hi veu la traça del notable compositor.

La part decorativa deguda al pinzell dels germans Viver produeix un cop d’efecte magnífic, sobre tot al segon quadro, que per la tonalitat freda que respira causa una forta sensació.

En quant a l’execució, poguérem veure algunes deficiències, degut segurament a la falta d’assajos. No obstant, cal fer notar que el personatge d’Ofèlia fou tan vivament encarnat per la Sreta. Pahissa que, en el segon quadro, sobre tot, un no sabia si la seva figura era un somni o una realitat; mes si es vol, quan deia la *Cançó del* [*salser*?], que, tot plegat duia a l’ànima una emoció intensa.

Si aquesta obra s’hagués estrenat a Barcelona, segurament que encara s’aguantaria als cartells dies i dies. Aquí, amb tres representacions n’hi ha hagut prou. I és que a Terrassa se va al teatre per tres coses: per riure, per plorar o (diguem-ho clar) per veure cama. Als primers poc els interessen els espectacles d’aquesta sala, perquè no són coses de riure; als segons, menys encara perquè diuen que són poc sèries i ells volen tiros i sang per les taules; i als tercers, oh aquests!, aquests no hi aniran pas, perquè diuen que *allò* és innocent i fa ferum de sagristia.

Superba ignorància dels homes! Tothom vol portar als llavis la paraula cultura, tothom parla d’ideals i regeneracions i quasi tothom ignora lo que diu. I encara diran que no sabem ésser cultes!”

La sembra 271 (11/04/1907), p. 15.

“**Ars-Lucis.—** Aquesta setmana han continuat amb èxit les representacions de l’hermós quadro *Ofèlia* i la exhibició de diferents pel·lícules de broma. [...]

La creuada 14 (13/04/1907), p. 13.

“[…] Inspirat en la tragèdia *Hamlet,* ha escrit dit autor una obreta plena de poesia i d’emoció, que agradà en las representacions donades en aquesta sala, on ha sigut presentada amb luxe i bon decorat degut als germans Viver. La música és inspirada i acredita al conegut compositor.”

La Escena Catalana 29 (20/04/1907), p. 5.

"**Inactualisme... Universalisme...**

Sí, senyors; a Terrassa, encara que ens passem tot el dia ficats entre telers o entre altres parets de magatzems, no per això ha deixat d'arribar-nos la fausta nova. Ja ens sentim *inactuals*, *universalistes*...

Així ho canten des de les planes d'un estimat confrare dugues firmes atrevides. L'un, tocat de fort *universalisme*, les empren contra l'*innocent* Ars-Lucis i els *rutinaris cants populars*; l'altre, s'entreté en mig de vaporosos somnis d'*inactual*, no deixant ós sencer a les nostres pobres dones, que, infelices, naveguen en una foscor de cervell que fa feredat, i per acreditar llur progressisme, sols s'exerciten *ballant sardanes per pura démodé.*

Ja veuen els nostres amables llegidors que la llavor grana de valent en alguns caps privilegiats. En Brossa, l'Alomar, ja apenes tindrien que tocar-hi res.

Si el nostre jovent intel·lectual s'apassiona així amb les noves doctrines, aviat a Terrassa de romanticisme històric i de reaccionaria política no se'n trobarà per medicina.

Un poble a on hi fructifiquin tan intensament les idees més avançades, no es pot morir mai.

I passa allò que, com quan ve una passa de verola, solament estan segurs els qui porten els tres talls al braç, davant d'una tan grossa empenta de progressisme. Si un no es fica bé la gorra per retenir calent tot el suc de cervell que hagi emmagatzemat al caliu de les noves teories, corre risc de quedar buidat com una llagosta...

No hi ha més, el temps de les elucubracions cerebrals s'imposa, i no cal pas preocupar-se per on puguin sortir els nostres super-artistes, super-estatistes, super-literats... Anant predicant, *obrant* escassament, i sabatejant per rutinàries totes les manifestacions de bon gust que es portin a assaig, molt serà que aquella munió de *supers* que esperem com el mannà, si no surten de grat, no els fem sortir de memòria.

Fet i fet, el febrós treball de desviades imaginacions és lo que pot lliurar a Catalunya.
Els qui estan al peu del canó gasten pólvora en salves.

Raisuli"

La sembra 256[132] (17/01/1907), pp. 2–3.

[132] Altres notícies o temes del moment són l'atracció del vot obrer per par de Lerroux o la idoneïtat de derivar el vot catòlic cap a Solidaritat catalana en lloc d'a partits catòlics.

“MEA CULPA

Amb pulcritud poc comú i conceptes dignes d’un fabricaire de corrandes; amb excessiva modèstia i filosofies de a tant la cana, ha sortit a dir-me Universalista des d’aquestes planes un tal Raisuli, per l’horrorós fet d’haver exposat mes pobres conviccions, en sentit no molt favorable per l’Ars Lucis [...] Els seus xistos de barberia m’han convençut de que anava per mals vairanys a aconsellar obres que sols dec conèixer per haver llegit títols a l’aparador de cal Gorina!

Oh! I afirmar que els cants populars són rutinaris... quines heretgies! Confesso que no coneixia aquell educador “Salta miralta, trenca una galta”, ni el tan edificant “Ball rodó Catarineta” i altres i altres.

Sense l’atinada intervenció d’aquest *Mecenas*, a hores d’ara, potser ja m’hauria descapdellat en un, diguem-ne article (a cualquier cosa llaman chocolate las patronas), afirmant que els nostres avis se la devien campar molt grassa, quan s’entretenien en fer cançons tan... cançoneres.

Però ara, davant d’una lògica tan contundenta, reconec que la cançó popular *anti-universal*, és l’única base amb què s’ha de fonamentar la nostra escena. Com s’entén que hi hagi qui es delecti en el desatinat drama de l’Iglésias *Les garses* si podria substituir-se amb *El rossinyol* o bé *La mare eterna* per *La Mare de Déu* quan jo solament analitzant els títols hem de reconèixer que faria més fi... i més regionalista. I la producció d’Ibsen *Joan Gabriel Borkman* com quedaria si en son lloc s’adaptés a l’escena *Sant Ramon* barrejada amb algunes estrofes de *Maria Agneta*?

Mea cupa! Mea culpa! M’acuso d’haver caigut en la temptació d’universalitzar els *cap tapats* d’aquest poble. Sort que l’arrepentiment ha vingut aviat. Des d’ara (encara que amb la penitència m’hi faci malbé els canons de la treixura), prometo estar sempre de la banda d’aquells campions infatigables que constantment batallen al peu del canó... de l’estufa.

Josep. A Brossa (Joan Margets)

No hi calen pas gaires comentaris. Ma fonda sorpresa, només, d’haver pogut delectar mon rutinari esperit en les suculentes conclusions d’en Brossa i els immensíssims acudits del Poeta.

No sé pas si ens hem ben bé entès, però tant se val. En una tosca intel·ligència no perxò deixen d’entrar-hi uns raigs d’ingeni d’aquest calibre.

Solament una paraula m’enclou el pensament: BURROS. Però no em vull anticipar amb el calificatiu al clar judici de mos mai prou estimats llegidors.

Raisuli”

La sembra 257 (24/01/1907), pp. 5–6.

Activitat cultural a Terrassa durant l'estiu

Al mes de juny i juliol es va organitzar a l'Ars-Lucis algun concert i representació teatral extraordinaris i l'empresa donaria la seva activitat per acabada temporalment. Només tornaria a reprendre l'activitat durant unes setmanes per les festes de Nadal i Reis de 1907/08. Això no vol dir, però, que durant l'estiu no hi hagués activitat cultural a Terrassa que impliqués als empresaris i autors de l'Ars-Lucis.

Al juliol de 1907 es va organitzar l'exposició independent d'art local, promoguda per l'Agrupació Regionalista, del 29 de juny al 7 de juliol, amb la implicació directa de Joaquim Vancells. Coincidia amb l'estrena del nou local de l'agrupació, que es va inaugurar llegint una sèrie de cartes d'Adrià Gual i poesies de Montoliu. Ramon Casas també va passar per algun dels actes. Va ser, per tant, un moment de reunió i concentració de les personalitats de la cultura del catalanisme modernista.

L'exposició artística tingué lloc a l'aire lliure, als jardins del nou local, on havien instal·lat un servei de cafè i refrescos. Com a part de les activitats, estava programada la representació d'*El jardí abandonat*, obra de teatre líric de Santiago Rusiñol amb música de Joan Gay, escrita per a la temporada de Teatre Líric Català de Morera al Tívoli. La direcció escènica d'aquest muntatge estava prevista per part del mateix Santiago Rusiñol. Joan Llongueras disposava els alumnes de la seva Escola coral com a cantants per a l'obra. Estava prevista per ser representada a l'aire lliure, al jardí mateix del nou local de l'Agrupació Regionalista, i es va arribar a preparar un decorat.

La representació es va endarrerir fins a finals d'agost perquè el mateix Rusiñol hi pogués estar present i es va acabar clausurant l'exposició sense portar a terme l'obra. A partir del dijous 15 d'agost, els artistes podien anar-hi a recollir les seves obres pel desmuntatge. El diumenge 11 s'havia clausurat l'exposició amb un sorteig de postals.

Temporada d'hivern 1907/08

La sala Ars-Lucis, que semblava haver donat per finalitzada la seva activitat en arribar l'estiu de 1907 i acabar la seva primera temporada, va tornar a obrir les seves portes per una breu temporada d'hivern. Tot i que a principis de novembre ja es va anunciar la tornada a l'activitat de la sala, la represa dels espectacles es va anar endarrerint fins a finals de desembre. Acord a l'esperit religiós i al catolicisme practicant que marcava les empreses de visions musicals, l'Ars-Lucis va reobrir a finals de desembre de 1907 per representar dues visions musicals de temàtica nadalenca.

Tot i que inicialment es va anunciar *Lo mal rabadà*, sembla que finalment es va substituir per *Jesús és nat*, representada el dia de Nadal, i una setmana després es va portar a escena *Nit de Nadal,* "una refundició de *Jesús és nat* i *Camí de Betlem*", per cap d'any. Pel dia de Reis de 1908, es va representar la visió musical per a infants *Un zing-zing, un te té, una R i una E*, un "qüento de Reis" estrenat un any abans a la sala Mercè també per al dia de Reis, acord a la temàtica de l'obra.

De fet, totes les obres esmentades fins ara formaven part del repertori de la sala Mercè, que havia deixar de fer representacions escèniques a principis de novembre de 1907 per prohibició municipal degut a les condicions de la sala. Per tant, probablement aquesta reobertura per fer la temporada d'hivern es tracti d'una col·laboració amb sala Mercè per mantenir viu el projecte de les visions musicals.

Joaquim Vancells ja havia programat durant la temporada anterior alguna obra de la sala Mercè i la mateixa Ars-Lucis estava inspirada en aquesta sala. L'amistat i llaços que compartia amb Lluís Graner haurien facilitat una col·laboració empresarial per acollir les seves produccions, aprofitant que l'Ars-Lucis estava equipada amb les llums i l'equip tècnic pertinent per representar visions musicals i projectar pel·lícules cinematogràfiques que completessin les sessions, com ara a la sala Mercè.

Després del dia de Reis, l'Ars-Lucis va continuar obert fins a finals de febrer oferint programes exclusivament cinematogràfics. A meitat de febrer es va fer servir com a espai de reunions per als estudiants de les Escoles Industrials i l'últim anunci de les sessions cinematogràfiques de l'Ars Lucis el trobem el dia 22, per tant diumenge 23 de febrer podria haver estat l'últim dia d'activitat de la sala.

Un sorteig d'un quadre de Vancells entre els assistents indicaria que el pintor hauria estat encara vinculat al projecte, tot i que es pogués tractar d'una itinerància de la companyia de Barcelona, que just després del seu pas per Terrassa va anunciar les visions musicals de la sala Mercè a Manresa, continuant per Reus, Vilafranca...

Exitosa o no, aquesta empresa hauria carregat al seu propietari i director artístic de deutes econòmics que haurien truncat l'activitat de la sala. Vancells continuaria arrossegant durant anys aquests problemes monetaris, al igual que el cas del seu amic Lluís Graner, pioner de les visions musicals a Barcelona.

Tot i això, cal remarcar la mort de la filla de Vancells, enterrada el 4 gener de 1908, quan encara era una nena. Aquesta experiència personal sense dubte va haver de condicionar que, després de la seva mort, l'empresari no tornés a programar cap visió musical infantil a l'Ars Lucis després de la ja prevista per al dia de Reis.

Llistat de pel·lícules projectades:

- *Panorama del Tíber*
- *Pantalon estret*
- *El gos és l'animal més agraït*
- La i*ndustria del marbre*
- *Tramvia en suspensió*
- *La pata de cabra*
- *El secret d'una mare*.

Espectacles i esdeveniments

Projeccions cinematogràfiques

"**Ars-Lucis.—** Mañana se celebrarán magníficas sesiones cinematográficas en este salón. El número premiado con el cuadro del señor Vancells, sorteado el domingo último, es el 61. Durante toda la semana se puede pasar a recogerlo el poseedor de este número, de lo contrario quedará sin efecto."

La comarca del Vallés 848 (11/01/1908), p. 8.

"En el sorteo de un cuadro al óleo debido al pincel del celebrado artista señor Vancells, que tuvo lugar el domingo último, entre los concurrentes al salón Ars-Lucis, resultó favorecido el número 61, del que es poseedora doña Antonia Astals, habitante de la calle Nueva."

Egara 790 (11/01/1908)[133], p. 4.

"**Ars-Lucis.—** Lo prop-passat diumenge hi hagué en aquest local sessió permanent, exhibint-se vàries hermoses pel·lícules, alguna d'elles molt instructives com *La industria del marbre*, *Tramvia en suspensió*, etc."

La creuada 54 (18/01/1908), p. 12.

"**Ars-Lucis.—** Continuen les sessions permanents en aquest magnífic local; cada festa es veuen més plenes de distingida concurrència."

La creuada 57 (08/02/1908), p. 17.

"**Ars-Lucis.—** Serán interesantes las sesiones de cinematógrafo que mañana se exhibirán, entre cuyo programa figura la película en colores *La pata de cabra*."

La comarca del Vallés 853 (08/02/1908), p. 9.

"**Ars-Lucis.—** Lo diumenge prop-passat s'exhibiren en aquest local algunes pel·lícules molt hermoses, si be n'hi hagué alguna que se separava quelcom de la moral, per lo que fent-nos eco de lo que sentirem entre los espectadors ho fem avinent a l'Empresa perquè es corregeixi, de lo contrari se'ns ha dit que no concorreran més en aquest local que fins ara era l'únic cinematògraf decent de la nostra ciutat."

La creuada 58 (15/02/1908), p. 10.

[133] En el mateix número s'anuncia la mort de la filla de Joaquim Vancells, encara una nena. Aquest fet podria haver afectat al pintor-empresari com a motivació personal per abandonar els espectacles infantils del saló Ars-Lucis.

"**Ars-Lucis.** En este cinematógrafo se exhibirá la hermosa película dramática *El secret d'una mare*."

La comarca del Vallés 855 (15/02/1908), p. 8.

"**Ars-Lucis**

Grandes sesiones de cinematógrafo, espléndido programa para el domingo tarde y noche."

Egara 796 (22/02/1908), p. 5.

👥 Míting dels estudiants de les Escoles Industrials

"**El mitin escolar**

Anteayer tarde celebraron los jóvenes alumnos de nuestras Escuelas Industriales un mitin en el salón de Ars-Lucis de esta ciudad, con objeto de tributar un público homenaje de cariñoso afecto y consideración al director de la Escuela Superior don Bartolomé Amat y al Secretario de la misma, don Ricardo Caro, ambos dimisionarios, al propio tiempo que para protestar de ciertas noticias vertidas en las páginas de un colega local. […]"

La comarca del Vallés 854 (12/02/1908), p. 1.

"**Los escolares**

Las diferencias de criterio habidas entre los profesores de la Escuela Industrial, las que motivaron las dimisiones presentadas por el Director y Secretario de la misma, interesó a los estudiantes hasta el punto que acordaron intervenir en el asunto.

Estos celebraron una reunión en el local de Ars-Lucis, en la que se expuso lo sucedido en el Claustro […]"

Egara 795 (15/02/1908), p. 1.

Calendari d'activitats i funcions

Desembre 1907						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
...	17	18	19	20	21	22
23	24	25: *Jesús és nat.*	26	27	28	29
30	31: *Nit de Nadal.*					

Gener 1908						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
		1	2	3	4	5: *Un zing zing, un te té, una R i una E.* Sorteig d'un quadre de Vancells.
6	7	8	9	10	11	12: Cinematògraf.
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Febrer 1908						
Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
					1	2
3	4	5	6	7	8	9: Cinematògraf.
10: Mitin dels estudiants de les Escoles Industrials.	11	12	13	14	15	16: Cinematògraf.
17	18	19	20	21	22	23: Cinematògraf.
24	25	26	27	28	29	

Catàleg de visions musicals representades:



Jesús és nat

[Original de la sala Mercè. Inicialment es va anunciar *El mal rabadà*, però sembla que finalment es va representar *Jesús és nat* segons les ressenyes posteriors a la representació.]

Representada el 25/12/1907.

Lletra de Rafael Nogueras Oller.

Música de Joaquim Grant.

"**Ars-Lucis.—** Dentro breves días se inaugurarán las sesiones de invierno en Ars-Lucis."

La comarca del Vallés 838 (02/11/1907), p. 9.

"**Ars-Lucis.—** Aquest exquisit local tornarà a obrir-se per les vinentes festes de Nadal amb tot l'esplendor a que ens tenia acostumats. Se posarà en escena la magnífica producció *El mal rabadà*, lletra del notable poeta en Josep Carner i música de l'eminent compositor n'Enric Morera. Aquesta obra serà superbament presentada, amb decorat esprés i acompanyada d'escollides i instructives visions cinematogràfiques. Assegurem plens a vessar al nostre simpàtic Ars-Lucis."

La sembra 304 (20/12/1907), p. 9.

"**Ars-Lucis.—** El día de Navidad se inaugurará la temporada de invierno con un cuadro alegórico a la Navidad."

La comarca del Vallés 845 (21/12/1907), p. 5.

"Para el próximo miércoles, día de Navidad, está anunciada la reapertura de la favorecida sala de espectáculos Ars-Lucis, que tan concurrida se vio en la anterior temporada. Para su inauguración se ha escogido un bonito cuadro apropiado a la festividad del día, titulado *Jesús és nat*, además de un selecto programa cinematográfico."

Egara 787 (21/12/1907), p. 5.

"**Ars-Lucis.—** Després de permanéixer tant temps tancat aquest magnífic local, s'obrirà novament al públic lo dia 25 d'aquest mes, festa de la Nativitat del Senyor, per a quin dia se preparen escollidíssimes funcions.

Verdaderament convé que s'orbi aquest local, a on s'hi han donat i donaran espectacles cults i seriosos, i per això creiem que les persones sensates correspondran als sacrificis de l'empresa de l'Ars-Lucis."

La creuada 50 (21/12/1907), p. 12.

"La distinguida concurrencia que en la anterior temporada favoreció a la empresa Ars-Lucis vio con gran satisfacción la reapertura de dicha sala de espectáculos en la que se exhiben hermosas producciones literarias presentadas con exquisito gusto, y un escogido programa cinematográfico compuesto de las más interesantes películas.

El espectáculo presentado para su inauguración en nada desmereció de la justa fama de que ya disfrutaba, saliendo los numerosos concurrentes que en las pasadas fiestas desfilaron por Ars-Lucis complacidísimos de las exhibiciones que en el mismo se dan."

Egara 788 (28/12/1907), p. 4.

"**Ars-Lucis.—** Com anunciàrem en lo nombre prop-passat, lo dia 25 s'obriren novament al públic les portes d'aquest magnífic local, exhibint-se qualques pel·lícules molt celebrades, com *Panorama del Tíber*, *Pantalon estret* i *El gos és l'animal més agraït* i representant la visió musical *Jesús és nat*, obreta que si bé és senzilla per l'argument i té la música basada en la cançó popular *Lo noi de la mare*, no obstant produeix molt bon efecte pel decorat."

La creuada 51 (28/12/1907), p. 11.

Nit de Nadal

Representada el 31/12/1907.

"**Ars-Lucis.—** Lo dia de cap d'any se representà en aquest local, la magnífica visió musical en 4 quadros *Nit de Nadal*. És una refundició del *Camí de Betlem* i de *Jesús és nat*, representada amb molta pulcritud i justesa, i hermosa per los efectes de llum i decorat. [...]"

La creuada 52 (04/01/1908), p. 15.

Zing-zing, un te té, una R i una E, Un

Representada el 05/01/1908.

Lletra de Rafael Nogueras Oller.

Música de Frederic Alfonso.

"[...] Lo programa per a demà és lo següent: *Un cinc-cinc, un te té, una R i una E*, quadro representat 180 vegades amb èxit extraordinari a la sala Mercè de Barcelona. —Programa cinematogràfic— Se sortejaran tarda i nit a cada sessió entre els nens i nenes que concorrin a dita sala la diada dels Reis.— En obsequi als concurrents a les sessions d'avui, a l'última se sortejarà un quadro del pintor en Joaquim Vancells."

La creuada 52 (04/01/1908), p. 15.

"**Ars-Lucis.—** Les festes passades se representà en aquest local la magnifica visió musical en 2 quadros, apropiada a la diada dels Reis, i que porta per títol *Un cinc-cinc, un te te, una R i una E*. Aquest quadro que es representà 180 vegades a la sala Mercè de Barcelona fou molt ben interpretat per los senyors Vila, Ambròs i Farré en lo paper de Reis, la senyoreta Pahissa en lo paper de mare; i sobretot la nena Engràcia Ambròs que mostra ésser una bona artista. Així ho reconegué lo públic que aplaudí fortament a l'acabar la visió. A l'última sessió del dissabte se sortejà un quadro del notable pintor Sr. Vancells, havent resultat premiat lo nombre 6l. Per a demà està anunciat un bonic programa cinematogràfic a preus reduïts."

La creuada 53 (11/01/1908), p. 14.

Després del tancament...

L'aturada del projecte de l'Ars-Lucis no va suposar l'aturada de l'activitat dels membres implicats. Especialment Joan Llongueras va mantenir una intensa activitat musical a Terrassa a través de l'Escola Coral. L'objectiu de les visions musicals de transmetre el folklore oral a les noves generacions va continuar a través dels concerts de cançons populars (destacant les harmonitzacions d'Enric Morera) combinades amb gestos, coreografies i exercicis gimnàstics seguint la pedagogia de Dalcroze (amb molt repertori traduït de l'alemany pel mateix Llongueras).

La relació amb Adrià Gual, ideòleg i primer director de les visions musicals a Barcelona, es va mantenir en el temps, atès que Gual va donar diferents conferències sobre la pedagogia Dalcroze amb Llongueras. Destaca també que durant les mateixes dates de reobertura de l'Ars-Lucis per la temporada d'hivern de 1907/08, el Teatre Íntim de Gual va estar representant traduccions de teatre estranger a Terrassa.


AGRUPACIÓ REGIONALISTA
TEMPORADA DE QUARESMA
ESCOLA CORAL
Mestre Director: JOAN LLONGUERAS
IV SESSIONS SELECTES D'ART
IV
SESSIÓ
dedicada exclusivament a les
Cançons Populars Catalanes
amb la cooperació de
Na MONTSERRT GALÍ DE LLONGUERAS
Terrassa, 19 de Març de 1910, a les nou del vespre

Il·lustració 83: *Programa de mà de la sessió selecta d'art del 19 de març de 1910, dedicada a cançons populars catalanes, organitzada per l'Escola Coral de Joan Llongueras. [BC: M 5800/22.]*


Agrupació Regionalista
Temporada de Quaresma
ESCOLA CORAL
Mestre Director
JOAN LLONGUERAS
VI SESSIONS SELECTES D'ART
IV
TEATRE LÍRIC
PERA NENS I NENES
Terrassa, dissapte dia 25 de Març de 1911
a dos quarts de deu de la nit

Il·lustració 84: *Programa de mà de la sessió selecta d'art del 25 de març de 1911, dedicada al teatre líric infantil, organitzada per l'Escola Coral de Joan Llongueras. [BC: M 5800/22.]*

La col·laboració de Vancells i Llongueras també es va mantenir, atès que el pintor va preparar diversos decorats per als escenaris on l'Escola Coral feia els seus concerts. Cal destacar que el 25 de març de 1911, la temporada de Quaresma de l'Escola Coral va presentar una sessió dedicada al teatre líric infantil en la qual es va tornar a representar *Flors de muntanya*, amb nou decorat i vestuari realitzats per Joaquim Vancells i Pere Viver. Segons el programa de mà (BC: M 5800/22):

"Aquesta visió de naturalesa, verament exquisida, fou estrenada i representada moltes vegades amb gran èxit, fa uns quatre o cinc anys, a la sala d'espectacles Ars-Lucis. Les primeres guspires d'un amor pur i sincer en dugues ànimes senzilles i ignoscents que viuen en plena naturalesa és el tema desenrotllat amb una sorprenent discreció i bon gust.

Són tres moments deliciosos, arrencats de la vida, en els quals fins la mateixa naturalesa sembla descriure admirablement els diferents estats de les dugues ànimes germanes que es desvetllen a les més altes i més nobles emocions del viure."

Aquesta sessió formava part de la sèrie de "sessions selectes d'art", organitzada des de 1906 per Joan Llongueras a través de l'Escola Coral. Aquestes vetllades, que van estar programant durant la temporada de Quaresma cada any durant almenys una dècada, tenien la intenció pedagògica de portar a Terrassa als millors intèrprets musicals per presentar a la ciutat el repertori musical clàssic: Scarlatti, Beethoven, Liszt, Schumann, Bach, Haydn... amb breus biografies de cadascun als programes de mà. Una intenció i un repertori molt semblant al programat als Espectacles-Audicions Graner. Van passar per les "vetllades selectes d'art" agrupacions musicals com ara l'Orfeó Català, el Quartet Renaixement (amb Eduard Toldrà), l'orquestra de l'Associació Musical de Barcelona (dirigida per Lamote de Grignon), Enric Granados...



Il·lustració 85: *Programa de mà d'un dels concerts de l'Escola Coral al Palau de la Música Catalana, en el qual es pot veure una fotografia dels nens realitzant les característiques cançons amb gestos.*
[BC: M 5800/10.]

El cas és semblant al del saló Gerió de Girona, amb Rafael Masó com a principal promotor, que després d'unes breus temporades va portar la seva visió musical més destacada, *L'oració de la nit*, com a part del repertori infantil que els nens alternaven amb cançons amb gestos i exercicis gimnàstics, i que va continuar l'activitat musical amb intenció de donar a conèixer el repertori clàssic a la nova sala Athenea. De fet, totes dues sales estaven inspirades en la sala Mercè de Barcelona. Recordem, per exemple, que l'obra representada a l'Ars Lucis *Montanyes de Canigó* era original del saló Gerió.

Cal destacar, també, el relleu en l'aspecte cinematogràfic que va prendre la Joventut Catòlica. Al gener de 1909, aquesta organització va obrir un local de cinematògraf amb el nom de sala Montserrat, el qual tenia les vidrieres que donaven al cafè pintades amb una vista de les muntanyes de Montserrat al final del dia entre un bosc de pins, disseny de Joaquim Vancells. Les projeccions eren de pel·lícules morals i aptes per a les famílies, al igual que l'Ars-Lucis i la sala Mercè de Barcelona.

SALÓ ARTÍSTIC
(Sabadell, 1907/08)

Documentació i catalogació del saló de visions musicals
instal·lat a l'Associació de Catòlics de Sabadell.

Saló Artístic
(Associació de Catòlics de Sabadell)

El saló Artístic va instal·lar-se com a empresa privada de cinematògraf i visions musicals als baixos de l'Associació de Catòlics de Sabadell (Rambla, 65), on hi era el saló-teatre de l'edifici. Va començar la seva activitat el 26 d'octubre de 1907 sota el lema "deleitar moralitzant", poc després que l'Ajuntament de Barcelona aturés l'activitat escènica de la sala Mercè de Barcelona. Ambdues compartien els principis d'oferir espectacles morals al públic familiar.

El saló, dirigit pels senyors Carreras i Pujol, va acordar amb Lluís Graner portar algunes de les obres de la sala Mercè a Sabadell, incloent-hi les decoracions i vestuaris. Fins i tot, el saló Artístic va comptar amb Maria Vendrell al seu repartiment, una de les nenes estrella de Graner que ja havia passat per la sala Mercè i els Espectacles-Audicions Graner.

Al saló Artístic es van representar *Mentides que no fan mal*, *La Mare de Déu quan era xiqueta...* i *El mal ric*. A més, es van estrenar dues visions musicals noves, *Lo bon pobre* i *Àngels de la Terra*, escrites per autors anònims de la ciutat de Sabadell. Les sessions estaven acompanyades de projeccions cinematogràfiques de caràcter infantil i moralitzador per als nens i les sessions eren amenitzades amb "audicions" o breus concerts musicals a càrrec del quartet fixe al saló que dirigia Mateu Rifà Planas.



Il·lustració 86: *Edifici de la Rambla de Sabadell, nº 65, a l'actualitat. [Font: Google Maps, vistes enregistrades el 2015].*

Sembla, però, que la nova empresa no va acabar d'arrelar. A partir del 20 de novembre, va reduir el preu de les entrades per facilitar l'accés de més públic i va reduir el quartet musical a un tercet. El 2 de desembre es documenta l'última representació escènica anunciada a premsa, a partir de la qual el saló continua obert amb sessions només de cinematògraf. El cap de setmana del 7 i 8 de març de 1908 és l'últim del qual se'n té notícia que el saló estigués obert oferint sessions cinematogràfiques.



Il·lustració 87: *Postal de la Rambla de Sabadell a principis del segle XX. [Arxiu particular].*



Il·lustració 88: *Postal de la Rambla de Sabadell a principis del segle XX. [Arxiu particular].*

Inauguració: 26/10/1907.

Ubicació: saló-teatre als baixos de l'Associació de Catòlics. Rambla, 65 (Sabadell)

Oferta: Cinematògraf, visions musicals, audicions de música.

Última representació escènica: 02/12/1907.

Clausura del cinematògraf: març de 1908.

Direcció de l'empresa: Sr. Carreras, Sr. Pujol.

Quartet de música:
[A partir del 20 de novembre s'anuncia com a tercet]

Violí i direcció: Mateu Rifà Planas

Viola: F. Sendra

Violoncel: A. Baqués

Piano: Joan Padró Badia

Membres de la companyia:

Nenes
VENDRELL, Maria*

[Per a *La Mare de Déu quan era xiqueta...* va haver-hi un conjunt de 7 nenes.]

*La temporada anterior havia format part de la companyia dels Espectacles-Audicions Graner al teatre Principal de Barcelona en produccions com ara *Innocència*, fent de la nena protagonista.

Preus de les entrades:

	General	Preferència
Llotges amb dret a sis entrades	2,25 pessetes	
Entrada*	0,15 pessetes	0,25 pessetes

*Preus a partir del 20 de novembre.

Horaris:	Dissabtes i vespres de festius	Diumenges i festius
Sessions de tarda		A partir de les 15:30
Sessions de nit	A partir de les 21:00	

[En un cap de setmana es feien un total de 8 sessions.]

Ressenyes de la inauguració i sessions cinematogràfiques

"Se nos comunica que la empresa particular formada por los señores Carreras y Pujol, de esta, que ha tomado a su cargo el salón-teatro existente en la planta baja del edificio de la Rambla que ocupa la Asociación de Católicos, va a inaugurar muy pronto los espectáculos de cinematógrafo y visiones musicales que dará en dicho local que se denominará Saló Artístic.

Nos participa dicha empresa que con el propósito de poder ofrecer al público de Sabadell la mayor variedad en espectáculos de aquella clase, sin reparar en sacrificio alguno, ha conseguido ponerse de acuerdo con el inteligente propietario de la Sala Mercè, de Barcelona, para poder exhibir cuanto de novedad, tanto en películas como en los reputados cuadros que en forma de visiones musicales se representan en dicho local.

Reconocida la buena fama de que goza la sala Mercè, de Barcelona, justamente alcanzada por el refinado buen gusto y sana moral que se observa en todos sus espectáculos, auguramos un feliz éxito a la empresa y nos felicitamos de poderlo recomendar al público de Sabadell."

Revista de Sabadell 6143 (20/10/1907), p. 4.

"Bajo el título de Saló Artístic (cinematógrafo y audiciones musicales), el sábado próximo se inaugurará una serie de espectáculos en el lindo teatro de la Asociación de Católicos, cedido a una empresa particular para presentar al público de Sabadell las atractivas sesiones que se dan en la sala Mercè de Barcelona. La empresa se ha entendido directamente con el señor Graner, quien, con la amabilidad que le distingue, ha cedido todas las decoraciones, vestuario y personal, si es conveniente, a fin de que podamos admirar los cuadros, audiciones y películas que tanto renombre han dado a dicho señor.

Sabadell contará con un centro más para recrearse, con la seguridad que nada verá que no esté sujeto a la más estricta moral, y por consiguiente los padres podrán conducir sin reparos a sus hijos a visitar dicho salón, cuyo principal objetivo será deleitar moralizando.

Creemos que dicho espectáculo será recibido con aplauso, y no dudamos que se contarán las sesiones por cientos, atendido su objeto y el módico precio que se ha fijado la entrada, a pesar de los cuantiosos gastos que se ha impuesto la empresa."

Revista de Sabadell 6146 (24/10/1907), p. 2.

"**Sabadell.—** [...] Avui divendres, dia 26, tindrà lloc la inauguració del saló Artístic instal·lat a la Rambla, a on ademés d'un escollit repertori de pel·lícules cinematogràfiques, s'hi representaran les visions musicals que més èxit han obtingut a la sala Mercè de Barcelona.

És d'esperar un èxit."

La Veu de Catalunya 3058 (28/10/1907), ed. matí, p. 4.

"La empresa del saló Artístic, que abrirá sus puertas al público con funciones de *Cinematógrafo y Visiones Musicales* mañana sábado, día 26 del corriente mes, nos participa para que llegue a conocimiento del público que, para las familias que lo deseen, en todas las sesiones, avisando en taquilla con anticipación a lo menos de una sesión, antes de la que deseen concurrir, se les reservarán palcos con derecho a seis entradas al precio de 2,25 pesetas."

Revista de Sabadell 6147 (25/10/1907), p. 2.

"**Inauguración del saló Artístic** (Cinematógrafo y audiciones musicales)

Conforme estaba anunciado, el sábado próximo pasado tuvo lugar la inauguración del saló Artístic, cinematógrafo y audiciones musicales, en el bonito teatro situado en los bajos del edificio donde está instalada la Asociación de Católicos. Ocho sesiones se dieron en la noche del sábado y tarde y noche del domingo, y el éxito está asegurado. La empresa puede estar del todo satisfecha al ver que en todas las sesiones asistió un público tan numeroso como distinguido.

En ellas vimos toda la buena sociedad de Sabadell. Entre otras familias, notamos la presencia de la de Gorina (D. Jaime), Gorina (D. José), Pierre, Duran (D. José), Duran (D. Enrique), Alguersuari, Saus, Pagés, Baciana, Forrellad, Argelaguet, Casall, Torras, Campaña y otras distinguidas personas que sentimos no recordar, ocupando la presidencia el Rdo. Arcipreste de San Félix, acompañado de respetables sacerdotes.

La distinguida concurrencia salió del todo complacida, no obstante algunas deficiencias insignificantes de algunas películas, de fácil reparación, que no dudamos la empresa procurará evitar en las sesiones sucesivas; deficiencias debidas tal vez a la precipitación con que se han llevado a cabo los trabajos para inaugurar en el día anunciado.

Nada se presentó al público que no estuviese conforme con el lema que se propuso la empresa, deleitar moralizando, y hasta en las mismas películas vimos castigadas las travesuras de los niños, como en las tituladas *Batería eléctrica*, *Niños traviesos* y *Niña inteligente*.

En el cuadro musical *Mentides que no fan mal...*, hizo las delicias del selecto público la precoz y encantadora niña Maria Vendrell, la cual siente lo que dice, declamando de tal manera que parece consumada actriz. No cabe duda que esta niña proporcionará buenos llenos a la empresa.

La parte musical a cargo de los señores profesores Padró, piano; Sendra, viola; Baqués, violonchelo, y Rifà, violín, fue del gusto de la concurrencia, por haber interpretado admirablemente las piezas clásicas con las cuales recreó a los amantes de la buena música.

Se nos dice que en las próximas sesiones se presentarán nuevas películas, declamando la niña Vendrell el monólogo titulado *La formiga*, que tantos aplausos conquistó en el teatro Romea de Barcelona. Está también en estudio el cuadro visión titulado *La Mare de Déu quan era xiqueta...*, de efecto sorprendente y en que tanto se distingue la niña Vendrell. Procuraremos asistir."

Revista de Sabadell 6151 (30/10/1907), p. 2.

[Sessions de teatre parlat i cinematògraf]

"Patrocinada por la Comisión local de auxilios que preside el Extmo. Sr. Alcalde de esta ciudad, la empresa del saló Artístic dará hoy a las 9 y media de la noche una extraordinaria función de cinematógrafo a beneficio de los damnificados por las inundaciones de Cataluña, en la que se exhibirá un escogido programa de películas, acabando con la representación del juguete en 1 acto *La capseta dels petons*.

Dado el carácter benéfico de la función y contando con el atractivo que ofrecen los espectáculos del saló Artístíc, no dudamos que se obtendrá un buen resultado a favor de nuestros hermanos perjudicados."

Revista de Sabadell 6155 (05/11/1907), p. 2.

"En los concurridos cinematógrafos Talón y Cervantes se darán hoy tarde y noche grandes y variadas sesiones, exhibiéndose nuevos y notables programas de películas. Asimismo se darán grandes sesiones en el saló Artístic."

Revista de Sabadell 6200 (29/12/1907), p. 5.

"En los concurridos cinematógrafos Talón y Cervantes se darán hoy tarde y noche grandes y variadas sesiones, exhibiéndose nuevos y notables programas de películas. Asimismo se darán grandes sesiones en el saló Artístic y en el cinematógrafo de Euterpe."

Revista de Sabadell 6210 (12/01/1908), p. 4.

"**Cinematògrafs Talón, Cervantes i saló Artístic**.— Avui diumenge tarda i nit, variades sessions, exhibint-se noves i celebrades pel·lícules que han de ser de l'agrado del públic que favoreix aquest espectacle."

Revista de Sabadell 6210 (02/02/1908), p. 4.

"**Cinematògrafs Talón, Cervantes i saló Artístic**.— Avui diumenge tarda i nit, variades sessions, exhibint-se noves i celebrades pel·lícules que han de ser de l'agrado del públic que favoreix aquest espectacle."

Revista de Sabadell 6234 (09/02/1908), p. 4.

"**Cinematògrafs Talón, Cervantes i saló Artístic**.— Avui diumenge tarda i nit, variades sessions, exhibint-se noves i celebrades pel·lícules que han de ser de l'agrado del públic que favoreix aquest espectacle."

Revista de Sabadell 6240 (16/02/1908), p. 5.

“Hoy tarde y noche se verificarán grandes sesiones en los cinematógrafos del saló Artístic, Cervantes, Cine-pas y Talón.”

Revista de Sabadell 6252 (01/03/1908), p. 4.

“Hoy tarde y noche se verificarán grandes sesiones en los cinematógrafos del saló Artístic, Cervantes, Cine-pas y Talón.”

Revista de Sabadell 6253 (03/03/1908), p. 4.

“**Cinematógrafos Talón y saló Artístic.—** Hoy tarde y noche sesiones con nuevos programas.”

Revista de Sabadell 6257 (08/03/1908), p. 4.

Llistat d'obres, pel·lícules i concerts:

Mentides que no fan mal (visió musical de la sala Mercè)
(26–27/10/1907; 31/10/1907 – 01/11/1907)

La formiga (monòleg d'Ignasi Iglésias representat al teatre Romea de Barcelona)
(31/10/1907 – 01/11/1907)

La capseta dels petons (joguet còmic-líric en 1 acte, lletra de Lluís Millà i música de Josep Guarro Elias, estrenat el 1897 i posat en escena al setembre de 1907 pels Espectacles-Audicions Graner).
(05/11/1907)

La Mare de Déu quan era xiqueta... (visió musical de la sala Mercè)
(07/11/1907; 09–10/11/1907)

El mal ric (visió musical de la sala Mercè)
(14/11/1907; 16–17/11/1907)

El bon pobre (visió musical original)
(23–24/11/1907; 30/11/1907 – 02/12/1907)

Àngels de la Terra (visió musical original)
(28/11/1907; 01–02/12/1907)

Batería eléctrica (26–27/10/1907)

Niños traviesos (26–27/10/1907)

Niña inteligente (26–27/10/1907)

La Cenicienta (de la casa Cine Vincens, a color) (20/11/1907–02/12/1907)

La pequeña japonesa ("de efecto sorprendente", a color) (23–24/11/1907)

♫ Audició del quartet: *Rondó all'ongaresse* (Haydn), *Simple-Aven* (H. Tomhé)
(31/10/1907)

♫ Audició del quartet: *Trauermarsch* (Mendelssohn), *Overtura* de *Fidelio* (Beethoven), *Vals lento* (M. Rifà)
(03/11/1907)

♫ Audició del quartet: *Dans un rêve* (*valsette rose*) ([Rodolphe] Berger), *La santa espina* (sardana) (Enric Morera), *Marche écossaise* (Vittman)
(07/11/1907)

♫ Audició del quartet: *Raig d'amor*, *La santa espina* (sardana) (Enric Morera), *Marcha nupcial* de *Lohengrin* (Wagner)
(14/11/1907)

♫ Audició del quartet: *Allegretto* i *Menuet* de la 8ª simfonia (Beethoven), *Chanson de printemps* (Mendelssohn), *Marche hongroise* (*Damnation de Faust*) (Berlioz).
(16 i 17/11/1907)

♫ Audició del tercet: *La nit de l'amor* (sardana) (Enric Morera)
(20/11/1907)

Catàleg de visions musicals representades:

Mentides que no fan mal

Visió musical en 1 quadre [original de la sala Mercè].

Representada el 26, 27 i 31/10/1907 i el 01/11/1907.

Lletra de Josep Ribot i Martell.

Música del mestre Joan Baptista Lambert[134].

Escenografia d'autor desconegut [producció original de la sala Mercè].

Ressenyes de premsa:

"En la noche del próximo sábado, día 26 del actual, tendrá lugar la inauguración del salón de espectáculos públicos Saló Artístic, instalado en la Rambla, del que nos ocupamos en otro suelto, estrenándose un variado programa de películas de gran novedad, y el cuadro-visión musical *Mentides que no fan mal*, original del festivo autor D. José M. Ribot, y música del aplaudido maestro J. M. [sic] [B.] Lambert, que tan extraordinario éxito alcanzó en la sala Mercè, de Barcelona.

Entre los valiosos elementos con que cuenta la empresa de dicho salón para esta clase de obras, figura la tan aplaudida artista Maria Vendrell, que hasta ahora ha venido haciendo las delicias del distinguido público del teatro Principal de Barcelona."

Revista de Sabadell 6146 (24/10/1907), p. 3.

"En les audicions que es donaran en el saló Artístic (Rambla, 65) la part musical correrà a càrrec del quartet compost dels següents professors: violí, Rifà Planas; viola, F. Sendra; violoncel, A. Baqués; piano, Joan Padró Badia.

[...] Esta noche tendrá efecto la inauguración del salón de espectáculos públicos Saló Artístic, instalado en la Rambla, 65, exhibiéndose un variado programa de películas de gran novedad, y el cuadro musical *Mentidas que no fan mal*, original de D. José M. Ribot, música del joven maestro D. M. [sic] [J. B.] Lambert."

Revista de Sabadell 6148 (26/10/1907), p. 3.

[134] A l'estrena de la visió musical a la sala Mercè, *La Escena catalana* anuncia l'obra amb música del mestre Batista i Cremona, del qual no es troba cap altra referència. Podria ser un pseudònim.

"En el saló Artístic (Rambla, 65), hoy, tarde y noche, se verificarán sesiones de cinematógrafo, exhibiéndose un buen programa de películas, y representándose el cuadro musical *Mentides que no fan mal*."

Revista de Sabadell 6149 (27/10/1907), p. 4.

"**Inauguración del saló Artístic** (Cinematógrafo y audiciones musicales)

[…] En el cuadro musical *Mentides que no fan mal...*, hizo las delicias del selecto público la precoz y encantadora niña Maria Vendrell, la cual siente lo que dice, declamando de tal manera que parece consumada actriz. No cabe duda que esta niña proporcionará buenos llenos a la empresa. […]"

Revista de Sabadell 6151 (30/10/1907), p. 2.

"Esta noche a las 9, y mañana viernes a las 3 y media de la tarde y a las 9 de la noche, se darán en el saló Artistic (Rambla, 65) grandes secciones de cinematógrafo, exhibiéndose nuevas y escogidas películas que alternarán con el cuadro musical de gran éxito *Mentides que no fan mal* y con el estreno del precioso monólogo de Iglésias *La formiga*, siendo ambos interpretados por la notable y precoz actriz Maria Vendrell y demás artistas de la compañía.

[...] En les audicions que es donaran avui en lo saló Artístic, el reputat quartet que dirigeix lo professor senyor Rifà executarà les següents composicions: *Rondó all'ongaresse*, Haydn; *Simple-Aven*, H. Tomhé."

Revista de Sabadell 6152 (31/10/1907), p. 3.

"Hoy viernes en los salones Talón y Cervantes se verificarán sesiones de cinematógrafo. En el saló Artístic a más de exhibirse nuevas películas, se representará el cuadro musical *Mentides que no fan mal* y el monólogo de Iglésias *La formiga* por la notable artista María Vendrell."

Revista de Sabadell 6153 (01/11/1907), p. 5.

"En los salones Talón, Cervantes y saló Artístic, hoy tarde y noche se verificarán extraordinarias sesiones de cinematógrafo, exhibiéndose nuevas películas. En el saló Artístic concluirán las funciones con el cuadro *Mentides que no fan mal* y el monólogo *La formiga*.

[...] El quartet que dirigeix el compositor Sr. Rifà, executarà avui en el saló Artístic les següents composicions: *Trauermarsch*, (Mendelssohn); *Overtura* de *Fidelio*, (Beethoven); *Vals lento*, (M. Rifà).

Revista de Sabadell 6154 (03/11/1907), pp. 4–5.

Mare de Déu quan era xiqueta..., La

Quadro plàstic musical / visió musical en 2 quadres [original de la sala Mercè].

Representada el 07, 09 i 10/11/1907.

Lletra de Josep Carner (CEDOC: 3.7_0008).

Música de Joan B. Lambert basada en la cançó popular (CEDOC: 3.7_0008).

Escenografia de Miquel Moragas i Salvador Alarma[135].
Direcció artística general de Lluís Graner[136].

[Producció original de la sala Mercè].

Ressenyes de premsa:

"Para mañana jueves se dispone en el saló Artístic (Rambla, 65) el estreno del célebre y popular cuadro dramático, de gran éxito en Barcelona, *La Mare de Déu quan era xiqueta...*, presentado con todo el aparato requerido, y con el decorado, mobiliario, atrezzo y sastrería de la sala Mercè de Barcelona."

Revista de Sabadell 6156 (06/11/1907), p. 2.

"Para hoy jueves se dispone en el saló Artístic (Rambla, 65) el estreno del célebre y popular cuadro dramático, de gran éxito en Barcelona, *La Mare de Déu quan era xiqueta...*, presentado con todo el aparato requerido, y con el decorado, mobiliario, atrezzo y sastrería de la sala Mercè de Barcelona, donde se representó más de quinientas veces consecutivas con éxito extraordinario.

Para dicha función y las del sábado y domingo próximo, se admiten encargos en Contaduría de 12 a 1 de la mañana y de 5 a 6 de la tarde.

[...] En les audicions que donarà avui en lo saló Artístic, lo quartet que dirigeix el compositor senyor Rifà, executarà les següents composicions: *Dans un rêve* (*valsette rose*), [Rodolphe] Berger.— *La santa espina*, (sardana) E. Morera.— *Marche écossaise*, Vittman."

Revista de Sabadell 6157 (07/11/1907), p. 2.

[135] El segon quadre representa l'interior d'un saló gòtic amb efectes de llum.
[136] La representació no té lletra parlada, només la de la cançó popular que es canta. Va acompanyada, però, per la interpretació de les nenes actrius a través de mímica dels gestos i accions que la cançó popular descriu.

"Hoy sábado y mañana domingo tarde y noche se darán en el saló Artístic (Rambla, 65) grandiosas y extraordinarias secciones de cinematógrafo, exhibiéndose un nuevo y variado programa de películas escogidas, y terminando la función con la representación de la visión musical de gran éxito *La Mare de Déu quan era xiqueta...*, brillantísimo espectáculo en dos cuadros presentado con toda propiedad y riqueza en decorado, sastrería, mobiliario y atrezo de la sala Mercè de Barcelona, donde se representó infinidad de veces con éxito extraordinario."

Revista de Sabadell 6159 (09/11/1907), p. 3.

"En las funciones de cinematógrafo que se darán hoy, tarde y noche, en el saló Artístic de esta ciudad, tendrán lugar las últimas representaciones de la importante visión musical en dos cuadros *La Mare de Déu quan era xiqueta...*, que tan extraordinario éxito ha obtenido en las representaciones de la presente semana, tanto por su parte musical, que es delicadísima, como por la espléndida presentación escénica.

En dicho cuadro se exhiben dos magníficas decoraciones de los reputados escenógrafos señores Moragas y Alarma, siendo digna de especial mención la del segundo cuadro que representa el interior de un salón gótico, con sorprendentes efectos de luz.

Merecieron el aplauso del público las siete hermosas niñas de corta edad que en ella tomaron parte, desempeñando de manera admirable y con gran precisión la parte mímica que respectivamente les estaba confiada."

Revista de Sabadell 6160 (10/11/1907), p. 4.

"**Sabadell.—** [...] El saló Artístic, situat a la Rambla, ha obtingut fins avui bones entrades. Darrerament s'hi ha estrenat la visió musical *La Mare de Déu quan era xiqueta*, que ha obtingut bon èxit. Hi ha en preparació les visions musicals que més èxit han obtingut a la sala Mercè de Barcelona. [...]"

La Veu de Catalunya 3076 (15/11/1907), ed. matí, p. 3.

Mal ric, El

Conte musical en 3 quadres [original de la sala Mercè].

Representada el 14, 16 i 17/11/1907.

Lletra de Josep Maria Navarro Porcel.

Música de Frederic Alfonso.

Escenografia nova de Miquel Moragas i Salvador Alarma.

Ressenyes de premsa:

"Mañana jueves a las 9 de la noche tendrá lugar en el saló Artístic el estreno del precioso cuento musical en 3 cuadros *El mal ric*, obra de gran espectáculo que será presentada con extraordinaria esplendidez, exhibiéndose 3 decoraciones nuevas de la sala Mercè de Barcelona, pintadas por los reputados escenógrafos señores Moragas y Alarma, aparte de un magnífico vestuario y atrezo.

Completarán la función un nuevo y variado programa de películas y un escogido concierto por el terceto que dirige el señor Rifà, que interpretará las piezas *Raig d'amor*, *La santa espina* y *Marcha nupcial* de *Lohengrin*."

Revista de Sabadell 6162 (13/11/1907), p. 3.

"Hoy jueves a las nueve de la noche tendrá lugar en el saló Artístic el estreno del precioso cuento musical en 3 cuadros *El mal ric*, obra de gran espectáculo que será presentada con extraordinaria esplendidez, exhibiéndose 3 decoraciones nuevas de la sala Mercè de Barcelona, pintadas por los reputados escenógrafos señores Moragas y Alarma, aparte de un magnífico vestuario y atrezo.

Completarán la función un nuevo y variado programa de películas y un escogido concierto por el terceto que dirige el señor Rifà, que interpretará las piezas *Raig d'amor*, *La santa espina* y *Marcha nupcial* de *Lohengrin*."

Revista de Sabadell 6163 (14/11/1907), p. 3.

"Hoy y mañana se darán en el saló Artístic las últimas representaciones del hermoso cuento musical de gran espectáculo en 3 cuadros *El mal ric*, cual presentación escénica es admirable, exhibiéndose 3 magníficas decoraciones de los reputados pintores Sres. Moragas y Alarma, a más de un riquísimo vestuario y atrezo propiedad de la sala Mercè

de Barcelona. Completarán la función un escogido programa de películas y un ameno concierto por el terceto que dirige el reputado Mtro. Sr. Rifà.

[...] Lo quartet que dirigeix le mestre Sr. Rifà, executarà aquest vespre les següents composicions en el saló Artístic: *Allegretto* i *Menuet* de l'octava *Simphonie*, Beethoven.— *Chanson de printemps*, Mendelssohn.— *Marche hongroise* (*Damnation de Faust*), Berlioz."

Revista de Sabadell 6165 (16/11/1907), p. 3.

"Hoy domingo se darán en el saló Artístic las últimas representaciones del hermoso cuento musical de gran espectáculo en 3 cuadros *El mal ric*, cual presentación escénica es admirable, exhibiéndose 3 magníficas decoraciones de los reputados pintores Sres. Moragas y Alarma[137], a más de un riquísimo vestuario y atrezo propiedad de la sala Mercè de Barcelona.

Completarán la función un escogido programa de películas y un ameno concierto por el terceto que dirige el reputado Mtro. Sr. Rifà. A la primera sesión de la tarde asistirán los niños del Colegio de HH. Maristas de esta ciudad.

[...] Lo quartet que dirigeix lo mestre Sr. Rifà executarà avui diumenge les següents composicions en el saló Artístic: *Allegretto* et *Menuet* de l'octava *Simphonie*, Beethoven.— *Chanson de printemps*, Mendelssohn.— *Marche hongroise* (*Damnation de Faust*), Berlioz."

Revista de Sabadell 6166 (17/11/1907), p. 5.

[137] L'original de la sala Mercè era d'Antoni Ros i Güell.

Bon pobre, Lo[138]

Quadro musical de gran aparato / visió musical original.

Representada el 23 i 24/11/1907 i del 30/11/1907 al 02/12/1907.

Lletra d'autor sabadellenc anònim.

Música d'autor sabadellenc anònim.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Esta noche se verificarán extraordinarias sesiones de cinematógrafo en el saló Artístic (Rambla, 65), Talón y Cervantes. [...]

La empresa del saló Artístic, al objeto de dar lugar a los ensayos del cuadro musical de gran aparato, letra y música de dos autores de esta ciudad, titulado *El bon pobre* que se estrenará el sábado próximo, ha organizado para hoy una función de cinematógrafo, combinando un extraordinario y variado programa de películas de la acreditada casa Cine Vincens en el que figura la tan renombrada *La Cenicienta*, de interesante argumento y gran duración, en colores, años ha no exhibida.

A fin de que el público en general pueda apreciar la importancia y novedad del programa que hoy se le ofrece, la empresa ha decidido fijar los reducidos precios de 15 céntimos entrada general y 25 céntimos preferencia. A pesar de la rebaja de precios, el espectáculo será amenizado por el aplaudido terceto que dirija el profesor Sr. Rifà, que dará a conocer la tan renombrada sardana *La nit de l'amor*."

Revista de Sabadell 6168 (20/11/1907), p. 3.

"En el saló Artístic esta noche tendrá lugar el estreno del cuadro musical *Lo bon pobre*, de gran aparato. Además se exhibirá un variadísimo programa de películas de gran novedad en las que figuran la popular *Cenicienta* y la de efecto sorprendente, en colores, nueva en esta ciudad, *La pequeña japonesa*."

Revista de Sabadell 6171 (23/11/1907), p. 3.

[138] L'obra podria ser una paròdia o continuació d'*El mal ric*, representada poc abans.

"En el saló Artístic hoy tarde y noche se pondrá en escena el cuadro musical *El bon pobre*, de gran aparato. Además se exhibirá un variadísimo programa de películas de gran novedad en las que figuran la popular *Cenicienta* y la de efecto sorprendente, en colores, nueva en esta ciudad, *La pequeña japonesa*."

Revista de Sabadell 6172 (24/11/1907), p. 5.

"Hoy jueves se estrenará en el saló Artístic un nuevo cuadro lírico-dramático, dividido en dos partes, titulado *Àngels de la Terra*. La obra es original de los autores del celebrado cuadro *Lo bon pobre*, que tanto éxito alcanzó la anterior semana, y según informes es de gran interés y sensación.

Completan la función un escogido concierte por el terceto del Mtro. Rifà y un brillantísimo programa de películas de la Casa Vincens.

Revista de Sabadell 6175 (28/11/1907), p. 2.

"Hoy sábado se dará en el saló Artístic una brillantísima función a beneficio de los perjudicados en las inundaciones de Cataluña, representándose el grandioso cuadro de aparato *Lo bon pobre*, a más de un escogido concierto y un notable programa de películas.

Mañana y pasado tarde y noche se darán grandiosas funciones con motivo de las ferias de esta ciudad, alternando las representaciones de los nuevos cuadros de gran éxito *Àngels de la Terra* y *El bon pobre*, y completando el programa brillantísimos conciertos y sorprendentes programas de películas entre ellas la de gran espectáculo *La Cenicienta*."

Revista de Sabadell 6177 (30/11/1907), p. 3.

"**Saló Artístic** (Rambla, 65). **Espectáculo público**.— Hoy domingo y mañana tarde y noche se darán grandiosas funciones con motivo de las ferias de esta ciudad, alternando las representaciones de los nuevos cuadros de gran éxito *Àngels de la Terra* y *El bon pobre*, y completando el programa brillantísimos conciertos y sorprendentes programas de películas, entre ellas la de gran espectáculo *La Cenicienta*."

Revista de Sabadell 6178 (01/12/1907), p. 5.

Àngels de la Terra

Quadro líric-dramàtic en 2 parts / visió musical original.

Representada el 28/11/1907 i el 01 i 02/12/1907.

Lletra d'autor sabadellenc anònim.

Música d'autor sabadellenc anònim.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Hoy jueves se estrenará en el saló Artístic un nuevo cuadro lírico-dramático, dividido en dos partes, titulado *Àngels de la Terra*. La obra es original de los autores del celebrado cuadro *Lo bon pobre*, que tanto éxito alcanzó la anterior semana, y según informes es de gran interés y sensación.

Completan la función un escogido concierte por el terceto del Mtro. Rifà y un brillantísimo programa de películas de la Casa Vincens.

Revista de Sabadell 6175 (28/11/1907), p. 2.

"[…] Mañana y pasado tarde y noche se darán grandiosas funciones con motivo de las ferias de esta ciudad, alternando las representaciones de los nuevos cuadros de gran éxito *Àngels de la Terra* y *El bon pobre*, y completando el programa brillantísimos conciertos y sorprendentes programas de películas entre ellas la de gran espectáculo *La Cenicienta*."

Revista de Sabadell 6177 (30/11/1907), p. 3.

"**Saló Artístic** (Rambla, 65). **Espectáculo público**.— Hoy domingo y mañana tarde y noche se darán grandiosas funciones con motivo de las ferias de esta ciudad, alternando las representaciones de los nuevos cuadros de gran éxito *Àngels de la Terra* y *El bon pobre*, y completando el programa brillantísimos conciertos y sorprendentes programas de películas, entre ellas la de gran espectáculo *La Cenicienta*."

Revista de Sabadell 6178 (01/12/1907), p. 5.

SALA IMPERI
(Barcelona, 1911/12)

Documentació i catalogació de la temporada d'hivern 1911/12:

Espectacles, rondalles líriques i visions musicals dirigides per Baldomer Marinel·lo

Sala Imperi

Dades de la sala

Inauguració: 09/04/1909.

Ubicació: carrer Diputació, 245 (entre Balmes i Rambla de Catalunya), Barcelona.

Capacitat de la sala: 1.200 persones[139].

Enderrocament: 1918 (substituït pel magatzem Fabra i Coats, que es va incendiar al maig de 1919).

La sala Imperi va tenir un ús polivalent durant aproximadament els 10 anys que va estar en ús. Va acollir espectacles principalment de varietats, sarsuela i cinema, però també hi estan documentades visions musicals, teatre d'infants i companyies de guinyol.

L'edifici comptava amb un cafè, en el qual se solia jugar als escacs, joc que es començava a popularitzar en aquesta època. Diversos campionats d'escacs de la ciutat es van celebrar a la sala Imperi.

A més, hi havia uns jardins on van celebrar-se durant una temporada espectacles amb animals de circ. També hi ha notícies informant sobre l'espectacle de "la matança del negre" que s'havia organitzat als jardins (podem suposar que en imitació als linxaments públics d'afroamericans que es feien als EE.UU. a l'època), que va quedar cancel·lat en entrar la companyia de Baldomer Marinel·lo a la sala amb una línia de programació moral per a infants.

El local també era lloc habitual de mítings polítics de diverses ideologies. Durant els mesos de representació de visions musicals a la sala Imperi es va dur a terme allà mateix el míting que va començar la sèrie de protestes contra el decret de notaries, anomenat per part de la premsa com un "segon capítol de la Solidaritat".

A principis de 1912, en sortir la companyia Marinel·lo-Ferrero de la sala, tant les nenes actrius com el repertori estrenat per aquesta companyia a la sala Imperi comencen a formar part de la cartellera de la companyia còmic-lírica resident al centre catalanista Gent Nova.

La primavera de 1912, la sala Imperi es va convertir en cafè-cantant i tenia cupletistes habituals com ara Raquel Meller, Tórtola Valencia, Paquita Escribano o Conchita Ledesma. L'estiu de 1912 va debutar a la sala Imperi la companyia de Gran Guinyol català dirigida per Santacana i Mantua.

Com a fita destacable, es va representar el juny de 1915 a la sala Imperi, com a estrena a Barcelona, *El amor brujo* de Manuel de Falla, amb Pastora Imperio com a protagonista sota la direcció musical d'Amadeu Cristià i Rotches[140].

[139] *La Veu de Catalunya* 4479 (06/11/1911), ed. matí, p. 2.
[140] *La Veu de Catalunya* 5797 (22/06/1915), ed. vespre, p. 2.

Documentació gràfica



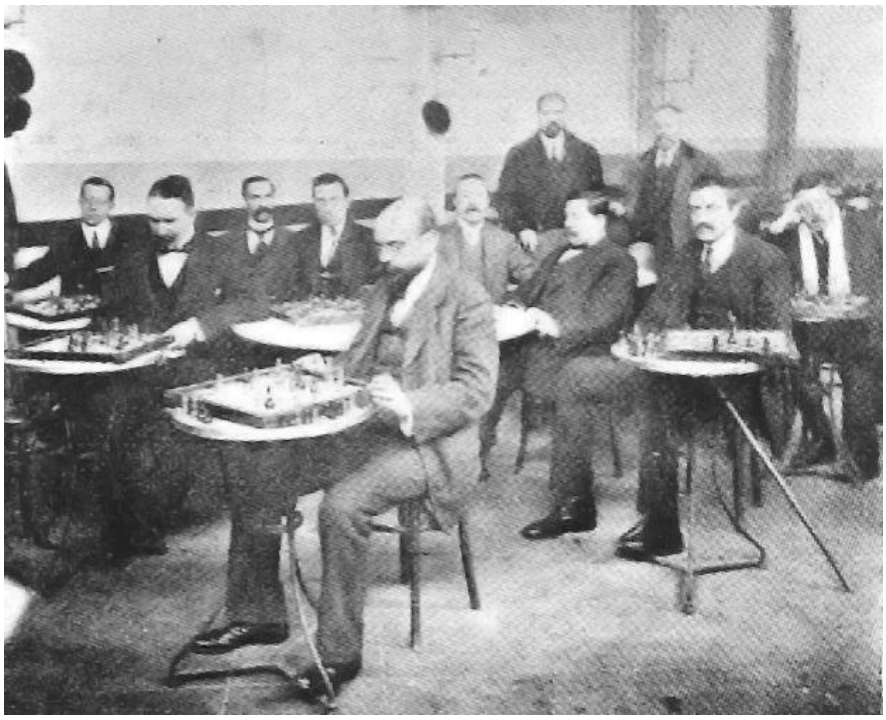
Il·lustració 89: *Entrada de la sala Imperi, al 245 del carrer Diputació amb Balmes. [Arxiu particular].*



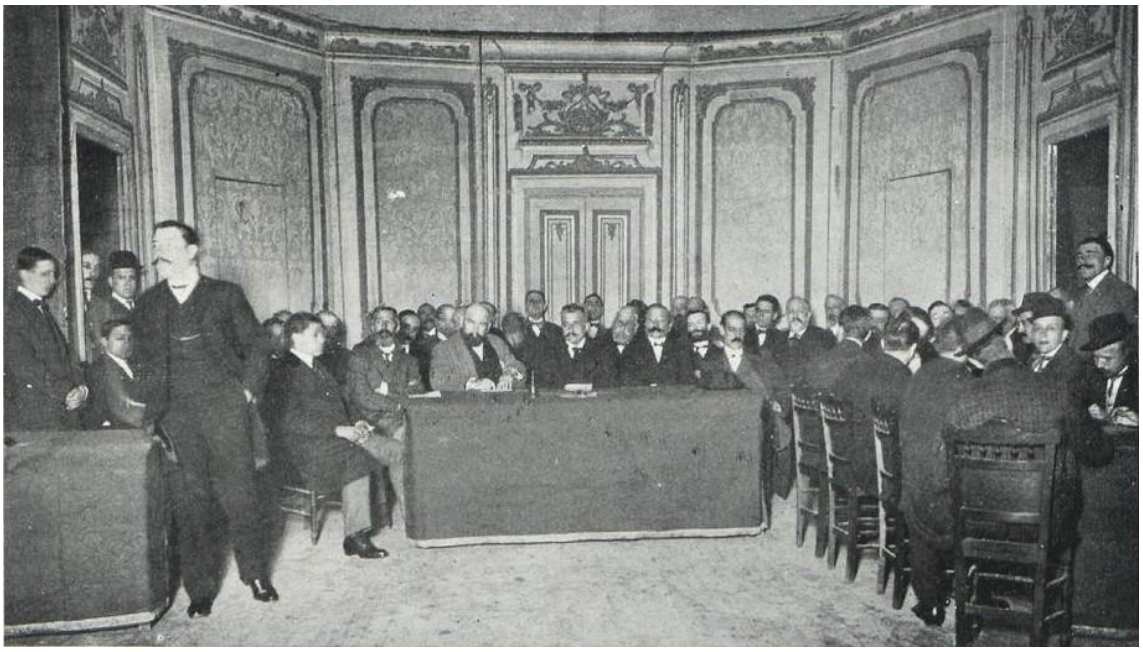
Il·lustració 90: *Sortida d'un dels mítings celebrats a la sala Imperi. [Arxiu particular].*



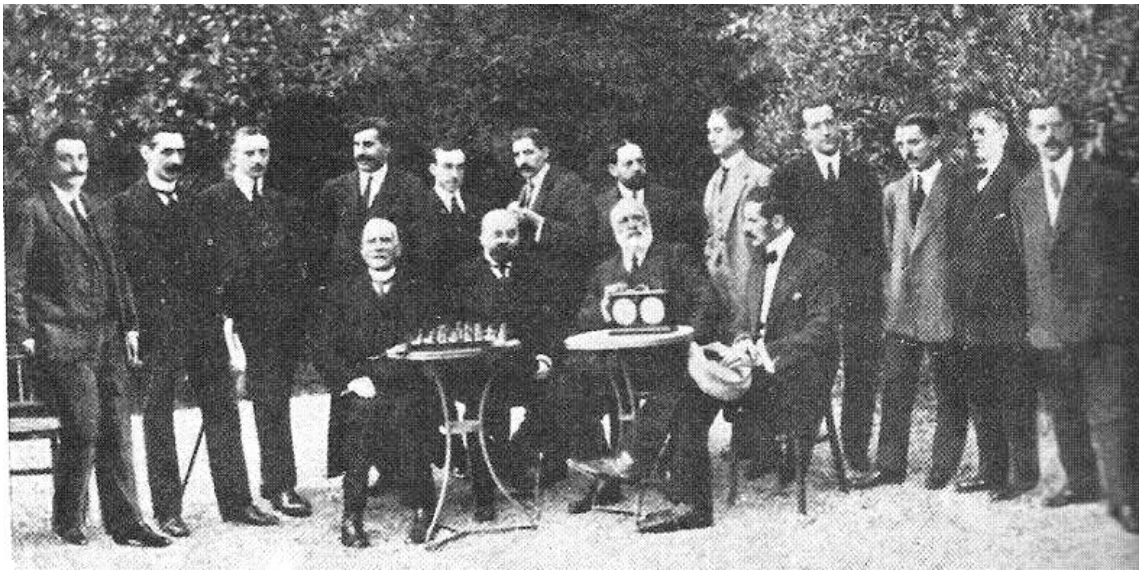
Il·lustració 91: *Campionat d'escacs de Barcelona el 1909, celebrat al cafè de la sala Imperi.* [La Ilustración Artística *1460 (20/12/1909), p. 2]*.



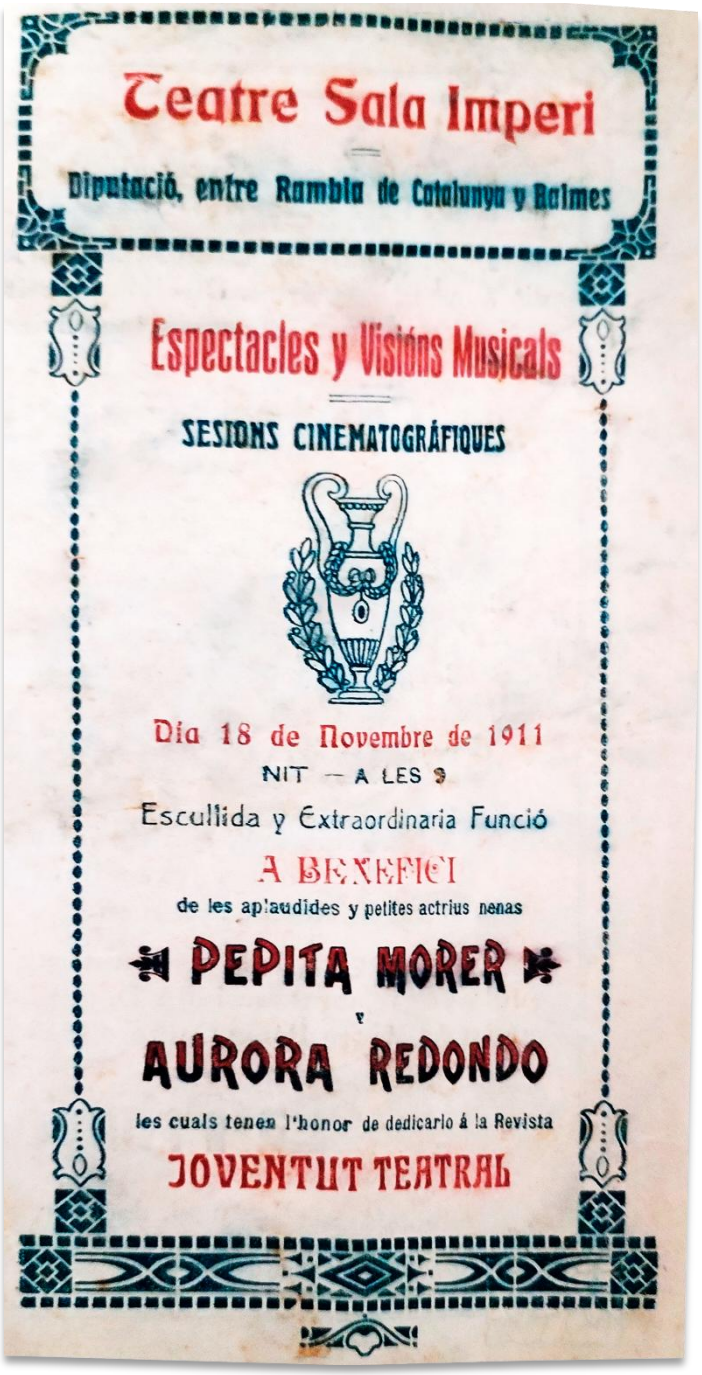
Il·lustració 92: *Torneig d'escacs al cafè de la sala Imperi el 1915. [Arxiu particular]*.



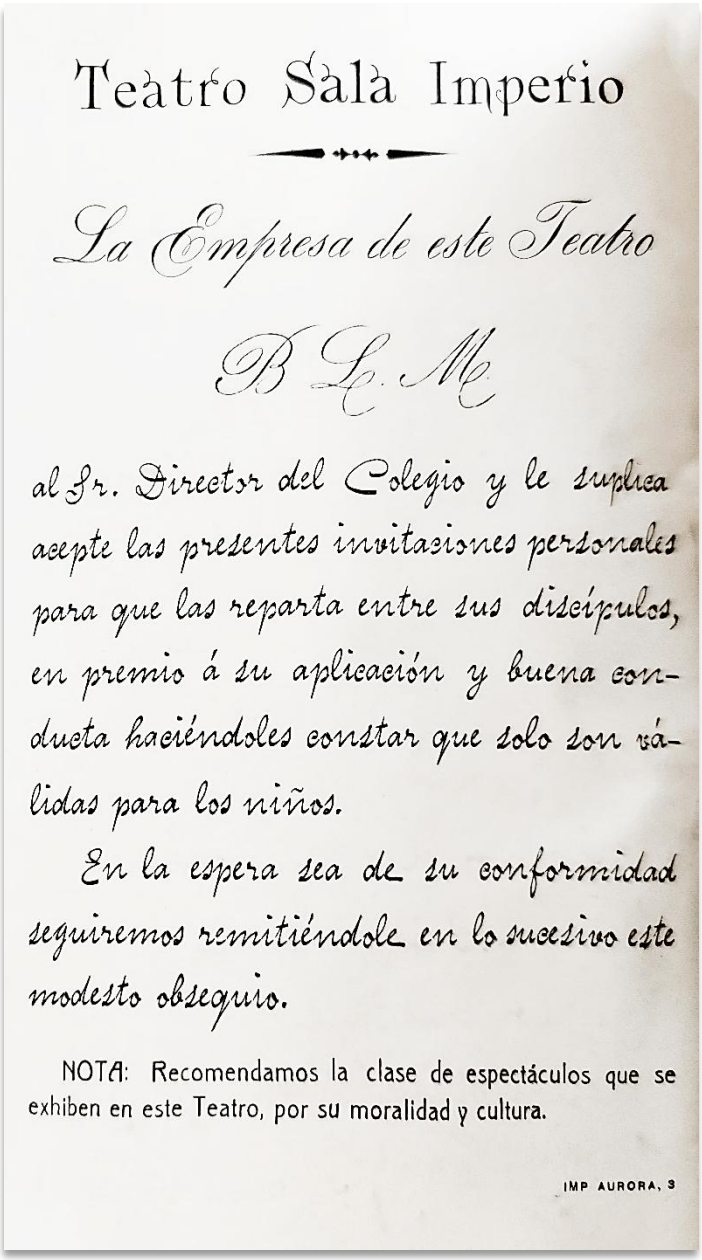
Il·lustració 93: *Míting polític celebrat a la sala Imperi. [*La hormiga de oro *47 (25/11/1911), p. 742].*



Il·lustració 94: *Campionat d'escacs de Barcelona el 1913 celebrat als jardins de la sala Imperi. [Arxiu particular].*



Il·lustració 95: *Programa de mà de la sessió en benefici de les nenes Morer i Redondo a la sala Imperi el 18 de novembre de 1911. [Arxiu particular].*



Teatro Sala Imperio

La Empresa de este Teatro

B. L. M.

al Sr. Director del Colegio y le suplica acepte las presentes invitaciones personales para que las reparta entre sus discípulos, en premio á su aplicación y buena conducta haciéndoles constar que solo son válidas para los niños.

En la espera sea de su conformidad seguiremos remitiéndole en lo sucesivo este modesto obsequio.

NOTA: Recomendamos la clase de espectáculos que se exhiben en este Teatro, por su moralidad y cultura.

IMP AURORA, 3

Il·lustració 96: *Invitació als espectacles de la sala Imperi dirigida als alumnes dels col·legis en corporació.*
[CDMAE Ms. 132; el full està enquadernat dins del text manuscrit de Zapatero, tero, tero*... perquè l'anvers es va fer servir per escriure una esmena del text de l'obra.]*

Temporada 1911/12

Les visions musicals van arribar a la sala Imperi el mes de setembre de 1911 de la mà de Baldomer Marinel·lo, primer actor de la companyia que s'hi instal·la en aquest moment. Antic actor de la secció dramàtica de la sala Mercè sota la direcció artística de Lluís Graner, Marinel·lo va ser també l'actor que va liderar la companyia durant la seva itinerància al teatre del Centre de Lectura de Reus el 1908, quan la companyia va haver de deixar d'actuar a la sala Mercè per la nova normativa municipal de Barcelona que prohibia les actuacions teatrals dins de sales cinematogràfiques.

Ara, després que Graner deixés definitivament la direcció artística de la sala Mercè el 1910, Marinel·lo pren el relleu de les visions musicals a Barcelona, instal·lant la seva companyia a la sala Imperi. L'acompanyarà a l'equip artístic de l'empresa el seu germà, Manuel Marinel·lo, com a dramaturg i Francesc Montserrat Ayarbe com a compositor. Comptarà també amb obres d'Adrià Esquerrà, Nogueras Oller o Joan Fargas. Tots ells havien col·laborat prèviament amb les empreses escèniques de Graner.

El repertori, seguint la línia establerta per la sala Mercè, estava dedicat especialment als infants. L'empresa tenia una predisposició per les obres de contingut moral i censurat, aptes per a les famílies. Va a tenir, a més, relació propera amb les entitats juvenils carlistes i tradicionalistes. Es va representar la llegenda lírica *Griselda*, estrenada prèviament per la Joventut Tradicionalista de Sarrià, i els requetès carlistes van decidir celebrar la festa del dia de la Immaculada a la sala Imperi.

Les visions musicals estrenades a la sala Imperi estan basades en rondalles infantils, llegendes i contes, a més de les de temàtica nadalenca representades en arribar aquesta festivitat. La seva dramatúrgia segueix l'establerta pel repertori previ de visions musicals: obres curtes, amb entre 1 i 3 números musicals, amb múltiples fragments instrumentals que podien intercalar-se amb l'acció de l'obra per facilitar la fluïdesa entre la paraula i la música. La seva música estava escrita per a quartet, format per violí primer i segon, contrabaix i harmònium, a més de les veus. Destaca la presència de nens i nenes actors, reforçant la implicació dels infants dins de l'activitat escènica de la sala, al igual que va fer l'originària sala Mercè.

Les últimes visions musicals van tenir lloc a finals de desembre de 1911. *Nadal a muntanya*, amb música de Joan B. Lambert, va ser representada abans de Nadal, i es preveia estrenar *Rondalla de Reis* al gener per celebrar, precisament, el dia de Reis. No obstant, l'empresa va haver d'interrompre la seva activitat i aquesta última visió musical no va arribar a estrenar-s'hi.

La premsa informa d'un incident els últims dies de l'any, en el qual el pintor de l'escenografia de *Nadal a muntanya*, Francesc Arois i Sala, acaba estripant ell mateix el teló que hi havia pintat. L'empresa hauria arribat a la fallida econòmica i no podria fer front als seus deutes i factures pendents, incloses les que devia al pintor-escenògraf. Les primeres setmanes de gener de 1912 continua anunciant-se activitat, fins que al febrer s'anuncia que la companyia de la sala Imperi, ara sota la direcció única de Joan Ferrero, actua al Círcol de Propietaris de Gràcia i s'instal·la al Centre Catalanista Gent Nova de Badalona.

Dades de la companyia

Nom de la companyia: Companyia Marinel·lo-Ferrero[141].

Inici de temporada: 16 de setembre 1911.

Fi de temporada: 7 de gener de 1912[142].

Empresari: Baldomer Marinel·lo.

Direcció escènica i d'actors: Baldomer Marinel·lo, Joan Ferrero.

Col·laboradors habituals: Manuel Marinel·lo (lletrista).

Francesc Arois i Sala (escenògraf).

Francesc Montserrat Ayarbe (compositor).

Director musical: [Francesc Pérez-Cabrero[143]] .

Agrupació musical: quartet amb violí primer i segon, contrabaix i harmònium.

Membres de la companyia:

Actrius	Actors
FERRER, Josefa	Sr. ESTREMS
Srta. A. SABATER	FERRERO, Joan
Sra. F. VENDRELL	MARINEL·LO, Baldomer
	Sr. MORER

Nenes
MORER, Pepeta
N. N.
REDONDO, Aurora

[141] El nom de la companyia no comença a anunciar-se com a tal fins al 5 de desembre per a les funcions de nit. Tota la publicitat inicial és a nom de la "nova empresa de la sala Imperi".
[142] El 13 de gener ja comença la seva activitat una nova empresa de cinematògraf i actuacions de cupletistes.
[143] Almenys quan la companyia es trasllada fora de la sala Imperi, Pérez-Cabrero apareix anunciat com a mestre director.

Preus de les entrades i seients:

	General	Preferència
Llotja sense entrada	3 pessetes	
Butaca numerada fins a la fila 10	1 pesseta	
Seient fixe	0,50 pessetes	
Entrada	0,25 pessetes	0,50 pessetes
*Oferta dels dijous infantils. Entrades reduïdes venudes a escoles en corporació.		
Dilluns aristocràtics (a benefici de les escoles de Preservació de la Fe)	1 ral	1 pesseta
Sessions vermouth (al desembre de 17:00 a 20:00 entre setmana)	1 ral (preu únic i localitat lliure)	

*A més dels espectacles teatrals i musical, les sessions estaven complementades per pel·lícules que s'anuncien d'entre 2.000 i 3.000 metres.

Abonaments:

- Dilluns aristocràtics (27 de novembre i 4, 11 i 18 de desembre, 18:00 - 20:00).
- Dijous infantils (16:00 / 17:00 - 20:00, a preu reduït).
- Nits de moda de dijous.
- Abonament de moda dels divendres tarda (del 20 d'octubre al 10 de novembre).
- Dissabte per a les funcions completes de nit.

Horaris de les sessions:

<table>
<tr><th></th><th>Dilluns</th><th>Dimarts</th><th>Dimecres</th><th>Dijous</th><th>Divendres</th><th>Dissabte</th><th>Diumenge</th></tr>
<tr><td>Sessió matinal</td><td colspan="5"></td><td>11:00 - 13:00</td></tr>
<tr><td rowspan="3">Sessions de tarda</td><td colspan="3" rowspan="3">*</td><td rowspan="3">16:00 / 17:00 - 20:00 (sessions infantils**)</td><td>***
16:00 – 18:00</td><td colspan="2">15:30</td></tr>
<tr><td rowspan="2">18:00 – 20:00</td><td colspan="2">17:00</td></tr>
<tr><td colspan="2">18:30</td></tr>
<tr><td>Sessió de nit</td><td>Vetllades selectes (a partir del 09/10)

21:30</td><td>21:30</td><td>21:30</td><td>21:30</td><td>21:30</td><td>21:30</td><td>21:30</td></tr>
</table>

*El 3 d'octubre s'anuncien excepcionalment sessions especials de tarda cada dia per l'èxit de les visions musicals.

**Ocasionalment hi ha sortejos de joguines entre els nens assistents.

***Festius i de divendres a diumenge les tardes es podien estructurar en dues sessions o en tres, depenent de la setmana.

Horari excepcional entre el 27 de novembre i el 18 de desembre:

	Dilluns	Dimarts	Dimecres	Dijous	Divendres	Dissabte	Diumenge
Sessions de tarda	18:00 - 20:00 (Dilluns aristocràtics)	17:00 – 20:00 (sessió vermut)	17:00 – 20:00 (sessió vermut)	17:00 – 20:00 (sessió vermut)	17:00 – 20:00 (sessió vermut)	17:00 – 20:00 (sessió vermut)	17:00 – 20:00 (sessió vermut)
Sessió de nit	21:30	21:30	21:30*	21:30	21:30	21:30	21:30

*A partir del 6 de desembre els dimecres no festius són en benefici de la Casa Provincial de Caritat.

Llistat d'obres de teatre:

- *La Baronessa del lliri groc* (Passatemps líric en 1 acte, estrena el 05/10/1911)
  *També apareix anunciada més tard com a *La Comtessa del lliri groc*.
- *Joguina fi de segle* (Passatemps còmic d'A. Morer, estrena el 05/10/1911)
- *Una aposta perduda,* (Comèdia/passatemps en 1 acte)
- *El correu de la senyoreta* (Passatemps en 1 acte de Marina Brossa Janè, estrena el 12/10/1911)
- *El sant de l'Agneta* (Comèdia en 1 acte d'Estanislau Clariana, estrena el 14/10/1911)
- *Buscando felicidad* (Comèdia en 1 acte, estrena el 19/10/1911)
- *L'eclipse* ("Desarrollo de una moraleja", estrena el 26/10/1911)
- *Contra enveja, caritat* (Diàleg infantil d'en Estanislau Clariana)
- *Un home valent* (Passatemps còmic/sainet en 1 acte d'en Raimón Cantó A. [podria ser un pseudònim de Manuel Marinel·lo], estrena el 04/11/1911)
- *La meva guardiola* (Monòleg infantil d'en Raimón Cantó A. [podria ser un pseudònim de Manuel Marinel·lo])
- *Boda interrompuda* (Títol anunciat tant en castellà com en català, en 1 acte, estrena el 25/11/1911)
- *Tancar els ulls i obrir les mans* (Pas de comèdia en 1 acte, estrena el 02/12/1911)
- *Los dos abuelos* (Estrena el 02/12/1911)
- *Chorros del oro* (Podria ser l'entremès dels Álvarez Quintero)
- *Ignocència* (Passatemps còmic-líric d'Eduard Aulés, estrenat als Espectacles-Audicions Graner amb música de Joaquim Grant)
- *Lo que fan els infants* (Diàleg de Josep Asmarats, estrena el 07/12/1911)
- *Entre doctores* (Podria ser el de Joaquín Abati)
- *Las dos muelas*
- *Un cop d'estat* (Podria ser el de Pous i Pagès. Decorat del senyor Vidal, estrena 13/12/1911)

Los asistentes	
L'hereu Pruna	("Divertida peça en 1 acte". Podria ser d'Agustí Morer.)
Los monigotes	(Podria ser el de Domingo Guerra y Mota)
La muñeca eléctrica,	(Podria ser el de Alexandre P. Maristany)
El mestre de minyons	(Podria ser el de Josep Feliu i Codina)
El gatito de Madrid	(Podria ser el "juguete lírico" de Ángel María Segovia con música del maestro Zabada)
El vecino de enfrente	(Podria ser el "juguete cómico" d'Eusebio Blasco)
Los embusteros	
El gorro frigio	(Podria ser el sainet líric de Félix Limendoux i Celso Lucio amb música de Manuel Nieto)

Llistat d'espectacles musicals:

- Audicions de la tiple Lina Nardi (10, 12 i 14/10/1911)
- Concert de la senyoreta Tereseta Pérez Cabrero (22/10/1911)
- Concert del Cercle Musical Bohemi (23/11/1911)
- Cupletista la Majita (20/12/1911)

Catàleg de rondalles líriques i visions musicals:

Escola dels somnis, L'

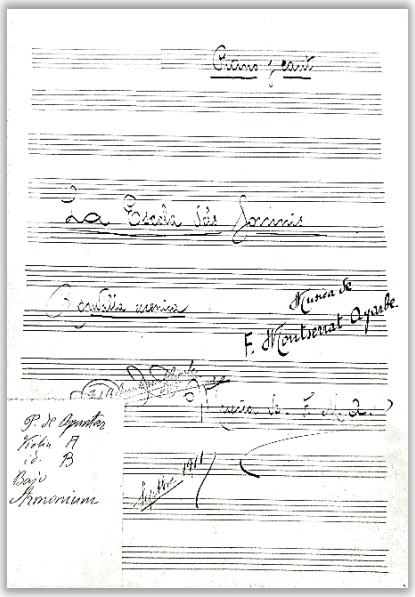
Rondalla escènica / conte líric en 1 acte i 6 quadres.

Estrena el 16/09/1911; represa el 01/11/1911.

Lletra de F. S. (pseudònim).

Música de Francesc Montserrat Ayarbe (SGAE: BAR/B–130).

[Hi apareixen els personatges del lladres, el capità, la princesa que vol rescatar i els nois que somien amb ells].



Il·lustració 97: *MONTSERRAT AYARBE, Francesc:* L'escola dels somnis*, 1911 (portada del manuscrit).*

"[...] Els autors —el de la lletra i el de la música— s'amaguen darrera l'anonimat. Però, malgrat això, deixa veure's en la segona una veritable inspiració catalanesca i es descobreix en la primera un fort temperament de literat. *L'escola dels somnis*, posada en el reduït escenari de la sala Imperi, acompleix perfectament el fi per al qual ha estat escrita. Però si amb el mateix llibre volgués muntar-se l'obra en gran, acompanyant-la del decorat i demés complements que reclama, fora ben segur una obra que es popularitzaria i podria fer digne pendant amb el *Hansel i Gretel*."

La Ilustració catalana 434 (01/10/1911), pp. 578–579.

"[...] Acompanyada de sessions cinematogràfiques, se representa actualment en l'escenari del esmentat local una obreta exquisida a base d'una rondalla de caràcter popular. El públic que assisteix a la sala Imperi la celebra en gran i és just que així sigui, car amb tot i no figurar enlloc el nom de cap autor, deixa veure la bona mà d'un veritable literat. I això fins a tal punt que estem segurs de que *L'escola dels somnis* —que és l'obra de què es tracta— hauria assegurat un èxit sorollós a qualsevol teatre gran on s'hagués muntada amb la esplendidesa que mereix. La música de què va acompanyada és realment exquisida i la interpretació també, distingint-s'hi de manera especial l'actor senyor Marinel·lo i les petites actrius nenes Morer i Redondo. [...]."

La Veu de Catalunya 4431 (20/09/1911), ed. vespre, p. 1.

"[...] Demà, festivitat de Tots Sants, dues grans sessions. Reprise del conte líric en sis quadres *La escola dels somnis*. Decorat i vestuari exprofés. Se despatxen localitats numerades per a dites sessions."

La Veu de Catalunya 4474 (31/10/1911), p. 4.

Escarment, L'

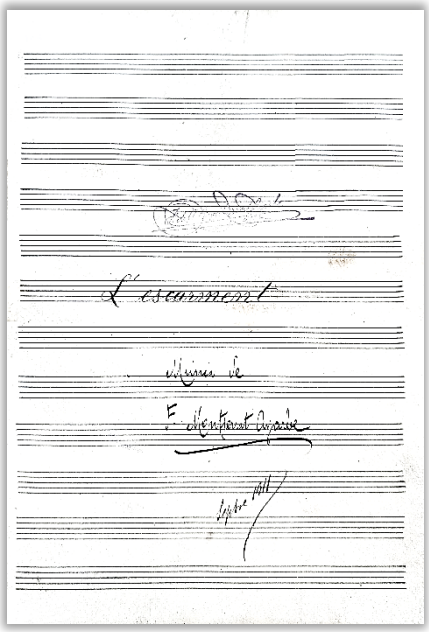
Comedieta lírica / visió musical en 2 quadres.

Estrena el 23/09/1911.

Lletra de Manuel Marinel·lo
(sota el pseudònim d'A. Llimoner).

Música de Francesc Montserrat Ayarbe
(SGAE: BAR/B–130).

[Hi apareixen els personatges de Milia, una senyoreta tafanera que acabarà rebent l'escarment; el seu fill plorant perquè li tenen tancada la mare i es troba al carrer; i un cor de nois que canta sobre les entremaliadures de Milia i les represàlies que rep de la seva mare, la Marieta, per festejar amb senyors].



Il·lustració 98: *MONTSERRAT AYARBE, Francesc:* L'escarment*, 1911 (portada del manuscrit).*

"SALA IMPERI.– Seguint pel bell camí emprès per a arrelar el teatre d'infants, va estrenar-s'hi el passat dissabte la comèdia en un acte *L'escarment*, original d'un distingit escriptor, qui modestament firma l'obra amb un pseudònim.

Com indica el nom, dit comèdia tanca, entre un seguit d'escenes gracioses, un bell exemple per la mainada. Petits i grans varen divertir-s'hi de debò, com ho demostraren els grans aplaudiments que varen ressonar al final.

Tots els actors molt justos, sobresortint la nena Pepeta Morer, que és una veritable artista, i l'actor senyor Marinel·lo. No dubtem que l'empresa arribarà al fi proposat, ja que cada dia assisteix més gent a l'espectacle."

La Veu de Catalunya 4437 (26/09/1911), ed. vespre, p. 3.

"Continua representant-se amb èxit a la sala Imperi la graciosa rondalla *L'escola dels somnis*. S'ha estrenat també una altra producció pertanyent al mateix gènere teatral. Se tracta de *L'escarment*, comedieta en dos quadros, que mereix bona acceptació per la gràcia del diàleg i la lliçó moral que se'n desprèn.

La música, apropiada a l'assumpte infantil, lleugera i fàcil. En quant a la interpretació, ja sabem l'experiència d'en Marinel·lo, que, a més d'haver posat l'obra amb encert, hi interpretà, amb lluïment, el principal personatge.

És digne del favor del públic culte la present campanya teatral a la sala Imperi de la qual venim ocupant-nos amb molt gust. Sobre tot ara en què, efectivament, ja és un fet l'abolició, en els jardins del teatre, de la repugnant "matança del negre" que s'hi havia organitzat."

De tots colors 195 (29/09/1911), p. 621.

"***L'escarment***.– Quadro líric, en dos quadros, d'autors anònims.

Se tracta d'una joguina pel teatre de nois, que amb força traça ens presenta un assumpte altament moralitzador, que plau als grans i aprofita als petits. L'obreta està escrita en vers, deixant-hi veure a un literat gens vulgar.

El senyor Marinel·lo, director de la companyia, ha posat l'obreta amb força detalls i la representa amb no escàs mèrit. Les nenes Moré i Redondo fan filigranes de sos tipus, es especial la primera, que té el paper més llarg. La senyora Ferrer i el senyor Morer compliren també. La música molt adequada a la peça. En resum, que va agradar força."

La Escena catalana 260 (30/09/1911), p. 3.

"[...] Les líriques comèdies *Contra enveja, caritat* i *La Princesa Obdùlia*, de E. Clariana [...], foren ben executades, com així també la comedieta *L'escarment*, del senyor Llimoner."

La Escena catalana 268 (25/11/1911), pp. 2–3.

Pomera, La

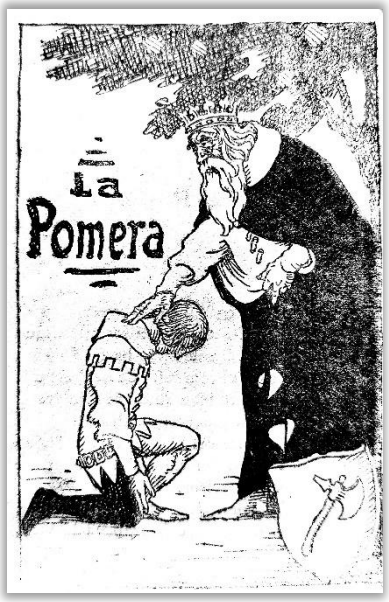
Visió musical en 1 quadre.

Estrena el 30/09/1911.

Lletra de Manuel Marinel·lo
(sota el pseudònim Ll. Iría).
(Publicat a la col·lecció En Patufet, nº 17,
en versió novel·lística: BC: 2018-12-C 8/32).

Música de Francesc Montserrat Ayarbe
(SGAE: BAR/B–130 [guió per a veu i piano]).

[Hi apareix un personatge que canta sobre la rondalla del rei de barba blanca i la cançó de l'infant quan troba la destral amb què talla la pomera del rei].



Il·lustració 99: *MARINEL·LO, Manuel:* La pomera. *Barcelona: Baguñà (col·lecció En Patufet, nº 17), 1912 (portada).*

"En la sala Imperio, hoy, sábado, tendrá efecto el estreno de la visión musical en un cuadro *La pomera*. En las secciones de tarde y noche, a más del programa de cinematógrafo, se pondrán dos visiones musicales. Próximamente estreno de espectáculos propios para público mayor, que se representarán por las noches."

Diario de Barcelona 273 (30/09/1911), p. 13675.

"Continua, amb honra i profit, la campanya teatral a la sala Imperi.

Aquesta setmana podem donar compte de l'estrena de dues obretes: *La pomera*, interesant i delicada visió escènica que revela la bona mà d'un literat de cultura [...]."

De tots colors 196 (06/10/1911), p. 637.

"Sala Imperi

La pomera.– Visió musical, en un quadro i en vers, original d'un distingit escriptor que s'amaga amb el pseudònim de Ll. Iria, i d'un músic que tampoc dona el nom.

Una comedieta més pel teatre d'infants; delicada, fina i exquisida, que obtingué una bona execució, portada a cap per les petites actrius Redondo i Moré, que cada dia ho fan millor.

El senyor Marinel·lo també mereix lloança per son treball en la direcció escènica.

La música i la presentació adequades."

La Escena catalana 261 (07/10/1911), p. 3.

Griselda

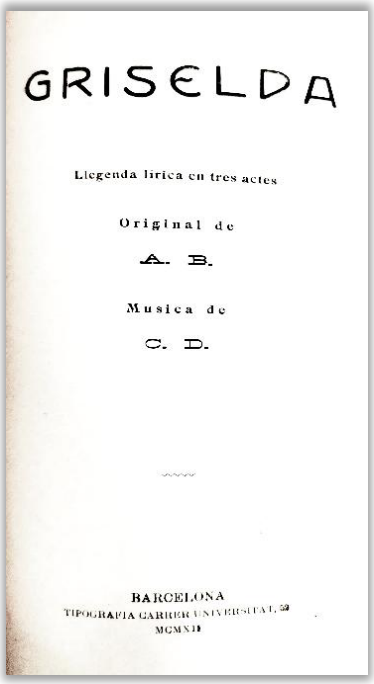
Llegenda lírica / visió musical en 3 quadres.

Estrena el 07/10/1911.

Lletra de Lluís Viladot (sota el pseudònim "A. B.") (BC: 2005-8-C 13/13; CDMAE: 16938: SGAE: TCA/A-1).

Música de Joan Fargas (sota el pseudònim "C. D.").

[Estrenada el 1909 al teatre de la Joventut Tradicionalista de Sarrià, publicada el 1912. Basada en un romanç extret d'una novel·la de Bernat Metge (ca. 1350–1413) que ubica l'acció al segle XV i que és alhora una traducció de Petrarca (CDMAE: 1.704-N).]


GRISELDA

Llegenda lírica en tres actes

Original de

A. B.

Musica de

C. D.

BARCELONA

TIPOGRAFIA CARRER UNIVERSITAT, 52

MCMXII

Il·lustració 100: *[VILADOT, Lluís]:* Griselda. *Barcelona: Tipografia carrer Universitat 52, 1912 (portada).*

"**Teatro sala Imperio.—** Diputación, entre Rambla de Cataluña y Balmes.—Cada día estreno de películas. Tarde, a las cinco. Noche, a las nueve y media. Éxito sin igual de *La baronesa del lliri groc*, ultimando con una visión musical.— Sábado, estreno de *Griselda*."

Diario de Barcelona 279 (06/10/1911), p. 14004.

"TEATRE SALA IMPERI.— (Diputació, entre Rambla de Catalunya i Balmes).– Cada dia nou programa de pel·lícules. Avui, dimecres, èxit colossal de la llegenda lírica *Griselda*. Grans rialles amb la comèdia en un acte *Una aposta perduda*. Demà, dijous, segona audició musical per la tiple Lina Nardi. Estrena del passatemps en un acte *El correu de la senyoreta.*"

La Veu de Catalunya 4454 (11/10/1911), ed. vespre, p. 4.

"L'empresa que té a son càrrec la sala Imperi segueix donant mostres d'activitat. D'encert també, però en algun cas, sembla que es devia de lo que, al començament, fou el seu programa. Ja insinuàvem això mateix parlant de *Joguina fi de segle*. Avui podríem repetir l'observació, agravada, si ressenyéssim la estrena *La Comtessa del lliri groc*.

Preferim, amb tot, passar de llarg sobre aquestes deficiències per consignar l'èxit merescut de *Griselda*, visió musical en tres quadros, literària i culta. La companyia que dirigeix en Marinel·lo la interpreta molt bé. *L'escola dels somnis*, *L'escarment*,

Griselda... Heus aquí la direcció a seguir, si no vol malograr-se una campanya començada amb tan bons propòsits."

De tots colors 197 (13/10/1911), p. 653.

"**Teatro moral.—** En la sala Imperio se suceden sin interrupción los estrenos, ofreciendo siempre novedades a las personas de buen gusto que frecuentan los espectáculos del teatro infantil. Últimamente estrenose la visión musical *Griselda*, que tanto por el libreto como por la partitura merece los mayores elogios.

Griselda fue recibida con grandes aplausos por la selecta concurrencia que asiste a las representaciones de la sala Imperio y es la primera manifestación de otro género que sin duda será muy bien aceptado por el público, el de las visiones musicales artísticas que tanto éxito obtuvieron hace algunos años en los Espectacles-Audicions Graner en el teatro Principal y sala Mercè."

La bandera regional 147 (21/11/1911), p. 6.

Infant príncep, L'

Rondalla lírica en 2 quadres.

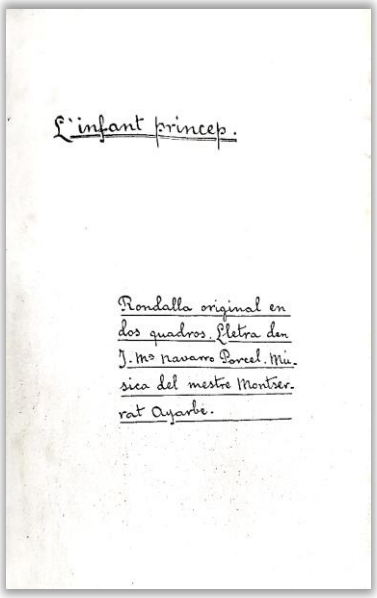
Estrena el 21/10/1911.

Lletra de Josep Maria Navarro Porcel[144] (CDMAE: Ms. 132).

(Publicat a la col·lecció En Patufet, nº 588, en versió novel·lística escrita per Josep Maria Folch i Torres el 1923: BC: 2012-8-8841).

Música de Francesc Montserrat Ayarbe (SGAE: BAR/B–130 [guió per a veu i piano]).

Escenografia de Francesc Arois i Sala.


L'infant príncep.

Rondalla original en dos quadros. Lletra den J. Mª navarro Porcel. Música del mestre Montserrat Ayarbe.

Il·lustració 101: *NAVARRO PORCEL, José María:* L'infant príncep *(portada del manuscrit).*

"[...] Avui, dissabte, a dos quarts de deu, estrena colossal de la rondalla lírica en dos quadres *L'infant príncep.* Riquíssima presentació, decorat nou de F. Arois. Demà, diumenge, grans sessions. Segon concert de la senyoreta Tereseta Pérez Cabrero."

La Veu de Catalunya 4464 (21/10/1911), ed. vespre, p. 2.

"Els empresaris de la sala Imperi segueixen amb força encert la campanya artística que amb tanta simpatia i sinceritat hem vingut ressenyant.

Avui consignarem que fou ben acceptat el quadret dramàtic *El sant de l'Agneta* i que la composició escènica *L'infant Príncep* estrenada últimament ha obtingut un bon èxit.

L'obreta, com se comprèn, no té pas un argument complicat i s'avé a una presentació encertada com la que se li dona. Produeix, doncs, molt bon efecte degut, també, a la interpretació de la companyia que dirigeix en Marinel·lo.

Se distingeixen la nena Redondo, senyores Vendrell i Ferrer i senyor Ferrero, ressaltant notablement la figura d'aquest vellet infantil del final de l'obreta."

De tots colors 199 (27/10/1911), p. 685.

[144] Hi ha una rondalla publicada en versió novel·lística escrita per Josep Maria Folch i Torres que narra la mateixa història (nº 588 de la col·lecció En Patufet, atribuïda per la Biblioteca de Catalunya a l'editorial Baguñà, 1923. La mateixa col·lecció té també la rondalla de *Contra enveja, caritat*, de Jordi Català, nº 584 de la col·lecció, i algunes altres escrites per Manuel Marinel·lo).

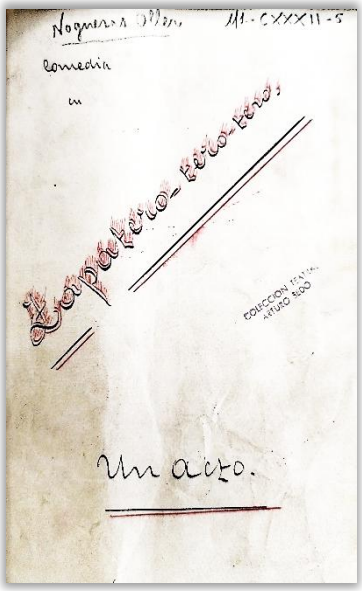
Zapatero, tero, tero...

Conte còmic-líric i de gran fantasia

Estrena el 28/10/1911.

Lletra de Rafael Nogueras Oller (CDMAE: Ms. 132).

Música d'autor anònim.



Il·lustració 102: *NOGUERAS OLLER, Rafael:* Zapatero-tero-tero *(manuscrit).*

"[...] Avui, dijous nit, a dos quarts de deu, sessió colossal. Dissabte estrena del conte de gran fantasia *Zapatero, tero, tero...* Per a comoditat del públic se despatxen les localitats numerades per a les sessions del diumenge. Butaca, 50 cents.; seients fixes, 0,35; general, 0,25. Espectacle moral i educatiu."

La Veu de Catalunya 4469 (26/10/1911), ed. vespre, p. 4.

"Hoy, sábado tarde.— Para dar lugar al ensayo general de la obra *Zapatero... tero... tero...*, no habrá función. Noche, ¡estreno! ¡estreno! del cuento cómico-lirico y de gran fantasía *Zapatero... tero... tero...* Riquísima presentación, decorado y vestuario ex profeso. Mañana, domingo, grandes sesiones.— Se despachan localidades numeradas para las sesiones de la tarde."

Diario de Barcelona 301 (28/11/1911), p. 15300.

"Hoy, domingo tarde, a las cuatro: *L'eclipse*. Éxito sin igual del cuento lírico-fantástico *Zapatero... tero... tero...*, riquísima presentación, coro de diablillos. El aplaudido diálogo *Contra enveja, caritat*. […]"

Diario de Barcelona 302 (29/10/1911), p. 15364.

"[...] Avui, dimarts nit, a dos quarts de deu. PROGRAMA NOU DE PEL·LÍCULES. El conte fantàstic de gran èxit, *Zapatero... tero... tero...* i la rondalla lírica en dos quadres *L'infant príncep* [...]."

La Veu de Catalunya 4474 (31/10/1911), p. 4.

Pinteta d'or, La

Visió musical en 3 quadres.

Estrena el 09/11/1911.

Lletra de Manuel Marinel·lo.
(Manuscrit sota el pseudònim Roman Ille.: CDMAE: Ms. 132)
(Versió impresa: BC: Rull C 1/19-12º; CDMAE: 1.132-N; UNC-Chapel Hill: PQ6217 .T44 v. 332, no. 3)

Música de Modest Serra.
(SGAE: MPO/1502 [reducció per a veu i piano])



Il·lustració 103: *MARINEL·LO, Manuel* La pinteta d'or. *Barcelona: Llibreria Científic-Literària Joseph Agustí, 1911 (portada).*

"Hoy, jueves, tarde de 4 a 8. Gran programa de películas. El éxito del día, *L'escola dels somnis*. Estreno de la visión musical de gran aparato, *La pinteta d'or*. Decorado y vestuario ex profeso. Noche, sesión colosal. Sorteo de un bonito juguete a los niños, que recibirán como obsequio un número al entrar en el teatro."

Diario de Barcelona 313 (09/11/1911), p. 15964.

"**Teatre d'infants**

En la sala Imperi s'han estrenat últimament dues obretes que han agradat molt al públic petit. La primera és una visió en tres quadros, que s'anomena *La pinteta d'or*, i en ella veureu l'habilitat d'un cabrer de masia que troba la pinteta de la filla d'un Comte, rebent en paga el nomenament de patge de la nina. [...]."

En Patufet 410 (18/11/1911), p. 747.

"Dues eixerides produccions s'han estrenat darrerament a la sala Imperi.

És la primera *La pinteta d'or*, visió musical en tres quadros, d'argument interessant i presentada amb un decorat molt ben entès de perspectiva i que produeix bon efecte. [...]"

De tots colors 202 (17/11/1911), p. 734.

Don Panxo o en Bieló

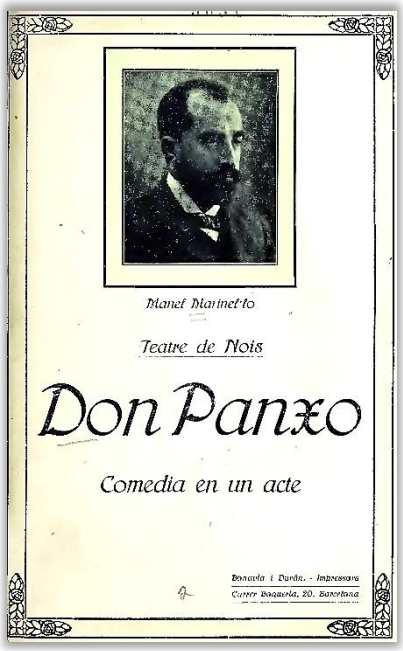
Comèdia/passatemps líric infantil en 1 acte i 2 quadres.

Estrena el 16/11/1911.

Lletra de Manuel Marinel·lo.
(sota el pseudònim d'A. Llimoner)
(BC: Rull C 36/11-8º; CDMAE: 13.470-N; UNC-Chapel Hill: PQ6217 .T44 v. 332, no. 2).

Música de Francesc Montserrat Ayarbe
(SGAE: BAR/B–129).

[Hi ha tres números musicals cantats per Bieló, Pau i la resta del cor de nois].



Il·lustració 104: *MARINEL·LO, Manuel: Don Panxo. Barcelona: Casa Editorial de Teatre Bonavia i Durán, 1916 (portada).*

"Avui, dijous tarda, a les quatre. Grandiós programa de pel·lícules. Èxit de la visió musical en tres quadres *La pinteta d'or*, el monòleg *La meva guardiola* i estrena del passatemps líric infantil en dos quadres *Don Pancho o en Bieló*. Sorteig d'una bonica joguina. Nit, a dos quarts de deu. Sessió colossal. [...]"

La Veu de Catalunya 4489 (16/11/1911), ed matí, p. 4.

"***Don Panxo*** – Comèdia lírica en un acte i dos quadros, original de A. Llimoner.

El catàleg d'obretes per a companyies infantils cada dia va nodrint-se i estenent-se amb beneplàcit dels petits actors aficionats a representar.

Els mestres de primera ensenyança també se serveixen força d'aquests auxiliars que els donen motiu de mostrar al deixeble, viscut, molts proverbis dels que convé que en guardin memòria la gent infantívola.

La col·lecció de "Teatre de Nois", de Rius Vidal, va venir a omplir un buit, ara fa sis anys, escampant-se les dotze comedietes de què forma part per totes les saletes de teatres d'aficionats establertes en els establiments docents.

Més tard, a la sala Mercè també s'hi representaren comedietes per a nens, però aquelles eren més pròpies per a *veure-les* els petits, que per a representar-les, tota vegada que l'assumpte requeria un gasto escènic que difícilment se'l poden apropiar els mestres d'escola en sos escenaris.

La sala Imperi hi ha donat més extensió a aquest repertori, mostrant-nos casi dia per altre obretes noves, ben infantívoles, escrites algunes d'elles per autors aptes en el gènere i representades per actrius i actors que forces mèrits atresoren.

Les nenes Moré i Redondo, ja prou conegudes del públic habitual en aquesta mena d'espectacles, han sapigut donat tant relleu als tipus a elles confiats per el discret actor i director de l'elenc, senyor Baldomer Marinel·lo, que en algunes ocasions s'han posat a la ratlla d'excel·lents intèrprets.

Bones obretes s'han estrenat en lo que va de temporada (*L'escola dels somnis*, *L'escarment*, etc.), però ha batut el record la peça que motiva aquestes ratlles i que du per títol *Don Panxo*.

Son autor, conegut de temps amb el pseudònim de A. Llimoner, ha construït una hermosa comèdia que, reunint bones condicions pedagògiques, és, al ensems que teatral, ben moralitzadora i escaienta. Amb la frivolitat que demana el gènere s'han combinat tan boniques situacions i s'ha adornat amb un llenguatge tan apropiat a nostres infants, que no posem reparo en calificar aquesta obreta com modelo de peces infantívoles de bona literatura i ensenyança moral.

Amb content ho fem constar, i el públic que ha tingut la sort de veure-la ha corroborat aplaudint entusiàsticament.

Esperem que el senyor A. Llimoner la publicarà impresa a fi de que puguin gaudir-la tots els aficionats al Teatre de Nois, que esperen com candeletes un títol nou per a explorar.

[...]

Fins ara de les obres que s'han fet, la més acabada i la que compleix amb la missió educativa de l'autor és *Don Panxo*, que obté un èxit delirant cada vegada que es posa en escena. [...]."

La Escena catalana 268 (25/11/1911), pp. 2–3.

"[...] Segueix l'èxit de l'excel·lent comèdia infantil *Don Panxo*, alternada amb altres de menos importància. [...]"

La Escena catalana 269 (02/12/1911), pp. 4–5.

Princesa Obdúlia, La

Visió musical en 2 quadres.

Estrena el 18/11/1911.

Lletra d'Estanislau Clariana.

Música de Francesc Pérez-Cabrero i Ferrater.

"[...] Seguidament s'estrenà *La Princesa Obdúlia*, última producció del senyor Clariana, amb música d'en Pérez Cabrero (fill). Se tracta d'una senzilla producció ben correcte de forma i d'argument interessant, l'interès del qual va creixent fins arribar a guanyar-se del tot l'atenció dels espectadors. La partitura també és encertada, contenint fragments de veritable inspiració. Els autors foren cridats a escena, sent objecte de merescudes felicitacions. [...]."

De tots colors 203 (24/11/1911), p. 748.

"***Contra enveja, caritat*** – Comèdia infantil, en un acte, de E. Clariana.

No serem severs amb aquest genero de produccions fàcils i sols direm que, malgrat la insubstancialitat de la peça d'aquest modest autor, el públic va escoltar-la sense protesta.

Les nenes Morer i Redondo van fer bona feina, per lo que foren aplaudides.

La Princesa Obdúlia – Visió musical, en un acte, lletra de E. Clariana i música del mestre Pérez Cabrero (fill).

Respecte a la lletra, l'obreta aquesta és digna germana de l'anterior que ressenyem. La part musical és acceptable.

Ho sentim perquè voldríem que tot lo que s'estrenés en aquest genero fos quant menys digne de menció. [...]"

La Escena catalana 269 (02/12/1911), pp. 4–5.

Aigua de la vida, L'

Comèdia lírica en 6 quadros.

Estrena 30/11/1911.

Lletra de Josep Amic Bert (sota el pseudònim Amichalts).

Música d'Adrià Esquerrà.

Escenografia de Francesc Arois i Sala.

"[...] *L'aigua de la vida*. Decorat de F. Arois i Sala. Vestuari exprofés."

La Veu de Catalunya 4501 (29/11/1911), ed. matí, p. 4.

"[...] No som a temps per a parlar de l'estrena de la fantasia *L'aigua de la vida*, lletra d'un novell autor que s'amaga amb el pseudònim de Amichalts i música del mestre Esquerrà. [...]"

La Escena catalana 269 (02/12/1911), pp. 4–5.

"***Aigua de la vida*** – Comedieta lírica dividida en sis quadros, lletra de Josep Amic Bert i música del mestre Adrià Esquerrà.

L'obreta que ens ha ofert el senyor Amic està inspirada en un dels contes fantàstics dels Grimm, i en ella ha posat de manifest les condicions que atresora per al cultiu d'aquest gènere. La música no desdiu en res de l'obra.

Al acabar, com que l'obra agradà, el públic, que era nombrós, premià la labor dels autors amb un fort aplauso."

La Escena catalana 270 (09/12/1911), p. 2.

Flors de maig, Les

Visió musical en 3 quadros.

Estrena el 09/12/1911.

Lletra de R. Jofre.

Música inspirada en la cançó homònima de Josep Anselm Clavé.

"Dissabte tingué lloc l'estrena de la visió en tres quadros, original d'en R. Jofre, *Les flors de maig*, inspirada en la cançó del mateix nom, de l'immortal Clavé. Aquesta producció del senyor Jofre ens va semblar escrita amb poca cura, car el diàleg era poc literari i fins a voltes esdevenia xavacà, com en els quadros primer i tercer. En canvi, es fa simpàtica i creix per l'interès del segon al emmotllar-se l'acció, en la nota festiva que s'hi dibuixa, amb tot i certs detalls poc apropiats del decorat.

L'autor del obra pot estar satisfet de la labor acabada que, a pesar de la premura de temps en posar-la, li donà la companyia Marinel·lo.

També va fer-se aplaudir l'estrena del diàleg festiu de l'Asmarats, *Lo que fan els infants*, interpretat amb molt bona cura per les xamoses actrius-nenes Morer i Redondo."

De tots colors 206 (15/12/1911), p. 794.

Nadal a muntanya

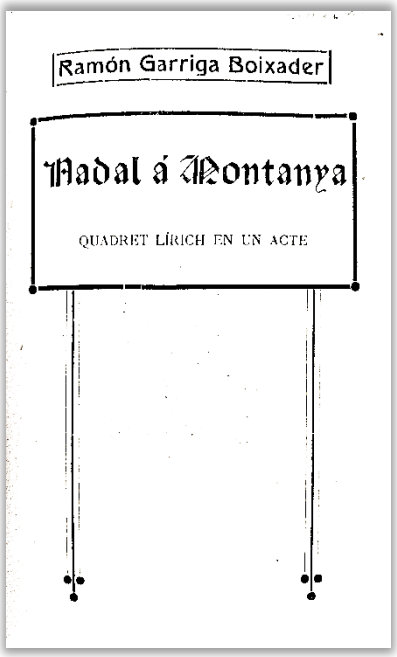
Quadre líric de costums catalanes.

Estrena el 20/12/1911.

Lletra de mossèn Ramon Garriga
(CDMAE: 25250; fragment publicat a *La Veu de Catalunya* 4529 [27/12/1911], ed. vespre, p. 2.)

Música de Joan B. Lambert.

Escenografia de Francesc Arois i Sala.



Il·lustració 105: *GARRIGA I BOIXADER, Ramon:* Nadal a muntanya*. Barcelona: Llibreria científic-literaria Josep Agustí (Biblioteca de Joventut Teatral), 1912 (portada).*

"Avui, dimecres tarda, a les cinc. Gran programa de pel·lícules. Estrena del quadre líric de mossèn Ramon Garriga, *Nadal a muntanya*, música del mestre Lambert. Nit, a dos quarts de deu: *Nadal a muntanya* i l'aplaudida cupletista la Majita. Aviat: *Rondalla de Reis*."

La Veu de Catalunya 4522 (20/12/1911), ed. matí, p. 4.

"Per raons especials hem tingut de donar primerament compte de la fallida de que haurà plegat l'empresa d'aquest teatre que no pas hem pogut dir quatre paraules sobre l'estrena de *Nadal a muntanya*, quadro de costums catalanes, lletra de mossèn Ramon Garriga amb il·lustracions musicals d'en Lambert, estrena que tingué lloc el dia 20 del passat.

El notable poeta i distingit escriptor mossèn Garriga no va tenir altre fi, segurament. al escriure aquesta obreta que el de presentar-nos un assumpte camperol, en plena nit de Nadal, i donar-nos a conèixer costums tradicionals de la diada entre gent pirinenca.

És la seva obra *Nadal a muntanya* d'una gran correcció literària, però està un xic mancada d'habilitat en l'art de construir escènicament.

Aquest petit defecte hauria passat desapercebut segurament per la concurrència si la companyia d'en Marinel·lo hagués donat a *Nadal a muntanya* una interpretació més acurada.

Amb tot, aquesta obreta de Mossèn Garriga s'hauria aguantat al cartell durant les presents festes si incidents dels que ja ens férem ressò en el número passat no haguessin obligat a plegar a l'empresa de la casa."

De tots colors 209 (05/01/1912), p. 7.

"***Nadal a muntanya***

Quadret líric estrenat el dia 20 en el teatre sala Imperi.

(Fragment)

Pastor

Doncs aquesta i prou. Vet aquí que una vegada era una indiotera, ja grandeta, aixís com tu *(per la Cieta).* Un dia, sa mare que li diu: "Mena els indiots a l'abeurada, i com que som a la vigília de Nadal, té, pren els meus rosaris, i ten-te compte, ten-te compte que les bruixes i follets avui fan tota mena de trapaceries. Resa força, i no tinguis cap por de malifeta." L'indiotera se'n baixa la remada fins la gorxa blava. Quan hi arribava, just el sol se ponia... Però ella, que és cas resar! Feia joguina dels rosaris de sa mare, i riu que riuràs... juga que jugaràs... Tot d'una, vet aquí que el mig del gorg blau hi apareix la Dona d'aigua, aquella dona tan bonica, tan encisadora, més gentil que una rosa, que té la cabellera d'or i el vestit platejat com una vidriola, i que té aquells ulls que vessen claror d'aigua, i té aquell somriure més dolç que una matinada...

(Entren l'avi i Bieló, que tornen de donar un repàs pel corral i estable.)

Avi *(bufant i fregant-se les mans)*

Oidà, fa fred, molt fred, pastor! (Pastor para el relat.) I quina nevada, reina pura!... I el que nevarà, perquè els bous jauen de cara al Montseny!

Pastor

I cau molta sutja de la xemeneia...

Àvia

Any de neu, any de Déu? Doncs vinga neu!

Bieló

Que nevi, que nevi, que això és el geix blanc de la terra... Any de nevada, bona llevada!

Pastor *(tornant a la rondalla)*

Altrament, com us deia, *(per rabadà i Cieta)*, la Dona d'aigua, alzinant son caparró en mig del gorg blau, amb la cabellera rossa tota catxigada de gotetes de llum, i rient amb aquella rialla dolça com una matinada, diu a la indiotera: "Mira, xiqueta, si volguessis barataríem aquesta teva joguina tan trista, amb grans tan negres, per un dels meus collarets de grans de coral... Vols?" I la indiotera, que fa: "Ui, que contenta en serà la meva mare, d'un collaret! De grans de coral!... Teniu, teniu, la dona bonica, aquests rosaris de grans tan

negres! Au, baratem ben de seguida!" I li tira els seus rosaris, que van caure al mig del gorg, fent sortir a flor d'aigua uns rosaris de bombolles de tots colors, com una corona de flors d'aurora, tot al voltant de la bella Dona d'aigua...

La Dona d'aigua, aleshores que li llença en l'aire un dels seus collarets de coral. I el collaret, quan és ben en l'aire, ben endalt, se posa a rodar, roda que rodaràs com una anella de foc... I roda que rodaràs, cau, i es queda penjat al coll de la indiotera com si fos un llaç escorredor, que fa un bell crit de "Ai, mare meva!"...

I la dona bonica ja no cimbrejava el seu cos de platejada vidriola en mig del gorg blau, que s'era baratada amb un lliri jonc florint el seu ram de neu en mig de l'aigua!... I la pobreta indiotera ja s'era encantada al peu del gorg, baratada, mai diríeu amb què? Doncs amb un ram de gallerins, que són aquelles plantes, verdes tot l'any, que sempre les trobareu prop dels aigüerols, i que al damunt de cada fulla porten aquell granet tan vermell que es diria que és del coral més fi, sabeu?...

Cieta

Ah, sí, ja ho sé! I que a fins de cada gra vermell n'hi ha un altre de blanc, que nosaltres els enfilem amb un bri de jonça i ens en fem aquells collarets tan bonics que semblen de perles... Fa rabadanet?

R. Garriga, Pbre.

Cerdanyola, 1911."

La Veu de Catalunya 4529 (27/12/1911), ed. vespre, p. 2.

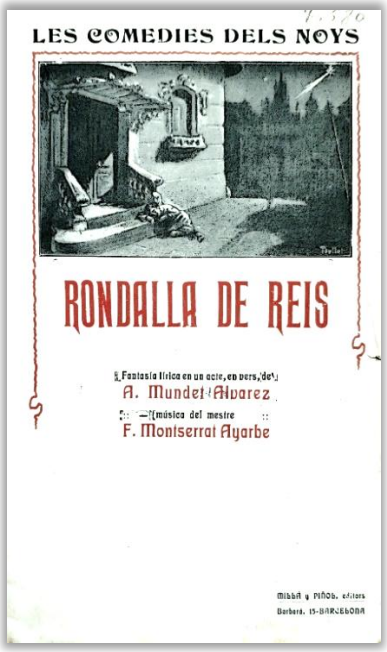
Rondalla de Reis

Fantasia lírica per a infants en 1 acte i 5 quadres.

[No s'hauria arribat a estrenar per fallida econòmica de l'empresa.]

Lletra d'Agustín Mundet Álvarez
(BC: Rull C 44/28-8º; CDMAE: 13882-N;
SGAE: TCA/M-84).

Música de Francesc Montserrat Ayarbe.



Il·lustració 106: *MUNDET ÁLVAREZ, Agustín:* Rondalla de Reis. *Barcelona: Milà i Pinyols, 1916 (portada).*

Altres ressenyes i comentaris de premsa:

Inauguració

"TEATRE SALA IMPERI.– Nova empresa.– Espectacles i audicions musicals.– Gran programa de pel·lícules. Estrena del conte líric en un acte *La escola dels somnis*.

Inauguració de la temporada el dissabte, dia 16, sessions tarda i nit."

La Veu de Catalunya 4424 (13/09/1911), ed. vespre, p. 4.

"TEATRE SALA IMPERI.– Pròximament s'inaugurarà en aquest teatre la temporada d'hivern amb un espectacle que, si bé no és nou a Barcelona, no obstant pot resultar per al públic una gran novetat.

La nova empresa, segons tenim entès, se proposa, per medi de les representacions que en diran quadres lírics i visions musicals, fer una continuació de lo que amb tantíssim èxit inicià l'artista senyor Graner en la sala Mercè i teatre Principal, essent, per consegüent, l'índole d'aquests espectacles morals i amens.

Per a comoditat del públic, en especial de les senyores, s'instal·larà un guarda-roba amb servei gratuït, podent, per consegüent, assistir al teatre les dames amb completa comoditat.

L'obra que s'estrenarà aquesta temporada serà el conte líric en un acte i sis quadros *La escola dels somnis*.

Donades les bones relacions particulars amb què compta la nova empresa, no dubtem veure reunit en el teatre sala Imperi lo millor i més distingit de la societat barcelonina."

La Veu de Catalunya 4424 (14/09/1911), ed. matí, p. 3.

"S'ha constituït una empresa de teatre que projecta seguir, en esfera a propòsit, aquella tanda de Espectacles, Contes Lírics i Visions musicals que va iniciar el benemèrit Lluís Graner al Principal, ara farà unes quantes temporades.

Dita empresa començarà a actuar, al teatre de la sala Imperi aquest dissabte, posant en escena el conte líric en un acte i sis quadros *La escola dels somnis*, obra de la qual ne tenim immillorables referències i que bé podria obtenir un èxit extraordinari.

El pla de la nova empresa el trobem encertadíssim, sempre que sàpiga mantenir-se dintre del justos límits de moralitat i cultura que reclamen aquesta mena de espectacles.

Prometem parlar-ne."

De tots colors 193 (15/09/1911), p. 587.

"Sala Imperi

El dissabte, dia 16, començarà la temporada en aquest teatre una companyia catalana, amb espectacles de cine i qüentos lírics, visions musicals, etc... per l'estil de lo que va fer en Graner en la sala Mercè i teatre Principal en altra època.

Començarà posant-se en escena el qüento líric en un acte i sis quadros *La escola dels somnis*, original de F. S.

La nova empresa confia en que el públic veurà amb bons ulls aquesta mena d'espectacles morals i de cultura amena."

La Escena catalana 258 (16/09/1911), p. 3.

"**Espectacles per a infants**

L'obra tan bellament començada per en Graner durant la tongada (més fruitosa per al teatre català que per ell) en què es va dedicar a les empreses d'espectacles, sembla que hagi trobat continuadors en els actuals empresaris de la sala Imperi.

Acompanyada de sessions cinematogràfiques, se representa actualment en l'escenari del esmentat local una obreta exquisida a base d'una rondalla de caràcter popular. [...]

Creiem que els empresaris de la sala Imperi deuen prosseguir en la ruta empresa. Amb un parell o tres d'obres com *L'escola dels somnis* podrien empènyer amb òptims resultats el teatre per a nois.

En obsequi als nens se farà demà, dijous, a la tarda una sessió en la qual se posarà en escena l'aplaudit conte *L'escola dels somnis*.

L'empresa facilitarà l'entrada a uns preus summament reduïts als col·legis que hi vagin en corporació els dijous a la tarda."

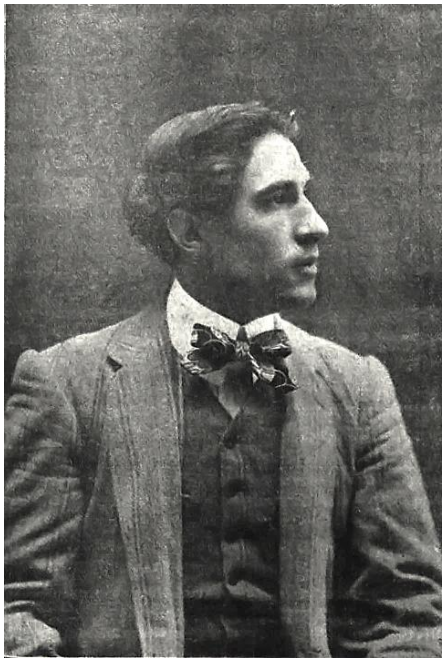
La Veu de Catalunya 4431 (20/09/1911), ed. vespre, p. 1.

"Mañana, jueves por la tarde, en la sala Imperio, en obsequio a los niños, se hará una sesión en la que se pondrá en escena el aplaudido cuento lírico *L'escola dels somnis*. Además, se estrenará la película en dos partes *Maravillas de equitación*. La empresa, accediendo gustosa a los ruegas que algunos le han dirigido, facilitará la entrada a un precio sumamente reducido a los colegios que asistan en corporación los jueves por la tarde."

Diario de Barcelona 263 (20/09/1911), p. 13111.

"La charanga del batallón de cazadores de Barcelona, cedida galantemente por el señor Capitán general de la región, amenizará el sábado próximo por la noche la función que se celebrará en la sala Imperio a beneficio de los heridos y familias de los fallecidos en las últimas operaciones de Melilla."

Diario de Barcelona 264 (21/09/1911), p. 13216.



Il·lustració 107: *Retrat de Baldomer Marinel·lo, empresari director de la companyia de la sala Imperi. [*De tots colors *194 (22/09/1911), portada].*

"BALDOMER MARINEL·LO.– Aquest notable actor català que hem aplaudit en els principals teatres de Barcelona, sembla, però, haver-se fet una especialitat en certs generes escènics. Així actuà llargament a la sala Mercè contribuint en primer terme a l'èxit que allà obtingueren algunes visions musicals.

En Marinel·lo les estudiava amb tant afecte, les posava en escena amb tant amor que, de vegades. les obretes prenien veritables proporcions d'obra important aconseguint una popularitat i acceptació mai sospitades...

Avui en Marinel·lo treballa a la sala Imperi, a on, en marc més ample, segueix cultivant la seva originalíssima especialitat escènica. Nosaltres, que l'hem vist dirigir els ensaigs, estem admirats de la bona voluntat i intel·ligència que hi esmerça. Bona voluntat i intel·ligència que després ja premia, merescudament, el públic i li agraeixen força els autors de les obretes.

La interpretació i posat en escena de *La escola dels somnis* ha estat el darrer èxit d'en Marinel·lo. El felicitem de tot cor, ja que, si bé aquest treball, per la seva naturalesa humil, no sol cridar l'atenció de la multitud és, en canvi, apreciat en tot lo que significa, pels intel·ligents que tenen la sort de veure'l d'a prop i d'apreciar-ne les innombrables dificultats."

De tots colors 194 (22/09/1911), p. 604.

"En la sala Imperio se cultiva el teatro para niños."

La última hora 6430 (27/09/1911), p. 3.

"**Teatre per a infants**

Una empresa ha tingut la pensada de continuar l'obra tan bellament envestida i en mala hora interrompuda per en Graner. Entre els espectacles audicions del Principal i les visions de la sala Mercè, no hi ha dubte de que s'hauria acabat per trobar la nota justa i precisa en la qual deu entrar el teatre pera infants. Perquè, encara que les temporades

líriques que va feren Graner al Principal no fossin destinades a les criatures, sigui pel precedent de la sala Mercè, sigui per la *honradesa* dels temes, havien acabat —i començant— per perdre el caràcter d'espectacles per a les famílies. I ja és sabut que els espectacles per a les famílies cal que agradin sobretot als infants, baix pena de que hi plorin o s'hi avorreixin i obliguin a les mamàs, les tietes i les germanes grans a deixar-los deserts.

Durant un temps, doncs, en Graner, amb els seus espectacles, va omplir una necessitat. I tal vegada la consciència d'això ha impulsat d'aleshores ençà a altres empresaris a la implantació del teatre per a infants. Ara mateix a la sala Imperi se n'acaba de fer una interessant temptativa amb algunes obretes, entre les quals sobresurt molt especialment la rondalla escènica *La escola dels somnis*. [...]."

La Ilustració catalana 434 (01/10/1911), pp. 578–579.

"**Un teatre d'infants a la sala Imperi**

Va ésser una grossa i agradable sorpresa la que vàreig tenir un d'aquests últims diumenges. Per casualitat vàreig anar a la sala Imperi. Vaig asseure'm en un dels comodíssims sillons que hi ha, i després de disfrutar davant d'un seguit de magnífiques pel·lícules, vet-aquí que la sala s'il·lumina, se tira teló i apareixen una colla de nens i nenes fent comèdia.

Però quina comèdia, amics meus! Semblava un d'aquests contes d'en Bolavà. Tan meravellosa i divertida era. Crec que se'n deia *L'escola dels somnis*. Allí hi sortia en Patufet encarant-se amb un gegant i fent-hi de totes...

Vaig passar una tarda deliciosa, i com jo tots els nens i nenes que amb les seves mamàs i germanes omplien la sala, aplaudint amb el major entusiasme.

Després de *L'escola dels somnis*, s'ha estrenat en la sala Imperi: *L'escarment*, *Joguet fi de segle*, *La pomera* i altres, totes molt hermoses i divertides.

Els nostres lectors no deixaran de visitar la sala Imperi, perquè allí hi riuran de valent i hi disfrutaran més que per tot arreu.

F."

En Patufet 404 (07/10/1911), pp. 649–650.

"**Sala Imperio**

La empresa de este teatro no perdona sacrificio alguno para dar a los que lo visitan espectáculos tan artísticos como morales. Es digna de todo aplauso la labor de la citada empresa por cuanto en Barcelona es ya muy difícil encontrar un teatro donde poder llevar a nuestros hijos con seguridad de que no han de ver películas inmorales o espectáculos que repugnen nuestros sentimientos de buen cristiano."

La bandera regional 145 (07/10/1911), p. 6.

“Se desea persona de buenas relaciones que disponga de 8 a 10.000 pesetas para mejorar negocio de espectáculo moral ya establecido, de mucho porvenir, y que podrá administrar el propio interesado. Para más detalles dirigirse a la empresa del teatro sala Imperio, de 9 a 12 y de 3 a 8.”

Diario de Barcelona 293 (20/10/1911), p. 14.864.

Teatre dramàtic per a grans i primers abonaments

“En vista del éxito que cada día obtienen en la sala Imperio las visiones musicales *L’escarment* y *La pomera*, la empresa ha accedido a dar principio a las sesiones de la tarde a las cinco en punto. Al propio tiempo anuncia para el jueves, por la noche, el estreno de *La Baronessa del lliri groc*, que alternará con una visión musical, y así podrá el espectáculo resultar más interesante para el público mayor. Los jueves por la noche se considerarán días de moda, por lo que ya se ha abierto un abono especial a precios muy reducidos.”

Diario de Barcelona 276 (03/10/1911), p. 13833.

“Continua, amb honra i profit, la campanya teatral a la sala Imperi.

Aquesta setmana podem donar compte de l’estrena de dues obretes: *La pomera*, interesant i delicada visió escènica que revela la bona mà d’un literat de cultura i *Joguina fi de segle*, passatemps que distreu per la vivesa del diàleg i encertadíssima execució que li dona la companyia dirigida per en Baldomer Marinel·lo.

El gènere a què pertany la esmentada *Joguina* no el trobem pas dels més a propòsits per la casa. Agrada força, és veritat i fins, per una vegada, pot passar sense cap regateig. Però, si se n’abusés, el caràcter literari i artístic d’aquests espectacles, ne sofriria un xic... Voldríem que es prengués a fi de bé la nostra observació suavíssima.”

De tots colors 196 (06/10/1911), p. 637.

“[…] Mañana domingo, sesión matinal de 11 a 1.— Lunes, tarde, inauguración de las VELADAS SELECTAS.—Espectáculo moral.”

El Noticiero Universal 8138 (07/10/1911), p. 4.

“El sábado por la noche tendrá lugar en el teatro sala Imperio el estreno de la comedia dramática en un acto, *El sant de l’Agneta*. Esta obra será puesta en escena con gran lujo de decorado, debido al pintor señor Arola. Asimismo, tendrá lugar la última audición musical de Lina Nardi, con un escogido programa.”

Diario de Barcelona 285 (12/10/1911), pp. 14354–14355.

"La comedia dramática *El sant de la Agneta*, en un acto, estrenada el sábado en el teatro sala Imperio, obtuvo un éxito ruidoso, debido a la buena presentación y ejecución por parte de todos los artistas que en ella toman parte. Para el jueves se anuncia otro estreno, y el sábado próximo el de la rondalla en dos cuadros *L'infant Príncep.*"

Diario de Barcelona 290 (17/10/1911), p. 14651.

"TEATRE SALA IMPERI.– (Diputació, entre Rambla de Catalunya i Balmes).– Espectacles i visions musicals. Avui, divendres nit, a dos quarts de deu, gran sessió. NOTA: En la taquilla del teatre s'expenen abonaments per als divendres tarda, dijous i dissabtes nit, dies d'estrenes."

La Veu de Catalunya 4463 (20/10/1911), ed. vespre, p. 2.

"[...] Avui, dimarts nit, a dos quarts de deu. Gran programa de pel·lícules alternant amb peces còmiques: *El correu, Una aposta perduda* i *Buscando felicidad*. Dijous, estrena: *L'eclipse*."

La Veu de Catalunya 4467 (24/10/1911), ed. vespre, p. 3.

"Els empresaris de la sala Imperi continuen ses tasques encertadament! Últimament podem senyalar nous triomfs amb les estrenes de les obretes *Contra enveja, caritat*, diàleg d'assumpte delicadíssim, molt ben tallat i executat a meravella per les nenes Morer, Redondo i altra. *L'eclipse*, desarrollo d'una petita *moraleja*. Aquesta producció en si no és res emperò, el públic la escolta amb atenció degut a la bona interpretació dels personatges a càrrec de les xamoses nenes Morer i Redondo i l'actor senyor Morer."

De tots colors 200 (03/11/1911), p. 701.

"[...] Avui, dissabte nit, a dos quarts de deu. Estrena del passatemps còmic en un acte *Un home valent*. Demà, diumenge, dues grans sessions a les quatre i a les sis. Localitats numerades."

La Veu de Catalunya 4478 (04/11/1911), ed. vespre, p. 2.

"Entre les obres darrerament estrenades a la sala Imperi, cal consignar l'èxit de *L'home valent* d'en Raimon Cantó, sainet força ben construït i que conté una pila d'acudits que fan riure de debò al públic. I la simpatia amb què s'escolta l'obreta hi contribueix força l'excel·lent execució que mereix de la companyia. [...]"

De tots colors 201 (10/11/1911), p. 717.

*"**Un home valent*** – Comèdia en un acte, original de Raimon Cantó A.

Ben feliç ha estat aquesta vegada el Sr. Cantó al compondre la comèdia de què ens ocupem. És d'argument senzill, però simpàtic, lo qual junt amb els xistos i amb un bon *truc*, permet que el públic passi l'estona divertida.

En l'execució s'hi lluïren les nenes Moré i Redondo i els Srs. Marinel·lo i Moré. Els demés estigueren discrets. La presentació, de primera."

La Escena catalana 266 (11/11/1911), p. 3.

"Avui, diumenge tarda, dues grans sessions. A dos quarts de quatre: programa nou de pel·lícules i les obres de gran èxit *L'escola dels somnis*, *La meva guardiola* i *Zapatero... tero... tero*. A les sis: sessió colossal: *Zapatero... tero... tero*, *La meva guardiola* i, èxit dels èxits, *La pinteta d'or*.

Preus de les localitats numerades: llotges sense entrada, 3 ptes.; butaca numerada fins a la fila 10, 1; seient fixe, 0,50; general, 0,25. Nit, a dos quarts de deu, grandiosa secció. Dijous vinent, estrena *Don Pancho*."

La Veu de Catalunya 4485 (12/11/1911), ed. matí, p. 6.

"La meva guardiola – Monòleg infantil de M[anel] M[arinel·lo] Samuntà.

El representà molt bé la Pepeta Morer i el públic va saborejar-lo amb gust, puig se tracta d'una producció que pot calificar-se de bona, tenint en compte les escasses condicions del gènere a què pertany. [...]."

La Escena catalana 268 (25/11/1911), pp. 2–3.

"Avui, dissabte nit, a dos quarts de deu: escollida funció de teatre per a públic major. Programa de cine i les obres en un acte *El correo...*. Estrena colossal *Boda interrumpida* i *La princesa Obdúlia*. Demà, diumenge tarda i nit, dues escollides funcions."

La Veu de Catalunya 4499 (25/11/1911), ed. vespre, p. 4.

Benefici a les nenes Morer i Redondo

"[...] Pròximament tindrà lloc en el mateix teatre el benefici de les petites-boniques actrius les nenes Josefina Morer i Aurora Redondo. Per simpatia a les beneficiades, prendrà part en la festa l'excel·lent actor Jaume Borràs.

La setmana entrant publicarem el programa que regirà."

De tots colors 201 (10/11/1911), p. 717.

"Dues eixerides produccions s'han estrenat darrerament a la sala Imperi.

És la primera *La pinteta d'or*, visió musical en tres quadros, d'argument interessant i presentada amb un decorat molt ben entès de perspectiva i que produeix bon efecte.

La guardiola —que és la segona de les obretes a què ens referim,— original d'en Raimon Cantó, és un monòleg d'una notable correcció literària que fou interpretat (fent-ne una veritable creació) per la nena Morer. Aquesta nena, junt amb l'altra petita-bonica actriu de la casa que es diu Aurora Redondo, celebraran aquest dissabte la seva funció de benefici a la qual hem estat invitats molt delicadament.

Se posarà en escena el diàleg d'en Estanislau Clariana *Contra enveja, caritat*, la comèdia lírica *L'escarment* i es verificarà l'estrena de la visió musical en dos quadros d'en E. Clariana *La Princesa Obdúlia*. A més, per deferència a les beneficiades, prendran part en la festa el cor infantil Mossèn Cinto, cantant les millors peces del seu extens repertori, i en Jaume Borràs que representarà el monòleg d'en Guimerà *Mestre Oleguer*, una de les millors creacions de l'eminent actor.

Com se veu, el programa no pot ser més variat i selecte. Prometem assistir a la simpàtica festa."

De tots colors 202 (17/11/1911), p. 734.

"**Teatre d'infants**

En la sala Imperi s'han estrenat últimament dues obretes que han agradat molt al públic petit. La primera és una visió en tres quadros, que s'anomena *La pinteta d'or* [...]

L'altra és un bonic monòleg que diu molt bé la petita actriu Pepeta Morer, i s'anomena *La meva guardiola*. Aneu-hi i creieu que vos farà passar una bona estona.

Per avui dissabte està anunciat el benefici de les petites actrius Pepeta Morer i Aurora Redondo, estrenant una bonica comedieta que es diu *La princesa Obdúlia.* En honor a les beneficiades hi prendrà part el cor infantil de Mossèn Cinto."

En Patufet 410 (18/11/1911), p. 747.

"Dissabte passat a la vetlla se celebrà en el teatre sala Imperi el benefici de les actrius en miniatura, les xamoses nenes Morer i Redondo.

Composaven el programa unes quantes obretes de les millors entre el repertori de teatre d'infants amb que compta la casa. Foren desempenyades amb la delicadesa a què ens té acostumats el director senyor Marinel·lo, o sia, d'una manera acabada per part de tot l'elenc.

Seguidament s'estrenà *La Princesa Obdúlia*, última producció del senyor Clariana, amb música d'en Pérez-Cabrero (fill). [...] Per causes imprevistes, no pogué prendre part en la vetllada l'excel·lent actor Jaume Borràs.

Les beneficiades foren festejades amb presents de gran vàlua, quedant l'escenari convertit en un veritable jardí. Celebrem de debò l'èxit de la vetllada."

De tots colors 203 (24/11/1911), p. 748.

"L'èxit creix en el nodrit repertori de peces per a la canalla. El teatre de nois s'ha vist augmentat per un grapat de composicions que ja hem ressenyat oportunament.

La companyia Marinel·lo, que més bé en podríem dir, Moré-Redondo, ha fet les delícies del públic. Fins ara de les obres que s'han fet, la més acabada i la que compleix amb la missió educativa de l'autor és *Don Panxo*, que obté un èxit delirant cada vegada que es posa en escena.

El benefici de les eminents actrius, en son gènere, nenes Moré i Redondo, fou una demostració palesa de les nobles simpaties que es tenen guanyades.

Les líriques comèdies *Contra enveja, caritat* i *La Princesa Obdùlia*, de E. Clariana (qual ressenya no ens ha capigut aquesta setmana en la secció *Estrenes*), foren ben executades, com així també la comedieta *L'escarment*, del senyor Llimoner."

La Escena catalana 268 (25/11/1911), pp. 2–3.

Dilluns aristocràtics a benefici de les escoles de Preservació de la Fe

"**Beneficència**

Alarmades les presidentes generals i vis-presidenta de sòcies protectores i actives, senyora marquesa vídua de Julià, senyoreta donya Amanda Casafont i de Obregón i donya Isabel de Urruela de López, del augment extraordinari d'alumnes d'ambdós sexes a les escoles que sosté l'Apostolat de Senyores per a la Preservació de la Fe, d'acord amb el director Rnt. Manuel Barguñó, han pensat i posat en pràctica, per a anivellar el pressupost, organitzar quatre funcions, Dilluns aristocràtics, que tindran lloc el dilluns 27 de novembre, dilluns 4, 11 i 18 de desembre, de sis a vuit de la tarda; havent-se posat d'acord amb l'empresa del teatre sala Imperi, la qual al saber el fi benèfic que es proposa, ha donat totes les facilitats perquè, a més de funcions escollides, siguin del gust moral de la concurrència.

Per al millor èxit, ahir dilluns se reuniren en junta extraordinària a la capella del Palau Episcopal representacions amb ses Juntes Directives de sòcies protectores i actives i del Rober de la Obra a fi de col·locar totes les localitats entre lo bo i distingit de nostra societat. Per a l'adquisició d'abonos als quatre dilluns poden dirigir-se a les senyores presidentes protectores, a la botiga del senyor Sala, carrer de la Canuda, ornaments d'església, o a la llibreria del senyor Subirana a la Portaferrissa, que ha tingut la delicadesa de regalar els impresos de les localitats."

La Veu de Catalunya 4488 (14/11/1911), ed. vespre, p. 2.

"**Teatre sala Imperi**

Demà, dijous: primera funció organitzada per la Junta de Nens protectors d'una escola catòlica. Les localitats poden adquirir-se a la llibreria de don A. Sanmartí, Casp, 32. Per aquesta funció no valdran les invitacions."

La Veu de Catalunya 4496 (22/11/1911), ed. vespre, p. 4.

"**Teatre sala Imperi**

"Avui, dijous tarda, a les 4 en punt. Primera funció organitzada per la Junta de Nens protectors d'una escola catòlica. Programa colossal de pel·lícules i les obres de gran èxit *L'escarment*, *El sant de l'Agneta* i *Don Panxo o en Bieló*. Tenint compromeses moltes localitats, el sobrant se posarà a la venda al públic a la taquilla del teatre. No valdran les invitacions."

La Veu de Catalunya 4496 (23/11/1911), ed. matí, p. 4.

"SALA IMPERI.— A benefici de les escoles que sosté l'Apostolat de Senyores per a la Preservació de la Fe, s'anuncien quatre funcions per als quatre dilluns corresponents als dies 27 del corrent i 4, 11 i 18 del vinent desembre, de sis a vuit del vespre.

La Junta de l'Apostolat creu que en dites funcions serà l'esmentat teatre el lloc de reunió de la bona societat barcelonina, perquè a penes iniciat el projecte ha sigut acollit amb tal entusiasme que ja són abonades totes les llotges, havent-hi moltes famílies que han tingut que conformar-se amb les localitats de preferència per no haver-hi més de disponibles.

Entre les distingides famílies que primer s'han abonat, hi ha el governador senyor Portela, l'alcalde marqués de Marianao, baronessa de Cuadras, senyors de Simón, López, Albó, Sans, Bofill, comtes de Santa Maria de Sans, Bastinos, Renar, vídua Pons, marquesa de Julià, Dalmases, Urruela, Pérez del Molino, Fargas, Faya, Ros, Prats, Terrades, Clavé, Anglada, Bosch, Macià, Pons, Marimon, Vilavechia, Escolà, Ros Font, Benesat, Venet, Julià, Ricart, Barguño, Duran, Gallard, Masferrer, Pou, Masó, Alonso, Juny, Betancourt, Beya, Daurella, Bonaplata, Sentmenat, Rull, Romeu, Subirana, Cullaré, Fages, Fabrer, Mateu, Palau, Ferrer i Vidal, Taià i molts altres. Segueixen despatxant-se abonaments a la llibreria del senyor Subirana i a casa del senyor Sala del carrer de la Canuda."

La Veu de Catalunya 4498 (25/11/1911), ed. matí, p. 3.

"Con extraordinaria y brillante concurrencia diose ayer en el elegante teatro Sala Imperio la primera de las cuatro funciones de cinematógrafo y cuadros plásticos, organizadas a beneficio de las Escuelas de Preservación de la Fe.

El abono ha constituido un éxito. La presidenta general de tan benéfica obra, marquesa viuda de Julià, y la vicepresidenta han visto colmados sus deseos, ya que entre las familias concurrentes vimos a las principales de nuestra sociedad, contándose entre aquellas,

además del gobernador civil, Sr. Portela, a los marqueses de Marianao, de Julià, de Alfarràs i de Dou; condes de Güell, Sort y señorita Maria de Sans; señores de Urruela, de López, de Limón, de Pons, de Boac, de Villavechia, de Dalmases, de Gallart, de Albó, de Sentmenat, de Alós, y tantos y tantos más.

Resultó una *matinée* agradabilísima, menudeando los elogios para las distinguidas damas organizadoras, y resultando de positivo provecho para la obra que patrocinan.

—Zulueta."

La Época 21.939 (29/11/1911), p. 2.

"**Teatre sala Imperi**

Avui, dijous tarda, a les quatre: segona funció a benefici d'una escola catòlica. Entrada, un ral; preferència, una pesseta. Estrena del qüento líric en sis quadres *L'aigua de la vida*.

Nit: funció sencera. Gran programa."

La Veu de Catalunya 4502 (30/11/1911), ed. matí, p. 4.

"Els dilluns aristocràtics en el teatre sala Imperi a favor de les Escoles de la Preservació de la Fe, com s'esperava, resultaren un èxit, car a pesar de que moltes famílies abonades no hi assistiren pel mal temps, foren més nombroses les que honraren l'acte amb la seva presència, donant-se el cas de que vàries famílies se dividiren per a assistir a una altra funció de beneficència que es donà a la mateixa hora. El pròxim dilluns, dia 4, de sis a vuit de la nit, s'espera que hi assistiran totes les persones abonades.

Els palcos estigueren tots ocupats, exceptuant els del senyor alcalde i el senyor governador, que no hi pogueren assistir per tenir ocupacions precises."

La Veu de Catalunya 4504 (01/12/1911), ed. vespre, p. 2.

"Avui, dilluns tarda, 3ª sessió de l'abonament a benefici de la Preservació de la Fe. Nit, a dos quarts de deu. Les tres obres de gran èxit *Los dos abuelos*, *Les flors de maig*, *Entre doctores*."

La Veu de Catalunya 4513 (11/12/1911), ed. matí, p. 2.

Concert del Cercle Musical Bohemi

"El Círculo Musical Bohemio celebrará un concierto en la noche del 23 del mes actual, en la sala Imperio. El programa se compone de obras de Schubert, Rodríguez Rosés, Wagner y Ferrer-Vidal."

Diario de Barcelona 526 (22/11/1911), p. 16332.

"En la sala Imperio ha celebrado un concierto, primero de la temporada, el Círculo Musical Bohemio, bajo la dirección del maestro D. Lorenzo Simó. El programa fue muy del agrado de la concurrencia. En el mismo figuraban, entre otras composiciones, el idilio da Sigfrido, el cuarteto (op. 29) de Schubert y las *Escenas musicales* del señor Ferrer-Vidal. Todas fueron ejecutadas con acierto, demostrándolo el auditorio con frecuentes aplausos."

Diario de Barcelona 331 (27/11/1911), p. 17103.

"**Círcol Musical Bohemi.—** La sala Imperi, a on se donà el primer concert de la present temporada en la nit de dijous, se veié força concorreguda per a apreciar el valor d'algunes obres noves que es donaren a conèixer. En la primera part hi havia una composició orquestral d'en Rodríguez Rosés. És obra treballada amb força habilitat i que se sent amb gust per les variades matisacions de la corda. Igualment podem dir de les degudes a en Josep Ferrer-Vidal.

Volgué fer un suprem esforç l'orquestra dels Bohemis amb la interpretació del *Sigfried-Idyl* d'en Wagner, però no passà d'aquí. L'obra és massa grossa per als elements amb què compta aquella orquestra. Podem fer aplicació d'aquest criteri amb el concert 29 de Schubert, que té moltes dificultats per a una execució no més que passable.

Els aplaudiments se succeïren després de cada obra pel bon desig que demostraren els executants dirigits per en Llorenç Simó amb força habilitat."

La Veu de Catalunya 4499 (25/11/1911), ed. vespre, p. 3.

"Xim-xim!

El Círculo Musical Bohemio, una entitat de cultura artística que mereixeria un xic més d'atenció per part de la nostra classe *pudiente* i de la nostra crítica... també *pudiente*, va donar divendres passat a la sala Imperio el primer concert de l'actual temporada, que correspon a la seva 11na sèrie.

Les novetats del programa, en qual lloc d'honor hi havia un hermós quartet de Schubert, foren un ben instrumentat *Preludi* d'en Rodríguez Rosés i unes *Escenes musicals* del senyor Ferrer-Vidal, no mancades d'originalitat, però quelcom fluixetes per lo que toca als ressorts tècnics.

Els solistes, molt bé, i el senyor Simó Cervera, dirigint, molt acertat. L'escollida i nombrosa concurrència que omplia la sala Imperi sortí ben complascuda de la simpàtica vetllada artística."

La Esquella de la Torratxa 1718 (01/12/1911), p. 13.

Sessions vermouth

"Avui, dimarts tarda, de cinc a vuit. Colossal sessió vermouth. Preu únic, un ral, localitat lliure. 2.500 metres de pel·lícules, totes noves i d'estrena i dues obres de teatre. Nit, a dos quarts de deu: funció completa. Programa de cine i èxit del sainet en un acte *Boda interrompuda*, completant l'espectacle amb les obres en un acte *Buscando felicidad* i *Don Pancho*. Dijous tarda, estrena *L'aigua de la vida.*"

La Veu de Catalunya 4500 (28/11/1911), ed. matí, p. 3.

"Avui, dimecres tarda, de cinc a vuit: gran sessió de vermouth. [...]."

La Veu de Catalunya 4501 (29/11/1911), ed. matí, p. 4.

"Avui, divendres, dia de moda: tarda, de cinc a vuit, gran sessió vermouth. Entrada un ral: localitats lliures. 3.000 metres de pel·lícules i dues obres. Nit, a dos quarts de deu. Funció completa. Gran programa. Demà, dissabte nit: estrena *Tancar els ulls i obrir les mans.*"

La Veu de Catalunya 4503 (01/12/1911), ed. matí, p. 4.

"[...] *Tancar els ulls i obrir les mans* és el títol d'una comèdia estrenada la setmana passada en aquest teatre, obreta que no reuneix cap interès i de la qual no en farem una àmplia informació. Sols direm que l'autor desconeix completament el treball teatral, ja que la seva producció, si bé elogiable per la moralitat que enclou, decau per manca de trama escènica, lo que fa que les escenes resultin pesades. Serà una de tantes obres que morin a penes naixen. [...]."

De tots colors 206 (15/12/1911), p. 794.

"Totes les tardes, gran sessió vermouth de 5 a 8. 3.000 metres de pel·lícules i dues obres. Entrada un ral. Nit, a dos quarts de deu: funció magna. Estrena: *Los dos abuelos*."

La Veu de Catalunya 4504 (02/12/1911), ed. matí, p. 4.

"Avui, diumenge tarda, a les quatre, primera sessió: gran programa de cine i les obres de gran èxit *Don Panxo* i *L'aigua de la vida*. A les sis, segona sessió *L'aigua de la vida* i *Los dos abuelos*. Nit, a dos quarts de deu, funció completa *Boda interrumpida*. Èxit colossal *Los dos abuelos. Una aposta perduda.* Localitats numerades."

La Veu de Catalunya 4505 (03/12/1911), ed. matí, p. 4.

"Avui, dimarts tarda, de cinc a vuit, colossal sessió vermouth. Entrada un ral: *La pomera* i *L'aigua de la vida*. Nit: funció de teatre per la companyia Marinel·lo i Ferrero: *Los dos*

abuelos i estrena del pas de comèdia en un acte *Tancar els ulls i obrir les mans* i la cada dia més aplaudida peça en un acte *Una aposta perduda*. Demà dimecres tarda: primera funció a benefici de la Casa Provincial de Caritat."

La Veu de Catalunya 4507 (05/12/1911), ed. matí, p. 3.

"**Teatre sala Imperi**

Avui, dissabte tarda, de cinc a vuit, colossal sessió vermouth: gran programa de pel·lícules i l'entremès *Aigua de la vida* i *Boda interrompuda*. Nit: gran funció per al companyia Marinel·lo i Ferrero: *L'aigua de la vida* i estrena de les *Flors de Maig* i *Los dos abuelos*."

La Veu de Catalunya 4511 (09/12/1911), ed. matí, p. 4.

Benefici de la Casa Provincial de Caritat

"**Teatre sala Imperi**

Avui, dimecres tarda, a les cinc: funció a benefici de la Casa Provincial de Caritat. Nit, a dos quarts de deu: gran èxit de la companyia còmica Marinel·lo-Ferrero *Los dos abuelos* i *Tancar els ulls i obrir les mans*. Demà, dijous tarda, de 4 a 8, sessions infantils. Estrena del diàleg *Lo que fan els infants.*

[...]

El producte de la funció de tarda, que tindrà lloc avui, com també en els dimecres no festius, en el favorescut teatre sala Imperi, per acord de l'empresa del mateix, serà entregat íntegre a la Casa Provincial de Caritat, en concepte d'almoina."

La Veu de Catalunya 4508 (06/12/1911), ed. matí, pp. 3–4.

Companyia Marinel·lo i Ferrero

"Avui, divendres, per a les sessions de la tarda queda tot despatxat. Nit, per la companyia Marinel·lo i Ferrero: *Tancar els ulls i obrir les mans*, *Las dos muelas* i *L'aigua de la vida*."

La Veu de Catalunya 4510 (08/12/1911), ed. matí, p. 3.

"Avui, dissabte nit, gran funció per la companyia Marinel·lo i Ferrero: *L'aigua de la vida* i estrena de les *Flors de maig* i *Los dos abuelos*."

La Veu de Catalunya 4512 (09/12/1911), ed. vespre, p. 6.

"Avui, diumenge tarda, a les quatre, primera sessió: *Los chorros del oro*, *Lo que fan els infants* i *Les flors de maig*. A les sis, segona sessió: *Lo que fan els infants, Flors de maig* i *Entre doctores*."

La Veu de Catalunya 4512 (10/12/1911), ed. matí, p. 4.

"Últimament s'ha posat en escena el passatemps còmic-líric de l'Aulés *Ignocència*, amb una bona interpretació per la companyia Marinel·lo.

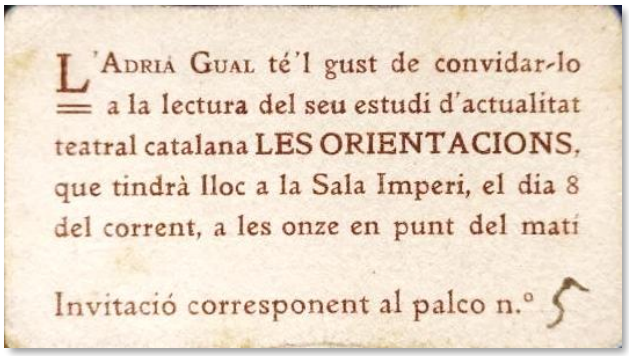
No podem cloure aquesta ressenya sens lamentar el desencert de l'empresa d'aquest teatre en emprendre un viarany distint al seguit des del principi de la temporada, i fem vots perquè el nou camí començat no sigui per aquesta d'un perjudici moral i material."

De tots colors 207 (22/12/1911), p. 805.

Conferència d'Adrià Gual

"Demà, divendres, a les onze del matí, en el teatre sala Imperi, don Adrià Gual llegirà el seu follet d'estudi sobre l'actualitat teatral catalana, que porta per títol *Les orientacions*. L'acte serà de franc. Les llotges queden reservades com també les butaques destinades a la premsa."

La Veu de Catalunya 4510 (07/12/1911), ed. vespre, p. 3.


L'Adrià Gual té'l gust de convidar-lo a la lectura del seu estudi d'actualitat teatral catalana LES ORIENTACIONS, que tindrà lloc a la Sala Imperi, el dia 8 del corrent, a les onze en punt del matí

Invitació corresponent al palco n.º 5

Il·lustració 108: *Invitació a la conferència d'Adrià Gual del 8 de desembre de 1911 a la sala Imperi. [Arxiu particular].*

"***Les orientacions***

Conferència d'Adrià Gual

Ahir al matí va donar a la sala Imperi una interessant conferència sobre el moment actual del teatre català el distingit literat i dramaturg don Adrià Gual.

Després d'haver donat un lleuger esguard a les tradicions teatrals europees, en el qual va demostrar una vegada més la seva competència i erudició en aquestes matèries, el conferenciant va passar a ocupar-se de l'escassa i truncada tradició de teatre català, fixant-se en els arrels del teatre barceloní i el seu camí fins als moments actuals.

Després d'aquesta part del seu estudi, fet amb una forma bellament pintoresca i agradable, en Gual va entrar. Va examinar minuciosament els càrrecs sobre la decadència del nostre teatre i dels qui volen aconsellar constantment sobre els viaranys a seguir.

Ha examinat minuciosament els càrrecs i consells més generals en les converses de gent de teatre, així com també entre el públic i va exposar la seva opinió manifestament que l'estat actual del nostre teatre és degut a que no tenim tradició.

Tot seguit va parlar de la creació del Sindicat d'Autors Dramàtics, alabant fervorosament la seva constitució i senyalant els medis més apropiats, segons ell, per a la reparació de lo passat, a l'objecte d'anar definitivament a la creació del nostre Teatre Català.

El conferenciant va parlar per espai d'una hora, havent sigut escoltat religiosament per la nombrosa i selecta concurrència aplegada a la sala Imperi. Les darreres paraules del conferenciant van ser ofegades per la calorosa ovació que se li va tributar."

La Veu de Catalunya 4511 (09/12/1911), ed. matí, p. 2.

"**Parlant per al·lusions**

No farem pas nosaltres un resum de la conferència que el dia 8 del corrent llegí don Adrià Gual, davant d'escassa concurrència en la sala Imperi d'aquesta ciutat, car la premsa diària, més oportuna, ho ha fet degudament. [Segueix una dura crítica a certes afirmacions de la conferència]."

De tots colors 206 (15/12/1911), p. 794.

Festa dels requetès carlistes pel dia de la Immaculada

"**Requeté Jaimista de Barcelona.—** La Junta Directiva, en sesión celebrada el pasado domingo, acordó celebrar con toda solemnidad la fiesta de su Patrona María Inmaculada, con comunión general, banquete y solemne velada literaria-musical en el magnífico teatro Sala Imperio.

Dentro breves días se repartirán los programas pudiendo anticipar que en la fiesta tomará parte uno de los personajes de más relieve del partido Tradicionalista español."

La bandera regional 149 (04/11/1911), p. 3.

"**Fiesta de los requetés**

Hoy, día 8, festividad de la Inmaculada Concepción, celebrarán con inusitada brillantez los valientes requetés catalanes el primer aniversario de la Proclamación de su Patrona María Inmaculada.

Con este motivo se celebrarán varios actos: por la mañana, a las siete, Misa de Comunión general, asistiendo los banderines de todos los requetés barceloneses. Banquete íntimo a la una de la tarde en obsequio a los distinguidos oradores que hablarán en el gran mitin.

Y, más tarde, grandioso festival político-literario-teatral en el amplio local de la sala Imperio y en el que tomarán parte los elocuentes oradores, don Luis Lucia, presidente de la Juventud Jaimista de Valencia; nuestro querido director, don Dalmacio Iglesias y el batallador periodista don Juan M.ª Roma, director de *La bandera regional*. Presidirá el acto el excelentísimo señor duque de Solferino.

Reina gran entusiasmo para esta simpática fiesta y para la cual espéranse nutridas comisiones de todos los requetés de Cataluña."

La Voz de la tradición 62 (08/12/1911), p. 9.

"**La fiesta de los requetés**

Hoy se celebran, organizadas por nuestros bravos requetés, solemnes fiestas en honor de su Excelsa Patrona María Inmaculada. Rasgo hermoso será el de estos requetés, tan villanamente insultados y odiados por nuestros enemigos, haciendo vigorosa afirmación de la fe religiosa y política que anida en sus juveniles pechos.

Acto brillante, en el que la gran Comunión Tradicionalista barcelonesa dará nueva prueba palpable de cariño con que ve el fomento de estas agrupaciones que tan hermosas palabras han merecido de labios de nuestro Caudillo augusto, premiando su acrisolada lealtad y su indomable tesón. […] He aquí el programa completo de las fiestas que hoy van a celebrarse: […]

A las tres y media **gran fiesta político-teatral** en el teatro Sala Imperio:

Primera parte:

1. *Marcha de Don Carlos* por el cuarteto.
2. Poesía por el joven José Morera, del requeté de S. Andrés.
3. *Souvenir*, Pérez Cabrero, por el cuarteto.
4. *La nit de Reis*, poesía por la niña Pepita Morer.
5. Discurso por el presidente del requeté Jaimista, D. Valentín Estefanell.
6. *Lohengrin*, Wagner, por el cuarteto.
7. *Lo Comte i l'Infant*, poesía por la niña Aurora Redondo.
8. Discurso por D. Luis Lucia, abogado y presidente de la Agrupación Escolar Tradicionalista de Valencia.

Segunda parte:

1. *Ave María*, Gounod, por el cuarteto.
2. Poesía por el presidente del requeté de Gracia, D. José Abad.
3. *Pizzicati*, Ernesto Guillet, por el cuarteto.
4. *Lo convent*, por el joven Miguel Gabin.
5. *Capricho*, Pérez Cabrero (hijo), por el cuarteto.
6. Poesía original de D. Juan M.ª Roma, leída por el tesorero del requeté Jaimista, D. Antonio Tort.
7. *Serenata*, Gounod, por el cuarteto.
8. Discurso por D. Dalmacio Iglesias, abogado y diputado a Cortes.

Tercera parte:

1. Sinfonía por el cuarteto.
2. *L'aigua de la vida*, cuento lírico en seis cuadros por toda la compañía.
3. *Entreacte*, monólogo por el joven Antonio Oliver.
4. Proyección de películas.
5. *D. Sancho*, cuento lírico en dos quadros.
6. Marcha final por el cuarteto.

Nota.— Las localidades se venden en la secretaría del requeté Jaimista, Riera de S. Juan, 22, y una hora antes de empezar la función, en la taquilla del teatro."

La bandera regional 154 (08/12/1911), p. 2.

"**La festa dels requetès**

Els joves dels requetès carlistes van celebrar ahir la festa de la Puríssima amb una missa a l'església del Bonsuccés, un banquet al restaurant Massaguer i una vetllada a la sala Imperi. El governador ens va donar nova de que aquests actes s'havien celebrat amb tot ordre."

La Veu de Catalunya 4511 (09/12/1911), ed. matí, p. 4.

Últimes obres i clausura de l'empresa

"**Sala Imperi.**— Gran èxit de les visions líriques *La pomera*, *L'aigua de la vida*, *Una aposta perduda* i *Tancar els ulls i obrir les mans*."

La Esquella de la Torratxa 1719 (08/12/1911), p. 10.

"Avui, dimecres nit, a dos quarts de deu. Gran funció *Un cop d'estat*. Estrena d'un magnífic decorat del senyor Vidal. *Los asistentes. Los dos abuelos*."

La Veu de Catalunya 4515 (13/12/1911), ed. matí, p. 3.

"Avui dissabte, a dos quarts de deu, nit. Grandiós èxit *Un cop d'estat* i la divertida peça en un acte, *L'hereu Pruna."*

La Veu de Catalunya 4518 (16/12/1911), ed. matí, p. 3.

"Avui, tarda, a les 4 i a les 6, grans sessions de teatres d'infants. *Ignocència*, per la nena Morer."

La Veu de Catalunya 4519 (17/12/1911), ed. matí, p. 3.

"L'empresa de la sala Imperi ha plegat!

Altra bona iniciativa fracassada! Lo pitjor és que, segons diuen, hi han hagut raons i l'empresa ha plegat sense complir amb tots els seus compromisos.

Se veu que hi va haver espès i menut. Un detall ho demostra i és que a la tercera representació de *Nadal a muntanya* del distingit poeta Mossèn Garriga, l'escenògraf senyor Arola, per a posar fi a unes diferencies sorgides entre ell i l'empresa, va prendre's la justícia per la seva mà, estripant el decorat de l'obra a cops de ganivet. Com devia estar el senyor Arola!

Actualment el propietari del teatre s'és convertit en empresa per les presents festes. Déu li dongui sort!"

De tots colors 208 (29/12/1911), p. 830.

"Avui, diumenge, grans sessions, tarda de 4 a 6, *La pomera, Los monigotes, La muñeca eléctrica, El mestre de minyons* i gran cine. De 6 a 8, *El mestre de minyons, Los monigotes, La muñeca eléctrica, El gatito de Madrid* i gran cine. Nit a dos quarts de 10, *El vecino de enfrente, La muñeca eléctrica, Ignocència, El gatito de Madrid* i cine. Preus de costum. Demà, dilluns, grans sessions tarda i nit."

La Veu de Catalunya 4532 (31/12/1911), ed. matí, p. 4.

"**Teatro sala Imperio**[145]

Jueves próximo, grandes sesiones tarde y noche compuestas de comedia, zarzuela y cine.— Precios de costumbre."

El Noticiero Universal 8213 (02/01/1912), p. 5.

"**Teatro sala Imperio**

Sábado y domingo, grandes sesiones compuestas de comedia, zarzuela y cine.— Precios de costumbre."

El Noticiero Universal 8215 (04/01/1912), p. 4.

[145] Quan comença el mes de gener, els anuncis a *La Veu de Catalunya* i al *Diario de Barcelona* desapareixen, tot i que durant la primera setmana del mes encara es fan funcions.

"**Teatro sala Imperio**

Hoy, noche, a las 9 y media, función continua: *Los monigotes*, *Los embusteros* y *El gorro frigio*.— Hermoso cine. Mañana domingo, grandes sesiones compuestas de comedia, zarzuela y cine.— Precios de costumbre."

El Noticiero Universal 8217 (06/01/1912), p. 4.

"**Sala Imperio.—** Tarde y noche, grandes sesiones compuestas de zarzuela, comedia y cine."

El Noticiero Universal 6841 (07/01/1912), p. 2.

"**Teatro sala Imperio**

NUEVA EMPRESA.— Próxima apertura. Grandes atracciones. Películas sensacionales. Estrenos semanales de varietés."

El Noticiero Universal 8219 (09/01/1912), p. 4.

 Continuació com a companyia Ferrero al centre catalanista Gent nova

"*Círcol de Propietaris*.– El debut de la companyia Ferrero despertà ver interès en aquesta barriada, puig al treballar-hi les xamoses nenes Pepeta Morer i Aurora Redondo, que tants aplausos conqueriren a la sala Imperi, havia despertat interès en veure-les actuar en aquesta entitat. Les obres escollides foren *Un cap d'estat*, *El sant de l'Agneta* d'en Clariana; *Don Panxo*, d'en M. Marinel·lo i *Ignocència* de l'Aulés.

En totes elles foren aplaudits tots quants hi prengueren part, especialment les esmentades petites actrius, quines juntes amb el seu director foren acollides amb ver entusiasme.

No dubtem que serà una temporada mereixedora d'elogis.

[...]



Il·lustració 109: *Retrats de Joan Ferrero, director de la companyia Ferrero, continuació de la companyia de Marinel·lo en plegar la seva empresa de la sala Imperi. [*De tots colors *213 (02/02/1912), portada].*

Joan Ferrero[146]

Ens complaem en donar el retrat d'aqueix estudiós actor, el qual està cridat, sens dubte, a formar-se un nom força envejable dintre el nostre teatre. L'Enric Giménez ens el donà a conèixer fent-lo debutar en els "Propietaris" de Gràcia, i el seu treball acuradíssim no defraudà les esperances del nostre primer actor, doncs el públic amb els seus aplaudiments demostrà palesament que veia en ell una esperança.

Apartat sempre d'efectismes i amaneraments, correcte en el vestir, de figura altament simpàtica, en Ferrero sap imposar-se al públic, qui l'escolta sempre amb fruïció, atret per la seva dicció clara i el seu accionar sense afectació de cap mena.

Són moltes les creacions que té fetes. En l'Armanyac de *La Reina jova* hi està immillorable, com en l'Ignasi de *Gent d'ara* i altres obres.

Darrerament actuà com a director junt amb en Marinel·lo en la sala Imperi, a on obtingué un seguit d'èxits.

Encoratgem al novell actor a no deturar-se en la seva ruta, i confiem veure'l a no trigar gaire formant part d'una companyia catalana que actuï, en un dels nostres millors teatres."

De tots colors 213 (02/02/1912), pp. 75, 77–78.

[146] Una vegada plega l'empresa de la sala Imperi, Ferrero serà el director de la nova companyia teatral que actua al centre catalanista Gent nova i que manté a les nenes Morer i Redondo com a actrius i manté en cartell algunes de les obres interpretades a la sala Imperi.

"CENTRE CATALANISTA "GENT NOVA".– *Teatre*.

Demà a dos quarts de quatre en punt de la tarda, tindrà lloc en nostre centre una extraordinària funció teatral, en la qual la secció dramàtica del mateix posarà en escena: 1er L'hermós quadro en un acte d'en Martí Giol, *La santa*, per la Fremont, la Vidal, en Terrades, Casas i Capmany. 2on L'interessant drama en quatre actes d'en Paolo Giaccometti, traducció catalana d'en Ll. Viola, *La mort civil*, estant encarregat del protagonista, del qual ne fa una verdadera creació, l'amic en Josep Terrades, acompanyant-lo en el desempenyo les senyores Fremont, Vidal i nena Morer i els amics Casas, Boix, Muns i Costa. Acabarà la funció amb el monòleg d'en R. Cantó *La meva guardiola*, recitat per la nena Morer, la qual el va estrenar amb gran èxit en la sala Imperi de Barcelona."

Gent nova 532 (03/02/1912), p. 7

"CENTRE CATALANISTA "GENT NOVA".– *Teatre*.

El diumenge dia 25 del corrent tindrà lloc en nostre centre una esplèndida funció teatral a càrrec de la companyia còmic-lírica Ferrero que dirigeix el mestre en Francisco Pérez-Cabrero (fill) i de la que formen part les aplaudides nenes Pepita Morer i Aurora Redondo.

Heus aquí el programa:

1er Simfonia per un renomenat quintet.

2on El preciós quadro d'en E. Clariana que tant d'èxit obtingué a la sala Imperi de Barcelona *El sant de l'Agneta*; protagonistes nenes Morer i Redondo.

3er El divertit diàleg en vers d'en J. Asmarats *Lo que fan els infants.*

4rt La comèdia lírica en un acte i en vers d'en A. Morer *Joguina fi de segle.*

5nt L'aplaudida sarsuela en dos quadres i en vers, representada 50 nits consecutives en el teatre sala Imperi de Barcelona, lletra del celebrat escriptor en M. Marinel·lo i música del mestre en Francisco Montserrat Ayarbe *Don Pancho*, prenent-hi part els senyors Ferrero, Morer, Ferrer i Ruiz, senyoreta Cortejón i les nenes Redondo i Morer i cor de quitxalla de poble. Per encàrrecs dirigir-se al conserge."

Gent nova 534 (17/02/1912), p. 7.

"BADALONA.– Centre catalanista Gent nova.– El passat diumenge actuà en aquesta entitat la companyia que treballà darrerament en el teatre sala Imperi de Barcelona. Representaren pulcrament les obretes *El sant de l'Agneta*, *Joguina fi de segle* i *Don Pancho* sent aplaudides com se mereixen les petites artistes Morer i Redondo."

De tots colors 219 (15/03/1912), p. 174.

Cinematògrafs dins del circuit de la sala Mercè

Tot i que les visions musicals escenificades als escenaris d'aquests salons recreatius són el centre d'aquest catàleg, cal remarcar també l'activitat cinematogràfica que hi tenia lloc. La sala Mercè, com s'explica prèviament, va rebre la medalla d'or com a millor cinematògraf de la ciutat i tenia patentada la invenció del "cinematògraf parlat", amb els actors al fossat o rere l'escenari parlant per sobre de la pel·lícula. A més de rebre pel·lícules de les cases cinematogràfiques estrangeres de primer nivell, també va produir durant la seva primera temporada pel·lícules pròpies, tant de caràcter documental d'esdeveniments populars a la ciutat, com artístiques representant esdeveniments dramàtics. Tot això, des d'una perspectiva moral que proveís a les famílies amb continguts culturals aptes per als infants.

La sala Mercè, per tant, es va convertir aviat en un referent cinematogràfic a Catalunya per les seves produccions artístiques, per les novetats estrangeres que rebia amb exclusivitat i pel to moral que mantenia. El model que va implantar, ja no només per la seva oferta de pel·lícules, sinó pel curat disseny de la sala amb la seva artística decoració, va voler ser replicat, imitat o copiat per locals a altres municipis, atès que el referent de la sala Mercè servia com a fort reclam publicitari. Es va convertir, a més, en un referent amb el qual comparar el nous locals recreatius.

Trobem un exemple en el cinema Escudé, obert a Tortosa el 1905. Francisco Escudé i Bosch (Roquetes, 1867 – 1919, Tortosa) es va traslladar a Tortosa l'any 1903, després d'estudiar dibuix i pintura a Barcelona i arquitectura a Madrid, tot i que no va acabar de rebre la titulació d'arquitecte que li hauria permès exercir la professió. Allà va instal·lar un taller fotogràfic, al qual hi va crear com a annex el cinema Escudé, sala de projeccions cinematogràfiques amb exposicions i espectacles:

> "[...] Según nuestros informes, el Sr. Escudé además de montar el taller, ajustado a todas las exigencias, junto a este permanecerá una exposición artística permanente y algún espectáculo recreativo relacionado con el arte fotográfico, conforme se ve en los centros similares establecidos en las grandes capitales. [...]"
>
> *Correo ibérico* 316 (30/12/1904), p. 2.

El 29 de juny de 1905 es va inaugurar la sala, decorada pels artistes Cerveto i Fumadó, que seguia l'exemple de saló recreatiu de contingut artístic i moral del qual n'era referent la sala Mercè de Barcelona. Es trobava al carrer de l'Estació, tenia cabuda per 300 espectadors i comptava amb il·luminació elèctrica:

> "En el establiment fotogràfic del senyor Escudé del carrer de l'Estació va estrenar-se el dia de Sant Pere la sala destinada a exhibicions cinematogràfiques quedant la concurrència molt ben impressionada no sols de la bona presentació de les vistes del moviment com de les fixes, com també de la decoració de la sala i demés dependències que honren els artistes Cerveto i Fumadó, que amb sos coneixements i pràctiques pictòriques hi han contribuït.
>
> Rebi el senyor Escudé nostre aplauso per haver dotat a Tortosa d'un establiment que l'honra i que si pot amb el temps ser una imitació de la sala Mercè de Barcelona, no sols serà un centre d'esbarjo, sinó de cultura, en el que el poble podrà aprendre sense estudiar.

> Per a bé de tots, doncs, desitgem moltes prosperitats en l'empresa que ha escomès lo senyor Escudé"
>
> *La veu de la comarca* 130 (01/07/1905), p. 3.

Més enllà d'un referent a imitar o amb el qual comparar-se, la sala Mercè també va ajudar directament a la disseminació del seu model. Lluís Graner, al igual que va donar suport a la implantació de les visions musicals a sales d'altres municipis, enviant títols i decorats a localitats com ara Terrassa i Sabadell, també va donar suport a altres sales cinematogràfiques, suplint-les de cintes i pel·lícules de les quals tenia els drets exclusius de distribució. Aquests van ser els casos de la sala Mercè oberta a Arenys de Mar i de la sala Valls, ubicada a la localitat del mateix nom, Valls.

A continuació, s'inclouen dues seccions dedicades a aquestes sales. Respecte a la sala Valls, se n'inclou un catàleg amb informació de la sala, documentació gràfica i la seva activitat cultural detallada amb transcripcions de les ressenyes de premsa corresponents, des de la seva obertura el 1907 fins a la seva clausura el 1910. Serveix, per tant, com a exemple exhaustivament documentat de com funcionaven i què oferien aquesta mena de sales recreatives de caràcter moral. De la sala Mercè d'Arenys de Mar, però, degut a la llarguíssima vida de la sala, que va estar oberta i en actiu fins als anys 80, s'ofereix només un resum de l'activitat cinematogràfica relativa a l'obertura i primer període de la sala, entre 1906 i 1919, quan es va establir com a cinematògraf moral amb l'ajuda de Lluís Graner des de Barcelona, fins que va canviar de propietaris i va ser absorbida pel cinema Doré.

Sala Mercè
(Arenys de Mar)

La sala Mercè d'Arenys de Mar, ubicada a la Riera del Bisbe Pol, nº 54, va ser inaugurada el 1906 amb ajuda de Lluís Graner, propietari de la sala Mercè de Barcelona, per a fer cinema moral i censurat apte per a la família:

> "**Arenys de Mar** [...] El diumenge abans de la Mare de Déu d'agost començà a funcionar el cinematògraf de la sala Mercè que dos senyors d'aquesta vila, amb la cooperació del senyor Graner, de Barcelona, han instal·lat en un espaiós local de la Riera.
>
> Des de que funciona, dissabtes i diumenges, totes les sessions han estat concorregudíssimes. Felicitem als senyors iniciadors, puig dita instal·lació constitueix un saludable acte de cultura per a nostra vila."
>
> *La Veu de Catalunya* 2959 (10/09/1906), ed. matí, p. 2.

Ocupant la planta baixa de l'edifici, es tractava d'un cinematògraf amb sala d'espera, al igual que el disseny de Gaudí per a la sala Mercè de Barcelona, de la qual agafava també el nom. Els fundadors i promotors del projecte van ser Josepa Espriu i el seu germà Francesc Espriu (tia i oncle de l'escriptor Salvador Espriu).

La sala, però, va rebre la crítica d'alguns sectors, atesa la marcada moralitat de les pel·lícules i la competència comercial que hi existia:

> "Cada vegada es va veient més concorreguda la diversió que constitueix avui dia l'única dels arenyencs que sense distinció de classes omplen la sala d'espectacles.
>
> Poques vegades havíem vist en nostre vila una diversió que agafés tanta popularitat com el cinematògraf Sala Mercè, instal·lat en la Riera, i això que a nosaltres i a molts complau i que veu amb satisfacció, no sembla hagi resultat així per tothom, i quan casi arribem a pensar que si alguna cosa algú hi podria trobar, fora en sentit de diversió innocenta, ja que l'empresa sols presenta pel·lícules que no ofenguin els sentiments de ningú i puguen anar-hi petits i grans i tota mena de famílies.
>
> Quant ens creiem que a on sols se podria *reventar* el cinematògraf era en una taula de cafè, o en conversa de gent de *palada fort*, hem quedat completament estranyats com en un lloc a on sols ha de servir per a recolliment d'ànimes piadoses, de devoció i de pietat s'ha despotricat contra el cinematògraf tractant-lo d'indecent, deshonest i d'indecorós i fent-se allí comentaris i explicacions d'algunes pel·lícules, a on sols una perniciosa mala intenció pot veure-hi una immoralitat, lo que no existeix.
>
> Si no fos que nosaltres amb nostres famílies hi anem, a on hi portem nostres mullers o germanes no hauríem dit res, emprò no volem ni podem callar davant de l'ofensa que a nostres familias i a les de molts i respectables amics i veïns de la vila que concorren al cinematògraf, i molt més quan la calumnia és llençada als quatre vents per als que la seva obra ha d'ésser de pau, d'amor i de veritat, sobre de tot de veritat. I molt més en èpoques, en què com l'actual és necessari més sumar que restar i que sols falta que amb etzagallades i desacerts i que per qüestions de botigueta o per escrúpols mal entesos i exageracions ridícules se vagi escampant més la impietat, desgraciadament massa estesa.
>
> No és que fem la propaganda d'una empresa, sinó que vetllant per lo decoro i honestedat de moltes famílies posada en interdicte; hi protestem, no sols contra las manifestacions fetes contra els que

> qualificaren de diversió deshonesta el cinematògraf de nostre vila, sinó també contra la tendència i esperit pertorbador que aitals qualificatius enclouen.
>
> I, per acabar, entengui qui ho vulga comprendre que en qüestions d'honestedat, decència i moralitat, sols pot tirar la primera pedra, qui siga net i pur de tota falta.
>
> B. Aranyó.
> Gener 1907"
>
> *La costa de Llevant* (08/01/1907), pp. 4–5.

La sala Mercè de Barcelona, a la qual estava associada, va rebre des de la seva inauguració i al llarg de la seva activitat una oposició semblant per part de sectors anticatòlics i anticatalanistes, oposats a la censura moral i contraris a les relacions amb les personalitats eclesiàstiques que tenia la sala. De igual manera, però, els diaris religiosos i tradicionalistes solien donar un fort suport i fer crida a la necessitat d'oferir cultura moral per a les famílies amb infants. Es tractava d'una divisió ideològica generalitzada al panorama sociocultural del moment.

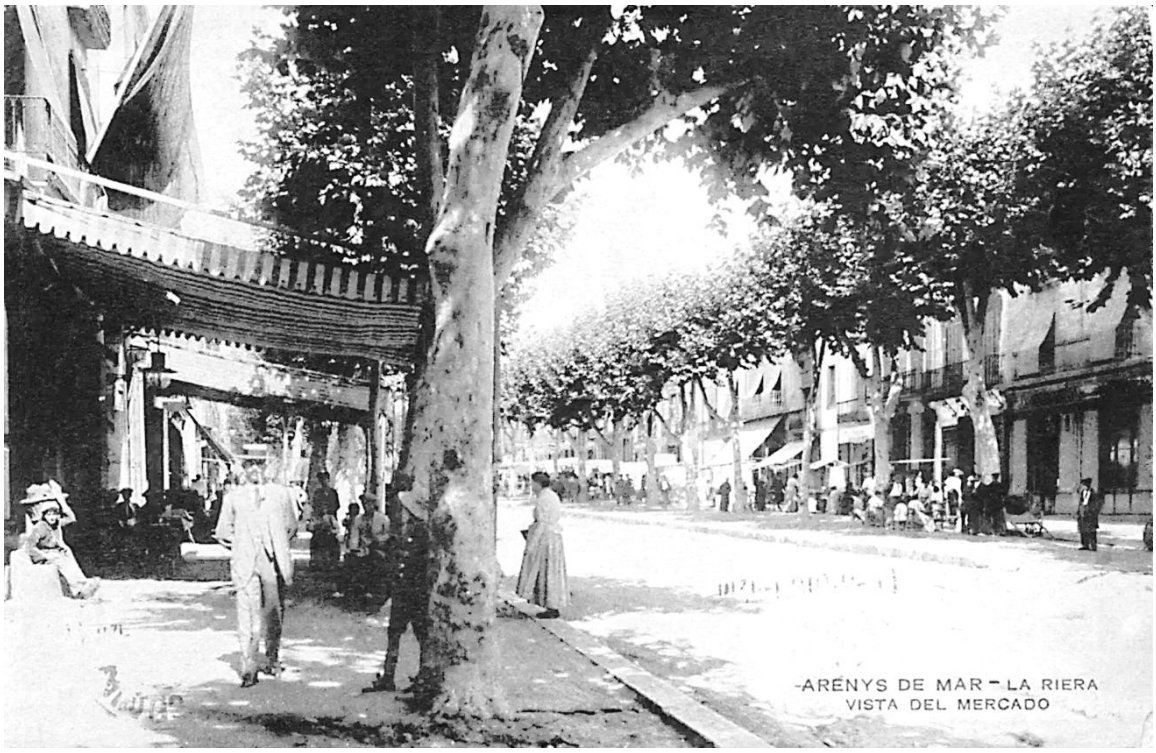
Malgrat això, la sala hauria tingut èxit i el 1913 es va decidir reformar l'edifici per ampliar-la, afegint un escenari teatral i un teló pintat per afegir també actuacions durant les sessions de cinematògraf. La nova sala reformada va inaugurar-se el 13 d'abril de 1913, amb un cafè també a la part davantera de la casa anomenat Lion d'Or.

Tot i això, degut a les despeses que causava el manteniment del teatre, la família Espriu va posar l'edifici a la venda. La finca va ser comprada el 1919 pel Sr. Olivella, regidor de l'Ajuntament de Barcelona, i van començar els rumors sobre l'enderrocament de l'edifici. Finalment, es va mantenir tal com estava i aquell mateix any la competència del cinema Doré va comprar la sala Mercè i va reprendre l'activitat del cinematògraf. Els Espriu, però, es van reservar el dret permanent d'ocupar una llotja amb sis cadires. Tot i que l'activitat de la sala va continuar, ho va fer ja amb programació comercial desconnectada del cinema moral.

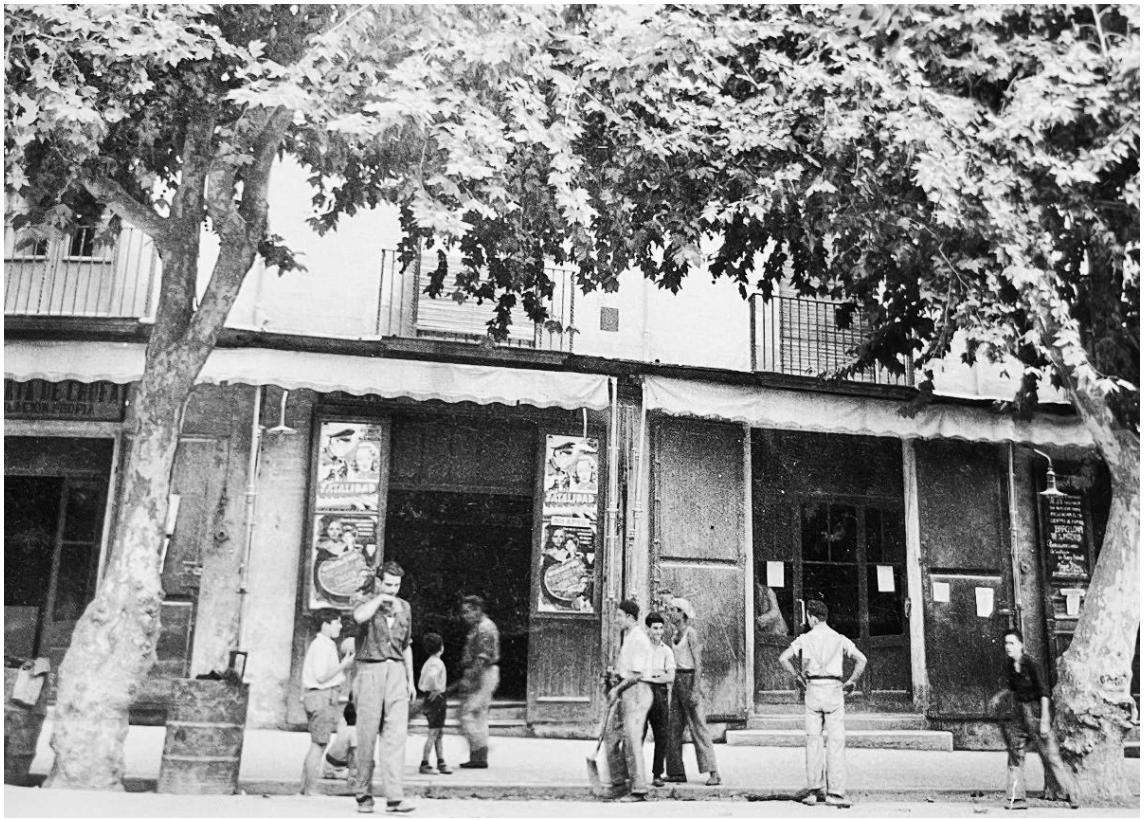


***Il·lustració 110**: Entrada per a la sala Mercè d'Arenys de Mar datada el 1937, durant el període en què va estar dirigida per Montserrat Costa. [Arxiu particular].*

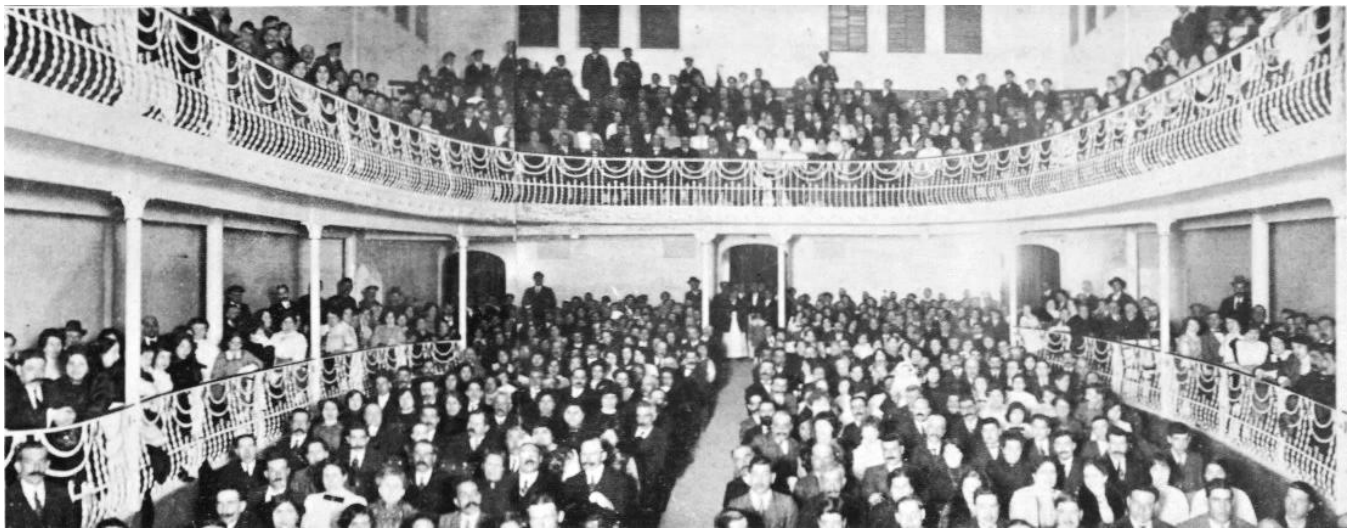
El cinematògraf de la sala Mercè va romandre actiu durant dècades. Només va romandre inhabilitat des de la gran nevada del 26 de febrer de 1962 que va enfonsar-ne la teulada, fins al 8 de juliol de 1968, quan es va reobrir després de la seva reconstrucció. Va ser l'any 1986 quan la sala Mercè va tancar definitivament les seves portes, quan l'edifici va ser enderrocat per construir-hi un nou bloc de pisos.



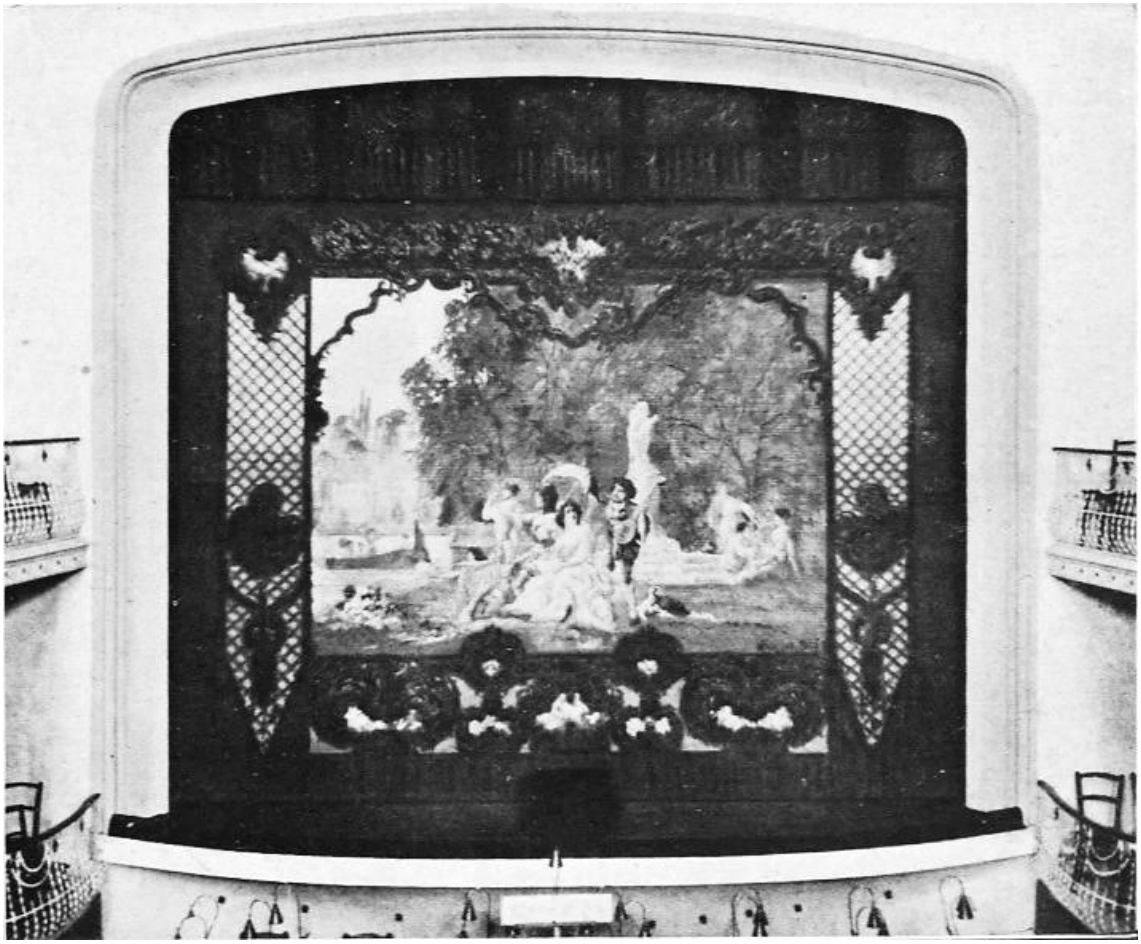
Il·lustració 111: *Postal de la Riera d'Arenys de Mar a l'alçada del mercat a principis del segle XX. [Arxiu particular].*



Il·lustració 112: *Entrada a la sala Mercè d'Arenys de Mar, al número 54 de la Riera del Bisbe Pol. En cartellera, la pel·lícula* Fatalidad*, estrenada l'any 1931.*
[MARTÍN, Joan Carles: "Sala Mercè. Un tomb pels establiments desapareguts". L'agenda*, febrer 2024].*



Il·lustració 113: *Pati de butaques de la sala Mercè d'Arenys de Mar després de la reforma d'ampliació de 1913. [*La Ilustració catalana *513 (06/04/1913), p. 222].*



Il·lustració 114: *Teló de boca del nou escenari del teatre de la sala Mercè d'Arenys de Mar pintat per l'escenògraf Giménez després de la reforma d'ampliació de 1913. A sota s'hi veuen les llums elèctriques per il·luminar el fossat de l'orquestra. [*La Ilustració catalana *513 (06/04/1913), p. 222].*

SALA VALLS
(Valls, 1907–10)

Documentació de l'activitat de la sala Valls, filial cinematogràfica de la sala Mercè: Projecció de pel·lícules morals i actuacions musicals.

Sala Valls

La sala s'hauria instal·lat al davant del teatre Principal de Valls, als baixos de casa Cartanyà. Segons els anuncis de lloguer posteriors al seu tancament, el local es trobaria al "arrabal de Capuchinos, núm. 7". Prèviament, el 1901 s'havia instal·lat als mateixos baixos de la casa del senyor "Cartañá" el Círculo Republicano Democrático Federal i la redacció d'*El Trabajo: semanario republicano democrático federal y socialista*[147]. El diari va tancar el 1903, i el 1905 el partit al qual corresponia el cercle va desmembrar-se. També el 1903, concretament el 2 d'agost, hauria mort el cap de la família Cartanyà (propietària de l'edifici), Juan Cartañá Dalmau[148].

El director de la sala Valls va ser l'empresari cinematogràfic Romà Closa i Nolla [també dit Ramón a la premsa en castellà], que venia de Barcelona i que tenia contactes directes amb les empreses cinematogràfiques de París. La inauguració de la sala, inicialment projectada per inicis de febrer de 1907, es va endarrerir per diverses causes personals de l'empresari, fins al dijous 7 de mars del mateix any. L'espai tindria una primera sala d'espera i, després, la sala d'espectacles. El projector del dia de la inauguració tindria una llanterna il·luminada per un aparell de llum "ocietérica", d'una potencia de 2.000 buixies, que funcionava amb èter rectificat de 65 graus. També haurien tingut un objectiu adequat per projectar vistes fixes.

La sala Valls projectava pel·lícules exclusivament de la sala Mercè de Barcelona, per tant, mantenint el seu caràcter censurat i acord a la moral catòlica. La premsa catòlica de Valls li va donar suport davant altres cinematògrafs, com ara el Modern, instal·lat al teatre Principal (és a dir, al davant de la sala Valls, com a competència directa). L'oferta de la sala hauria sigut de dues sessions diàries a les 21:30 i a les 22:30, i els festius sessions des de les 15:30 fins a les 00:00.

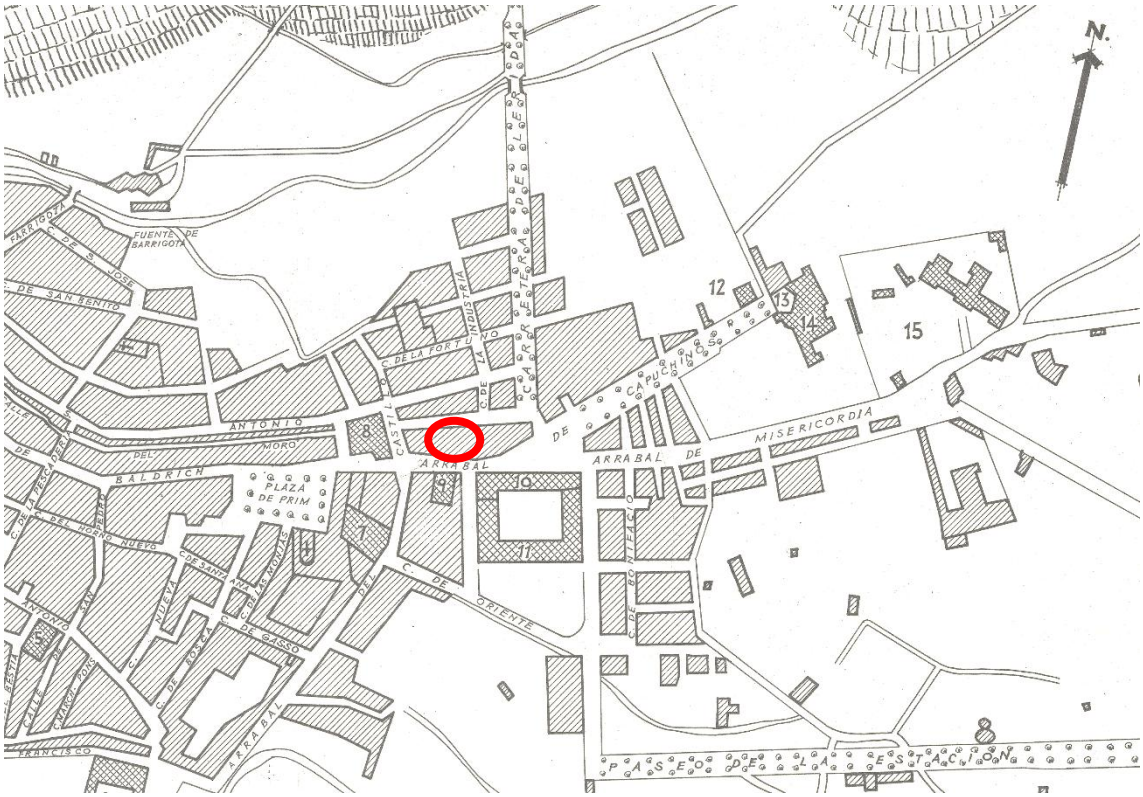
Per a la segona temporada (1908/09) haurien contractat una agrupació musical per tenir música en directe a la sala i tindrien puntualment artistes i cupletistes actuant al local per competir amb el panorama de *varietés* que inunda les sales d'espectacles de la ciutat en aquest moment. Cosa que va causar la severa crítica de diaris catòlics com ara *La Veritat*, que es va dirigir especialment a la sala Valls perquè es va inaugurar anunciant una moralitat que aviat es va corrompre.

De la tercera temporada (1909/10), es va anunciar l'inici de temporada al setembre amb projeccions programades per als caps de setmana, però, a banda d'això, només tenim constància a la premsa de les sessions cinematogràfiques que es van programar per a les fires de Santa Úrsula a finals d'octubre i les de Sant Joan Baptista a finals de juny.

La següent notícia que tenim de la sala Valls seria al novembre de 1911, quan es va anunciar al local per lloguer a la premsa, i més tard, el 1912, tota la maquinaria de la sala Valls va aparèixer anunciada a la venda. Al local s'instal·laria més tard el cafè Suizo.

[147] *El Trabajo* 12 (07/12/1901), p. 3.
[148] *El progreso vallense* (16/08/1903), p. 3.

Documentació gràfica





Il·lustració 115 *(superior)**:** Detall del mapa municipal de Valls (ca. 1930). El nº 9 de la llegenda correspon al teatre Principal, el 10 al banc de Valls i el 13 al santuari de Lledó que hi ha al final del passeig dels Caputxins. El vermell indicada la ubicació de la casa Cartañà on es va situar la sala Valls. [Institut Cartogràfic i Geològic de Catalunya: RM.144379].*

Il·lustració 116 *(esquerra)**:** Vista del teatre Principal des de l'inici de l'arrabal dels Caputxinos, actual carrer Jaume Huguet. Al fons continua l'arrabal Misericòrdia, amb la vista de l'edifici del banc de Valls.*
La façana que s'entreveu al davant del teatre seria la casa Cartañá, on es trobava la sala Valls. [Imatge postal publicada al web de l'Ajuntament de Valls: https://www.valls.cat/74-turisme/llocs-int-tur/449-teatre-principal. Per altres imatges de la mateixa col·lecció, podria ser dels anys 20].



Il·lustració 117: *Vista actual del teatre Principal confrontat a la casa Cartañá, que actualment correspon al carrer Jaume Huguet, 13. [Font: Google Maps, vista enregistrada el 2012].*





Il·lustracions 118 i 119: *Vistes frontals parcials de la casa Cartañá, preses des del carrer Muralla del castell, 10. [Font: Google Maps, vistes enregistrades el 2018 (esq.) i 2012 (dreta)].*

Inauguració i temporada de primavera 1907

"Se nos dice que en las excavaciones que se llevan a cabo en el Huerto del Castell para la instalación del cine Sala Valls se ha hallado el esqueleto de una persona que, según todas las probabilidades, parece ser el de algún francés enterrado allí durante la guerra del ocho."

Ple de l'ajuntament del 26 de desembre de 1906.

[Transcrit a *Joventud* (31/12/1943), p. 2 a la secció "Hace 35 años"]

"Segons se'ns diu, aviat serà un fet l'obertura d'un nou cinematògraf als baixos de casa Cartanà (davant del Teatre) amb lo nom de «Sala Valls», on s'exhibiran pel·lícules del tot morals. [...]

L' empresari del cinematògraf de la sala Valls, en Romà Closa i Nolla diu que les sessions d'aquest aparell no es començaran avui com se tenia projectat, amb motiu de la mort del seu pare ocorreguda lo dia 26 prop-passat, a conseqüència d'una afecció cardíaca, i ultimats los assuntos de família que el retenien a Barcelona ha pogut tornar a emprendre los treballs de preparació, esperant poguer inaugurar-lo dintre pocs dies. També ens fa avinent que és representant d'una casa estrangera en la venda i lloguer de pel·lícules cinematogràfiques."

La Veritat 1 (02/02/1907), p. 2

"**Notes vallenses** [...]

Nou cinematògraf.— Dintre de molt pocs dies s'instal·larà un nou cinematògraf en la sala Valls a càrrec de l'empresari senyor Romà Closa, de Barcelona: les pel·lícules que s'exhibiran seran completament morals i la majoria seran les que s'exhibeixen en la sala Mercè de Barcelona. Si hem de jutjar per los preparatius que es fan en la sala Valls, l'aparell de cinematògraf que s'ha enviat a buscar a París ha d'estar a l'altura del qui més. Dit senyor empresari és corresponsal d'una de les cases de París expenedores de pel·lícules per cinematògraf, lo que indica que les que s'exhibiran en aquesta nova sala seran ben noves."

La Cruz 1625 (12/02/1907), p. 2.

"D. Ramón Closa, empresario de la sala Valls, nos suplica hagamos público que mañana no empezarán las exhibiciones de cinematógrafo por haber sido llamado a París a fin de hacerse cargo de los últimos adelantos cinematográficos expuestos en el concurso que actualmente se está celebrando en París."

El porvenir 412 (16/02/1907)[149], p. 3.

[149] La mateixa notícia es publica també a *La crónica de Valls* 85 (16/02/1907), p. 3 i en català a *La Veritat* 3 (16/02/1907), p. 3.

"**Veritats**

Ha sigut objecte de molts comentaris la primera de les veritats publicades en l'edició de nostre segon número[150]. Davant de les versions emeses devem fer constar que no ens mogué el més llunyà intent de perjudicar els interessos de l'empresa del cinematògraf de la sala Moderna, ni el d'afavorir els de la sala Valls. L'únic mòbil que ens impulsà a fer l'observació que férem fou lo compromís contret davant del públic de vetllar pels seus interessos morals i materials.

Tant de bo que d'avui en endavant no se'ns presenti cap altre motiu de censura i tant de bo que les dues sales se vegin sempre plenes de gom a gom de persones que trobin en elles l'honesta diversió tan necessària en una ciutat com la nostra!

Aquests són nostres vers i sincers desitjós."

La Veritat 3 (16/02/1907), p. 2.

"El jueves último tuvo lugar la sesión inaugural del cinematógrafo de la sala Valls para la cual, su propietario D. Ramón Closa, nos mandó una atenta invitación que agradecemos. Nuestras ocupaciones nos impidieron asistir a dicha inauguración."

El porvenir 415 (09/03/1907), p. 3.

"Atentamente invitados por la empresa de la sala Valls, asistimos el jueves a la inauguración de las sesiones de cinematógrafo que se celebrarán en la misma.

Debido a algunas deficiencias propias de toda inauguración, las películas resultaron algo escasas de luz, defecto que sin duda se corregirá en las sesiones sucesivas.

El local está bien dispuesto dividido en dos salas, la de espectáculos y otra de espera, las cuales están sencilla y elegantemente decoradas.

Deseamos a la empresa muchas prosperidades."

La crónica de Valls 88 (09/03/1907), p. 2.

"Galantment convidats per 1'empresari de la sala Valls, lo dijous a la vetlla assistirem a 1'estrena de la mateixa. Lo local, en les dos sales, o sia, la d'espera i la d'espectacles, està decorat de un modo senzill, al ensems que elegant.

La llanterna del cinematògraf està il·luminada per un aparell de llum *ocietérica*, d'una potencia de 2.000 buixies. A causa de no haver-se trobat aquí [a] Valls èter rectificat de 65 graus, la llum no fou prou intensa, per quin motiu les projeccions van ser bastant

[150] "L'empresa de la sala Moderna hauria de tenir més cuidado en triar les pel·lícules del cinematògraf que exhibeix, perquè algunes d'elles, al ensems d'ésser una ofensa als sentiments morals i religiosos, baix lo punt de vista estètic són estantisses i veritables mamarratxos; de no fer-ho així ens veurem obligats à aconsellar a les famílies que no hi vagin, doncs s'exposarien a que els hi sortissin los colors a la cara. "
La Veritat 2 (09/02/1907), p. 1.

confuses. Tampoc pogueren projectar-se les vistes fixes, per no haver arribat encara l'objectiu per aquestes.

Per lo caràcter Íntim de la reunió i per les deficiències notades, podem dir, que més que estrena, fou la prova dels aparells; que per altre part devem reconèixer són de lo més modern que en lo seu ram se coneix.

Desitgem a l'empresa de la sala Valls moltes prosperitats."

La Veritat 6 (09/03/1907), p. 2.

"Esta noche se abrirá al público la sala Valls. Se ha instalado en ella la electricidad y se exhibirán hermosas e interesantes películas, todas ellas procedentes de la sala Mercè de Barcelona"

La crònica de Valls 91 (30/03/1907), p. 2.

"Lo Dissabte de Pasqua va inaugurar-se lo cinematògraf de la sala Valls amb molt d'èxit. L'aparell va a força d'un motor de gas pobre. Les pel·lícules que van exhibir-se són de la sala Mercè de Barcelona, cridant amb gran manera i atenció del públic les dos anomenades *Los gossos contrabandistes* i *Lo carnaval de París*. Les projeccions resultaven un poc oscil·lants, cosa que fàcilment es corregirà i que és defecte de casi totes les inauguracions d'aquests aparells.

Desitgem força prosperitats a l'empresa de la sala Valls."

La Veritat 10[151] (06/04/1907)[152], p. 2.

"En el cinematógrafo «Sala Valls» se exhibirá hoy la grande y sensacional película estrenada en «Sala Mercè» de Barcelona, titulada *La barbàrie dels civilitzats*, horrible lucha entre los reyes boxeadores en el Sporting Club de Londres ante una puesta de 60.000 francos."

El porvenir 422[153] (20/04/1907), p. 3.

"**Notes vallenses**

[...]

Tres són ja los cinematògrafs que exhibeixen ses pel·lícules: lo que està instal·lat en la sala Valls, lo de la sala Moderna i últimament lo que s'ha inaugurat en lo teatre Principal;

[151] El mateix número inclou una ressenya sarcàstica sobre els wagneristes de Barcelona.
[152] La mateixa notícia es publica en castellà a *La crónica de Valls* 92 (06/04/1907), p. 3.
[153] La mateixa pel·lícula s'anuncia també a *La crónica de Valls* 96 (20/04/1907), p. 3 i a *La Veritat* 12 (20/04/1907), p. 3.

estem baix la competència més marcada; tot són projeccions, més que en la guerra ruso-japonesa.

En lo de la sala Valls sols s'exhibeixen pel·lícules de la sala Mercè i sembla que hi ha bastanta concurrència."

La Cruz 1687 (27/04/1907), p. 1.

"Va siendo cada día más frecuentado el cinematógrafo Moderno, instalado en el teatro Principal por distinguida y numerosa concurrencia que admira con verdadero interés las modernas películas que exhibe y que merecen el aplauso general, por ser de gran novedad.

En el de la sala Valls se verificarán sesiones diarias a las 9 y media de la noche y en los días festivos desde las 3 y media de la tarde. Películas nuevas y vistas fijas de asuntos de importancia e interés que se observen en Valls."

El porvenir 423 (27/04/1907), p. 3.

"**SALA VALLS**

CINEMATÒGRAF

Pel·lícules de la sala Mercè de Barcelona.

Tots els dies dues sessions, la primera a dos quarts de deu i la segona a dos quarts d'onze. Els dies festius des de les tres de la tarda fins les dotze nit.

Estrena de pel·lícules úniques a Espanya. El programa es canviarà cada dos dies."

La crónica de Valls 98 (04/05/1907)[154], p. 3.

"Los cinematógrafos instalados en la sala Valls y el Moderno en el teatro Principal, cuyas películas son de gran novedad, se ven concurridísimos.

Para mañana y pasado, se exhibirán películas de mucha novedad y atracción."

El porvenir 426 (18/05/1907), p. 3.

"Los cinematógrafos que funcionan en la sala Moderna, sala Valls y teatro Principal preparan programas extraordinarios en obsequio a los forasteros."

La crónica de Valls 100 (18/05/1907), p. 3.

[154] Notícia publicada també a *La Veritat* 14 (04/04/1907), p. 3 i repetida a *La crónica de Valls* 99 (11/05/1907), p. 3 i a *La Veritat* 15 (12/05/1907), p. 3.

Temporada 1907/08

"Esta noche abre de nuevo sus puertas el teatro Principal, en el que se halla instalado el cinematógrafo Moderno. En la sala Valls también vienen celebrándose desde el sábado último[155] sesiones cinematográficas."

La crónica de Valls 116 (07/09/1907), p. 2.

"Hace días que los cinematógrafos de esta ciudad, Moderno del teatro Principal y Sala Valls, han abierto al público sus puertas, cuyos programas espléndidos y atractivos llaman la atención del público que acude a ambos locales en los días de función.

Para esta noche en el Moderno se exhibirán interesantes películas, la mayor parte serán estrenos."

El porvenir 444 (21/09/1907), p. 3.

"El propietario del cinematógrafo de la sala Valls ha contratado un sexteto que durante las sesiones del domingo por la noche ejecutará escogidas piezas musicales. El público que frecuenta dicha sala tendrá ocasión de pasar una hora agradable, escuchando música escogida y viendo luego deslizarse por el fondo blanco elegantes películas."

El porvenir 451 (09/11/1907)[156], p. 3.

"A fi d'arbitrar recursos per als pobles inundats, dijous a la nit se celebraren vàries sessions en lo cinematògraf de Sala Valls, i avui dissabte es farà lo mateix en lo Cinematógrafo Moderno, instal·lat en lo teatre.

Per a demà a la tarda, a les dues, vàries societats han organitzat una capta pública, que sortirà de Casa la Ciutat.

S'està preparant també una gran funció dramàtica en lo teatre Principal, per a la pròxima setmana."

La Veritat 41 (09/11/1907), p. 2.

[155] La temporada s'hauria inaugurat el 31 d'agost de 1907.
[156] La mateixa notícia es repeteix al número del 16/09/1907 de la mateixa revista.

"Producto obtenido por las funciones cinematográficas, teatral y cuestación para los damnificados en las últimas inundaciones:

PESETAS

Cinematógrafo «Sala Valls»…….. 36'65

Id. «Moderno», del teatro Principal…….133'25

Gastos…….....5'…….……..128'25

Función del teatro principal por todos conceptos……..……..547'20

Donat. del Sr. Ivern……..25'

Total…….…572'20

Deducido por todos los gastos…….149'75…….422'45

Cuestación pública……...612'69

Suma total.……..1200'04

Además, un talón de ptas. 1'25 del sorteo del 20 Noviembre, y 6 pares de botas para mujer."

El porvenir 453 (23/11/1907)[157], p. 3.

"En los cinematógrafos del teatro y de la sala Valls se exhibirán estos días interesantes y divertidas películas."

La crónica de Valls 131 (21/12/1907), p. 3.

"Mañana se exhibirán notables películas en los cinematógrafos el Moderno del teatro Principal y en el de la sala Valls."

El porvenir 459 (11/01/1908), p. 3.

"Las sesiones cinematográficas del Moderno del teatro Principal y las de la Sala Valls anuncian nuevos estrenos de películas para mañana."

El porvenir 461 (25/01/1908), p. 3.

"El artista, señor Naddal, imitador de Frégolí, viene atrayendo mucha concurrencia a la sala Valls."

La crónica de Valls 140 (22/02/1908), p. 2.

[157] Les mateixes quantitats surten publicades a *La crónica de Valls* 127 (23/11/1907), p. 3.

"Sala Valls.— Cinematógrafo

———

Grandes sesiones para el domingo 23 de febrero de 1908.

Gran succés! Grandioso éxito!

Mr. Naddal"

La crónica de Valls 140 (22/02/1908)[158], p. 3.

"Pasado el carnaval, otra vez atraen al público los cinematógrafos. La competencia les obliga a acudir a diversas «variedades». En el Palau recreatiu debutará esta noche el notable y diestro patinador equilibrista, condecorado en los principales Skating-rings de Europa, M. Michel Gassio. En la sala Valls, el «Terceto Viñerta» y una pareja infantil."

La crónica de Valls 142 (07/03/1908), p. 3.

"Parece que va tomando pie la variedad en los espectáculos de los cinematógrafos Moderno, del teatro Principal, y la sala Valls, puesto que cada día de función van introduciendo nuevos atractivos para llamar la atención del público, sin embargo de las notables películas que en ellos se exhiben.

En los últimos días de la presente semana al Moderno exhibieron una película de 1.600 metros con los principales pasajes de la vida y pasión de Ntro. Señor Jesucristo.

Para mañana en ambos cinematógrafos se preparan extraordinarias sesiones."

El porvenir 468 (14/03/1908), p. 3.

"En el cinematógrafo Moderno instalado en el teatro Principal debutará esta noche el bailarín transformista P. Mauri.

En la sala Valls cosechando aplausos los hermanos «Viñerta».

En el Palau Recreatiu se exhibirá hoy y mañana la película *Pasión y muerte de Nuestro Señor Jesucristo*."

La crónica de Valls 143 (14/03/1908), p. 2.

"Esta noche en Cinematógrafo del Teatro, debutarán los célebres acróbatas The Alberto Rocchi y Melange Aci.

En el Palau Recreatiu siguen cosechando aplausos los excéntricos Ramis.

[158] El cinematògraf Moderno també hauria contractat al mateix temps un artista per a la seva sala, "el aplaudido artista pot-pourrí Morsin.", anunciat a la mateixa pàgina del diari.

La sala Valls anuncia para el lunes el debut de la célebre troupe «Los Canelas» compuesta de 6 artistas, excéntricos burlescos, cantantes, etc., etc."

La crónica de Valls 144 (21/03/1908), p. 3.

"Continúan los cinematógrafos en su competencia, que resulta beneficiosa para el público, pues además de las exhibiciones de películas, dan al público varios números interesantes. Están todos convertidos en salas de *varietés*.

Ha sido un éxito en el teatro el trio musical D' Ra-Cip, del que forma parte Mlle. Lisette. De ella dice un colega de Cartagena que es una artista de cuerpo entero. Y de cuerpo bonito, pudiera añadir.

En la sala Valls han cosechado aplausos los cantantes burlescos «Los Canelas»."

La crónica de Valls 145 (28/03/1908), p. 2.

"Se'ns prega cridem l'atenció del públic sobre la poca escrupolositat de les empreses dels cinematògrafs instal·lats en lo teatre Principal y el de la sala Valls en l'exhibició d'algunes pel·lícules poc edificants i altres espectacles que ho són menos encara."

La Veritat 61 (28/03/1908), p. 2.

"**Furatejant**

Al contemplar la honradesa hereditària i prestigi ben guanyats que tenia nostra població, indigna lo fixar-se amb lo cranc corruptor que va eixarreint la vida d'aquesta ciutat. Sempre la població de Valls s'ha ressentit pel mancament d'acció regeneradora, de regeneració veritable [...]

Comencem per parlar avui dels CINEMATÒGRAFS. Tots los diumenges i molts dies feiners, tenim aquí centres de cultura on exhibeixen pel·lícules a quinze i vint cèntims i a on va el poble a fomentar lo bon gust, allí hi robusteix son sà criteri entre aquella porqueria pel·licular la gent de tota mena. Allí des del quadro més criminalista fins al més passional se serveix al públic, i aquest com si res: hi van homes que es desmaien per la cruesa de les pel·lícules, però es troben entre persones del *sexo* dèbil quines s'ho empassen amb tanta frescura... i per això no volen protestar-ne, perquè han d'acreditar sa fortalesa. S'hi veuen concórrer a aquests espectacles pares de família acompanyats d'aquesta, a quina prohibirien la lectura de «Los Sucesos» i de «La Saeta», però en canvi els hi ensenyen lo modo de burlar la justícia i la moralitat per medi d'aquells quadrets muts, però eloqüents per la imaginació.

Fins fa poc lo públic se contentava amb los quadrets muts de quinze cèntims, però ja s'ha cansat, ja s'hi avorreix i necessita quadros més vius per son paladar. Les empreses s'han vist obligades a presentar-nos entre mig d'aquells esperpentos pornogràfics *quadros al viu*, i per sorprendre a la gent hem vist anunciats *Decentes Kakewals* (?), *Garrotins*, i altres indecències que fins confonen als menys escrupolosos, però en canvi quan s'ha

exhibit i el públic ha comprés que l'havien enganyat, a excepció d'alguna que altra mostra de desagrado ningú s'ha aixecat, ni ha fugit en senyal de protesta: és veritat que moltes persones s'han vist los colors a la cara i han fet lo sort als *couplets* escandalosos amb què s'han ofès los seus oidos, però ha faltat valor per demostrar la delicadesa: amb tot i això hi han tornat.

On s'ha presentat amb més descaro la pornografia aquets dies ha sigut a la sala Valls, quina empresa es va presentar per oposar-se amb sa moralitat contra els escandalosos quadros que se'ns proporcionaven en altres punts, però per lo vist quan ha tractat de competir no ha mirat en sacrificar la decència que exigeix lo públic.

Anirem parlant dels centres cinematogràfics quan sigui convenient. Cal l'atenció de les autoritats respecte a aquest foment de la immoralitat de nostre poble, i també demanem a les persones que amb freqüència hi assisteixen tinguin lo coratge i valor que el deber de catòlic imposa mentre les empreses siguin tan poc escrupoloses."

La Veritat 63 (11/04/1908), p. 2.

"Esta noche reanudan sus tareas los cinematógrafos. El Palau recreatiu (calle Nueva) anuncia gran variedad de películas. En la sala Valls se ofrecerán al público, además de las proyecciones, la tiple Dª Pepita Guerrero que cantará piezas de ópera. Y en el cinematógrafo Moderno (Teatro) debutará el artista japonés Pankhoe, con sus interesantes juegos de mágica y de destreza, y Mlle. Virginia, con sus ejercicios de equilibrio."

La crónica de Valls 148 (18/04/1908), p. 2.

"El debut de Mr. Deroches con sus ejercicios gimnásticos, y de Madame y Mr. Carné con sus juegos malabares que el jueves pasado verificaron en el cinematógrafo Moderno del teatro Principal dejaron complacidísima a la numerosa concurrencia, especialmente el sorprendente trabajo de Mr. Carné, que fue coronado por una salva de aplausos. Estamos seguros que el difícil y ágil trabajo de los debutantes, así como las nuevas e interesantes películas que se han exhibido atraerán en las sesiones de esta noche y mañana numeroso público en dicho coliseo.

En la sala Valls también se anuncian nuevos debuts para esta noche y mañana. Y en el Palau Recreatiu, serán exhibidas películas de gran novedad."

El porvenir 474 (02/05/1908), p. 3.

"Esta noche y mañana tarde y noche en los cinematógrafos Palau Recreatiu, SalaValls y Moderno del teatro Principal se proyectarán diversas películas de última novedad. En el Moderno se verificará el debut de distinguidos artistas; y en la sala Valls continuará tomando parte en las diversas sesiones cinematográficas la notable coupletista la bella Bijou, que debutó el jueves último."

El porvenir 475 (09/05/1908), p. 3.

"Tenim entès que el senyor Alcalde ha prohibit les representacions que en la sala Valls donaven *Los Niños Imperiales, coupletistas-bailarines*. Molt bé que es prohibeixin aquestos espectacles, cumplin la llei de protecció a la infància, mes també molt sovint s'haurien de prohibir encara qüe fossin majors los artistes, perquè la moralitat pública casi sempre ne surt ofesa."

La Veritat 67 (09/05/1908), p. 3.

"**Al Sr. Alcalde i als Pares de família**.— A V. Sr. Alcalde ens dirigim perquè es digni posar remei a un escàndol públic que es repeteix amb massa freqüència. Hem parlat algunes vegades dels Cinematógrafos, y molt particularment del de la sala Valls; i ho hem fet sempre amb lo propòsit d'insistir en totes les ocasions oportunes, i com aquella empresa no té cap classe de mirament ni escrúpol envers lo públic, per necessitat tenim de cridar l'atenció de la primera autoritat que està obligada a vetllar per la moralitat i bones costums.

Hem rebut vàries denúncies respecte als espectacles que es donen a dita sala; segons ens diuen allí hi ha lo medi més actiu per fer perdre l'ignocència dels adolescents que per desgràcia hi assisteixen; allí es veu que no es té en compte la noció del pudor: allí es fan uns quadrets vius i es ballen uns *Kakewals* que sols serveixen per despertar a la infeliç jovenesa una prematura curiositat que els hi ha d'ésser fatal.

És una gran aberració la dels pares de família que creuen poden assistir los seus fills a tals espectacles sens que davant les accions voluptuoses i descarades no surtin bruscament canviats. Nosaltres escoltant les denúncies que se'ns fan contínuament, creiem que no som exagerats. De tots modos, cridem l'atenció del Sr. Alcalde perquè posi cotó a aquesta llibertat de desmoralització, com també preguem als pares de família perquè vetllin per sos fills, no deixant-los assistir als espectacles pornogràfics."

La Veritat 69 (23/05/1908), p. 2.

"Para esta noche y mañana están anunciadas grandes sesiones cinematográficas en el Moderno del teatro Principal y Sala Valls. La sección de *varietés* del Moderno es de lo mejorcito que ha venido durante la temporada, alcanzando cade día nuevos y prolongados aplausos de la numerosa concurrencia."

El porvenir 476 (30/05/1908), p. 2.

"Los cinematógrafos Moderno y Sala Valls preparan para los días 7 y 8 del actual, con motivo de ser los días de la feria, extraordinarias funciones y sensacionales debuts de notables artistas."

El porvenir 476 (06/06/1908), p. 3.

“La lucha japonesa que Rakú ha introducido en España, se halla a la orden del día en esta ciudad desde que el profesor señor Leoni se ha exhibido en el escenario de la sala Valls primero, y del Teatro después, en lucha con varios aficionados de esta localidad.

Al público le ha interesado la lucha en gran manera, hasta el extremo de llenarse todos los días el teatro y de que apenas se haya hablado de otra cosa en corros, cafés y barberías. Pequeños luchadores, ensayándose en tales ejercicios se encuentran a cada paso por las callea de la ciudad.

No nos parecen mal tales ejercicios como *sport*, mientras no se les dé otra importancia que la que tienen.”

La crónica de Valls 161 (18/07/1908), pp. 2–3.

Temporada 1908/09

"Dimarts prop vinent, dia vuit, fira en aquesta ciutat, totes les societats celebraran balls, i els cinematógrafos del Teatro y Sala Valls funcionaran tarda i nit."

L'Escut de Valls 2 (05/09/1908), p. 3.

"Mañana, domingo, abrirá de nuevo sus puertas el cinematógrafo Moderno instalado en el teatro Principal, exhibiéndose gran variedad de películas. Lo propio hará la sala Valls, presentando además de las películas, algunos números de *varietés*."

La crónica de Valls 168 (05/09/1908), p. 3.

"El cinematógrafo Moderno, instalado en el teatro, viene siendo favorecido del público que llena el local a rebosar. Hoy abre otra vez la sala Valls sus puertas. Ha sido ajustado de nuevo el popular Pepe Marqués."

La crónica de Valls 174 (17/10/1908), p. 2.

"El passat dissabte, el cinematògraf Sala Valls va obrir ses portes al públic, el genial Sr. Marqués va obtenir una ovació caracteritzant un pagès. En el teatre Principal continuen les projeccions de pel·lícules molt interessants."

L'Escut de Valls 9 (24/10/1908), p. 3.

"Hemos recibido una invitación para asistir a una reunión que debe celebrarse el próximo lunes en la sala Valls, a las nueve de la noche, para tratar de la formación de una sociedad de jóvenes, puramente recreativa."

La crónica de Valls 176 (31/10/1908)[159], p. 3.

"Los cines se disputan el favor del público con películas atractivas. El cinematógrafo Moderno anuncia una película de las llamadas por las empresas sensacionales: *Escuela de caballería de Pinerolo*.

La sala Valls atrae la curiosidad del público con las películas de información: *Llegada de S. M. el Rey D. Alfonso XIII a Barcelona*.

Y en el Palau recreatiu se exhiben también películas muy interesantes."

La crónica de Valls 177 (07/11/1908), p. 3.

[159] La mateixa notícia apareix publicada a *La Veritat* 92 (31/10/1908), p. 2.

“En el cinematògraf Sala Valls se projecten pel·lícules molt atractives e interesants tots els dissabtes i diumenges tarda i nit.”

L’Escut de Valls 13 (21/11/1908), p. 3.

“**Sala Valls**. Avui a la vetlla i demà tarda i vetlla, en aquest cinematògraf se projectaran pel·lícules de gran novetat, dintre de la moral i de gran èxit. Cada dissabte i diumenge programa nou.”

L’Escut de Valls 23 (30/01/1909), p. 3.

“**Cines**.— En el cine Valls i Sala Valls s’han projectat aquests dies hermoses pel·lícules.”

L’Escut de Valls 27 (27/02/1909), p. 3.

“**Cines**.— En el cine Valls, el passat dimarts se projectà novament la pel·lícula del Pont de Goy, que en la sala Mercè de Barcelona ha sigut molt elogiada.

En la sala Valls també el públic acudeix a gaudir les hermoses pel·lícules que presenten.”

L’Escut de Valls 30 (20/03/1909), p. 3.

“**Cines**.— En el cine Valls es prepara una novetat que causarà sorpresa al públic vallenc.

En la sala Valls, l’empresa prepara grans novetats i en lo teatre Principal tindrem companyia de sarsuela.”

L’Escut de Valls 31 (27/03/1909), p. 3.

“**Cine**.— La sala Valls s’ha vist molt concorreguda degut a les interessants pel·lícules que han presentat. Per demà està anunciat un atractiu programa.”

L’Escut de Valls 37 (08/05/1909), p. 3.

"Dimarts, vigília de la fira[160], varen inaugurar-se los cinematògrafs Sala Valls i l'instal·lat en lo teatre Principal."

La Veritat 137 (11/09/1909), p. 3.

"**Fira**.— Se preparen festes per la fira d'aquesta ciutat. Se gestiona una companyia de sarsuela per donar unes quantes funcions i en el cine Sala Valls se presentaran escollides pel·lícules d'actualitat."

L'Escut de Valls 56 (25/09/1909), p. 3.

"**Cines**.— En el teatre Principal i Sala Valls se projecten artístiques pel·lícules tots els dissabtes i diumenges tarda i vetlla."

L'Escut de Valls 58 (09/10/1909), p. 3.

"PROGRAMA de les festes que es celebraran en la ciutat de Valls els dies 24, 25 i 26 d'octubre de 1909, amb motiu de les fires de Santa Úrsula.

[...] Dia 25 [Diversos concerts de societats corals i obres dramàtiques per part de societats d'aficionats, etc.] En el teatre Principal debutarà amb escollides funcions tretes totes del repertori modern, i no estrenades encara en aquesta ciutat, una GRAN COMPAÑÍA DE SARSUELA de gènere petit, contractada exprofés per a aquests dies. En la sala Valls, noves projeccions cinematogràfiques. [...]

Dia 26 [Més concerts i activitats musicals] Funcions en el TEATRE PRINCIPAL per la mateixa Companyia del dia anterior. Sessions de cinematògraf en la sala Valls [...]"

La crónica de Valls 226 (23/10/1909)[161], p. 3.

"FESTES que la Ciutat de Valls celebrarà en honor a son Patró Sant Joan Baptista los dies 23, 24, 25 i 26 de juny de 1910.

[...] Dia 24 [Concerts i cerimònies religioses] Grans sessions cinematogràfiques en lo teatre Principal i sala Valls, amb estrena de precioses pel·lícules.[...]"

La crónica de Valls 260 (18/06/1910)[162], p. 1.

[160] La temporada s'hauria inaugurat el 7 de setembre de 1909.
[161] El mateix programa es publica també a *La Veritat* 143 (23/10/1909), p. 2.
[162] El mateix programa es publica també a *La Veritat* 177 (18/06/1910), p. 2.

Lloguer i venda de la maquinaria

"Para alquilar

Espacioso local en el arrabal de Capuchinos, núm. 7, SALA VALLS."

La crónica de Valls 337 (25/11/1911)[163], p. 3.

"**Se venden**:

Un motor de gas.

Una dinamo.

Un piano.

Una mesa ministro.

Un reloj de pared.

Un armario mostrador y mostrador.

Una cafetera, molinete y tostador para café.

Otomanas, puertas vidrieras de la calle, aparatos de gas y otros objetos de café.

Y además la instalación completa del cine **SALA VALLS**.

Informarán en la administración de este periódico."

La crónica de Valls 354 (23/03/1912)[164], p. 3.

[163] La notícia es va anar repetint pràcticament cada setmana a *La crónica de Valls* fins al dia 9 de mars de 1912, a partir del qual el que va començar a sortir anunciat era la venda de l'equipament de la sala.
[164] L'anunci va anar sortint publicat a *La crónica de Valls* i al nou setmanari català *Pàtria* regularment fins a meitat de juny de 1912.

Sales amb temporades de visions musicals

Més enllà dels circuits directament lligats a la sala Mercè, origen de les visions musicals, el gènere va resultar atractiu per altres moltes sales i centres culturals arreu de Catalunya. Aquesta secció presenta les diferents sales, seccions dramàtiques i centres catòlics i morals que van oferir, en algun moment de la seva activitat, breus temporades o estrenes de visions musicals. Llocs com ara Manresa, Olot, Arenys de Mar i Tarragona van tenir diverses sales en les quals s'hi va poder veure aquest gènere teatral simbolista.

La diversitat d'espais documentats mostra com les visions musicals van adoptar-se, ja no només a salons recreatius activistes, liderats especialment per pintors i altres artistes plàstics, sinó que també mostra l'interès que va haver-hi per part de seccions dramàtiques aficionades, centres catòlics i morals, teatres comercials i, fins i tot, iniciatives escèniques particulars, com ara la dels Domènec a la seva torre particular a Olot.

El llistat de sales apareix per ordre d'inauguració de les temporades de visions musicals, a excepció només de la sala Euterpe, que va suposar una continuació directa de la sala Montserrat i, per tant, apareix a continuació d'ella. Cada secció presenta un resum inicial de l'activitat de la sala amb les dades bàsiques d'on estava ubicada, qui la dirigia i entre quines dates va estar activa, a més de documentació gràfica d'interès. A continuació, es poden trobar les fitxes de cadascuna de les visions musicals estrenades, indicant la seva autoria, les referències del text i la partitura (en els casos que es conserven) i altres dades d'interès, acabant amb ressenyes de premsa de la producció.

Com que aquestes sales oferien representacions teatrals i culturals diverses i no estaven només centrades en les visions musicals, no se'n documenta tota la seva activitat amb llistats complets d'obres representades (com sí trobem de les sales pertanyent al circuit de la sala Mercè), sinó només les visions musicals o quadres plàstics i lírics de característiques dramatúrgiques prou semblants a les visions musicals com per poder incorporar-les a aquesta classificació.

Cal destacar, finalment, que la majoria d'aquestes sales va representar visions musicals no com a estrenes esporàdiques al llarg del temps, sinó com a temporades breus en les quals els títols s'estrenen de manera seguida en el temps. En alguns casos, com el de la sala Montserrat de Manresa o el saló Montserrat d'Arenys de Mar, es va tractar clarament d'un projecte d'implantació del gènere que va fracassar, atesa la preferència del públic pel gènere teatral còmic que va provocar un canvi en la direcció artística i elecció del repertori. Altres casos, com el del teatre del Patronat de l'Obrer de Tarragona o del Centre Catòlic d'Olot, es van tractar de projectes personals que van intentar inculcar el gènere a seccions dramàtiques ja existent, arribant al seu fi quan la persona en qüestió va deixar de dirigir el projecte.

SALA MONTSERRAT / SALA EUTERPE
(Manresa, 1905–09 / 1909–10)

Catalogació i documentació de les sales de visions musicals a Manresa:
de la sala Montserrat de Francisco Cuixart al traspàs de la companyia a la sala Euterpe.

Sala Montserrat

> "Amb el nom de Sala Montserrat s'inaugurarà dintre poc en la casa del senyor Miró, de la plaça de Sant Domingo, un local destinat a projeccions de vistes cinematogràfiques i de diorames, quadros plàstics i altres espectacles artístics. Hem tingut ocasió de veure el projecte de decorat de la fatxada, fet pel distingit pintor senyor Cuixart, que no dubtem que cridarà l'atenció per sa originalitat i bon gust."
>
> *El pla de Bages* 395 (15/07/1905), p. 2.

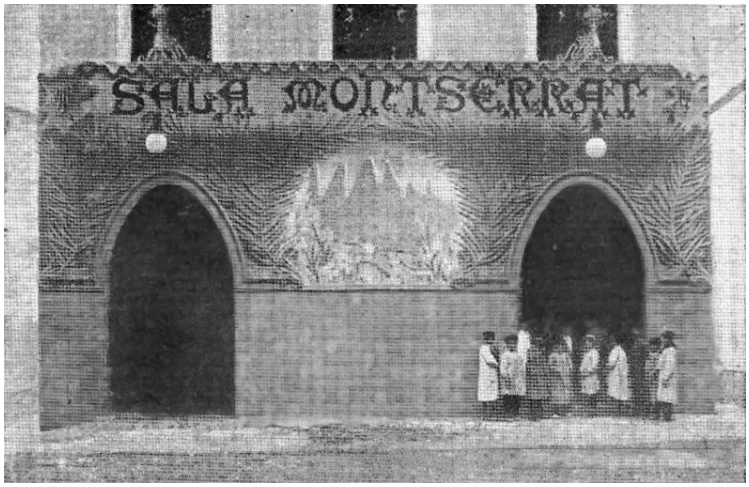
El 23 de juliol de 1905 començava la seva activitat la nova empresa de la sala Montserrat a la ciutat de Manresa, que va mantenir-se durant quatre temporades. La seva programació inicial constava de projeccions cinematogràfiques i fotogràfiques acompanyades de "quadros vivents" i altres espectacles.

El primer "quadro vivent", acompanyat de música i declamació, va ser *El canonge Mulet*, que presentava els fets històrics de l'assassinat del canonge a la seu de Manresa l'any 1428. També anomenats per la premsa "quadros plàstics", presenten tant un model dramatúrgic com un contingut temàtic paral·lel al de les visions musicals, basant-se en llegendes locals, episodis històrics o religiosos i en rondalles infantils per presentar quadros escènics basats en la suggestió artística i de caràcter simbolista.

Entre *El canonge Mulet* i el següent quadro vivent van actuar a la sala titelles de Barcelona que venien dels Quatre Gats i altres artistes de varietats, fins que es el 19 de novembre 1905 es van traslladar a un local més gran a la plaça Fius i Palà (Manresa), entre els carrers Mestre Blanch i Sant Domènec. Una vegada inaugurada la nova sala reformada, la temporada va continuar representant aquests quadros lírics i plàstics directament inspirats en les visions musicals, amb títols com ara *Jesús a l'hort* (representant l'episodi bíblic), *La torre de la minyona* (basat en una llegenda de Manresa) o *La filadora* (glossant la cançó popular).



Il·lustració 121: *Fotografia de la plaça Fius i Palà (Manresa). A l'esquerra, l'edifici de cal Miró. [Arxiu Comarcal del Bages].*



Il·lustració 120: *Fotografia de la façana de la sala Montserrat dissenyada el 1905 per Francisco Cuixart, director artístic de la sala.[memòria.cat, portal de memòria i història de Manresa].*

La sala obria els caps de setmana i festius i, tot i que els horaris fluctuaven segons el moment de l'any o la festivitat, de manera general les sessions (que duraven poc més d'una hora) s'oferien els dissabtes al vespre (a partir de les 20:00) i els diumenges de matí (a partir de les 9:00 o 12:00) i de tarda (a partir de les 15:00 o 18:00). Les entrades van mantenir un preu de 0,25 pessetes amb preferència i 0,15 pessetes les generals.



Il·lustracions 122 i 123: *Entrada de preferència per a la sala Montserrat i el seu revés, segellat amb l'escut de la ciutat de Manresa. [memòria.cat, portal de memòria i història de Manresa].*

La primera temporada hauria estat directament influenciada per l'activitat de la sala Mercè, imitant el gènere de les visions musicals sota la implicació del seu director artístic Francisco Cuixart i portant-ne fins i tot algunes de les seves pel·lícules exclusives com a reclam publicitari:

> "Entre les pel·lícules que es passaran demà a la sala Montserrat hi figuren *L'acordeon misteriós*, que ha obtingut gran èxit a la sala Mercè de Barcelona, i les noves i graciosíssimes titulades *Noi entremaliat* i *Se desitja un gos guardià*. També tindrà lloc l'estreno del xistós diàleg còmic *Anar per llana*."
>
> *El pla de Bages* 723 (25/08/1906), p. 2.



Il·lustració 124: *Programa de mà del 26 d'agost de 1906 que anuncia la projecció de pel·lícules provinents de la sala Mercè de Barcelona. [Filmoteca de Catalunya].*

A més de la sala Mercè, també portaven freqüentment pel·lícules de la casa Pathé i Gaumont.

Si bé aquesta primera temporada va estar centrada en les representacions de quadros vivents i plàstics, també va haver-hi més gèneres i espectacles. A més de titelles, imitadors, equilibristes i altres varietats, s'hi van anunciar diversos títols de sarsuela, amb música normalment coral, com ara *El soldat i la criada*, acompanyada de piano i violí, o altres en castellà com *El brazalete de oro*, *El ramo mágico*.... La sala oferia gran diversitat de gèneres teatrals curts (passos de comèdia, joguines, quadres dramàtics, etc.) i en les següents temporades van guanyar relleu els gèneres còmics. A partir de la segona, per la necessitat d'atreure més públic i reduir despeses, el repertori es va centrar en obres de caràcter còmic que reutilitzaven les escenografies existents i la representació d'obres líriques i de quadros plàstics va minvar considerablement.



Il·lustració 125: *Retrat de Francesc Cuixart. [*Jorba*, (01/03/1931), p. 1].*

Francisco Cuixart i Barjau (Berga, 1875–Manresa, 1931) va ser el director artístic i escenògraf de la sala Montserrat, a més del dissenyador de la façana de la sala, que es trobava als baixos de la casa Miró, propietat d'Oleguer Miró, qui militava, juntament amb Cuixart, a la Lliga Regionalista.

Cuixart era pintor de professió, carrera que havia estudiat a la Llotja de Barcelona, al igual que ho va fer Lluís Graner. Entre la seva obra destaquen les nombroses pintures de la guerra dels Francesos i el disseny de l'escut de l'Orfeó Manresà i del Foment de la Sardana a la Comarca del Bages.



Il·lustració 126: *Fotografia de Francesc Cuixart pintant al seu estudi. [*Jorba*, (01/03/1931), p. 1].*



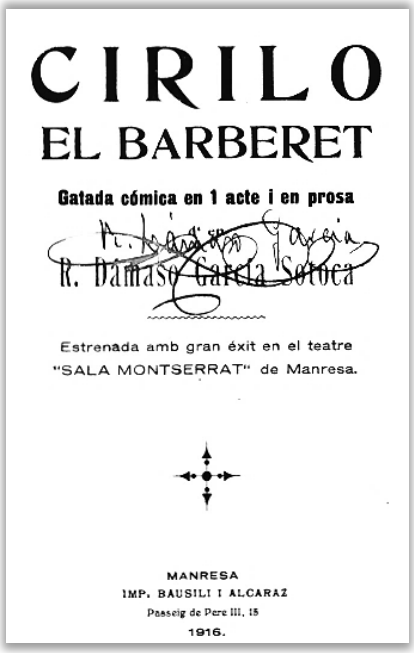


Il·lustracions 127 i 128: *Escut de l'Orfeó Manresà (esq.) i del Foment de la Sardana (dreta) dissenyats per Francesc Cuixart. [*Jorba*, (01/03/1931), p. 7].*

A través dels anuncis de les diverses produccions al llarg de les tres temporades que la sala està en marxa, podem compilar els noms dels actors i actrius que van formar l'elenc de la sala Montserrat:

Actrius	Actors
ALFONSO, Agnès	Sr. BONJORN
Srta. CUERVO	Sr. FELIU
DALMAU, Elissa	GARCÍA SOTOCA, Ramón Dámaso*
LAFFITTE, Pilar (primera actriu)	GIRBAU, Jacinto*
Srta. PONS	Sr. SANTAEULÀRIA
Srta. VALLS	SINGLA, Josep*
	TARRÉS, Joan

Nenes	Nens
GARCÍA, Agneta	CAMPS, Lluís
Nena MATA	CASALS, Joan
	FARRERAS, Emili
	MAS, Francisco
	Noi MARTÍ
	ROSAL, Ricard


CIRILO
EL BARBERET
Gatada cómica en 1 acte i en prosa
R. Dámaso García Sotoca
Estrenada amb gran éxit en el teatre "SALA MONTSERRAT" de Manresa.
MANRESA
IMP. BAUSILI I ALCARAZ
Passeig de Pere III, 15
1916.

Cal destacar, a més, que alguns dels joves actors també escrivien les seves pròpies peces que després estrenava l'agrupació de la sala Montserrat. És el cas, per exemple, de Jacinto Girbau i el seu quadre dramàtic *La calumnia* o la seva comèdia *Un capritxo com un altre*, el de Josep Singla i la seva comèdia *Un sabater de* pega, o el cas de García que, conjuntament amb Àngel Mata, va escriure la comèdia *El testament d'en Secall*, estrenada al juliol de 1907. Algunes d'elles fins i tot van arribar a publicar-se, com ara l'obra de R. Dámaso García *Cirilo, el barberet* (digitalitzada per la Universitat de Barcelona).

Il·lustració 129: *Portada de* Cirilo, el barberet*, de Ramon Dámaso García "estrenada amb gran èxit en el teatre Sala Montserrat de Manresa". Manresa: Imp. Bausili i Alcaraz, 1916. [Biblioteca de la Universitat de Barcelona: codi 0701081418].*

Durant la temporada 1906/07 el repertori escènic se centrarà en comèdies "de gran broma" i "xistoses", però no faran obres líriques ni musicals, ni conviden artistes de varietats de fora. En molts pocs casos s'anuncien nous decorats i vestuaris. Només actuarà la companyia de la sala fent comèdies, sainets, joguines.... L'única peça musical de la temporada és el quadre còmic-musical *L'hereu*, amb lletra de Marc Miravitllas i música basada en una cançó popular harmonitzada per Francesc Alió. El nom de Marc Miravitllas és, de fet, un dels més freqüents entre els dramaturgs que escriuen peces per a la sala Montserrat, cal destacar altres títols còmics que s'estrenen al llarg de l'hivern de 1907,

com ara la humorada còmica *La broma de don Serafí* o la humorada cavalleresca *Els castell dels esguerrats*, amb luxós decorat i vestuari nous.

Durant les festivitats de setmana santa el repertori serà dramàtic, amb els quadro *La calumnia* de Jacinto Girbau o *Mossèn Eudald* d'Àngel Mata. Destaca el quadro bíblic de *La fi de Judes* pel Diumenge de Rams de 1907, de Marc Miravitllas, basat en el *Jesús de Nazaret* de Guimerà, amb decorat del senyor Cuixart. Durant la resta de l'any, la sala va gaudir de gran èxit i va convertir-se (o almenys així ho anuncia la premsa) en un dels més populars espais de Manresa per les seves comèdies i pel·lícules adequades a la moral:

> "Cada festa és més nombrós el públic que freqüenta la sala Montserrat. I no és estrany. Els espectacles que s'hi donen, tots de bona mena, i el gust artístic amb què els quadrets són executats pels consumats actors senyors Garcia, Tarrés i altres i la distingida senyoreta Pilar Laffite, que amb tanta naturalitat desempenya els seus difícils papers, acompanyat de les importants pel·lícules cinematogràfiques, fa que la gent freqüenti la cada vegada més afavorida sala Montserrat. [...]"
>
> *El pla de Bages* 930 (11/05/1907), p. 4.

> "Cada dia es veu més afavorida aquesta sala d'esbarjo pels aficionats al cinematògraf i que volen passar una estona divertits. A demés d'exhibir-se pel·lícules de veritable valor artístic i d'alta novetat, se representen xistoses comedietes en les que llueixen ses gràcies còmiques la distingida artista senyoreta Lafitte i els senyors Garcia, Tarrés, Santaeulària i altres. [...]"
>
> *El pla de Bages* 1039 (24/09/1907), p. 2.

La temporada 1907/08 comença amb el sainet *El mestre de pàrvuls*, de Miravitllas, que rep una especial bona ressenya a la premsa per la seva producció. Per les festivitats de Nadal, la sala recuperarà el repertori líric amb *L'infant Jesús o Els pastorets de Betlem*, represa després al febrer. Per setmana santa van tornar a projectar pel·lícules de temàtica catòlica i van estrenar dues obres líriques noves també de contingut religiós, titulades *La samaritana,* quadro bíblic de gran aparato, i *Pasqua florida,* quadro dramàtic amb un cor de nois caramellaires. També s'hi estrena, però sense música, el drama bíblic en dos quadres de Marc Miravitllas *El decret del rei Herodes* i es reprèn *La fi de Judes*.

El repertori dominant continuen sent, però, les obres còmiques: comèdies i joguines, com ara *Un sabater de pega* de Josep Singla, actor de la sala que s'estrena com a dramaturg. Hi haurà també altres entreteniment, com la tómbola i els sortejos d'obsequis acord al número d'entrada.

> "**Tómbola a la sala Montserrat**
>
> Demà, a les sis de la tarda s'inaugurarà una gran tómbola, que estarà oberta els dijous i dissabtes al vespre i els diumenges al matí en el local de la sala Montserrat. Hem tingut ocasió de veure el copiós i variat assortiment d'objectes d'utilitat domèstica, d'obres d'art i d'adorno i de joguines que es sortejaran en dita tómbola, lo que fa creure que es veurà molt concorreguda."
>
> *El pla de Bages* 1213 (24/04/1908), p. 2.



Gran Tómbola.-"Sala Montserrat"

abierta todos los jueves y sábados de las 6 y media de la tarde á las 10 de la noche y en las mañanas de los domingos de siete á una. • ENTRADA LIBRE

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PARAGUAS, SOMBRILLAS, RELOJES DE BOLSILLO, DESPERTADORES, CIGARRERAS, ETC.

NOTA. — Todas las tardes y noches de los domingos y días festivos, se pondrán en escena, en el expresado local de la « SALA MONTSERRAT », por el animoso cuadro cómico-lírico-dramático de este Teatro, las más importantes obras del repertorio moderno, las cuales serán acompañadas con la proyección de hermosas películas cinematográficas de alta novedad.

Il·lustració 130: *Programa publicitari de la inauguració de la gran tómbola a la sala Montserrat. [memòria.cat, portal de memòria i història de Manresa].*

El gener de 1909 trobem les últimes produccions líriques de la sala. Després d'*Els pastorets nous* del dia 5 es va representar la visió musical *Diada de reis*, també anunciada amb el títol *La nit dels reis*, adequada a la temàtica nadalenca del moment, i *La minyona de la costa*, quadro dramàtic-líric d'Àngel Mata.

La temporada 1908/09 va ser l'última d'activitat de la sala. El 18 de juliol va ser l'últim dia en què va obrir les seves portes i el 25 d'agost s'anuncia que la sala ja ha estat desmantellada. La companyia i l'equip d'autors que existia al voltant de la sala, però, va mantenir la seva activitat i es va traslladar a un nou local. El 5 de desembre de 1909 tornaven a l'acció des de la sala Euterpe, instal·lada als baixos del teatre Euterpe.

Catàleg de visions musicals representades:

Canonge Mulet, El [165]

Quadro vivent / quadro plàstic musical.

Representada del 29/08/1905 al 17/09/1905.

Lletra d'autor desconegut.

Música d'autor desconegut.

Escenografia de Francisco Cuixart[166].

Ressenyes de premsa:

"SALA MONTSERRAT. Inauguració el dia 29, vigília de la Festa Major, a les 8 del vespre.— Projeccions de cinematògraf, amb pel·lícules de novetat. Vistes fixes colorides. Quadro vivent: *El canonge Mulet*.— Director artístic, don Francisco Cuixart."

El pla de Bages 424 (21/08/1905), p. 2.

"**Sala Montserrat**

La fatxada d'aquest nou local a on se donen projeccions cinematogràfiques i quadros vivents és d'un gust verament artístic i es veié ahir concorridíssima, omplint-se de gom a gom en totes les sessions que es verificaren.

El públic feia grans elogis de les hermoses pel·lícules animades i vistes fixes que es projectaren amb molta propietat.

Lo que cridà poderosament l'atenció fou el quadro vivent representant l'assassinat del canonge Mulet, comès dintre de l'iglésia de la Seu de Manresa per en Francisco de Planes, el dia 8 de setembre de 1428, i la reproducció tan exacta de l'interior de nostra hermosa Basílica."

El pla de Bages 432 (31/08/1905), p. 1.

[165] Bassat en l'episodi històric viscut l'any 1428 de l'assassinat del canonge Mulet a la Seu de Manresa per en Francisco de Planes.
[166] Reprodueix l'interior de la basílica de la Seu de Manresa.

"SALA MONTSERRAT. SESSIONS.— Dissabte, dia 2, a les 8 del vespre.— Diumenge, dia 3, a les 9 del matí i a les 6 de la tarda. Projeccions cinematogràfiques de molta novetat.— Quadros fixos il·luminats.— Quadro vivent musical de gran èxit *El canonge Mulet*. Director artístic, don Francisco Cuixart."

El pla de Bages 434 (02/09/1905), p. 2.



"A l'afavorida i elegant sala Montserrat, demà se donaran extraordinàries sessions cinematogràfiques, exhibint-se molta varietat de pel·lícules animades de gran fantasia, i s'estrenarà *El viaje de placer*, *El Pulgarito* (*En Patufet*) i *La tienda de comestibles*. Se projectaran també moltes vistes fixes de colors que cridaran l'atenció del públic.

Al final de cada sessió se reproduirà el quadro plàstic del *Canonge Mulet*, que tant èxit ha obtingut entre la nombrosa concurrència que freqüenta la sala Montserrat."

El pla de Bages 445 (16/09/1905), p. 2.

Il·lustració 131: *Programa de la sala Montserrat per al dia 17 de setembre de 1905, incloent-hi la menció a* El canonge Mulet. *[Filmoteca de Catalunya].*

Jesús a l'hort [167]

Quadro plàstic.

Representada del el 01/04/1906 al 08/04/1906.

Lletra d'autor desconegut.

Música d'autor desconegut.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"El diumenge passat tinguérem ocasió de fruir les qualitats artístiques del quadro plàstic *Jesús a l'hort* presentat a la sala Montserrat. És de lo millor que hem vist a Manresa en aquesta mena d'obres. El quadro és ben presentat: pintat amb vera consciència del paisatge, revelant la decoració en conjunt el misticisme natural de l'escena.

De bon grat tornarem a la sala Montserrat, doncs no en tenim prou de veure una sola vegada el simpàtic quadro i creiem no serem sols en repetir la visita a judicar pels elogis que hem sentit de la dita obra.

El senyor Cuixart pot estar satisfet del quadro que ha presentat al públic i nosaltres l'encoratgem a que continuï en la tasca empresa, doncs som del parer que ella pot proporcionar-li glòria i profit.

El públic recompensà gustós a l'empresa de la sala Montserrat omplenant el saló en quantes sessions tingueren lloc el diumenge passat, prova de l'agrado amb què va veure la presentació de *Jesús a l'hort*."

El pla de Bages 607 (03/04/1906), p. 2.

"Atenent a la festivitat de dia, les pel·lícules que s'exhibiran demà a la sala Montserrat seran totes de caràcter religiós i consistiran en les interessants d'assumpto bíblic *Judici de Salomó* i *Josep vengut pels seus germans*, i l'emocionant *Màrtirs cristians*.

Se representarà per darrera vegada l'artístic quadro, decorat pels senyors don Francisco Cuixart i don Andreu Noguera, *Jesús a l'hort*, amb música i declamació, que tant agradà el dia de son estreno."

El pla de Bages 611 (07/04/1906), p. 2.

[167] Basat en l'episodi bíblic i posat en escena durant les festivitats de Setmana Santa acompanyat de pel·lícules de temàtica religiosa.

Fill del rei, El

Idil·li musical en 1 quadre.

Representada del 29/04/1906 al 06/05/1906.
Represa del 17/06/1906 al 24/06/1906.

Lletra de Manuel Alabert.

Fragments musicals de Felix Mendelssohn[168].

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"En les funcions de la sala Montserrat hi prendran part els notables acròbates còmics equilibristes Ricardos.

Entre les pel·lícules, hi figura la nova i interessant *Exercicis d'equitació d'oficials italians*. Pròximament s'estrenarà l'idil·li *El fill del rei*, amb artístic decorat."

El pla de Bages 616 (14/04/1906), p. 2.



Il·lustració 132: *Programa de la sala Montserrat per als dies 14, 15 i 16 d'abril de 1906, amb la nota al marge esquerre de la preparació del proper idil·li* El fill del rei. *[Filmoteca de Catalunya].*

[168] La música de Mendelssohn es faria servir per al cant de les *Primerenques*, amb lletra en català d'Alabert.


Entr. general, 0'15 Entrada Preferencia, 25 céntimos

SALA MONTSERRAT

El primer obsequio de los dias 14, 15 y 16 corresponde al núm. 1415; y los otros cuatro á los núms. 539 - 579 - 998 - 1643 -

SESIONES PARA LOS DIAS 21 y 22 DE ABRIL 1906

Escogido y variado programa de películas cinematográficas de gran novedad y de exquisito gusto

LUCERITO

celebridad en miniatura, que recita monólogos y ejecuta superiormente artísticos bailes, presentados con ricos trajes.

Sábado, 21: Sesiones desde las 8 noche. - Domingo, 22: desde las 3 tarde.

Nota.-En la próxima semana se estrenará el idilio EL FILL DEL REY, con lujoso decorado, declamación y música, y se inaugurará el nuevo Teatro de Putxinel·lis.

Imp. Reverté, Sta. Lucía. -Manresa

FilmoTeca de Catalunya

Il·lustració 133: *Programa de la sala Montserrat per al 21 i 22 d'abril de 1906, amb la nota a la part inferior que anuncia al propera estrena de l'idil·li* El fill del rei. *[Filmoteca de Catalunya].*

"Contra lo anunciat, no podrà tenir avui lloc en la sala Montserrat l'estreno del quadro *Fill del rei*, perquè la falta material de temps no ha permès deixar-lo acabat pels pintors senyors Cuixart i Morera [sic] [Noguera] , i en sa substitució hi treballarà avui i demà una nena de dotze anys quals mèrits artístics han d'ésser de l'agrado del públic que amb sa visita honra la sala Montserrat. […]"

El pla de Bages 621 (21/04/1906), p. 3.

"Avui al vespre s'inaugurarà a la sala Montserrat un nou teatre de Putxinel·lis i demà s'hi estrenarà l'idil·li *El fill del rei*, amb decorat artístic dels senyors Cuixart i Noguera, lletra d'en Manel Alabert i cant de les *Primerenques* de Mendelssohn, que no sobtem que cridarà l'atenció de quants els hi agraden els espectacles de bon gust.

Ambdós dies s'exhibiran variades i hermoses pel·lícules, i entre elles, les noves i xistoses *Percances d'un fotògraf* i *Pallissa per equivocació*."

El pla de Bages 627 (28/04/1906) p. 3.



Il·lustració 134: *Programa de la sala Montserrat per al 28 i 29 d'abril de 1906, amb l'estrena el dia 29 d'*El fill del rei*. [Filmoteca de Catalunya].*

"Un èxit fou la inauguració ahir de l'artístic quadret l'idil·li *El fill del rei*, a la cada dia més concorreguda sala Montserrat. El decorat que revela l'excel·lent disposició del director artístic senyor Cuixart produïa un bonic efecte.

En el cant de les *Primerenques*, lletra de l'il·lustrat escriptor manresà don Manel Alabert, estigueren superiors les distingides senyoretes donya Elisa Dalmau, Agnès Alfonso i donya Pilar Lafite.

L'idil·li *El fill del rei*, representat pel distingit jove don J. Girbau Tarrés, sostingut amb la simpàtica senyoreta Lafite, fou aplaudidíssim al final de cada sessió per la nombrosa concurrència que omplia la sala, obligant a repetir l'última part de les *Primerenques*.

La part cinematogràfica de la sessió fou també molt de l'agrado del públic principalment els *Percances d'un fotògraf*, *Una noia caritativa* i *Pallissa per equivocació*.

Com algunes famílies repetiren l'entrada a les sessions d'ahir per a fruir de l'idil·li *El fill del rei,* s'ha disposat que per a facilitar a les famílies que desitgin veure aquesta producció de bon gènero, el diumenge pròxim se repeteix l'idil·li, així com l'exhibició d'algunes pel·lícules."

El pla de Bages 628 (30/04/1906), p. 3.

"A la sala Montserrat s'hi posarà demà en escena, per darrera vegada, el preciós idil·li *El fill del rei,* que tant agradà en les sessions anteriors al distingit i nombrós concurs que fruí ses belleses. Entre les pel·lícules cinematogràfiques que s'exhibiran, hi figuren la distreta i ben combinada *El fakir i els lladres* i la de gran efecte en colors *Flors animades*. [...]"

El pla de Bages 633 (05/05/1906), p. 3.



Il·lustració 135: *Programa de la sala Montserrat anunciant l'última representació d'*El fill del rei *el 6 de maig de 1906. [Filmoteca de Catalunya].*

"Com era d'esperar donat el bon gust de la majoria de nostres conciutadans, ahir estigué concorregudíssima la cada dia més afavorida sala Montserrat. Ademés de l'exhibició d'importants pel·lícules cinematogràfiques, principalment la de *Flors animades*, se repetí l'aplaudit quadret l'idil·li *El fill del rei*, lletra del distingit escriptor manresà don Manel Alabert, que fou admirablement representat pel simpàtic jove Girbau, Tarrés i la graciosa senyoreta Pilar Lafita.

Les senyoretes Elisa Dalmau i Agnès Alfonso estigueren també admirables en el cant de les *Primerenques*."

El pla de Bages 634 (07/05/1906), p. 3.

[Ressenyes de la represa]

"Verdaderament boniques resultaren les pel·lícules que es posaren en la diada del Corpus a la sala Montserrat. Després de les exhibicions cinematogràfiques, en les sessions de demà se representarà l'hermós idil·li musical *El fill del rei*, cantant-se les *Primerenques* de Mendelssohn.

Els senyors Cuixart i Noguera estan treballant en el decorat del nou quadro *La filadora*, que s'estrenarà pròximament."

El pla de Bages 666 (16/06/1906), p. 2.



Il·lustració 136: *Programa de la sala Montserrat anunciant la represa d'*El fill del rei *per al dia 17 de juny de 1906. [Filmoteca de Catalunya].*

"Després d'un llarg i escollit programa de cinematògraf, en el que, entre les pel·lícules noves, hi figuren el *Casament de ses Majestats*, *Carreres de cavalls a Londres* i la xistosa *Situació crítica d'un nuvi*, en la sala Montserrat s'hi representà per darrera vegada el preciós idil·li *El fill del rei*, cantant-se les *Primerenques* de Mendelssohn. […]"

El pla de Bages 672 (23/06/1906), p. 2.

Anell malastruc, L' [169]

Visió lírica / quadre líric musical.

Representada del 20/05/1906 al 24/05/1906.

Lletra d'Agustí Coma.

Música de Joan Borràs de Palau.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"Amb el títol de *L'anell malastruc* s'està preparant per al diumenge de la pròxima setmana un quadro nou de gran efecte, qual lletra ha compost un distingit escriptor d'aquesta ciutat."

El pla de Bages 633 (05/05/1906), p. 3.


Entr. general, 0'15 Entrada Preferencia, 25 céntims

SALA MONTSERRAT

El primer obsequi del dia 6 correspon al número 1062; y 'ls altres quatre als números 160 - 350 - 1581 - 1717 -

DIA 13 DE MAIG. - Sesions desde las 3 de la tarde.

Programa de películas cinematográficas, molt variat y escullit.-Exercicis de caballeria italiana.- Astucia de dos lladres. - Colecció d' animals. - Percanços á casa d' un fotógraf.-Drama en una serradora.-Peripecies de mudar de casa.

TEATRE MODERN DE PUTXINEL-LIS

Se posarán en escena alternadas las molt xistosas pessas:

Lo burro d' en Perico. - Lo pinxo del barri. - La casa del terremoto. - Sogra y Nora. - Lo tio fresco. La festa del barri. - Un mort ressucitat. - La jota aragonesa. - Saltant y ballant. - Costellas ensucradas.

NOTA.-No havent sigut possible enllestir del tot el decorat del nou quadro lírich musical per aquesta setmana, s' estrenará el vinent diumenge, dia 20.

L' ANELL MALASTRUCH.

Imp. Española-Manresa.

Filmoteca de Catalunya

Il·lustració 137: *Programa de la sala Montserrat del 13 de maig de 1906, amb la nota a la part inferior esquerra que anuncia l'endarreriment de l'estrena de* L'anell malastruc *per no estar encara enllestit el nou decorat. [Filmoteca de Catalunya].*

[169] El títol apareix sovint a l'època amb la grafia "malestruch".

“Hem tingut l’ocasió de llegir la inspirada visió lírica *L’anell malastruc*, escrita per nostre compatrici el distingit advocat don Agustí Coma, que s’estrenarà diumenge vinent a la sala Montserrat, amb bonica música i artística presentació escènica."

El pla de Bages 642 (16/05/1906), p. 2.

“La visió lírica *L’anell malastruc*, que s’estrenarà demà a la sala Montserrat, promet ésser un verdader èxit. Escrit en inspirats i cadenciosos versos per don Agustí Coma, l’acompanya una música molt agradosa del mestre Borràs de Palau, i el decorat, que representa un grandiós edifici oriental, pintat pels senyors Cuixart i Noguera, produeix un efecte magnífic.

En el escollit programa de cinematògraf hi figura la pel·lícula d’actualitat *Erupció del Vesuvi* i la nova i dramàtica *Assanyes d’un policia*.”

El pla de Bages 645 (19/05/1906), p. 2.



Il·lustració 138: *Programa de la sala Montserrat per al 20 de maig de 1906, dedicat a l’estrena del "magnífic quadro líric musical de gran efecte"* L'anell malastruc. *[Filmoteca de Catalunya].*

“Ahir vam tenir ocasió d’admirar la magnífica decoració que els nostres estimats amics i compatricis senyors Cuixart i Noguera han pintat per la cada vegada més concorreguda i afavorida sala Montserrat.

Representa aquesta decoració un palau oriental, luxós, elegant i esplèndid. La part de perspectiva lineal resulta justa i ben estudiada, sobretot aquella escalinata de l’esquerra de l’espectador no deixa res que desitjar, així com també omplena al més escrupolós escenògraf la part de perspectiva aèria, que resulta justa i del tot ensopegada, donant la il·lusió de que l’escena és molt més gran.

Llàstima que aquell tapís que representa que penja de les voltes del palau no ens produeixi el mateix efecte que el restant de la decoració, tal vegada degut a la poca fondària de

l'escenari que ha impedit presentar-lo de manera que es poguessin lluir més els pintors escenògrafs!

No obstant les dificultats que han tingut de lluitar, els senyors Cuixart i Noguera poden estar satisfets de la seva obra, perquè han sapigut triomfar de les mateixes.

L'estreno de la visió lírica *L'anell malastruc*, lletra de nostre estimat company i redactor de la important revista agrícola *La pagesia*, don Agustí Coma, fou un èxit, doncs agradà molt a la distingida concurrència que freqüentà la sala Montserrat.

La pel·lícula *Assanyes d'un policia* fou molt celebrada i l'*Erupció del Vesuvi*, molt important."

El pla de Bages 646 (21/05/1906), p. 3.

"Amb objecte que els forasters que vinguin a la fira de l'Ascensió puguin veure la magnífica visió lírica *L'anell malestruc*, que tan justament agradà diumenge passat, en què s'estrenà a la sala Montserrat, se posarà demà novament en escena, juntament amb un escollit programa de cinematògraf, començant-se les sessions a les onze del matí."

El pla de Bages 648 (23/05/1906), p. 3.

Creu de l'avenc, La

Quadro líric-musical.

Representada del 03/06/1906 al 14/06/1906.
Represa el 05/08/1906.

Lletra de Manuel Alabert.

Música de [Lluís] Millet.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"La sala Montserrat segueix presentant espectacles de verdader gust. Demà s'hi estrenarà el quadro líric-musical *La creu de l'avenc*, amb lletra molt bonica i interessant d'en Manel Alabert i música de l'inspirat mestre Millet.

En l'escollit i variat programa de pel·lícules, hi figura la d'actualitat *Els diputats al Tibidabo en les festes de Solidaritat Catalana*, que aquests dies s'exhibeix amb molt èxit a Barcelona."

El pla de Bages 656 (02/06/1906), p. 3.



Il·lustració 139: *Programa de la sala Montserrat per als dies 3 i 4 de juny de 1906, diumenge i dilluns de Pasqua, anunciant l'estrena del "quadro líric musical de gran efecte"* La creu de l'avenc. *[Filmoteca de Catalunya].*

“Per darrera vegada se posarà demà en escena en la sala Montserrat el quadro líric musical *La creu de l’avenc*, del qual ens ocupàrem en un dels números anteriors, fent-ne els elogis que es mereix tan bonica producció artística.

Figuren entre les pel·lícules del triat programa cinematogràfic les noves i interessants *Tribulació d’un bomber* i *Amor venjat*.

La porta de l’entrada general de la sala Montserrat s’ha canviat de lloc, perquè a l’obrir-se un cop començades les sessions no es destorbi als espectadors, i també s’ha engrandit el lloc destinat a la preferència.”

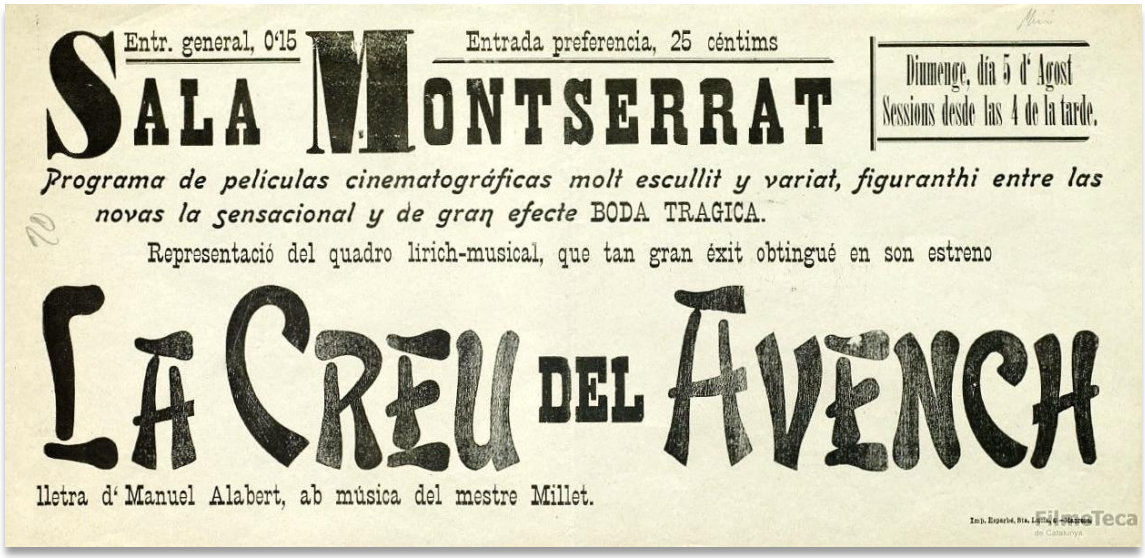
El pla de Bages 661 (09/06/1906), p. 3.

“A petició de molts concurrents a la sala Montserrat, que a causa del temporal no pogueren assistir a les sessions del diumenge passat, demà s’hi representarà, per darrera vegada, el celebrat quadro líric-musical *La creu de l’avenc*. També es projectarà un triat programa de pel·lícules, figurant entre elles vàries de noves i interessants.”

El pla de Bages 664 (13/06/1906), p. 2.



Il·lustració 140: *Programa de la sala Montserrat anunciant l'última representació per petició popular de* La creu de l'avenc *per al dijous 14 de juny de 1906, funció especial pel dia del Corpus. [Filmoteca de Catalunya].*



Il·lustració 141: *Programa de la sala Montserrat per al 5 d'agost de 1906, anunciant la represa de* La creu de l'avenc. *[Filmoteca de Catalunya].*

Filadora, La [170]

Quadro líric popular.

Representada del 29/06/1906 al 15/07/1906 [171].

Lletra de Martí Genís Aguilar.

Música de J. Cortinas.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"[…] El dia de Sant Pere s'estrenarà el nou quadro líric *La filadora*, amb lletra de l'inspirat poeta en Martí Genís, música del mestre Cortinas, director de la banda municipal de Vic, i decoració dels pintors Cuixart i Noguera."

El pla de Bages 672 (23/07/1906), p. 2.

"La sèrie de quadros artístics i de bon gust que s'han fet a la sala Montserrat s'ha augmentat amb *La filadora*, que es posarà en escena demà i diumenge vinent. Basant-la en la cançó popular del mateix títol, hi ha compost la lletra l'inspirat poeta en Martí Genís i Aguilar, amb la música harmonitzada pel mestre Cortinas, director de la banda municipal de Vic, havent pintat una decoració de típic caràcter català, de gran efecte, els celebrats artistes senyors Cuixart i Noguera.

Se posarà també aquests dies un triat programa de pel·lícules, en el que hi figuren les cinc noves *Cabres en els Alps, Un Tenorio burlat, Treballadores de Bretanya, Mal de queixal* i *Seqüestradors xasquejats*."

El pla de Bages 676 (28/06/1906), p. 2.

[170] Basada en la glosa i harmonització de la cançó popular homònima.

[171] Represa a Vic el 02/12/1906 per la societat Catalunya Vella, atès que el compositor que va harmonitzar la cançó popular, J. Cortinas, era el director de la banda municipal de música de Vic.



Il·lustració 142: *Programa de la sala Montserrat per al dia 29 de juny, diada de Sant Pere, i 1 de juliol de 1906, anunciant l'estrena de* La filadora. *[Filmoteca de Catalunya].*

"El quadro líric *La filadora*, que se estrenà ahir a la sala Montserrat, és un dels que han obtingut èxit més franc. El poeta Matí Genís a l'adaptar a l'escena la lletra de la coneguda cançó, el mestre Cortinas a l'harmonitzar-la i en Cuixart i Noguera amb son decorat hi han estat tots encertats de debò, formant el conjunt un quadro tan artístic i agradós que el públic en surt content, però no satisfet, perquè el troba curt, deixant-li ganes de tornar-lo a veure.

Demà se repetirà *La filadora* i es passaran altra vegada les pel·lícules cinematogràfiques que tant agradaren en la diada de Sant Pere."

El pla de Bages 677 (30/06/1906), p. 2.

"Foren molt de l'agrado dels concurrents a la sala Montserrat les pel·lícules que s'hi exhibiren el darrer diumenge i el programa de les que es passaran demà és igualment variat i notable.

El quadro líric *La filadora*, que segueix representant-se, és cada dia més celebrat, tant per la boniquesa de son efecte escènic, com per la bona execució dels artistes que hi prenen part."

El pla de Bages 683 (07/07/1906), p. 3.

"Demà a la sala Montserrat, després d'un assortit i extens programa de cinematògraf, en el que hi figuren pel·lícules noves i d'altres interessants, se donarà la darrera representació del quadro líric d'assumpto popular *La filadora*, que per l'ensopegat decorat escènic de nostres compatricis Cuixart i Noguera i per les inspirades lletra i música dels vigatans en Martí Genís i el mestre Cortinas, tan gran èxit ha obtingut quantes vegades s'ha posat en escena."

El pla de Bages 689 (14/07/1906), p. 2.

Torre de la minyona, La [172]

Quadro històric.

Representada del 29/8/1906 al 02/09/1906.

Lletra de Manuel Alabert.

Música de Josep Masó i Goula.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:

"Avui s'estrenarà a la sala Montserrat el quadro *La torre de la minyona*, basat en un episodi de la llegenda històrica d'aquell nom, molt coneguda en les encontrades de Cardona i Manresa. Per lo que hem pogut notar en els ensatjs, la lletra d'en Manel Alabert, la música del mestre Masó i Goula, i l'esplèndid decorat d'en Cuixart i en Noguera se compenetren i formen un conjunt tan agradable que resulta un dels quadros més bonics que s'han fet en aquella sala d'espectacles.

En les sessions d'aquests dies se projectaran pel·lícules noves i de gran efecte, i entre les de broma l'*Acordeó misteriós*, tant del gust del públic."

El pla de Bages 726 (29/08/1906), p. 3.

"[...] El quadro *La torre de la minyona*, que es posà en escena per la Festa Major, cridà amb justícia l'atenció del numerós i selecte concurs que l'anà a veure. En la lletra de l'episodi de la popular llegenda, estigué força encertat en Manuel Alabert, i la decoració d'en Cuixart i en Noguera produeix un efecte del tot acabat i de molt gust."

El pla de Bages 732 (07/09/1906), p. 2.

[172] Basada en una llegenda històrica de Cardona i Manresa.



Il·lustració 143: *Programa de la sala Montserrat per al dimecres 29 i dijous 30 d'agost de 1906, dies de celebració de la festa major, i per al cap de setmana de l'1 i 2 de setembre. Anuncia l'estrena del quadro històric* La torre de la minyona*. [Filmoteca de Catalunya].*

Hereu, L'

Quadro còmic-musical.

Representada del 08/09/1906 al 16/09/1906.
Represa el 25/11/1906 i el 30/05/1907.

Lletra de Marc Miravitllas.

Música de [Francesc] Alió basada en una cançó popular.

Escenografia de Francisco Cuixart i Andreu Noguera.

Ressenyes de premsa:


Entr. general, 015 Entrada preferencia, 25 céntims

SALA MONTSERRAT

Diumenge, dia 29 de Juliol
Sessions desde las 4 de la tarde.

Després d' un programa molt escullit de cinematógraf,
en que se exhibirán películas novas y de gran éxit alternant ab bonicas projeccions de COMATROPO,
se posará per última vegada en escena la tan xistosa joguina cómica

DOS ABORRITS DEL MON

NOTA. -- Diumenge vinent, 5 d' agost, s' estrenará el nou quadro cómich-musical L'HEREU.

FilmoTeca

Il·lustració 144: *Programa de la sala Montserrat per al diumenge 29 de juliol de 1906, amb la nota al marge inferior que anuncia la propera estrena del quadro còmic-musical* L'hereu. *Tot i que l'estrena estava prevista pel 5 d'agost, es va endarrerir al 9 de setembre. [Filmoteca de Catalunya].*



Il·lustració 145: *Programa de la sala Montserrat del 8 i 9 de setembre de 1906, anunciant l'estrena de* L'hereu. *[Filmoteca de Catalunya].*

"Després d'un triat i nou programa de cinematògraf, s'estrenarà demà a la sala Montserrat el xistosíssim quadro còmic titulat *L'hereu*, lletra d'en Marc Miravitllas, amb música popular del mestre Alió. [...]"

El pla de Bages 732 (07/09/1906), p. 2.

"El quadro còmic L'hereu ha caigut tan en gràcia als concurrents a la sala Montserrat que totes les sessions del dia de la Mare de Déu i d'ahir es veieren constantment plenes. L'autor, en Marc Miravitllas, amb un enfilall de xistes de bona llei; en Garcia, representant paper de graciós de primera, ven secundat per la senyoreta Laffita, feu que la rialla esclatí franca; contribuint a arrodonir l'obra, la cançó popular del mestre Alió que canten les noies i la magnífica decoració de carrer, dels senyors Cuixart i Noguera.

Les pel·lícules foren molt de gust del públic, especialment la interesantíssima titulada *Gossos contrabandistes*."

El pla de Bages 733 (10/09/1906), p. 3.

"A petició de molts concurrents a la sala Montserrat i en vista del gran èxit que obtingué en les darreres festes, demà tindran lloc les últimes representacions del divertidíssim quadro còmic musical *L'hereu*, lletra de nostre apreciat compatrici en Marc Miravitllas, amb música popular del mestre Alió.

Figuren en el programa cinematogràfic cinc estrenos de les pel·lícules *Corrent elèctrica*, i *Espolsant l'alfombra*, còmiques; *L'avaro i sa filla* i *Els dos germans rivals*, de gran sensació, i *En les regions polars*, de molt efecte, interessant i única a Espanya."

El pla de Bages 738 (15/09/1906), p. 2.



SALA MONTSERRAT

Setembre, dia 16. - Sessions desde las 4 de la tarde

5 ESTRENOS EN PELÍCULAS 5

Corrent eléctrica
y Espolsant la alfombra, cómicas.
En las regions polars
de molt efecte, interessant y única á Espanya
L' avaro y sa filla
y *Els dos germans rivals,* de gran sensació

A petició de molts concurrents y en vista del gran éxit que obtingué en las darreras festas, tindrán lloch las últimas representacions del divertidíssim cuadro cómich musical

L'HEREU

lletra del jove manresá en March Miravitllas ab música popular del mestre Alió.

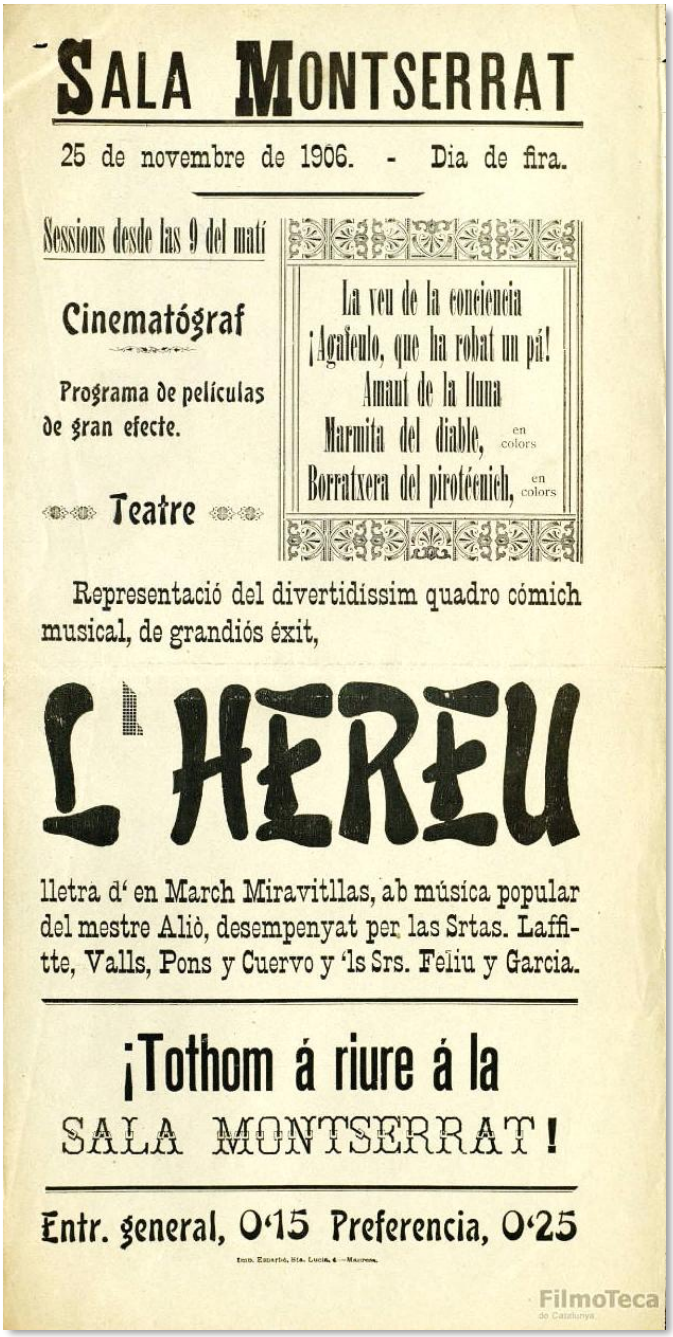
¡Tothom á riure á la Sala Montserrat!

Entrada general, 0'15. - Preferencia, 25.

NOTA.-Pròximament grans estrenos.

FilmoTeca de Catalunya

Il·lustració 146: *Programa de la sala Montserrat del 16 de setembre de 1906, anunciant la repetició de* L'hereu. *[Filmoteca de Catalunya].*



SALA MONTSERRAT

25 de novembre de 1906. - Dia de fira.

Sessions desde las 9 del matí

Cinematógraf

Programa de películas de gran efecte.

Teatre

La veu de la conciencia
¡Agafeulo, que ha robat un pá!
Amant de la lluna
Marmita del diable, en colors
Borratxera del pirotécnich, en colors

Representació del divertidíssim quadro cómich musical, de grandiós éxit,

L'HEREU

lletra d' en March Miravitllas, ab música popular del mestre Alió, desempenyat per las Srtas. Laffitte, Valls, Pons y Cuervo y 'ls Srs. Feliu y Garcia.

¡Tothom á riure á la SALA MONTSERRAT!

Entr. general, 0'15 Preferencia, 0'25

FilmoTeca de Catalunya

Il·lustració 147: *Programa de la sala Montserrat del 25 de novembre de 1906, anunciant la represa de* L'hereu. *[Filmoteca de Catalunya].*

[Ressenyes de les represes]

"En la concorreguda sala Montserrat, a precs de vàries persones, se posarà en escena el pròxim diumenge, dia de la fira, el tan aplaudit quadret còmic líric *L'hereu*, degut a la inspiració del jove senyor Miravitllas que, per millorar-lo, ha retocat alguna de les divertides escenes. L'esmentada obreta serà representada pels mateixos artistes que l'estrenaren, de quines representacions guarda el públic tan bons records per les franques rialles que provocaren. Acompanyarà a la representació de *L'hereu* bonic programa de pel·lícules cinematogràfiques.

Celebrem el bon acord de l'empresa de la sala Montserrat i no dubtem que, com totes les festes, serà un ple de gom a gom cada sessió que se celebri, que, per motiu de ser la fira de nostra ciutat, començaran a les 10 del matí acabant a les 11 de la nit."

El pla de Bages 795 (23/11/1906), p. 3.

"**Sala Montserrat**

En les sessions que es donaran demà a la sala Montserrat representant-se el xistosíssim quadret còmic-musical *L'hereu*, hi prendran part les senyoretes Laffitte, Valls, Pons i Cuervo i els senyors Feliu i García*, que són quins estrenaren temps enrere l'obreta amb tant entusiasme aplaudida pel públic, celebrant les felices ocurrències de son autor el jove en Marc Miravitlles.

En el programa de pel·lícules hi figuren *La veu de la consciència*, *Agafeu-lo que ha robat un pa!*, *Amant de la lluna*, *Marmita del diable* i *Borratxera de pirotècnic*, aquestes dugues últimes de colors.

Les sessions començaran a les deu del matí."

El pla de Bages 796 (24/11/1906), p. 2.



Il·lustració 148: *Programa de la sala Montserrat del 30 de maig de 1907, anunciant la represa de* L'hereu. *[Filmoteca de Catalunya].*

"**Sala Montserrat**

Demà es representarà a l'afavorida sala Montserrat el divertidíssim quadro còmic-musical de gran èxit *L'hereu*, lletra d'en Marc Miravitlles, amb música popular del mestre Alió. Se passaran, a demés, les boniques pel·lícules *Rivalitat tràgica*, *El somni de l'artista*, *El gos del cego* i *En Baltasar se muda de casa*.

Cada festa és més nombrosa la concurrència en aquest lloc d'esbarjo, a on se projecten celebrades pel·lícules i els acostumats artistes senyors Garcia, Girbau, Tarrés i la senyoreta Laffite fan les delícies dels concurrents amb ses xistoses i admirablement executades comedietes."

El pla de Bages 944 (29/05/1907), p. 3.

Infant Jesús o Els pastorets en Betlem, L'

Obra lírica en 2 quadres.

Representada del 25/12/1907 al 26/12/1907.
Represa el 02/02/1908, dia de la Candelera.

Lletra d'autor desconegut.

Música d'autor desconegut.

Escenografia i vestuari nous d'autoria desconeguda.

Ressenyes de premsa:

"**Sala Montserrat**

Se posarà en escena el dia de Nadal l'obra lírica en un acte i dos quadros *L'infant Jesús o Els pastorets en Betlem*, que, per les referències que en tenim, cridarà molt l'atenció, tant per son argument com pel magnífic decorat i trajos amb què es presentarà."

El pla de Bages 1115 (23/12/1907), p. 2.



Sala Montserrat

Notables sessions
pera 'l diumenge 22 de desembre de 1907

Magnífich programa de cinematógraf, compost de las interessants películas

Episodis entre indios y esploradors
— en las estepas americanas —

Venjansa alsaciana
— dramática molt emocionant —

Netejador d' aparadors
— cómica, de molta broma —

La empresa de la SALA, desitjosa sempre de presentar obras novas, á fí de que 'ls constants concurrents surtin satisfets de las sessions, ha determinat per aquest dia estrenar la divertidíssima y escayent obreta, que porta per nom

El jove dels PESSICHS

en la cual s' hi distingexen notablement la senyoreta Laffitte, y 'ls senyors García, Tarrés y Santaeularia.

Las sessions comensarán á las 3 en punt de la tarde.
Entrada general, 15 cts. Preferencia, 25 cts.

NOTA.—Dimecres, diada de Nadal, gran acontexement artistich, consistent en l' estreno de la preciosa obra lírica en un acte y dos quadros, titulada

L' Infant Jesús ó els Pastorets á Betlém

Imp. Espartal, Sta. Llúcia [illegible]

FilmoTeca

Il·lustració 149: *Programa de la sala Montserrat del 22 de desembre de 1907, anunciant, a la nota inferior, la propera estrena de* L'infant Jesús o Els pastorets de Betlem. *[Filmoteca de Catalunya].*



Sala Montserrat

25 y 26 de desembre de 1907
Dias de Nadal y de Sant Esteve

ESTRENO ESTRENO ESTRENO
Gran acontexament

Sent las Pascuas de Nadal diadas d' alegria per las famílias, per conmemorarse el naxement del Fill de Deu, la empresa ha cregut que seria del agrado de la concurrencia distingida que acut a la SALA MONTSERRAT estrenar una producció adecuada a aquestas festas. Per aquest fi, sense reparar en sacrificis, ha resolt pósar els dos dias en escena, ab tot el corresponent aparato, la preciosa obra lírica en un acte y dos quadros

L' INFANT JESUS
ó Els Pastorets
en Betlém

REPARTIMENT: Infant Jesús, nena Mata; *Angel*, nena García; *Elisseta*, Srta. Laffitte; *Eliesser*, Sr. Tarrés; *Samuel*, Sr. Singla; *Rabadá*, Sr. García; *Benjamí*, nen Farreras; *St. Josep*, Sr. Santaeularia.—*Coro de pastors.*

Grandiós decorat - Luxosos trajos

CINEMATOGRAF

Alternarán els dos dias: **Exercicis de noys,** complicada película de gran efecte.—**Netejador d' aparadors,** xispejant cinta cómica.—**Venjansa alsaciana,** emocionant y de molt interés.—**Venedor de ninas,** en colors.

Las sessions comensarán á las 3 en punt de la tarde.
Entrada general, 15 cts. Preferencia, 25 cts.

Imp. Espartal, Sta. Llúcia [illegible]

FilmoTeca

Il·lustració 150: *Programa de la sala Montserrat del 25 i 26 de desembre de 1907, anunciant l'estrena de* L'infant Jesús o Els pastorets de Betlem. *[Filmoteca de Catalunya].*



Sala Montserrat

2 de febrer de 1908. Dia de la Candelera.

Gran acontexement

Havent sigut molt del agrado del distingit concurs, que acudí a aquesta SALA, la funció que 's representá per las diadas de Nadal; haventse demanat ab insistencia que 's repetis y sent la Candelera l' última festa ab que 's celebra la vinguda del Fill de Deu, se posará per darrera vegada en escena ab tot el corresponent aparato la preciosa y aplaudida obra lírica en un acte y dos quadros

L' INFANT JESUS
— O ELS —
Pastorets en Betlém

REPARTIMENT.— Infant Jesús, nena Mata; *Angel*, nena García; *Elisseta*, senyoreta Laffite; *Fliesser*, senyor Tarrés; *Samuel*, senyor Girbau; *Rabadá*, Sr. García; *Benjamí*, nen Farreras; *St. Josep*, senyor Santacularia. = CORO DE PASTORS.

Grandiós decorat **Luxosos trajos**

Cinematógraf

Se projectarán las bonicas películas:

SOMNI DE NUVIS

— ab transformacions —

Lladres enginyosos y La cassa del diable

— cómicas —

ELEFANTS EN LA INDIA

Presa del natural, en quatre quadros.—1.—Limpiesa.—2. Exercicis.—3. Combat.—4. Tabogan.

Sessions desde 2 quarts de 4 de la tarde en punt

Entrada general, 15 cts. **Preferencia, 25 cts.**

FilmoTeca de Catalunya

Il·lustració 151: *Programa de la sala Montserrat del 2 de febrer de 1908, anunciant la represa de* L'infant Jesús o Els pastorets de Betlem. *[Filmoteca de Catalunya].*

[Ressenyes de la represa]

"En les sessions de demà, després de projectades les boniques pel·lícules *Somni de nuvis*, *Lladres engyinosos*, *La casa del diable* i *Elefants en la Índia*, se posarà per darrera vegada en escena, amb tot el corresponent aparato, l'aplaudida obra lírica en un acte i dos quadros *L'infant Jesús o Els pastorets en Betlem*."

El pla de Bages 1146 (01/02/1908), p. 3.

Samaritana, La

Quadro bíblic líric.

Estrenada el 05/04/1908.
Represa el 14/03/1909.

Lletra de Marc Miravitlles.

Música d'Iscle Tomàs.

Escenografia i vestuari nous d'autoria desconeguda.

Ressenyes de premsa:

"**Sala Montserrat**

En les sessions que es celebraran demà en aquest concorregut lloc d'espectacles, després de projectades les artístiques pel·lícules *Nois caritatius, Pobra mare, La dona gelosa* i *Despertador intermitent*, s'estrenarà, amb magnífic decorat i esplèndids trajos, el quadro líric, lletra d'en Marc Miravitllas, *La samaritana*."

El pla de Bages 1198 (04/04/1908), p. 2.



Il·lustració 152: *Programa de la sala Montserrat del 29 de març de 1908, anunciant la propera estrena de* La samaritana. *[Filmoteca de Catalunya].*

"SALA MONTSERRAT (Manresa)

La samaritana.— Quadro bíblic líric, lletra de Marc Miravitllas; música d'Iscle Tomàs. La radera obreta del Sr. Miravitllas és sens dubte la més ben escrita que li hem vist, sobretot l'escena de Jesús i la Samaritana que li valgué molts elogis i aplausos.

Les il·lustracions musicals del jove Sr. Tomàs també foren molt aplaudides i celebrades.

En el desempenyo de l'obreta ratllà a gran altura la Srta. Laffite en el paper de protagonista. També foren ovacionats els joves García*, Tarrés, Bonjorn, Singla, i la nena García (filla de l'actor del mateix cognom), quan cada sessió tingué de sortir repetides vegades per acallar els aplausos del nombrós públic. Els autors foren cridats a escena."

Escena catalana 81 (18/04/1908), p. 3



Il·lustració 153: *Programa de la sala Montserrat del 5 d'abril de 1908, anunciant l'estrena de* La samaritana*. [Filmoteca de Catalunya].*



Il·lustració 154: *Programa de la sala Montserrat del 13 i 14 de març de 1909, anunciant la represa de* La samaritana*. [Filmoteca de Catalunya].*

[Ressenyes de la represa]

"SALA MONTSERRAT. El diumenge passat tingué lloc la representació de l'obra bíblica en un acte *La samaritana*, original de l'aplaudit jove autor manresà M. Miravitllas, que, com l'any passat, agradà moltíssim a tothom. La interpretació, ajustadíssima i amb força gust artístic pels actors de la casa."

La Escena catalana 129 (20/03/1909), p. 6.

Pasqua florida o El mas del dos roures

Quadro dramàtic-líric.

Estrenada el 19/04/1908.

Lletra d'Àngel Mata.

Música d'Iscle Tomàs[173].

Escenografia desconeguda.

Ressenyes de premsa:

"**Sala Montserrat**

En les sessions que demà se celebraran en aquest concorregut lloc d'espectacles, se projectaran variades pel·lícules parlades i s'estrenarà el quadro dramàtic, escrit per nostre compatrici en Àngel Mata, *Pasqua florida*, en el qual hi prenen part un cor de nois caramellaires. En les funcions de dilluns se posarà en escena la comèdia *La setmana de tres dijous*, dels senyors Millà i Molgosa."

El pla de Bages 1209 (18/04/1908), p. 2.

"SALA MONTSERRAT (Manresa)

Pasqua florida o el Mas del dos roures.— Drama en un acte i en prosa, original d'Àngel Mata.

L'ultima producció del jove manresà Sr. Mata, que fou estrenada el dia 19 d'abril, sigué molt ben rebuda i celebrada; puig que encara que l'argument és senzillíssim, és molt bonic, i magistralment desenrotllat i escrit amb un llenguatge pulcre i escollit.

Il·lustren l'obra dos nombres de música, els quals son caramelles, originals del jove Iscle Tomàs, i que foren molt aplaudides.

Els aficionats milloraren moltíssim l'obreta amb son imponderable treball artístic, sobresortint remarcablement la Srta. Laffitte i els Srs. García*, Girbau, Tarrés, Singla i els nois Mas, Tarrés i Martí. L'autor fou molt felicitat."

La Escena catalana 83 (02/05/1908), p. 4.

[173] Dos números musicals per a cor de nois caramellaires.



Il·lustració 155: *Programa de la sala Montserrat del 19 d'abril de 1908, anunciant l'estrena de* Pasqua florida*. [Filmoteca de Catalunya].*

Diada de reis [174]

Visió musical en 3 quadres.

Representada del 10/01/1909 al 17/01/1909.

Lletra de Ramón Dámaso García Sotoca* i Àngel Mata.

Música de Iscle Tomàs.

Escenografia de Francisco Cuixart[175].

Ressenyes de premsa:

"Sala Montserrat (Manresa). ***Diada dels reis.—*** Visió musical en un acte i tres quadros, lletra de Damàs Garcia i Àngel Mata, música de Iscle Tomàs.

El diumenge passat tingué lloc l'estrena d'aquesta obreta, que valgué molts aplausos als seus autors, perquè hi ha alguns pensaments bonics, amb tot i no ser una cosa molt nova. La part musical és molt inspirada, i el jove senyor Tomàs fou molt felicitat. Mes l'ovació més gran l'obtingué el reputat pintor manresà senyor Cuixart per l'hermosíssima decoració que s'exhibí en el tercer quadro, representant l'interior de la Seu de Manresa."

La Escena catalana 120 (16/01/1909), p. 4.

"**Sala Montserrat.—** Demà se representarà per segona vegada *La nit dels Reis*, original dels senyors R. Damàs Garcia i Àngel Mata, que fou molt celebrada i aplaudida diumenge passat, tant per son interessant argument, com per l'esplèndida presentació escènica i bonic decorat, un de quals quadros figura l'artístic interior de la Seu de Manresa."

El pla de Bages 1429 (16/01/1909), p. 3.

"SALA MONTSERRAT. El mateix dia [diumenge 10] va estrenar-se en aquest teatre una visió musical en un acte i tres quadros, lletra dels senyors Garcia i Mata, amb música del jove compositor Iscle Tomàs, quin títol era *Diada de reis*. En la lletra i música no hi vàrem trobar res de nou. L'únic que valgué una pluja d'aplausos fou una hermosa decoració que representava l'interior de la Seu de nostra ciutat, del pintor senyor Cuixart."

De tots colors 56 (22/01/1909), p. 60.

[174] Apareix a la premsa com a "Diada dels reys" o "La nit dels reis".
[175] L'autor i l'espai pintats són els mateixos que el teló d'*El canonge Mulet*. Podria haver estat reutilitzat.

Minyona de la costa, La

Quadro dramàtic-líric.

Estrenada el 31/01/1909.

Lletra d'Àngel Mata.

Música d'Iscle Tomàs.

Escenografia desconeguda.

Ressenyes de premsa:

"**Sala Montserrat.—** A benefici de les víctimes del terratrèmols d'Itàlia se celebraran aquest vespre sessions, començant-se la primera a dos quarts de vuit. Se projectaran les hermoses pel·lícules *Aucells ensinistrats*, *Dos cors nobles*, *Si us plau, per força* i *Terratrèmols de Messina*; posant-se després en escena la xistosa comèdia *La base quinta*.

Demà tindrà lloc l'estreno del quadro líric-dramàtic *La donzella de la costa*, compost per en Àngel Mata, exhibint-se abans un escollit programa cinematogràfic, format per les pel·lícules *Traïdor a la pàtria*, *Els minaires*, *Els quadros de l'antiquari* i *L'escala de mà*."

El pla de Bages 1441 (30/01/1909), p. 2.

"SALA MONTSERRAT (Manresa)

La minyona de la costa.— Quadro dramàtic-líric, lletra d'Àngel Mata, música d'I. Tomàs.

El diumenge passat, dia 31, tingué lloc l'estrena d'aquesta producció, en la que el jove senyor Mata demostrà sos avenços literaris, puig que hi han escenes ben traçades i l'argument és interessant i ben meditat. El diàleg està escrit amb cuidada prosa i els xistos són de bon gènero.

La música potser és la millor que ha compost el jove senyor Tomàs. En conjunt és una obreta que es fa agradable a l'auditori, com així es veié el dia de l'estrena, que fou molt aplaudida i els autors molt felicitats. La interpretació, immillorable."

La Escena catalana 123 (06/02/1909), p. 5.

Selecció de ressenyes sobre el tancament de la sala:

"Estació i xarxa telefòniques.— Ahir va ésser l'últim dia que la sala Montserrat va funcionar; promptament a tan bonic local s'hi començaran les obres perquè a la major brevetat possible hi quedin instal·lades l'estació i xarxes telefòniques urbana i interurbana."

El pla de Bages 1576 (19/07/1909), p. 3.

"**Central telefònica.—** Han començat les obres de reforma en el local que fou sala Montserrat, propietat del senyor Miró, per la instal·lació de la central telefònica interurbana i urbana."

El pla de Bages 1602 (21/07/1909), p. 3.

"**La Central telefònica.—** Ampliant la notícia que donarem en l'edició del dilluns referent a la instal·lació de la Central telefònica interurbana i urbana a la sala Montserrat, podem afegir que avui ha quedat firmada a Barcelona la contracta entre el gerent de la Companyia Peninsular de telèfonos i eI propietari de l'edifici don Oleguer Miró.

Als baixos s'hi instal·laran les oficines i els locutoris per les conferències; l'edifici s'aixecarà un pis més, sobre del qual se construirà un *Templete* per la instal·lació dels fils telefònics transmissors de les notícies que des de Manresa es desitgi comunicar als abonats en totes les regions d'Espanya.

Dintre de poc començaran les obres convenients."

El pla de Bages 1579 (22/07/1909), p. 3.

"**Coses que passen, records que fugen**

La sala Montserrat ja ha desaparescut d'entre nosaltres; al seu lloc han començat les obres per instal·lar-hi la Central de les Xarxes Telefòniques urbana i interurbana a la nostra ciutat.

Amb la sala Montserrat ha desaparescut, no per molts, per uns quants àvids sempre d'emoció artística, un lloc que e1 recordarem com la il·lusió que un dia veiérem infantada i que tan tost nasqué com morí.

Perquè si bé es veritat que la sala Montserrat ha viscut molt temps, uns quants anys — que jo no vull recordar quants són, perquè al difumir-se un record agradable d'una cosa bella temps enllà, té l'atractiu de la seva poetització— tal com nosaltres veiérem obertes les seves portes, i per la finalitat perquè les veiérem obertes i traspassàrem els seus llindes i contribuírem plens de fe a un èxit esperat que potser avui encara acaronem, durà poc, molt poc, la sala Montserrat.

Verament, la sala de les visions i petits quadres lírics no podia ésser pel gros públic, i els que somniem i veiem aclucats d'ulls, i tenim atent l'oït als cants prodigiosos del cor, i estimem aquestes coses impalpables convertides en obra per medi del literat, del músic i pintor escenògraf, aquestos som pocs i, dels pocs, moltes vegades els menys poderosos.

Nosaltres ens quedàrem casi sols a la fruïció d'aquelles petites preciositats de país de vano, admirades al viu, fetes realització hermosa, i l'allau de gent de cinematògraf, els tavernaris de l'art plàstic, invadien i passaven per ella encuriosida més o menys indiferent i, si no interrompia amb el comentari incult, sortia amb l'expressió mofeta adequada a la seva incapacitat, pròpia a la seva sentimentalitat estragada.

Jo no en sé, ni en vull saber, d'aquestes coses considerades baix el punt de vista econòmic; els interessos d'empresa no són pas per mi, però és evident que sense el concurs d'un gros públic que mantingui sobradament l'espectacle, que faci prosperar als abnegats que es llencen a l'exposició de l'art, i els dongui medis per completar-lo i fer-lo assequible al poble, no és possible la seva realització.

Això no hi era i al poc temps la sala Montserrat fou un de tants cinematògrafs amb números de *variétés*; la vulgaritat se'n feu senyora i nosaltres en desertàrem.

La discreta producció poètica, la senzilla glosa musical, la superba presentació escènica, dins d'aquell marc diminut, a on un artista amic hi abocava en colors dolls de poesia, fugiren per sempre de l'eleganta sala; solament l'escaienta fatxada ens remembrava encara que allí s'hi feu l'hostatge per una cosa bella.

És una de tantes coses que hem vist passar i de la que en veurem fugir fins el record, doncs altres de noves atrauran les gentades i elles ventaran de la memòria fins el record de les passades.

Nosaltres d'aquesta en registrem el fet de la desaparició total, és un recordatori d'un ser que fou, que a la nostra vida ciutadana, dins les nostres aspiracions, pressentim amb tot que haurà deixat llavors. Les llavors que porten sempre les bones obres, i obra bona és fer art honest, art veritat, que sigui bellesa educadora del sentiment, esplai de la fantasia.

Als elogis que en son temps li tributarem, sigui aquest, emulació perquè qui en sàpiga, qui puga, no deixi pas a Manresa òrfena de Bellesa i abocada a la grolleria i al mal gust que a l'art escènic predomina entre nosaltres.

La sala Montserrat a n'el seu bon temps, fou distinció i art; qui en recollirà la seva herència?

Medí."

El pla de Bages 1605 (25/08/1909), pp. 1–2.

“Notes d’art

Avui el nostre amic, el pintor en Francisco Cuixart, ens ha convidat a una visita al seu taller, a on hi té pintat el preciós quadre, que ja ha sigut adquirit pe n’Andreu Pons i Santacreu.

Són molts els amics seus i persones significades de Manresa que han admirat aquesta tela, en la que magistralment hi ha traspassat, el senyor Cuixart, l’interior de la nostra Seu, de quin monument religiós, ell en els estudis que en porta fets d’uns quants anys a n’aquesta part, n’ha tret tots els replecs de la seva lluminositat tan variada, de la seva grandesa i proporcions arquitectòniques admirables.

La nostra Basílica, aixís com ha tingut i té encara els seus cronistes, mereixia tenir també el seu artista que la perpetués en les seves obres, i el senyor Cuixart pot ben dir-se que, manresà de cor, s’ha dedicat a ella durant tota la seva carrera pictòrica, amb entusiasme de fervent enamorat i l’ha sorprès en els moments més culminants; la seva imaginació i el seu art li han arrencat i transportat en colors la seva espiritualitat, fora la materialitat del lloc sagrat.

De l’escenogràfic quadro escènic *El canonge Mulet* amb què s’inaugurà la ja desaparescuda sala Montserrat, el senyor Cuixart, n’ha aprofitat tots els estudis i els ha completat, fent-ne la tela, que és causa d’aquests tan merescuts elogis. En ella presenta la Seu presa des de les cadires del cor de mà esquerra a hores de vora el migdia. Els detalls de la silleria i el del faristol barroc del seu centre, la perspectiva del temple, l’entonació del seu ambient de llums amoratades, la riquesa de color dels seus finestrals, el reflex de la seva llum sobre els rics tapissos vermells de les columnes, el brill dels ciris i la llàntia, esmorteït per l’esplendidesa dels ratjs de sol que invadeixen el templa, la silueta de les fidels disseminats sota la seva grandiosa nau, al del sacerdot en el altar major, entre quins hermosos calats ressurten les riques tonalitats del finestral de l’absis, els detalls dels altars del fondo difumits en la penombra i, com a contrast, la figura d’un escolà que, a segon terme posat al peu de la reixa del cor, és un medi de contrast de proporcions justes, d’un perfecte estudi de perspectiva fan d’aquesta obra pictòrica una excel·lent obra artística, que acredita una vegada més al senyor Cuixart. En la contemplació de tan bella tela, un hi sent fondament l’emoció de la realitat dintre el caràcter, l’ambient de sublimitat que en la nostra Basílica Col·legiata es respira arreu i embarga l’ànima.

Nosaltres no podem menys de felicitar efusivament al pintor en Francisco Cuixart pel seu èxit artístic a les tan justes enhorabones de què és objecte i unim també la nostra.”

El pla de Bages 1764 (08/03/1910), p. 3.



Il·lustració 156: Quadre de Francisco Cuixart de l'interior de la Seu de Manresa (1910). [Col·lecció particular].

Sala Euterpe

L'edifici del teatre Euterpe de Manresa comptava amb un saló de cinematògraf que oferia activitat paral·lela a la del teatre principal. Prèviament hi havia estat instal·lada l'empresa del saló de Novetats, que va començar la seva activitat al gener de 1908 amb una breu itinerància de la companyia de la sala Mercè de Barcelona i les seves visions musicals, just després de la prohibició que va obligar a aturar les representacions teatrals.

A finals de 1909, tant el saló cinematogràfic com l'escenari principal del teatre havien quedat clausurats. El 5 de desembre, però, la sala Euterpe va ser inaugurada:



Il·lustració 157: *Logotip de la sala Euterpe. [Imprès als programes de mà conservats a la Filmoteca de Catalunya].*

> "L'empresa de la sala Euterpe se proposa donar, alternant amb les projeccions cinematogràfiques, representacions d'obres líriques-dramàtiques de gran espectacle.
>
> Desitgem a l'empresa que el bon gust la guiï i que l'èxit coroni els seus esforços."
>
> *Bages ciutat* 1 (02/12/1909), p. 3.

Per una banda, donava continuació a l'activitat de l'edifici del teatre Euterpe i, per altra, va suposar la continuació de la sala Montserrat que havia aturat la seva activitat en acabar la temporada anterior a l'estiu.

La sala Euterpe, llavors, tornava a replegar els mateixos actors i autors que havien estat involucrats a la sala Montserrat. Entre el repartiment destaca la nena Agneta García, a més de les Sres. Laffitte i Piqué i dels Srs. Pons, Font, Planas, Tañá, Garcia i els germans Santamaria. Entre els autors, destaquen, també col·laboradors de la sala Montserrat, el compositor Iscle Tomàs i el dramaturg Marc Miravitllas, qui, a més, s'encarregava de donar veu a les pel·lícules. La sala Euterpe era l'únic cinematògraf parlat de Manresa, que a més ho feia en català, seguint el mètode patentat per Lluís Graner a la sala Mercè de tenir actors al fossat de l'escenari parlant per sobre de la pel·lícula.

A més, una de les visions musicals representades provenia del repertori de la sala Montserrat. *Diada de reis* havia estat estrenada al gener de 1909 a la sala Montserrat i va ser represa el gener de 1910 a la nova sala Euterpe, probablement compartint la mateixa escenografia de la original que representava l'interior de la seu de Manresa, pintada per Francisco Cuixart.



Altres visions musicals estrenades a la sala Euterpe són *Lo palau de l'enveja*, que inclou una pregària amb música i un follet (cosa que indica el seu caràcter religiós i moralitzant) i *La mort de l'escolanet* (lletra basada, al igual que la versió de la sala Mercè, en el poema de Jacint Verdaguer).

Pels programes de mà que se'n conserven, veiem que la sala, a més d'una variada i atractiva oferta de projeccions cinematogràfiques (parlades, a color, de llarga durada, etc.), comptava amb un quintet musical que oferia interludis musicals i representava altres gèneres de comèdia musical i sarsuela. Alguns dels títols anunciats, per exemple, són les sarsueles *De Girona al polo Nord*, en un acte amb un cor de nenes, *¡Viva mi niña!* o *Els pastorets nous*, de Joaquim Estebanell, estrenats el 1903 al Círcol Manresà:

"**Sala Euterpe.—** En els mateixos dies [les festes de Nadal] feren en cada sessió *Els pastorets nous*, que cridaren molt l'atenció per lo ben representats."

La Escena catalana 169 (01/01/1910), p. 7.

"**Sala Euterpe**

Per al pròxim diumenge, després d'un escollit programa de pel·lícules, se posarà en escena en cada sessió la divertida sarsuela *¡Viva mi niña!*"

Bages ciutat 72 (25/02/1910), p. 3.

"**Sala Euterpe.—** També l'empresa d'aquest favorescut teatre no perdona gestos i sacrificis per a que el públic en surti lo millor satisfet possible.

La sarsuela que s'hi representà *¡Viva mi niña!* obtingué un èxit sorollós al que contribuïren la interpretació magistral de la senyora Lafitte i demés actors que la secundaren acertadament.

Mereix tota mena d'elogis la direcció de la sala Euterpe."

Bages ciutat 75 (01/03/1910), p. 2.

Il·lustració 158: *Programa de la sala Euterpe per al 15 de gener de 1910, anunciant la sarsuela* De Girona al polo Nord. *[Filmoteca de Catalunya].*

La sala Euterpe, però, no tindria una vida gaire llarga. Inaugurada al desembre de 1909, va oferir temporada d'hivern i a l'abril de 1910 tenim les últimes notícies de la seva activitat. Destaca com una de les seves últimes activitats, si no va ser directament l'acte de clausura, la visita itinerant de la companyia de Teatre Líric Català provinent de Barcelona dirigida per Joaquim Viñas i Maria Morera:

> "**Sala Euterpe.—** Ha treballat en aquest teatre per les festes de Pasqües la companyia de Teatre Líric Català, dirigida per en Joaquim Viñas i la Maria Morera, representant amb extraordinari èxit *La flor tardana*, *L'alegria que passa*, *La reina vella*, *La reina del cor* i *La festa major*."
>
> *La Escena catalana* 182 (02/04/1910), p. 6.

No se'n torna a saber res de la sala fins que un any després tornen a reobrir-la recuperant el nom previ de "saló de Novetats".

Catàleg de visions musicals representades:

Palau de l'enveja, El [176]

Comèdia lírica d'espectacle en 5 quadres.

Representada el 05/12/1909 i el 08/12/1909.

Lletra d'autor anònim.

Música d'Iscle Tomàs.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Com anunciàvem ans d'ahir, demà tindrà lloc la inauguració del nou cinematògraf Sala Euterpe, amb un interessant i variat programa de pel·lícules i l'estrena de la comèdia lírica d'espectacles *El palau de l'enveja*, obra que segurament obtindrà un gran èxit, doncs l'empresa no ha plangut gastos per a presentar-la amb tota magnificència de decorat, vestuaris, cor i orquestra.

En el propi local i per a major comoditat del públic s'hi ha instal·lat un cafè, qual servei anirà a càrrec del cafeter D. Josep Tarrés, propietari de l'acreditada Cervecería del Comercio."

Bages ciutat 3 (04/12/1909), p. 3.

"MANRESA.— Sala Euterpe.— Amb l'estrena de l'artística producció lírica en un acte i cinc quadros, *El palau de l'enveja*, van obrir-se les portes d'aquest teatre al públic.

L'autor del llibre (qual nom amaga) ens demostrà una vegada més el seu gust artístic i literari, que en res desmereix a les altres produccions que ha escrit i hem vist representades.

L'autor de la partitura es el nostre compatrici distingit en Iscle Tomàs, qui amb molt acert ha anat combinant els diferents nombres de música, estant acertadíssim en la pregària i en el cor d'*en Pere Botero*.

En tan bona ocasió felicitem als dos joves autors i els desitgem prosperitat en la carrera que s'han emprès, i que prompte poguem tornar a saborejar altra obra de tan bon gènere.

[176] Basat en la rondalla de les calderes d'en Pere Botero. Sortiria el personatge d'en Banyeta i els números musicals d'un cor de follets i d'una pregària.

També donem l'enhorabona a les actrius senyoretes Laffitte i Piqué, i als actors senyors Garcia, Santamaria (F. i J.), Tanya i Font, i al cor de nens i nenes. I per fi també felicitem a l'empresa pel bon gust i sacrifici que ha de fer per portar a l'escena obres tan selectes, encara que petites, però de bon gust. [...]

Casas."

Joventut teatral 15 (09/12/1909), pp. 6–7.

"**Sala Euterpe.—** El dia 5 va inaugurar-se aquest nou teatre cinematògraf, debutant-hi els antics artistes de la desaparescuda sala Montserrat. Representaren una bonica obreta lírica en un acte i cinc quadros, titulada *Lo palau de l'enveja*. Les senyoretes Laffitte i Piqué, recolliren molts aplausos cantant la «pregària».

Al sortir en escena el senyor Garcia, fou objecte en cada sessió d'una estrepitosa ovació. Els germans Santamaría, també foren felicitats per son artístic treball, i igualment el senyor Tañá, en el paper de «Banyeta» que feu riure molt.

En Planas, molt bé, i en Font molt fluixet, notant-se-li, però, bona voluntat. La nena Agneta García, molt celebrada. En resum, el públic en sortí contentíssim i molt més encara per ésser l'únic cinematògraf que es parlen les pel·lícules, i en català, que ho fa magistralment el jove Marc Miravitllas."

La Escena catalana 166 (11/12/1909), p. 6.

"Manresa [...]

Sala Euterpe.— Amb aquest nom va inaugurar-se el diumenge passat un nou cine, i ja són cinc, representant-s'hi una obreta lírica catalana: *El palau de l'enveja*.

Par ara aquest nou cine comença bé."

De tots colors 102 (17/12/1909), p. 796.



Il·lustració 159: *Programa de la sala Euterpe per al 8 de desembre de 1909, anunciant la representació de* Lo palau de l'enveja. *[Filmoteca de Catalunya].*

Mort de l'escolanet, La

Visió lírica-dramàtica en 3 quadres.

Estrenada el 19/12/1909.

Lletra de Marc Miravitllas i Solà[177].

Música d'autor desconegut.

Escenografia de Joan Coma.

Ressenyes de premsa:

"**Sala Euterpe.—** En aquest teatre hem tingut el gust de veure una nova producció de la eixerida i pulcra ploma del celebrat escriptor en Marc Miravitllas Solà, que, per la qual, dit autor s'ha fet mereixedor de grans aplaudiments i felicitacions. L'obra a què ens referim és una visió líric-dramàtica montserratina, denominada *La mort de l'escolanet*, la qual està molt ben traçada i fruint-hi la bona literatura, sobresortint algunes escenes plenes d'una ardidesa sentimental. Els aplaudiments no escassejaren i, a precs del públic, a totes les representacions es tingué d'aixecar repetides vegades el teló i autor, actors i pintor reberen les més afectuoses mostres de consideració, del públic que havia jutjat sos treballs i rebin des d'aquestes humils columnes la nostra més sincera enhorabona.

Ksas."

Joventut teatral 17 (23/12/1909), p. 7.

"Sala Euterpe (Manresa)

***La mort de l'escolanet*.—** Visió lírica-dramàtica en un acte i tres quadros, original de Marc Miravitlles i Solà.

Després de llarg temps de no veure cap obreta nova d'aquest novell autor, diumenge passat tingué lloc l'estrena d'una hermosa visió que fou molt celebrada i aplaudida, sobretot el final del segon quadro, que és d'una plasticitat sorprenent; el tercer quadro arrencà entusiastes aplaudiments de l'auditori en cada sessió per l'hermosíssima decoració deguda al renombrat pintor-escenògraf en Joan Coma, jove artista dels que prometen molt. També foren ovacionats els intèrprets: la senyoreta Laffitte i els joves senyors Pons, Font, Planas i Garcia, aquest últim feu un "sepulturer" perfectament bé.

[177] Basada en la poesia homònima de Jacint Verdaguer.

El noiet Francisco Mas, encarregat del protagonista "Sau" fou objecte en cada sessió, en l'escena que moria, de llarguíssims i calurosos aplausos, rebent moltes felicitacions de tots els seus coneguts. En resum: l'obreta fou un nou èxit pel seu autor."

La Escena catalana 168 (25/12/1909), p. 4.

"MANRESA.— Sala Euterpe.— Les últimes representacions han estat de les obres *Lo pagès de l'olla*, *Els pastorets nous* i l'estrena de la visió lírica-dramàtica en un acte i tres quadros, original del jove manresà Marc Miravitllas, titulada *La mort de l'escolanet*. Com sigui que es tracta d'una obreta d'un de nostres més apreciats companys no hi farem cap critica, ens limitarem a reproduir lo que en digué el diari local *Bages ciutat*:

> «L'obreta del senyor Miravitllas, inspirada en una magnífica poesia de l'immortal Jacinto Verdaguer, denota en el seu autor certa traça i disposició per al cultiu de l'art dramàtic i en conjunt bon xic ben feta, si bé resultaria molt més arrodonida si els dos primers quadres se fonguessen en un, doncs que en tots dos s'hi desarrolla la mateixa acció. A pesar d'això, des de la primera escena es fa interessant i s'escolta amb gust.
>
> El sentimentalisme de l'obreta entrà de dret al cor del públic i aquest aplaudí llargament al final de cada representació d'acte, demanant a l'autor que es presenti en escena a rebre els aplausos.
>
> Se distingiren en el desempenyo de l'obra el nen encarregat del paper d'escolanet i molt especialment el popular actor Garcia, que estigué molt just de to i caràcter en son paper d'enterramorts. La senyora Laffitte i demés contribuïren al bon conjunt de la obra.
>
> La decoració nova de l'últim quadro, obra de l'acreditat pintor manresà en Joan Coma, representant una fondalada de les muntanyes de Montserrat, és de molt bon efecte i sigué molt justament celebrada i aplaudida.»"

De tots colors 106 (14/01/1910), p. 28.

Diada de reis

Visió musical en 3 quadres.

Representada el 09/01/1910.

Lletra de Ramón Dámaso García* i Àngel Mata.

Música de Iscle Tomàs.

[Escenografia de Francisco Cuixart] [178].

Ressenyes de premsa:

"**Sala Euterpe.—** Últimament s'han fet les obres *Agència de matrimonis*, *Campi qui pugui* i *Diada de reis*, agradant molt l'última per l'hermós decorat i apoteosi final."

La Escena catalana 172 (22/01/1910), p. 6.

[178] Haurien reutilitzat la de l'estrena durant la temporada anterior al saló Montserrat, representant l'interior de la seu de Manresa pintat per Francisco Cuixart.



Il·lustració 160: *Programa de la sala Euterpe per al 9 de gener de 1910, anunciant la representació de* Diada de reis. *[Filmoteca de Catalunya].*

TORRE DOMÈNECH
(Olot, 1906)

Documentació de la temporada d'estiu 1906 de la torre Domènech:
visions musicals com a iniciativa particular.

Torre Domènech

La Torre Domènech es tractava del teatre familiar recreatiu que la família Domènech Rouret havia instal·lat a la torre del seu domicili al passeig de Barcelona, eixample d'Olot amb cases senyorials d'estiueg. La iniciativa teatral estava dirigida per Josep Domènec Rouret, propietari de la casa-torre, amb la col·laboració del seu germà, Manel Domènec Rouret.

Manel Domènec solia publicar poesies i fragments dels seus textos al diari de Camprodon *Font Nova*, signats des de Barcelona. Tot i això, tenia força contacte amb les comarques gironines. Les seves obres *Un fracàs!*, monòleg còmic de 1900 en 1 acte, i *Los amors de l'Elvira o L'aprenent nou*. Manel Domènec Rouret, de 1901, havien estat publicats a Girona. L'autor visitaria Olot als estius per organitzar les temporades teatrals a la torre familiar, on s'hi encarregaria dels muntatges escenogràfics.

El mateix diari *Font Nova* publica un fragment de Manel datat de l'abril de 1906 de *La rondalla de l'avi,* visió musical que envia a la sala Mercè i que, tot i anunciar-se com a estrena de la propera temporada teatral, no s'hi acaba d'estrenar. La música seria de Salvador Bartolí, qui escriuria més endavant la música per a la visió *Tal faràs...* estrenada a l'agost de 1907 i per a *La llar*, estrenada al març de 1908 als Espectacles-Audicions Graner.

Aquest interès per les visions musicals mostrat la primavera anterior faria que per a la temporada de teatre familiar de l'estiu de 1906 s'estrenessin a la torre Domènech almenys dues visions musicals: *De bon matí* i *La cova de l'amor*, totes dues amb música de Josep Domènec, a més d'alguna altra obra dramàtica. Tot i que la premsa descriu a Josep com a "acreditado autor dramático", no hi ha constància dels seus escrits, i durant aquest estiu només quedarà acreditat com a autor de la música de les visions. Sembla que també estava involucrat en la interpretació de les obres de la torre.

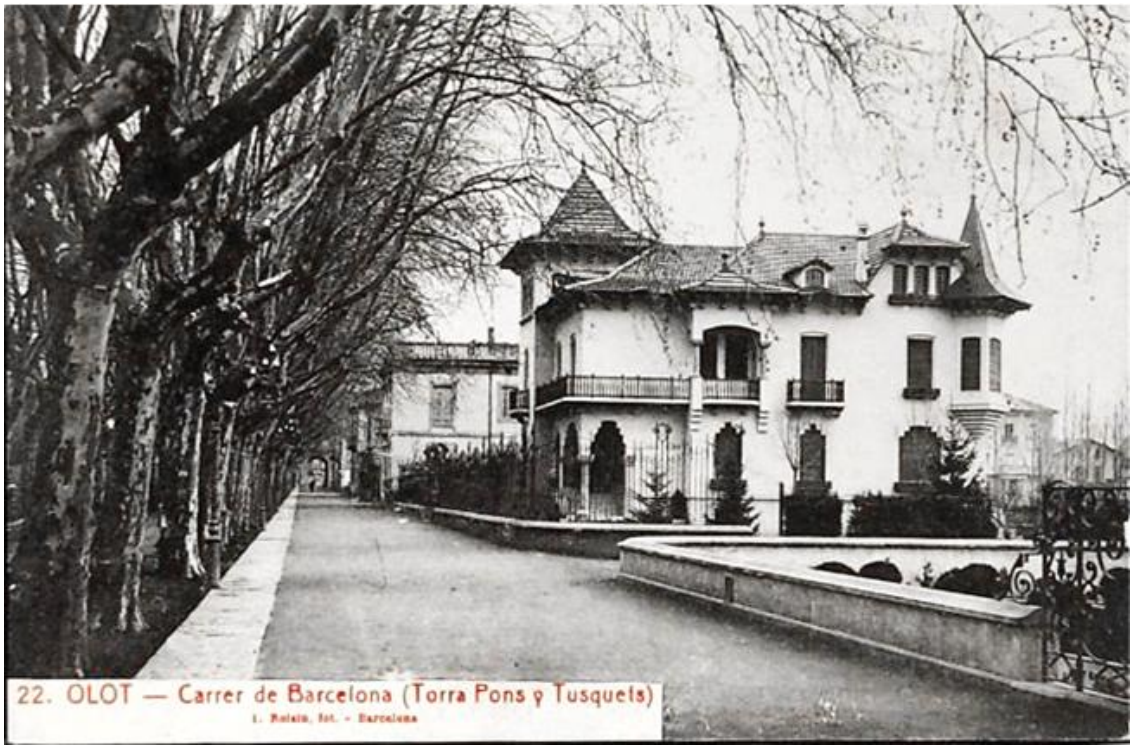
La temporada d'estiu iniciada el 9 de juliol de 1906 presenta la seva última funció el 15 de setembre del mateix any, donant per tancada l'experiència teatral dels Domènec Rouret:

> "Según acaba de participarnos un amigo nuestro, el acreditado autor dramático D. José Domènech Rouret, con la función representada el día 15 del finido septiembre en el teatro de su casa torre de Olot, se cortó la coleta del arte escénico.
>
> Lamentamos la determinación del artista, máxime cuando, por encontrarse en la plenitud de su vida, la representación de sus papeles hacía las delicias de cuantos los presenciaban."
>
> *La Font Nova* 111 (07/10/1906), p. 3.

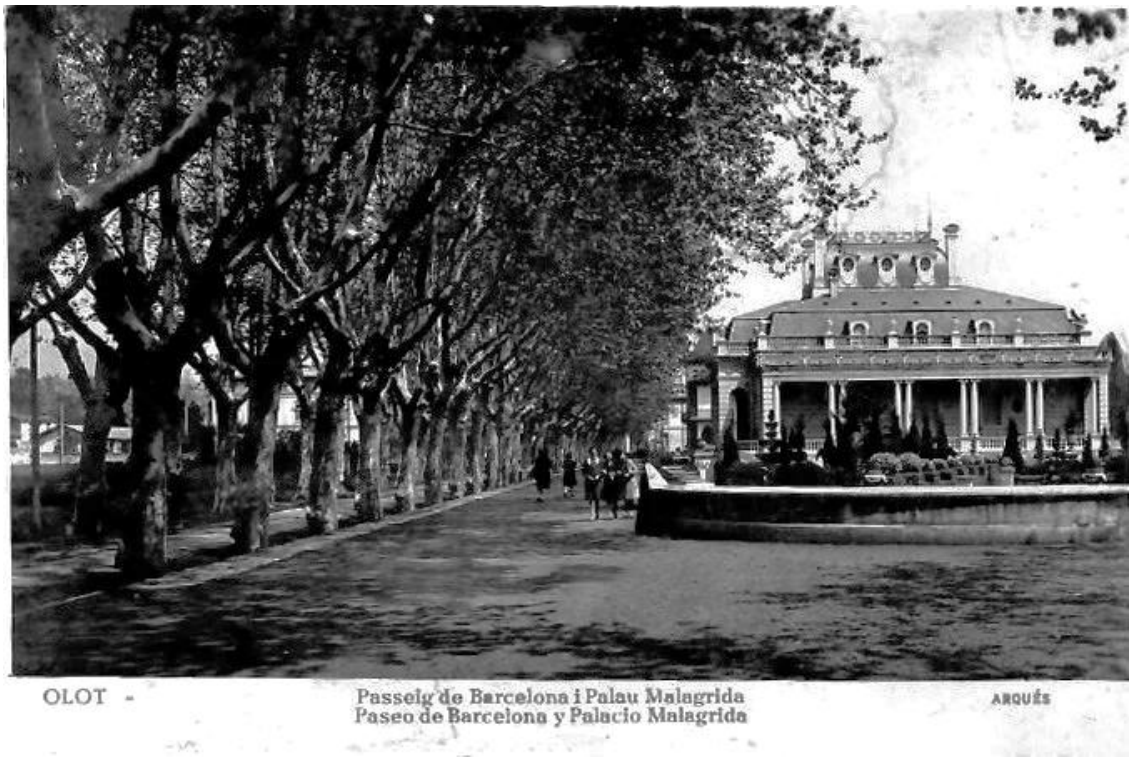




Il·lustracions 161 i 162: *Postals de principis del segle XX del carrer / passeig de Barcelona a Olot, on es localitzava la casa-torre de Josep Domènec. [Arxiu particular].*



Il·lustració 163: *Postal del passeig de Barcelona d'Olot a l'alçada de la torre Pons i Tusquets (1916–17). [Arxiu particular].*



Il·lustració 164: *Postal del passeig de Barcelona d'Olot a l'alçada de la casa-torre Malagrida (1921). L'arquitece, Bonaventura Bassegoda, havia estat retratat per Lluís Graner. [Arxiu particular].*

Catàleg de visions musicals representades:

De bon matí

Visió musical en 1 quadre.

Estrenada el 09/07/1906.

Lletra del Sr. Torner.

Música de Josep Domènech Rouret.

Escenografia de Manel Domènech Rouret.

Ressenyes de premsa:

"**Des d'Olot**

El teatre que el Sr. Domènech posseeix en sa torre del carrer de Barcelona, inaugurà la temporada el 9 del corrent posant-se en escena la joguina *A l'altre barri* i la visió musical en un quadro, lletra d'en Torner i música d'en Joseph Domènech, *De bon matí*.

Va presentar-se aquesta obra amb tota propietat de detalls, puig se va estrenar una decoració del jove M. Domènech, que combinada amb to de llum, feia molt bon efecte.

El Sr. Domènech (Josep) presentà alguns jocs de mans del seu repertori, que els feu força nets, mereixent els aplausos de la distingida concurrència. [...]

Nofre"

Font Nova 100 (22/07/1906), p. 2.

Cova de l'amor, La

Visió musical.

Estrena prevista per a l'agost/setembre de 1906.

Lletra d'autor desconegut.

Música de Josep Domènech Rouret.

Escenografia [probablement] de Manel Domènech Rouret.

Ressenyes de premsa:

"[...] Ara preparen la visió *La cova de l'amor* que en Josep Domènech està escrivint la música i quin decorat també s'està pintant per poguer-la presentar tal com acostumen a presentar les obres dits senyors en son teatre.

Nofre"

Font Nova 100 (22/07/1906), p. 2.

PORTFOLIÒGRAF
(Barcelona, 1906/07)

Salons barcelonins en imitació a la sala Mercè:
Documentació de les visions musicals estrenades durant la temporada 1906/07.

Portfoliògraf

El saló Portfoliògraf va ser inaugurat el 23 de desembre de 1906. Instal·lat al número 14 del carrer Vergara (fent cantonada amb la plaça de Catalunya), davant del teatre Eldorado, la seva activitat va ser principalment de cinematògraf, amb actuacions puntuals d'artistes de varietats. Els dijous el saló organitzava els dies de moda per als nens, i del seu personal coneixem que Miquel Vallcorba i Ballesteros (Barcelona , 1875 - Cardona, 1962) feia de projeccionista de l'aparell cinematogràfic.

Les últimes setmanes de maig de 1907, el saló va anunciar a la premsa un "nou espectacle", que serien les visions musicals, de les quals se'n van estrenar tres nous títols abans de clausurar la temporada. La companyia d'actors encarregats de les seves representacions tenien com a primer actor a Enric Guitart i estava formada pels senyors Ferrer i Rodríguez i las senyores Gotarrodona i Piqué, a més de la nena Guitart.

Entre maig i juny de 1907 s'hi estrenen tres noves visions musicals, totes elles escrites per compositors que prèviament havien col·laborat amb els Espectacles-Audicions Graner (i que posteriorment ho tornaran a fer): *Mansuet* (amb música de Celestí Sadurní), *La cova del mar* i *Vetlla d'amor* (ambdues amb música de Narcisa Freixas).

Les entrades per a la primera d'elles, composta per 4 quadres, van oferir-se a 75 cèntims les de preferència i a 40 les generals. Les següents visions musicals, de més breu durada, oferien les seves entrades a 50 cèntims les de preferència i a 25 les generals.

El 4 de juliol s'anuncia una "breu" pausa de les representacions per preparar els títols de la nova temporada, dels quals ja havien anunciat en assaig el de *La dona catalana*. Tot i això, després de *Vetlla d'amor* no torna a haver-hi notícies de la reobertura de la sala i, quan comença la següent temporada 1907/08, trobem als actors de les visions musicals del saló Portfoliògraf integrats com a nous membres de la companyia dels Espectacles-Audicions Graner al teatre Principal.

La sobtada clausura del saló Portfoliògraf podria estar causada per les ordenances de l'ajuntament de Barcelona, que al voltant d'aquestes dates va endurir la normativa de sales d'espectacles pel perill d'incendi i que va acabar prohibint les representacions teatrals a les sales de cinematògraf, com va passar amb el cas de la sala Mercè poc després.

…

Cal destacar, en aquest context, el cas de la sala Frederic Soler. L'èxit de la sala Mercè fa aflorar, tant per Barcelona com per altres ciutats catalanes, salons que imiten el seu model de sessions cinematogràfiques a baixos preus amb breus representacions escèniques al final, especialment dirigits al públic infantil o amb la participació de nens a escena.

La mateixa setmana que obria el Portfoliògraf obria també, el dia 22 de desembre de 1906, la sala Frederic Soler a la Ronda de Sant Pau, número 67, davant dels Escolapis. La sala tenia una oferta semblant: sessions cinematogràfiques, pel·lícules a color, breus concerts... I va compartir també un destí semblant, quan va ser tancada el 2 de novembre de 1907 per ordenança municipal del governador.

> "En la sala Frederich Soler, amén de otras deficiencias, se notó que la anchura de las filas de las butacas no es la reglamentaria, la cámara de proyecciones del cinematógrafo carece de la protección necesaria, las salidas son escasas y se ha construido un escenario y cuartos de pésimas condiciones. En vista de todo esto, el gobernador ha ordenado la clausura del local."
>
> *El Diluvio* 307 (03/11/1907), ed. matí, p. 11.

Durant els mesos que va estar oberta, la sala va oferir sessions amb teatre líric infantil en català, però el seu repertori estava format per sarsueles i obres còmiques, no visions musicals. Tot i això, la iniciativa imitava directament el model de la sala Mercè i fins i tots els nens integrants de la seva companyia s'hi incorporaren motivats pel que veien a l'escenari dirigit per Lluís Graner.

> "[...] La [Carme] Buixadós fou, de molt nena, entusiasta concurrenta a la sala Mercè, aleshores que en Graner hi havia combinat unes petites representacions teatrals (conegudes amb el nom de quadros, visions musicals, etc.). Atreien tant a la futura comedianta aquells espectacles que sol·licità permís per intervenir-hi, mal fos sinó com a comparsa, entre els diminuts artistes. Conseguida l'autorització, pogué satisfer son desig. I ja els intel·ligents que la vegeren treballar en aquestes condicions endevinaren en ella veritables dots d'artista teatral.
>
> A catorze anys debutà la Buixadós, formant part d'una companyia infantil a la sala Frederic Soler, avui desapareguda, que era situada a la Ronda de Sant Pau i no fou una altra cosa que una imitació de la Mercè. [...]"
>
> *La Escena catalana* 295 (01/06/1912), p. 8.

Tant la sala Frederic Soler com el saló Portfoliògraf són clars exemples que, durant la temporada 1906/07, van intentar imitar i estendre l'exitós model recreatiu iniciat per Lluís Graner a la sala Mercè per la resta de la ciutat de Barcelona. Totes tres, impulsores del repertori líric infantil en llengua catalana, van acabar patint les conseqüències de la burocràcia de l'ajuntament, que va forçar la seva clausura per motius de seguretat. Al rerefons, però, també hi havia veus que criticaven la competència deslleial que feien els cinematògrafs als teatres organitzant representacions en viu, i sorgien crítiques en contra del treball infantil i dels salons que buscaven un profit econòmic de la intervenció de nens i nenes en escena.

Catàleg de visions musicals representades:

Mansuet [179]

Llegenda catalana de gran espectacle en 4 quadres.

Representada del 18/05/1907 al 06/06/1907.

Lletra de Joan Molas Valverde.

Música de Celestí Sadurní.

Escenografia de Fèlix Urgellès.

Ressenyes de premsa:

"**Portfoliògraf.** Vergara, 14, esquina Plaza Cataluña. […] Dissabte, 18 maig, a les 9 del vespre: Estrena de la llegenda catalana de gran espectacle, dividida en quatre quadros, *Mansuet*, lletra d'en Joan Molas Valverde, música del mestre Sadurní, decorat del reputat escenògraf Fèlix Urgellès. Primer actor, Enric Guitart."

El Diluvio 135 (15/05/1907), ed. matí, p. 4.

"[Repetint la notícia de la propera estrena de *Mansuet*.] Preus: preferència, 75 cèntims; entrada general, 40."

El Poble català 456 (17/05/1907), p. 3.

"Esta noche tendrá efecto en el salón Portfoliògraf el estreno de la leyenda catalana de gran espectáculo, dividida en cuatro cuadros, *Mansuet*, letra de D. Juan Molas Valverde y música del maestro Sadurní, con decorado de D. Fèlix Urgellès, y desempeñando el papel de protagonista el primer actor D. Enrique Guitart."

Diario de Barcelona 137 (17/05/1907), ed. matí, p. 5750.

"Anteanoche en el Portfoliògraf de la calle de Vergara, frente al teatro Eldorado, se estrenó una leyenda catalana de las cuevas de Montserrat, letra de don Juan Molas Valverde, música del maestro Sadurní y decorado de Urgellès, denominada *Mansuet*. Por el título se comprende que se trata de un episodio de la guerra de la Independencia. El

[179] Personatge llegendari de Collbató (Baix Llobregat) relacionat amb la Guerra del Francès (1808–1812) i el timbaler del Bruc.

autor lo ha desarrollado dándole algún interés dramático. El público, muy numeroso, acogió la obra con aplauso, que hizo extensivo al primer actor señor Guitart y demás intérpretes. El decorado está muy bien entendido."

Diario de Barcelona 140 (20/05/1907), p. 5877.

"***Mansuet.—*** Llegenda d'espectacle, en quatre quadros, lletra de Joan Molas Valverde, música del Mtre. Sadurní. No sabem per quin fi està escrita aquesta petita producció teatral (?). El sol fet d'enamorar-se l'autor d'un assumpte tan manosejat demostra una inexperiència en tot lo que es refereix a espectacle teatral, que s'accentua més al sentir l'esgarrifosa prosa amb què s'ha escrit aquesta visió a quina obra s'hi ha posat música sense motiu justificat i s'ha presentat amb decorat d'Urgellès a fi de que es destaquin més les poques condicions del drama.

En resum, produccions com el *Mansuet* fan molt poc favor a la literatura catalana. No parlem de l'execució per respecte a l'Enric Guitart."

La Escena catalana 34 (25/05/1907), p. 3.

"**Portfoliògraf:** Vergara, 14 (cantonada a la Plaça Catalunya). Avui, dimecres, tarda i nit, aconteixement artístic, èxit grandiós de l'aplaudida llegenda catalana de gran espectacle, dividida en quatre quadros, *Mansuet*. Lletra d'en Joan Molas Valverde, música del mestre Sadurní, decorat del reputat escenògraf Fèlix Urgellès. Primer actor: Enric Guitart. Cinematògraf: estrenes."

La Publicidad 10208 (29/05/1907), ed. matí, p. 4.

"**Portfoliògraf.** […] Avui, tarda i nit, últim dia de l'aplaudida llegenda catalana en quatre actes, *Mansuet*, lletra de Joan Molas Valverde i música del mestre Sadurní, decorat de l'Urgellès, primer actor: Enric Guitart. Cinematògraf.

Demà no hi haurà funció per tenir lloc l'ensaig de *La cova del mar*. Dissabte, estrena del quadro líric *La cova del mar*."

El Poble català 476 (06/06/1907), p. 3.

Cova del mar, La

Visió teatral / quadro líric.

Representada del 08/06/1907 al 20/06/1907.

Lletra de Rafael Nogueras i Oller.

Música de Narcisa Freixas.

Ressenyes de premsa:

"[…] Avui dissabte, tarda i nit. Estrena del quadro líric *La cova del mar*, lletra d'en Nogueras Oller, música de donya Narcisa Freixas. Cinematògraf, programa compost d'estrenes. Ent. gral., 25 cèntims; pref., 50 cèntims."

El Poble català 478 (08/06/1907), p. 4.

"**Portfoliògraf.—** Vergara, 14 (cantonada plaça de Catalunya).— Avui, dijous.—Moda, nens.— Grandiós èxit del quadro líric *La cova del mar*. Lletra d'en Nogueras Oller, música de D.ª Narcisa Freixas.— Cinematògraf, programa totalment compost d'estrenes.— Preus: Entrada general, 25 cèntims. Preferència, 50 cèntims."

Diario de Barcelona 164 (13/06/1907), p. 6958.

"[…] Avui, dijous, moda nens: gran èxit de *La cova del mar*. Cinematògraf. Estrenes. Dissabte: Estrena de la producció lírica en dos quadros, *Vetlla d'amor* […]"

El Diluvio 171 (20/06/1907), ed. matí, p. 4.

"***La cova del mar.—*** Visió teatral en un acte, de R. Nogueras Oller, música de Narcisa Freixas.

És una llàstima que havent-hi empresaris disposats a pintar decorat i no escatimar gastos d'indumentària, etc., surtin llibretistes que, com en Nogueras Oller, amb talent per fer quelcom de profit, s'engiponin obretes tan insubstancials i poc inspirades com *La cova del mar*.

Aquesta espècie de *timo* (diguem-ho així) que inconscientment estan fent alguns autorets a la sala Mercè ha fet escola i s'eixampla per Barcelona amb onada amenaçadora, que per nostra part procurarem aplacar-la i allunyar el públic dels llocs on se representin a fi de que no se valgui de menys el teatre català.

Quan las produccions *tontas* són escrites per senyors particulars quins noms no són coneguts en el ram literari... *pásase*

Y, vive Dios, que es pasar...

massa, que els autors amb el pecat s'emporten la penitència; mes, si aquestes van firmades per literats reconeguts, seria una traïdoria que faríem al públic si deixàvem de criticar-los com se mereixen.

En quant a la part musical, no li considerarem importància, sols hem de dir que tots els números hi estan enganxats amb pega per mes *idem*."

La Escena catalana 38 (22/06/1907), p. 4.

Vetlla d'amor

Producció lírica / quadret líric en 2 quadres.

Representada del 22/06/1907 al 03/07/1907.

Lletra de Joan Molas Valverde.

Música de Narcisa Freixas.

Escenografia de Fèlix Urgellès.

Ressenyes de premsa:

"**Portfoliògraf**. Mañana se estrenará en este favorecido salón de la calle de Vergara la producción lírica en dos cuadros que lleva por título *Vetlla d'amor*, escrita por el joven y distinguido escritor Juan Molas Valverde, y puesta en música por la celebrada compositora catalana D.ª Narcisa Freixas. Para que la presentación de esta obra sea tan acertada y tan inmejorable como la de las anteriores, el escenógrafo Sr. Urgellès ha pintado, para ella, dos bellas decoraciones.

El empresario de Portfoliògraf está, pues, en vigilias de un nuevo y merecido éxito."

La Publicidad 4022 (21/06/1907), p. 4.

"**Portfoliògaf.—** Vergara, 14 (cantonada plaça de Catalunya).— Avui, dissabte, a les nou i mitja del vespre.— Estrena de la producció lírica en 2 quadros *Vetlla d'amor*, lletra d'en Joan Molas Valverde, música de Narcisa Freixas.— Dues decoracions noves d'Urgellès.— Cinematògraf.— Preus: Entrada general, 25 cèntims. Preferència, 50 cèntims."

Diario de Barcelona 173 (22/06/1907), p. 7398.

"Un nou acert i un nou èxit per a l'empresa de Portfoliògraf constituirà sens dubte el quadret líric *Vetlla d'amor*, estrenat anit en aquell elegant saló. L'acció de l'obreta, sentimental, se desenrotlla entre pescadors, essent la vida i llenguatge d'aquests i l'ambient marinesc molt justa i artísticament descrits per l'autor de la lletra, don Joan Molas Valverde.

La distingida compositora, donya Narcisa Freixas, ha posat a l'obreta unes il·lustracions musicals ben harmonitzades, distingint-se especialment una elegantíssima cançó marinera.

L'escenògraf, senyor Urgellès, ha compost per a *Vetlla d'amor* unes decoracions plenes de color i de realitat, especialment la del segon quadro, que li valgué l'ovació del públic."

El Poble català 493 (23/06/1907), p. 2.

"Ha estat un èxit de debò la *Vetlla d'amor*, en dos quadros, lletra d'en Joan Molas Valverde, música de Dª Narcisa Freixas.

En Molas Valverde sent amb intensitat les situacions dramàtiques i exposa sòbriament amb delicadesa les diverses situacions sense violentar ni falsejar els personatges, sinó que els manté en el just medi. Quan logri fer-los parlar, no amb llenguatge de poeta, sinó amb el propi de cada un, les seves produccions no tindran res que envejar.

La música té aquell aire popular que tan bé sap donar a ses composicions la distingida senyora Freixas. Hi ha un cor de pescadors que és una preciositat.

Les decoracions de l'Urgellès, precioses, especialment la del quadro segon, efecte de llum sobre el mar. Fou molt aplaudit.

El públic va fer sortir a l'autor a les taules."

La Veu de Catalunya 2934 (25/06/1907), ed. matí, p. 4.

"**Portfoliògraf**. Vergara, 14 (cantonada Plaça de Catalunya). Tots els dies aconteixement verdader. Èxit immens de la molt aplaudida producció lírica en 2 quadros *Vetlla d'amor*, lletra d'en Joan Molas Valverde, música de Narcisa Freixas. Gran èxit de les decoracions d'Urgellès. Cinematògraf. Preus: Entrada general, 25 cèntims. Preferència, 50 cèntims."

Diario de Barcelona 177 (26/06/1907), p. 7546.

"***Vetlla d'amor.—*** Producció lírica en dos quadros, lletra de Joan Molas Valverde, música de Narcisa Freixas. És un quadret digne de veure's; ho confessem amb gust, aquesta vegada ens ha satisfet el Sr. Molas i ens han agradat els actors, el músic (la música) i damunt de tot, l'escenògraf, dugues precioses decoracions del mestre Urgellès que produeixen un hermós efecte.

És *Vetlla d'amor* un quadret que es porta assumpto, que si bé no té res de transcendental, en canvi manté l'interès a l'espectador. La part literària està ben cuidadeta, i el diàleg, encara que no és el típic dels personatges, té color i un aire marinesc que encaixa amb la gent de mar que el juga. La música també mereix lloança i amb gust felicitem a l'autora. Els artistes senyors Ferrer i Rodríguez i las Sres. Gotarrodona i Piqué, molt ajustats, com també la nena Guitart."

La Escena catalana 39 (29/06/1907), pp. 2–3.

"En la sala d'espectacles Portfoliògraf s'ha representat darrerament amb molt èxit una nova obreta lírica en dos quadros amb el títol de *Vetlla d'amor***,** de la qual en són autors D. Joan Molas Valverde, de la lletra, i D.ª Narcisa Freixas, de la música."

Revista musical catalana 43 (juliol 1907), p. 153.

"[…] Últimes representacions de l'obra de grandiós èxit *Vetlla d'amor* […] En assaig *La dona catalana*. Detalls per cartells."

El Poble català 503 (03/07/1907), p. 3.

"[…] La pròxima inauguració de la temporada d'espectacles, l'orde i combinació especial d'obres literàries-musicals d'aplaudits autors imposa, per donar lloc a la seva preparació, suspendre breument les representacions. Oportunament detalls per cartells."

El Poble català 504 (04/07/1907), p. 3.

[No torna a haver-hi notícies de la seva reobertura.]

TEATRE DEL PATRONAT DE L'OBRER
(Tarragona, 1907–10)

Documentació de la importació de visions musicals de la sala Mercè
i catalogació de la implantació del gènere amb obres noves.

Teatre del Patronat de l'Obrer de Tarragona

La influència dels espectacles barcelonins dirigits per Lluís Graner va començar a arribar a Tarragona al desembre de 1906, primer amb la instal·lació d'un aparell de cinematògraf que va fer possible que el patronat s'inclogués en el circuit de pel·lícules de la sala Mercè:

> "El Patronato del obrero ha adquirido ya los aparatos para instalar un cinematógrafo en su espacioso local. Sabemos de buena tinta que las máquinas y aparatos adquiridos son de lo más moderno que se conoce y que la instalación de ellos corre a cargo del inteligente industrial Sr. Clanchet.
>
> El Patronato del obrero se ha puesto de acuerdo con el Sr. Graner y se exhibirán las mismas películas que en la sala Mercè de Barcelona. Parece que solo celebrarán sesiones los jueves y los domingos."
>
> *Diario de Tarragona* (11/12/1906), p. 1.

La temporada de primavera (febrer-juny) de 1907 va suposar l'arribada també de les visions musicals, impulsades pel prevere Jaume Bofarull, qui va col·laborar a més com a autor. Per a aquesta temporada principalment es van portar al teatre del Patronat de l'Obrer de Tarragona obres estrenades a la sala Mercè, que s'adaptaven a les condicions del teatre i a l'agrupació musical amb què hi comptaven. A més, es presentaven també en sessions conjuntes amb projeccions cinematogràfiques, que s'organitzaven els diumenges, amb quatre sessions per dia.

L'activitat del Patronat Obrer no es va quedar, però, en una simple itinerància com a part del circuit de la sala Mercè, sinó que la recepció inicial es va intentar consolidar important el gènere i estrenat noves produccions pròpies en un intent de consolidar el gènere de les visions musicals a Tarragona.

Cap a finals de temporada, a les acaballes de maig, es va estrenar la primera visió musical original tarragonina, de la mà de Bofarull al text amb música de mossèn Eudald Serra. *Lo pastor i el rei*, "rondalla popular adaptada a l'escena", va rebre un fort suport de la crítica i premsa religiosa per importar el gènere de quadres plàstics de suggestió, o visions musicals, a la ciutat de Tarragona.

El Patronat de l'Obrer va editar, almenys, dos llibrets, també amb text de Bofarull, de visions musicals programades per a la següent temporada 1907/08. A més, anuncien a la contraportada una sèrie de "estrenos en preparació per la nova temporada", entre els quals citen els títols de: *Lo pirata contrit*, quadret dramàtic en 2 quadres; *La vetlla dels pastors*, idil·li nadalenc en 2 quadres; *Lo cornamussaire*, quadret líric en 2 quadres; *L'Àngelus*, visió de naturalesa en 3 quadres i *Fra Margenet*, llegenda populetana en 2 quadres. És a dir, es preveia consolidar la presència de visions musicals a Tarragona amb una temporada sencera de quadros plàstics musicals de nova creació.

No obstant això, el teatre del Patronat de l'Obrer no va començar la temporada perquè va iniciar la seva reforma sota la direcció de Josep Maria Jujol. Les obres es van allargar des de 1908 fins a 1910, i el projecte de les visions musicals tarragonines va quedar aturat.

Catàleg de visions musicals representades:

Mal rabadà, El

[Original de la sala Mercè.]

Representada del 02/02/1907 al 17/02/1907.

"Las sesiones que celebrará el "Patronato del Obrero" en el día de hoy empezarán a las tres y media de la tarde, continuando dichas sesiones de cinematógrafo a las cinco, seis y siete y media. Por la noche a las nueve menos cuarto se representarán *Els pastorets*, finalizando con exhibición de varias películas. El notable quinteto que dirige el Sr. Roig ejecutará las siguientes piezas de concierto: *Valses euchatée*, R. Berger; *La boheme*, G. Puccini; intermezzo *Cavalleria rusticana*, Mascagni.

Próximamente se estrenará el cuadro *Lo mal rabadà*, que será presentado como en la sala Mercè de Barcelona."

La Cruz 1588 (01/01/1907), p. 2.

"Hoy se estrenará en el teatro del Patronato obrero la grandiosa instalación eléctrica con el cuadro *Lo mal rabadà* que tanto éxito tuvo en la sala Mercè de Barcelona. Hemos asistido al ensayo de dicha obra y no podemos menos que confesar nos ha dejado sorprendidos la magnificencia con que será presentada. El decorado es precioso y de gran efecto y las combinaciones de luz espléndidas y sorprendentes y la música inspiradísima.

El orden de las sesiones será el siguiente: Por la tarde a las cuatro, cinco, seis y siete, en cada una de ellas se proyectarán seis hermosas películas, finalizando con el referido cuadro *Lo mal rabadà*. Por la noche a las nueve y media, ocho películas y el citado cuadro."

La Cruz 1617 (02/02/1907), p. 2.

"**En el Patronato**

De veras interesantes resultaron los espectáculos que se dieron ayer en aquel centro. Las películas cinematográficas llamaron poderosamente la atención, pero de un modo especial la llamó el cuadro *Lo mal rabadà* que el público aplaudió calurosamente cuantas veces se ejecutó. Es cosa realmente original y atractiva en grado sumo: las decoraciones, los juegos de luz, los trajes, la letra y la música forman un conjunto nuevo, fantástico, admirable. En cada sesión, que duraba una hora, se llenó el salón completamente. Valía la pena, y creemos que hoy, que se repetirá el mismo espectáculo, será la concurrencia, si cabe, mucho mayor."

La Cruz 1618 (03/02/1907), p. 1.

"Todas las sesiones celebradas el domingo en el salón del Patronato contáronse por llenos, habiendo sido extraordinariamente aplaudido el cuadro de gran espectáculo *Lo mal rabadà*. Tenemos entendido que la Junta se propone sustituir el actual motor por otro de doce caballos de fuerza, a fin de que pueda ser aumentado en el mencionado cuadro el número de lámparas eléctricas hasta 400."

La Cruz 1619 (05/02/1907), p. 2.

"**TARRAGONA.—** En el «Teatre del Patronat de l'Obrer», alternant amb pel·lícules de cinematògraf, s'ha representat la visió *El mal rabadà* amb tot luxo de decoracions i demés accessoris, havent agradat molt aquest nou espectacle, el que proporcionà bones entrades en aquests darrers dies de festa."

La Escena catalana 19 (09/02/1907), p. 4.

"En el teatro del Patronato del Obrero habrá hoy sesiones de cinematógrafo a las cuatro, cinco, seis y siete y cuarto, exhibiéndose las siguientes interesantes películas: *Consecuencias de la borrachera, Juanito aeronauta, Gran cabalgata en París, Caballos desbocados, Pasión por el billar, Goloso tomado por ladrón*, finalizando cada sesión con el cuadro de gran aparato *Lo mal rabadà*."

La Cruz 1624 (10/02/1907), p. 2.

"En el salón-teatro del Patronato del Obrero habrá hoy sesiones de cinematógrafo a las cuatro, cinco, seis y siete, exhibiéndose varias hermosas y variadas películas, representándose al finalizar todas las sesiones el celebrado cuadro de gran espectáculo *Lo mal rabadà*. Han empezado los ensayos del magnífico cuadro *La mort de l'escolà*, que será estrenado en breve."

La Cruz 1625 (12/02/1907), p. 2.

"En el Patronato del Obrero, hoy domingo, empezarán las funciones a las cuatro en punto de la tarde, a las seis y la última a las siete y cuarto, exhibiéndose hermosas películas, entre las cuales llamará poderosamente la atención la titulada *Festes catalanes*, finalizando cada sesión con el cuadro *Lo mal rabadà*, que se representará por última vez.

El próximo domingo se pondrá en escena el magnífico cuadro *La mort de l'escolà*, para el cual se han pintado soberbias decoraciones. El paso y despacho de entradas será por la Rambla (casa Ayné)."

La Cruz 1630 (17/02/1907), p. 2.

Mort de l'escolà, La

[Original de la sala Mercè.]

Representada del 24/02/1907 al 10/03/1907.

 Decoració nova de Cassimir Aymamí.

"Como dijimos, hoy a las tres de la tarde dará una interesante conferencia en el local del Patronato nuestro amigo el Rdo. D. José Gaya.

A las cuatro, cinco, seis y siete habrá sesiones de cinematógrafo, al final de las cuales se representará el hermoso cuadro que tan extraordinario éxito tuvo en la sala Mercè de Barcelona, titulado *La mort de l'escolà* y para el que se han pintado magníficas decoraciones por el Sr. Aymemí. A fin de evitar esperas y molestias al público se advierte que las sesiones comenzarán puntualmente. La entrada por la rambla de San Juan (casa Ayné)."

La Cruz 1636 (24/02/1907), p. 2.

"Por primera vez en esta ciudad anteayer se puso en escena en el teatrito del Patronato el hermoso cuadro, letra de Verdaguer y música de Morera, *La mort de l'escolà*, que fue muy bien presentado y aplaudido por el numerosísimo público que llenó el salón en todas las sesiones. El coro de niños, ajustadísimo bajo la dirección del Sr. Roig. Gustaron mucho las decoraciones pintadas por el joven Sr. Aymemí."

La Cruz 1637 (26/02/1907), p. 2.

"Hoy, a las tres de la tarde, dará una conferencia en el salón teatro del Patronato del Obrero el joven propagandista católico D. Ricardo Aragó, disertando sobre el tema "La nostra victòria". La Junta directiva invita y espera que asistirán todos los socios a dicho acto.

A las cuatro, cinco, seis y siete habrá sesiones de cinematógrafo, exhibiéndose interesantes películas y, al final de cada sesión, se pondrá en escena el precioso cuadro *La mort de l'escolà.*"

La Cruz 1642 (03/03/1907), p. 2.

"**TARRAGONA.—** «Patronal de l'obrer» El quadro *La mort de l'escolà* ha cridat molt l'atenció als concurrents al cinematògraf. És de bon efecte la decoració pintada pel jove en Cassimir Aymamí."

La Escena catalana 23 (09/03/1907), p. 7.

“A las tres y cuatro de la tarde se dará hoy en el local del Patronato Obrero la tercera conferencia cuaresmal a cargo de un notable orador.

A las cuatro, cinco, seis y siete se exhibirán interesantes películas cinematográficas, representándose al final de cada sesión el cuadro *La mort de l’escolà*.”

La Cruz 1648 (10/03/1907), p. 2.

Bon escarceller, El

[Original de la sala Mercè.]

Representada del 13/04/1907 al 21/04/1907; represa el 02/06/1907.

Decoració nova de Cassimir Aymamí i Hermenegild Vallvé.

"Lo programa d'avui en lo Patronat de l'Obrer serà de grandiosa atracció, posant-se en escena lo quadro *Lo bon escarceller*, lletra d'en Manel de Montoliu, música d'en J. B. Lambert, amb decoracions noves dels artistes Aymamí i Vallvé d'aquesta ciutat.

S'exhibiran per primera vegada en aquesta ciutat la sensacional pel·lícula *De l'Havre a Nova York*, que tant crida l'atenció en Europa i Amèrica i la no menys notable *Gran match de boxe* o barbarie dels civilitzats, com la titula el senyor Graner, que actualment l'exhibeix en la sala Mercè de Barcelona, en la que Gumer Moir, campió d'Anglaterra, i Tiger Smith, campió de les Índies se disputen lo campionat del món en l'Sporting Club de Londres amb l'aposta de 40.000 francs."

Lo camp de Tarragona 348 (13/04/1907), p. 3.
*El mateix anunci es publica en castellà a *La Cruz* 1676 (14/04/1907), p. 2.

"En el Patronato

Fue verdaderamente extraordinario y distinguido el público que asistió el domingo al teatro del Patronato del Obrero con objeto de presenciar la función de cinematógrafo que con el funcionamiento del nuevo motor, del que hablamos el otro día, ha mejorado notablemente.

Todas las películas presentadas agradaron a la concurrencia, pero de una manera particular la hermosísima *De Havre a Nueva York.* Después de la primera sesión tuvo lugar el estreno en esta ciudad del precioso cuadro *Lo bon escarceller*, que proporcionó ocasión a los inteligentes de saborear la inspirada música del maestro Lambert.

Las decoraciones de los artistas tarraconenses Sres. Vallvé y Aymamí son de mucho efecto, y en la ejecución de la obrita pusieron de relieve sus envidiables facultades los sres. Antonio Martorell, Luis Güell y Combalia, que fueron muy aplaudidos. De la orquesta, bajo la batuta del amigo Sr. Roig, nada hay que decir, así como del coro de niños de la sección dramática, que llenó su cometido de una manera admirable. Nuestro aplauso a todos."

La Cruz 1677 (16/04/1907), p. 2.

"Aquesta tarda, en l'hermós teatre del Patronat de l'Obrer, tindran lloc sessions de cinematògraf a les 4, 5, 6 i 7 i quart, finalitzant totes elles amb lo magnífic quadro *Lo bon escarceller*, lletra d'en Manuel de Montoliu i música del mestre Lambert. S'hi exhibiran interessants pel·lícules. Per a comoditat del públic, s'adverteix que hi haurà gran puntualitat en les hores senyalades."

Lo camp de Tarragona 349 (20/04/1907), p. 3.
*El mateix anunci es publica en castellà a *La Cruz* 1682 (21/04/1907), p. 2.

[Aquesta represa d'*El bon escarceller* hauria donat per tancades les representacions de visions musicals, a partir d'aquí només s'anuncien pel·lícules].

"Hoy, en la sala de espectáculos del Patronato del Obrero, habrá sesiones de cinematógrafo a las cuatro, siete y ocho de la tarde. Se exhibirán hermosas películas servidas por el Sr. Lluís Graner, de Barcelona, finalizando las tres sesiones con el cuatro *Lo bon escarceller*."

La Cruz 1716 (02/06/1907), p. 2.

Pastor i el rei, Lo

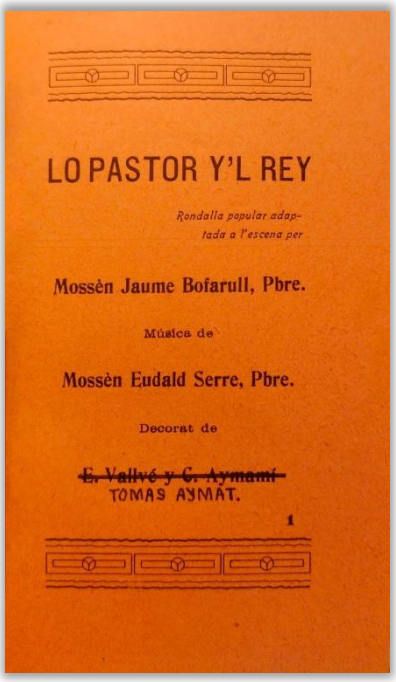
Rondalla popular adaptada a l'escena en 2 quadres.

Representada del 18/05/1907 al 25/05/1907.

Lletra de Jaume Bofarull
(BC: A 314/3-8º).

Música d'Eudald Serra.

Escenografia de Tomàs Aymat[180].



Il·lustració 165: *BOFARULL, Jaume:* Lo pastor y'l rey. *Tarragona: Imp. Sugrañes, 1907 (portada).*

Ressenyes de premsa:

"A les tres de la tarda començaran les sessions del cinematògraf del Patronat de l'Obrer d'aquesta ciutat, a on, entre altres hermoses pel·lícules, s'exhibiran *El carnaval de Niça*, la que per tot arreu ha obtingut gran èxit.

Pròximament seran anunciats una sèrie de quadros plàstics, fets expressament pel Patronat de Tarragona i quins treballs s'estan ja ultimant.

Les sessions cinematogràfiques són de les tres a les vuit, inclusive."

Lo camp de Tarragona 351 (04/05/1907), p. 3.

"En la sala de espectáculos del Patronato del Obrero habrá esta tarde sesiones de cinematógrafo a las cuatro, cinco, seis, siete y ocho. El programa será por demás interesante, exhibiéndose algunas películas no vistas en la ciudad. A petición de varios concurrentes se reproducirá la hermosísima película titulada *Cataratas del Niágara.*

El próximo domingo se estrenará la audición en dos cuadros *Lo pastor i el rei*, letra del Rdo. D. Jaime Bofarull y música de D. Eudaldo Serra."

La Cruz 1699 (12/05/1907), p. 2.

[180] Al llibret conservat a la Biblioteca de Catalunya (A 314/3-8º), el nom dels escenògrafs Cassimir Aymamí i [Hermenegild] Vallvé [i Virgili] està guixat i s'hi atribueix el decorat a Tomàs Aymat.

"Avui en el saló d'espectacles del Patronat de l'Obrer d'aquesta ciutat, s'estrenarà el quadro plàstic *Lo pastor i el poeta*[181], rondalla popular adaptada a l'escena per Mossèn Jaume Bofarull, amb música del Rvnt. Eudald Serra i decoracions de E. Vallvé i C. Aymamí. Per aquest estreno s'han fet importants reformes en l'escenari i saló. Aquest quadro és molt esperat i creiem que tindrà un bon èxit.

Les sessions cinematogràfiques, per la que s'anuncien importants pel·lícules, seran de les quatre de la tarda a les nou de la nit, finalitzant quiscuna amb lo quadro plàstic."

Lo camp de Tarragona 353 (18/05/1907), p. 3.

"***Lo Pastor i el Rei***

Aixís se titula una obreta literària-musical de Mn. Jaume Bofarull i Mn. Eudald Serra, primera manifestació d'un gènere escènic nou en Tarragona.

Embafats de les corrents de la moderna literatura dramàtica, sobresaturats de les impressions massa fortes i repetides dels gèneres escènics dominants, aqueixa nova forma dramàtica que constitueix la visió musical, inspirada en el terreny poc explorat de la llegenda, ha vingut en alguns centres de cultura artística a refrescar la imaginació fatigada i a ablanir la tirantor del nostre sistema nerviós. Res més conforme per altra banda amb l'esperit del drama musical modern que aqueixa mostra de simplicitat aparent, d'acció interior, d'ausència de tot element convencional en el teatre que aquesta nova forma de producció escènica, que amb acert ha començat a popularitzar l'intel·ligent artista empresari de Barcelona, don Lluís Graner. Ella ve a ésser una feliç conjunció de la idea qui ha inspirat el veritable drama musical amb un ensaig d'impressionisme escènic de bona llei.

Resumim en dos mots la impressió de l'obra estrenada el diumenge en la sala d'espectacles del Patronat de l'Obrer. Bé s'ho val, —i molt més encara que tot lo que poga'm dir-ne,— l'interès demostrat pels organitzadors de dotar a Tarragona d'un espectacle cultíssim i presentat amb la cooperació de tots els elements necessaris.

L'assumpto de la rondalla *Lo pastor i el rei* és prou conegut. Se tracta de la rondalla de les tres preguntes, que el pulcre escriptor tarragoní Mossèn Jaume Bofarull ha escenificada en lo possible i ha vestida amb gales, —no direm de la poesia, car la rondalla se la porta tota,— però amb les d'una versificació fluida i distingida. El pastor, travestit amb els hàbits del Pare Abat del monestir on l'acció s'escau, contesta enginyosament a les tres preguntes del rei superb. Si vol saber lo que un rei val, el pastor li contesta que no valdria tant com Jesús, qui fou venut per trenta diners i, per tant, bé podrien valuar en tintinou un rei de la terra. El rei segueix preguntant:

I un cavall, pel món recorre,
quan hi estaria a tot vol?

I contesta l'abat fingit:

[181] El títol resulta erroni en aquesta publicació.

Vint-i-quatre hores, si corre
lo cavall com corre lo sol.

I quan per darrera pregunta, demana al rei que li encerti el pensament, obté de l'astut pastor la següent resposta:

Pensau vós que la conversa
teniu ara amb Pare Abat...

I afegeix després:

Qui conversa amb Vós a esta hora
no és l'Abat, que és un pastor

tot descobrint sa vestimenta veritable.

El distingit mestre D. Eudald Serra, Pvre. de Barcelona, ha compost per a aquesta obra una escaienta música, de la qual se distingeix per son caràcter el cant del pastor al començament, encertada imitació de l'estil popular.

I perquè resultés acabada aqueixa unió de totes les belles arts que requereixen aitals espectacles, s'ha cuidat d'una manera especialíssima la part escenogràfica. Les dues decoracions que s'han pintades expressament per l'obra són ben notables. La del primer quadro, representant un claustre gòtic, amb son jardí al centre, deguda al Sr. Aymamí, és bella i atraienta per sos tons clars i son dibuix; recorda tot seguit els tan celebrats quadros de jardins d'un pintor català. La segona és un acabat model d'escenografia, i en ella el molt expert Sr. Vallvé, son autor, segueix les petjades artístiques dels grans mestres d'aquest ram, preocupant-se especialment de l'espai i els diferents termes del quadro; és d'una excel·lent perspectiva que realment enamora, i faria un efecte potser més just si no tan intens, amb menys abús de la llum verda que hi projecten les bateries. Aqueixa magistral decoració representa una ala mural del claustre del monestir on té lloc l'acció i, lo mateix que l'anterior, li ha servit de model el bellíssim claustre de Santes Creus.

Res hem de dir dels medis portats a cap per la deguda representació i interpretació de l'obra, si no és dir que s'ha fet tot lo possible perquè resultés a una altura envejable entre els espectacles d'aquesta mena, i s'ha tret tot el partit possible dels elements amb què pot comptar una població com la ciutat de Tarragona.

El Patronat de l'Obrer d'aqueixa ciutat ha demostrat una vegada més l'afany de cultura artística que anima sos directors i l'encertada direcció en les coses d'esplai que proporciona a sos socis i als tarragonins tots. Pel bon nom de la ciutat i el desvetllament de son amor a l'art veritable, és d'esperar que perdurin en ella espectacles de tan difícil adaptació, com el que ressenyam, i de que amb tant èxit acaben de dotar-la els infatigables capdavanters d'aqueixa hermosa obra social, representada pel sosteniment i direcció del Patronat.

Emili Vallés"

La Cruz 1709 (24/05/1907), p. 1.

"Hoy, a las cinco y media de la tarde, tendrá lugar en el Patronato del Obrero la anunciada velada literario-musical y de espectáculo, con arreglo al siguiente programa:

La bella Galatea (Suppé), quinteto, Roig.

Aquareles, en Joan Ruiz i Porta.

La favorita (Donizetti) y *Laughing Song* (Henry Klauser), Gramophone.

Oda, Mossen Jaume Bofarull.

Aida (Verdi), Mossen Joan A. Faulí.

Confiança dels catòlics amb la Federació, M. Iltre. Dr Antoni Balsells.

Cinematògrafo

Lo pastor i el rei, rondalla popular, Msn. Bofarull i Msn. Serra."

La Cruz 1710 (25/05/1907), p. 2.

"**La velada del Patronato**

Ayer, a la hora anunciada, tuvo lugar este acto, destinado a celebrar la inauguración de las dependencias habilitadas para uso de la Federación de Asociaciones del Arzobispado. Ninguno de los que asistieron nos tachará de exagerados si afirmamos que la función resultó brillante sobre las esperanzas de los más optimistas.

El amplio salón de actos, que estaba adornado con plantas tropicales, se llenó de bote en bote de lo más selecto de la ciudad, abundando el elemento femenino, y no pudiendo caber en el interior, tuvo que desbordarse por las habitaciones contiguas. […] Las tribunas estaban completamente llenas de señores sacerdotes y otras caracterizadas personas.

Abierto el acto por el señor Presidente, un quinteto del Maestro Roig ejecutó con la maestría a que nos tiene acostumbrados *La bella Galatea*, de Suppé. Enseguida el Sr. Ruiz Porta leyó maravillosamente tres breves y hermosas poesías […] y aplaudió a continuación dos audiciones de gramophone dadas por el Sr. Rigau: un solo de *La favorita* y otro solo chistosísimo que además excitó grandemente la hilaridad de la concurrencia. […]

Terminó la velada con la representación del bellísimo cuadro plástico *Lo pastor i el rei*, que fue celebrado y aplaudido. […]

[…] En el Patronato del Obrero habrá hoy función de cinematógrafo, de cuatro a ocho, inclusive, representándose al final de cada sesión el hermoso cuadro plástico *Lo pastor i el rei*."

La Cruz 1711 (26/05/1907), p. 2.

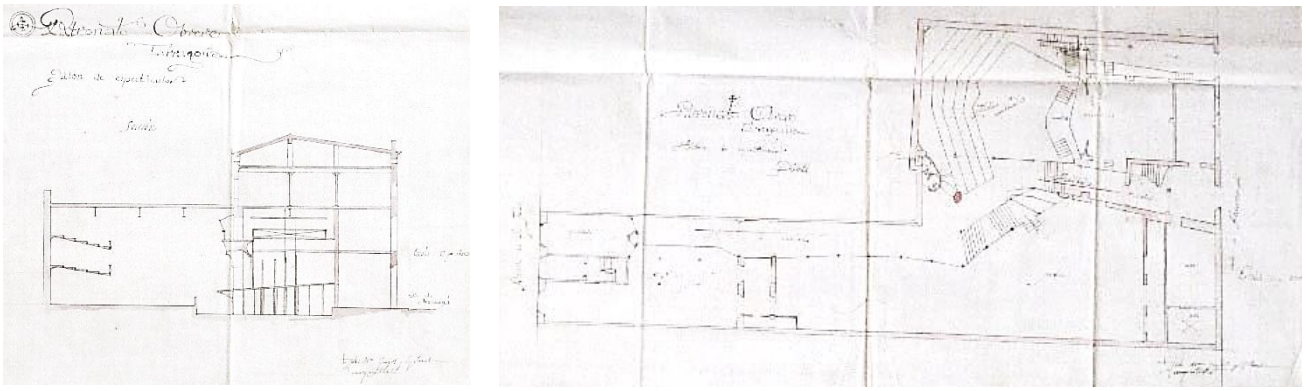
*L'esdeveniment també es ressenya al *Heraldo de Tarragona* 1292 (28/05/1907), p. 1.

Reinauguració del teatre del Patronat de l'Obrer

Una vegada acabada la reforma del teatre duta a terme per l'arquitecte Josep Maria Jujol, l'actualment conegut com a teatre Metropol (ubicat a la rambla Nova, 46 de Tarragona), va reprendre la seva activitat a principis de gener de 1910. La reforma va incorporar la instal·lació elèctrica al teatre, que va incorporar il·luminació a la façana i efectes de llum a l'escenari. Les funcions es realitzaven els dissabtes i festius, fent 4 o 5 sessions per dia. La música estava a càrrec del quintet de corda del mestre Roig i els actors provenien del Quadro Catòlic-Líric-Dramàtic del Patronat de l'Obrer.

Les primeres produccions que van estrenar el nou escenari van ser, precisament, les noves visions musicals de Jaume Bofarull, de les quals es va publicar el text al 1907, però que no es van arribar a estrenar a causa del tancament del teatre. La versió tarragonina de *La presó de Lleida*, amb música de Daniel Mestres que hauria adaptat la cançó popular homònima, i *Lo salamonet de les matines*, amb música de Francesc Salvat (que havia escrit també música per a la temporada 1907/08 dels Espectacles-Audicions Graner), es van rescatar per reinaugurar el teatre. A més, es va fer una breu represa d'*El mal rabadà*, interpretada prèviament al febrer de 1907.

Posteriorment, el teatre no va continuar la línia de les visions musicals, i van substuir-les en cartellera diversos espectacles musicals, de clowns i representacions de teatre parlat.



Il·lustració 166: *Plànols de la secció (esquerra) i planta (dreta) de la sala d'espectacles del teatre del Patronat de l'Obrer de Tarragona, signats per Josep Maria Jujol. [Arxiu Salas].*



Il·lustració 167: *Fotografia d'una actuació de l'Orfeó Tarragoní al teatre Metropol (1928). [Fons Vallvé. Arxiu Històric de la Ciutat de Tarragona].*

Reproduïdes a: "Teatre Metropol. Cent anys: 1910-2010". Quaderns de l'arxiu *(Servei d'arxiu i documentació municipal de l'Ajuntament de Tarragona), nº 5, 2010, p. 26, 27, 54.*

Visions musicals representades:

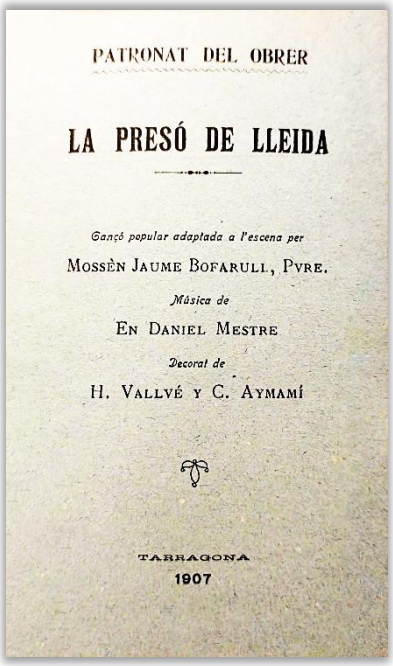
Presó de Lleida, La
Cançó popular adaptada a l'escena en 2 quadres.

Representada del 9 al 16/01/1910;
represa del 20 al 27/03/1910.

Lletra de Jaume Bofarull (BC: C400/1173).

Música de Daniel Mestres.

Escenografia de Salvador Alarma i Miquel Moragas[182].


PATRONAT DEL OBRER

LA PRESÓ DE LLEIDA

Cançó popular adaptada a l'escena per
MOSSÈN JAUME BOFARULL, PVRE.
Música de
EN DANIEL MESTRE
Decorat de
H. VALLVÉ Y C. AYMAMÍ

TARRAGONA
1907

Il·lustració 168: *BOFARULL, Jaume:* La presó de Lleida*. Tarragona: Imp. Sugrañes, 1907 (portada).*

Ressenyes de premsa:

"Decididamente mañana[183] se inaugurará el salón de espectáculos del Patronato Obrero, que, como saben nuestros lectores, ha sido objeto de importantes reformas. Además de la exhibición de interesantes y escogidas películas, se pondrá en escena en todas las sesiones el magnífico cuadro musical *La presó de Lleida*, letra de D. Jaime Bofarull y música de nuestro paisano D. Daniel Mestres.

Amenizará todos los actos el quinteto de cuerda del maestro Sr. Roig. En la fachada del establecimiento lucirán cuatro potentes lámparas de arco voltaico que contribuirán a hermosear el paseo de la rambla de San Juan. Las decoraciones han sido pintadas por el Sr. Alarma, de Barcelona, y los efectos de luz en el escenario gustarán sin duda al público por su artística combinación."

La Cruz 248 (05/01/1910), p. 2.

"Hoy, en el Patronato del Obrero, a las cuatro y media de la tarde darán comienzo las sesiones con la exhibición de interesantes películas cinematográficas y la representación plástica del cuadro musical *La presó de Lleida*. Habrá cuatro sesiones: desde las cuatro y media a las ocho y media."

Heraldo de Tarragona 2069 (09/01/1910), p. 2.
*La mateixa noticia apareix també a *Diario del comercio* 4551 (09/01/1910), p. 3.

[182] Tot i que a la portada del llibre apareixen com a escenògrafs Cassimir Aymamí i Hermenegild Vallvé i Virgili, a la primera pàgina els noms estan guixats a llapis i substituïts pels de Moragas i Alarma.
[183] La inauguració es va acabar endarrerint al dia 9, com confirmen les següents ressenyes de premsa.

"Anteayer tarde se inauguró el hermoso y amplio local del Patronato del Obrero, llamando justamente la atención de la selecta y numerosísima concurrencia que por ahí desfiló las importantísimas obras de reforma en él introducidas, en las que es de apreciar el derroche de gusto y originalidad que las mismas encierran.

Asimismo, hiciéronse entre le concurso unánimes elogios del magnífico y espléndido decorado exhibido en *La presó de Lleida*, el cual es obra del reputado pintor escenógrafo Sr. Alarma y Moragas[184]."

Heraldo de Tarragona 2070 (11/01/1910), p. 2.
*La mateixa noticia apareix també a *Diario del comercio* 4552 (11/01/1910), p. 3.

"Los cuadros plásticos del Patronato del Obrero

El pasado domingo, numerosa concurrencia entre la que se distinguían muchas familias de la buena sociedad tarraconense llenó de bote en bote el amplio y elegantísimo salón-teatro de la benemérita sociedad para admirar, con sin par delectación, la exquisita belleza del cuadro plástico *La presó de Lleida*, estrenada poco ha con éxito merecido.

Pero algo más merece una visita en el local de espectáculos del Patronato, que constituye desde ahora, por sí solo, una notabilidad artística de nuestra ciudad. [Procedeix a descriure les noves reformes i decoracions del teatre reformat per Jujol.]

Y vamos a la obrita mentada al principio con la que se inauguró, tras múltiples cintas cinematográficas del mejor género, moral y artísticamente hablando, el espléndido local.

La antigua canción popular, con su sentida poesía que incluye un drama íntimo, sobria pero claramente apuntado, ha inspirado a su glosador, nuestro estimado amigo el Rdo. D. Jaime Bofarull, una acción desarrollada en versos de notable fluidez e inspiración; el interés de quien no conozca el final del viejo canto del pueblo y su desenlace se sostienen vivos hasta la última, esclarecedora frase: "*que entre els presos hi havia—hi havia l'aimador!*" y los sentimientos de cada uno de los personajes—la noble terquedad del Barón en el castigo de los delincuentes, en lucha con el amor entrañable de su hija; la angelical bondad de esta, que "*tota ella és una brasa de compassió*" moviéndola, en cooperación al inconfeso amor por uno de los presos, al suplicar con todas las ansias de su corazón virginal el perdón anhelado con insistente aguijonear el de su padre; las quejas y lamentos de los emprisionados, la última ruda bondad de los hombres de armas, que la disciplina y el respeto velan… todo conspira a hacer del libreto un dechado de belleza que haya inspirado al reputado maestro don Daniel Mestres sus ilustraciones musicales, verdaderamente soberbias, adaptadas con extrema habilidad a los estados de ánimo que describe.

Como lo están a la obra, avalorándola lo indecible, las magníficas decoraciones del Sr. Alarma. Preludio de su buen gusto es la pintura general del salón, cuyas suaves tonalidades le dan un aire seduciente de delicada riqueza, y la boca del escenario, con el aterciopelado cortinón orlado de oro y ramajes; pero al descorrerse este y aparecer, a la luz crepuscular del anochecer, la terraza del castillo baronial, con la cárcel en segundo

[184] En realitat són dos persones diferents que treballen juntes, Salvador Alarma i Miquel Moragas.

término y en lontananza los fosos y contrafuertes encuadrando el paisaje brumoso, ante la singular belleza del conjunto y el cariñoso estudio de los detalles, en especial de los árboles y el dosel trofeado que llenan el primer término, instintivamente las manos se buscan para recompensar, siquiera en algo de lo mucho que merece, la espléndida fantasía y el arte acabado de quien, poniendo a contribución todos los elementos de la escenografía moderna, ha creado aquel ambiente de dulce poesía.

Digna gemela de aquella es la decoración del segundo cuadro, otra terraza del castillo, con el panorama del campo donde cuelgan los ajusticiados, suavemente iluminado por la luna, en el último fondo. Notabilísima, perfecta la iluminación eléctrica. No hay juego de luz como los usados en la obra.

No creemos deber decir más: solo una afirmación y un consejo. La primera, que no hemos visto en los más afamados teatros de Barcelona una presentación como la del Patronato en conjunto y detalle. El segundo, que no quede en Tarragona quien deje de admirarla. Y una felicitación entusiástica a todos.

P.”

La Cruz 2497 (19/01/1910), pp. 1–2.

“**Patronato Obrero**

En obsequio de los oradores que tomarán parte en el mitin contra las escuelas laicas, celebrará esta sociedad mañana domingo, a las diez de la noche, una función que consistirá en la representación de *La presó de Lleida*, cinematògrafo i *Lo mal rabadà,* tomando parte el quinteto del Sr. Roig.

A dicho acto solo podrán concurrir los señores oradores, comisiones oficiales y organizadores del mitin y los socios y familias de la mencionada entidad.”

La Cruz 2554 (19/03/1910), p. 2.

“En el salón de espectáculos del Patronato del Obrero se exhibirá hoy a las horas de costumbre (desde las cuatro a las siete y media inclusive y una sesión final a las nueve y media) un espléndido programa cinematográfico, figurando entre otras notables películas *Excursión sobre el Rhin, Escenas mexicanas* y el *Delito de Toribio*, finalizando cada sesión con el magnífico cuadro plástico-musical *La presó de Lleida*, en el que debutarán dos notables artistas, barítono y tiple, que según nuestras referencias han de llamar la atención del público.”

La Cruz 255 (27/03/1910), p. 2.

Salamonet de les matines, Lo

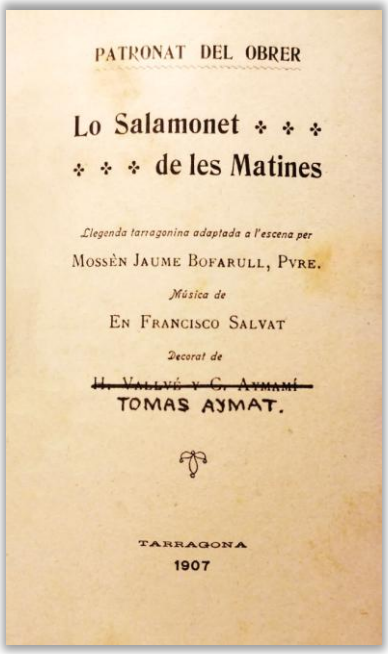
Llegenda tarragonina adaptada a l'escena en 2 quadres.

Representada del 23/01/1910 al 30/01/1910.

Lletra de Jaume Bofarull (BC: A 314/1-8º).

Música de Francesc Salvat.

Escenografia de Tomàs Aymat[185].


PATRONAT DEL OBRER

Lo Salamonet
de les Matines

Llegenda tarragonina adaptada a l'escena per
MOSSÈN JAUME BOFARULL, PVRE.
Música de
EN FRANCISCO SALVAT
Decorat de
~~H. VALLVÉ Y C. AYMAMÍ~~
TOMAS AYMAT.

TARRAGONA
1907

Il·lustració 169: *BOFARULL, Jaume:* Lo salamonet de les matines. *Tarragona: Imp. Sugrañes, 1907 (portada).*

Ressenyes de premsa:

"En el salón de espectáculos del Patronato del Obrero habrá hoy sesiones cinematográficas a las seis, siete, ocho y nueve y media.

Mañana domingo las sesiones serán a las cuatro, cinco y media, siete y media y diez de la noche, inaugurándose el cuadro musical *Lo salamonet de les matines*, letra de D. Jaime Bofarull Pbro., música de D. Francisco Salvat y decorado de D. Tomás Aymat, de Barcelona.

Todos los sábados y festivos se harán las sesiones a las mismas horas."

La Cruz 2500 (22/01/1910), p. 2.

*Funció de diumenge anunciada a *Diario del comercio* 4563 (23/01/1910), p. 3 i al *Heraldo de Tarragona* 2081 (23/01/1910), p. 2.

"Con gran concurrencia tuvo efecto el domingo pasado en el Patronato el estreno del cuadro plástico del presbítero don Jaime Bofarull, titulado *Lo salamonet de matines*, y basado en la bella tradición tarraconense, según la cual la luz de dicho *salamonet*, atravesando los pintados cristales del gran rosetón de nuestra Catedral al cantarse los Maitines de Navidad, salvó de seguro naufragio a uso pescadores. El pintor D. Tomás Aymat supo sacar una muy apropiada decoración, y a los inteligentes oímos grandes elogios de la parte musical, encomendada al Maestro compositor D. Francisco Salvat."

La Cruz 2502 (25/01/1910), p. 2.

[185] Originalment prevista per ser realitzada per Cassimir Aymamí i Hermenegild Vallvé i Virgili.

“Hoy en el salón de espectáculos del Patronato del Obrero habrá sesiones de cinematógrafo a las cuatro, cinco y media, siete y ocho y media, finalizando cada sesión con el hermoso cuadro plástico *Lo salamonet de les matines*.

Nos consta que el programa de películas ha de llamar poderosamente la atención del público.”

La Cruz 2507 (30/01/1910), p. 2.

Mal rabadà, El

[Original de la sala Mercè.]

Represa el 13/02/1910 i el 20/03/1910.

"**Patronato del Obrero**

Sesiones continuas sábado 5, a las seis de la tarde y domingo 6, a las cuatro, en las que además de exhibirse películas nuevas y de gran interés, tomarán parte los célebres clowns Pinta Harry con su borrego salvaje. Esta atracción única en su género ha despertado gran curiosidad en todo el mundo, habiendo recogido los aplausos de los públicos más selectos.

Próximamente se pondrá en escena el hermoso cuadro *Lo mal rabadà*, letra de Carner, música del maestro Morera y decorado de Moragas y Alarma, completamente nuevo, habiéndose dado mayor amplitud a la citada obra, que no dudamos será del agrado del público.

Están en estudio además los cuatro magníficos Oratorios del insigne Perosi que serán ejecutados a grande orquesta, nutrida masa coral y proyecciones cinematográficas, representando las escenas descritas por la música y cantadas por los coros. […]

La Junta directiva del Patronato del Obrero se halla animada de los mejores deseos y procurará corresponder a las atenciones y favores que le dispensan todas clases sociales de nuestra querida ciudad."

La Cruz 2512 (05/02/1910), p. 2.

"En el Patronato del Obrero, a las cuatro de la tarde empezarán las sesiones continuas, en las que además de exhibirse películas nuevas y de gran interés, tomarán parte los célebres clowns Pinta y Harry con su borrego salvaje. Esta atracción, única en su género, ha despertado gran curiosidad en todo el mundo, habiendo recogido los aplausos de los públicos más selectos.

Próximamente se pondrá en escena el hermoso cuadro *Lo mal rabadà*, letra de Carner, música del maestro Morera y decorado de Moragas y Alarma, completamente nuevo, habiéndose dado mayor amplitud a la citada obra, que no dudamos será del agrado del público.

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La Junta directiva del Patronato del Obrero se halla animada de los mejores deseos y procurará corresponder a las atenciones y favores que le dispensan todas las clases sociales de nuestra querida ciudad."

Heraldo de Tarragona 2093 (06/02/1910), p. 2.

"El hermoso local del Patronato del Obrero se vio anteayer concurridísimo en todas las sesiones, habiendo gustado extraordinariamente el cuadrito *Lo mal rabadà*, cuya presentación escénica se hizo con gran derroche de arte y lujo."

La Cruz 2520 (15/02/1910), p. 2.

"El elegante y espacioso salón de espectáculos del Patronato del Obrero resultó el domingo pequeño para el numerosísimo público que se congregó en aquel hermoso local con el fin de presenciar las sesiones de cinematógrafo que tuvieron lugar en el mismo, llamando la atención, entre las varias películas que se exhibieron, *Las inundaciones de París*, pudiendo apreciarse los inmensos desastres que la crecida del Sena ha originado en la Ville Lumière.

Púsose en escena el cuadro lírico *Lo mal rabadà*, que fue muy del agrado de la selecta concurrencia. La letra de la citada obra es del laureado vate D. José Carner, habiendo escrito una inspirada página musical para la misma el eminente compositor catalán D. Enrique Morera, gustando también mucho el magnífico decorado de los reputados escenógrafos señores Moragas y Alarma."

Heraldo de Tarragona 2100 (15/02/1910), p. 3.

"**Patronato Obrero**

En obsequio de los oradores que tomarán parte en el mitin contra las escuelas laicas, celebrará esta sociedad mañana domingo, a las diez de la noche, una función que consistirá en la representación de *La presó de Lleida*, cinematògrafo i *Lo mal rabadà,* tomando parte el quinteto del Sr. Roig.

A dicho acto solo podrán concurrir los señores oradores, comisiones oficiales y organizadores del mitin y los socios y familias de la mencionada entidad."

La Cruz 2554 (19/03/1910), p. 2.

SALÓ MONTSERRAT
(Arenys de Mar, 1907–08)

Documentació i catalogació de la temporada de visions musicals infantils
al saló Montserrat, instal·lat al Centre Catòlic d'Arenys de Mar.

Saló Montserrat
(Centre Catòlic d'Arenys de Mar)

El saló Montserrat va ser inaugurat el juliol de 1907 com a empresa independent d'espectacles instal·lada dins del Centre Catòlic d'Arenys de Mar. La decoració del saló, que tenia com a principal activitat la projecció cinematogràfica, va ser dissenyada per Marià Castells:

> "Criden l'atenció uns bonics vidres en los que s'hi anuncien les pel·lícules, obra de nostre estimat amic lo distingit i llorejat artista en Mariano Castells i entre los que hi sobrepuja un de simbòlic de la Solidaritat amb los emblemes dels partits que l'integren, i que ha merescut a son autor l'aplauso de tothom".
>
> *La Veu de la Costa* (15/09/1907), pp. 7–8.

Al desembre de 1907 van començar al saló Montserrat les visions musicals. Els seus principals promotors van ser Xavier Maimí com a compositor i pianista, i Joan Draper com a escriptor, qui també s'encarregava de comunicar a la premsa les novetats i notícies de la programació.

Francesc Xavier Maimí i Miró (1888–1965) , conegut senzillament com a Xavier Maimí, va ser principalment autor de música religiosa, himnes, motets, cants i goigs. Va dirigir el cor de noies de la parròquia de Santa Maria i un dels seus principals llegats va ser la recuperació de la *La dansa d'Arenys*, projecte que va començar el 1916 i que va concloure l'any 1949 quan l'Esbart Maragall va tornar a ballar la dansa per la Festa Major, des de llavors present sempre en els actes al voltant de la festa de Sant Roc, el 16 d'agost. Maimí, però, es dedicava professionalment al comerç i regia Can Maimí, al número 40 de la Riera del Bisbe Pol, coneguda botiga a Arenys d'articles de terrissa.



Il·lustració 170: *Fotografia d'una de les primeres interpretacions de la recuperada Dansa d'Arenys. [Fons Joan Ferrer: https://www.lagenda.cat/texto-diario/mostrar/4902109/04-07-2024-000000]*



Il·lustració 171: *Fotografia de l'entrada de Can Maimí. [https://www.lagenda.cat/texto-diario/mostrar/2454247/can-maimi]*



Il·lustració 172: *Retrat de Joan Draper. [Fototeca.cat]*

Joan Draper i Fossas (1889–1970), per la seva banda, va destacar en la poesia i va ser un activista defensor del catalanisme a través de diversos mitjans periodístics. Va fundar el diari *L'Avenir* l'any 1907 a Arenys, va formar part de la redacció de *La costa de Llevant* i va ser col·laborador de *La Veu de Catalunya* i *El correu català* entre altres. En el món teatral, més enllà de les visions musicals del saló Montserrat, va estrenar al teatre del Centre Regionalista d'Arenys la rondalla *L'amor sempre triomfa* (1915) i va publicar la comèdia lírica en tres actes *La posada de l'amor* (1925) amb Prudenci Bertrana. Juntament amb Xavier Maimí va escriure també l'himne a Sant Zenon, remarcable peça dins de la tradició popular d'Arenys de Mar.

La interpretació musical al saló Montserrat estava a càrrec del quartet La Santa Espina (clara referència al drama líric de Guimerà i Morera recentment estrenat al Principal), del qual sabem que n'era membre Josep Mensa i Fàbregas, qui després també escriuria música per una de les visions musicals estrenades al saló.

De la interpretació dramàtica s'encarregaven nens i joves alumnes o afiliats al centre catòlic, atès que les visions musicals (totes originals) estaven escrites com a obres de teatre infantil. Els involucrats van ser les nenes Cristina Fors, Crusat, Buxadé; els nens Joan Fors, Felip Buxadé, Joaquim Estengre, Joan Bosch; i els joves Llàtzer Mayola, Vicenç Buxadé, Joan Baranger i Salvador Daniel. Alguns eren germans.

L'inici de l'activitat teatral al saló Montserrat té lloc molt poc després de la prohibició barcelonina de fer actuacions escèniques als salons cinematogràfics que va afectar a la sala Mercè. Les primeres obres feien precisament al·lusió o parodiaven títols barcelonins: *En Tonet i la Guideta* presentava en to còmic l'òpera *Ton i Guida* representada als Espectacles-Audicions Graner, mentre *Nit de reis* i *L'home de la pell de l'os* fan al·lusió als títols estrenats per Apel·les Mestres i Enric Morera també al teatre Principal.

Una referència posterior, publicada a l'*Antologia d'autors catalans* (1925: 6) d'Antoni Ollé i Bertran, indica que Joan Draper i Xavier Maimí, els principals promotors de les visions musicals al saló Montserrat, van estrenar els seus quadros lírics als Espectacles-Audicions Graner, cosa que apuntaria cap a la relació o implicació directa entre l'empresa barcelonina de Graner i el saló Montserrat.

Paral·lelament, a Arenys de Mar havia obert també una nova "sala Mercè" que, copiant el nom de la coneguda sala de Barcelona, pretenia aprofitar-se'n del seu èxit com a crida comercial. Lluís Graner, de fet, després de la seva obertura, va demanar al ministeri pertinent l'exclusivitat del nom per evitar la proliferació de "sales Mercès", la qual cosa li va ser concedida.

L'empresa del saló Montserrat va organitzar representacions de visions musicals només durant la temporada 1907/08, des del desembre de 1907 fins al juliol de 1908. Les funcions tenien lloc només els diumenges en sessions de nit i les obres es representaven normalment només un dia, amb algunes excepcions en què es van fer represes més endavant. Per la següent temporada, la sala oferia només projeccions cinematogràfiques.

Catàleg de visions musicals representades:

Tonet i la Guideta, En [186]

Quadro plàstic / còmic-musical.

Estrenada el 14/12/1907 i represa el 15/03/1908.

Lletra de Francisco de Prats.

Fragments de música del *Hansel und Gretel* d'Engelbert Humperdinck.

Escenografia de F. Casanovas.

Ressenyes de premsa:

"**Saló Montserrat.—** Avui s'estrena el quadro musical arreglat per lo nostre amic en Francisco de Prats, que porta per títol *En Tonet i la Guideta*, estrenant una decoració original d'en F. Casanovas.

Ja en parlarem."

La costa de Llevant 51[187] (14/12/1907), p, 7.

"***En Tonet i la Guideta***.— Quadro còmic-musical, lletra de Francisco de Prats i música de l'obra *Hansel und Gretel.*

Per lo que es desprèn del títol, ja pot comprendre's que és una paròdia de la famosa obra d'en Goethe, que amb tant aplauso s'ha representat en català amb el títol de *Ton i Guida*.

En l'execució foren aplaudits el nen Joan Bosch, la nena Cristina Fors i el jove Joaquim Estengre, molt ben secundats pel novells artistes Buxadé i Mayola."

La Escena catalana 65 (28/12/1907), p. 4.

[186] Seria una paròdia o versió reduïda del *Ton i Guida* estrenat al Principal, traducció catalana del *Hansel und Gretel* d'Humperdinck, fent servir fragments de la música de l'original.
[187] El número següent falta a l'arxiu i no està digitalitzat.

"**Saló Montserrat.—** Ahir dissabte va organitzar aquesta empresa una funció extraordinària de cinematògraf en què han degut tenir lloc dugues úniques sessions a les 9 i 10 de la nit, exhibint-se la pel·lícula de més de 1.000 metres, *Vida, passió, mort i resurrecció de Nostre Senyor Jesucrist*, en colors, de la casa Pathé.

Avui diumenge, en les sessions ordinàries se repetirà, representant-se a més i per última vegada l'aplaudit quadro plàstic *En Tonet i la Guideta*."

La Veu de la Costa 32 (15/03/1908), p. 7.

Nit de reis

Quadret líric-musical.

Estrenada el 05/01/1908.

Lletra de Francisco de Prats.

Il·lustracions musicals amb peces d'Eduard Schütt.

Escenografia de Marià Castells.

Ressenyes de premsa:

"**Saló Montserrat.—** Demà diumenge s'estrenarà en aquest cinematògraf el quadret musical que porta per nom *Nit de Reis*, la lletra és deguda a la ploma de nostre volgut company en Francisco de Prats; també s'estrenarà una decoració exprofés feta per l'amic en Marian Castells."

La costa de Llevant 1 (04/01/1908), p. 6.

"**Saló Montserrat.—** Lo diumenge s'estrenà en aquest cinematògraf el quadret líric musical, original d'en Francisco de Prats, amb música de Schütt, que porta per títol *Nit de Reis*; l'èxit obtingut a lo primer quadro s'ha repetit ara en l'estreno del segon, tant per la deliciosa música com per la lletra plena de sentiment i finalment l'hermosa decoració feta i projectada per l'amic en Marian Castells, qui s'acredita d'ésser un verdader artista en el difícil art escenogràfic.

L'execució anà a càrrec de l'eixerida nena Cristina Fors, el noi en Felip Buxader, i els joves Llàtzer Mayola, Vicents Buxader, Joan Baranger i Salvador Daniel.

Sala Mercé.— Aquest cinematògraf se veu cada dia més concorregut, degut al preciós sortit de pel·lícules de gran novetat que exhibeix setmanalment."

La costa de Llevant 2 (11/01/1908), p. 7.

Palau del gegantàs, El

Rondalla / quadret líric-musical.

Estrenada el 26/01/1908 i represa el 29/03/1908.

Lletra de Joan Draper i Fossas.

Música de Francesc Xavier Maimí i Miró.

Escenografia de Marià Castells i Emili Lloret.

Ressenyes de premsa:

"**Saló Montserrat.—** Molt prompte s'estrenarà un nou quadro literari musical, original de nostre volgut amic en Joan Draper, amb música del jove amic en Francesc Maymí."

La costa de Llevant 3 (18/01/1908), p. 7.

"**Saló Montserrat.—** Demà diumenge s'estrenarà el quadret líric musical, original dels joves Joan Draper i Xavier Maymí, autors de lletra i música respectivament, que porta per títol *El palau del gegant*. Amb aquest quadro s'estrenarà una decoració d'en Marian Castells."

La costa de Llevant 4 (25/01/1908), p. 6.

"**Saló Montserrat.—** Dos èxits plegats, l'un la inauguració de les sardanes [festa popular a l'aire lliure], l' altre l'estreno del quadret líric musical en el saló Montserrat titulat *Lo palau del gegantàs*; tots dos són deguts al jovent del nostre poble, l'un és de molts, quasi de tots els jovens, l'altre és dels amics en Joan Draper i en Xavier Maymí.

Lo palau del gegantàs va ésser un èxit, i és que en ell no se sap què aplaudir, si l'hermosa i correcta lletra, mostra clara de la destresa que nostre company Draper té en la literatura, o la música d'en Maymí, plena de sentiment i melodia, herald anunciador d'un pervindre brillant de l'amic si continua cultivant aquest art, o l'hermosa decoració d'en Castells i en Lloret i finalment l'execució deliciosa d'aquella noieta i d'aquells eixerits bordegassos.

Lo palau del gegantàs va ésser un èxit dels molts que se preparen a aquella casa si en Draper i en Maymí continuen l'un trempant la seva arpa poètica i l'altre harmonitzant-li l'hermosa poesia amb delicioses melodies.

Rebin la més coral felicitació els nostres amics autors, com també els pintors i finalment la nena Cristina Fors, el seu germà, en Felip Buxadé i en Llàtzer Mayola que tan bé interpretaren la bonica obreta del diumenge."

La costa de Llevant 5 (01/02/1908), p. 6.

"***El palau del gegantàs.*** Rondalla adaptada per Pau Draper i el Mtre. Xavier Maymí.

És una obra d'espectacle bastant inspirada i que compleix el seu fi.

Per la mateixa va estrenar-se un esplèndid decorat d'en Marià Castells i n'Emili Lloret, fent una lluïdíssima interpretació de llurs papers el jove Llàtzer Mayola i els nens Cristina, Joan Fors i Felip Buxadé."

La Escena catalana 70 (01/02/1908), p. 8.

"**Cinematògrafs.—** En el saló Montserrat se representà lo passat diumenge el quadret *El palau del gegantàs*, que tan èxit obtingué en la seva estrena; el públic que hi acudí fou nombrós.

A la sala Mercè cada dia hi acudeix amb més número el públic, degut a l'estreno de pel·lícules excel·lents i de fi moral que exhibeix."

La costa de Llevant 6 (08/02/1908), p. 5.

"[…] Demà diumenge, *reprise* d'*El palau del gegantàs*, que tant d'èxit obtingué en la seva estrena."

La costa de Llevant 13 (28/03/1908), p. 6.

Home de la pell de l'os, L' [188]

Visió musical / qüento.

Estrenada el 08/03/1908.

Lletra de Joan Draper i Fossas.

Música de Francesc Xavier Maimí i Miró.

Escenografia de Marià Castells i Emili Lloret.

Ressenyes de premsa:

"**Saló Montserrat.—** Demà diumenge en aquest cinematògraf, s'estrenarà la visió musical original d'en Joan Draper amb música de l'actiu pianista en Xavier Maymí, que porta per títol *L'home de la pell de l'os*, estrenant-se una decoració dels distingits escenògrafs Castells i Lloret.

No dubtem que se veurà plena l'espaiosa sala, ja que no hi ha ningú que resisteixi amb indiferència las produccions dels dos joves autors.

En parlarem."

La costa de Llevant 10 (07/03/1908), p. 6.

"Saló Montserrat (Arenys de Mar)

L'home de la pell de l'os.— Visió, original de Joan Draper, amb música de Xavier Aymamí.

És una bonica producció ben desenrotllada, que fa son efecte i que fou rebuda amb molt aplauso. Les noies Flors, Crusat i Buxadé, els nois Buxadé i Flors, acompanyats dels Srs. Mayola, Estengre i Buixadé, foren molt aplaudits.

S'estrenà una decoració dels Srs. Castells i Lloret."

La Escena catalana 77 (21/03/1908), p. 2.

[188] Podria estar relacionat amb el *Joan de l'Os* d'Apel·les Mestres i Enric Morera estrenat als Espectacles-Audicions Graner per inaugurar la temporada 1907/08.

"**Espectacles.—** Saló Montserrat. *L'home de la pell d'os* és una verdadera producció literària de gran mèrit, un qüento dels antics portat a les taules adornat amb la poesia d'en Draper. La part musical, que n'és autor el jove amic en Xavier Maymí, és de lo més exquisit que s'ha fet.

Les decoracions no acompanyaren del tot al quadret, amb tot no deixaven d'agradar per lo que felicitem als autors.

L'execució fou molt ben interpretada per les xamoses noietes Fors, Crusat i Buxadé, els joves Estengre, Mayola i Buxadé i els nois Fors i Buxadé, a tots nostra més coral felicitació i molt especialment als joves autors de lletra i música, que amb la seva mestria fan passar ratos tan deliciosos a la nostra concurrència que va en el cinematògraf Saló Montserrat.

Per a demà diumenge està anunciat el quadret *En Tonet i la Guideta*.

[…]

Sala Mercè.— Continuen veient-se molt concorregudes les sessions que es donen en aquest cinematògraf degut a l'esplendidés i bon gust amb què exhibeix les pel·lícules."

La costa de Llevant 11 (14/03/1908), pp. 6–7.

Príncep qui s'és enamorat, El

2 quadres.

Estrenada el 25/03/1908.

Lletra de Joan Draper i Fossas.

Música de Francesc Xavier Maimí i Miró.
(Números musicals del cant de la cacera i del cant de les donzelles).

Ressenyes de premsa:

"**Saló Montserrat.—** Una vegada era un Rei, que tenia un fill molt aficionat a la cacera; molt enamorat del bosc. Aquest fill, que era príncep (naturalment) un dia perseguint una fera, anant per aquí i per allà, perdut d'esmà, és va estimbar, fent-se un xiribec al cap; la caiguda l'hi hauria portat mals resultats, a no ser una pagesa molt hermosa que a la *cuenta* entenia en la botànica rural, que el va curar d'aquell xiribec. Fins aquí no hauria passat res, a no ser que, com les dones arreglen una cosa i n'espatllen una altra, n'hi va fer un de més fondo a n'el cor. Així és que ja tenim a n'el príncep enamorat de la pagesa.

Amb aquestos entremitjos, venen els criats que el buscaven, i un que vol manar més que ell, el renya perquè se n'ha anat, i com sap lo de l'enamorament, també el renya, però el príncep pensa que tantes raons, i si formalitzi i tot s'arregla cantant el cant de la cacera que és amb lo que s'acaba el primer quadro.

Arriba el segon després d'haver tocat el quartet musical «La Santa Espina». El Rei està a casa seva, és a dir, al palau, tot ansiós pensant per què tarda tant aquell calavera de príncep, i ni els cants de les donzelles, ni l'humor d'aquell *bufón* el distreuen; quan tot d'un cop compareix el seu fill i ja tenim l'home alegre. Li parla que es vol casar amb aquella pagesa i ja tenim l'home trist, però a l'últim, a força de precs i promeses, en Llàtzer accedeix deixant amb un pam de nas a n'en Buxader (Vicenç), que és aquell criat, i ja tenim a punt de casar-se a ne l'Estengre convertit en príncep per obra i gràcia d'en Draper amb la Cristina Fors, que encara que pagesa i petita també ja sap que una noia és per un Rei. Alça *amigo* qui en salt de pagesa a princesa.

Aquesta és l'obreta que en Draper junt amb en Maymí ens donaren a conèixer lo passat dimecres amb el títol d'*El príncep qui s'és enamorat*. L'èxit ja era previst, essent d'en Draper ja se sap, i més acompanyant-lo en Maymí, autor de les belles il·lustracions musicals del quadret.

Ajuntem a n'el aplauso del públic el nostre més sincer i expressiu. […]

Sala Mercè.— Continua veient-se cada dia més animat aquell cinematògraf, mercès a les precioses i escollides pel·lícules que exhibeix setmanalment.”

La costa de Llevant 13 (28/03/1908), p. 6.

Temptació, La

Visió musical / quadro líric-musical.

Estrenada el 19/04/1908.

Lletra de Josep Granger i París.

Música de Josep Maria Padró.

Escenografia de Marià Castells i Emili Lloret.

Ressenyes de premsa:

"**Saló Montserrat.—** L'empresa d'aquest cinematògraf ens comunica que no faran quadros plàstics fins a la festa després de la Comunió dels nois i noies."

La costa de Llevant 15 (11/04/1908), p. 6.

"**Saló Montserrat.—** Lo nostre bon amic en Joan Draper ens fa avinent que l'empresa d'aquest cinematògraf ha acordat posar en escena lo dia de Pasqua el quadro líric musical, que ne són autors de lletra i música respectivament lo jove Josep Granger i Paris i en Josep M.ª Padró, portant per títol *La temptació*. En parlarem."

La costa de Llevant 16 (18/04/1908), p. 6.

"**Sala Mercè.—** Durant los dies de Pasqua, ens ha presentat l'empresa d'aquest cinematògraf un hermós i escollit programa, lo que feu que es veiés extremadament concorregut.

La temptació.— Així se titula la darrera visió musical estrenada en el saló Montserrat, original, com ja anunciarem, del jove poeta en Josep Granger, amb música del mestre Josep Mª Padró i decorat d'en Castells i en Lloret.

És un treball pulcrament escrit i delicat com tot lo que fa son autor i la música és força inspirada i amb un sabor de la terra que encisa. La interpretació bastant ajustada. Llàstima que fos excessivament curt. Felicitem als joves autors com també als novells i aplaudits actors."

La costa de Llevant 17 (25/04/1908), p. 7.

“Saló Montserrat (Arenys de Mar)

La temptació.— Visió, lletra de Josep Granger, música del mestre Josep Maria Padró.

Esmeradament escrita és aquesta obreta estrenada poc fa, fent gala son autor d’envejables coneixements literaris. La música és inspirada i de caient popular.

La interpretació que es dona a dita obra fou molt arrodonida, contribuint a acabar de fer acceptable la nova producció.”

La Escena catalana 83 (02/05/1908), p. 4.

Fada del bosc, La

Visió musical / rondalla.

Estrenada el 24/05/1908.

Lletra de Joan Draper i Fossas.

Música de Francesc Xavier Maimí i Miró.

Ressenyes de premsa:

"[Anuncis dels esdeveniments programats per aquest any] Maig: […] En Draper i en Maymí estrenen una altra volta; aquest cop la criatura es diu *La fada del bosc*. […]"

La costa de Llevant 1 (02/01/1908), p. 7.

"**Saló Montserrat.—** Demà diumenge s'estrenarà la visió musical *La fada del bosc*, original de l'amic Draper amb música de l'incansable pianista en Xavier Maymí. En parlarem."

La costa de Llevant 21 (23/05/1908), p. 7.

"**Saló Montserrat.—** Instruir amb l'exemple; instruir amb l'esbarjo; aquesta és la feina que nostre volgut amic s'ha proposat, en tots los quadrets lírics musicals que fins avui se l'hi han estrenat en l'esmentat cinematògraf.

L'última producció que ens ha donat a conèixer és modesta, sense pretensions, a la vegada que esmeradament escrita. Què és l'obreta? Molt prompte serà explicat: dos germans, l'un molt bo, l'altre dolent, van fent camí per un bosc, l'un amb l'intent de passejar-hi, l'altre per a buscar nius; tot d'una els compareix una dona vella carregada amb un feix de llenya, demanant a veure qui dels dos li portarà, el dolent se'n burla, però l'altre prest s'ofereix per a traginar aquella carga, i llavors aquella velleta se converteix en una hermosa fada que castiga al dolent i premia al bo amb un pot d'ametlles d'Arenys, les més bones i sabroses del món.

A l'altre, al dolent, el premia amb un jep que un nano cridat per la fada l'hi posa solsament fent un signo, allavors ve l'arrepentiment i la fada, que és molt bona senyora, el perdona però no el premia, el nano li treu el jep i tots contents; l'autor, en Joan Draper, content

per contemplar lo bé que el públic la va rebre, en Buxadé, en Fors l'invencible nano, i un altre nen que no coneixem també contents; i què en direm de l'hermosa fada la Cristina Fors.

Escrivim, escrivim, ens hem deixat lo millor, el títol de l'obra *La fada del bosc* i l'autor de la música que si bé és lo darrer de què parlem, és lo més important de l'obra, ja que té ben merescuda la fama el jove amic en Xavier Maymí.

[…]

Sala Mercè.— Continua veient-se plenissim aquest fresc local d'esbarjo degut al bon gust de pel·lícules que setmanalment s'exhibeixen."

La costa de Llevant 22 (30/05/1908), p. 6.

"***La fada del bosc.—*** Rondalla, lletra de Joan Draper i música de Xavier Maymí.

L'obra és entretinguda, fent passar molt bé l'estona; hi ha escenes correctíssimes i agrada al públic. La música també és inspirada.

La nena Cristina Fors en el paper de fada captivà a la concurrència; aixís mateix foren aplaudits els demés artistes.

Original dels mateixos infatigables autors s'estrenarà pròximament *El rei filharmònic*."

La Escena catalana 89 (13/06/1908), p. 2.

Rei filharmònic, El

Opereta bufa[189].

Estrenada el 11/06/1908.

Lletra de Joan Draper i Fossas.

Música de Francesc Xavier Maimí i Miró.

Ressenyes de premsa:

"**Saló Montserrat.—** Demà diumenge s'estrenarà en aquest cinematògraf l'òpera titulada *El Rei filharmònic*, original de nostres amics Draper i Maymí.

No dubtem del nou èxit d'aquesta última producció de nostres volguts amics."

La costa de Llevant 25 (10/06/1908), p. 7.

"**Saló Montserrat.—** *El Rei filharmònic*, així s'anomena l'opereta bufa estrenada amb èxit l'últim diumenge en aquest cinematògraf. És una obreta digna dels autors Maymí i Draper, esmeradament escrita i harmonitzada amb mestria.

Un rei que té la filla casadora i busca per gendre un filharmònic, un cantor, costant-hi molts treballs, i quant ja de cansat de sentir *papiolis* vol desistir del casori, l'hi compareix un italià *de l'època actual,* amb una gran veu i bastant fort de nota, però molt lleig; la noia hi posa reparo en casar-s'hi, però ell sí que se treu la barba i vestint-se de les testes resulta guapo i jove; motiu prou poderós per a que la princesa rectifiqui lo dit i se casi amb en Llàtzer, que és un italià amb molta arrogància i alguna veu. En Buxadé, rei i sogre tot d'una peça, feia una presència que encarnava; en Fors, l'invencible Fors, feu un administrador de molt de pes (això ens consta) la seva germana la Cristina, famosa princesa *por los siglos de los etc*., també ho feu molt arregladet; en Daniel, les noies Buxadé i Crusat, molt bé tots.

Una vetlla deliciosa passà el públic en el saló Montserrat."

La costa de Llevant 26 (27/06/1908), p. 5.

[189] Per les ressenyes de premsa, sembla que l'obra inclou una paròdia a un personatge italià, la qual cosa podria explicar que aquesta obra s'anomenés "opereta bufa", fent referència al gènere italià.

Fantasma del rec, La

Quadro líric-musical / visió musical en 2 quadres.

Estrenada el 25/07/1908[190].

Lletra de Josep Granger i París.

Música de Josep Mensa i Fàbregas.

Ressenyes de premsa:

"**Saló Montserrat.—** Lo vinent diumenge s'estrenarà el quadro literari musical original d'en Josep Granger i París i d'en J. Mensa Fàbregas, autors de lletra i música respectivament.

Aquesta obra dels joves autors porta per títol *La fantasma del rec*."

La costa de Llevant 30 (25/07/1908), p. 6.

"**Saló Montserrat.—** L'últim dissabte, festivitat de Sant Jaume, aquest cinematògraf inaugura la nova temporada de visions musicals, amb l'obreta original del jove poeta el conegut escriptor en Josep Granger i París, amb música de nostre jove compatrici en Josep Mensa i Fàbregas, quin títol és *La fantasma del rec*.

La fantasma del rec és una obreta literària esmeradament escrita i d'assumpte interessant, instructiu per a la nostra mainada. Uns marrecs traviesos que fan campana sovintet, aprofitant-la per convertir-se en el terror dels aucellets petits que esperen sa mareta en el niu flonge, calent resguardat per l'espès i verd fullatge de l'arbre acollidor del fruit amorós de l'aucellada.

Trobant-se reunits en un bosc un jorn campanil, un d'ells els proposa anar a veure aquella nit una fantasma misteriosa que roda per aquells encontorns, tots aproven el projecte llevat d'un noiet prudent i quiet, l'únic bo d'aquella eixelebrada mainada.

S'abaixa el teló i després d'un intermedi pel quartet, en quin en Mensa ha donat a conèixer la seva habilitat, que és molta, tornen a obrir-se les cortines i compareix el lloc feréstec a on la fantasma hi fa estada, surt la mainada; toquen les nou; surt la fantasma, i després de la por que els hi posa, en Bufader, dic la fantasma del llençol i fanalet, els dona unes lliçons tan benxafadas, que des d'aquell dia queda convençuda la mainada, quedant

[190] L'obra s'hauria tornat a representar el 1909 a Badalona, lloc d'origen de l'autor de la lletra.

satisfets llurs pares, els artistes, autors i més que tothom el públic que ho demostrà amb els forts aplaudiments, en pago dels treballs correctes dels dos autors.

L'enhorabona á tots plegats.

Prou…"

La costa de Llevant 31 (01/08/1908), p. 5.

[Sobre la represa a Badalona l'any següent]

"**D'art**

Amb goig escric aquestes cròniques; la de la setmana passada era un elogi per a en Mestres, i la present no serà pas menys per a en Josep Granger, autor de *La fantasma del rec*, quadret del que avui tinc a bé, fer-ne una petita crítica.

Sembla que s'hagi fet esprés, que sia efecte d'una combinació, que la meva tasca fins ara sigui solsament una felicitació als meus companys autors. Però creieu-me —que amb sinceritat vos parlo— que no hi pas res d'això, que sempre és detestable, i que quan arribi l'hora de les representacions, el públic i demés cronistes tindran la satisfacció de fer ressò als meus anticipats judicis.

L'obreta d'en Granger fou estrenada al saló Montserrat d'Arenys de Mar, en la diada de Sant Jaume del passat any. En aquestes planes de *La costa de Llevant* es feu una crítica molt favorable i mereixedora de la producció del abans anomenat company. Va tenir un èxit allà i un altre se li espera en nostra ciutat [Badalona].

En Granger va cercar per a argument de *La fantasma del rec* un assumpto petit de cos i gran d'ànima. Podríem tractar d'ell baix el títol de «Les grandeses de lo petit», i hem de fer constar que aquests arguments si són ben desarrollats, resulten unes obres precioses, cas contrari de lo que passa amb les de molta matèria, però poca espiritualitat, que resulten produccions limfàtiques.

En el quadret, del qual parlo, s'hi dona una lliçó molt moralitzadora per als petits, per a la mainada, però de retruc pot arribar als ja grans, als que ja han entrat en plena lluita de la vida.

Una colla de vailets, campaners per males senyes, aprofiten un dia que fan falta a l'escola, per a anar a destruir nius i fer altres desgràcies per l'estil. Després s'enteren que d'un rec ne surt una fantasma, i, moguts per la curiositat, que rosega tant, quan no és satisfeta, durant la nit van al lloc feréstec per a veure lo que hi ha de veritat en lo que ells han sapigut. I el ser misteriós, que és puntual, surt i proporciona una lliçó a la mainada, que resulta allò de l'adagi *anar per llana i sortir-ne esquilats*.

Jo en tot això hi veig una grandesa.

Aquesta entremaliada canalla que destrueixen nius, perquè saben que els perjudicats són més febles, no podrien ésser el símbol d'aquells homes que, afavorits per qualsevol riquesa material, atropellen al pròxim perquè és dèbil o inferior? Aquests que fugen de l'escola per a poder cometre barbaritats, no podrien representar als que fugen de la raó, per a cometre els actes que els hi dicta la seva depravació?

I per fi, la fantasma.

Ser superior, que corregeix als campaners, no és la figura d'alguna Força gran, d'un que jutjarà als que han fet passar llurs accions dels límits senyalats?

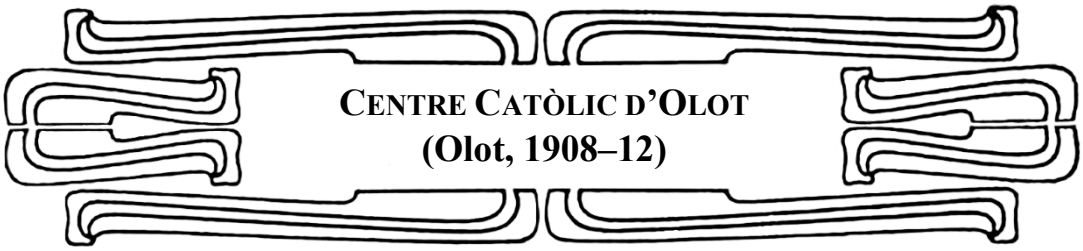
La fantasma del rec, al meu modest entendre, és un gran símbol. Ignoro si l'autor ho va fer amb aquesta intenció.

La forma… cal parlar de la forma? Sols cal dir que en Josep Granger és un distingit poeta, prou conegut de tots els nostres lectors pels seus treballs hermosos, ja és prou per a fer una suposició justa de la bellesa que deu haver donat a la part externa de la seva obreta.

Sento no recordar el nom de l'autor de la música, que té parts precioses.

E. Clapés"

La costa de Llevant 23 (05/06/1909), pp. 4–5.



Documentació de les visions musicals representades
sota la iniciativa d'Antoni Doltra a Olot.

Centre Catòlic d'Olot

Les visions musicals van arribar al Centre Catòlic d'Olot, que ja presentava una llarga tradició de teatre aficionat, de la mà d'Antoni Doltra. Nomenat vicari d'Olot el 16 de maig de 1908, des de la seva arribada Doltra va escriure diverses visions musicals com a repertori per a la secció d'espectacles i orfeó del centre.



Il·lustració 173: *Fotografia de la façana de l'edifici del Centre Catòlic d'Olot al carrer Clivillers en l'actualitat. [COOLTUR Turisme Cultural]*

La primera visió musical documentada ja al setembre de 1908 va ser, no obstant, *L'oració de la nit*, prou coneguda ja a Girona per ser l'obra amb què Rafael Masó va inaugurar el saló Gerió, també iniciativa dedicada a la representació de visions musicals dins del Centre Moral de Girona. Es va representar també *Esclavitud i redempció* de Carles Badia i Malagrida, que prèviament s'havia estrenat a les Escoles Pies d'Olot, i la primera visió musical de Doltra s'estrena per al dia de Reis de 1906, amb el títol de *Nit de reis*, adequat per l'ocasió.

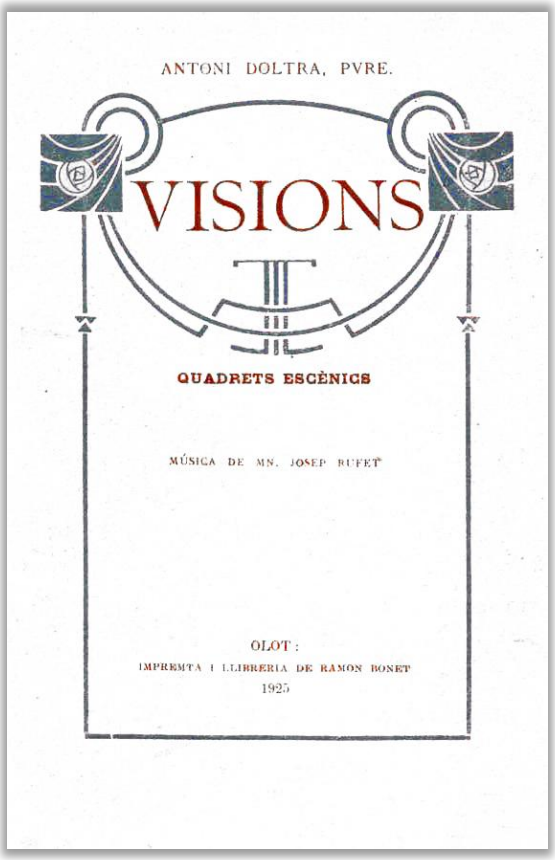
Entre els membres involucrats, estan identificats Antoni Doltra com a escriptor i principal promotor de la iniciativa; Josep Rufet, organista de la parròquia, que va escriure la música de les obres de Doltra; el Sr. Corriols, que feia de pianista durant les representacions; el Sr. Morer, que va fer de director d'escena; i els Srs. R. Jutglar, Y. Coromina, Nogué, Casas, Vinyet i el nen Corbatón, que van fer d'actors.

Durant aquest temps també destaca la seva col·laboració de Doltra amb Sancho Marraco, compositor que va posar música a algunes de les seves poesies, i que en anys previs havia escrit música també per a les visions dels Espectacles-Audicions Graner a Barcelona.

Després de les visions de *Nit de reis*, *Els fills de Jacob* i *El pont del diable*, inspirades en episodis bíblics i llegendes locals, al febrer de 1911, el Centre Catòlic va obrir un cinematògraf religiós anomenat Cine-Colón. Una de les últimes destacades obres de Doltra a Olot seria *El barranc maleït*, episodi dramàtic en 3 quadros escrit per a les Joventuts tradicionalistes, previst per al 4 de febrer de 1912 i estrenat finalment el 29 de juny per suspendre's la primera representació i que en tres quadres (1er, La setmana roja al parc de la Ciutadella; 2on, immediacions del Barranc del Llop; 3er, camí del Gurugú) pretenia retratar la Setmana Tràgica i la guerra del Rif.

Després de la represa al març de 1912 de *L'oració de la nit*, Doltra va ser destinat a Cruïlles i va aturar la creació de noves visions musicals. Va prendre possessió del lloc de rector a Cruïlles el 19 d'agost de 1913. Tot i això, va estrenar allà al Patronat de Sant Pere Màrtir la visió musical *Sant Diumenge*, sobre la celebració del Diumenge de Rams. Amb música també de Rufet, tot indica que hauria estat escrita durant la seva estada a Olot, però sense arribar a estrenar-se fins al 1915 a Cruïlles per l'ocasió precisament del Diumenge de Rams.

Un recull de les seves visions musicals es publicaria el 1925 en una compilació editada a Olot per la llibreria de Ramon Bonet. Sembla que aquesta iniciativa hauria motivat a Doltra a escriure'n una més. Al juny de 1926 es va publicar el poema que seria la cançó dels romeus de *La Verge miraclera*, i la visió sencera s'estrenaria al desembre del mateix any al Centre Catòlic d'Olot, posada en escena pel Patronat d'Obreres de la Immaculada i Sant Antoni, quan Doltra era rector de Sant Cristòfol les Fonts.



Il·lustració 174: *DOLTRA, Antoni:* Visions: quadrets escènics. *Olot: Impremta i llibreria Ramon Bonet, 1925 (portada).*

Catàleg de visions musicals representades:

Oració de la nit, L' [191]

Visió crepuscular en 1 quadre [original del saló Gerió].

Representada el 08/09/1908 (2 funcions).

Lletra de Rafael Masó.

Música de Joaquim Pecanins.

Ressenyes de premsa:

"En el Centre Catòlic por las secciones recreativa y del Orfeó vienen ensayándose el cuadro musical titulado *L'oració de la nit*, hermosa producción literaria traducida del alemán por el joven literato redactor del *Diario de Gerona* D. Rafael Masó.

Su estreno no dudamos constituirá una muestra evidente de la importancia que al fomento de la cultura y gusto artístico se da en dicha sociedad."

El deber 597 (30/05/1908), p. 345.

"La secció d'espectacles del Centre Catòlic durant eixes festes ha donat dugues funcions. El dia de la Mare de Déu del Tura posà en escena *El Compte de Montserrat* que, a pesar de notar-s'hi falta d'assaigs, sortí força bé en els dos primers actes. La ja coneguda visió musical *L'oració de la nit* fou tant de l'agrado de la concurrència que obligà a repetir-la. No obstant, la combinació de llums deixava quelcom que desitjar. [...]"

El deber 613 (19/09/1908), p. 604.

[191] Original del saló Gerió del Centre Moral de Girona, estrenada el 28/04/1906. Més endavant es va tornar a representar a Olot per part de la secció de nens de l'escola de música del Centre Catòlic (1917), al saló d'actes del casal marià pel Catecisme parroquial (1926 i 1928) i per l'escola de l'Orfeó Popular Olotí (1926). Vegi's el punt anterior "Representacions escolars de *L'oració de la nit*" dins del catàleg del saló Gerió.

Esclavitud i redempció

Visió musical en 3 quadres.

Representada el 06/01/1909 [192].

Lletra de Carles Badia i Malagrida.

Música d'autor desconegut.

Ressenyes de premsa:

"[…] En la tarda del dia dels Reis, va representar-se la visió musical en tres quadros: *Esclavitud i redempció*, original d'en Carles Badia i Malagrida, que ja l'havíem vist estrenada en el teatre dels Pares Escolapis. El llenguatge de l'obra és molt correcte i força florit d'imatges; l'argument és ben ideat; la part imaginativa i poètica de l'autor està doncs a bona altura, però no tant la part que en podríem dir d'experiència teatral, que es refereix a la combinació i confecció escènica. La música de la visió sí que és deficient.

Després va estrenar-se un quadret literari-musical, lletra del nostre company, Dr. Doltra, ple de bellesa i sentiment. És un quadret de *Nit de Reis* [...]."

El deber 629 (09/01/1909), p. 26.

[192] Estrenada prèviament a les Escoles Pies d'Olot.

Nit de reis

Visió en 1 quadret escènic.

Representada el 06/01/1909.

Lletra d'Antoni Doltra i Masferrer
(BC: Rull 659-8º; Biblioteca Digital Hispánica: 9/195935).

Música de Josep Rufet.

Ressenyes de premsa:

"[…] En la tarda del dia dels Reis, va representar-se la visió musical en tres quadros: *Esclavitut i redempció* […]

Després va estrenar-se un quadret literari-musical, lletra del nostre company, Dr. Doltra, ple de bellesa i sentiment. És un quadret de *Nit de Reis*; el somni d'un infant de casa pobre, que desitja que passin per sa finestra, i l'Àngel guardià ve a vetllar el seu son i a complir els seus desitjos mentre a fora al carrer, tot nevant, passa la mainada, amb els fanals encesos, a esperar els Reis que venen.

Per fi de festa se posà en escena la tradicional *Adoración de los Magos*, de l'Antoni Molina."

El deber 629 (09/01/1909), p. 26.

Fills de Jacob, Els [193]

Visió bíblica en 5 quadres.

Representada el 14/02/1909.

Lletra d'Antoni Doltra i Masferrer
(BC: Rull 659-8º; Biblioteca Digital Hispánica: 9/195935).

Música de Josep Rufet.

Escenografia de Massanella.

Ressenyes de premsa:

"En el Centre Catòlic se va celebrar diumenge una funció de broma representant-se *Un festeig remollat* i l'estrena de *Un embolic de pretendents*. […]

Aquesta setmana s'han repartit ja els papers de la visió musical en cinc quadros titulada *Els somnis bíblics o els filis de Jacob*, original de nostre estimat company de redacció Dr. Antoni Doltra, Pvre., i amb música de nostre amic Mn. Josep Rufet, organista de la Parroquial. Tant per la importància de l'obra com pel cuidado que es vol posar en sa representació, sembla que tindrà d'ésser ben acollida."

El deber 631 (23/01/1909), p. 59.

"Per causes imprevistes ha tingut que suspendre's la vetllada necrològica que el Centre Catòlic havia de dedicar a les víctimes dels terratrèmols d'Itàlia, aplaçant-la per al diumenge següent.

En la segona part de dita vetllada s'estrenarà l'hermós pas bíblic en cinc quadros *Els somnis bíblics o els fills de Jacob*, lletra del Dr. D. Antoni Doltra i música de Mn. Rufet. Pels assaigs que havem presenciat, no dubtem que cridarà fortament l'atenció de l'auditori."

El deber 633 (06/02/1909), p. 92.

[193] Abans de l'estrena apareix a la premsa com a "*Els somnis bíblics o els fills de Jacob*".
Basada en l'episodi bíblic de Jacob.

"El Centre Catòlic demà, a les nou del vespre, celebrarà l'anunciada vetllada baix el següent programa:

Primera part.—I. *Marxa fúnebre* de Beethoven, a quatre mans.—II. *A ma joventut*, poesia pel Sr. Nogué.—III. *Pregària*, solo de tenor pel Sr. Jutglà.—VI. *Nocturn V* de Fiel, a piano, violí i violoncel.—V. *Visió negra*, poesia per M. D.—VI. *Marxa fúnebre* de Chopin, a piano, violí i violoncel.

Segona part.—Estreno de la visió bíblica en cinc quadros, lletra del Dr. A. Doltra i música de mossèn J. Rufet, titulada *Els fills de Jacob*."

El deber 634 (13/02/1909), p. 108.

"Vetllada artística al Centre Catòlic

Hermosa i per demés escaienta fou la festa que el diumenge passat celebrà la secció d'espectacles de dita societat, a la que hi assistí una distingida i més que regular concurrència, donada la fredor d'aquella nit. […]

En la segona part se representà per primera vegada la visió bíblica en cinc quadros, titulada *Els fills de Jacob*, original de nostre benvolgut company Dr. D. Antoni Doltra, amb música composta per l'organista de la parroquial, Mn. Josep Rufet.

L'obra, que era esperada pel públic amb gran interès, alcançà un verdader èxit. De l'emocionant història de Josep, l'autor n'ha sapigut escollir els passatges més interessants i més representables i els hi ha donat amb veritable mestria forma plàstica, adequada per a portar-los a l'escena.

El llenguatge és cult i poètic, ressaltant-hi una dicció fàcil i natural. El tallat de les escenes i de quiscún dels quadros és ben encertat, moguent-se els personatges amb llibertat, dintre l'ambient bíblic que en tota l'obra hi campeja.

La música de mossèn Rufet és molt bonica i agradosa, ressortint-hi una instrumentació brillant. El cor d'adivins, ple de cabalismes, resulta de gran efecte, lo mateix que la pregària del primer quadro i l'himne del tercer.

La presentació, lo mateix que l'execució, estigueren ben equilibrades, meresquent elogi la presentació dels tres primers quadros. La decoració nova del quart, pintada amb bon acert pel Sr. Massanella, se dolia del defecte de no ésser de l'època que havia de representar. En quant a l'últim quadro, hem de fer constar el mal efecte que ens produí el fragment de sala tancada, que hi havia al fons i que desentonava de lo demés.

L'execució, com hem dit, estigué equilibrada; no hi hagueren desentonacions. Fou cuidada per part de tots els aficionats. Aixís i tot, no podem menys que mencionar al Sr. Coromina, que en el desempenyo del paper de protagonista estigué feliç, com aixís mateix el senyor Nogué en el de Rubén i el Sr. Casas en el de Simeó. Els demés germans estigueren bé, fent bon efecte els seus trajos. També hem de fer menció d'en Vinyet en el de Malat.

L'execució de la part musical estigué a molt bona altura, tant per lo que es refereix als executants instrumentals com en els cors escènics. No volem dir amb això que no hi

hagués res a tocar, ja que, essent eixes representacions els primers passos que es donen en aquell teatre, en el cultiu del gènere de les visions musicals, gènere tan nou com difícil, no és d'estranyar que encara no s'hagi arribat a son complert perfeccionament, però sens dubte que hi arribaran si perseveren en l'estudi i en la bona voluntat que demostren.

Aixís i tot, la representació del diumenge ja es pot ben juntar a la que donaren a *Com les olives*. I consti, en defensa de les visions musicals, que si aquestes són interessants i ben representades, el públic les aprecia més que qualsevol comèdia. L'atenció i el silenci que notarem durant la representació ne són mostres palpables, lo mateix que els aplaudiments entusiastes del final, amb els que el públic obligà a n'els autors a sortir a rebre el seu homenatge. Rebin tots nostra enhorabona més complerta."

El deber 635 (20/02/1909), pp. 119–120.

Pont del diable, El [194]

Visió en 1 quadret escènic.

Representada el 29/10/1910.

Lletra d'Antoni Doltra i Masferrer
(BC: Rull 659-8º; Biblioteca Digital Hispánica: 9/195935).

Música de Josep Rufet.

Ressenyes de premsa:

"Per demà, festa del Patró d'aquest Bisbat, Sant Narcís, la secció d'espectacles del Centre Catòlic ha preparat una gran funció en la que es posaran en escena tres estrenos: el drama en un acte i en vers d'en Josep Jackson *Una limosna por Dios*; el quadro musical en un acte, lletra del Rt. Dr. A. Doltra i música del Rt. J. Rufet, *El pont del Diable*, i la joguina còmica d'en Josep Ximeno, *Dos aixelebrats*.

Per lo que es refereix a la visió musical, pels assaigs que n'hem vist, podem anunciar ésser digna pariona de les que hi tenen representades en la mateixa societat els nostres esmentats amics.

La funció començarà a les 9 de la nit. […]"

El deber 724 (28/10/1910), p. 709.

"Al Centre Catòlic va tenir lloc el dia de Sant Narcís una vetlla de la secció d'espectacles en la que varen estrenar-se tres obres.

[…] *El pont del Diable*, que és un quadret de nostre company Mn. Antoni Doltra, amb il·lustracions musicals de l'organista de la parròquia Mn. Rufet, en el que es presenta molt bé la llegenda tan escampada de la pedra del diable, conjuminada de manera representable. Mn. Rufet hi té algunes planes de música molt apropiada.

La representació fluixejà bastant, sobre tot en la part de cants, doncs les veus no eren apropiades. Lo mateix podem dir de la presentació, si bé que ja ens fem càrrec dels pocs medis de què es disposa en un teatre de societat. El públic feu sortir a l'escena als autors entre aplaudiments."

El deber 725 (05/11/1910), p. 725.

[194] Basada en la llegenda de la pedra del diable, del pont de Martorell.

Oració de la nit, L' (represa)

Representada el 19/03/1912.

Ressenyes de premsa:

"En el Centre Catòlic

La vetllada que, en obsequi al gloriós Patriarca St. Josep, tingué lloc el dimarts en el Centre Catòlic fou d'aquelles que deixen gratíssim record en l'ànim de tots quants hi assisteixen, constituint una de les més agradables i interessants vetlles amb què dita societat ha obsequiat als seus socis. El local era ocupat per una selecta i nombrosíssima concurrència que omplenava per complet totes les localitats, siguent en gran nombre els qui, per no haver trobat assiento, tingueren que escampar-se pels passillos, de tal manera que resultava materialment impossible transitar-hi.

[Lectures de poesies i concert de l'Orfeó Olotí en honor a Sant Josep, amb discurs d'Antoni Doltra] [...] Acabada la primera part, tingué lloc la representació de l'inspirat quadro d'en Rafael Masó i música d'en J. Pecanins *L'oració de la nit*, que commogué molt al públic, obligant a repetir-lo. En ell se distingiren en gran manera els Srs. R. Jutglar, Y. Coromina i el nen Corbatón. El Sr. Corriols en la part musical se'ns presenta com sempre, el gran dominador del piano, lo que l'acredita una vegada més d'intel·ligent i consumat mestre. La presentació escènica acertada del tot, fins en els detalla mes insignificants, per lo qual mereix un aplauso el director d'escena, Sr. Morer.

I finalitzà la vetllada amb dugues boniques pel·lícules del cine-Colón, que contribuïren molt a que el públic ne sortís complascudissim, per lo que felicitem a la Junta de Teatre per la cura que ve demostrant en la celebració de tan selectes funcions."

El deber 797 (23/03/1912), pp. 221–222.

Altres visions musicals d'Antoni Doltra:

Sant Diumenge

Visió en 2 quadrets escènic.

Representada el 28/3/1915 al Patronat de Sant Pere Màrtir (Cruïlles)[195].

Lletra d'Antoni Doltra i Masferrer
(BC: Rull 659-8º; Biblioteca Digital Hispánica: 9/195935).

Música de Josep Rufet.

Ressenyes de premsa:

[Representada per Diumenge de Rams segons GASCONS I CLARIÓ, Narcís: "Antoni Doltra i Masferrer (1880–1936), sacerdot, poeta i periodista". *Quaderns de la Selva* 22, 2010, p. 90].

[195] Amb música de Josep Rufet, organista d'Olot, al igual que les visions musicals allà estrenades, probablement hauria estat escrita per a la secció d'espectacles i orfeó d'Olot, però estrenada a Cruïlles degut al seu trasllat laboral.

Verge miraclera, La

Visió bíblica en 5 quadres.

Representada el 08/12/1926.

Lletra d'Antoni Doltra i Masferrer[196].

Música d'autor desconegut.

Ressenyes de premsa:

"La Festa del Patronat.— El Patronat d'Obreres de la Immaculada i Sant Antoni, tantes vegades lloat per la meritíssima obra social que ve desenrotllant en benefici de les donzelles humils, celebrà el passat dimecres la festa de la Immaculada Concepció amb els acostumats actes pietosos i amb la consegüent vetllada teatral, esplai honestíssim que dediquen les alumnes de la meritada institució a ses famílies i protectors.

Enguany portaren a les taules del Centre Catòlic una novella producció del nostre cultíssim col·laborador literari i pàrroc de Sant Cristòfol les Fonts, Rev. Dr. D. Antoni Doltra, titulada *La Verge miraclera*.

L'obra —que fou representada amb molt de sentiment— té la virtut de cantar les glòries de la Verge Blanca i de fer fruir a l'espectador una cabal visió de les emocions que s'experimenta a Lourdes en una de tantes peregrinacions en les que hi són portats els malalts per alcançar llur curació.

El diàleg, florit i cultivat, fa en algun passatge de l'obra culminar l'atenció del públic fins a tocar les fibres més sensibles, arrencant llàgrimes dels assistents. El públic —per cert, nombrosíssim— aplaudí fortament a cada final d'acte.

Finalitzà la vetlla amb un xistós diàleg, amb visos històrics, en el que les Srtes. Forga i Molas feren les delícies del públic. Al felicitar efusivament al Rev. Bonet, qui porta de molts anys el pes feixuc de la direcció de l'obra en la que han après a ésser esposes i bones mestresses de casa tantes mares humils d'avui, la fem extensiva a ses cooperadores, les abnegades instructores i alumnes.

Vulga Déu concedir a tots llargs anys de vida per a poguer continuar fent tant de bé. Vagi també coral felicitació al bon amic i cooperador nostre Dr. Doltra per la seva nova producció, que tan bellament sap fer viure al públic."

La tradició catalana (11/12/1926), pp. 822–823.

[196] Manuscrit conservat per la família. Lletra de la cançó de romeus publicada a *La tradició catalana* 459 [19/06/1926], p. 401.

Altres visions musicals fora del circuit

La gran majoria de les visions musicals documentades van representar-se dins de la programació de sales, teatres o temporades dedicades específicament a aquest repertori. Tot i això, també va haver-hi visions musicals que es van estrenar en altres contextos, de manera extraordinària dins de programacions heterogènies.

Aquest apartat reuneix aquests títols estrenats de manera singular a escoles o sales recreatives que no es dedicaven específicament a aquest repertori. Identifica, a més, alguns altres títols dels quals ha sobreviscut alguna part del seu text, literari o musical, però dels quals no tenim rastre de possibles representacions en escena ni semblen estar lligats a cap empresa escènica, per la qual cosa havien quedat sense esmentar a apartats previs del catàleg. Els títols es presenten ordenats per ordre cronològic d'estrena, amb els que no tenen representacions documentades al final per ordre alfabètic.

Entre els títols recollits, cal destacar algunes iniciatives escèniques que tenien relació amb altres contextos més institucionalitzats dedicats a les visions musicals. Per exemple, *El boig* i *Tristos gitanos*, estrenades al teatre del Retiro de Terrassa a principis de 1909, poden considerar-se una mena d'epíleg del gènere a la ciutat després de la clausura de la sala Ars-Lucis, que havia tancat les seves portes l'any anterior. També es documenta *El cavaller de Faras o Els remences* el 1911, almenys en assaig per part de l'Orfeó Gironí, que havia mantingut relació amb el saló Gerió. El fundador de l'orfeó, Isidre Mollera, havia estat el director de l'agrupació musical del saló Gerió, clausurat el 1909.

Les partitures de Joan Fargas amb lletra de Lluís Viladot, que corresponen a les visions musicals de *Los reis* (de temàtica nadalenca) i *La tornada del fill pròdig* (basada en l'episodi bíblic) que es conserven a l'arxiu de l'església de Santa Maria de Mataró, entren en relació amb el *Moisés* que els mateixos autors havien estrenat a la sala Mercè i amb la *Griselda* estrenada el 1909 a la Joventut Tradicionalista de Sarrià i represa a la sala Imperi el 1911. També al barri de Sarrià destaca l'institut de Sant Josep, on es van representar *El clam del castell encantat* i *El somni d'un àngel* com a visions musicals infantils.

Lo captiveri d'un sant, estrenada a la Casa de la Caritat de Barcelona, va ser escrit per Joan Baptista Lambert, pianista de la sala Mercè i director de l'orquestra dels Espectacles-Audicions Graner, que havia escrit sota la direcció artística de Lluís Graner diverses visions musicals, com ara l'adaptació escènica de *La Mare de Déu quan era xiqueta*. Aquesta nova visió, ara, és escrita per inaugurar la nova sala d'actes de la Casa de la Caritat, la qual té una secció coral que dirigeix Lambert.

L'associació de joves de la Lliga d'Acció Social de Figueres representa a l'abril de 1909 la visió musical de *La creu*, tot després d'haver posat en escena durant la temporada anterior les visions musicals originals de la sala Mercè *La pastoreta* i *A la voreta del mar* sota la direcció musical de Pere Codina.

Per últim, *La mort del rossinyol* i *Lo pastoret i la papallona* d'Il·luminat Saperas mostren l'interès del compositor per aproximar-se al gènere. Estrenades respectivament a l'Ateneu Obrer del Districte II (que poc abans havia representat el *Sant Ramon* original de la sala Mercè) i al teatre Ateneu d'Igualada, els llocs de treball en cada moment del compositor.

Desterrat

Visió musical.

Estrenada el 15/12/1906 al Foment de l'Ensanxe (Barcelona).

Lletra de Francisco Costa.

Música de Francisco Costa.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Foment de l'Ensanxe

Desterrat.— Visió, lletra i música de Francisco Costa.

S'estrenà aquesta obra el dia 15 en la funció en honor al mateix autor. El Sr. Costa ha demostrat ben clar que és un excel·lent compositor, un veritable artista. Llàstima que la lletra de l'obra no estigui a l'altura de la música.

Es mereixen felicitacions la Srta. Puig i el Sr. Cercós, per haver executat admirablement l'obra del mestre."

La Escena catalana 13 (29/12/1906), p. 3.

Abanicos, Los

Visió musical en 3 quadres.

Representada del 06/07/1907 al 10/08/1907 al teatre Poliorama (Barcelona).

Lletra de S. P.

Música del mestre Blay.

Escenografia de Miquel Moragas i Salvador Alarma.

Ressenyes de premsa:

"POLIORAMA.— Nuevos espectáculos.— Última semana de la humorada cómico-lírica en dos cuadros *El mandarín de Pekín*.— Sábado próximo, estreno de la visión musical *Los abanicos*.— Nuevas películas."

Diario de Barcelona 186 (05/07/1907), ed. matí, p. 7958.

"POLIORAMA.— Hoy, estreno de la novísima obra en tres cuadros, letra da S. P., música del maestro Blay, *Los abanicos*, cantada por la celebrada tiple señorita Morató y secundada por las demás partes de la compañía; decorado exprofeso de Moragas y Alarma. —Éxito de la parejita de baile Ramos-Esteve.— Nuevas películas."

Diario de Barcelona 187 (06/07/1907), ed. matí, p. 8006.

"Hoy se estrena en el Poliorama la novísima obra en 3 cuadros *Los abanicos*, cantada por la Srta. Morató."

La Publicidad 10242 (06/07/1907), ed. matí, p. 4.

"En el Poliorama la señorita Morató alcanza justos y merecidos aplausos en la novísima obra *Los abanicos*."

El Diluvio (11/07/1907), ed. tarda, p. 2.

"POLIORAMA.— Última semana de *Los abanico*, por la señorita Morató y señores Navarro; hoy la novedad musical más grande, The Adagios, únicas en el mundo.— Programa do cinematógrafo variadísimo."

Diario de Barcelona 222 (10/08/1907), ed. matí, p. 9482.

Pastoret i la papallona, Lo [197]
Visió musical en 1 acte.

Representada el 21/06/1908 a l'Ateneu Obrer del Districte Segon (Barcelona).

Lletra de Constantí Vidal.

Música de Il·luminat Saperas.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Mañana domingo, en el Ateneu Obrer del districte segon, se verificará una función dramática a beneficio del conserje del Ateneu, poniéndose en escena *La mà de mico*, *Lo pastoret i la papallona* y *El casament per força*."

Las Noticias 4462 (20/06/1908), p. 2.

"Ateneu Obrer del Districte II (Olimpo)

Lo pastoret i la papallona.— Visió en un acte, lletra de Constantí Vidal, música d'Il·luminat Saperas. És un petit treball, però està molt ben combinat, per lo que pot vanagloriar-se l'autor. Fou molt ben desempenyat pel Sr. Navarro, noi Cedra i el nen Vidal. Al final foren cridats els autors, que foren aplaudits junt amb els intèrprets. [...]

Ateneu Obrer del Districte II (Olimpo)

Diumenge al vespre a benefici del conserge d'aquest Ateneu i encarregat de la maquinaria Ramon Vidal es posà en escena les obres *El casament per força*, *La mà de mico*, *Lo pastoret i la papallona* i *La gitana*[198] (aquestes dugues són estrenes, del que en donem compte en son lloc). Veiérem, com ja hem dit moltes vegades, la mà experta del director d'escena, puig tots ho feren molt bé, però especialment citarem als Srs. Vallsmadella, Amores, Solà i Garrigó. Nostra enhorabona a tots."

La Escena catalana 91 (27/06/1908), pp. 2; 3.

[197] El títol també s'anuncia amb la grafia "papellona".
[198] Sarsuela en 1 acte també amb música d'Il·luminat Saperas, amb text d'A. Vidal.

Boig, El

Visió musical / visió dramàtica.

Representada el 23/01/1909 i el 31/01/1909 al teatre del Retiro (Terrassa).

Lletra de Joan Solà Mestres[199].

Música de Joan Llongueras.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"**Noves visions**

Avui a la nit s'estrenarà en el teatre Retiro la visió musical *El boig*, lletra d'en J. Solà Mestres i música d'en Joan Llongueras. La setmana entrant se començaran els ensaigs d'una altra visió titulada *Els tristos gitanos*, lletra d'en Pere Salom i música d'un nomenat mestre."

Futurisme 55 (23/01/1909), p. 5.

"TEATRO DEL RETIRO

CINEMATÓGRAFO UNIVERSAL.

Hermoso y variado programa para hoy sábado y mañana domingo, tarde y noche.

Domingo tarde, estreno de la visión musical *El boig*."

Egara 844 (23/01/1909), p. 5.

"**Teatro del Retiro.** Para esta noche se anuncian en el teatro del Retiro la zarzuela *El gazpacho andaluz* y *La trapera*, y para mañana tarde y noche, después de la exhibición de películas del cinematógrafo, el cuadro musical titulado *El boig*, letra de nuestro compatricio D. J. Solà i Mestres y música de don Joan Llongueras, de cuya obra tenemos las mejores noticias. En este coliseo están en ensayo las obras *Els tristos gitanos* y *Lo Rei tranquil*, este último para el próximo carnaval."

La comarca del Vallés 985 (30/01/1909), p. 7.

[199] Basada en l'episodi històric de la guerra del francès o de la independència.

"***El boig.—*** Visió dramàtica; lletra d'en J. Solà Mestres i música de Joan Llongueras.

L'àpoca en què es desenrotlla la visió dramàtica és aquella en què Catalunya va aixecar-se contra el despotisme francès.

Els gavatxs eren hostatjats en les cases particulars i vingué la nit sagnant d'una matança terrible. A tota casa a on un foraster hi havia se'ls hi demanava per a cometre un crim.

Un pobre boig, sent en aquells moments més compassió i estima que la gent de cabal judici. Hi ha els *homes sencers* que condemnen i desitgen assassinar als de llengua diferent, i en contraposició d'aquests, un dement dona el crit sublim de «*Visca la humanitat*», i a l'ensems salva el germà francès.

L'obra està bé del tot, tant la lletra com la música, per lo qual cal felicitar als senyors Solà i Llongueras, qui han portat a les taules una sencera visió.

El segon A. Pol."

Futurisme 56 (30/01/1909), pp. 3–4.

"**Teatro Retiro.** *El boig*. Visió dramàtica, letra de D. Joan Solà, música del Mtro. Llongueras.

Causas ajenas a nuestra voluntad nos impidieron asistir al estreno de la nueva producción del Sr. Solà, y aunque resulte algo trasnochada esta impresión, más vale tarde que nunca.

El célebre pregón que se hizo en un pueblo de Cataluña durante la guerra de la Independencia, "*cada vecino matará al cerdo que tenga en su casa*", aludiendo al destacamento francés allí alojado, lo aprovechó el Sr. Solà para escribir un cuadro dramático qué resulta altamente interesante.

Uno de los soldados franceses del destacamento que pasa por aquel pueblo se aloja en una casa medio derruida, habitada únicamente por un pobre que tiene perturbada la razón a consecuencia de los horrores de aquella guerra en la que ha visto perecer a todos los suyos a manos de los invasores.

A pesar de esto, salva al francés que tiene alojado en su casa y al ver las turbas que se les ha escapado su presa, se abalanzan sobre el pobre demente, quien paga con la vida su generoso proceder. Mientras agoniza, lanza un grito de "*Visca la humanitat*", que sintetiza todo el pensamiento de la obra.

La interpretación de la misma, muy defectuosa y adoleciendo de falta de ensayos que impiden apreciar en todo su valor las muchas bellezas que contienen tanto la letra como la música."

La comarca del Vallés 987 (03/02/1909), pp. 4–5.

"Retiro (Terrassa)

***El boig*.—** Visió dramàtica, lletra de J. Solà Mestres, música d'en Joan Llongueras.

És una obreta que compleix i quina acció es desenrotlla en temps de la guerra del francès, sent l'assumpte el mateix que va inspirar a l'Apel·les Mestres en son poema *Margaridó* i a en Vilaregut a l'escriure la seva obreta *La nit dels Reis*.

La visió interessa i es fa agradable, el mateix que la música per sa inspiració."

La Escena catalana 123 (06/02/1909), p. 5.

Tristos gitanos, Els

Visió musical en 1 quadre.

Representada el 07/02/1909 i el 21/02/1909 al teatre del Retiro (Terrassa).

Lletra de Pere Salom.

Música de Josep Gasset.

Escenografia de J. Domingo.

Ressenyes de premsa:

[La setmana del 25 de gener, *Futurisme* critica l'expulsió d'una caravana de gitanos del terme municipal de Terrassa per ordre policial.]

"**Teatro del Retiro**

Para esta noche se anuncian en el teatro del Retiro la zarzuela *El gazpacho andaluz* y *La trapera*, y para mañana tarde y noche después de la exhibición de películas del cinematógrafo el cuadro musical titulado *El boig,* letra de nuestro compatricio D. J. Solà i Mestres y música de don Juan Llongueras, de cuya obra tenemos las mejores noticias. En este coliseo están en ensayo las obras *Els tristos gitanos* y *Lo Rei tranquil*, este último para el próximo carnaval."

La comarca del Vallés 985 (30/01/1909), p. 7.

"**Teatro del Retiro.** *Els tristos gitanos*, visión musical, letra de don Pedro Salom y música de D. José Gasset.

«Parece que los gitanos nacieron en el mundo para ladrones; nacieron de padres ladrones, criándose con ladrones…». Estos prejuicios, anotados en la célebre y ejemplar novela de Cervantes, *La gitanilla*, han perdurado a pesar de los siglos transcurridos y de los progresos de la civilización.

De tales prejuicios duélense amargamente los personajes de la obra que nos ocupa —gitanos todos ellos,— los cuales han sentado su aduar bajo la sombra de los pinos que hay cerca de un pueblecillo. Oyen a lo lejos una canción de tonos tristes y jecumbrosos, lamentando el triste sino de la raza errante y vagabunda privada de naturalizarse en ningún sitio. Esta canción la parafrasean en el diálogo que sostienen después Selim, Milar y

demás personajes. La misma joven Mari, que regresa del pueblo en donde ha intentado inútilmente vender sus canastillas, y el niño Casmi que vuelve de pedir limosna con las manos vacías, corroboran que allí, al igual que en los demás pueblos por donde pasan, los miran con aversión y solo desean que se vayan pronto.

Antes que los echen, recogen y meten en el misérrimo carro su aún más miserable ajuar y se alejan de poblado tomando el único camino que les ha dejado libre la preocupación y la rutina: la carretera que tienen delante y que para ellos no tiene fin...

Tal es el asunto de la visión estrenada el domingo por la tarde, y tal como está desarrollado, nos produjo la impresión de ver en escena el artículo de una revista sociológica más bien que una obra teatral. Los personajes, mejor parecen filósofos que gitanos, ya que en ciertas ocasiones el lenguaje y las ideas que vierten se nota que no son las que debieran usar, sino las que el autor quiere que expresen. Con todo, la obra está correctamente escrita y el Sr. Gasset la ha adornado con algunos números de música muy apropiada y agradable. Los *tristos gitanos* gustaron al público, que al final hizo salir a los autores al palco escénico.

La interpretación que dieron a la obra la Srta. Rodés y los Sres. J. Domingo, Alsina e Ignacio Domingo, acertadísima. El decorado debido al pincel del Sr. Domingo J., muy propio y con una perspectiva muy bien entendida.

—A.”

La comarca del Vallés 992 (09/02/1909), p. 5.

“***Els tristos gitanos***

Definitivament els empresaris del Cine del Retiro s’han convençut de que les coses, o es fan bé, o no es fan. Celebrem que s’hagin decidit per lo primer. La darrera visió musical que han presentat, sinó amb tota perfecció, hi han posat força voluntat i cuidado. El decorat molt encertat en la perspectiva, però un xic desentonat de color, de tots modos és el millor que hem vist del Sr. Domingo i el felicitem de debò, lo mateix que als autors de la lletra i música Srs. Salom i Gasset respectivament.

Al primer, per la manera real i punyenta com ha sapigut portar-nos a l’escena aquella caravana de gitanos condemnats a córrer, per una de les ironies de la vida. En la plasticitat del quadro, sobre tot en la fugida, el Sr. Salom ha estat encertadíssim, no tant en el diàleg, poc gitanesc, al nostre entendre. La música és d’un caient gens vulgar, sorprenent-nos agradablement la manera com el Sr. Gasset ha instrumentat la seva producció. La cançó, molt hermosa i se mereix el tenor Comas un bon aplauso pel sentiment i bon gust amb què la cantava, llàstima que no poguem dir lo mateix dels violins i piano. Els actors molt bé. Esperem veure-la altre vegada.”

La sembra 361 (11/02/1909), p. 9.

"*ELS TRISTOS GITANOS*

Diumenge al Cine del Retiro van representar una visió musical que porta per títol el nom que encapçala aquestes ratlles. En són autors els nostres companys de redacció senyors Salom i Gasset.

L'autor del llibre ha fet l'acció en els afores de ciutat. Allà enmig d'arbres s'hi acampen una caravana de gitanos, són els desauciats de la *societat civilitzada* que per un equívoc dels temps vells, i que dura encara actualment, viuen destinats a ésser homes que se'ls estigma i refusa com si fossin criminals. L'autor ho presenta plàsticament fent-los raonar no com a gitanos, sinó com a homes que senten el rebuig de què són considerats.

La música ben intercalada i adaptada al llibret fa que completi o que sigui una verdadera visió musical.

Al final el públic aplaudí sorollosament fins que sortiren els autors a l'escena. És la millor paga per un autor. També amb el públic, aplaudim i els felicitem.

El tercer A. Pol"

Futurisme 58 (13/02/1909), p. 4.

"Con el título de *Els tristos gitanos*, se estrenó en el teatro del Retiro el domingo último una preciosa visión musical debida a nuestros amigos y compatricios don Pedro Salom y don José Gasset.

En dicha obra presenta el señor Salom al público una caravana de gitanos víctima de las calumnias de todos, orientando al espectador para que trate con más caridad a la inofensiva raza gitana. La música del señor Gasset, muy inspirada y apropiada a la letra. El decorado, obra del señor Domingo, magnífico en perspectiva y color.

La enhorabuena a todos"

Egara 847 (13/02/1909), p. 4.

"**Teatre del Retiro**

Aquesta nit la companyia que dirigeix en Llorens Alsina, posarà en escena la celebrada sarsuela catalana d'en Santiago Rusiñol i d'en Enric Morera *L'alegría que passa* i repetirà en vista de l'èxit obtingut, la sarsuela castellana *Receta infalible*.

Demà en totes les seccions cinematogràfiques es representarà novament la celebrada visió musical dels senyors Salom i Gasset *Els tristos gitanos*."

Futurisme 59 (20/02/1909), p. 6.

Creu, La

Visió musical.

Represa el 25/04/1909 a la Lliga d'Acció Social[200] (Figueres).

Lletra d'autor desconegut.

Música d'autor desconegut.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"L'Associació de Joves de la Lliga d'Acció Social donarà demà diumenge de 9 a 11 del vespre una festa artística en quina es repetirà la aplaudida visió musical *La creu*."

La Veu de l'Empordà 236 (24/04/1909), p. 2.

"**Els joves de la Lliga.** Diumenge prop-passat a la Lliga d'Acció Social d'aquesta ciutat, l'Associació de Joves de la mateixa donà una bonica vetllada literària-musical que es veié regularment concorreguda i obtingué en la seva execució un èxit ben falaguer, lo que proporciona als seus organitzadors i quants hi prengueren part ben merescuts aplaudiments de l'auditori."

La Veu de l'Empordà 237 (01/05/1909), p. 3.

[200] A la Lliga d'Acció Social s'havia representat també *A la voreta del mar* el 16/02/1908 i *La pastoreta* el 26/03/1908, totes dues originals de la sala Mercè de Barcelona. Hi tocava un quintet musical dirigit per Pere Codina. Destacaven els joves barítons J. Daviu, la tiple Rosita Quintana i Leonor Daviu.

Clam del castell encantat, El

Visió llegendària, fantàstica i de màgia.

Representada al juliol de 1909 a l'Institut de Sant Josep (Sarrià, Barcelona).

Lletra de Pere Bosch Ferran.

Música de Jaume Bofarull i Cendra.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"Institut de Sant Josep

El clam del castell encantat.— Visió llegendària, fantàstica i de màgia, original de Pere Bosch i Ferran, amb aplicacions musicals de Mossèn Jaume Bofarull, Pbre.

Perteneix a un gènere de comèdies que no hi té jurisdicció a crítica. El públic de societat catòlica ho admet? Doncs, que passi, sense protesta; ells s'ho faran."

La Escena catalana 145 (10/07/1909), p. 3.

Cavaller de Faras o Els remences, El

Visió dramàtica.

[Es documenta en assaig a Girona, però no se'n coneixen representacions].

Lletra d'autor desconegut.

Música d'autor desconegut.

[Basada en la llegenda sobre la guerra dels remences i el setge de Besalú el 1462].

Ressenyes de premsa:

"**Orfeó gironí.** Els aficionats de la casa posaren en escena el dia 26 a la tarda el drama en tres actes i quatre quadros d'en Llorenç Balanzó *De pecador a sant*. En estudi dues obres noves: el drama de l'Anton Moran *Pablico* (traducció catalana) i la visió dramàtica (llegenda de Besalú) *El cavaller de Faras o Els remences*."

De tots colors 169 (31/03/1911), p. 205.

Somni d'un àngel, El [201]

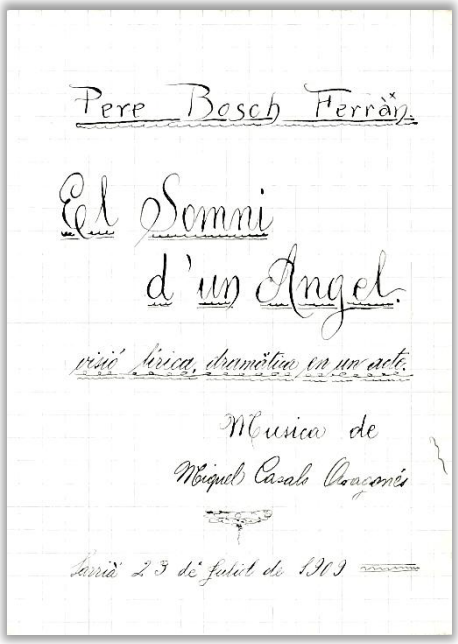
Visió lírica-dramàtica en 3 quadres.

Representada a principis d'octubre de 1911
a l'Institut de Sant Josep (Sarrià, Barcelona).

Lletra de Pere Bosch Ferran (BC: Ms. 5375).

Música de Miquel Casals Aragonés.

Escenografia d'autor desconegut.


Pere Bosch Ferrán.

El Somni
d'un Angel.

visió lírica, dramática en un acte.

Música de
Miquel Casals Aragonés

Sarrià 23 de juliol de 1909

Il·lustració 175: *BOSCH FERRAN, Pere:* El somni d'un àngel. *Sarrià (Barcelona), 23/07/1909 (portada del manuscrit).*

Ressenyes de premsa:

"**Centre Catòlic Institut de Sant Josep**.— Darrerament se posà en escena en aquest centre la comèdia en un acte *A cavall d'un gos*, la sarsuela *Sin contrata* i la visió lírica-dramàtica en un acte *El somni d'un àngel*.

[…] La interpretació de l'última obra tingué quelcom que desitjar, a excepció d'en [Pau] Sostres i el noi Lluc, els demés no en treien partit."

Joventut teatral 110 (05/10/1911), p. 7.

"Darrerament se posà en escena la comèdia en un acte *A cavall d'un gos* i la visió lírica-dramàtica *El somni d'un àngel*.

[…] En la interpretació de l'última, deixaren quelcom que desitjar, excepció d'en [Pau] Sostres i el noi Lluc, tots quants hi prengueren part."

La Escena catalana 261 (07/10/1911), p. 5.

[201] Inspirada *en L'assumpció d'Hannelle Mattern*, de Gerhard Hauptmann.

Captiveri d'un sant, Lo [202]

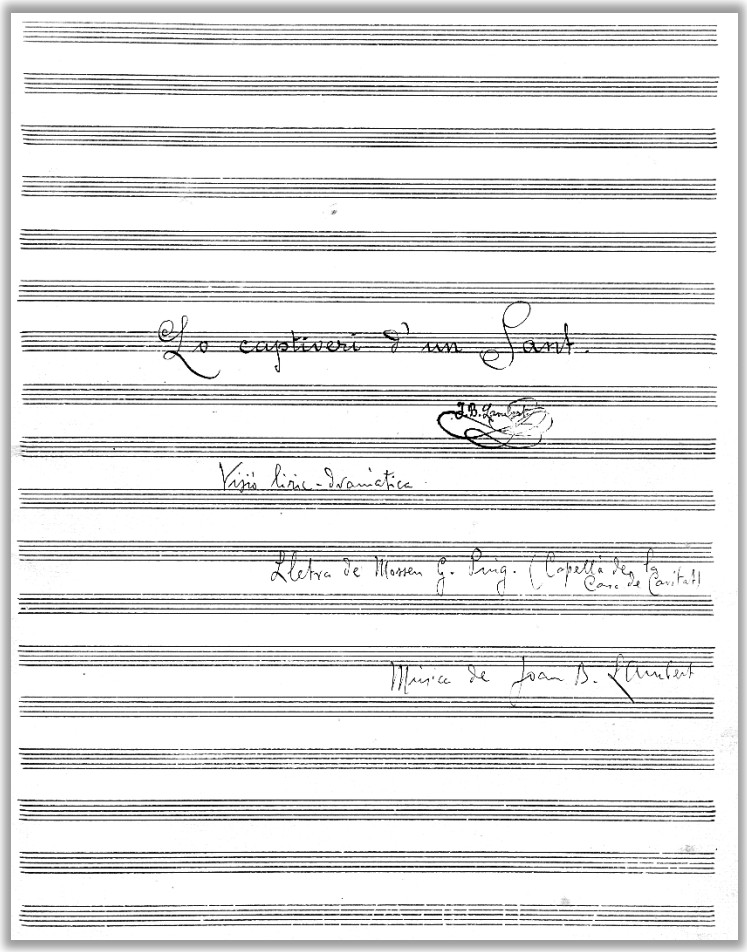
Visió líric-dramàtica en 2 quadres.

Estrenada el 19/07/1912 a la Casa de Caritat (Barcelona).

Lletra de G. Puig.

Música de Joan Baptista Lambert (CEDOC: 3.7_0134).

Escenografia d'Oleguer Junyent.



Il·lustració 176: *LAMBERT, Joan B.:* Lo captiveri d'un sant. *(Portada de la partitura manuscrita).*

[202] Es tractaria de la història del màrtir Sant Vicenç de Paul, captivat pels pirates musulmans. Inclou la glossa d'una cançó popular, amb un total de 6 números musicals.

Ressenyes de premsa:

"A las seis de esta tarde se inaugurará la sala de actos de la Casa Provincial de Caridad, celebrándose una fiesta en la que se dará a conocer el episodio lírico-dramático *Lo captiveri d'un sant*, letra del Rdo. D. G. Puig y música del maestro Lambert, y se efectuará un concierto en el que tomarán parte todas las secciones del orfeón de la casa y la orquesta de la misma."

Diario de Barcelona 201 (19/07/1912), p. 11116.

"Ayer tarde se inauguró la nueva sala de actos de la Casa de Caridad, cuyas ventanas dan a la calle de Valldoncella. El acceso al nuevo local se hace por una escalera con baranda de madera melis torneada que produce muy buen efecto.

Excelente lo causa también la sala que se inauguró ayer. Es de grandes dimensiones y en el fondo frente al escenario se levanta una tribuna. La decoración, obra del señor Vilaró, está muy bien entendida. Los tonos son claros y en el techo aparecen unos motivos ornamentales de naranjos y limoneros resueltos con mucha gallardía.

Llaman también la atención los ventanales en colores, que representan las Obras de Misericordia y constituyen un trabajo que honra a los talleres Rigalt, donde han sido hechos.

Bajo la presidencia del Rdo. D. José Ildefonso Gatell y señores Trabal, Martí, Bastardas, Roca y Noguera, ocupados los bancos por los asilados y la tribuna y otros lugares por invitados, dio principio la fiesta de inauguración con arreglo al siguiente programa:

Marcha nupcial, Mendelssohn.—«Discurs de presentació» (por el asilado señor Colindres), J. Mª Vidal.—*La sombra* (sección de hombres), Morera.—*La Verge bressant* (sección de niñas y orquesta), C. Franck—*Fum, fum, fum* (las tres secciones), J. B. Lambert.—Hombres y niñas: *Quan mon marit de fora ve* (madrigal del siglo XVI), R. de Lassus; *Montanyes regalades*, S. Marraco; *Adeu, germà meu* (madrigal del siglo XVI), Waelrant y *Brindis* (canon a cuatro voces), Mozart.—*Allegro* (instrumentos de arco, por la sección de cuerda de la Casa, profesor señor Bordas), Haendel.—*Alegoría*, Ariño.—*Lo captiveri d'un sant*, episodio lírico-dramático en dos cuadros, letra del Rdo. señor D. G. Puig y música del maestro J. B. Lambert.

Todas las partes del programa fueron muy aplaudidas, en especial el episodio lírico basado en un pasaje de la vida de San Vicente de Paul, que lo mismo en su parte literaria que en las ilustraciones musicales tiene momentos de gran inspiración.

La concurrencia salió muy satisfecha de la fiesta."

Diario de Barcelona 202 (20/07/1912), p. 11170.

“Casa de Caritat

El captiveri d’un sant, de mossèn Puig i J. B. Lambert, obtingué una interpretació mitjana per la part declamada; mes presentada tan esplèndidament pel Mtre. Junyent, riquíssima i digna d’elogi.

Aquest nou teatre que hi caben dugues mil ànimes ha d’ésser l’admiració dels centres catòlics i, d’haver-hi acert en triar les obres i ben dirigir-les, s’hi veuran espectacles que per la bellesa amb què seran presentats podran igualar-se amb els teatres de primer ordre.

Hem d’elogiar que en una casa com aquesta, un sacerdot altruista com mossèn Puig hi faci brillar el sol, entre tantes tenebres."

La Escena catalana 303 (27/07/1912), p. 7.

Visió del frare Lleonart o Els reis d'Orient, La

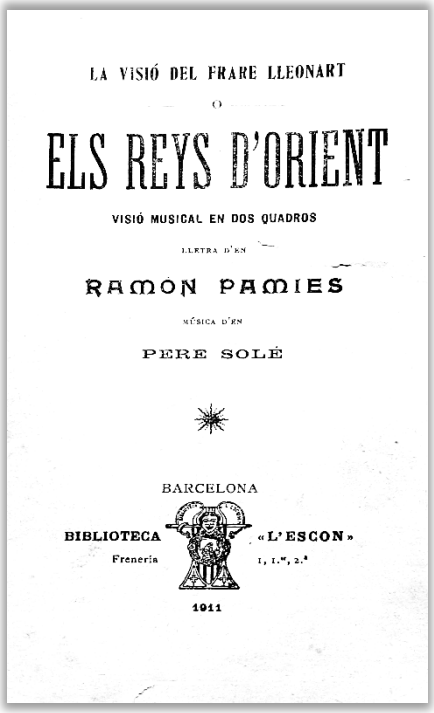
Visió musical en 2 quadres.

Representada el 25/12/1916 i el 06–07/01/1917 al teatre del Centre Catòlic (Blanes).

Lletra de Ramon Pàmies
(BC: Rull C 42/39-8º; SGAE: TCA/P-87).

Música de Pere Solé Balcells.

Escenografia d'autor desconegut.


LA VISIÓ DEL FRARE LLEONART

O

ELS REYS D'ORIENT

VISIÓ MUSICAL EN DOS QUADROS

LLETRA D'EN

RAMON PAMIES

MÚSICA D'EN

PERE SOLÉ

BARCELONA

BIBLIOTECA «L'ESCON»

Freneria

1911

Il·lustració 177: *PÀMIES, Ramon:* La visió del frare Lleonart o Els reys d'Orient. *Barcelona: Biblioteca L'Escon, 1911 (portada).*

Ressenyes de premsa:

"**Esbarjo parroquial**.— Els jovenets aficionats al teatre, el dia de Reis, posaren en escena en el del Centre Catòlic la comèdia infantil en dos actes *La tornada dels Reis* i la visió musical en dos actes *La visió del frare Lleonart o Els Reis d'Orient*, molt ben presentades i ben interpretades.

Ens plau fer constar novament que son director mossèn Josep Gafas té bon gust i especial acert en la presentació escènica, lluint tots els actors vestimenta pròpia de l'època.

En el final de la segona obra aparesqué l'al·legoria de la Glòria, que obtingué el mateix èxit del dia de Nadal, que s'estrenà; altra vegada fou ovacionada. La concurrència nombrosa que assistí a la representació sortí satisfeta. L'endemà, diumenge, va repetir-se."

La costa de Llevant 2 (14/01/1917), p. 7.

Mort del rossinyol, La

Visió musical.

Representada el 12/01/1919 al teatre Ateneu (Igualada).

Lletra de Joan Gois[203].

Música de Il·luminat Saperas.

Escenografia nova d'autor desconegut.

Ressenyes de premsa:

"**Teatre Ateneu.-** Avui a la tarda tindrà lloc una graciosa sessió de cine quin programa és: [Parla de les pel·lícules *La condesita de Montecristo*, *Los huérfanos de la guerra*, *La venda en los ojos* i *Pilletes y cocodrilos*].

Per la nit, a les 9 mitja, tindrà lloc una vetllada artística dirigida pel mestre en Il·luminat Saperas; aquesta serà dividida en 3 parts: la 1ª concert musical per l'acadèmica Saperas; la 2ª concert pels cantaires d'Igualada i la 3ª *La mort del rossinyol*, visió musical, glossa i adaptació escènica de la poesia de mossèn Cinto Verdaguer, per en Joan Gois i música del mestre Il·luminat Saperas, essent presentada amb decorat exprofés i efectes de llum, executant la part musical el Sextet Ateneu augmentat."

L'igualadí 38 (12/01/1919), p. 3.

[203] Glossa i adaptació escènica de la poesia homònima de Jacint Verdaguer.

Catalunya

Visió musical.

Representada el 22/10/1922 pels pomells de Lladó (Peralada).

Lletra de Dolors Trullol de Vayreda.

Música de Josep Maria de Macià.

Escenografia d'autor desconegut.

Ressenyes de premsa:

"**L'aplec de pomells empordanesos a la vila de Peralada**

A mida que s'apropa la data de la seva celebració, dia 22 del present mes, van essent més falagueres les noves que d'arreu i de l'Empordà i demés comarques gironines rep la Comissió Organitzadora. […]

Continuen a la nostra ciutat els assaigs de la missa gregoriana que, juntament amb els pomellistes de tot l'Empordà, serà cantada a la parroquial de Peralada i d'un bell enfilall de cançonetes de la terra.

Hi han ja algunes colles de joves i damisel·les figuerenques que es preparen per a prendre part al Concurs de Sardanes. Sembla que La Principal de Peralada serà la qui tocarà les sardanes del matí i tarda i amenitzarà el festival, acompanyant la visió musical *Catalunya*, lletra de na Dolors Trullol de Vayreda i música del Dr. don Josep Mª de Macià, interpretada per un estol de pomellistes de Lladó. […]"

La Veu de l'Empordà 940 (14/10/1922), p. 3.

Reis, Los

Visió musical en 2 quadres.

[No se'n documenten representacions].

Lletra de Lluís Viladot.

Música de Joan Fargas i Heras
(Museu Arxiu de Santa Maria de Mataró, fons Joan Fargas: MatJF_Au-112).

[Basada en l'episodi religiós de l'adoració dels Reis. Música per a dues veus i piano].

Ressenyes de premsa:

[No se'n troben referències a premsa].

Tornada del fill pròdig, La

Visió musical en 2 quadres.

[No se'n documenten representacions].

Lletra de Lluís Viladot.

Música de Joan Fargas i Heras
(Museu Arxiu de Santa Maria de Mataró, fons Joan Fargas: MatJF_Au-113).

[Basada en la paràbola bíblica homònima. Música per a tres veus i piano].

Ressenyes de premsa:

[No se'n troben referències a premsa].

Quan jo n'era petiteta

Visió musical.

[No se'n documenten representacions].

Lletra de Joan Massip [i Suñé] (CEDOC: 1.5.1_0360).

Música de Joan Massip [i Suñé] (CEDOC: 1.5.1_0360).

[Escrita per a cant i piano. No inclou acotacions escèniques ni sembla estar escrita per ser posada en escena. La temàtica, sobre una nena espantada per si apareixen bruixes a la seva habitació, a les quals espanta resant l'oració de la nit, recorda a la visió musical *L'oració de la nit* de Rafel Masó i Joaquim Pecanins].



Il·lustració 178: *Massip, Joan:* Cuan jo n'era petiteta *(portada de la partitura manuscrita).*

[Dedicada "a mon apreciat mestre i amic en Joan Salvat [i Crespí]", el qual hauria estat el seu mestre director quan Massip era noi cantaire de l'Orfeó Català. No està datada, però hauria estat escrita abans de la mort de Salvat el 1938. Es conserva una altra cançó manuscrita del mateix compositor per a veu i piano titulada *Record de Numància* (CEDOC: 1.5.1_0337), amb lletra de M. Suñé i també dedicada a Joan Salvat.

Per les cartes i documents que conserva el Centre de Documentació de l'Orfeó Català, Joan Massip i Suñé hauria estat noi cantaire de l'Orfeó Català, membre des que la seu es trobava encara al carrer Lledó, a la plana de Sant Just (per tant, abans del trasllat a l'actual Palau de la Música inaugurat el 1908), i va mantenir una relació epistolar freqüent amb Lluís Millet i Pagès i Lluís Millet i Millet fins a la seva mort. Mostrava una forta devoció cap a l'obra de l'orfeó i del seu director.

No es coneixen a l'actualitat obres seves com a compositor ni trajectòria com a cantant. Va publicar l'any 1938 les variacions melòdiques per a *L'hereu riera* de Ramon Tor (actor aficionat que va començar la seva carrera professional a la sala Mercè i als Espectacles-Audicions Graner). És mencionat com un dels assistents a l'enterrament del comediògraf Miquel Pou Aragall l'any 1935, juntament amb Enric Giménez, Adrià Gual, Folch i Torres, etc. Ell va morir la primavera de 1964].

Ressenyes de premsa:

[No se'n troben referències a premsa].

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La Tomasa: setmanari català d'actualitats (1888–1907)

El Trabajo: Semanario Republicano, Democrático, Federal y Socialista (1901–1903)

La tradició catalana: setmanari catòlic d'Olot (1917–1936)

El tradicionalista: periódico católico-monárquico (1903–1909)

La Tralla: setmanari satíric (1903–1907)

La última hora: periódico de información, literario y artístico (1893–)

La Vanguardia (1881–)

La Veritat: periòdic catòlic de Valls (1907–1916)

La Veu de Catalunya: diari català d'avisos, notícies i anuncis (1899–1937)

La Veu de l'Empordà: setmanari portaveu del Centre Catalanista de Figueres (1900–1936)

La Veu de la comarca: setmanari regionalista de Tortosa (1903–1909)

La Veu de la costa: periòdic catòlic regionalista (1907–1908)

Vida olotina: revista quinzenal nacionalista (1915–1919)

La Voz de la tradición: ilustración nacional jaimista ([1908]–[1912])

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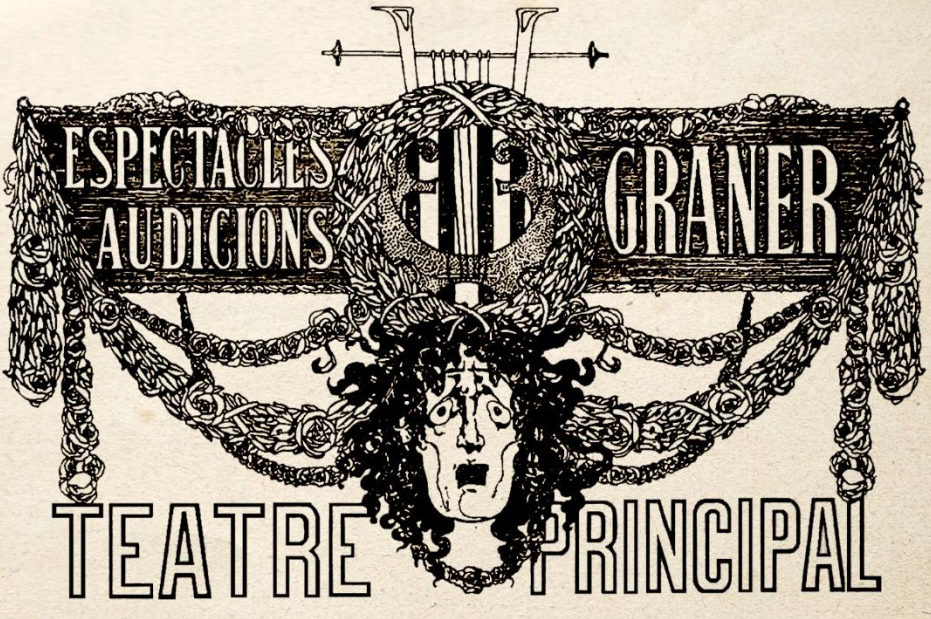
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El teatre líric català (1897-1923) i el gènere simbolista de les visions musicals

Volum IV:

Recull de textos

Llibrets dels Espectacles-Audicions Graner

José Miguel Pérez Aparicio

Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions
El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

José Miguel Pérez Aparicio

Tesi dirigida pel Dr. Francesc Cortès Mir

Programa de doctorat en Història de l'Art i Musicologia
Departament d'Art i Musicologia
Universitat Autònoma de Barcelona

Menció de doctor internacional – Estada de recerca a la Lietuvos Muzikos ir Teatro Akademija supervisada per la Dr.ª Rūta Stanevičiūtė-Kelmickienė

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i el gènere simbolista de les visions musicals

Volum IV:

RECULL DE TEXTOS:
LLIBRETS DELS ESPECTACLES-AUDICIONS GRANER

Transcripció i edició de la col·lecció de llibrets
publicats pels Espectacles-Audicions Graner

José Miguel Pérez Aparicio

Programa de doctorat en Història de l'Art i Musicologia, 2026

Finançat pel programa de Formación del Profesorado Universitario (FPU)

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Y UNIVERSIDADES

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Introducció i criteris d'edició

Quan pensem en l'estat de disponibilitat i divulgació del materials que conformen el gènere líric de les visions musicals, la resposta és rotunda i aclaparadora: pràcticament no se n'ha editat cap document i la percepció de la singularitat d'aquest gènere en el món cultural professional no existeix. Aquesta tesi, per tant, pretén, no només presentar un estudi teòric i històric sobre la concepció i desenvolupament d'aquest gènere, sinó anar un pas més enllà en la recuperació dels materials literaris i musicals d'aquestes obres.

Primerament, haurien de servir com a documents que il·lustrin l'anàlisi desenvolupada al primer volum monogràfic d'aquesta tesi i que permetin a altres investigadors accedir a les obres per contrastar els resultats amb les fonts, però, per altra banda, s'espera també fomentar la seva accessibilitat i promoure la seva divulgació, posant almenys una primera pedra cap a la recuperació del patrimoni líric que suposa aquest gènere.

Aquest volum recull la col·lecció de llibrets editada pels Espectacles-Audicions Graner entre 1905 i 1908, formada per un total de 15 textos de teatre líric estrenats al llarg de les tres temporades que va mantenir-se activa l'empresa al teatre Principal de Barcelona. Els originals, no només estan preservats en diferents arxius, sinó que circulen encara en el

mercat de segona mà i d'antiguitats degut a l'èxit de l'empresa i la quantitat de còpies que se'n van difondre: només del llibret d'*El Comte l'Arnau* ja s'hi van vendre més de 10.000 còpies.

Tot i això, encara no existeix cap reedició contemporània, ni tampoc se l'espera, atesa el format breu i poc literari de moltes d'aquestes obres, que no llueixen tot el seu atractiu mancades del muntatge escenogràfic, d'efectes lumínics i fantàstics i de la música que acompanyava, no només el cant, sinó també moltes escenes parlades en forma de melopea.

Aquests motius van portar a la inclusió d'aquest volum dins de la tesi *El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals*, que no podia parlar de les visions musicals sense incloure'n cap reedició dels textos i partitures d'aquestes obres.

Entre els títols que conformen la sèrie de llibrets dels Espectacles-Audicions Graner es troben principalment visions musicals, com ara la ja mencionada d'*El Comte l'Arnau* o altres títols d'èxit com ara *La presó de Lleida*, escrites per autors de prou renom en la literatura catalana com són en Josep Carner i n'Adrià Gual respectivament. També, però, hi ha algun títol còmic encarregat per l'empresa, com ara *Les calderes d'en Pere Botero* o *Els gendarmes o qui vigila no dorm*, a més d'alguna rondalla o drama líric com són *La nina dormida al bosc* o *Donzella qui va a la guerra*. Aquesta diversitat, si és cert que s'extralimita al gènere exclusivament

de les visions musicals, aporta precisament aquesta visió de conjunt del fenomen del teatre líric català i del paper que els Espectacles-Audicions Graner van tenir com a aglutinador de totes aquestes diverses propostes escèniques sota un mateix imaginari catalanista.

Aquests títols els trobem ara aquí compilats i editats, mantenint les mateixes portades originals —les quals eren versions reduides dels cartells penjats a la façana del teatre amb la tipografia especialment dissenyada per pintors professionals, com ara el mateix Lluís Graner—, els petits dibuixos ornamentals i la disposició visual del text, títols i capçaleres dins de la pàgina.

Per a la part gràfica, per tant, s'ha seguit un criteri diplomàtic que manté el disseny el més proper possible a l'original. Les tipografies triades pel text, les diferències de mida de lletra entre lletra i acotacions, el sagnat dels paràgrafs i altres qüestions visuals segueixen el disseny original dels llibrets. Pel que fa als dibuixos que decoren les portades i interior de les pàgines (remarcant o envoltant els títols, a final de pàgina indicant el fi del quadre o acte, etc.) han estat escanejats i editats digitalment per incloure'n els originals.

Quant a l'edició literària dels textos, la falta de diversitat de fonts fa descartar l'opció d'una edició crítica. Només algunes notes crítiques són incloses en els casos que el text imprès al llibret i la lletra de les partitures sigui notablement diferent. Per

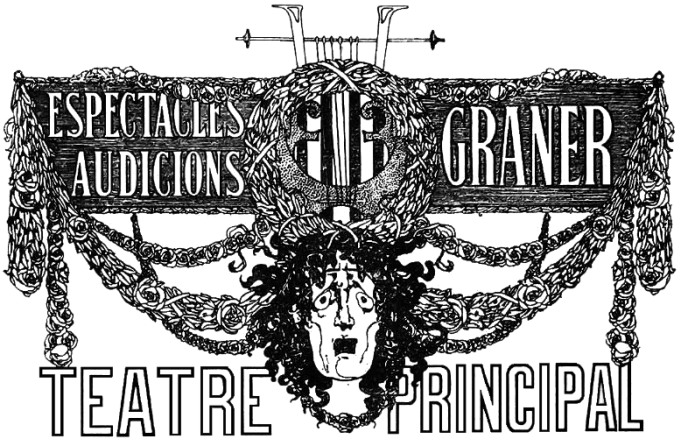
tant, es va plantejar el principi del millor text de còpia o *best-text method* basat en la teoria de la còpia de text o *copy-text theory*, segons el qual es triaria per defecte el llibret imprès per la pròpia empresa dels Espectacles-Audicions Graner com a millor font de referència, considerada com versió final que l'empresa va aprovar per distribució.

No obstant, una vegada copiats els textos, la falta de sistematització en l'escriptura dels llibrets originals fa que s'hi acabi optant per un criteri parcialment normalitzat de l'edició, adaptant la puntuació, ortografia i gramàtica per a facilitar-hi l'aproximació al lector contemporani. La multitud de variants ortogràfiques de les mateixes paraules dins d'un sol llibret fa que la lectura de l'original sigui dificultosa si l'objectiu de l'edició és promoure la divulgació dels textos. A més, la imposició del criteri de l'empresa sobre el de l'autor literari (cosa que es mostra especialment durant la tercera temporada, quan s'imposa l'ús de la grafia "ly" en lloc de "ll" tot i la queixa generalitzada de la crítica i alguns autors col·laboradors de l'empresa), sense tenir els manuscrits originals per contrastar-los, decanta l'elecció del criteri d'edició parcialment normalitzada, tot respectant les particularitats estilístiques dels textos.

La principal consideració tinguda en compte va ser que aquests textos estaven destinats a ser declamats en veu alta; per tant, l'ortografia s'ha actualitzat a la normativa vigent només quan

no implicava cap canvi en la pronunciació a l'hora de llegir el text. El vocabulari arcaic i les formes gramaticals antigues també s'han mantingut tal com són per preservar l'estil, ja que en molts casos no només eren una característica de la parla del moment, sinó que s'utilitzaven intencionadament per donar un to antic a la llengua o per representar dialectes regionals de la llengua catalana.

Tanmateix, s'ha dut a terme un procés de normalització quan al llarg del text apareixen diferents paraules, conjugacions verbals o construccions gramaticals amb grafies diferents, utilitzant per a totes elles la forma que apareix al text i que és més propera a la normativa actual. Aquest enfocament té com a objectiu preservar l'estil literari original dels textos, mentre que per a altres documents de caràcter purament informatiu, com les ressenyes de premsa transcrites als catàlegs, s'ha aplicat un nivell d'intervenció més elevat, considerant que el seu interès rau en la informació que contenen més que no pas en l'estil literari de l'escriptura.



El Comte l'Arnau

VISIÓ LLEGENDÀRIA

Lletra d'en Josep CARNER
Música del Mestre Enric MORERA

QUADRO I. – ELS ERMITANS

Decoració d'en JUNYENT

QUADRO II. – ELS PASTORS

Decoració de MORAGAS *i* ALARMA

QUADRO III. – ELS SOLDATS

Decoració de l' URGELLÈS

QUADRO IV. – EL CASTELL

Decoració d'en VILOMARA

El Comte l'Arnau

QUADRO I. – *ELS ERMITANS*

QUADRO II. – *ELS PASTORS*

QUADRO III. – *ELS SOLDATS*

QUADRO IV. – *EL CASTELL*

QUADRO I

Cim d'una muntanya. Una ermita.
Els dos ermitans conversen.

Ermità vell

Fill meu, guaita la terra
plena d'iniquitat!
Els homes no es recorden
del Déu que els va crear.

Els crims insaciables
s'empenyen palpitant.
Tothom vol l'hermosura
engendrada en pecat.
S'aixeca un fum terrible
de les coses brillants.
Fa un any a la capella
hi hagué un miracle gran.
Jesús en Creu parlava
amb veu que feia espant.
La seua dolsa Mare
plorava al seu davant.
–La terra és endurida,
s'esquerda de maldat.
Jo els enviaré un càstig;
ai del qui viu encar!
Faré secar les vinyes,
les espigues del camp;
faré eixugar les aigües
que els molins no moldran;
carrers i carreteres
de morts sobreeixiran;
i fent-se impenetrable
el cel s'ennegrirà.–
Maria prou va dir-li
que ja es penediran.
–Ai Mare si això feien,
ai si això feien tant!
Faré brotar les vinyes
i viure el blat al camp;
els tornaré les aigües,
tots els molins moldran;
carrers i carreteres
de flors ne floriran.

Ermità jove

La fúria d'eixes terres
és el Comte l'Arnau.
Fa un any surt cada vespre
de la Cresta del Gall.
En un corser feréstec
vola per cims i plans;
per tot arreu hi deixa
nuvolades de mal.
Les terres són damnades,
els homes afollats,
els mals esprits[1] imperen
i es moren els infants,
boca oberta, ulls enfora,
com ofegats pel Mal.
Oh pare! Aqueixes ires
no han d'acabar-se mai?

Ermità vell

Déu ja no vol dels homes
escoltar més el clam.
Les veus són pecadores;
només les mou l'esglai.
El dia que s'aixequi
del bruit universal
una veu innocenta,
sola, pura, suau,
a Déu li serà accepta
i el cel s'aclarirà;
les cares seran bones,

[1] esperits.

seran humils les mans;
eixirà de les cases
una claror de pau;
carrers i carreteres
de flors ne floriran.

(Entren a l'ermita.)

Se forma una nuvolada.– Surten d'entre ella els mals esperits i diuen:

Els mals esperits

El Bé caurà i el Mal riurà;
la cua negra dansarà;
de goig la mà s'estrenyerà
brandant la forca.
Comte l'Arnau, nostre senyor,
tu, llarg udol sens redempció,
tu, que ets la gran devastació,
passa i triomfa!

(Passa el Comte l'Arnau a cavall i crida:)

El Comte

Maledicció! Maledicció!

(L'ermita s'incendia. El Comte desapareix.)

QUADRO II

Pels boscos. Dos pastors amb els seus remats.
Un d'ells, amb el fluviol, sona una cançó, sense paraules.
Neu. Avets.

Pastor 1er

Tu que el Comte Arnau veieres
una nit, cingles avall,
per rostos i per timberes,
treu guspires son cavall?

Pastor 2on

(Cançó del cavall del Comte l'Arnau.)

I

El negre cavall amb fúria
se n'emporta al qui ha pecat;
atravessa la foscúria
com un vent d'iniquitat;
no menja gra ni civades,
sinó ànimes damnades
per tota una eternitat.

II

En sa espantosa carrera
ell piafa en la buidor,
i la seva gran crinera
és un torbellí d'horror;
queden per cims i planures
els arbres plens de tortures,
les bèsties fixes de por.

III

Eixit d'abims insondables
el cavall és un esprit;
treu focs i alens espantables
i un panteix jamai finit;
quan va a terra, i s'abandona,
el Diable l'esperona
i el fa perdre a l'infinit!

Pastor 1er

Pels volts, totes les ramades
el Comte l'Arnau ha embruixat;
les ovelles astorades
senten el baf del pecat;
els xais guaiten amb delícia
del foc l'espurneig roent;
els bocs, rient amb malícia,
salten diabòlicament.
Allunyeu l'esprit temut,
Senyor, i ses flames vermelles!
Conserveu-nos la quietud

de nostres dolces ovelles.
Però el foc s'està apagant.
Fan airades espessides.
Les aus que estaven dormides,
s'esporugueixen, se'n van.
Se sent un remor llunyà
com d'una disbauxa impia.
El Comte Arnau ve a caçar.
No sents la trompeteria?
Sents el corn i la carrera
com ressonen pels avencs?
I els gossos que du al darrere
són llops, grans llops famolencs!
Fugim als covals pregons
que ja ve amb fressa espantosa
la cavalcada impetuosa,
furient de desolacions!

(Fugen els pastors.)

Cavalcada del Comte l'Arnau.

Els mals esperits

Comte l'Arnau, nostre senyor,
tu, llarg udol sens redempció,
tu, que ets la gran devastació,
passa i triomfa.

El Comte

Maledicció! Maledicció!

QUADRO III

Aspecte extern del castell del Comte l'Arnau.
Grans murs, fosses, etc. Soldats que vetllen.
Se senten estrèpits de trompeteria; una host entra en el castell.

Els soldats

I

Som soldats.
Som cruels i som irats,
i ja ens té tots ressecats
la cremor dels vells pecats.

II

Som soldats.
Hem vençut en els combats.
Fórem rics, joves, daurats
pels camins enlluernats.

III

Som soldats.
Ara ombrívols i callats
hem sofert ser derrotats,
fred i fam i tempestats.

IV

Som soldats.
Taciturns i consternats
envellim en fosquedats,
recordant nostres pecats.

Un soldat

Comte l'Arnau! Tu ja ets damnat,
oh, revolada de pecat
sobre la terra!
A tu et seguíem udolants,
braços valents, llengües penjants,
amb un furor de guerra.
A tota l'host torcia el vent
i ella restava com serpent
recargolada.
Al escoltar nostre xiulet
tot l'univers sentia un fred
a dins la carcanada.
Un negre encens el Rei del Mal
de tots rebia, regnant dalt
d'un trono egregi.
Del món vam fer-ne un esvoranc
i el núvol fosc plorava sang

del nostre sacrilegi.
Comte l'Arnau! Tu ja ets damnat,
oh, revolada de pecat
que ens emportares!
Som tos servents, els braços dus,
els cors crudels, els cossos nus
que un dia tu brandares!
Parla, què vols, Comte l'Arnau?
Vens de l'infern, no ens dones pau
les nits obscures.
Per tu sentim esfereïts
renills i crits, corns i clapits,
ventades càlides i impures.
Els boscos s'inflen de terror
i fan com una tremolor
planes desertes.
No eres el fort? No eres el brau?
Vine d'un cop, Comte l'Arnau!
Les portes són obertes!

(Compareix el Comte l'Arnau a cavall.)

El Comte

Jo arribo a la casa meva,
entre infernals torbellins.
Que ara m'ajudin a entrar-hi
tots els crims que he fet a dins!
I retorna a qui va fer-te,

oh, castell del Comte Arnau!
Cremeu en honor del Diable
teieres del meu palau!

(Il·luminació fantàstica en el castell. Els soldats han desaparegut. Tempesta.)



QUADRO IV

El castell. La Comtessa fila vora la llar. La llum del foc somorta. A dintre se senten les tres filles del Comte, que canten:

Dels espais en la fondària
consoleu les nostres pors,
oh, les santes silencioses
dels invisibles amors!

(De tant en tant, algun llamp seguit de tro. La suavitat del cant floreix en un ambient de gran feresa. Entra el Comte l'Arnau, sobtadament, però sense soroll. Al entrar ell, s'apaga el foc de la llar.)

Arnau

Tota sola feu la vetlla, muller lleial?

Comtessa

No la faig jo tota sola, Comte l'Arnau.

Arnau

Qui teniu per companyia, viudeta igual?

Comtessa

Déu i la Verge Maria, valga'm Déu, val!

Arnau

Bé conec que algú m'atura, muller lleial!
I les coses són calmades al meu voltant!

Comtessa

Què és això que us ix pels ulls, Comte l'Arnau?

Arnau

És el mal que jo donava, viudeta igual.

Comtessa

Què és això que us ix pels braços, valga'm Déu, val!

Arnau

És el mal que jo prenia, muller lleial.

Comtessa

Què és això que us surt pels peus, Comte l'Arnau?

Arnau

És el mal on caminava, viudeta igual.

Comtessa

Què és això que hi ha a la porta, valga'm Déu, val?

Arnau

És el cavall que m'espera, no gosa entrar!
A on ne teniu les filles, muller lleial?

Comtessa

A la cambra són que broden seda i estam.

(S'obre la gran porta del fons. Les tres filles del Comte Arnau, vestides de blanc, il·luminades per una claror molt dolça. Canten:)

Les tres filles

Vosaltres, que en la foscúria
resplendiu serenament,

oh, vosaltres, les tres santes,
sospeses en mig del vent!

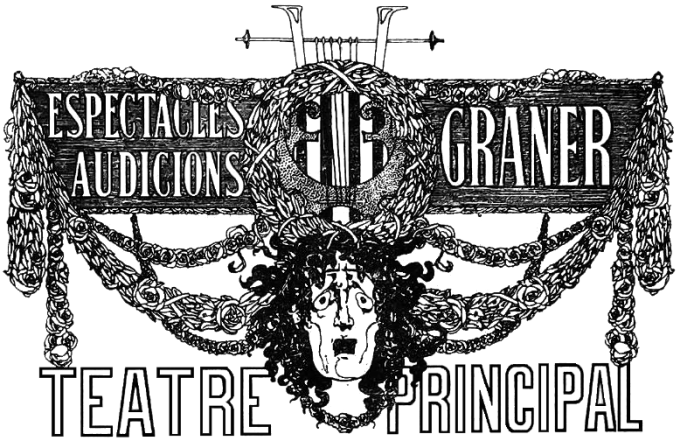
Santes de les nits furientes,
santes de les tempestats,
amb les mans consoladores
amb els ulls apiadats!

Pareu els trons de la guerra,
els llampecs d'or i de sang,
oh, vosaltres, les tres santes,
totes vestides de blanc!

(El Comte l'Arnau, que primer s'havia agenollat, acaba per desaparèixer.)

La Comtessa

Oh, vosaltres, les flors soles de sa maldat!
Mai més tornarà a la terra el Comte Arnau.



La Fustots

RONDALLA POPULAR EN UN ACTE

portada al teatre per

EN SEVER DE LA CANTONADA

amb

Decorat de l' URGELLÉS

i

Aplicacions musicals de SCHUMANN

Als petits infants qui van al teatre les dolces tardes dels plaents dijous (perquè han sigut bons tota la setmana) dedica aquesta rondalla

S. DE LA C.

PERSONATGES

AGNA, *àvia.*
ROSA, *neta.*
CELÍSTIA, *fada.*
ALBERICA, *madrastra de la* FUSTOTS.
BRIANDA, } *germanastres de*
MONTALVANA, } *la* FUSTOTS.
LA FUSTOTS.
EL PRÍNCEP BLANC.
ABIM, *geni.*
LES OQUES.

DECORACIÓ

Una casa de pagès: interior. A la dreta de l'actor, una llar de foc; a l'esquerra, el portal. Al fons, gran paret obscura, que s'aclarirà a son temps deixant veure un camp que té un bosquet de rosers a un cantó i, a un altre, l'eixida d'una casa.

Està l'àvia asseguda vora el foc. S'obre el portal i compareix la neta. Se veu com neva fins quan el vers indica que tot torna a estar tancat.

Rosa

Àvia, quin fred, quina nit!
Fa una nevada més forta!
Mare de Déu, que he patit!

Porto la llenya que heu dit.
Deixeu-me tancar la porta.
Mare de Déu, quina neu!
Quina neu, Mare de Déu!
Mai n'havia vista tanta.
Sort que la neu no m'espanta
i fins la trobo bonica,
perquè és tan blanca i tan xica
i perquè va voleiant!

Bé, fa tremolar una mica...
com que ella cau tremolant!
Ai, deixa'm seure,
i l'avieta, la velleta
petiteta, blanca i neta,
com la Rosa mai li calla,
me contarà una rondalla
a la vora de la llar.
En sap tantes i tan belles,
tan plenes de meravelles,
de prínceps i de donzelles,
d'encantar-se i d'estimar,
que els meus ulls se van obrint
i extasiant-se i resplendint,
i no es poden aclucar!

Agna

Tu em saps ben afalagar,
trapassera, gran xerraire!
Vet aquí: no et costa gaire
que enraoni i que bogegi!
Ja et conec bé la manera,
encara que repapiegi!
Trapassera, trapassera!
Ja ve com un anyellet

portant-se la cadireta!
Sí, ja pots baixar el capet
i fer cara de santeta.
No m'ho heu pas de venir a dir
que tots us rieu de mi!

Jo em quedo a casa estaqueta,
veig passar els mesos mortals,
i us armo sagramentals
i vigilo tot lo dia:
«Tu què vols, ara què fas»
si no fos jo, pobre mas,
ja qui sap a on seria!

No em guaitis amb aquests ulls!
Tu ets com els altres, perquè
te penses que faig embulls
i no soc bona per res.
Calla! Tossuda, atrevida;
jo ja sé per què t'ho dic!
Ca, si jo visc consumida.
Aquest món és un fatic!

Tant se us en dona, ja ho sé.
Lo que em passa no té nom.
Jo sempre ho dic a tothom:
algun dia em moriré.
Com si us sentís: —No és gran mal;
ja era vella, tant se val.
Ja no estava gaire forta.—
Però no ho digueu molt alt,
potser no seré ben morta.
Oh, i ara me n'he adonat:
bé, què hi fas aquí enfavada?
T'hi quedaries plantada
per tota una eternitat.
Vaja doncs: *Una vegada...*

S'aclareix la paret del fons i es veu la decoració de camp. Passa Celístia, la va seguint Abim; quan ella es gira, l'Abim s'amaga grotescament. Per fi, quan ha desaparegut Celístia, Abim fa gestos d'amenaça, i desapareix a son torn.

Surten de l'eixida Alberica, Brianda i Montalvana, mudades, i la Fustots pobrament vestida.

Alberica

Nosaltres, totes mudades,
anirem a les ballades
amb caputxes i arracades,
faldilles encartronades
i tumbagues virolades;
tu, Fustots,
vestida de pellingots,
guarnida de teranyines,
coronada d'escardots
i de potes-cavallines
xipolleja als regarots;
mentrestant
ves les oques vigilant.

Brianda

Tu, germanastra avorrida,
queda't, queda't a l'eixida
perquè ets lletja i fas ferum.
Ets tan negra i tan fumada
que, guaitant tota esverada,
has de fugir de la llum
com una rata pinyada.
Pansida, cara d'arrugues,
fastigosa, fuig d'aquí.

Ja cap paraula saps dir;
temps ha que només remugues;
tu mateixa et fas espant,
plena d'esquinços i taques.
Només de veure'ns tan maques
ja tens d'anar-te amagant.

Montalvana

Bruta, mala aparició,
lletja com els teus intents;
ets gandula i fas pudor,
vas coixa i et manquen dents.
Els camps amb verí els arruixes
i dius mots estranys en l'ombra.
Com les bruixes
te pentines amb l'escombra
i cuses amb un ullal.
Només penses en fer mal.
Sedassera,
potinera,
munt de farda maleit!
Fang d'aigüera,
serradures de pastera,
borrissol de sota el llit!

Alberica

Oques, oques
cridaneres i badoques
que avenceu tan desgarbades,
ens n'anem a les ballades;
quedeu-se aquí amb la Fustots,
feu-se crits i babarotes,

xipollegin vostres potes,
i els seus grossos sabatots!
I nosaltres dansarem
al bell so de les músiques.

Brianda

Com riurem!

Montalvana

Com gosarem!

Brianda

Ja ho veieu, si anem boniques!

Montalvana

Ja ho veieu, si estem contentes!

Brianda

D'aqueix poble i sos veïnats
no hi haurà millors posats,
ni robes més resplendentes.

(Ja es giren per anar-se'n. De sobte se senten les oques.)

Les oques

Oc, oc, oc.
La Fustots du vestit d'or!

Brianda

Sentiu les oques! I ara!

(Les tres dones s'han parat.)

Montalvana

La Fustots du vestit d'or!
La Fustots, l'arraconada,
la bruixa, la malgirbada;
ara veies quin tresor!

Brianda

Vestit d'or! Ai, la princesa!

Alberica

Vestit d'or! Quina riquesa,
per anar pels regarots!

Montalvana

La Fustots, ves, la Fustots!

Les oques

Oc, oc, oc.
La Fustots du vestit d'or!

Brianda

Ai, Déu meu, Verge divina.

Montalvana

Posem el nasset ben cot!

Alberica

Vestida d'or, la coquina!

Montalvana

Oques, oques, sobretot
no us desfeu de la Regina.

Brianda

La Fustots, la cançonera,
la tonta, la malfeinera!
Vestit d'or!

Montalvana

Ves, dona, ves!

Brianda

Ai, quin riure! No puc més!

(Se'n van la mare i les germanastres. Queda la Fustots sola amb les oques.)

La Fustots

Des que el meu pare
se va morir
ningú m'estima,
soleta estic.
Sou mes amigues
només vosaltres,
oques petites,
oquetes blanques.

Mes de tenir-vos
contenta soc;
ja em consola
vostra blancor,
i sou tan fines
i tan lluentes,
oques petites,
oques alegres!

I veniu totes
a vora meu,
penjant la pota
i alçant el bec;
i sereu sempre
mes estimades,
oques petites,
oquetes blanques.

(Surt la fada Celístia, tota il·luminada, entre els rosers, i diu a la Fustots:)

Celístia

Escolta, escolta,
bona Fustots.
Aqueixes oques
del teu entorn,
que tu les peixes
amb greu dolçor,
que tu les portes
entre les flors,
que les tavelles
pels aiguamolls,
que les hi ensenyes
prades i fonts
i que les menes,
dreçant el coll,
eixorivides,
pels corriols,
aqueixes oques
del teu entorn
són les cinc filles
del meu amor.

La Fustots

I vós, senyora,
digueu qui sou!

Celístia

Jo só[2] una fada;
só bella; só
pàl·lida i fina,
guaito i me fonc.
Me dic Celístia
i és fet mon cos
de gases fines,
d'argent molt dolç;
só una besada
i un tremolor.

La Fustots

Fada Celístia,
bé ho veieu vós;
vaig esqueixada,
duc sabatots.
Però deixeu-me
guaitâ-us[3] d'a prop.
Vaig amb cuidado;
no us taco, no.
Que aneu bonica,
que hermosa sou!

Celístia

Un negre geni
que es deia Abim,
ell que es posava
quan era nit

[2] soc.
[3] guaitar-vos.

per les fondàries,
sota els camins,
amb ulls terribles
plens de verí
que sempre guaiten
de fit a fit.

Els que passaven,
tristos, solius,
en ell trobaven
fatal encís,
els dava vèrtig
i frenesí,
els hi xuclava
tot l'esperit
i els feia caure
cingles endins.

(Durant aquesta descripció surt el geni Abim, que sense ser vist, fa ganyotes i moviments de ràbia.)

La Fustots

Ave María!
Quin assassí!
Ja só escruixida
i esborronada
i esporuguida
i esparverada
i estamordida
i esgarrifada.

Si vós no estéssiu
a prop de mi,
cauria a terra,

faria un crit.
Quan en la fosca
faci camí
ja veuré sempre
que em va seguint.
Ja em darà sustos,
pobre de mi!
Ja el veuré en somnis
aquesta nit!

Celístia

Jo, compadida
dels caminants,
me vaig resoldre
d'eixir a l'espai,
ja nit entrada,
i acompanyâ'ls[4].
Des d'aleshores
és bell anar
en nits serenes
pel món en pau.

Per cims i planes
els caminants,
duts per la meva
suau claredat,
van més alegres,
no es cansen tant
i ses converses,
son caminar,
són sempre joves
i esperançats.

[4] acompanyar-los.

La Fustots

Fada Celístia,
me feu pensar
que de vegades,
quan m'han renyat
i soc ben trista,
sola i plorant,
en nits que triguen
molt de passar,
els ulls aixeco
i un pàl·lid raig me
besa el rostre
i em va calmant.
Fada Celístia,
sou vós, veritat?
Que em duri sempre
vostre estimar!

Celístia

El negre geni,
ple de despit,
ja sense víctimes,
perdut l'encís,
volgué de pena
fer-me morir.

Negra fumera
va alçar una nit;
passava un núvol
davant de mi.
Mes filles, blanques
com gessamins,
joguinejaven
en llac soliu.

Desfet el núvol
no les vegí.
Pel llac nedaven
oques gentils,
somes i tristes
com els sospirs!
Eren mes filles!
Bé ho coneguí!
Les ha encantades
màgic albir.
No sé tornar-les
al viure antic
ni com deu fer-se,
ni sols per qui.
Sigues entre elles
sens defallir;
per anar entre elles
té aqueix vestit.

(La fada toca amb la seva vareta a la Fustots, qui roman amb un vestit d'or. La fada desapareix.)

Les oques

Oc, oc, oc.
La Fustots du vestit d'or.

(La Fustots, voltada de les oques, seu a prop del bosquet de roses.)

La Fustots

Ai, veniu, amigues meves;
qui us podrà desencantar!
Si seria el meu besar-vos!
Si seria el meu plorar!

Ai, que en sou, de malaurades!
Mes no us manquen mes amors!
Que caiguin fulles de rosa
damunt dels nostres dolors.

Què podrà desencantar-vos?
Digueu-m'ho amb vostre mirar.
Si seria el meu besar-vos!
Si seria el meu plorar!

(Compareix el Príncep Blanc.)

El Príncep

Ai, quines oques blanques!
Ai, quina Reina d'or!
Amb sola una mirada
ja m'ha robat el cor.
Oh, guardadora d'oques,
quina hermosor teniu!
Jo prou he vist princeses
a Nàpols i a París
i per aplecs i fires,
de totes les nacions,
amb uns ullets molt tendres
i un garbo de gipons
i un aire de faldilles
i un follejar atrevit...
Mes vós esteu callada
i amb repòs infinit;
esteu tota aturada
i amb tan quiet mirar
que un veu que per parlar-vos
se té d'agenollar.
Sou rossa com el dia,
sou blanca con la neu

i aneu bonica com
una Mare de Déu.

La Fustots

Ai Príncep, el bell Príncep,
quines coses de dir!
Me poso vergonyosa;
tota em feu enrogir.
No sé on baixar la vista
de tanta confusió.
Ai, vaja, sou un Príncep
molt comprometedor.

El Príncep

Sigueu la esposa meva;
jo us portaré al palau
en una gran carrossa
guarnida amb setí blau.
I guardaran les vores
de nostres bells camins
soldats vermells amb llances
i estrèpit de clarins.
I passarem nosaltres
amb joventut triomfal,
entre les coloraines
del goig universal.

La Fustots

Estic avergonyida
i tot això em confon.

Que hermosa que és la vida!
Que coses hi ha en el món!

M'apar com si la cara
tragués a un finestral.
Hi ha molt que jo no veia,
però em quedo al meu casal.

Val més el sacrifici
que una il·lusió esplendent.
Oques, amigues meues,
jo mai us deixaré.

Vull ésser l'oblidada,
la plena de tristor,
voltada de la vostra
pacífica blancor.

(Desapareix entre els rosers, seguida de les oques.)

El Príncep

Vosaltres, plenes d'espines,
que coneixeu el dolor,
digueu-me, roses, digueu-me
a on és lo meu amor!

(Se'n va en cerca de la Fustots. Surten immediatament Alberica, Brianda i Montalvana, conduïdes pel mal geni Abim.)

Abim

Apa,
dones:
via,
prompte.

Passa
l'hora.
(A Brianda) Cuita.
(A Montalvana) Vola.
Via,
via,
via,
prompte.

Alberica

Vet aquí per què les balles
ha deixat el fill del Rei.

Brianda

Vol el fat que a casa nostra
ell hi trobi la muller.

Alberica

Quina serà l'escollida?
Poseu-vos maques, Déu meu!

Montalvana

Regirem totes les caixes
i baguls i bagulets!

Brianda

Escurem tots els calaixos,
calaixons i calaixets!

Montalvana *(a Alberica)*

Bé em donareu les agulles.

Brianda *(id.)*

I m'arreglareu els plecs.

Montalvana *(id.)*

Jo vull quatre flors.

Brianda *(id.)*

Jo el vostre
mocador de casament.

Montalvana *(id.)*

I l'aigua d'olor !

Brianda *(id.)*

Les pintes!

Montalvana *(id.)*

El collar!

Brianda *(id.)*

El braçalet!

Abim

Apa,
dones:
via,
prompte.
Passa
l'hora.
(A Brianda) Cuita.
(A Montalvana) Vola.
Via,
via,
via,
prompte.

(Entren tots a la casa.)

(Compareix Celístia i diu dirigint-se als rosers:)

Celístia

Ves-te'n a casa!
Posa't, Fustots,
la roba vella
i els sabatots.
Torna als esquinços
i als pellingots!

(La Fustots travessa l'escenari humilment, vestida com al principi. Entra a la casa. Celístia desapareix. El Príncep surt.)

El Príncep

Vull una noia
vestida d'or!
Oh ma estimada,
on ets? Respon!
Aquí fugires
entre les flors.
D'aqueixa casa *(la que s'veu)*
deu ser l'amor;
no n'hi ha d'altra
per eixos vols.

Vull una noia
que és com un sol;
vull una noia
que em torna boig;
vull una noia
que se m'ha fos;
vull una noia,
vull una noia,
la vull i prou;
vull una noia,
vull una noia,
vull una noia
vestida d'or!

(Truca a la porta de l'eixida. Surt Alberica.)

Aquí té d'ésser;
deu-me-la vós:
vull una noia
vestida d'or.

Alberica

Ai, jo en tinc dues,
regi senyor.
Ja van molt maques,
però d'or no!

(Surt Brianda i poc després Montalvana, fent reverències i genuflexions.)

Senyor, aquesta
n'és la major.
És molt hermosa;
se'm sembla molt.

El Príncep

Era més bella
la que s'ha fos.
Vull una noia
vestida d'or.

Alberica

Senyor, aquesta
n'és la menor.
Bon pam de cara,
cosset airós.

El Príncep

Era més bella
la que s'ha fos.
Vull una noia
vestida d'or!

Les oques *(dintre els rosers)*

Oc, oc, oc.
La Fustots du vestit d'or!

El Príncep

Digueu-me prompte,
qui du aqueix nom?
És d'eixa casa?
Fustots, Fustots!

(Surt Fustots, pobrament vestida.)

Brianda

Amaga l'esguard poruc;
com un corb ets malastruga,
com una oliva feixuga,
solitària com un duc!
Ta boca és tota badada,
tos ulls tenen degotims,
i sembles tan desgarbada,
que vas trepitjant raïms.
Davant senyors principals
com ixes tan atrevida?
Au, torna-te'n a l'eixida
a tractar amb els animals.

Montalvana

I quina cara de faba!
Mira com li cau la baba!
La gent que et vol enraonar

primer t'ha de sacsejar,
perquè sinó no et despertes.
Les teues mans són obertes
com si esperessin mannà.
Alenes amb gran remor,
i a aquell qui no et coneix gaire
li sembla que ensumes l'aire
per veure si fa pudor.
Gandula, desagraïda,
que només penses que mals;
au, torna-te'n a l'eixida
a tractar amb els animals!

La Fustots

Aquell qui em cridava
m'hi pot enviar.

Brianda

Ai, desvergonyida,
com goses parlar?

Montalvana

Torna-te'n a casa!

(Se tiren les dues germanes damunt la Fustots i la volen arrencar violentament de l'escena.)

Príncep

I no és ella!

La Fustots

Ai!
D'una esgarrapada
m'haveu fet sang!

(En el moment que diu aquests mots torna a quedar amb el vestit daurat. S'amaga entre els rosers, avergonyida.)

(El Príncep va a cercar-la immediatament. Quan està davant dels rosers, exclama:)

Príncep

Oh quin prodigi! Les oques
en donzelles s'han tornat!

La Fustots
(sortint seguida de cinc donzelles)

De ma sang amb una gota
totes s'han desencantat.

Príncep

Veiem, vull contar-vos: una,
dugues, tres i quatre i cinc.
De seguida vull casar-vos
amb els cinc germans que tinc.
(A la Fustots) I tu seràs la Regina;
plens d'anells duràs els dits,
donaràs saraus i festes,
menjaràs sempre confits.

Tindràs cambres sumptuoses
totes plenes de claror,
i hi haurà, esperant tes ordres,
un patge a cada racó.

Tindràs sillons amb domassos
i miralls per veure't bé,
i tapissos amb històries
que ja te las contaré.

Tindràs aucells de mil boscos,
tindràs flors de mil jardins
i caminaràs a sobre
de catifes i coixins.

Voltats de gentada immensa
anirem a passejar,
caminant de mica en mica
perquè et puguin admirar.

I en ton vestit una cua
tan ampla tens de lluir,
que passant d'acera a acera
encara ha de sobreeixir.

I diran grans i quitxalla:
—Que n'és d'hermosa, manoi!—
Tu quedaràs satisfeta
i jo també molt cofoi.

Brianda i Montalvana

Babau!

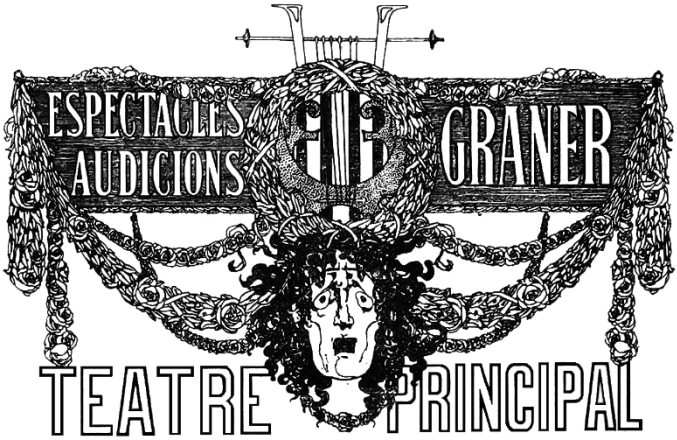
El Príncep

Ai, desvergonyides!
Quin càstig us podré dar?
Us faig porteres de casa.
Així ens veureu passar!
I tu i jo, Fustots, la vida
passarem, contents i rics,
i menjant sempre carmel·los
i anant sempre ben bonics!

(La decoració del fondo s'obscureix. Tot torna a quedar com al començament de l'obra.)

Àvia

I a la porta n'hi ha un fus,
acabat amén Jesús.
(A la neta) Sigues entenimentada
i cuidadosa, ja ho veus:
si guardes ben bé les oques,
te podràs casar amb un Rei!



LA MATINADA

VISIÓ DE NATURALESA

Composició d'en LLUÍS GRANER

Lletra de l'ADRIÀ GUAL

Música del Mestre FELIP PEDRELL

Decorat de l'OLEGUER JUNYENT

LA MATINADA

Cor

Oh, Déu, bon Déu!
Oh, Sol, bon Sol!

Tots

Com vol de grans aucells
cantem la matinada,
que el Sol ben aviat
enviarà son bes;
per ales ens han dat
el càvec i l'aixada:
per què volem res més?

Déu fa sortir el Sol
i amb ell l'amor envia,
fent les aubades tèbies
ben reblertes d'anhels.

Quan rep el Sol, la terra
es mostra amorosida,
i espera els vostres braços,
fuets d'eterna vida
que fan florir les planes
per encisar els cels.

Homes sols

Oh, Déu, bon Déu!
Oh, Sol, bon Sol!

Noies joves

Oh, Sol! Quan ton reflex s'estengui per la plana,
recorda't del meu cor.
La veu de la donzella t'ho demana...!
Què en saps, del meu amor?

Les mares

Salut pels nostres fills i els nostres homes
ens portarà el bon Sol;
espigues plenes i xamoses pomes
per guarnir amoroses el bressol.

Els vells

El Sol ens darà escalf i bon coratge.

Els homes

La força tu, bon Sol, ens portaràs
i amb ella faràs dolç nostre esclavatge.

Nois

Bon Sol, bon Sol,
quan te pondràs,
voreta el foc
quines rondalles deixaràs?

Tots

Oh, Déu, bon Déu!
Oh, Sol, bon Sol!

Salut, rei de les llums,
fanal que el tot potent per l'espai branda!

—

Qui pogués com els aucells
festejar ta matinada
i gronxar-se tal com ells
en la fresca matinada!
Dona'ns forces pel conreu
i bondat indefinida,
per alcançar del bon Déu
la pau d'eterna florida.

—

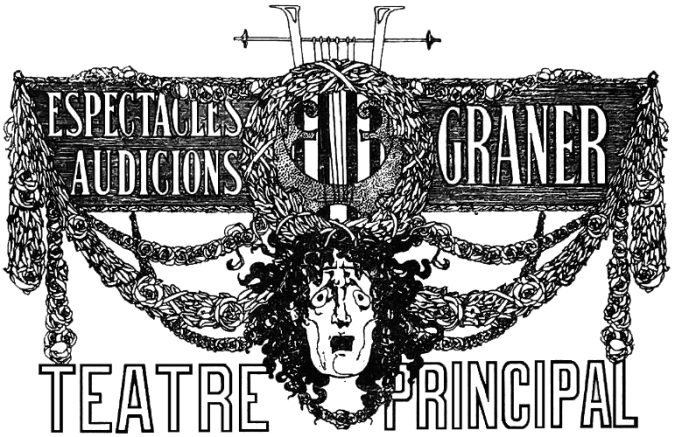
Com vol de grans aucells
cantem la matinada,
que el Sol ja s'és llevat

i havem rebut son bes.
Per ales ens han dat
el càvec i l'aixada:
per què volem res més?

—

Oh, Déu, bon Déu!
Oh, Sol, bon Sol!





Lo Miracle del Tallat

LLEGENDA DE POBLET EN 3 QUADROS

Lletra d'en Josep CARNER
Música del Mestre Enric MORERA

DECORACIONS
DELS SENYORS BRUNET I POUS

Lo Miracle del Tallat

NOTA

Aquesta composició ha sigut inspirada en una llegenda recollida per D. Josep Pin i Soler i publicada en edició de bibliòfil per Henric i Cª en 1896. De dita publicació n'extraiem les notícies següents:

L'il·lustre Finestres, en la seva *Història de Poblet*, parla així d'aquesta tradició: «...el tercer siti és a on se va trobar de sobte, sense saber com, un home veí de Granyanella anomenat Miró, qui estava esclau a l'Alger dormint empresonat i engrillonat, el qual havent reclamat de cor a la Verge del Tallat, al despertar-se es va trobar miraculosament en aquest Santuari, i desfet en llàgrimes de devoció anava de genollons arrastrant les cadenes a adorar a la Santa Imatge... i havent-li el Prior i els de la seva família tret les cadenes, les varen penjar en una paret de l'església, a on avui dia romanen per memòria de la posteritat.»

El santuari del Tallat, a on s'hi pot anar des de Montblanc o de L' Espluga del Francolí, avui és gairebé del tot destruït. En el castell de Santa Florentina de Canet de Mar foren traslladades algunes joies artístiques del Tallat que encara es pogueren salvar. La creu que perpetuava lo miracle del Tallat se troba avui en lo Mas de la Misericòrdia de Reus, arquebisbat de Tarragona. La inscripció següent, dictada per lo mateix D. Josep Pin i Soler i gravada en lo sòcol, relata el fet de la seva translació:

EIXA CREU

DEL MIRACLE ANOMENADA

ERECTA FOU PER MANS PIADOSES

EN LO CIM DEL TALLAT

LOS DARRERS ANYS DE LA XV CENTÚRIA.

INCLEMÈNCIES DEL TEMPS,

INCÚRIES DELS HOMES

L'AMENAÇAVEN DE COMPLERTA DESTRUCCIÓ.

L'AMO D'EIX MAS LA PORTÀ D'ON JEIA ABANDONADA

I REVERENT L'AIXECA EN AQUET LLOC

L'ANY MDCCCXCVI

INVOCANT PER ELL

LOS HEREUS DE SA CASA

I TOTS LOS DEVOTS DEL TERME DE REUS

GRÀCIA PERPETUA

QUADRO I

Port d'Alger. Arriba una nau corsària. La gent sarraïna conversa i dansa.

(Els Captius davallen de la nau. Entre ells hi ha en Miró de Granyanella. Duts per barbres pirates canten:)

Els captius

Alger sobre les ones,
oh, vila blanca i d'or!
Mandrosa, indiferenta
contemples nostre plor.

Immòbil, ta bellesa
contempla al seu davant
cadenes que arrosseguen
i crits que van durant.

Els negres soterranis
ens dones per presó;
amb un menyspreu de Reina
ens negues la claror.

El dia cau; ens volta
un gran silenci trist.

Uns captius

Oh, llar!

Altres

País dels avis!

Altres

Oh, fills!

Tots

Oh, Jesucrist!

(Els captius se'n són anats lentament. És cap al tard.)

(Tornen a ballar molt mandrosament.)
(Les ballarines van desapareixent.)

QUADRO II

Una cova a prop de la mar. Els sarraïns guarden al captiu Miró qui és dins de la cova. És nit.

(Se sent el cant del muetzí:)

Al·lah és Al·lah.
No hi ha altre Al·lah que Al·lah.
Desperteu i a pregar.
Al·lah és Al·lah.
No hi ha altre Al·lah que Al·lah.

Els sarraïns

Ca cristià!
Nom sobre nom, el nom d'Al·lah!
El dia és son parpellejar!
L'eternitat és son mirar!

Captiu Miró

(Diu en fervorosa pregària:)

Tendra poncella,
flor de pietat,
Santa Madona del Tallat:
Vós sou amunt, llunyana i bella!
Jo fa set anys só[5] aquí tancat.
Mon cap blanqueja,
ma barba cau.
Passen estrelles pel cel blau,
roda el xaloc, l'ona fresseja...
Jo fa set anys que som esclau.
Santa Maria!
El vostre Infant
du un llibre obert al prec constant:
tinc set i fam, Madona mia;
hagueu pietat de vostre aimant.
Fam de guaitar-vos,
set d'adorar-vos,
Flor de pietat!
En el sojorn que Vós volguéreu
i on entre flors apareguéreu,
Santa Madona del Tallat!

(El captiu Miró queda extàtic, com si contemplés, al lluny, la seva estimada Verge. Se senten veus interiors qui canten els Goigs de la Mare de Déu del Tallat.)

[5] soc.

Veus interiors

Alceu-vos sobre l'angoixa,
com matí de claredat.
Oh, clement; oh, dolça; oh, pia
Mare de Déu del Tallat!

(El captiu Miró s'acosta confiat cap al mar. Voltats de suavíssima claror venen Àngels per damunt de l'aigua tranquil·la.)

Àngels

Arca d'aliança,
Torre de David.
Àuria demora,
Estel matutí.
Vós sou somrienta,
llibert el captiu.

—

Causa d'alegria,
de justícia espill;
rosa oberta i closa,
salut de l'infirm[6].

(Els Àngels s'enduen sobre el mar al captiu Miró.)

Al vostre somriure
s'acaba la nit,
cauen les cadenes,
canta el dematí;
mort, pecat, misèria
se perden d'ovir.

[6] "enfermo", malalt.

QUADRO III

Cim del Tallat. És l'auba. Els àngels hi deixen el captiu Miró, qui obre els ulls embadalit.

Àngels

(Interior)

Arca d'aliança,
Torre de David.
Àuria demora,
Estel matutí.

Captiu Miró

La boira es desfà,
pels abims se llença.
Oh, Déu, ja es fa clar;
sento panteixar
Catalunya immensa.

—

Soc dalt del Tallat.
Oh, l'aspre serrat,

l'altar de Maria!
Oh, la llibertat
i l'aire i el dia!

(Cau de genolls davant de la creu.)

(Una processó se dirigeix vers el santuari.)

Gent de la processó

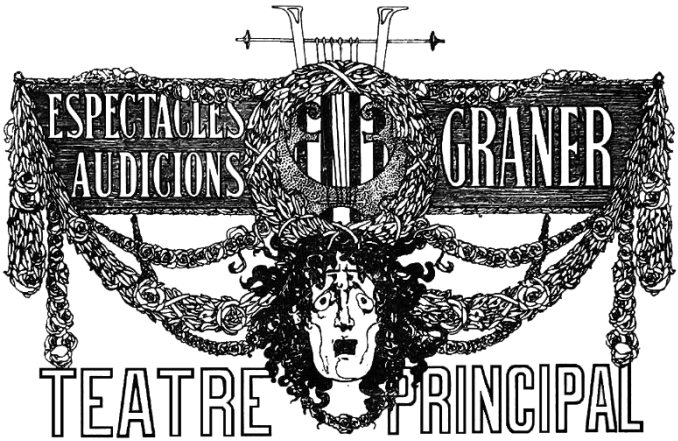
(Interior, acostant-se.)

Alceu-vos sobre l'angoixa,
com matí de claredat.
Oh, clement; oh, dolça; oh, pia
Mare de Déu del Tallat!

(Van sortint a escena.)

(Cauen les cadenes del captiu Miró, qui roman extasiat, ple de mística joia. Apoteosi.)

Al vostre somriure
s'acaba la nit,
cauen les cadenes,
canta el dematí;
mort, pecat, misèria
se perden d'ovir.



La Nit de Nadal

Visió musical en 5 quadros

Lletra d'en
Francesc Cases i Amigó

Música del
Mestre Lamote de Grignon

Decorat
dels escenògrafs **Vilomara i Junyent**

La Nit de Nadal

QUADRO I

EL PESSEBRE

Cor general

Avui pels homens la nit és dia,
avui pels àngels la terra és cel;
damunt la palla d'una establia,
prop de María
caigué un estel.

Caigué a la terra com una perla,
perla divina d'immens valor,
perquè nosaltres, podent haver-la,
volguéssim fer-la
joiell d'amor.

Estel qui daura la nit hermosa,
els àngels canten al voltant seu;
mentres a fer-ho l'aucell s'hi posa
floreix la rosa
damunt la neu.

No és tan puríssim el de l'aubada
quan les tenebres i boires fon;
sa llum divina, del cel baixada,
serà escampada
per tot el món.



QUADRO II

ÀNGELS I ROSSINYOLS

_____

Els rossinyols

Soc l'arpa de la boscúria
que gronxa el suau oreig;
si el meu niu és a la terra,
el meu càntic és del cel.

Quan hermosos davallaven
del Paradís al verger,
jo dels àngels l'aprenia,
l'aprenia fa molt temps.

Si el Paradís va marcir-se
ja no es marcirà mai més;
avui tornen a baixar-hi
cantant els àngels del cel.

Vós qui els crideu a la terra,
Jesuset, bon Jesuset,
endolciu mes refilades,
deixeu-me cantar amb ells.

Soc l'arpa de la boscúria
que gronxa el suau oreig;
si el meu niu és a la terra,
el meu càntic és del cel.

Els àngels

Pastorets, bons pastorets
qui feu foc a la muntanya,
si cap a Betlem veniu
trobareu la rosa blanca;
trobareu un bell infant
ajagut sobre la palla
entre una mula i un bou
en el recó d'un estable.

Sembla que plori de fred,
però plora d'enyorança:
del vostre senzill amor
enyora la dolça flama.
El seu pare n'és fuster,
per fer-li el bressol treballa.
Sa mare per adormî-l[7],
hermosa cançó li cantà.



[7] adormir-lo.

QUADRO III

LA DANSA DELS PASTORS

_____

Els pastors

Hem vist un estel
qui queia del cel
a nostra encontrada:
al mig de la nit
perfum hem sentit
de rosa boscana.

Seguint-ne la llum,
seguint- ne el perfum
qui el cor embriaga,
pels àngels voltat
l'infant hem trobat
a dins de l'estable.

Mireu-lo, tan bell,
no té cap aucell
qui canti sa gràcia;
posem-s'hi, minyons,
cantem-li cançons
al so de la gralla.

Mireu-lo, tan xic,
no té per abric
res més que la palla.

Pastors dels serrats,
dels nostres remats
portem-li la llana.

Per treure-li el fred,
portem-li un feixet
de llenya triada;
als roures i pins
dels boscos veïns
prenent una branca.

Portal de Betlem
amb goig l'encendrem,
voltant-ne la flama.
És nit d'alegrâ-ns[8]:
donem-nos les mans
i fem la sardana.



[8] alegrar-nos.

QUADRO IV

L'ADORACIÓ

_____

Sant Josep

Aquesta santa nit
a l'arbre de David
pels homens ha florit
una branqueta.

Ja que la vaig regar
deixeu-me-la abastar,
deixeu-me-la olorar
la flor novella.

És un calze de mel,
és un hermós estel,
és una flor del cel
qui ve a la terra.

Floreta del cel blau
qui vessa olor suau;
el cistellet on cau
és un pessebre.

Com és que el fill de Déu
qui té l'univers seu
vol néixer a prop meu
en nit tan freda?

Si és Rei de lo creat,
per què no ve voltat
de llum i claredat
com sol qui es lleva?

Jesús, divina flor,
infant de cabells d'or,
de llavis del color
de la rosella.

Oh, quin bonic infant!
Mentres l'estic mirant,
adorm-el amb ton cant,
esposa meva.

Maria

Quina cançó et cantaré,
infant de galtes de rosa?
Quina cançó et cantaré
que et sigui agradosa,
que et sàpiga bé?

Si tingués la lira d'or
de l'angèlica harmonia.
Si tingués la lira d'or,
que bé et cantaria
el cant de l'amor!

Quin estel vos ha sortit,
rossinyols de l'encontrada,
quin estel vos ha sortit!
Canteu-li l'aubada!
Canteu-li la nit!

Adormiu al meu fillet
amb la vostra cantarella.
Adormiu al meu fillet,
desclosa poncella
del meu raseret.





QUADRO V

AL·LELUIA!

———

Els àngels *(intern)*

De complir-se el misteri
l'instant és ja;
baixem tots a la terra:
Jesús es nat.
Amb les nostres cantúries
omplim l'espai:
Glòria a Déu i lloança!
Als homens pau!

Els rossinyols

De l'arbre floridíssim
del paradís
la branca qui es marcia
torna a florir;
Jesús se n'enamora
per fer-hi niu,
com blanca colometa
se'n vola allí.

Els pastors

Ajagut a les palles
del naixement,
per donar-li la vida
miracle immens!
Com la flor a l'abella
sa fina mel,
una Verge li dona
sa dolça llet.

Maria

Poncelletes de l'abril,
ja que sou sa millor joia,
poncelletes de l'abril,
formeu-li una toia
gemada i gentil.

Hermosa nit de l'hivern,
que bonica és ta serena!
Hermosa nit de l'hivern,
avui t'enllumena
la llum del Etern.

Cor

La cançó que li canta
tot baix, tot baix,
entre somnis hermosos
fa endormiscâ-l[9].

Cor

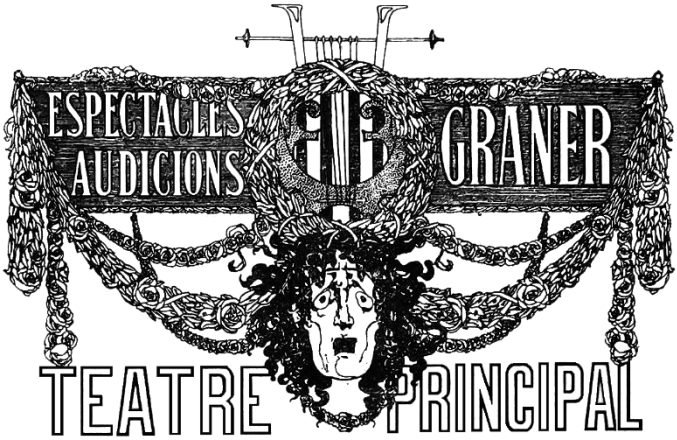
Barregem-hi la nostra,
cantem plegats:
Glòria a Déu i lloança!
Als homens pau!

[9] endormiscar-lo.

Puig la terra va ser redimida
de Jesús per la llei immortal,
jamai deixi de ser beneïda
la primera claror de sa vida
amb els cants de la nit de Nadal.

Glòria a Déu i lloança!
Als homens pau!





Els tres Tambors

CANÇÓ POPULAR CATALANA

harmonitzada per a l'escena en tres quadros

per

Adrià Gual

Música del mestre ENRIC MORERA

Decorat dels escenògrafs MORAGAS i ALARMA

TÍTOLS DELS QUADROS

I. — L'ARRIBADA.
II. — EN ELS REIALS JARDINS.
III. — LA PARTENÇA.



Lletra de la cançó popular

Si n'eren tres tambors
que en venen de la guerra,
el més petit de tots
porta un ram de rosetes.
    Ram, ram, pataplam!

La filla del bon Rei
n'ha sortit en finestra:

— Tambor, lo bon tambor,
si em vols dar una roseta?

— Donzella, qui l'haurà
serà l'esposa meua.
No us donaré lo ram
que a vós no us puga prendre.

— M'haveu de demanar
al pare i a la mare.
Si vos ho volen dar
per mi res no es pot perdre.

— Déu lo guard, rei francès;
si em dareu l'Infanteta?

— Bé em diràs tu, tambor,
quina hisenda és la teva.

— L'hisenda que jo en tinc:
la caixa i les manetes.

— Ix-me d'aquí, tambor,
abans no et faci perdre!

— No em fareu perdre vós,
ni vós me fareu perdre;
que allí en lo meu país
ne tinc gent que em defensa.

— Bé em diràs tu, tambor,
bé em diràs qui et defensa.

— Em defensa el rei franc
amb tota sa noblesa,
que jo soc fill del rei,
del rei de l'Anglaterra.

— Vine, vine, tambor:
ma filla serà teva.

— No en sento grat de vós,
tampoc ne sento d'ella,
que allà en lo meu país
n'hi ha que són més belles;
més hermosa i gentil
n'és la meva promesa.

PERSONATGES

TAMBOR I.	EL REI.
TAMBOR II.	LA PRINCESA.
TAMBOR III.	UNA SEGUIDORA.
UN SOLDAT qui brinda.	ALTRA SEGUIDORA.

Acompanyament reial, poble,
homes, dones, soldats

Època imaginària

Els tres Tambors

QUADRO I

**Una plaça pública en la vila de Vallflorest,
de la que n'és sobirà el Rei Francí.**

Una part dels exèrcits del Comtat de Granastre, tornant de la guerra i havent retut els del Comtat de Gorcglaç, arriben de pas a la vila de Vallflorest i s'hi deturen curta estona per a reposar de la caminada.

El poble ho sabia i els rep amb entusiasme i amb mostres de gran joia.

Per la porta de la vila, que al fons s'aixeca, compareixen munió de paisans, homes i dones, amb branques verdes a les mans, i barrejant-se amb els qui ja esperaven a la plaça, fan pas i festegen als de Granastre, qui arriben victoriosos al so de clarins i tambors, llurs banderes voleiant per l'aire, grans i colorides, i llurs vestits llampants ferint la vista a l'espetec del sol. De per tot cauen flors i fulles i per tot s'escampa la joia popular.

Tot just s'obre la cortina, gran gatzara en l'aplec de gent del poble qui espera impacient l'arribada dels ja dits soldats, motivant això el cor següent:

Cor

Oh, jorn d'alegria!
Oh, sol esplendent!
El bon Déu t'envia
brillant i potent.

—

Esperem frissosos
els valents soldats,
qui venen joiosos
de llors coronats.

—

Salut, salut, soldats de la victòria;
nostres cantúries són l'himne de glòria!

—

Oh, jorn d'alegria!
Oh, sol esplendent
El bon Déu t'envia
brillant i potent.

—

Triomfants arriben
de llors coronats.
Cantem tots un himne
pels valents soldats.

(Se senten els tambors.)

Parlat:

Un

Ja són aquí.

Altre

Mireu-los!

Un

Visquen els fers soldats del Comtat de Granastre!

Tots

Visquen!...

(Repic de campanes i arribada dels soldats en mig de l'esplet d'alegria del poble. Els nois, saltant i ballant, van davant dels qui arriben. Tot és joia i entusiasme.)

Cor *(poble)*

Salut als braus tambors
qui venen de la guerra
i porten en llurs cors
el goig de jovenesa,
—ram, ram, pataplam!—
el goig de jovenesa.

—

Mireu el més menut,
porta un ram de rosetes.
Tambors, oh, bons tambors,
quedeu-se en nostra terra
—ram, ram, pataplam!—
quedeu-se en nostra terra.

—

Salut als braus tambors
qui venen de la guerra
i porten en llurs cors
el goig de jovenesa
—ram, ram, pataplam!—
el goig de jovenesa.

(Poble i soldats se barregen molt animats.)

Parlat:

Un

Visquen els soldats
qui retornen de la guerra!

Tots

Visquen!

Altre

Una dansa hem de donar
al bell torn de la bandera.

Tots

Sí, sí.

(Ballen la sardana al voltant de la gran bandera del Comtat.)

Cor *(tot ballant)*

De flors i de garlandes
s'embaumen nostres cants.
Soldats del de Granastre,
salut, salut, soldats.

(Gran gatzara; una colla de noies se presenta davant d'alguns soldats i oficials, oferint-los-hi beure.)

Parlat:

Oficial

Bevem, companys;
el vi porta l'amor a flor de boca.

(Ne venen d'altres i també s'hi barregen, festejant les noies.)

Un del poble *(als soldats)*

Per tots n'hi ha.
Beveu, soldats, ja que el triomf és vostre.

(Beuen. Un soldat s'enfila damunt d'una taula i amb el vas a la mà canta com si brindés.)

Soldat

Companys, bevem
a la salut d'aquest poble;
visca l'amor,
que és pau del cor
si és amor noble!

(Animació general.)

—

Salut als esguards
d'ulls negres radiants,
als rostres colrats
pel sol flamejant.

—

Salut a l'amor,
consol infinit
qui escampa pel món
florida gentil.

—

Salut al panteix
del pit virginal,
i al llavi febrenc
de besos aimants.

—

L'amor és estel
qui ens dona braó;
estel resplendent,
llumena mon cor.

—

D'esguards com aquests
qui em volten aquí,
me'n faria el cel
d'una eterna nit!...

—

Salut als esguards
d'ulls negres radiants,
als rostres colrats
pel sol flamejant.

Parlat:

Un

Visquen els valents soldats!

Tots

Visquen!

(Gran gatzara.)

Tambor I

Deixeu-nos passejar per vostra bella vila,
ajeure'ns en les prades, gaudir dels gais jardins,
seguir poquet a poc l'encant de cares fines
i veure si entre tantes alguna ens en somriu.

Un

Seguiu per on vulgueu, tambors i fers soldats;
les prades i els jardins, les noies rialleres,
les flors, els vols d'aucells, els homes i els infants
n'hauran delit sens fi de que petgeu llurs terres.

Tambor I

Mercès, i així rebeu nostra amistat sincera.

Un

Salut als vencedors i a llur gentil bandera!

(Gran entusiasme en el poble.)

Cor

Salut als braus tambors
qui venen de la guerra
i porten en llurs cors
el goig de jovenesa
—ram, ram, pataplam!—
el goig de jovenesa.

(Animació extraordinària.)

QUADRO II

(Se sent interior la cançó popular. La Princesa la sent i acompanyada de ses dues seguidores, surt a la terrassa i escolta. Tot seguit venen del fons, taral·lejant-la encara, els tres tambors.)

Tots tres

Oidà! Som tres tambors
arribats de la guerra;
portem en nostres cors
el goig de jovenesa
—ram, ram, pataplam!—
el goig de jovenesa.

Seguidora I

Mireu quins tres tambors
de tan bella presència.

Seguidora II

Tots tres ben gentils són,
oh, dama la Princesa!

Tambor I

Repara quin ramell
de cares rialleres.

Tambor II

Quina és la qui us plau més?

Tambor III

Amb totes m'acontento.

Tambor II

Parlem-los-hi, companys.

Tambor I

Salut, gentils donzelles.

Princesa

Salut als braus tambors
qui venen de la guerra.

Seguidora I

Salut al més petit,
qui du un ram de rosetes.

Princesa

Si me les voleu dar
me'n fareu ben contenta.

Tambor I

Jo us donaré les flors,
que ho val vostra bellesa;
mes digueu-me qui sou.

Princesa

Soc sols una Princesa.

Tambor I

Princesa de l'amor,
són vostres les rosetes;
són vostres si em dieu
que vós voleu ser meva.

Princesa

Bé demaneu, bé, prou,
feu via molt de pressa.

Tambor I

A canvi d'eixes flors
amb una m'acontento.

Princesa

M'haureu de demanar
al pare que venero.
Si son permís vol dar
seré vostra per sempre.

Tambor I

Passeu vós al davant,
que jo vindré al darrere.

Princesa

Sentiu aquests clarins
Anuncien sa presència.

Música. Compareixen el Rei i son seguit.
Quan acaba la música:

Tambor I

M'hauràs de perdonar
si et vull tenir conversa;
mes, oh, bon rei Francís,
la gent parlant s'entenen.

Rei

Jo prou t'escolto, prou,
que parlis sols espero;
però enllesteix, si et plau,
que tinc un xic de pressa.

Tambor I

Som tres pobres tambors
arribats de la guerra.
Jo el més petit de tots
porto un ram de rosetes.

La teua filla, oh Rei,
qui estima les flors fresques,
m'ha festejat el ram,
i jo festejo a n'ella.

Rei

Què dius, pobre tambor?
Amb qui parles no penses?

Tambor I

Parlo amb un Rei qui té
la filla per merèixer.
Soc fort i bon cristià,
no em manca l'honradesa
i com que em vull casar,
ho dic tal com ho penso.

Rei

Em plau el teu parlar
amb tanta gentilesa.

Tambor I

El bec i el refilar
són coses de naixença.

Rei

Mes m'has de dir també
quina hisenda és la teva.

Tambor I

L'hisenda que jo en tinc:
la caixa i les manetes.

Rei

Tambor, pobre tambor,
de tant mísera hisenda
no pots pas fer-ne do
a tota una Princesa.

Tambor I

A la vritat[10], gran Rei,
em causa gran sorpresa
que un home com sou vós
tant amb hisendes pensi.

A un Rei tan poderós
no li manquen riqueses
i bé pot acceptar
un pobre bo per gendre.

[10] veritat.

Rei

Ah! Ves-te'n, bon tambor,
abans no et faci perdre.

Tambor I

No em fareu perdre pas,
que prou tinc qui em defensa.
Em defensa el Rei Franc
amb tota sa noblesa,
que tal com me veieu
soc Príncep d'Anglaterra.

Rei *(content)*

... Ja et veia certament
un aire de noblesa!
Haver-ho dit abans,
senyor de l'Anglaterra.
Aquí teniu sa mà;
doneu-li les rosetes.

Tambor I

De vós no en sento grat,
i em dol a fe per ella.
No m'heu volgut soldat,
Príncep no us seré gendre.

Allà en el meu país
n'hi ha qui són ben belles;
no us refieu mai més
de les aparències.

I si una dona em vol,
tambor m'haurà de prendre;
un cop serem casats
sabrà la vritat bella.

(Fa un salut reverencial i jocós, tot retirant-se amb els dos companys.)

Princesa

Ah, pare! Què haveu fet?

(Plora.)

Seguidora I

No ploreu, la Princesa...

Princesa

Malhaja el vil diner
qui ha mort ma jovenesa!

(Resta abraçada amb ses amigues. Ells se'n van pel fons. El Rei fa signe a son seguit, i segueixen son camí. Reprèn la música.)

QUADRO III

La mateixa plaça del primer.

(S'anima de nou; se senten tocs de clarí que anuncien que la tropa se'n té d'anar. Van venint bandades de soldats. Tot se mou. Les campanes se senten lluny com en senyal de comiat.)

Cor, poble i soldats

Oh, vila de Vallflorest!
Lo que és d'aquesta diada,
ne duràs per sempre més
un record com el cel d'ample.

Poble

Oh, soldats del gran Comtat!
No prengueu pas comiat;
que amb lo poc que ens havem vist
el deixar-nos se'ns fa trist.

(Gran trompeteria anuncia la marxa.)

Adeu-siau, soldats de la victòria;
rebeu el nostre cant, himne de glòria!
Oh, bell estol de lluitadors terribles!
Vostre valor us fa grans, invencibles.

—

Visquen, visquen els soldats,
triomfants i benaurats.

(Entre cridòries, comencen a desfilar cap al fons. Passa la banda de tambors i esclata el motiu popular en el cor. Els tres tambors van davant.)

Cor

Salut als grans tambors
qui venen de la guerra,
i porten en llurs cors
el goig de jovenesa
—ram, ram, pataplam!—
el goig de jovenesa.

(Per entre el poble de primer terme dreta apareix la Princesa no volent ser vista. Va seguida de ses companyes. No fa més que procurar veure al Tambor I.)

Dones

Mireu al més petit,
porta un ram de rosetes.

Homes

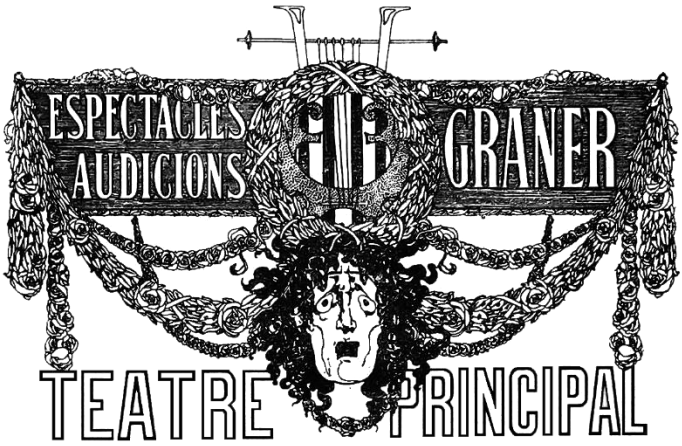
Tambors, oh, braus tambors,
remembreu nostra terra.
Ram, ram, pataplam!

(El Tambor I ha vist la Princesa i, mentre se'n van, li llença una roseta al rostre. Ella cau en basca entre ses amigues.)

Tothom

Salut als grans tambors
qui venen de la guerra,
i porten en llurs cors
el goig de jovenesa
—ram, ram, pataplam!—
el goig de jovenesa.

(Gran clamoreig del poble despedint els soldats qui van desfilant cap al fons.)



La Presó de Lleida

CANÇÓ POPULAR CATALANA

harmonitzada per l'escena en cinc quadros

per

Adrià GUAL

música del mestre Jaume PAHISSA

TÍTOLS DELS QUADROS

QUADRO I. – LA PRESÓ PER DINS.
Decoració de Moragues i Alarma.

QUADRO II. – L'ESCALA DELS SOSPIRS.
Decoració de Vilomara i Junyent.

QUADRO III. – LA CAMBRA DEL BARÓ.
Decoració de Moragues i Alarma.

QUADRO IV. – PELS CARRERS.
Decoració de Moragues i Alarma.

QUADRO V. – LO PREDIT S'HA COMPLERT.
Decoració de Moragues i Alarma

SEGLE XV

Lletra de la cançó popular

A la ciutat de Lleida
n'hi ha una presó;
de presos mai n'hi manquen,
petita bonica,
prou n'hi porta el Baró,
lireta liró.
Hi ha trenta tres presos,
canten una cançó;
l'ha treta i l'ha dictada
el més jove de tots.
La nina se'ls escolta
de dalt del mirador,
a cada posadeta
ne davalla un graó.
Els presos se n'adonen
i paren la cançó.
—Canteu, canteu, bons presos,
canteu-ne, la cançó.
—Com cantarem, senyora,
si estem en greu presó?
—Que us falta menjar o beure
o us quiten la racció?
—No ens falta menjar i beure
ni 'ns quiten la racció;
lo que ens falta, senyora,
les claus de la presó.

—Canteu, canteu-ne, presos,
acabeu la cançó,
acabeu-la, bons presos,
que me'n captiva el so.
Aniré al meu pare,
recaptaré el perdó.
—Qui és que l'ha dictada,
tan bonica cançó?
—El del barret negre,
el més jove de tots.—
Ja se'n va an el seu pare
a demanar-li un do.
—Ai, pare, lo meu pare,
jo vos deman un do,
no vos deman València
ni tampoc Aragó,
ni tampoc Barcelona,
ciutat de gran valor.
—Ai, filla Margarida,
quin do vols que jo 't do?
—Ai, pare, lo meu pare,
les claus de la presó
—Ai, filla Margarida,
això no pot ser, no;
els presos fugirien,
com quedaria jo?
Digues per què vols, filla,
les claus de la presó?
—Ai, pare, lo meu pare,
per treure l'aimador.
—Ai, filla Margarida,
quin és ton aimador?
—Ai, pare, lo meu pare,
el més petit de tots.

—Ai, filla Margarida,
això no pot ser, no,
han cremat La Garriga,
Conflent i Rosselló.
—Dels presos que allà canten,
digueu què en fareu vós?
—S'acosta el sant dissabte,
els penjaré a tots.
—Ai, pare, lo meu pare,
no pengeu l'aimador.
—Ai, filla Margarida,
serà el primer de tots;
les cordes són filades,
que en costen a pes d'or.
—Ai, pare, lo meu pare,
pengeu-me a mi i tot,
feu les forques de plata,
feu-ne los dogals d'or,
i a cada cap de forca
poseu-hi un pom de flors
perquè la gent qui passi,
sentint la bona olor,
resin un Pare-nostre
per l'ànima dels dos
i diguin "Ai, la trista,
qui ha mort per l'aimador!"
Déu la perdó, floreta,
jardí de cada flor.
—Qui és esta donzella
qui és morta per l'amor?
—Neta és del rei d'Hongria,
parenta d'Aragó.
Déu l'hagi perdonada,
la filla del Baró.

PERSONATGES

MARGARIDA, la Princesa.

UNA DAMA, seguidora.

EL BARÓ, pare de la Princesa.

UNA DONA JOVE DEL POBLE.

L'ESCARCELLER.

NOBLES AL SERVEI DEL BARÓ.

EL PASTOR PRESONER.

PRESONERS.

DAMES.

POBLE.

La Presó de Lleida

QUADRO I

La presó per dins

L'escena representa l'interior de la presó amb tot de presoners ajaguts per terra i acorralats pels racons.

Un pastor presoner més jovenet que els altres se troba a prop d'una de les reixes del fons. Fa cara de bon noi: se'l veu pensiu i melangiós.

Els presoners, menys aquest darrer, al començar, canten lo següent:

Un

A Collbató,
Déu me perdó!
ben a propet de Montserrat,
hi he robat,
lairí-lairó

dugues vedelles i un moltó;
però ben car ho he pagat,
que m'han portat a la presó.

Tots els del voltant

Lairí -lairà,
lairí-lairò,
s'hi viu de franc a la presó.

(Riuen i enraonen entre ells.)

Un altre presoner
(qui s'està sol mig ajaçat)

Carretera amunt,
Carretera avall,
la cerco per tot,
no la puc trobar.
Mareta del cor,
diga'm si has finat,
digues-m'ho d'un colp
i em veuràs plorar!
L'arrepentiment
bé em podrà salvar!

—

Els del grup anterior *(entre ells)*

Lairí -lairà,
lairí-lairò,
s'hi viu de franc a la presó.

Un altre grup de segon terme
(baixet)

Ai, el pla de Tarragona,
qui ‘t pogués veure d’a prop!
El meu cor bé prou t’enyora,
pobre cor!

Els del grup anterior

Lairí -lairà,
lairí-lairò,
que dur s’hi jeu a la presó.

Un qui dorm *(parlat)*

Deixeu-me dormir si us plau!

(Riuen i parlen encara més fort i esgavellat)

Un altre dels qui canten

Prou dormiràs a la forca!

(En aquest moment entra l’Escarceller i els diu impetuosament:)

Mal com no cau un llamp qui us torni cendres a tots plegats!
Calleu d’un colp!

(Un xiquet de quietud somorta:)

Mala negada!

(Se’n va per l’altra banda.)

Un

Té mala lluna l'escarceller!

Un altre

Deixa'1 estar... Pitjor per ell!

Un *qui s'està a prop del pastor*

I tu, pastor, també ets lladre?

Pastor

Jo no ho sé pas lo que soc;
jo no he cremat La Garriga,
ni Conflent, ni Rosselló;
vora d'un 1nur me trobaren
de la nit en la foscor;
si per lladre varen prendre'm
no ho sé, no.

—

Contemplava una finestra
guardadora de 1'amor,
me gaudia en el silenci,
festejava amb la tristor!...
I la ronda mal-astruga
va tancar-me a la presó.

—

(El qui l'interrogava s'aixeca i amb un gest d'indiferència se'n va cap als del primer grup mentre el pastor, aferrat a la reixa i completament abstret, canta:)

Pastor

Cançó de mes pobres penes
per què no voles, cançó?

Un del primer grup *(parlat)*

Que canta aquell jovencell?

Pastor *(cantant)*

I amb les ales ben esteses,
–petita–bonica...

Un altre *(parlat)*

Sentiu?

Un altre *(parlat)*

Ahir també la cantava.

Pastor *(cantant)*

Te n'entres al seu cor
–lireta–liró.

(Resta pensiu.)

Un *(parlat)*

Torna-hi, pastor, torna-hi; de bona fe que ens plau força la teva cançó; és més escaienta que les nostres.

Un altre

Du bon aplec de belles cadences, i l'orella se'n sent ben complascuda.

Un

Canta!

Un

Canta!

Un altre

Quina remor més dolça! És cançó de bon home!

Un

Canta!

(El pastor se'ls ha mirats tendrament sense deixar anar les mans de la reixa i amb marcada complacència segueix cantant.)

Pastor

Un colp son cor fos ta cambra
posada en un racó
hi diries: Oh, Princesa!
–petita–bonica
de sa part vos parlo jo
lireta–liró.

(En aquest bell moment l'escena s'és ràpidament canviada i apareix la presó vista de l'exterior enfront l'escala dels sospirs d'on davalla la Princesa Margarida amb sa dama seguidora, de manera que la segona meitat de la cançó, o sigui la qui segueix, se sent defora.)

QUADRO II

L'escala dels sospirs

Pastor

No'm manca menjar ni beure
ni'm quiten la racció
lo que a mi'm manca, senyora
–petita–bonica–
les claus de la presó
–lireta–liró.

Princesa *(parlat)*

Ben cert, sí; jo juraria
que era aquell son bell cantar;
sa veu tan sovint sentida
forces dies, cap al tard,
quan passava tot fent via
per dur a lloc el remat.

Seguidora

Ma senyora la Princesa,
no vos aturmenteu tant.

Princesa

Ai! Ma bona seguidora,
tu no saps lo que és aimar;
i si amor és cosa trista
quan amor és confessat,
va del braç amb l'agonia
quan és amor amagat.

Seguidora

Un Pastor i una Princesa
ben agafadets del braç,
ni a la Cort, ni a la vall fresca
trobarien benestar;
que per fer bona parella
la naixença molt hi fa.

Princesa

L'amor ens obre les portes
per descobrir-nos el cel.
Si bé s'aimen, rics i pobres
són iguals davant de Déu.

Seguidora

Penseu-ho bé, la Princesa.

Princesa

Bé prou bé que m'hi he pensat.
Si el qui canta és el qui'm temo
tinc el cor empresonat.

(Se sent part de dins els presos cantant de nou. Al final d'aquestes cantades repeteix el Pastor la cançó seva veient-se-li el braç reixa enfora com si ho cantés aquest colp adonant-se de la Princesa.)

Pastor

Si ma cançó a la Princesa
pogués fer niu en ton cor,
te comptaria mes penes,
–petita–bonica–
les penes del meu amor
–lireta–liró.

Princesa *(parlat)*

Sents? És ell! És ell!

Seguidora

Senyora!

Pastor

No'm manca menjar ni beure
ni'm quiten la racció
lo que'm manca, senyora,

–petita–bonica–
Les claus de la presó,
–lireta–liró.

Princesa *(en un esclat qui fa tornar musical sa paraula)*

I que en faries si les tinguessis?

Pastor

Volar voreta vostra, mon amor.

Princesa

Ets el Pastor?

Pastor

El dels capvespres;
per festejar-vos soc en presó.

(Ella resta abraçada amb sa seguidora com si plorés.)
(Els presos de l'interior tots canten.)

Catric–catrac,
catric–catrac,
el qui es pres
ja és ben penjat.
Lairí–lairà,
lairí–lairó,
és el sepulcre la presó.

(Segueix l'orquestra.)

Princesa *(recitant amb exaltació)*

Segueix-me, vine
Com un herald d'antiga senyoria
vull parlar al Baró.
No serà parlament de pare i filla,
serà quelcom de més hardit i hermós.
Vull que'm rebi a sa cambra amb tots els nobles;
que m'honorin com tinc ben merescut.
És missatge d'amor; d'amor de dona
qui m'ha de fer triomfar si Déu m'ajud'.

Seguidora

Què intenteu, ma senyora la Princesa?

Princesa

Arrencar-li el remei pel meu dolor.

Seguidora

Temerària serà vostra escomesa.

Princesa

Segueix-me i calla, tot ho pot l'amor.

(Se'n va per avall de l'escala amb un rasgo dramàtic. Seguidora al seu darrera. Abans de desaparèixer se sent la veu del pastor i es detura encara un moment en amorosa contemplació.)

Pastor

Lo que a mi'm manca, Princesa,
les claus de la presó
–lireta–liró.

(Per fi se'n va resolta quan el cant del pastor fineix junt amb el quadro.)



QUADRO III

La cambra del Baró

L'escena s'és transformada i representa la cambra del Baró, on ell se troba assegut en son sitial voltat dels seus consellers i examinant les sentències dels condemnats. Van dient parlat:

Baró

I aquesta?

Noble

També de mort com aqueixes tres.

(Baró la firma.)

Baró

Tot està dispost?

Jutge

Res manca. Les forques s'alcen als defores de la ciutat i espera el poble frenètic per contemplar el nou exemple. Els actes de

la vostra justícia són sempre una solemnitat pels vostres vassalls i pel poble tot!

(Apareix Princesa Margarida amb sa seguidora. S'aturen a la porta i la Princesa diu:)

Princesa

Senyor, perdoneu!...

Baró

Què voleu, ma filla?

Princesa

Parlar-vos vull!...

Baró

La vostra ven gentil per mi és un bàlsam! Parleu!

Princesa

Ai! Pare, lo meu pare,
dels pares el més bo,
Ai! Pare, lo meu pare!
me voleu fer un do?

Baró

Ai! Filla Margarida
quin do vols que jo't do?

Princesa

No vos deman València,
jardí de totes flors,
ni la ciutat dels Comtes,
ni'l regne d'Aragó.
Lo sol que jo demano,
i parlo per l'amor,
ai Pare, lo meu pare,
les claus de la presó.

Baró

Ai! Filla Margarida!
què dius, filla del cor?
Els presos fugirien;
com quedaria jo?

Princesa

La testa coronada
com el diví Pastor!
Corona més preuada
que aquesta de Baró!

Baró

Dignes per què vols, filla,
les claus de la presó?

Princesa

Ai! Pare lo n1eu pare!
prou que us ho diré jo.
Per obrir-ne les portes
i treure'n l'aimador.

Baró

Qui és ell? Diga-m'ho prompte.

Princesa

El més petit, Senyor.

Baró

S'acosta el Sant Dissabte
i els penjaran a tots,
que han cremat La Garriga,
Conflent i Rosselló.

Princesa

Ai! Pare, lo meu pare,
no'm causen tant dolor;

el cor tot se m'esglaia,
no pengeu l'aimador!

Baró

Baró d'aqueixes terres
abans que pare soc;
vostre aimador, Princesa,
serà el primer de tots.

Princesa *(S'agenolla)*

De genollons a terra
vos preg que em feu el do.

Baró

Jo firmo sa sentència.

(Ho fa, un li presenta el llibre de genolls.)

Princesa

Firmeu la de tots dos!
Mes ai! La vida mia,
si és cert que em ve de vós,
deixeu, Baró, que us digui
que no l'aimeu del tot.
El pes de la corona
vos fa cometre un tort!
Me'n sento molt ferida...
de no guarir tinc por!

(S'aixeca i resta abraçada amb sa seguidora. El Baró, de peu dret, contempla suspecte a sa filla, mentre els seus consellers entre ells diuen en veu baixa:)

Consellers

Ai! La pobre Princesa
pateix del mal d'amor!
La flor de sa puresa
és de tristesa flor!

(En aquest moment se sent de molt lluny el pastor qui cantant diu:)

Pastor

Amor, la mia Princesa,
digueu si'm salvareu vós!

Princesa
reprenent la cançó amb un arranc d'amor,
anant cap a la finestra.

Jo prou les claus demano
–petita–bonica–
el pare no les do
–lireta–liró.

(Com mig agenollada plorant mentre canta aqueixes darreres paraules. El Baró i els seus formen grup en plena expectació. La seguidora plora.)

QUADRO IV

Pels carrers

Som a dissabte. L'escena representa un carrer rònec i privat de llum. El poble vaga. Se senten las campanes de la Seu tocar a morts. El dia és núvol i trist. Tothom corre com darrera de l'ombra sinistra de la fatalitat. De colp, una donzella de pobre condició tota etzarada arriba i diu al temps que a son costat s'arremolinen bon nombre de passants.

Donzella

Quin horror! Quin horror! Verge Maria!
Els meus ulls ho han vist, i encara em sembla
que em segueixen arreu les ombres tristes...
Dintre del pit sento que el cor se'm gela!
Dia de mort, germans, és aquest dia!
Oh! Miserable qui a complir se nega
la santa llei que la bondat ens dicta!

Una altra

Parla!

Una altra

Què has vist?

Una altra

Conta-ho d'un colp! Au! Via!

Donzella

La Princesa —sabeu?— la dama trista
quin esguard complacent, sempre serena,
vers els pobres més pobres dirigia,
s'és fet matar per una estratagema!

(Moviment en el grup.)

De donzell perdulari s'és vestida,
i entre els presos posant-se, la condemna
ve de sofrir, amb què han pagat, els mísers,
els delictes sagnants de tantes menes.
I és l'amor qui l'ha duta a l'agonia;
que en presó l'aimador sense merèixer-ho
varen tancar, i el pare no sentint-la,
va sentenciar que a l'aimador pengessin.
Son cos va omplir de flors qui suaument llisquen
de sos peus a la terra, pluja verge
qui encisa i fa plorar al qui s'ho mira
tot fen bullir la sang dintre les venes.
Sos cabells esbarriats, sa pell tan fina
blanca i marcida com si fos de cera;
son cos brandat pel colp de vent qui atia;
ertes ses mans i la mirada freda.
Son pastor al costat; certament semblen
parella d'aimadors qui al cel fan via,

fugint de la justícia qui condemna
seca d'amor i de rancors vestida!
Veniu, veniu, anem-hi tots, va, pressa!
Ramells de flors de totes bandes vinguen;
encens i cants i ofrenes de tristesa;
nostre plorar son cor de triomf siga.
Miserables! Ah, vils!

(Se'n va.)

Una altra

La ràbia em crema!

(Darrera d'ella.)

Noia

Anem-hi tots.

Una altra

Germans, de mort és dia!

Una altra

Ja la veig, és allà! Quina tristesa!

Veu interior

La Princesa s'és mort!

Una altra

Reina Divina!

QUADRO IV

Lo predit s'ha complert

L'escena representa el lloc on han penjat els presoners. A primer terme i ben amunt, les dugues forques on hi ha la Princesa i el Pastor penjats, dels qui sols se'n veuen les cames i els peus. Branden els llurs cossos. Cauen flors. Se senten les campanes. Ve el poble arremolinat i ple d'horror.

Donzella *entrant*

Mireu-la allà!

(Xiscles en un grup de noies.)

Uns

Misericòrdia!

(Un grup de donzelles posen flors al peu de la forca.)
(El Baró s'atansa, sabedor de la nova. Ve com un esperitat. Els seus no poden pas deturar-lo. Guaiten vers el fons. Tothom s'apropa; al arribar ell s'aparten.)

Baró

Qui és aquesta donzella
que és morta per amor?
Qui és aquesta donzella?

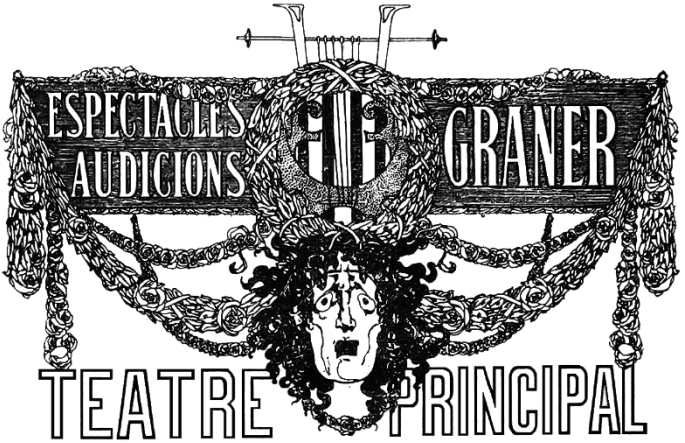
Noble

Serenitat, Senyor!

Les donzelles *al peu da la forca*

És neta del Rei d'Hongria,
parenta d'Aragó.
Déu l'hagi perdonada
–petita–bonica–
la filla del Baró
–lireta–liró.

(El Baró, de sobte, arrenca un plor; se treu la corona del cap, rebatent-la per terra, i cau sense sentits en braços dels seus servidors.)



FRA GARÍ

LLEGENDA DE MONTSERRAT

Lletra d'en Xavier VIURA

Música del mestre Enric MORERA

TÍTOLS DELS QUADROS

QUADRO I.– RIQUILDA
Decoració de Moragues i Alarma.

QUADRO II. – LA MORT
Decoració de Moragues i Alarma.

QUADRO III.– LA CACERA
Decoració d'en Maurici Vilomara.

QUADRO IV. – EL BATEIG
Decoració de Vilomara i Junyent.

QUADRO V. – LA RESSURRECCIÓ
Decoració de Moragues i Alarma.

ESTRENA: 14 D'ABRIL DE 1906.

Personatges

El Comte de Barcelona

La Comtessa, sa muller

Riquilda, llur filla

Fra Garí

El Diable

Un Àngel

Un Munter

Un Joglar

Tres Cavallers

Dues Dames

Un Infant, fill dels Comtes

Cors

d'àngels, diables, donzelles, cavallers, bruixots, bruixes, munters, dames, infants, soldats, patges, pastors.

FRA GARÍ

QUADRO I

Riquilda

PRELUDI

Cor d'àngels *(des de les alçàries)*

Vetlleu i tot-temps pregau,
que esdevé la temptació;
ella us robarà la pau,
mes si ferms la dominau
serà etern el vostre do.

Cor de diables
(des de les fondàries, alternant i junt amb el dels àngels)

Guerrers de la temptació,
esmolem les armes fortes!
Prest nostre estol vencedor

tornarà el just pecador
i ses virtuts en flors mortes.

A la fi dels cors s'ouen febles i misteriosos tocs de campana i una mica abans es descorre la cortina, apareixent la cova de Fra Garí a Montserrat.

Fra Garí està agenollat i torna en sí de son èxtasi a les remors d'una cavalcada qui s'apropa; avança escoltant. S'ouen ressonar a la vora les trompes del corteig, els cavalls renillen, dringuen les armes i s'ou també remor de gent.

Cor de donzelles *(venint)*

Marcida jau la flor de llir,
s'esfullarà la rosa vera...
Dolça Regina de l'Empir,
refeu-les prompte amb el florir
de vostra eterna primavera!

Arriben els Comtes de Barcelona amb Riquilda portant ric i nombrós seguici. Ella va acompanyada de donzelles vestides de blanc, qui canten lo anterior.

Cor de cavallers
(responent al de les donzelles)

Santa Regina de l'Empir,
feu reflorir la rosa vera!

Tot lo següent que parlen els personatges va acompanyat de melopea.

El Comte *(a Fra Garí)*

Oh, penitent humil d'aquestes serres,
vullau-nos beneir; jo vos saludo.
A vós venim perquè ens torneu la joia
dels nostres cors, perquè amb les vostres armes
pacífiques d'amor i de justícia
aterreu l'Enemic, qui ha fet sa presa
de la donzella més gentil i pura.

(Mostrant a Riquilda.)

Ací teniu, bon penitent, Riquilda:
joiell preuat del nostre amor. Cap volta
tacà ses galtes del pecat l'alena;
nostre consol sigué, puig virtuosa
pujava, sent el goig de la Comtessa
i fent l'orgull llegítim de son pare.
Mes un día, de sobte, la vegerem
presa del mal esprit; enterbolida
sa mirada es tornà, torrent d'escuma
de sa boca sortí, sa cabellera
com un grapat de serps se retorçava;
s'acabaren ses joies: un sant monjo
l'exorcisà a la Seu i al fi va dir-nos
per ella l'Enemic, que en fugiria
si amb vós nou dies i nou nits passava.

Fra Garí

Senyor, indigne soc, i és perillosa
la tasca que em mostrau; hi hauran sense dubte
altres més sants que jo per a portar-la
amb més profit a terme...

La Comtessa

La vostra humilitat se'ns mostra clara,
mes molt en vostra caritat confio...

Fra Garí

Si m'és forçós per caritat el creure-us,
pregau per mi: faré tot lo que puga
per a gorir la vostra pobra filla.

El Comte

Que us beneeixi Déu!

(Deixant-li a Riquilda després d'abraçar-la, lo que fa també la Comtessa.)

Riquilda
(sortint del seu estat d'abatiment diu amb vaguetat)

Adéu, companyes...

Adéu, volguts parents!

El Comte *(a Fra Garí)*

Sa bella joia
vos deixa el cor reconegut d'un pare.

Els Comtes se disposen a anar-se'n amb el llur seguici.

Cor de donzelles i de cavallers *(sortint)*

Dolça Regina de l'Empir
feu reflorir la rosa vera!

Sons de trompes. Fra Garí i Riquilda s'esguarden: ell la mena respectuosament vers la cova.

SE CORRE LA CORTINA

QUADRO II

La mort

PRELUDI

S'obre la cortina i apareix la mateixa decoració anterior. És de nit. Tempesta propera. S'acosten remors infernals.

Cor de bruixots i de bruixes *(venint)*

Uh! Uh! Uh! Uh!
Ventades inflamades
per l'odi del pecat,
nocturnes nuvolades
que el mal ha congriat,
impures alenades
ens porten al Sabat.

(Arriba a la fi del cor un escamot de bruixots i bruixes, amb bocs, escombres fantàstiques, etc.)

Cor de bruixots i bruixes *(dansant follament)*

Voltem! Voltem! Ja ha sonat l'hora,
prompte hi serem!
La roca d'eixes serres plora
quan hi passem!

Mai res el nostre pas detura,
som fets els mestres de la nit
i apar en nostra cursa impura
que el nostre regne és infinit!

Voltem! Voltem!
Uh! Uh! Uh! Uh!...
Ventades inflamades
per l'odi del pecat,
impures alenades
ens porten al Sabat!

(De sobte esclata un llamp seguit d'un tro, s'alça una flamarada i apareix en mig de la dansa el Diable; tots es prosternen.)

El diable
(parlat, acompanyat de melopees)

Oh, maleïts servents!
Passau de pressa!
No deu torbar-me en mos ardits i intents
la vostra immunda fressa!
Oh, maleïts servents!
Passau de pressa!

Cor de bruixots i bruixes

(dant una altra volta a l'entorn del Diable, fugint després)

Uh! Uh! Uh!
Ventades inflamades
per l'odi del pecat,
impures alenades
ens porten al Sabat!

El diable

Oh, forces destructores,
aidau a l'esparver!
Oh, males arts traïdores,
prest transformau-me bé,
puig el colom esma-perdut ja ve.

(Esclata altre llamp, s'ou un altre tro, s'aixeca uns moments una flamarada i d'entre el fum n'apareix el Diable disfressat d'ermità. A la claror d'un altre llamp s'ovira a Fra Garí eixint de la cova i baixant tambalejant amb les mans al cap i en gran desesper. Resta sorprès al veure el Diable disfressat.)

El diable

On vas, home damnat?

Fra Garí

Oh, Pare! Us porta
sense dubte el cel; un monstre soc, llençau-me
o digau si el perdó meresc encara!

Culpable soc d'un gros pecat; marcida
jau una rosa dalt del cim...

El diable

Enrere!
No hi ha perdó per tu, conec ta culpa,
que m'ha sigut per mes virtuts mostrada...

Fra Garí

Doncs vull llençar-me al riu!

El diable

Ni mai que ho fecis!
Si esmenar vols el teu pecat horrible
mata qui et feu pecar...

(Trona.)

Mata-la a n'ella;
jo mentrestant vaig a cavar sa fossa.

(Treu d'entre sos hàbits un coltell i el dona a Fra Garí, que el pren dubtant i se'n torna aprés poc a poc com fascinat.)

(El Diable treu una aixada de rere una roca i cava una fossa apressadament.)

(Llampega.)

Riquilda
(de dins, gemegant fondament)

Déu meu!

(El Diable riu.)

Cor de bruixots i bruixes *(llunyà del Sabat)*

L'hora ha sonat
d'iniquitat!
Ara el pecat
del Bé ha triomfat!

(A la claror d'un llamp s'ovira a Fra Garí baixant de la cova amb el cos de Riquilda: el vestit blau d'aquesta és un xic tacat de sang i sa llarga cabellera rossa penja.)

Cor de bruixots i bruixes *(com abans)*

Uh! Uh! Uh!
Victòria!

El Diable, qui ha finit de cavar la fossa, puja a ajudar a Fra Garí. Ambdós enterren Riquilda prest.

Cor d'àngels *(molt llunyà)*

Marcida jau la flor del llir,
s'ha desfullat la rosa vera!

Quan Fra Garí i el Diable acaben de cobrir la fossa, servint-se del mateix càvec, s'ouen tocs mortuoris de campana: Fra Garí sembla tornar en sí; trona. S'alça una gran flamarada i fum i d'entremig el Diable n'apareix tal com és.

El diable *(rient)*

Ah! Ah! Ah! Ah! Ah!

Fra Garí s'ajup desesperat sobre la fossa i esclata la tempesta.

Cor de bruixots i bruixes *(venint)*

Uh! Uh! Uh!....

Un àngel *(apareixent al Diable, aterrant-lo)*

Fuig sempre més d'aquestes serres!

Cor de bruixots i bruixes
(fugint desesperadament a la vista de l'Àngel)

Uh! Uh! Uh!

El diable s'enfonsa amb gran terratrèmol.

L'àngel *(a Fra Garí)*

En càstig de ton pecat
erraràs com bèstia immunda
fins que una veu de puresa
te digui que ets perdonat.

ES CORRE LA CORTINA RÀPIDAMENT

QUADRO III

La cacera

PRELUDI

Cor de caçadors *(al lluny)*

Alalí! Alalí!
Oià! Oià!
Sigam atents! Sigam atents!
Que ve el senglar!
Sempre amatents; llestos i atents
havem d'estar!
Alalí! Alalí!
Oià!

S'obre la cortina i apareix un espessíssim bosc de boixos a Montserrat.

Fra Garí tornat com bèstia pastura entre matolls. S'ouen remors de cacera.

Sons de trompa graduals i repercutint. —Fra Garí escolta.— Les remors s'apropen amb lladrucs de gossos, etc.

Un altre cor de caçadors *(com abans)*

Alalí! Alalí!
Oió! Oió!
L'os és traïdor
i s'abraona trascantó!
Tots aprestau el tallador
coltell que brilla...
alalí!
Tots vigileu sense cap por...
l'os és traïdor!...

S'apropen més les remors d'abans i els cors qui alternen.

Ambdós cors de caçadors *(alternant)*

– Alalí! – Alalí!
– Oià! Oió!
– Oió! Oià!
L'os és traïdor!
– Ja ve e1 senglar!
Sigam atents!...
– Sense cap por!...
– Alalí! – Alalí!
– Oió! – Oià!...

De sobte s'ou gran fressa entre els boixos i apareix el senglar, qui passa ràpidament seguit de gossos i de munters que amb destrals s'obren pas entre mates; alguns reparen a Fra Garí, s'aturen; aprestant les ballestes fan sonar les trompes de caça.

Cor de munters

Alalí! Alalí!
Oió! Oià!
Os o senglar,
la caça és certa...
Veniu ací,
sinó podrà
fugir
la fera...

Arriben més munters amb gossos; Fra Garí no es mou; tots el volten preparats.

Cor de munters *(alternant)*

– Sembla un lleó!
– Sembla un senglar!
– Diria jo
que por no fa!
– S'assembla a un home...
– Serà traïdor?
– Manyac serà?

(alhora)

– Sense cap por,
coltell en mà
prest encerquem-lo!

(Van apropant-se a Fra Garí.)

Al Comte viu l'hem de portar!

(Una meitat del cor)

Fermeu els gossos!

(Una altra meitat)

Tirau-li'ls llaços!

Cacen a Fra Garí amb llaços escorredors. Més fressa i sons de trompes; qualques munters guaiten entre els boixos.

Els munters *(que guaiten)*

El Comte ve!

Els altres munters

El Comte arriba!

Tots els munters

Mostreu-li bé
la bèstia viva...

(Arriba el Comte amb son seguici.
Qualques munters se'n van.)

Un munter
(parlant acompanyat de melopea)

Senyor! bona cacera hem feta!
Guaitau!... no és os, tampoc senglar...

El Comte

Menau-la bé, que aquesta bèstia
viva al palau dur-la em plaurà.

Cor de munters *(de dins)*

Alalí!
Oió!
(de fora)
Oió!
(de dins)
L'os és traïdor!

Una colla se'n du Fra Garí lligat; el Comte i els demés s'apresten a l'aguait.

Cor de munters *(tots)*

Tots aprestem el tallador
coltell qui brilla...

(de dins)
Alalí!

(tots)

Oió!

S'ou molta fressa pel fons i el Comte i els seus es llancen com perseguint una fera.

Se corre la cortina; més sons de trompes i demés.

Cor de munters *(perdent-se amb l'eco)*

Alalí...

QUADRO IV

El bateig

PRELUDI

S'obre la cortina i apareix una sala en el palau dels Comtes de Barcelona.

El Comte i Dames i Cavallers són asseguts a la taula del festí amb patges, donzelles, etc. Al costat del seient comtal hi ha en un bressol daurat el fillet dels Comtes.

Cor de donzelles *(amb garlandes, dansant.)*

Sigui el jorn d'avui joiós
per al Comte i la Comtessa,
el bateig de llur Infant
és una gloriosa festa.
Déu lo faci un sant minyó
i li doni fortalesa
per a vèncer els enemics
qui amenacin nostra terra.

Cor de cavallers

Sigui el jorn d'avui joiós
per al Comte i la Comtessa!...

Les donzelles se'n van tot dansant i cantant.

Un joglar
(avançant, puntejant el llaüt)

Si és plaent al nostre Comte,
forta gesta cantaré.

El Comte i els demés fan senyals d'aprovació.

El joglar
(cantant amb son llaüt)

N'hi havia un drac ferotge
com cap més ningú en veié;
en el fons de negra cova
ell tenia-hi son recé.
Quan per les serres eixia,
si el pastor poruc fugia,
fugia l'ardit guerrer;
res sa fúria dominava
que arreu on el drac passava
passava-hi la mort també.

—

Nostre Comte en nit obscura
vers el cau del drac anà
i als primers besllums de l'auba
atiant-lo el despertà;
quan el drac s'abraonava,
amb un roure el colpejava
i amb sa llança el traspassà;
mes el monstre dessagnant-se
s'endugué al Comte amb sa llança
per l'espai fins que expirà.

Tots celebren amb mostres d'aprovació el cant del joglar.

El Comte

Eixa gesta bé em recorda
la bèstia que vam caçar;

portau-la, portau-la prompte
que és un monstre molt manyac.

Qualques patges van a cercar a Fra Garí i el porten prest lligat amb una cadena.

Un cavaller *(per Fra Garí)*

Sembla té la cara d'home.

Un altre cavaller

Doncs a mi m'apar un os.

Tercer cavaller *(a una dama)*

Diria, per sa crinera
madona, que és un lleó.

Una dama *(als patges)*

Menau-me'l d'ací, menau-me'l.

Tercer cavaller *(a la dama)*

Madona, no us faça por!

La dama

Més que por, llàstima em feia.

Altres dames

És ben estranya visió!

Fra Garí s'ha arrossegat besant els peus del Comte. Les dames s'apropen al bressol de l'Infant.

Dames

Mirau! El nin se desperta!

Unes altres dames

Apar que vulla parlar!

(El Comte i els Cavallers s'alcen estranyats.)

El Comte

Dreçau-lo an el nin, dreçau-lo!

Els cavallers

Veiam açò què serà!

Tots van vers el bressol; les dames drecen al nin.

L'infant

Aixecau-vos, Fra Garí

que Déu vos ha perdonat!

Entre la sorpresa de tots, Fra Garí s'aixeca i li cauen les pells qui el cobrien.

El comte

Què féreu, doncs, de ma filla
si vós sou Joan Garí?

Fra Garí

Gran pecat vàreig cometre
i encara després la occí.

Moviment d'indignació molt violent entre els cavallers.

El Comte *(contenint-los)*

Aquell qui el Senyor perdona
serà perdonat per mi;
(A Fra Garí.)
mes el lloc on l'enterràreu
bé prou me'l podríeu dir?
(Fra Garí afirma.)

El Comte *(als nobles)*

Allà, cavallers i dames,
anirem demà matí.
Si perdí ma dolça filla,
veuré el lloc on la perdí.

Tots es disposen a anar-se'n tristos i abatuts.

SE CLOU LA CORTINA

QUADRO V

La resurrecció

PRELUDI

Cor

«Rosa gentil, Regina de la Serra,
de Montserrat tresor,
guardau tostemps nostra volguda terra
per vostre immens amor.»

S'obre la cortina i apareix la mateixa decoració dels quadros I i II, tota transformada en primavera.

La tomba de Riquilda està coberta de rosers. Una bella claror d'auba omple l'ambient.

Se sent remor d'un corteig qui s'apropa.

Cor de cavallers *(venint)*

Hont és, oh serres belles
Hont és que la marcida flor guardau?
digau-nos-ho també, dolces estrelles
qui a la claror novella os amagau!

Arriben els Comtes de Barcelona i Fra Garí amb seguici fastuós i una colla de donzelles endolades.

Fra Garí *(parlat amb melopea)*

Ací marcida jau la rosa vera,
ací esfullada està la flor del llir;
vulla el Senyor que en l'alta primavera
del cel, per sempre haja pogut florir!

S'agenolla davant de la tomba plorant, amb els Comtes. El seguici resta commòs.

Cor de donzelles *(molt feblement)*

Àngels sants qui la guiàveu,
tingau-la prop del Senyor;
pures flors qui l'embaumàveu,
feu eterna son olor!

El Comte

(alçant-se, als soldats; parlat amb melopea)

Obriu bentost la fossa,
prest arrancau eixos gentils rosers;
vull veure el cos de nostra dolça filla,
joia suau de mos amors primers!

Els soldats se disposen a arrencar els rosers.

Riquilda

(de dins, parlat amb melopea)

Salve!...

(Tots queden corpresos.)

Riquilda

(apareixent radiant d'entre els rosers qui s'han obert; parlant amb acompanyament de melopea.)

Oh, mos pares, companyes estimades!
Oh, vós, Joan Garí!
Oh, jorn novell; oh, serres perfumades,
donau mercès a Déu amb mi.

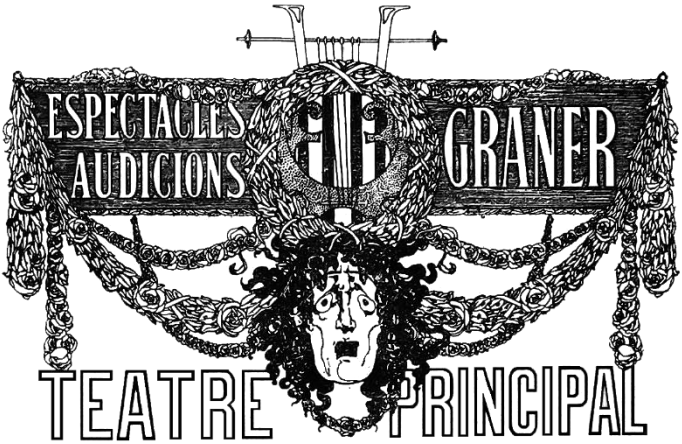
(El fons va omplint-se de llum i de boires rosades.)

La Santa Verge m'ha guardat com filla,
i m'ha mostrat com paradís eix mont;
per sempre més son sant estel hi brilla
joiell sagrat de Catalunya al front.

Gran apoteosi. Apareixen àngels amb garlandes voltant a Riquilda, qui queda tota nimbada de llum, i pastors i infants, etc. Fra Garí s'agenolla amb els Comtes i llur seguici.

Cor general
(mentre se corre la cortina)

«De Montserrat tresor,
guardau-nos bé, Regina de la serra
per vostre immens amor!»



Donzella qui va a la guerra

VISIÓ DRAMÀTIC-MUSICAL

Lletra d'En Manuel de MONTOLIU

música dels mestres

Joan B. LAMBERT i J. SANXO MARRACO

TÍTOLS DELS QUADROS

QUADRO I.– LES CRIDES.

QUADRO II.– L'AMOR ADIVÍ.

QUADRO III.– PROVA FALLIDA.

QUADRO IV.– LA TORNADA.

ESTRENA: 12 DE MAIG DE 1906.

PERSONATGES

———

EL COMTE.

EL REI.

EL FILL DEL REI.

ISABEL, la filla gran del Comte.

TRES FILLES DEL COMTE.

LA REINA.

LA FILLA DEL REI.

UN CAVALLER.

Un pregoner, dames, cavallers, patges, homes d'armes, trompeters, cambreres i gent de poble.

Època imaginària.

Donzella qui va a la guerra

QUADRO I

Les crides

El pati d'un castell gòtic. Abans d'obrir-se la cortina, se sent un toc llunyà de trompetes. Al moment d'obrir-se la cortina, se repeteix el toc més a prop i es veuen part enfora de la portalada els trompeters tocant acompanyats de patges i d'homes d'armes.

Soldat 1er

Oidà, missatges del Rei.

Soldat 2on

Què passarà? Anem a avisar al senyor Comte.

De dalt dels merlets contesten els trompeters del castell a la tocata dels de fora.

Entra dins del pati la comitiva de trompeters. Aclamacions.

Cor de soldats

Salut, oh, missatgers reials!
Què vol el gran senyor de nostra terra?
Tant en la pau com en la guerra
al seu poder serem lleials.
Que el seu missatge sia benvingut!
Salut, bons missatgers, salut!

Surt per la porta de mà dreta, seguit de les seves quatre filles i de nombrós seguici de patges i donzelles, el Comte, molt vell, però sapat, amb llarga barba blanca.

Els trompeters toquen un toc d'atenció.

Pregoner

A tots els barons d'aquest reialme
els fa saber el rei nostre senyor
que la guerra s'és armada
entre França i Aragó.
El rei ha manat que hi vagin
Comtes, ducs i cavallers.
Aquell qui a la crida faci falla
tot d'una escapçat haurà de ser.

Cor de soldats

Visca, visca! Tenim ànsia
de sentir el guerrer brogit,
de dur el rei a la victòria
i oferir-li el nostre pit.

—

Esmolem nostres espases
qui ja han pres massa descans,
sentint carnatge assaïnen
els cavalls escumejants.

—

Per les valls i les planures
correm amb furient galop,
ni les més ferrenyes roques
resistiran nostre cop.

Comte

Serà fidelment complerta
l'ordre del rei, mon senyor;
tots respondrem a la crida,
vell i tot, hi aniré jo.
En quaranta nou batalles
n'he batut baix sos penons,
per contar-ne fins cinquanta
encara tinc prou braó.

La comitiva dels missatgers surt seguida dels homes d'armes del castell que repeteixen la primera estrofa del cant anterior.

Al pati no han quedat més que les quatre filles del Comte i aquest. El Comte, amb aire afligit, se senta tremolant al banc de pedra al costat de la porta i aixeca els ulls i les mans enlaire amb expressió desesperada.

Comte

Ara cap a mes velleses
a la guerra he d'anar jo,
que en tinc perdudes, les forces,
per a servir al meu Senyor!
L'ordre ja n'és arribada,
ben clar ho ha dit el pregó
i no tinc ningú que hi vagi
a posar-se en el meu lloc.
Maleïda la Comtessa
amb sa generació,
m'ha deixat amb quatre filles
sens parir-ne fill baró.

Les filles s'han acostat; al sentir els darrers versos, reculen esglaiades.

Filla 2ª *(plorant)*

No la mereixem pas, pare,
la vostre maledicció!

Filla 3ª *(plorant)*

Si us hagués sentit la mare,
quina en fora sa aflicció!

Filla 4ª *(tranquil·la)*

Ai, pare! Si vós m'haguéssiu
deixat casar amb el Baró
vostre gendre ara aniria
a posar-se en vostre lloc.

Comte

Ai, filles! Les meves filles!
Jo us en demano perdó.
Però això és una punyalada
que em doneu al mig del cor.
Jo no puc restar aquí a casa,
fora per mi vergonyós
que defensés ma senyera
qualsevol d'un altre nom.
Jo no puc anar a la guerra,
se'm dobleguen els genolls
i el cavall me llençaria
de la sella al primer bot.
Oh! Què fer? L'Infern malhaja!
Més me valguera ser mort,
que ara cap a mes velleses
sofrir una tan gran dissort!

(Isabel, tota l'estona s'ha estat passejant agitada. S'acosta al pare i el mira fixament amb ulls serens.)

I tu, ma primera filla,
que no em dius res per consol?
Ets com poques coratjosa,
tos consells sempre em són bons.

Isabel

Jo el conec, el remei, pare,
mes de dir-vos-ho tinc por.
O de mi vós enriureu,
o us fora gran desconhort.

Comte

Digues, digues, filla meva,
que el teu cap rumia molt.

Isabel *(redreçant-se)*

Doneu-me les armes, pare,
que a la guerra aniré jo.

Comte *(immòbil; després, refent-se)*

Dins tu, de nostra nissaga
hi glateix la sang millor.
Ai, abraça'm, filla meva,
d'orgull són ara els meus plors.
Tu saps manejar les armes
com el cavaller més fort
i et tens igual dalt la sella
que en cadira de repòs.
No em sorprèn ton determini,
valor tens per a fer això;
però massa et coneixerien
amb el cabell llarg i ros.

Isabel

Amb uns quants cops d'estisores
seran curts com els duus vós.

Comte

Tens les mans i peus de nina,
foren prou coneixedors.

Filla

Doneu-me les vostres botes,
ja m'hi posaré cotó.

Comte

Tens el sí de dona feta,
seria coneixedor.

Isabel

L'amagarà la cuirassa
i l'estrenyeria el gipó.
Deixau-m'hi anar a la guerra,
que no en quedareu felló;
no tingau por que em conegan,
que no em coneixeran, no.

Comte

Ja que així ho vols, filla meva,
ves a posar-te al meu lloc!
Patges, portau-me les armes,
les meves armes millors,
que en quaranta nou batalles
han resistit tots el cops.

(Surten patges.)

Filla 2ª *(plorant)*

Es ben veritat que marxes?
Pare meu, no ho vulgueu, no!

Filla 3ª *(plorant)*

Ai germana, tot el dia
per tu estaré en oració!

Filla 4ª *(tranquil·la)*

Jo no ho creuré fins que ho vegi;
no pots tenir tant valor.

Comte

Calmeu-vos les meves filles!
Ella és ara el nostre honor;
les seves gestes heroiques
il·lustraran vostre nom
i veureu infants i prínceps

venir aquí en processó;
donzells de reial naixença
vos vindran a fer l'amor.
I tu, Isabel, vine a rebre
la meva benedicció;
que el bon Déu i tots els àngels
te guardin sempre i per tot;
que t'infondeixin coratge
i et duguin sempre al triomf
i et tornin salva als meus braços
el front coronat de llor.

Se'n van el Comte i les seves filles.

Gran rebombori de trompetes i tabals, tocant la senyal de formació per anar a la guerra; entre aquest brogit, crits, rialles i corredisses.

El pati del castell és envaït d'una multitud d'homes d'armes parlant, cridant, anant agitats d'un cantó a l'altre.

Surt el Comte. Silenci general. El segueixen les seves tres filles i Isabel amb calces de malla i amb esperons. Porta un gipó blanc i la cabellera rosa estesa. Darrere d'ella s'arrengleren els patges portant las diverses peces d'una armadura.

Isabel

Que vos en sembla, mon pare?
Tinc posat guerrejador?
Ja faig les passes prou llargues?
I pico fern1 de talons? *(Fent-ho).*

Filla 4ª

Fins ara va bé, germana,
no és gaire dificultós.
Jo també't companyaria
si res més que això no fos.

Isabel

Vinguen, vinguen estisores!

(Els patges les hi donen.)

Germanes, feu-me el favor;
arran talleu-me les trenes
del meu cabell abundós.

Filla 2ª

Per això cor no tindria.

Filles 3ª i 4ª

Ni jo tampoc. Ni jo tampoc.

Isabel

Patges, talleu-m'ho vosaltres

(En un moment, un dels patges li talla el cabell arran que cau en terra.)

Comte

Ai, adeu, el cabell ros!
Patges, colliu-me eixes trenes
més brillants que raigs de sol.
Mentre siguis a la guerra
me'n seran de dolç record.

Comencen a sortir a poc a poc amb aire encuriosit, de tots els costats, homes d'armes del castell, qui arraconats per les parets miren, parlant baix entre ells, com se vesteix la donzella.

Isabel

Porteu-me el gipó de malla *(li posen)*.
Estrenyeu bé el cenyidor,
i ara patges, la cuirassa *(li posen)*.

Comte

Que guardi sempre el teu cor.

Isabel

Pare meu, per protegir-lo,
el meu braç ja en fora prou.
Ara, l'elm, que a la cimera
rumbeja tot orgullós
un gran plomall de tres crestes
d'immaculada blancor.

Comte

No, Isabel, de la sang meva
en vermellegen dos flocs.

Isabel

Ai, el terç per mi el guardaven,
tornaré el plomall tot roig.

(Li posen l'elm.)

Filla 2ª

Ai, adeu, cara bonica
de ma germana major!
Només els teus ulls flamegen,
no serà pas per l'amor.

Isabel

Ara les fortes manyoples
que m'amaguin la finor
de les meves mans de nina
que em farien traïció!... *(se les posa)*.
I l'escut amb nostres armes *(li porten)*.

Comte

És d'un pes atuïdor,
un més lleuger et convindria.

Isabel

(alçant-lo i baixant-lo vàries vegades)

Manejar-lo m'és un joc.
I ara, i ara, vostra espasa,
vostra espasa la millor *(li porten)*.
Au, traieu-la de la beina,
que la faré brilla al sol.
Ah, salut! La vella espasa,
el meu fidel companyó!
Que al teu llampegueig reculi
dels enemics tota la host
i un can1í de triomf i glòria
ves obrint-me amb els teus cops!
El cavall blanc ne voldria
amb els guarniments millors
i una capa de viatge
vorejada de galó.

Comte

Aneu, patges, a cercar-lo,

(Surten patges.)

el meu cavall corredor;
passa com el vent quan trota
i és un llampec al galop.
L'ensellareu amb la sella
brodada de bells colors:
poseu-li els estreps de plata,
poseu-li la brida d'or.

Isabel

Ara tinc totes les armes,
mes me manca un altre do:
doneu-me un parell de patges,
que un faci el mut, l'altre el sord
perquè escoltant lo que es diga
m'avisin a mi de tot.

Comte

(fent signe a dos dels patges)

Vosaltres dos serviríeu,
compliu bé lo que ha dispost.
Només manca, filla meva,
que et triïs un altre nom;
algun nom de baró il·lustre
per a que s'hi enganyin tots.

Isabel

Sabeu com jo vull que em diguin?
Comte Carles d'Aragó.

(Compareix menat per dos patges el cavall blanc.)

I ara, guerrers, a les armes!
Formeu aquí l'esquadró!
Entoneu el cant de guerra!
Visca el rei nostre senyor!

Crits de «visca». Mentre entonen el cant de guerra, Isabel abraça llargament al seu pare i ses germanes.

Cant de guerra *(cor)*

Només la guerra és nostra vida,
durant la pau tots ens migrem.
La mort mateixa és nostra amiga,
sovint d'a prop tots la veiem.
Quina delícia ens és l'estrèpit
d'escuts, de llances i de malls,
els fers udols dels qui escometen
i el renillar dels fers cavalls!

A l'acabar la darrera estrofa, Isabel, ajudada dels patges, munta a cavall. Se té ferma i arrogant amb l'espasa nua i enlairada. Tantost acaba el cor, arrenca una airosa marxa militar i al seu compàs va desfilant l'esquadró, amb Isabel al mig fins que desapareix per la portalada.

Aclamacions frenètiques del poble, qui ha envaït el pati i els afores del castell. El Comte, dret i tremolós, resta mirant la seva filla amb els braços estesos. Les seves filles, formant un grup apart, ploren apoiant-se l'una en l'altra.

SE CORRE LA CORTINA

QUADRO II

L'amor diví

Abans d'obrir-se la cortina se sent gran cridòria d'aclamacions, mentre l'orquestra preludia un himne de victòria.

L'escena es al jardí del palau reial. Tarongers i llimoners carregats de fruit voregen tota la banda dreta de l'escenari i, formant un bosquet, tanquen tot el fons. Entre ells, surten agulles capritxoses de vàries glorietes enramades de flors.

Una gentada de dames i cavallers i gent de poble, formant un conjunt virolat, amb branques de llorer a la mà, alcen els braços aclamant i victorejant. Entre els crits domina el de «Visca el Comte Carles d'Aragó».

És cap al tard.

Himne de victòria

Victòria, victòria!
Salut a l'héroe, salut!
Al cabdill, eterna glòria
qui als enemics ha vençut!
Siga, siga benvingut!

—

Victòria, victòria!
Brau, heroic és el seu cor!
Serà eterna la memòria
del seu braç terrible i fort!
Coronem son front de llor!

Apareix pel caminal de mà esquerra Isabel, abillada de guerrer, cavalcant el cavall blanc i, al seu costat, el fill del Rei cavalcant en cavall negre, seguits d'un estol. Redoblen les aclamacions de la gentada qui volta tumultuosament els dos cavalls.

Surten de la porta de mà dreta el Rei i la Reina seguits de patges i de brillant cort de dames i cavallers. Minva la cridòria. Isabel i el fill del Rei descavalquen. Isabel s'avença sola i, en sent al davant del Rei, fa una profunda reverència, ajaient en terra l'espasa nua.

El Rei

Oh, el meu cavaller invencible,
el Rei us vol abraçar;
vostres famoses proeses
superen les de Rotlan.
De castells n'heu pres catorze,
heu vençut en set combats,
dotze banderes n'heu preses
i heu destruït tres ciutats.
El vostre botí de guerra
en mon tresor ja no hi cap,
sols amb vostra recordança
nostre enemic fuig encar.
Del meu fill durant la guerra
heu estat fidel company,
més d'un cop degué la vida

al vostre invencible braç.
Demanau-me lo que us plàcia,
que tot lo que us puc donar
no és prou per a compensar-vos
vostres gestes sens igual.
Aquí teniu nostra filla,
mon tresor més estimat,
si la trobeu prou hermosa
jo us dono la seva mà.
Accepteu mon homenatge,
l'heu guanyat amb vostra sang.
Vostre front, davant del poble,
de llorer vull coronar.
En vostre honor aquest vespre
disposaré en mon palau
una festa tan rumbosa
com no se n'hagi vist cap.

El Rei posa una corona de llorer al cap descobert d'Isabel. Grans aclamacions.

El poble

Visca el Comte Carles d'Aragó!

Llencen sobre d'ella una pluja de flors i de fulles de llorer.

Cor d'homes i dones

Victòria, victòria! *Etc.*

Mentre canten, el rei, Isabel i la filla del Rei entren al palau amb tota la cort. El poble va desfilant també fins que deixen deserts els jardins.

Poc a poc van entrant parelles de dames i cavallers qui passegen lentament.

Fill del Rei

Una cosa us vull dir, mare,
que em rosega al fons del cor,
que em trau tota l'alegria
i que m'omple de tristor.
Mare reina, mare reina,
jo n'estic morint d'amors:
els ulls blaus que té don Carles
són de dama; d'home, no.

Reina

Ai, fill meu, quina follia!
Sereu fat per creure això?
No pot ser que el valent comte
sia dama i no baró.

Fill del Rei

Mare reina, mare reina,
no traeix així l'amor:
els ull blaus que té don Carles
són de dama; d'home, no.

Reina

Calleu, fill meu, i qui ho dubta
que el vostre bon companyó
sia cavaller? A la guerra
ho ha provat amb gran valor.
Sols de veure'l, nostra filla
li ha posat molta d'amor
i se'l mira i se'l remira
d'un esguard tot amorós.
Ni són els seus fets de dona,
ni el seu aire ho és tampoc.

Fill del Rei

Mare reina, mare reina,
no ho vol fer coneixedor,
mes els ulls blaus de don Carles
són de dama; d'home, no.

(Surt la filla del Rei.)

Reina

Aquí ve vostra germana,
enamorada com vós;
si no us sap ella convèncer,
molt menys ho podré fer jo.
Què teniu, la meva filla,
que us veig venir amb gran tristor?
Teniu els ulls tots plorosos
i trencada la color.

Filla del Rei

Mare reina, mare reina,
jo em moro de mal d'amor;
aquells ulls blaus de don Carles
m'han atravessat el cor.

Reina

No ens sabríeu triar gendre
tan noble i tan valerós,
si és que el comte hi consentia
casats ne sereu tots dos.
Mes heus aquí el germà vostre,
el seu fidel companyó,
qui sosté que és una dama
disfressada de baró.

Filla del Rei

I com, germà meu, pot ésser
que així vós siau tan foll
que prengueu per una dama
qui tants d'enemics ha mort?
Aquell braç seu invencible,
son posat guerrejador,
aquell cos més ferm que ferro,
aquells ulls qui treuen foc,
voleu, germà meu, que sien
de dona feble com jo?
O és que voleu bromejar-me
o haveu perdut la raó.

Fill del Rei

Jo no soc foll, ni bromejo,
no traeix així l'amor.
Set anys ha que faig la guerra
i no l'he deixat enlloc,
i, ai de mi! Quant més temps passa
més i més cregut ne soc
que els ulls blaus que té don Carles
són de dama; d'home, no.

Filla del Rei *(plorant)*

Ai mare, la meva mare,
no pot ser, no pot ser això.
El cor a mi no m'enganya.
i em moro per ses amors.
Germà meu, ho podeu creure,
teniu vanes il·lusions:
els ulls blaus que té don Carles,
no de dama, d'home són.

Reina

Un consell vos donaria,
un consell als dos vos do
i, si don Carles és dona,
bé ho farà coneixedor.
Eix vespre serà a la festa *(al fill)*
que donem en son honor,
meneu-lo a veure les feixes
de tota mena de flors
i com dames i donzelles
les tenen afició,
si el Comte Carles és dona

no mancarà a fer-ne un pom.
Podreu veure, filla meva,
si és gentil el Comte amb vós,
si ell us ve a tirar amoretes
i dels altres n'és gelós.
I, si es baró i no donzella,
no mancarà a fer-ho, no,
car la mà d'una princesa
és quelcom de temptador.

El fill del Rei entra al palau. S'és fet fosc. Els patges han encès les lluminàries, prenent els jardins un aspecte fantàstic. La Reina i la filla del Rei s'internen pel jardí.

L'orquestra preludia pianíssim un ballable amb el compàs molt pausat.

Surten per la porta de mà dreta Isabel amb armadura i el fill del Rei amb trajo de cort. Els dos van amb els braços passats per la cintura.

Fill del Rei

Com no us traieu la cuirassa!
Per ballar massa no us pesa?
Deixeu també las manyoples.
Ja no ens trobem a la guerra.

Isabel

Amic meu, gran mal me'n fora,
que en vaig fer una prometença
de no deixar mai les armes
fins que la pau no fos feta.

Fill del Rei *(contrariat)*

Amic meu, que no voldríeu
passejar per nostres feixes?
En nostre verger, don Carles,
veureu flors de tota mena.

Isabel
sense fer-ne cas, se gira d'esquena i veu les cambreres qui l'atalaien des del mirador.

Oidà, amic meu! I qui us tria
unes tan gentils cambreres?

(Dirigint-se a elles.)

Visquen les cares boniques!

(Arrenca de les branques unes quantes taronges i les tira al mirador.)

A la vostra gentilesa!

Les cambreres esclafint en boges rialles corren a amagar-se.

Isabel, amb la daga, talla un plançó; s'entreté fent-ne un bastó. Després, amb el fill del Rei, se perden entre les parelles i desapareixen pel viarany de mà esquerra. L'orquestra arrenca en una dansa joiosa i elegant. Ball general.

Cor d'homes i dones *(ballable)*

L'amor com traïdor s'amaga
dins del verger,
entre les branques florides
del taronger.

Mes quan la dansa comença
baixa del niu
i es perd entre les parelles,
folleja i riu.
I els seus paranys invisibles
estén, i el cor,
qui en la seva xarxa tomba,
de desig mor.
I en les suaus giravoltes,
brillants i ardents,
els ulls i els llavis se cerquen
de pler sedents.
Gentils donzells i donzelles,
ah, vigileu!
Que el traïdor vos vol sorprendre
quan menys penseu.

Quan el cor és a la tercera estrofa i el ball està al seu ple, una corrua de damisel·les llençant xiscles i rient follament surt amb una gran corredissa del viarany de mà esquerra. Darrere d'elles, Isabel corra per a empaitar-les. El ball continua sense interrupció. La filla del Rei amb un cavaller al costat s'atura conversant en primer terme, voltada d'altres parelles qui passegen. S'acosta Isabel amb aire exageradament presumptuós, somrient a la Princesa. Aquesta, tantost el veu, gira l'esquena al seu cavaller per a enraonar amb Isabel. El cavaller insisteix en voler parlar-hi sense que ella en faci cas. L'orquestra toca piano.

Isabel *(al cavaller)*

Cavaller, quan una dama
vol fugir nostra presència,
és dever de cortesia
saludar i desaparèixer.

Cavaller

Ja sabeu amb qui esteu
ara parlant amb tanta insolència?
Soc el Comte de Valldaura,
príncep, cosí de la Reina.
Venint de llavis d'un jove
cap lliçó sabria admetre;
si estimeu la vostra fama
mossegueu-vos més la llengua.

Isabel

Jo estimo la meva fama
i avui la tinc de fer créixer;
jo mossegaré els meus llavis,
vós mossegareu la terra.
En guarda, doncs; amb l'espasa
a la mà ara us vull veure
si us porteu davant las dames
amb gaire més gentilesa.

Lluiten. Esglai general. Escampadissa dels convidats, qui corren d'ací d'allà esfereïts; les dones xisclant, els homes intentant descompartir els combatents.

QUADRO III

Prova fallida

Sala de palau gòtic. Al fons, dues grans finestres ogivals amb vitralls de colors. Al obrir-se la cortina, per darrere els vidres se veurà el reflex de les lluminàries de la festa que al cap de pocs moments s'apagaran. La sala restarà il·luminada per grans canelobres. Els ecos llunyans i perduts dels darrers compassos de la dansa sonaran una estona, morint al mateix temps que la llum darrere els vidres.

La filla del Rei està sentada en una cadira amb la cara amagada en una mà, amb expressió de tristesa. Entra la Reina.

Reina
(aturant-se davant de la seva filla.)

Filla meva, encara, encara
amb aquesta greu tristor.
Que no en sou ben convençuda
que el Comte és ben bé baró?

Filla del Rei

Mare reina, mare reina,
prou convençuda que en só.

Oh, no són pas aquests dubtes
els qui m'entristeixen, no.
Més valguera mil vegades
que el meu germà hagués raó,
que patir de gelosia
i sofrir de desamor.

Reina

Filla, el cor aquesta volta
vos és ben enganyador.
Tota dama enamorada
qui per sa beltat i honor
veu un cavaller combatre
i exposar-se a heroica mort,
com el valent Comte Carles
acaba de fer per vós,
pot posar la mà a la flama
que l'amor li és correspost.

Filla del Rei

Ai, mare, la meva mare,
vós no heu vist lo que he vist jo.
Jo só estada la darrera
a la que ha fet ell la cort.
Ell ha vist nostres cambreres
guaitant des del mirador
i els ha tirat bella pluja
de taronges i llimons.
Pels viaranys i pels marges
més atapits de foscor
jugava amb les damisel·les
empaitant-les com a foll.

A cap de les més boniques
han mancat els seus favors:
an aquesta dolça ullada,
an aquella un galant mot,
a la d'ací una rialla,
a la d'allà duia flors;
i a totes ell esguardava
d'un esguard tot amorós.
Si ell s'és batut llavores,
no ha estat pas pel meu amor:
sols ha estat fatxenderia,
sols ha estat per punt d'honor.
Mare reina, mare reina,
massa gran és ma dissort;
jo em moro de gelosia,
jo em moro de mal d'amor.

Reina

Oh, no ploreu, filla meva!
Per què tan gran desconhort?
Lo que no es guanya en un dia,
en un any guanyar-se pot.

(Entra el fill del Rei.)

I vós, fill meu, és que encara
serveu la vostra il·lusió?
No hi ha cavaller a la terra
més galant cortejador
com avui el Comte Carles
ho ha mostrat ser davant tots.
Però el greu desencant vostre
endevinar-se ja pot
veient vostra melangia
i el vostre esguard consirós.

Fill del Rei

No és desengany, que són dubtes
qui encara em fan mal al cor.
No m'enganyen els seus aires,
ni m'enganya el seu valor.
La seva galanteria
no és altra cosa que un joc
per a millor amagar-nos
sa vera condició.
Hem anat a la cacera
i caça tan bé com jo,
hem jugat a la pilota
i la juga molt millor.
I amb tot i això, el Comte Carles
dama n'és i no baró,
i ai, mare, la meva mare,
jo em moro per ses amors!

Reina

Altre consell vos daria
un darrer consell vos do:
convideu, fill meu, al Comte
eix vespre a dormir tots dos
i si don Carles fos dama
no hi voldrà consentir, no,
i si és cas hi consentia,
senyal serà que és baró.

Fill del Rei

Ara vaig, mare, a cercar-lo;
cap prova pot ser millor;
si demà no ho sé amb certesa
cuidaré devenir foll.

(Se'n van per la banda dreta.)

Quan el fill del Rei va a traspassar la porta, se topa amb la Isabel, que entrava.

Fill del Rei

Hola! Hola! El Comte Carles,
ara anava a cercar-vos.
Deveu ja sentir fadiga,
és que haveu ballat com pocs.

Isabel

Lo que em sap greu, al contrari,
és que hagi acabat tantost.
Quan un torna de la guerra
té gran set de diversions.
Mai he vist dames tant belles
com les de la vostra cort.
Que en són d'enamoradisses,
si es presten a tots els jocs!
Qui era aquella gentil dama
del cabell rissat i ros
qui cobria amb fils de perles
el pit, espatlles i coll?
Ah! Però aquella, aquella altra
d'ulls negres que treien foc!
Jo no he vist cara més blanca,

no he vist mai llavis més roigs;
jo sento tot esllanguir-me
només que amb el seu record!

Fill del Rei

Comte Carles, Comte Carles,
fet una brasa esteu vós...
Tornarem demà a parlar-ne,
que ja és hora d'anar a joc.
Entrem, que a la meva cambra
llits parats hi ha per als dos.

Isabel

Amic meu, hauré de dir-vos
una costum que tinc jo.
Totes les nits quan retiro,
per fer-me venir la son
tinc de fer sonar una estona
el llaüt o el guitarró
i no podria adormir-me
si abans no el tocava un poc.

Fill del Rei

Esta bé, amic, podeu prendre
el nostre llaüt millor.

(Despenja un llaüt de la paret.)

Toqueu mentre jo us escolto,
n'hi tinc molta, d'afició.

Isabel templa el llaüt i es posa a tocar. L'orquestra acompanya la melodia, qui ha de ser molt dolça, apassionada i endormidora. El fill del Rei se l'escolta durant una estona, fins que es queda profundament dormit a l'otomana. Quan el veu ben dormit, Isabel deixa el llaüt i s'acosta, mirant-lo apassionadament.

Isabel

(mirant temorosa a l'entorn i posant-se de genolls davant del fill del Rei)

En eixa cara gentil
que ara jau aquí dormida
prou se veu tot el turment
que el seu esperit agita.
Pobre amic! De dubtes ple
quan el teu cor ja endevina!
Perdona ma crudeltat,
car també ma pena és viva;
tu an a mi no em veus sofrir
jo et veig sofrir tot el dia.
Oh, que és gran el meu penar!
Amic meu, si el coneixes!
Quan amb ulls enamorats
fit a fit els ulls me mires,
tota em sento defallir;
dir-t'ho tot llavors voldria!
Mes, ai! L'hora no ha arribat!
Tinc de seguir la mentida...
Mes al present que ningú,
ni tant sols tu, pots sentir-me,
bé puc desfogar el meu cor,
bé puc sens recel obrir-te'l:
Príncep hermós, aimat meu,
Isabel també t'estima.
Ben prompte haurà d'acabar
aquest fingiment que em lliga:

ben prompte hauré de partir,
si és que el meu pare em crida...
i ja no ens veurem mai més...
Si és així, com podré viure?
Serà tan gran ton amor
que voldràs sempre seguir-me?

(Reculant.)

Ai, si m'haguessis sentit
quina en fora ta alegria!
Príncep hermós, aimat meu,
Isabel també t'estima.

Amb molt compte, es posa mig ajaguda al costat del fill del Rei.

Mentre Isabel ha anat dient, l'alba ha anat llustrejant per darrera els finestrals, fent brillar els vidres de colors. Se sent tocar a diana per tot el palau.

Una veu *(des de dins)*

Comte Carles, Comte Carles!

Isabel *(aixecant-se)*

Entreu *(entra un patge.)*

Patge

Vostre servidor.
Aquí teniu unes lletres
que un patge ha portat fa poc

dient-nos que convenia
que al moment portada us fos.

Isabel

Pren la carta i, mentre la llegeix, pren son rostre una expressió dolorosa. El Príncep mentrestant s'és despertat.

Adeu príncep, adeu príncep,
voleu res per l'Aragó?
La guerra s'és acabada,
a casa hi faig falta jo.
Les germanetes m'escriuen
que el meu pare està a la mort.

Fill del Rei

Comte Carles, jo no us deixo
de la cort partir tot sol:
jo us faria companyia
fins a l'altra part del món.
En les mans del vostre pare
deixar-vos jo tinc resolt.
Fins arribar a vostra casa
vull ser vostre companyó.

Entren la Reina i la filla del Rei i, després, per estols, barons i dames.

Reina

És veritat, Comte Carles,
que partiu avui, de jorn?

Isabel

És ben cert, senyora reina,
me'n vaig cap a l'Aragó:
la guerra s'és acabada,
a casa hi faig falta jo.
Mes germanetes m'escriuen
que el meu pare està a la mort.

Reina

Adeu, adeu, Comte Carles!
Que aviat ens deixeu vós!
El Rei abaix vos espera,
que vol comblar-vos de dons.

Filla del Rei *(plorant)*

Ai, adeu, Comte...

Isabel

Jo us dono
mercès per tots els favors.
Jo us deixo la meva espasa,
que us serveixi de record.
Si perilla la corona
del Rei, mon noble senyor,
tornaré per recollir-la
i anar amb ella al triomf.

Se despedeix de la Reina i de la Princesa i amb una reverència de la munió de dames i cavallers que han envaït la sala. Se'n va acompanyat del fill del Rei. La gent s'aboca a la finestra. Al cap de poca estona, se sent el trotar de molts cavalls i un so alegre de cornetes tocant un aire de marxa, qui es va allunyant poc a poc. Aclamacions dintre i fora. Els cavallers i les dames agiten mocadors. La filla del Rei, sola, entre els dos finestrals, se posa a plorar.



QUADRO IV

La tornada

La mateixa escena del quadro primer. El toc de marxa amb què acaba el quadro anterior sona de lluny altre cop, acostant-se gradualment. A l'obrir-se la cortina, el pati està desert. Al cap d'un instant, per la portalada entren corrent uns quants homes d'armes. Altres patges entren per la porta de mà dreta.

Soldat 1er

Correu, patges; correu, patges;
correu a dir an el senyor
que madò Isabel arriba
al davant de l'esquadró.
Jo em trobava fent la guarda
a la porta gran del fos
quan he vist que s'aixecaven
pel camí núvols de pols.
Eren cavalls qui venien,
qui corrien a bon trot,
i a tots els vents voleiava
sobre d'ells nostre penó.

Els patges se'n van. Soldats entren i surten per la portalada. La trompeteria va acostant-se ràpidament. Entra per la porta de mà dreta el Comte amb ses tres filles. El Comte, ja molt corbat i més tremolós que al primer quadro.

Comte

(amb veu tremolosa)

Que són lluny, són lluny encara?
Ja deuen ser ben a prop!
Resistir tanta alegria
a la meva edat no es pot.

A la portalada, part enfora, han arribat els trompeters, que toquen el darrer compàs.

La gent

Acoblant-se tumultuosament a la portalada.

Ja és aquí! Ja és aquí! Visca, visca!

Isabel, cavalcant el cavall blanc i portant a la dreta el penó del castell, s'obre pas entre mig de la gentada qui l'aclama. Porta alçada la visera de l'elm i somriu amable i triomfant. El fill del Rei porta el cavall de la brida.

Himne

Salut! Salut al vencedor
qui sa nissaga ha fet més noble!
Que ara l'aclami tot el poble,
car alt posa nostre penó!
Ferrenys té els seus braços

de fina blancor,
dins son cos de nina
hi ha un cor de lleó.
Salut, salut al vencedor.

Benvinguda sia
al seu vell casal!
Serà en tots els segles
sa glòria immortal!

Mentre canten els cors, el fill del Rei ajuda a descavalcar a Isabel. Aquesta es llença silenciosament als braços oberts del seu pare; després abraça igualment les seves germanes.

Isabel

Ai, pare, el meu pobre pare,
i que vellet ara us trob!
Ben a temps s'és acabada
la guerra que he fet per vós.
A vostra llarga vellesa
jo vull servir de bastó:
si l'he servida amb coratge,
també ho sabré fer amb dolçor.

Comte *(plorant)*

Només sé plorar de joia...
no sabria treure un mot.
Oh, quant content aleshores
veuria venir la mort!

Mig defallit cau en braços de les seves filles. Isabel entra al castell. Els cors repeteixen l'himne.

Himne

Salut, salut al vencedor, *etc.*

Isabel surt vestida de dona. S'acosta somrient al fill del Rei. Aquest, amb una cara que no sap si revela alegria o estupefacció, la mira com embadalit. Isabel li pren la mà i el porta cap al davant del seu pare.

Isabel

Deixeu, pare, que us presenti
el fill del Rei, mon senyor;
set anys ha durat la guerra,
set anys que no em deixa enlloc.
Pels ulls blaus me va conèixer
aquest fidel companyó;
si pels ulls m'ha coneguda,
per cap altra cosa, no.
Si vol res de vostra filla,
ell que us diga lo que vol.

Fill del Rei

Senyor Comte, vostra filla
m'ha donat la seva amor.
La seva mà sols me manca,
ara donau-me-la vós.

Comte

Pren les mans del fill del Rei i d'Isabel i les uneix solemnialment.

Jo us la dono, gentil príncep,
si el Rei, mon senyor, ho vol.
No passaran gaires dies,
casats ne sereu tots dos;
de la festa d'eixes noces
se'n parlarà en tot lo món.

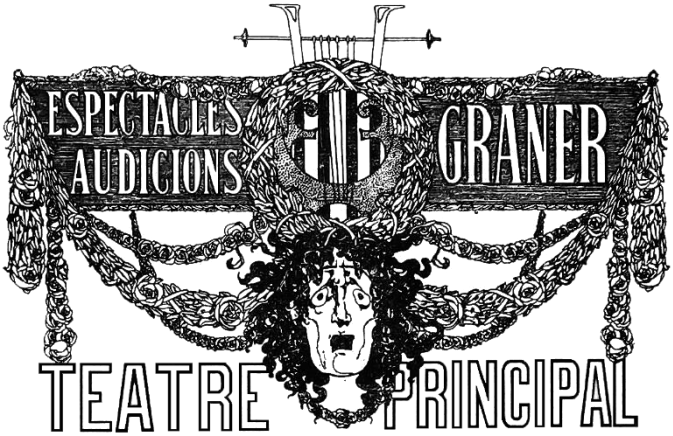
Cor final

Entre el brogit del combat
l'amor ha fet sa florida,
bell roser que no han regat
rierols d'aigua exquisida.
L'ha regat, oh, gran portent,
de sang un furiós torrent!
A l'amor no li fan por
ni l'escut ni la cuirassa;
del seu dard l'agut fibló
totes les malles traspassa
i amb mortal ferida ateny
el cor més brau i ferreny.
No demana ombrius jardins
a secrets dolços propicis;
no ha menester molls coixins,
floreix també entre suplicis.
Quan grana als camps de la mort
és quan l'amor és més fort.
Oh, gentils enamorats,
vostra unió sortada sia!
Ja els has prou atormentats,
oh, amor tirà, amb ta follia!

Reposeu per sempre més
damunt dels vostres llorers!

Els cavallers en primer terme i els homes d'armes en segon formen rodona al voltant del pati. El Comte, conduint per les mans al fill del Rei i a Isabel, va fent cerimoniosament la presentació de la parella a tots els cavallers i dames presents, començant per l'esquerra. Profundes reverències d'una i altra part.

FI.



La Dama d'Aragó

ADAPTACIÓ DE LA CANÇÓ POPULAR EN TRES QUADROS.

per Josep MORATÓ

música del mestre Adrià ESQUERRÀ

DECORACIONS

D'EN FREDERIC BRUNET

ESTRENA: 27 DE SETEMBRE DE 1906.

Lletra de la cançó popular

A Aragó n'hi ha una dama
que és bonica com un sol;
té la cabellera rossa,
li arriba fins als talons.
Ai, amorosa Anna Maria,
robadora del meu cor.
Ai de l'amor.

Sa mare la pentinava
amb una pinteta d'or,
sa tia els hi esclaria
els cabells de dos en dos.
Cada cabell, una perla;
cada perla, un anell d'or;
cada anell d'or, una cinta
que li volta tot el cos.

Sa germana els hi entrenava
amb una cinteta d'or.
Sa padrina els hi untava
amb aigua de nou olors.
Sa germana més petita
li baixava el lligador,
el lligador que li baixa
és un floc de nou colors.
Sa cunyada els hi lligava

amb un floc de nou colors.
Son germà se la mirava
amb un ull tot amorós.

—No fóssim germans, Maria,
ens casaríem els dos.
Ara, com que som germans,
jo t'he buscat aimador.

A la fira se l'emporta,
a la fira de Lió.
De tants anells que n'hi compra,
li cauen dal mocador.
Els criats van al darrere
plegant-los de dos en dos...

—Senyora Maria, tingui,
tingui, tingui els anells d'or.
Mentres estan a la fira
toquen a missa major.

—Germà meu, anem a missa,
anem a missa major.

Al entrar ella a l'església
les piques se tornen flors;
per prendre l'aigua beneïda
tenia un canonet d'or.
Quan és al mig de l'església
els altars llueixen tots.
Les dames, quan la van veure,
totes li varen fer lloc.
Les dames seuen en terra
i ella en cadireta d'or.
Capellà que diu la missa
n'ha perduda la lliçó;
escolà que l'ajudava
no li'n sap donar raó.

—De qui és aquella dama
que llença tanta esplendor?

—N'és filla del Rei de França,
germana del d'Aragó,
i si acàs no ho voleu creure,
mireu-li el sabató:
veureu les tres flors de lliri
i les armes d'Aragó.

PERSONATGES

MARIA.

LA MARE.

LA GERMANA.

LA PADRINA.

UNA NOIA.

L'AIMADOR.

EL GERMÀ.

DAMES.

DONZELLES.

CAMBRERES.

GALANS.

SOLDATS.

CRIATS.

PATGES.

COR GENERAL.

QUADRO I

Cambra del palau

Cor

A Aragó n'hi ha una dama
que és bonica com un sol.
Adeu, amor;
adeu, princesa.
Té la cabellera rossa
i li cau fins als talons.
Sa mare l'hi pentinava
amb una pinteta d'or,
la padrina l'hi perfuma
amb aigua de nou olors.
Sa germana li'n trenava
els cabells de dos en dos;
cada cabell, una perla;
cada perla, un anell d'or;
cada anell d'or, una cinta
que li enronda tot el cos.

Germà

Si no siguessis la meva germana
quina parella faríem els dos!

Maria

Ai, germà meu, no em tireu amoretes!
Ai, germà meu, no em parleu de l'amor.
Ni els meus encisos podrien ser vostres
ni els meus cabells se pentinen per vós.

Aimador

Si anessis a la fira de l'amor,
jo et mercadejaria;
si volguessis ser reina del meu cor,
de grat te l'obriria.

Maria

Quina veu més gentil té l'aimador
que em roba l'alegria!

Germà

Si tu volguessis, germana Maria,
avui a fira aniríem tots dos;
les flors gentils que trobéssim anant-hi,
les colliríem per fer-ne dos poms.
Si l'un dels dos sobre el pit te'l posessis,
l'altre seria pel teu aimador.

Maria

Anem, germà, que ja em friso per ser-hi;
anem, germà, cap a veure l'amor.

Germana

Adeu, germana.

Mare

Adeu, fills,
que tingueu sort a la fira.

Maria

A la fira de l'amor,
qui és que no n'hi tindria?

Aimador

Ves a la fira de l'amor,
rosa florida.
Ves a la fira de l'amor,
gentil Maria.

Maria

Ai, bon galan, que dolçament
ta veu m'arriba!
Ai, bon galan, que dolçament
mon cor sospira!

Aimador

Visca l'amor que ens ha ajuntat,
per sempre visca!
Visca l'amor qui pels mortals
és font de vida.

FI DEL QUADRO I

INTERMEDI

Cor

Un dia ja la portaven
a la fira de l'amor.
Ai, Marió!
Ai, Marieta!
Allí al entrant de la vida
no hi mancaven compradors.
Ai, Marieta!
Ai, Marió!

QUADRO II

La fira de l'amor

Cor

L'amor ens acosta,
l'amor ens atrau,
l'amor ens contorba
o ens porta la pau.
Qui d'amor sospira,
qui somriu d'amor,
qui té els ulls alegres,
qui entelats pel plor.
Si l'amor fa riure
també fa entristir;
si l'amor fa viure
també fa morir.

Noia

Jo sé d'una donzella
qui va a la fira per cercar galan;
jo sé d'una parella
de cors senzills que avui s'ajuntaran
i amor se juraran.

Cor

Diga'ns qui és ella,
diga'ns qui és ell.

Noia

Ell és, dels qui em volten,
el més ric donzell,
i ella la més noble
dama d'Aragó.

Cor

Salut a la dama
i al seu aimador.

Aimador

D'a on ve el galan
amb la companyia?

Germà

Venim d'Aragó
a córrer la fira
cercant-hi promès
per aquesta nina.

Aimador

Si no és més que això
lo que us du a la vila,
no cal que hi cerqueu,
hermosa Maria,
car bé sabeu prou
que jo us compraria.

Maria

Galan, bon galan,
què m'oferireu?

Aimador

Palaus i castells,
or i pedreries.

Germà

Amb lo que oferiu,
no farem pas fira.

Maria

Castells i palaus
poc ne necessita
qui rica ha nascut
i d'un rei és filla.
D'or tinc els cabells
que als talons m'arriben.
Cada cabell d'or,
una perla fina.
Doncs, quin cas puc fer
or i pedreries?

Aimador

No em tracteu aixís,
hermosa María,
car prou sabeu vós
si el meu cor sospira
per ser el vostre esclau
per tota la vida.

Maria

Doncs amb aquest cor
m'acontentaria,
que els palaus més rics
i els pobles i viles
i l'or i l'argent
i les pedres fines,
per un cor amant
poca cosa diuen.

Aimador

Si el meu cor voleu,
ja és vostre, Maria.
Si voleu ma sang,
content la daria,
que un amor fidel
bé val una vida.

Germà

Doneu-li la mà.
Sou seva, Maria.

Aimador

Permeteu que abans
mon amor li diga.

Cor

Salut a la dama qui ve d'Aragó,
salut a la dama i al seu aimador.

Aimador

Aquest collar de perles
que us enrondarà el coll,
símbol serà dels amorosos braços
amb que us estrenyeré sobre el meu cor.
Aquests anells que us poso
mostraran a tothom

que davant de l'altar m'heu fet promesa
de fer-me per la vida el vostre espòs.
Aquest mantell blanquíssim
qui us vela tot el cos,
contarà la puresa beneïda
de l'ànima que em deu amb vostra amor.
Aquesta diadema
amb que us cenyeixo el front,
Dirà als vivents que sou la soberana
del més afortunat dels aimadors.

Germà

Sentiu quin so més gentil
que fan les campanes?

Aimador

És que anuncien al món
nostres esposalles.
Anem al temple aviat,
Maria estimada;
anem-hi que el sacerdot
deu estar frisant-se.

Maria

La ventura que em brindeu
me té com torbada;
el perfum de vostre amor
tota m'ubriaga.

FI DEL QUADRO II

INTERMEDI

Cor

Se la n'han portada a missa
per consagrar-la a l'espòs;
a l'entrada de l'església
els altars relluen tots.
Així s que va a prendre l'aigua,
les piques se tornen flors.
De qui és aquella dama
que llença tanta esplendor?
És filla del Rei de França,
germana del d'Aragó.
Adeu, amor;
adeu, princesa.

QUADRO III

Plaça

Cor

A la fira d'Aragó
la Maria va firar-se,
va compra-hi un cor amant
qui per ella sospirava.
Cor per cor, vida per vida;
veus aquí de l'amor la llei santa.
Si ella va comprar-hi un cor,
també en va dar bona paga;
car pel que ella va comprar,
el d'ella el galan donava.

Aimador

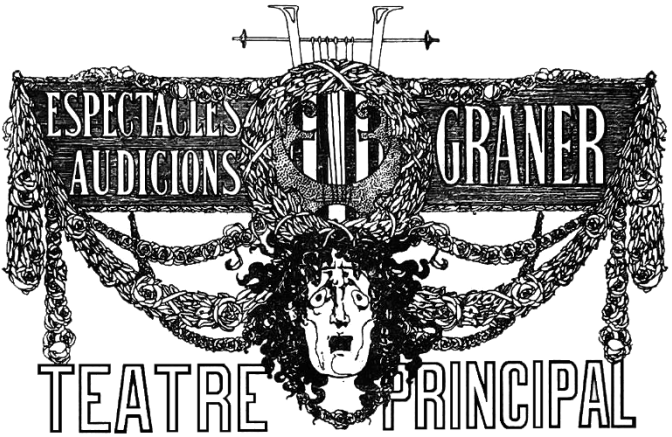
Visca l'amor qui ens ha ajuntat,
rosa florida;
visca l'amor qui ens ha ajuntat,
gentil Maria!

Tothom

Visca l'amor qui ens dona alè,
per sempre visca!
Visca l'amor qui pels mortals
és font de vida!

TELÓ PAUSAT





Les calderes d'en Pere Botero

Farsa en dos actes i cinc episodis

original d'en

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TÍTOLS DELS EPISODIS

PRIMER ACTE

I. — L'ENGRESCAMENT DEL COMTE.
II. — L'ASSEMBLEA DE LES BRUIXES.
III. — EL PACTE AMB EL DIMONI.

SEGON ACTE

I. — LA BAIXADA A L'INFERN.
II. — LA TORNADA A LA TERRA.

ESTRENA: 17 DE NOVEMBRE DE 1906.

PERSONATGES

PAULA.
BRUNIQUILDA.
LA BRUIXA VELLA.
REPARADA.
ANTONIA.
MAGINA.
EULÀLIA.
MADRONA.
EL COMTE.
EL DIMONI GROS.
GENÍS.
EL DIMONI PRIM.
EN PERE BOTERO.
EL CUA-LLARG.
EN BANYETA.
UN FOLLET.
UN NOTARI.
UN APOTECARI.

Cors de bruixes, bruixots, follets, dimonis, sogres, criats i criades.

Època imaginària.

PRIMER ACTE

I EPISODI

És el palau del Comte. La Paula, criada major, està escalfant-se a la vora del foc i canta:

Paula

El qui em paga la soldada
és un vell molt eixerit,
per ‘xò me n’he enamorada
i el voldria per marit.
Si és per ‘xò o per altra cosa,
oidà,
quan seré la seva esposa,
prou i massa que ho sabrà.

—

Amb la creu del matrimoni
sis vegades s’ha abraçat
i, totes sis, el dimoni
de la creu l’ha deslliurat.
Quan amb mi es parteixi el viure,
oidà,

si es deslliura o no es deslliura,
prou i massa que ho sabrà.

—

Si el dimoni és viu, de sobres
jo crec ser-ho molt més que ell;
per combinar males obres
soc molt neta de clatell.
Si mi senyor amb mi es casa,
oidà
qui em vulgui empatar la basa,
ja us dic jo que suarà.

Arriba en Genís, criat major, i es mostra tot enfadat perquè la Paula vol casar-se amb el Comte. I fins diu que ell impedirà el casament, d'acord amb la bruixa vella, a la qui se'n va a trobar, deixant altre cop sola a la Paula, qui torna a cantar, sorprenent-la al cap d'alguns versos l'arribada del Comte.

Paula

El qui em paga la soldada
és un vell molt eixerit,
per 'xò me n'he enamorada
i el voldria per marit.

Comte

Ai, Pauleta, Pauleta, Pauleta,
ai, Pauleta, diga'm que sí.

Paula

Mi senyor, no feu bromes;
jo soc pobre i vós ric
i no és bona parella
la formiga pel grill.

Comte

Ai, Pauleta estimada,
no em rebutgis aixís.
Ai, Pauleta, Pauleta, Pauleta,
ai, Pauleta, diga'm que sí.

Paula

No...

Comte

Sí...

Paula

Mi senyor, no us burleu de mi.

Comte

Ai, Pauleta, casa't amb mi.

Després d'aquest duo, el Comte explica la seva amor a la Paula, i la Paula acaba per accedir a ser la seva dona, però primer el fa bobejar una mica. Aleshores, se'n va cap a la rectoria per donar ordre de treure els papers. I la Paula, al restar sola, canta:

Paula

Una cuca eixerida
se passava la vida
sota un pàmpol de cep.
I un cuc poderós
li deia vanitós:
—Si vols casar-te amb mi, tinc una parra
que pot servir de casa per tots dos.

I la cuca eixerida
va acceptar decidida
l'amor del poderós,
i el cuc la va fer
hereva del seu bé.
Mes la cuca va fer-se papallona
i, al morir el cuc, d'un papalló va ser.

TELÓ

II EPISODI

És una selva, de nit.

Compareixen en Genís i la bruixa vella. En Genís no les té totes i la bruixa l'entreté contant-li la seva història. Després crida l'assemblea i compareixen altres bruixes amb bruixots, follets i ànimes en pena.

Cor de bruixes i follets

Som entremaliats,
som esbojarrats
i enemics del dia.
La nostra alegria
són les fosquedats.

Cor de bruixes

Som esbojarrades,
som entremaliades;
forgem les ventades,
els llamps, les tronades
i les pedregades
que assolen les prades.

Tots

Mentre dels homens ens burlem
cantem i ballem.

La bruixa vella dona ordre d'acabar la gresca i proposa a l'assemblea embruixar al Comte. Les altres bruixes i els bruixots ho troben bé i la bruixa vella dona una ampolleta a en Genís perquè en faci beure el contingut al Comte. Mentre en Genís se'n va, les bruixes i els bruixots reprenen la dansa.

TELÓ

III EPISODI

Tornem a ser a casa del Comte.

La Paula taral·leja la cançó amb què ha clos el primer episodi. Arriba el Comte tot enfadat, perquè en tot l'arxiu parroquial no es troba l'òbit de la darrera dona i sense l'òbit no hi ha casament possible. Això el té febrós, al Comte. Els polsos li baten, la pell li crema, té una set abusadora. Per això fa cridar a en Genís perquè li dugui beure. I en Genís obeeix i barreja a la beguda lo que li ha donat la bruixa vella. I el Comte s'adorm, però quan ho està, salta de sota la taula un follet qui el desperta i li explica que l'òbit és a les calderes d'en Pere Botero, i no té més remei que anar-lo a buscar allà baix en companyia del dimoni gros. Decidit a tot, el Comte deixa que el follet cridi al dimoni gros, qui contesta a les tronades i compareix al cap d'un instant tot calmós... És un dimoni estrany el tal dimoni: tothom el prendria per un dimoni del bé, i això fa que inspiri confiança al Comte, fins al punt de decidir-lo a baixar a l'Infern per la línia directa.

I s'acaba l'episodi i s'acaba l'acte, obrint-se la terra i enfonsant-se el Comte i el dimoni gros, mentre una colla que n'ha sortit de sobte dansa diabòlicament.

SEGON ACTE

I EPISODI

Una sala de l'Infern amb unes rengles de calderes per fer bullir als condemnats.

Com que el dimoni gros encara no ha tornat, en Pere Botero, el Cua-llarg i en Banyeta es disputen en un tercet la gerència de l'Infern.

Pere Botero

Ara que el dimoni gros
és a fer una passejada,
jo soc l'amo de l'Infern,
jo soc l'amo de la casa.

Banyeta

Que no, senyor,
que no, senyor,
perquè l'amo soc jo.

Pere

Jo soc en Pere Botero.

Banyeta

Jo soc en Banyeta.

Cua-llarg

I jo el Cua-llarg.

Tots tres

Qui sigui o no sigui l'amo,
quan el *gueto* torni, ja s'aclarirà.

Pere

L'amo soc jo.

Banyeta

Que no, senyor,
perquè soc jo.

Cua-llarg

No, senyor; no, senyor; no, senyor,
no, no
perquè aquí no hi ha altre amo que jo.

Pere i Banyeta

Doncs aquí no hi ha altre amo que jo,
jo, jo.

Arriba el dimoni prim i diu als altres que no es disputin, perquè ha sentit el primer tro anunciant la tornada del dimoni gros. Aquest, acompanyat del Comte, baixa de la Terra al cap d'uns instants mentre tots els dimonis canten:

Dimonis

Salut a l'amo de l'Infern,
qui avui davalla de la Terra;
salut a l'amo de l'Infern
qui venta el foc etern!

Salut al nostre director
i a qui ve amb ell de companyia;
salut al nostre director
i en al seu companyó!

El dimoni gros se queixa de lo abandonat que han deixat el foc durant la seva absència i dona ordre d'avivar les flames. Tothom va a ocupar el lloc que li correspon i, en un moment que resten sols el Comte i el dimoni prim, se troben coneguts de la Terra, i aleshores el dimoni prim explica al Comte que a l'Infern hi té les seves sis dones i les seves sis sogres. Justament les sogres són a dintre les calderes d'allà a prop. Lo de les sogres ja ho creu el Comte, però lo de les dones no, per lo qual el dimoni prim va a buscar-les. Aleshores, les sogres treuen el cap i les urpes per sobre les calderes i canten:

Sogres

Ai, ai, ai!
Que pateixo,
que sofreixo!

Comte

Noi, que bé!
Ara paguen totes plegades
les murriades
que em varen fer.

Sogres

Ai, ai, ai!
Vine, que et vull treure els ulls;
vine, que et vull menjar el fetge;
vine, que et vull escorxar
i foradar-te la clepsa.
Ai, ai, ai!...

Comte

Xafarderes,
tafaneres,
escorpins.

Sogres

Vine a tastar l'escalfor ardenta
d'aigua bullenta
que fa aquí dins.

Comte

No pas ara, males pues;
no pas ara, mals soldats.

Sogres

Per tu pateixo,
per tu sofreixo.

Comte

Així purgueu vostres pecats
i així pagueu vostres maldats.

Torna el dimoni prim i, després de fer ficar a les calderes les sogres, diu al Comte que aviat veurà la seva primera dona. Aleshores, el Comte d'adona d'altres condemnats als qui havia conegut a la Terra i, després d'una escena amb ells, compareix la primera dona, que es diu Bruniquilda. Però al cap de poc venen les altres i mouen un gran enrenou per voler ser totes les preferides del Comte. Això fa que armin una batalla a la que posa fi el dimoni prim, fent-les fora totes menys la Bruniquilda, qui recrimina al Comte per haver-se casat tants cops i per voler-hi tornar encara, cosa que li desaconsella. I fins l'en fa desistir, fent-li veure per una escletxa de l'Infern lo que passa en aquells moments a casa seva, a on els criats i criades aprofiten la seva absència per divertir-se. Ademés, l'avisa de que el dimoni gros no és pas tan bon jan com sembla i de que tot allò del casament i la baixada a l'Infern i una festa que prepara no és altra cosa que un llaç. Però arriba el dimoni gros i comença la festa, aprofitant el Comte l'animació per fugir de l'Infern, guiat per la Bruniquilda.

TELÓ



II EPISODI

A cal Comte.

Els criats i les criades beuen i canten a l'entorn d'una taula:

Criats i criades

Avui que l'amo és fora
beguem i cantem.
Aprofitem la ganga
ja que no ens veu.
Eixuguem-li les botes
i buidem-li el celler,
que el vi dona alegria
i esborra el sentiment.

Tant si és vi vell
com vi novell
el vi és qui dona — millor consell:
doncs, visca el vi,
sembrador de ventures!
doncs, visca el vi,
i que s'omplin les botes a desdir!

—

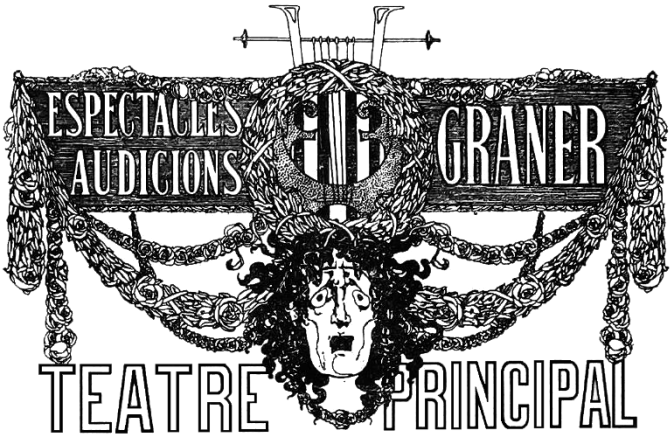
Avui que l'amor és fora,
mengem i trinquem.
El rebost saquegem-li
ja que no ens veu.
Fem de senyors nosaltres
ja que el senyor no hi és,
bé prou que hem d'humiliar-nos
quan som davant d'ell.

Visca el vi vell
i el vi novell,
que el vi és qui dona — millor consell:
doncs, visca el vi,
sembrador de ventures!
doncs, visca el vi,
i que s'omplin les copes a desdir!

Criats i criades mouen molta gresca, però quan hi són al bo, se'ls aixeca el Comte del bell mig de la taula. Tots cauen humiliats demanant-li perdó i això el desarma. Veus-aquí per què, recordant un consell que li ha donat la Bruniquilda de fer de pare als qui no en tenen, els proposa com a càstig el de casar-se tots al cap de tres setmanes.

«—Jo no tinc fills, doncs tots vosaltres me'n fareu... I ara, a ballar tothom.»

I criats i criades s'aparellen i s'acaba l'obra entre gran animació.



La nina dormida al bosc

Rondalla escènica d'espectacle
en dos actes i quatre quadros

Lletra d'En Manuel de MONTOLIU
música del Mtre. Frederic ALFONSO

TÍTOLS DELS QUADROS

PRIMER ACTE

I. — L'APARICIÓ.
II. — EL MIRALL FALTA.

SEGON ACTE

I. — 33 ANYS DESPRÉS
II. — L'AMOR DESPERTA LA BELLESA...

ESTRENA: 27 D'ABRIL DE 1907.

PERSONATGES

———

EL REI.

LA REINA.

LA PRINCESA (La Nina).

EL PRÍNCEP.

LA FADA DEL PALAU.

MERLÍ, endeví.

UN PASTOR.

UN RABADÀ.

DOS CAVALLER.

COR DE FADES.

COR DE NENS.

Dames, donzelles, cavallers,
patges, guardians, caçadors
i nens.

Època llegendària.

La Nina dormida al bosc

PRIMER ACTE

QUADRO I:

L'aparició

Sala del palau reial. Al fons, una ampla galeria amb arcades i columnes que dona a un frondós jardí de vegetacions exòtiques. A mà dreta, al fons, un llarg corredor. Se celebra un banquet pel naixement d'una filla dels reis, la primera que han tingut ja en la vellesa. Una gran taula, parada amb sumptuosa vaixella i decorada amb flors, està ocupada per cortesans i per dames que riuen i parlen. A fora se sent també gran gatzara del poble, que expressa l'alegria amb cants i danses. Se veuran, al jardí, les parelles passar i traspassar pel fons de la galeria.

Cant del poble

Vostre desig s'és complert,
oh, reis, en vostra vellesa;
més hermosa que un estel
és nascuda una princesa.
Que aquest jorn benaurat sia!

Companys, cantem l'alegria!
—Sou vells arbres corsecats
que de cop han tret florida.
Que la flor visqui feliç
a vostra ombra beneïda.
Que aquest jorn benaurat sia
Companys, cantem l'alegria!— [11]

Rei *(dirigint-se als cortesans)*

Sí, cars vassalls; el nostre cor s'inunda
d'un raig puríssim d'alegria immensa.
Mes pel cel radiant, que els vostres himnes
omplen de joia avui, un petit núvol
veig negrejar que tot mon ser esglaia.
Un vell oracle, que a través dels segles
se perpetua en ma nissaga heroica,
predigué en temps passats que el meu llinatge
engendraria un jorn una princesa,
únic fill dels seus pares, que seria
ornada de beldad tant sobirana
que a l'hora en què sos ulls poguessin veure
en l'espill reflexat son gentil rostre,
en contemplació eterna embadalint-se
immòbil restaria i encisada
d'un son fatal irresistible presa
del que mai més, mai més despertaria.
Per [ai]xò del nostre infant amb la vinguda
jo veig aquell antic terrible oracle
sospès menaçador sobre ma testa.

[11] Els fragments entre guions llargs al llarg de l'obra indica que és parlat.

Cor

Oblida aquest temor
i que cap núvol torbi ta alegria.
—El ros infant que el cel ara us envia
serà el sol en l'hivern del vostre amor.—

Rei

Aquesta nit m'ha visitat en somnis
el geni tutelar de ma nissaga.
La bona fada, que —de nits s'escorre
com una ombra pel tètric laberinte
dels corredors i sales solitàries,
vetllant nostre repòs i—ve a advertir-nos
sempre que han d'arribar grans infortunis,
avui ha obert la porta de ma cambra
i com fantasma lleu i lluminosa
l'han vist mos ulls al meu capsal immòbil
—Sos ulls, d'ensomni de verdoses aigües,
fixà en el meus amb fonda melangia;
i els tenia de llàgrimes tots tèrbols
i un plany d'angoixa ha commogut sos llavis.—
Després s'és esvaïda i una angúnia
mortal estic sentint des d'aquella hora.
...Oh, tu, savi Merlí, per qui la terra
i el cel no tenen cap secret, pots dir-me
què em prediu aquest somni inoblidable?
És que ja el temps del compliment s'acosta
d'aquell oracle secular? Oh, digues!
—I aclareix-me la ment fosca de dubtes.—

Merlí

(alçant les mans al cel com inspirat)

Oh, rei, el vell oracle va a complir-se.
És ton infant el que el destí condemna.

Els reis i tots els vassalls resten tots presos de gran esglai.

Cor

Oh trist, oh trist destí
el d'aquell qui sap veure l'avenir!
Totes les desventures,
totes les llàgrimes que ell veu futures
amb son saber tan gran com malaurat
ens venen ans del temps pels deus marcat.
Adeu, dolça alegria;
tu l'has morta amb la teva profecia!

Merlí

Però escolta, bon Rei, potser que hi hagi
remei a la dissort: —deixa que provi
d'aplacar ton destí cruel;— ajuda
vull demanar al poder del bon fantasma,
que en l'ombra augusta d'aquests murs sojorna .

(Pausa)

Oh tu, fada encisera! Oh tu, bon geni
protector secular de la nissaga
dels nostres sobirans, —deixa les ombres
on nies silenciosa i invisible!—
Compareix a ma veu! Merlí t'ho mana!

La sala s'enfosqueix de sobte. Pel corredor del fons avança una forma blanca i lluminosa fins que desemboca en escena.

Cor

Qui ets tu, fantasma vaga ?...
Ets d'altre món visió?
La llum del jorn s'apaga.
Mortal és nostra por.

Un raig de lluna plena
sols brilla en la foscor;
la sala s'enllumena
amb màgica claror.

—Oh, ja és aquí; silenci!
Companys, no feu remor;
deixeu que en pau avenci
l'estranya aparició.—

La fantasma se'n va dreta cap al bressol. Amb les dues ales del seu vel lluminós el cobreix tot i s'aboca damunt d'ell.

Fada

Serà la teva bellesa
d'un tant immortal encís,
que un cop la vegis impresa
—restaràs tota sospesa—
fruiràs el paradís.

I t'ajauràs defallida
en un eternal desmai.
—Mil cops amb nova florida—

se despertarà la vida
al teu entorn; mes tu, mai.

Sols l'amor és ta esperança.
Si algun jorn, enamorat
un cavaller fins tu avança,
—al primer cop de sa llança—
el teu son serà acabat.

Mentre la música se va perdent en harmonies vagues i tremoloses, la fantasma se difumina poc a poc fins que desapareix.

Els cortesans, quan reprenen el cor, cauen de genolls.

Cor

—Encara ens afalaga
sa veu i ens estremeix
com una boira vaga
per l'aire s'esvaeix.—

Una esperança incerta
has fet ara lluir
que sigui un jorn complerta
i aplaca el dur destí.

El Rei i la Regina han restat abraçats des que la Fada ha desaparegut.

Cau la cortina pausadament.

QUADRO II:

El mirall fatal

El jardí del palau. A mà dreta, un angle d'aquest amb una escala ampla i de poca altura que puja fins al llindar de la porta. Al fons, una gran espessor de tells i castanyers altíssims. A mà esquerra, un llac que es perd pel mateix costat. De temps en temps, hi passen nedant suaument cignes blanquíssims. Alguns salzes aboquen sobre les aigües dormides llurs brancatges esllanguits. Lo que resta d'escena, es cobert d'herba tendra, entapissada tota de flors brilla11ts. Els rossinyols hi refilen.

Al obrir-se les cortines, una colla de nois i noies entren amb gran xiscladissa en escena, sortint del jardí per la banda de darrera del palau. Miren tots enlaire com cercant quelcom entre les branques de· l'arbreda. Entre ells hi va la Princesa., qui s'ha de distingir de tots els altres per una excepcional bellesa i la riquesa i el gust dels seus vestit.

Princesa

On t'hauràs ara amagat
aucell de daurat plomatge?
És que tens el niu penjat
dins d'aquest frondós brancatge?

Ton cant, d'un goig inefable,
nostre cor ha deixat ple.
Oh, torna, aucell adorable!
Oh, si jo et pogués haver!

Cor

—Amb els teus màgics encants
has seduït la princesa;
i no tindràs pas descans
fins que en gàbia et vegi presa.—

—Ton cant, d'un goig inefable,
nostre cor ha deixat ple.
Oh, torna, aucell adorable!
Oh, si jo et pogués haver!—

Alguns nois s'enfilen pels arbres. Els altres, donant-se les mans, canten fent la sardana al voltant de la soca.

Cor

Ara passa, ara fulgura,
ara a una branca s'atura...
Ara passa, ara fulgura
i altra vegada se'n va.

—

Per l'aire gira una ploma
de la graciosa coloma,
per l'aire gira una ploma
i en el llac a caure va.

La Princesa, seguida d'alguns nois i noies, va a la vora del llac en busca de la ploma. S'agenolla en terra i l'assoleix. Per compte d'alçar-se, resta de genolls, abocada a l'aigua com mirant el fons amb insistència.

La dansa dels nois continua, mentre la Princesa resta immòbil en la mateixa posició.

L'aucell

(Una veu des del cim dels arbres)

(La dansa s'interromp.)

Bella princesa, nina gentil,
què és lo que mires tan llargament?
Què és lo que brilla al fons transparent
del llac tranquil?

Princesa

Al fons immòbil de l'onada
sorgeix com flor que al sol se bada
un rostre bell d'encís diví.
Amb ulls profunds somrient me mira;
d'un goig estrany mon pit sospira;
llangor mortal jo sento en mi.

L'aucell

És el meu càntic sagrat avís.
El llac té per a l'espill fatal.
Vas a esllanguir-te en son eternal,
l'instant arriba del seu encís.

Durant el diàleg de l'au i la Princesa, els nois i noies, presos tots de gran esglai, han anat fugint uns pel jardí, uns altres per la porta del palau.

La Princesa, entre els acords misteriosos de l'orquestra, s'ajau suaument entre les flors, com presa d'una son dolcíssima.

Entren precipitadament els Reis, seguits de Merlí i de dames i cavallers.

Durant tota aquesta escena, els jardins s'han d'il·luminar amb clarors vagues i fantàstiques fins al final.

Rei
(amb un gest desesperat)

Oh, la meva filla!

Li agafa el cap entre les seves mans i el besa. La Regina i els demés proven de retornar-la.

Rei

Estrany desmai! Oh, no es retorna encara!

Merlí

I no es retornarà mai en sa vida!

Rei

Digues, Merlí, i explica aquest misteri.

Merlí

Senyor! Ara ha trobat la vostra filla
aquell mirall predit pel vell oracle.
Mireu-lo aquí al davant. Les aigües pures
del llac dormit on la blavor s'hi mira,
ara han estès al seu esguard, traïdores,
l'espill no sospitat qui l'ha encisada.

Rei

Oh filla del meu cor! Tenen de veure't
morta els meus ulls, no essent encara morta!
Jo doblego el meu front als durs designis
dels immortals: que el son ben lleu te sia
i l'acompanyin delitosos somnis.
I ara, vassalls fidels, cuiteu, porteu-me
el seu vestit immaculat de núvia
que ja esperava el dia de les noces,
vels de llilials blancors, fresques garlandes
de murtra i tarongina que coronin
son front de nacre i l'àuria cabellera;
eixa serà l'esplèndida mortalla
de la que a un son etern els déus condemnen.
Del palau en la cambra més luxosa,
entre velluts fulgents i rics domassos,
pareu pomposament el llit de núpcies
pera que en ell eternalment reposi.
I ara entonen ben fervorós un càntic
a l'Amor; ell és l'única esperança;
només l'Amor en l'avenir podria
obrir a la llum els ulls de la Princesa.
I el cant finit, tots fugirem a l'una
d'aquest sojorn qui aital misteri amaga.
La solitud amb son etern silenci
son repòs vetllarà al través dels segles.

Dames i cavallers surten tantost ho ha indicat el Rei i compareixeran altre cop entrant en escena per l'escala del palau, quan el Rei hagi acabat el seu parlament, portant el vestit i les garlandes. Les donzelles la vesteixen.

Després, en un llit format per branques florides arrencades dels arbres, la conduiran a pes de braços al palau, seguides de tot el corteig. Durant aquesta escena, els cors entonaran solemnialment aquest himne, que ha de tenir el caràcter de marxa fúnebre i ensems de marxa nupcial.

Cor

Colors frescals de la vida
del seu rostre no han fugit;
la seva mort és mentida,
però el seu cos ha defallit.

Guerrer intrèpid,
somniat paladí,
vulgui guiar l'amor el teu camí.
La bellesa aquí amagada
tota dormint espera ta besada,
que a la llum els seus ulls tornarà a obrir.

Així que el cos de la Princesa ha traspassat el llindar de la porta del palau, apareix la fada entre l'espessor del jardí. Moviment d'espant i sorpresa de tots els presents.

Fada

Que en son profon tot al voltant reposi,
els homes al palau, les aus al niu:
que estroncada la font les flors no arrosi
i s'ajegui la flama en son caliu.
Que en avant dins el bosc entrar no gosi
cap home, cap ser viu.
Que ple d'encantaments un gran silenci
el meu castell abandonat defensi.
Oh, guardians fidels, dormiu, dormiu!

La fada obre els braços, fent un gest ver l'estol dels guardians, patges i donzelles. De sobte, cauen tots sobre els graons de l'escala com presos d'una son invencible. Cortines lentes.

SEGON ACTE

QUADRO I:

333 anys després...

Un esplanada davant d'un bosc. El bosc ombrívol, espès i d'arbres negres i turmentats s'estén des de mitja escena cap al fons, pujant pel vessant d'una muntanya molt espadada i esquerpa, en el cim de la qual s'hi veurà part d'un gran castell, cobert materialment per la verdor dels arbres gegants que el circumden, talment que només han d'emergir de dins l'espès fullam algunes cúpules i agulles de colors pàl·lids i somorts. El sol s'és post darrera el castell, voltant-lo d'una daurada i feble aurèola de posta tardorenca que il·lumina vagament tot el paisatge.

El pastor i el rabadà estan sentats davant d'un foc, vigilant el remat, que es suposarà pasturant a un dels costats invisibles de l'escena. El rabadà toca en el fluviol un aire popular.

Pastor

Vaja, vailet, prou de tocar; vigila
que pel bosc la remada no s'escampi.

(El vailet s'aixeca.)

Ah, malvinatge al món! Mal llamp l'esquerdi!
Perduda està la maleïda ovella!

Rabadà

Ja l'aniré a cercar dintre la brossa.
Per fotesa semblant passeu angúnia?

Pastor

Ai, rabadà, pobre de tu que ho provis;
un cop a dins mai més ne sortiries
És un bosc embruixat: el qui hi penetra,
jo mai he sapigut si és perquè troba
la mort o el paradís sota els brancatges,
no torna més al món dels vius. Pots creure-ho.
Un reguitzell de noms podria dir-te
d'amics pastors despareguts per sempre.
Però tu ets encar novell entre nosaltres,
i els secrets de la terra cal que et mostri.
Aquí on els dos seiem arreu ens volta
un món de meravelles mai sentides.
Prova no més que de llançar una pedra
dins el fullatge ombriu de la boscúria
i sentiràs eixir-ne veus tan dolces
que passaries anys tot escoltant-les
i ni menys de menjar et recordaries.

El vailet agafa una pedra i la llança contra el bosc com li ha dit el pastor. Tan bon punt la pedra toca les fulles, surt del fons del brancatge un acord dolcíssim de veus femenines, que va minvant d'intensitat gradualment.

Rabadà *(tot embadalit)*

Oh, Déu del cel! Què hi deu haver aquí dintre!

Pastor *(rient)*

Torna-hi, vailet; però d'aquí no passis!

El rabadà agafa un grapat de pedres i les llança una darrera l'altra. A la primera se torna a sentir l'acord. Després, a mida que va llançant les demés, els acords se succeeixen seguits, modulant suaument una màgica melodia de veus blanques.

Pastor
(veient el rabadà tot bocabadat)

Oi que sembla talment que cada fulla
sigui un fluviol dolcíssim per on passi
l'alè suau dels àngels de la glòria?
Mes vine aquí, vailet; de por tot frises.
Torna't a seure al meu costat i escolta
la rondalla més maca i més estranya
que tu hagis escoltat mai en ta vida.
I veuràs clar lo que no pots entendre.
Una vegada... era un rei...

Se senten, una mica distants, les trompes i els corns d'una cacera que es va acostant ràpidament.

Al cap d'una estona compareixen correnr cavallers amb sagetes i ballestes.

Cor

Per ací ens ha fugit.
Ja l'havíem ferit,
no el deixem escapar.
Bosc endins caminem
que a la fi prou l'haurem.
Au, companys, al senglar!

(Arranquen a córrer en direcció al bosc.)

Pastor

(posant-se al davant dels cavallers)

No avanceu ni un pas més!
Reculeu, cavallers,
si la vida estimeu.

Un cavaller

Au d'aquí, malcarat...

Pastor

És un bosc embruixat,
si aneu dins no eixireu.

El Príncep, a cavall, ha entrat en escena durant l'anterior diàleg.

Príncep

(qui ha sentit les darreres paraules del pastor)

Sí, bruixes o dimonis o alguna mala cosa
hi haurà allí dins reclosa.
Mireu què m'ha passat:
al senglar qui fugia un tret ara he llançat;
ha enfilat la sageta brunzint per la boscúria
quan de cop suau cantúria
com per encís ha eixit
d'entre el frondós fullatge que ella havia ferit.
Oh, el bon pastor, digueu-me què hi ha en eixa
muntanya
i en eixa selva estranya?
I en eix castell qui viu,
que més aviat diria que és d'àligues un niu'?

Pastor

Ah, senyor meu, és una llarga i trista història
que es perd en la memòria
dels temps: en eix castell,
que va ja tot desfent-se en runes de tant vell,
diuen que fa molts segles (jo ho he sentit de llavis
dels meus difunts besavis)
una princesa hi ha
dormint d'un son tan fondo que mai despertarà.
Ningú jamai l'ha vista
en eixa gran boscúria tan tenebrosa i trista
les fades la vigilen, voltant d'encantaments
als passants imprudents.
Ai de qui s'hi esgarria!
Mai més tornarà a veure la dolça llum del dia.

Príncep

Tot el meu cor s'inflama; ja friso per ser allí!
Digueu-me el més curt camí!

Pastor

Oh malaurat, què intentes?
Per vana i perillosa empresa te turmentes.

El Príncep avença resoltament, llançant-se en direcció al bosc. El cel s'ennuvola.

Pastor

Recula, que ets a temps.

(Posant-se al davant).

Príncep
(apartant violentament el pastor)

Deixa, què tinc de fer-ne d'aquests perills que tems?
Avant! Radiant de glòria jo compliré l'empresa.
Jo us mostraré en mos braços desperta la Princesa.

La tempesta esclata en llamps i trons. El Príncep s'arrenca en direcció al bosc. Quan és a vora les branques altíssimes i espesses dels arbres i de les mates, aquestes se separen per si mateixes com per fer-li pas. Tantost les toca, sonen els acords màgics, que es resolen en l'himne següent.

Cor de fades *(invisible)*

Heu-se'l aquí, el cavaller esperat.
—Ja ve, ja arriba el noble paladí, —
amb son esguard d'amor tot inflamat.
—Obrim-li totes un triomfal camí.
Que sia ferma ta abraçada
com son dormir n'és de pregon:
serà llavores desvetllada
i un altre cop somriurà al món.

Anima dormida,
ve ton redemptor!
Desperta a la vida
en els braços de l'amor!—

QUADRO II:

L'amor desperta la bellesa

Un interior de palau mig enrunat. En primer terme, una ampla graderia. Al replà superior, una columnata des d'on arrenca una escala portant a un templet cobert amb cortinatges pesats i sumptuosament brodats de brillants colors somorts pel temps. A mà dreta, una gran finestra mig ensorrada. A mà esquerra, una gran porta tancada. A un costat i altre del templet, damunt de l'escala i darrera les columnes, el mur de l'edifici se veu completament badat en algun tros. A través d'aquestes escletxes i obertures se veuen alguns indrets del jardí abandonat amb gran espessor d'herbes altíssimes i d'arbres seculars que oculten el cel quasi totalment i aboquen onades de fullatge en l'interior de la sala.

Les heures i enredaderes del jardí també hi penetren, escampant en totes direccions llur brancam luxuriós, que s'entortolliga per les columnes, corona la volta del templet, s'enfila pels arbres i s'arrossega escales avall. Mil menes d'herbes i molses salvatges entapissen a trossos els graons i les columnes. Ajaguts els uns per les escales i els altres recolzats, de peu dret o asseguts; en les columnes, guerrers i guardians armats de totes armes, patges i donzelles, escampats tots en un bell desordre, dormen profundament en una absoluta immobilitat. Les cuirasses, els escuts i els cascos dels guerrers s'han de veure rovellats i plens de molsa. Les heures passen per damunt de molts dels dorments.

És primera hora de matinada i encara negra nit. El clar de lluna il·lumina fantàsticament els frondosos fullatges del jardí abandonat. Un raig suavíssim llisca per l'aire quiet de l'estança il·luminant-la vagament. Els ratpenats volen esquerps d'un cantó a l'altre i es gronxen sospesos en l'artesonat trossejat del sostre. Se sent xiular les òlibes i els mussols.

Cor

Les fades de la muntanya
(interior i llunyà)

Companyes, que habiteu
els caus ombrius del cim,
desperteu, desperteu,
que puja de l'abim
una cantúria estranya
qui commou tota la muntanya.

—Oh, fades de la vall,
per què canteu al vent?
En vostre amagatall
hi passa algun portent?
Vostra cantúria estranya
a onades puja la muntanya—

Les fades del cim

Suau remor sentim;
dels antres més pregons,
ja arriben fins al cim
les danses i cançons:
amb música geganta
nostra muntanya tota canta.

Les fades de la muntanya

Ressona un trot lleuger
pujant des de la vall;
ja es veu un cavaller
damunt furient cavall.

Mes, ai, que per a tòrcer
el seu camí no tenim força.

Les fades del cim

Deixeu-lo en pau passar.
Nostre poder ja es pon.
Ell ve per arrencar
la verge al mortal son.
L'amor guia sa empresa:
seva serà nostra Princesa.

Totes les fades

—Amb les armes encantades
cobrim-li els membres i el cor;
els nans les hi han forjades
resplendentes totes d'or.
Ja és a prop, ja és a prop...
Ja sentim el seu galop.

———

Una estranya flama roja
els seus ulls i front encén,
i és sa carrera tan boja
que al seu pas desperta el vent.
Ja és aquí, ja és aquí.
Pas al noble paladí.—

Al cantar les Fades la segona o la tercer estrofa, apareix per encantament la fada del palau en un dels angles de la sala. L'ombra lluminosa llisca suaument fins els peus de l'escala del templet, puja els graons, aparta la cortina, mira endins, torna a baixar i roman immòbil en el replà.

La fada

Adeu, anys de solitud!
Adeu, oh, runes del meu vell casal!
Adeu, fonda quietud
que tant temps has breçat un son fatal!

L'amor ve a desvetllar-te, gentil nina;
i ara el món al teu voltant
radiarà, per cegar-te, llum divina
quan els teus ulls uns llavis obriran.

—Jo restaré a ta vora com germana.
Vetllaré per guardar-te de tot mal.
Lliscaré pel castell com ombra vana.
I m'asseuré invisible al teu capçal.

I tu avença sens temor,
heroic cavaller!
Caiguin les portes al cop primer
del teu glavi triomfador— *(S'esvaeix)*.

Se sent un cop terrible a la gran porta lateral, que cau feta estelles.

Apareix el Príncep amb brillant armadura. Mira un moment atònit al seu voltant. Avença després amb resolució, puja les escales i, sense dubtar, aparta d'un violent cop de mà les cortines del templet, que cauen en terra.

Apareix l'interior del templet amb un sumptuós llit al mig, on jau dormida la Princesa abillada de núvia. A un costat, s'obre una gran escletxa que deixa veure les verdors del jardí. Un immens roser de bosc penetra en l'interior, estenent per damunt del llit el seu brancatge atapeït de roses blanques i roges. Dos coloms blancs reposen immòbils en una branca del roser. El dia ha sortit.

Príncep

(abocant-se ansiós per damunt del llit)

Princesa de les runes, Princesa de les roses.
Oh, somni delitós baixat del paradís,
aixeca't del teu llit on fa tant temps reposes;
te crida'l meu amor. Fineixi el teu encís!

Quin nom vos dec donar, dolça deessa?
No me'l digueu el nom antic
que havíeu dut en la infantesa.
Són els noms que pot dir mon llavi amic
pàl·lids per expressar vostra bellesa.
Flor dels somnis... Llir de les ruïnes...
Son nom, refila'l, rossinyol
ja desvetllat, entre les branques.
Fluvioleja'l, ventijol,
que ara has tornat a emprendre el vol.
Oh, brollador d'escumes blanques
que un altre cop te sents glatir,
murmura'l en secret... Florit jardí,
revela'm el misteri que tu tanques.

(Li fa una llarga besada en els ull).
(Se sent de dintre la veu de la fada).

Princesa

(entre somnis, atònita)

Un bes... com raig de sol primaveral
m'ha inundat l'ànima dormida;
al seu fulgor la volior letal
de somnis tenebrívols és fugida
i entre arpegis de música inoïda
batega en el meu pols ritme vital.

La fada

Serà la teva bellesa
d'un tant immortal encís,
que un cop la vegis impresa
fruiràs el Paradís.

———

I t'ajauràs defallida
en un eternal desmai.
Se despertarà la vida
al teu entorn, mes tu, mai.

———

Sols l'amor és ta esperança.
Si algun jorn, enamorat
un cavaller fins tu avença
el teu son serà acabat.

La Princesa a la fi obre els ulls, se redreça lleugerament en el seu llit, mira al seu voltant, reflexant el seu esguard l'estupor del que ve de sortir d'una son profona. Fixa al fi els ulls en el cavaller.

Princesa

Ja sou aquí, mon noble cavaller?
Quants anys, quants anys. Oh! Més de mil, potser,
que l'ànima us espera.
Entre somnis mil cops m'heu visitat...
Digueu-me si sou viva realitat
o una ombra passatgera.

Príncep

I vós, i vós, no sou vana il·lusió?
I no és un bell fantasma enganyador
vostra immortal bellesa?
Al món dels vius pot ésser veritat
que intacta els segles hagi traspassat
la vostra jovenesa?

(Ella baixa del llit ajudada d'ell).

Princesa
(mirant estranyada la seva cabellera que li ha crescut prodigiosament)

Segles dieu? Oh, meravella...
Ah, no, hermós meu, si fou ahir...
Mes si era infant quan m'adormí,
al desvetllar-me soc donzella.

Príncep

Éreu llavors tendra poncella,
nada a llum massa matí;
closa heu restat fins a sentir
mon bes d'amor que us esbadella.

Princesa *(girant-se al jardí)*

Salut, dolça claror! Salut, oh, jorn novell!
Món oblidat, avui m'apars més bell.
L'amor me'l transfigura.

Príncep

Obre els teus ulls al món, obre el teu cor!
Per tot la vida com diví tresor
al teu voltant fulgura.

Princesa

Pugui en tos braços d'aquí avant dormir!

Príncep

Que l'encís de l'amor sia sens fi!

Els dos *(transportats)*

La vida és més hermosa que un somni o que un encís.
Amor, amor, amor, tu ets l'únic paradís!

Els cavallers, els guardians, els patges i les donzelles que dormien escampats per les escales, tantost la Princesa ha obert els ulls, s'han anat despertant els uns darrera els altres, miren estranyats al llur voltant, desemperesint-se, esguardant-se mútuament plens de sorpresa, fent durar aquest joc escènic fins arribar a les darreres paraules dels enamorats. En eix instant, s'aixequen tots agrupant-se amb regularitat en les escales. El Príncep i la Princesa, de peu dret i abraçats, romanen al replà.

Cor 1er

Vassalls fidels de tos antics reialmes,
del teu novell també ho serem.
Tot agitant glorioses palmes
al rei novell aclamarem.

Entre les escletxes dels murs apareixen els cavallers companys de cacera del Príncep.

Cor 2on

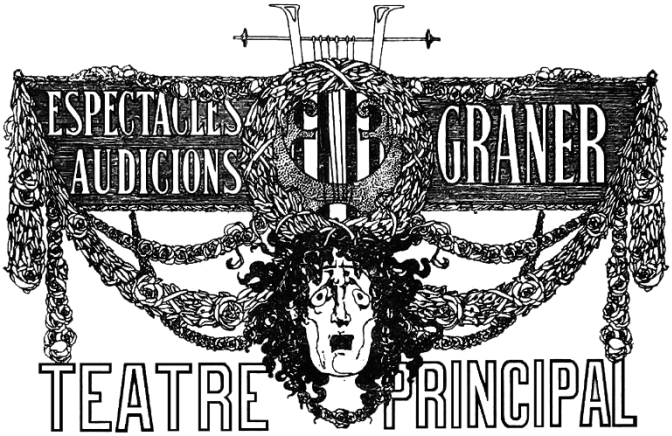
Eterna gloria al paladí,
al vencedor d'encantaments!
La nina ja reposa al fi
entre els seus braços tots trements.

Tots

Glòria eternal, glòria i llaor
a la bellesa i a l'amor.

TELÓ





El Fill del Rei

Visió musical en 4 quadros,

basada en la cançó popular

Lletra d'En Manuel MARINELLO

Música del Mtre. Amadeu ARGELAGA

TÍTOLS DELS QUADROS

I. — VORA EL TORRENT.
II. — LES CAMBRES REIALS.
III. — ESPOSA DEL SENYOR.
IV. — A LA CREUADA.

ESTRENA: 25 D'OCTUBRE DE 1907.

Lletra de la cançó popular

Si n'eren tres ninetes
mes, ai!
vora un torrent;
l'una renta bugada,
mes, ai!
L'altra l'estén,
que més, ai!
L'altra l'estén.

L'una renta bugada, — l'altra l'estén,
l'altra cull violetes — pel fill del Rei.

El fill del Rei passava — sota pont d'or.
Tira una pedra en l'aire — toca l'amor,
toca-la ben tocada, — del mig del cor.

—Si us he fet mal, nineta? —Si us he fet mal?
—Un xiquet i no gaire: — ja es curarà!
—Prous barbers hi han a França — per a curar;
si aquestos no hi basten, — d'altres n'hi haurà.
—A l'horta del meu pare — una herba hi ha:
cura mal d'amoretes — 'neu-ne a cercar.

Quan n'és a mitja costa, — sent tocar a morts:
la Guideta n'és morta. — Déu la perdó!
Ja no es veurà en finestra — ni en balcó,
sinó en una reixeta — fent oració.

PERSONATGES

GUIDETA

GERMANA 1ª

GERMANA 2ª

ÀVIA

FILL DEL REI

REI

CAVALLERS 1ER I 2ON

Cavallers, patges, soldats,
creuats i gent del poble.

SEGLE XIII

El Fill del Rei

QUADRO I:

Casa de pagès, al peu del torrent. Guideta broda. Germana 1ª i Germana 2ª pleguen la roba de la bugada. És al caure la tarda.

Guideta
(canta)

El bon llenyater
pateix d'amoretes,
que han trobat sos ulls
els de la comtessa.
Ai, que amunt la veu
l'amoreta seva;
ai, que amunt la veu,
no la pot pas eure.

—

No té cap castell,
no té cap hisenda;
sols té una destral
que els boscos aterra.
Ai, que amunt la veu
l'amoreta seva;

ai, que amunt la veu,
no la pot pas eure.

—

D'ossos i de llops
n'han mort a dotzenes,
però en el destí
ves qui el destraleja!
Ai, que amunt la veu
l'amoreta seva;
ai, que amunt la veu,
no la pot pas eure.

(Parlat)

Quina tarda més serena!
Quin dia més esplendent!

Germana 1ª

I això que no has vist encara
al teu reial cavaller.

Guideta

És ben cert; quan ell arriba
trobo que tot ho embelleix.

Germana 2ª

Si és tan hermós!

Germana 1ª

I tan jove!
No n'hi ha cap més com ell
amb sa cabellera negra,
amb sos ulls negres també,
té un aire reial que imposa...

Germana 2ª

Se veu que t'ha ben ull-pres.

Guideta

Ai, germanes, les germanes.
L'estimo a més no poder.
Recordeu aquell migdia
a la vora del torrent?

Germana 1ª

Era un jorn de primavera.

Guideta

Estava tot blau el cel.

Germana 2ª

Jo rentava la bugada.

Germana 1ª

Jo l'anava estenent.

Guideta

I jo collia violetes
violes pel fill del Rei.

Germana 2ª

Qui d'amagat s'ho guaitava
darrera dels esbarzers.

Guideta

De sobte, tira una pedra,
la cara totes girem...

Germana 1ª

I se'n ve cap a nosaltres.

Guideta

Les violetes me pren;
i, quan tota tremolosa
no sabia pas què fer,
me diu plorant que m'estima
i vol ésser el meu promès.

(Surt l'àvia amb una llumenera encesa.)

Àvia

Filletes, les filletes meves,
és hora d'entrar a cobert,
que la serena s'atansa.

Guideta

L'àvia ens crida.

Germana 1ª

Anem.

Germana 2ª

Anem.

(Entren a la casa. S'enfosqueix. Se sent venir de lluny el fill del Rei, qui canta:)

Fill del Rei

Tira una pedra en l'aire,
mes, ai!
Toca l'amor,
Toca-la ben tocada,
que més, ai!
Del mig del cor.

(Apareix en escena i tira una pedreta a la porta. Surt Guideta.)

Fill del Rei

Reineta de ma vida,
soleta esteu?

Guideta

Soleta estic, soleta,
el meu galant.

Fill del Rei

Ja penseu en mi força?

Guideta

Tots els instants:
que al cor una fletxeta
m'haveu clavat.

Fill del Rei

Que us he fet mal, la nina?
Que us he fet mal?

Guideta

Un xiquet i no gaire,
ja curarà!

Fill del Rei

Prous barbers hi haurà a França
per a curar,
i si eixos no curen
d'altres n'hi hauran.

Guideta

A l'horta del meu pare
una herba hi ha:
cura mal d'amoretes
'neu-ne a cercar...

Fill del Rei

No és pas l'herba, la nina,
qui us guarirà.
La medicina vostra
ja l'he trobat.

Guideta

Quina és la medicina,
el meu galant?

(Surt la lluna.)

Fill del Rei

Un anell de promesa
i un sant altar.

Guideta
(amb alegria)

Cavaller de ma vida,
bon cristià!
Si em doneu eixa cura,
Déu vos ho pac[12]!

(A duo, a la claror de la lluna.)

Fill del Rei

La vostra medicina,
mes, ai!
Jo l'he trobat:
un anell de promesa,
mes, ai!
I un sant altar.

Guideta

Cavaller de ma vida,
mes, ai!
Bon cristià!
Si em doneu eixa cura,
mes ai!
Déu vos ho pac,
que més, ai!
Déu vos ho pac!

[12] pagui

QUADRO II:

———

Una de les cambres del fill del Rei. Porta gran a dreta i esquerra. És de dia.

Cavaller 1er

Com se troba, doncs, el Príncep?
Ha passat molt mala nit?

Cavaller 2on

No ha pas sossegat una hora,
sempre ha estat amb un sospir.

Cavaller 1er

I ha vingut el Rei a veure'l?

Cavaller 2on

Des d'ahir que no l'ha vist.

Cavaller 1er

La veritat, Déu me perdoni!:
Fou massa fort lo d'ahir.

(Amb misteri)

Agafar-li l'estimada
com qui agafa un lladre vil!

Cavaller 2on

El senyor Rei no ho volia
que anés festejant per 'qui...
És l'hereu de la corona!

Cavaller 1er

I si ara se li morís?

Cavaller 2on

Les primeres amoretes
són com la pluja d'estiu;
passen sense deixar rastre.

Cavaller 1er

Tant debò que sigui així.

(Se senten clarins.)

Sento clarins que s'atansen.

Cavaller 2on

El Rei, que ve cap aquí.

(Apareix a poc el Rei amb son seguici: els dos cavallers li fan acatament.)

Rei

A on és? A on és el Príncep?

Cavaller 2on

Ara mateix s'ha adormit
que fins al despuntar l'auba
ha sospirat a desdir.

Rei

Això seran quatre dies,
que prou a la Cort hi tinc
hermosíssimes donzelles
per curar son cor ferit.
El bon nom de la corona
m'ha obligat a un cop tan trist!
Convé que mai més la vegi.

(A cavaller 1er.)

Cavaller 1er

Senyor Rei, sereu servit
que la donzella a hores d'ara
ja es troba en el monestir.

Música

(S'obre la porta i apareix el fill del Rei: veu a son pare i s'agenolla:)

Fill del Rei

Ai! Pare, lo meu pare,
Rei piadós.
Si és que voleu ma vida
deu-me l'amor!

Rei
(contrariat)

Calleu! Calleu el Príncep,
que ha acabat tot.
no penseu més amb ella:
ja no és al món,
penseu amb la corona,
que s'ho val prou!

Fill del Rei
(s'aixeca)

Daria la corona
i el ceptre d'or;
daria l'existència
pels meus amors.

Rei

L'estimeu molt encara.

Fill del Rei

Com més no es pot!

Rei
(sever)

Jo faré que es maridi
dintre de poc:
al convent a on és pro
trobarà espòs;
trobarà espòs en braços
del Redemptor.

(Se'n va seguit del seu seguit.)

Fill del Rei

Ai! Pare, lo meu pare,
Déu vos perdó[13]!
Que heu dictat la sentència
pels nostres cors
que més, ai!
pels nostres cors.

(Els dos cavallers el consolen.)

[13] perdoni

QUADRO III:

———

Pati del convent. Portalada de l'església practicable: portal del convent. Una reixa alta amb gelosia.

Se sent l'orgue i el cat de les monges; les campanes toquen a festa; surt gent de l'església, travessa l'escena i se'n va.

Al parar cants i orgue, surten del temple l'àvia i les germanes.

Àvia
(parlat)

Ja ho veieu, les meves filles,
ja és esposa del Senyor!

Germana 1ª

Ai que sí!

Germana 2ª

Pobre Guideta!

Àvia

Bé ho podia veure prou;

dia i nit li predicava:
Guideta, deixa els amors,
que sols te causarà penes
tenir tan alt amador.

Germana 1ª

Bé es per un Rei una noia.

Germana 2ª

Està clar, si el Rei la vol.

Àvia

Els Reis ja tenen princeses,
que és lo que els hi correspon.

Germana 1ª

Com deu plorar a hores d'ara!

Germana 2ª

Com deu enyorar l'amor!

Àvia

Aquí trobarà la cura,
Déu li donarà consol!

Germana 1ª

Un cavaller descavalca.

(Guaiten. Apareix el fill del Rei i, al veure-les, hi corre.)

Àvia

Veniu tard; ja ha finit tot.

(Se'n va sostinguda per les noies.)

Música

(El fill del Rei resta abatut: vol entrar al convent i a l'església, però està tancat.)

Fill del Rei

La cerimònia està llesta.
El meu fat ja s'ha complert.
Ai! Guideta de mon ànima,
que ja no et veuré mai més!
Amor, si ma veu escoltes
surt a la reixa un moment;
surt a la reixa, ma vida,
per dar-te l'últim adeu!

(Poc a poc s'obre la gelosia i apareix Guideta vestida de monja.)

Guideta

Cavaller qui un dia fores
el meu estimat promès:
si per tu he mort a la terra,
pensa què t'espero al cel!

(Guideta es retira i torna a cloure la gelosia.)

Fill del Rei
(arrimant-se a la reixa)

Aqueix serà, la nina,
el meu consol,
que no et veuré en finestra
ni en balcó,
sinó en una reixeta,
mes, ai!
fent oració,
que més, ai!
fent oració.

QUADRO IV:

———

Plaça pública. A la dreta, gran entrada del palau reial, amb ampla escalinata. Cavallers, creuats, soldats, gent del poble. Gran animació.

Música

Cor general

El fill del Rei va a la creuada
per a curar-se de l'amor.
Que Déu li do una bona anada!
Que Déu li do una bona sort!
El fill del Rei deixa sa terra,
per un amor s'és fet creuat.
Que el guardi el cel en pau i en guerra!
Que el torni aquí ben aviat!

Cavaller 1er

(S'avança i l'enrotllen.)

Cavallers! Ja és hora
d'anar-se embarcant
que la nau s'atansa
com un colom blanc.

A la Terra Santa
ens durà volant
per besar les lloses
del Sepulcre Sant.

Cor

El fill del Rei deixa sa terra,
per un amor s'és fet creuat.
Que el guiï el cel en pau i en guerra!
Que el torni aquí ben aviat!

(A la portalada del palau apareix el Rei i gran seguiment.)

Cor

Salut al gran Rei
i al Príncep reial!

Rei

Salut al meu poble!

Fill del Rei

Salut als vassalls!

(Al Rei.)

Vaig a la creuada,
mon pare estimat,
o moriré en ella
o em veureu triomfant.

(Apareix un patge amb un cavall.)

Rei
(abraçant-lo)

Fill meu, Déu te guiï!

Fill del Rei
(amb un arranc)

Prou me guiarà,
que per mi una Verge
sempre està pregant!

(Munta a cavall entre les salutacions del poble.)

Cor

Salut al gran Rei,
al Príncep reial
qui marxa a la guerra
per tornar triomfant!

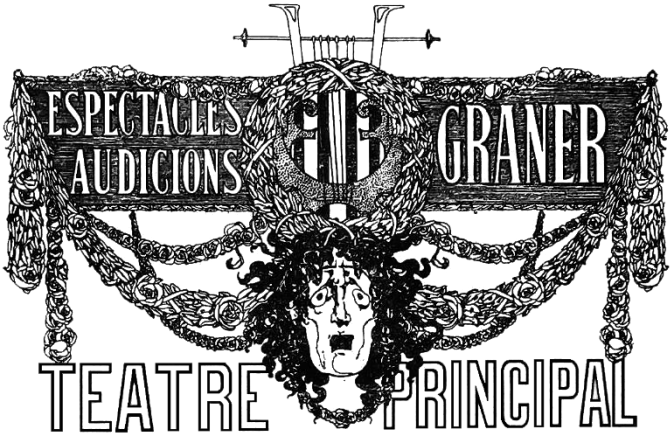
(El fill del Rei se'n va seguit de molta gent. El Rei el despedeix amb la mà. Quadro.)

Cor

Resta una pobre monja
mes, ai!
dintre un convent,
qui sempre cull violetes
mes, ai!
pregant al cel
que més, ai!
pel fill del Rei.

(Teló ben pausat.)





RODAMON

Obra lírica en dos actes i cinc quadros

original d'en

NOGUERAS OLLER

música de

NARCISA FREIXAS

ESTRENA: 8 DE NOVEMBRE DE 1907.

PERSONATGES

ALEIX

LAIA

LARI

GUILLEM, baró d'Irnell

UC, comte d'Irnell

ANNA-MARIA d'Irnell

AGNÈS

CATACRUC

CAVALLER 1er

" 2on

CRIAT

Rodamon

QUADRO I

Feréstega frondositat d'un bosc de la baronia de Guillem d'Irnell. Cabana del llenyater Aleix.

L'Aleix i els seus treballadors estan destralejant una vella soca de pi, mentre Laia, muller del primer, fa el sopar sota el porxo de la cabana.

Passa una colla de llenyaters, els quals, havent ja acabat la jornada, fan via a poblat. Canten:

Llenyaters

'Nem tallant! 'Nem tallant!
Mai manca llenya, que el bosc és gran.
És tan gran, és tan gran
com la tristesa que ens va matant!
'Nem tallant! 'Nem tallant!
Els aucells fugen de por xisclant.
'Nem tallant! 'Nem tallant!
Som unes fúries destralejant!

Les destrals nostres
els llamps les menen,
no hi han gruixàries,
no hi valen grops!

Parem la feina
quan vius s'encenen
en les tenebres
els ulls dels llops!
Tral·là-ra-la-la, etc.

A la nit, quan dormim,
veus malastrugues del bosc sentim.
'Neu tallant! Aterreu...
Ja vindrà dia que ho pagareu!...

Massa sol, desconsol!
No cau la pluja sempre que es vol...
'Neu tallant! Aterreu...
Ja vindrà dia que ho pagareu...

—

L'Aleix està trist, desesperat, per mor d'un crim que son amo, el baró, li feu cometre. Creu que sa muller li porta avorriment i això fa mísera la seva existència. La Laia, qui també viu apesarada pensant que el seu marit ja no l'estima, quan comprèn que el motiu que l'allunya d'ella no és altre que el de creure's indigne, el consola dient-li que no és ell el culpable. L'Aleix, regenerat per aquesta mostra d'estimació, li confessa que no va matar la criatura i es deixa amanyagar per la Laia, que li serveix el sopar.

Arriba en Lari, qui ve de la vila, i responent a les demostracions de l'angúnia que havien passat sos pares per sa tardança, explica com la baronessa estava agonitzant.

Se posen a sopar amb una harmonia que meravella a en Lari, quan els corprèn l'eco funeral de les campanes del castell. La baronessa és morta!... Comenten aquest cas i en lo més viu de la conversa els interromp l'udolar de la llopada, quin va essent més feroç i proper.

Al fons del camí, com inflamat per sa capa vermella i pel dolor que l'afolla, apareix el baró Guillem d'Irnell incitant als llops. Al veure a l'Aleix, s'esvera i creu que és una ombra que l'infern vomita a son pas per a recordar-li son crim. Emperò sap imposar-se a sa bogeria naixent i, muntant en el cavall d'en Lari, fuig a través dels boscos il·luminats pels llamps, després d'anunciar la nova vida que va a emprendre.

Acaba el quadro amb una pregària de la Laia.

.

QUADRO II

Saló del castell d'en Uc, comte d'Irnell.

Uc conversa amb sa muller dient-li que vol que sa filla, l'hermosa Anna-Maria, professi en el convent fundat per sa germana Maria. Volia un hereu que eternitzés el nom del seu llinatge; no ha sigut així i pretén, quant menys, que la filla arribi a ser abadessa, portant el brill de ses armes dins la reialesa monacal.

L'afligida comtessa no s'hi avé i, retraient-li el gran odi que porta vers son germà Guillem, l'amenaça que el destí, en lloc de donar-li un hereu que l'afermi a la terra, li enfonsarà el castell en onades de sang.

Després, un cop ha quedat sola l'escena, apareix Anna-Maria tota corpresa d'aquesta cançó que canta a flor de llavi:

Anna-Maria

Vaig pel món esmaperdut,
la tristesa m'acompanya...
Que freda és la joventut
sens família ni cabanya:
ni els pares he conegut...
vaig pel món esmaperdut.

Jo bé et crido, dolç amor,
en mes nits angunioses!

L'esperit m'arrenca en plor
que entristeix totes les coses,
mes no ressona en cap cor!
Jo bé et crido, dolç amor...

—

Així s la sorprèn l'Agnès, amiga seva i damisel·la, tota cor-alegra d'un amor feliç. L'Anna-Maria li respon que aquella melangiosa cançó la té apresa d'un gentil trobaire qui cantava al peu de la capella de Sant Marçal.

En això, entren dames i cavallers i té lloc una festa. Ballen els camperols, i en Catacruc, qui és el sac de rialles del castell, canta:

Catacruc

Quan l'amor truca a les portes
lo millor és fer el desentès:
comença amb manyegaries
i es fa fer la llei després.

Els primers dies de bodes
us penseu formar un sol cos,
però aviat una renyina
us convenç de que sous dos!

—

Mes una altra cançó, apagadament sentida, atreu l'atenció dels nobles i molt més encara d'en Uc i sa filla.

És Rodamon qui canta. Ha demanat aixopluc i distreu als soldats en el lloc d'armes del castell. El comte el fa entrar i s'origina una escena violenta entre els dos. Uc d'Irnell queda vençut per la bravesa del gest i la paraula del cantaire errant. Canta la mateixa cançó que ja hem sentit dels llavis d'Anna-Maria. La claror dels dolços ulls de la seva aimada l'ull-prenen i canta amb tanta passió d'esperit que l'Anna-Maria, el comprendre que és ella l'estimada d'en Rodamon, té un cobriment de cor, caient als braços de l'Agnès i de sa mare.





QUADRO III

———

Jardí i claustres del convent.

Ha passat temps; ha mort la comtessa i s'ha complert la iniqua voluntat d'Uc d'Irnell. L'Anna-Maria és novícia. Molt abatuda, plorant la mort de sa mare i enyorant a l'amor, canta tristament:

Anna-Maria

Ai, mare, quan éreu viva
qui us ho tenia de dir...
Vida, que l'amor me falta!
Ai, mare, jo em vull morir!

A vós en el cementiri
i a mi en aquest monestir...
Amor, que la vida em falta!
Mare, jo em sento morir!

—

Surt de la capella una processó de monges cantant:

Monges

Jesús amorosíssim,
bé t'hem donat el cor!
Mes... tu ens avives
les ànsies de l'amor.
Estem assedegades
de penetrant dolçor!
Jesús conforta'ns
les ànsies de l'amor...

L'última és Marta, qui al veure a sa neboda tan trista la consola, dient-li que tingui esperança en el cel, puix qui ha pogut fer que el baró d'Irnell trobés consol de ses penes fent-se frare, bé pot també fer-la feliç a ella asserenant son esperit. Li fa saber que son germà Guillem coneix a Rodamon i es tenen molta amistat.

L'Anna-Maria sent una forta alegria, que lluny d'estroncar Fra Guillem —qui apareix molt envellit en escena— diu entre misterioses i incomprensibles paraules que està resolt a no fer-la patir més.

Entra en Rodamon cantant:

Rodamon

Al ser morta la comtessa,
l'Anna-Maria al convent
és portada per vuit patges
com en trist enterrament.
Uc d'Irnell la vol fer monja
i, de monja, no en vol ser;
si els seus llavis són encesos,
els seus ulls encara més.
Trobador qui l'estimava
entra a dintre del convent.
El meu niu és fet de fulles,

el llit de flors te'l faré.
Vols venir a assolellar-te
i a cantar com els aucells?

—

Els dos amants s'abracen. Fra Guillem els diu que van a ser feliços per sempre. Entren a la capella i els casa. L'estranyesa és forta tant per Maria com per ells dos, els quals obliden prompte lo extraordinari del cas per a gosar de la realitat esplèndida que els ofereix tot el goig de la vida i se'n van amorosament adelerats.





QUADRO IV

———

Plaça de la vila, a prop del mar.

És una matinada resplendent. Rodamon i Anna-Maria canten al seu amor de cara al mar.

Anna-Maria

Ai, amor, mira el dia
quin goig escampa arreu!

Rodamon

Aquest goig no el veuria
si no estés a prop teu, amor meu!

Anna-Maria

Amor, no coneixia
del mar tan dolça veu!

Rodamon

Son cant m'entristiria
si no estés a prop teu, amor meu!

Tots dos

Ai, amor meu,
el món que fora
sense l'amor
que el cor arbora.
Per terra i mar
farem la via,
cantant d'amor
la poesia!

Rodamon

Oh, tristes nits pesades,
mai més m'atormenteu!

Anna-Maria

Amb dolces abraçades
protegiré el cor teu, amor meu!

Rodamon

Anem al mar, aimada,
la nau està esperant!

Anna-Maria

La vela que hem hissada
és nostre amor constant, dolç amant!

Tots dos

Ai, amor meu,
el món que fora
sense l'amor
que tot ho arbora.

Per terra i mar
farem la via,
cantant d'amor
la poesia!

—

És hora de partir amb el navili que els espera engarlandat de flors i banderes. Rodamon se despedeix de la Laia, en quina casa han passat la nit, i li posa a les mans una caixeta on guarda quelcom de sa infantesa per a que la dongui a Fra Guillem. Se'n van.

Cor de mariners i poble

Cel sense núvols, — mar en bonança,
l'aigua és tranquil·la, — de vent no en fa.
Un sol alegre — torra la platja:
Avui les ones, — quin dolç cantar!

Oé, timoner!
Que les ones
són traïdores.

Oé, timoner!
Fes l'ull viu
i vira bé!

Totes les barques — hissen les veles,
semblen gavines — sobre el mar blau!
La mar us porti — vers altres platges
sempre manyaga i adeu-siau!

—

Rodamon i Anna-Maria passen entre el poble que els festeja.

QUADRO V

———

El mateix saló del quadro segon;
tot endolat.

El botxí sembla una taca de sang damunt del color negre de la cortina de fons.

Uc d'Irnell, sarcàstic en son odi fins en la mort, excita la bravesa d'en Rodamon per a que trinqui amb ell en son últim sopar.

Rodamon fa que omplin la seva copa i la rebat al comte, vessant el vi a damunt la taula.

Uc d'Irnell diu al botxí que compleixi sa voluntat i, al quedar sol, entra en deliri. Follament reconeix que en Rodamon l'avantatja en bravesa i vol i dol la seva mort. En son estat de febre li sembla sentir la veu dels seus passats com si s'escruixissin de son càstig sagnant.

Cor dels passats

Insensat, insensat, insensat...
Amb el neguit de ta venjança folla
de dalt a baix tot el castell trontolla!
Ai, Uc d'Irnell, que ta venjança
t'occida a tu i al teu passat.
Insensat, insensat, insensat...
Crim horrorós que ens deshonra i espanta,
per sempre més aquesta hora sagnanta

ressonarà damunt les runes
d'aquest casal ensangrentat!
Som el passat! Parla el passat!

—

S'ouen els corns que anuncien que va a tenir lloc la crueltat d'Irnell. Apareix Fra Guillem i diu a son germà que mata al seu fill.

Uc d'Irnell, com un boig, lluny d'entendre lo que sent, no pot comprendre lo que veu. Entren els vassalls portant en triomf al brau poeta del poble i canten:

Vassalls

L'alegria us fuig del cor,
ressonant pel món s'escampa.
S'heu salvat, jove senyor i trobador
de les grapes de la mort!

Donem tots gràcies a Déu
per tan portentós miracle:
Uc d'Irnell, ja tens hereu,
gràcies a Déu!
Uc d'Irnell, ja tens hereu!

Pare i fill se guaiten completament estranyats. Uc d'Irnell s'encara amb son germà i s'imposa a que desfaci tan tenebrós misteri.

Fra Guillem, abatut pel més profund dels penediments, confessa que la voluntat del seu pare, llegant el governament del casal d'Irnell a qui dels dos germans tingués un noi, l'obligà a robar son fill tot just va néixer. En Rodamon i l'Anna-Maria s'esfereeixen pensant-se que són germans.

—L'Anna-Maria —*diu Fra Guillem*—, qui sap de qui és, va ocupar ton lloc...

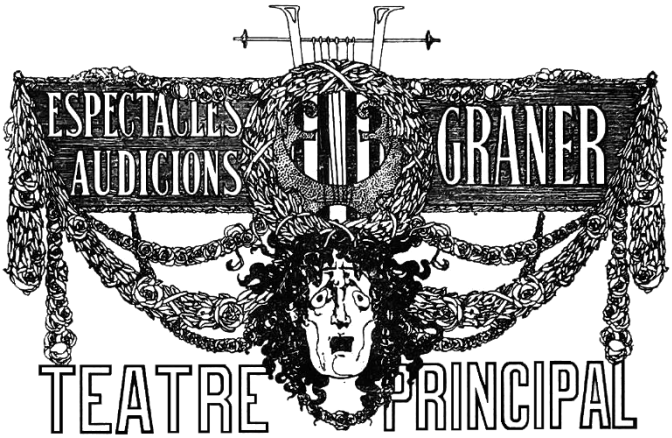
I Rodamon:

—Per guardar-me tota la felicitat!

Uc d'Irnell presenta els nous senyors al poble, qui esclata en cants d'alegria, mes Rodamon reprèn i diu que, a més de son senyor, serà son poeta amic qui cantarà els seus amors i les seves esperances, perquè ara, ara sí que té la poesia!

I besa a sa muller.





Els gendarmes
o qui vigila no dorm

Obra lírica en dos
actes i tres quadros

lletra d'en Josep MORATÓ

música del Mtre. SADURNÍ

ESTRENA: 21 DE NOVEMBRE DE 1907.

PERSONATGES

MARI

LLUCI

PAULA

JAN

BRIGADA

PATLLARI

JAUMIC

GALDERIC (gendarme)

BATLLE (*maire*)

GENDARME 1ER

" 2ON

JOVE 1ER

" 2ON

UN HOME DEL POBLE

Cor de gendarmes, dones i fills dels gendarmes,
minyons del poble, etc., etc.

RESUM

PRIMER ACTE

És cap al tard i ens trobem a l'entrada de la gendarmeria. Els gendarmes juguen a cartes al davant de la porta. Les dones fan anar les gallines a lloc i canten:

Dones

Tites, tites, tites,
aneu-se'n a lloc,
que la nit s'acosta
com gola de llop.
Tites, tites, tites,
el sol ja s'ha post
i deixa les ombres
regnant en son lloc.
Tites, tites, tites, tites
clogueu ales i picot
I no mogueu brega
i no feu soroll.
Tites, tites, tites, tites,
malfieu's dels lladregots,

esteu-vos ben quietes
fins que torni el sol.
Diu que l'ocasió fa al lladre,
doncs fugim de l'ocasió.
Tites, tites, tites,
el sol ja s'ha post;
tites, tites, tites,
aneu-se'n a lloc.

Els gendarmes se preparen per anar a fer el servei de nit i entren a casa seguits de les dones. Al restar sola l'escena, surt la Mari, filla del Brigada, i és sorpresa per en Jan, que és el minyó a qui estima i de qui és estimada. Parlen d'en Jaumic, amb qui el Brigada vol fer casar a la Mari i, com que qui del llop parla, el llop li surt.

Jaumic compareix a la poca estona, posant-se de manifest la rivalitat entre els dos minyons i l'esverament del poble perquè cada nit els lladres saquegen algun galliner.

Després en Jaumic entra a la casa i, havent restat sols la Mari i en Jan, són sorpresos per en Patllari, que els aconsella que fugin per aconseguir el seu objecte de casar-se.

La Lluci des de dins, criada de la noia, que se n'hi va, deixant sospesa la conversa. I en Patllari i en Jan, com que no tenen res que fer allí, se'n van a una altra banda. Aleshores surten els gendarmes equipats, marcant el pas i evolucionant per l'escena al compàs del cant que segueix:

Gendarmes

Som els gendarmes vigilants
que resseguim els monts i plans
de l'encontrada.
Aquell que cau en nostres mans
a la presó fa llarga estada.
Un, dos! Un, dos! Un, dos!

Som els gendarmes amatents
i servim sempre molt contents
la República;
som ben plantats i prou valents
per conservar la pau pública.
Un, dos! Un, dos! Un, dos!

Brigada
(parlat)

Dos cap ací!... Dos cap allà!...
Cal trapar els lladres de gallines...
Dos més al lluny!... Dos més ençà!
D'aquesta nit no hem de passar
sense posar-los mà.

Gendarmes

Som els gendarmes forts i braus,
dels lladregots sabem els caus
certes vegades;
si no els sabem, tan pis i en paus,
cal pas s'hi fer a mossegades.

Quan estan a punt d'anar-se'n, compareix el batlle o maire *del poble —que és el pare d'en Jaumic— i diu al Brigada que cal fer un escarment amb els lladres... «*C'est entendu*...». I els gendarmes filen, sortint després la Lluci, la Mari i en Jaumic.*

La Lluci vol que la Mari faci bon paper al batlle i al seu fill. La Mari s'hi resisteix i, quan els dos homes són fora, la pobra noia rep de la seva mare una tanda de pessics i patacades i l'ordre d'anar-se'n al llit. I se n'entren les dues a la casa, compareixent al cap de poc en Jan, que canta:

Jan

Jo conec una minyona
que me'n du gran voluntat,
emperò els entercs dels seus pares
no me la volen donar.

Tral·là, ral·là,
hi ha un minyó ric que la ronda,
tral·là, ral·là,
que la ronda i no l'haurà.

La minyona a mi m'estima
com més no es pot estimar;
l'altre que li fa l'aleta
se les haurà d'espinyar.

Tral·là, ral·là,
hi ha un minyó ric que la ronda,
tral·là, ral·là,
que la ronda i no l'haurà.

Després en Jan s'enfila fins arribar a la finestra de la cambra de la Mari. Truca, la noia treu el cap i, atiada pel minyó i recordant els pessics de la Lluci, se decideix a fugir. I baixa i surt i tanca la porta i tira la clau pel forat gatoner. Ja no se'n pot desdir!

En aquestes arriba en Patllari i els avisa que ve gent. Això acaba de decidir-los i fugen, arribant gairebé al mateix temps en Jaumic, que ve amb una colla a fer una serenata a la Mari. I mentre la Mari ja qui sap on para, en Jaumic i els seus companys canten fatxendosament en presència d'en Patllari:

Jaumic

Surt, Mari; surt, Mari, a la finestra;
surt, Mari; surt, Mari, al finestró,
que aquest jove que ara et canta
per tu s'està morint d'amor,
sí, sí, d'amor!

Cor

Surt, Mari; surt, Mari, a la finestra;
surt, Mari; surt, Mari, al finestró.

Patllari
(parlat)

De primera, Jaumic, de primera!

Jaumic
(amb més afició)

Ai, Mari; ai, Mari, per tu jo em moro;
ai, Mari; ai, Mari, do'm un consol
que em guareixi la ferida
que m'has fet al mig del cor,
sí, al mig del cor!

Cor

Ai, Mari; ai, Mari, per tu ell se mora;
ai, Mari; ai, Mari, don-li un consol.

Però en vista de que ni així la noia surt, se posen a cantar tots a l'una i amb grans crits.

Surt, Mari; surt, Mari, a la finestra;
surt, Mari; surt, Mari, al finestró,
que un dels joves que ara et canten
per tu s'està morint d'amor,
ai, sí, d'amor!

La Mari tampoc surt i cau el teló.

SEGON ACTE

PRIMER QUADRO

Els voltants d'una font. La colla d'en Jaumic fa pa i beure, esperant la matinada. En Jaumic té el propòsti de tornar a cantar-ne una a la Mari, per veure si al segon son la desperta.

Jove
(cantant)

Al voltant de la fontana
l'alegria vessa a dolls,
la vida sembla més dolça
i més plena d'il·lusions.

Cor

Xerriquem-ne del negre,
xerriquem-ne del blanc,
del d'aquesta collita
i del que té cent anys.

Que al voltant de la fontana
fa bo de passar la nit,

sentint la remor de l'aigua
se troba molt millor el vi.

Xerriquem-ne del negre,
xerriquem-ne del blanc,
del d'aquesta collita
i del que té cent anys.

I després, tips de divertir-se, se decideixen tots a anar al llit. Fora en Jaumic, que se'n va tot cremat, perquè haurà de fer-se sol la cantada.

Així que ells són fora, compareixen tots consirosos la Mari a cavall d'una somera i en Jan menant la bestiola. Estan tots capficats, perquè, ara que han fugit, no saben on anar. Amb tot, tiren avant, venint aleshores el Brigada i un gendarme, que beuen un glop, fan una pipa i s'asseuen recolzats a una banda d'una roca.

L'orquestra toca un aire de non-non i els dos gendarmes se van adormint dolçament, quan compareixen per l'altra banda una altra parella, la qual beu, fa el cigarret i, sense adonar-se del Brigada i el seu company, s'asseuen a l'altre costat de la roca. I ja els tenim també ensopint-se dolçament, dolçament...

En Patllari, que roda per allí, se n'adona i se'n pensa una: els descarregarà els fusells. I tal dit, tal fet: s'hi acosta, treu els cartutxos i s'amaga darrere la roca.

I altre cop surten la Mari i en Jan, decidits a tornar a casa, perquè no saben què fer. Però al passar, s'adonen dels gendarmes i tenen un espant que els fa atiar la somera. Si arriben a descobrir-los!

*No els descobreixen, però poc se'n manca, perquè la remor dels seus passos han desvetllat al Brigada, que crida: «*Qui hi ha ací?*». Llença el crit, se desperten els gendarmes de l'altre costat de la roca... «*Calla! Diria que a l'altra banda hi ha qualcú...*». «*Potser són els lladres...*».*

I una parella per cada costat va enfilant-se a la roca amb molt compte de no fer remor i, quan hi són al cim, cada parella sorprèn a

l'altra. I sort que el Brigada es posa sobre sí i arranja la cosa, preguntant molt severament si hi ha res de nou. Però en Patllari riu dels gendarmes des del fons del bosc; els gendarmes li donen la veu d'aturar-se; ell torna a riure. El Brigada, sense conèixer la rialla, creu que és cosa de fer foc. Comanda als seus subordinats que en facin, tots descarreguen els fusells. En lloc de foc, fan figa, i, intrigats al veure's les armes descarregades, arrenquen a córrer cap al lluny, perseguint al que s'ha burlat d'ells.

I altre cop tornen en Jan i la Mari, que no han gosat tornar a casa i tenen una mica de disputes d'enamorats, que acaben amb la decisió d'en Jan de tirar avant, perquè la Mari ha dit que, per fer-li ràbia, se casaria amb en Jaumic.



SEGON QUADRO

Altre cop al davant de la gendarmeria. És de matinada. En Jaumic, trempat com un pèsol, arriba per a fer la cantada. I ja hi som!

Jaumic

Surt, Mari; surt, Mari, a la finestra;
surt, Mari; surt, Mari, al finestró,
que aquest jove que ara et canta
per tu s'està morint d'amor,
sí, sí, d'amor!

Passa en Patllari i li aconsella que s'enfili i surti a la finestra. En Jaumic ho fa i quan hi és, compareixen la Mari, en Jan i la somera. Tant en Jan com la Mari estan més ensopits que mai, però el minyó, en adonar-se d'en Jaumic enfilat a la finestra, té una passió de riure. I ja tenim als dos galants sortint a batre's i a la Mari seguint-los esverada per por de que en Jan, amb el seu geni, no en faci una que el perdi per tota la vida.

Al cap de poc surt la Lluci de la casa tota desesperada per haver perdut la filla. La dona d'un gendarme prova de consolar-la, però no hi val res. El Brigada arriba de la ronda i s'entera amb estupefacció de la pèrdua de la Mari i es pensa que és un càstig per la seva ambició d'haver-la volguda casar amb un ric. Per fortuna, al cap de poc compareix una parella de gendarmes duent presos als galants, als que han trobat barallant-se. I aleshores, la Mari i en Jan demanen perdó i el Brigada els hi concedeix i fins troba que poden casar-se. Ves qui no els feia parlar abans, també!

Aquí ja sembla tot resolt, però no ho és encara, perquè manca que arribi el batlle a manifestar la seva satisfacció, perquè aquella nit els lladres no han robat cap galliner, a lo qual replica el Brigada que això és molt natural, perquè els lladres saben que hi ha vigilància.

Un crit de la Lluci interromp al Brigada.

—Reina Santíssima!

Tothom volta a la Lluci, que diu desolada:

—Ens han robat toootes les gallines!

Crits, esveraments, indignació.

Per fortuna, en Jan, que és més eixerit de lo que sembla, lliga caps i té una pensada: la de que en Patllari és el lladre de les gallines i li fa ensenyar el sac i es comprova el lladronici. I en Patllari és tancat, mentre la concurrència balla una farandola per a celebrar el prometatge de la Mari i en Jan.

El teatre líric català (1897-1923)
i el gènere simbolista de les visions musicals

Volum V:

Recull de partitures

Visions musicals dels salons recreatius

José Miguel Pérez Aparicio

Catalan lyric theater (1897–1923) and the Symbolist genre of musical visions
El teatre líric català (1897–1923) i el gènere simbolista de les visions musicals

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Tesi dirigida pel Dr. Francesc Cortès Mir

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Departament d'Art i Musicologia
Universitat Autònoma de Barcelona

Menció de doctor internacional – Estada de recerca a la Lietuvos Muzikos ir Teatro Akademija supervisada per la Dr.ª Rūta Stanevičiūtė-Kelmickienė

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Finançats pel Ministerio de Ciencia, Innovación y Universidades de España

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Volum V:

RECULL DE PARTITURES:
VISIONS MUSICALS DELS SALONS RECREATIUS

Transcripció i edició de les partitures inèdites
de la xarxa de salons recreatius de visions musicals

José Miguel Pérez Aparicio

Tesi doctoral dirigida pel Dr. Francesc Cortès Mir

Programa de doctorat en Història de l'Art i Musicologia, 2026

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Introducció i criteris d'edició

Aquest segon volum de materials editats està dedicat a les partitures de visions musicals. Les peces seleccionades procedeixen de les sales Mercè, Gerió i Ars-Lucis, principals espais de la xarxa liderada per Lluís Graner, que van coexistir en la mateixa època i van compartir vincles professionals i personals. En aquest volum s'inclouen un total de nou partitures: set procedeixen de produccions estrenades a la sala Mercè, una del saló Gerió i una altra de la sala Ars-Lucis.

La necessitat de presentar una transcripció editada d'aquestes obres respon a la falta de disponibilitat de materials editat i a les dificultats d'accessibilitat. Les visions musicals, al igual que la gran majoria de repertori líric català d'aquesta època, no van ser publicades ni impreses en el seu moment i en temps actuals continuen inèdites. Només són accessibles les còpies manuscrites d'aquestes obres i, fins a la publicació dels catàlegs inclosos com a part d'aquesta tesi, tampoc existia un catàleg que agrupés les referències i ubicacions dels materials que corresponen a visions musicals. Llavors, aquest volum pretén facilitar-ne l'accés, la visibilitat i la divulgació del repertori, a més de proporcionar exemples musicals del repertori que s'analitza i descriu a la part IV del monogràfic de la tesi.

Respecte a la sala Mercè, el volum inclou tota la música original que s'hi va interpretar de la qual se n'han trobat documents. Títols com, per exemple, *Introducció a L'Atlàntida*, d'Enric Morera, no s'hi han inclòs per tractar-se de l'arranjament d'un poema simfònic previ i no d'una visió musical original. *La mort de l'escolà* es tracta d'un cas homòleg, atès que la música utilitzada per a aquesta visió musical era una cançó harmonitzada anterior que ja està editada professionalment per a cor; així com *Dante a les portes de l'infern,* que reutilitza música d'una òpera existent del compositor estranger Arrigo Boito.

Un altre cas que cal esmentar és *Sant Ramon*, escrit per Manuel Folch i Torres amb música de Fructuós Piqué i Salvat. La partitura de l'obra està indexada a l'Arxiu Comarcal del Baix Camp, però que no ha resultat possible localitzar dins de l'arxiu. Per aquestes raons, aquestes visions musicals han quedat excloses del present volum, i la transcripció s'ha centrat en la música per a visions musicals originals, la qual cosa permet avaluar la

dramatúrgia musical que els compositors van desenvolupar intencionadament per aquest gènere líric.

Quant a *La Mare de Déu quan era xiqueta...*, tot i que la versió que va interpretar-se a la sala Mercè va ser l'arranjament per a quartet de dos violins, violoncel i piano, la versió editada aquí és per a orquestra simfònica. El mateix autor va escriure sobre la partitura per a quartet les indicacions provisionals per a la futura orquestració, cosa que indica que des del principi de la gènesi de l'obra, Joan B. Lambert va concebre la versió orquestrada.

En els casos del saló Gerió i de la sala Ars-Lucis, només se n'ha trobat una partitura del repertori líric de cadascuna d'aquestes sales: *L'oració de la nit* i *La lluerna*, respectivament. Així mateix, s'inclou en aquest volum de manera excepcional el llibret de Joaquim Vancells per a la visió de naturalesa *Flors de muntanya* que es va localitzar en la seva col·lecció personal arxivada a la Biblioteca de Catalunya. Donada l'escassetat de materials disponibles de cadascuna d'aquestes sales, el text s'ha inclòs en aquest volum, encara que falti la partitura, per a oferir una visió més clara de l'activitat creativa que va tenir lloc en aquests recintes.

Sobre el repertori de visions musicals de la sala Imperi, múltiples esborranys i reduccions per a piano han estat localitzades a l'arxiu de la seu barcelonina de la SGAE. Tot i això, se n'han deixat fora d'aquest volum atesa la posterioritat de l'activitat d'aquesta sala en el context del circuit de sales de visions musicals, tractant-se més aviat d'un epíleg que té lloc una vegada la resta havien aturat ja la seva activitat escènica. A més, la majoria són reduccions i no còpies finals de les partitures per a tot el conjunt instrumental de la sala.

Dels locals que oferien temporades curtes de visions musicals en altres municipis, com Manresa o Olot, no se n'han localitzat partitures musicals. Finalment, cal indicar que la partitura de *Blancaflor*, la primera "cançó popular catalana harmonitzada per a l'escena" d'Adrià Gual, amb música escrita per Enric Granados, no apareix aquí inclosa perquè ja existeix una edició professional recent, a cura de Josep Dolcet i publicada per Ficta el 2017.

Finalment, cal indicar la diversitat dels materials transcrits. Tret de *La Mare de Déu quan era xiqueta...*, de la qual es conserva una versió per a quartet i una versió per a orquestra, de la resta d'obres editades només es conserva un document. Alguns es tracta de còpies finals manuscrites, com ara *A la voreta del mar*, *El bon escarceller*, *Campaneta la ning-ning* o *L'oració de la nit*. Altres són esborranys, com el cas d'*El mal rabadà* (que presenta

alguna de les últimes línies vocals sense lletra), o documents de treball en procés, com ara el de *La lluerna*, que només presenta els números del segon quadre amb indicacions ambigües sobre l'orquestració de cada pentagrama. Només es tracta d'obres impreses en els casos de *La cirereta*, de la qual només va editar-se un dels seus números musicals, i de *La resurrecció de Llàtzer*, de la qual es va publicar en premsa un pastitx musical per a veu i piano.

Pel que fa als criteris editorials considerats, la present edició es limita a disposar el disseny dels pentagrames i compassos per a una presentació més espaiosa i a corregir els errors de còpia necessaris. Per exemple, s'han inclòs signes de triplets en passatges que, tot i mantenir l'escriptura en triplets, només ho indicava en els primers compassos. En altres ocasions, apareixien triplets incidentals que no s'indicaven de cap manera, cosa que feia que les figures dins del compàs fossin inadequades. A més, s'han inclòs tempos afegits entre parèntesis sempre que faltessin i fossin necessaris (com, per exemple, a l'inici de la partitura o d'un nou número musical), i també s'hi han inclòs entre parèntesis les paraules estandarditzades en italià en els casos en què les indicacions estaven escrites en català. A banda d'això, no s'han afegit indicacions expressives ni dinàmiques addicionals que poguessin ser útils per a una versió interpretativa. Per tant, l'edició que es presenta és una partitura orquestral que inclou tots els instruments i veus, amb les correccions necessàries i els errors de còpia esmenats, amb l'objectiu de la divulgació i l'estudi musicològic del repertori.

La Mare de Déu quan era xiqueta...

Quadro plàstic musical

Estrenat el 28 de juny de 1905 a la sala Mercè de Barcelona

Reproducció facsímil del programa de mà i edició de la partitura

Lletra de Josep Carner

Música de Joan B. Lambert

Font: Centre de Documentació de l'Orfeó Català (registre 3.7_0008).

Sala Mercè

Rambla d'Estudis, 4. - Barcelona

La Mare de Déu

quan era xiqueta...

QUADRO PLÀSTIC MUSICAL

Lletra de JOSEP CARNER
Música de JOAN B. LAMBERT
Decorat de MORAGAS & ALARMA

Direcció artística:

Lluís Graner

LA MARE DE DÉU...



JOAN B. LAMBERT

La Mare de Déu
quan era xiqueta
anava a costura
a aprendre de lletra.

Amb un coixinet
hi feia puntetes;
el coixí era d'or,
les puntes de seda.

Ella n'ensenyava
a dues santetes:
a Santa Susanna
i a Santa Pauleta.

L'àngel hi va entrar
per la finestreta:
—Déu vos guard, Maria,
de gràcia sou plena.

Josep CARNER



Cinematògraf

Visions musicals

Grutes

Quadros plàstics

Diorames

La Mare de Déu quan era xiqueta

Visió musical

Joan B. Lambert

Josep Carner

Tranquil [Adagio]

Flauta

Oboe

2 clarinets Si♭

Fagot

2 corns Fa

Timpani

Arpa

Soprano

Violí I

Violí II

Viola

Violoncel

Contrabaix

© José Miguel Pérez Aparicio

Fl.
Ob.
Cl. Si♭
Fgt.
Corns
Timp.
Arpa
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

(8va)

p

f

p

Fl.
Ob.
Cl. Si♭
Fgt.
Corns
Timp.
Arpa
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

7

pp
p
f

ritenuto

(Cortina)

10

Fl.

Ob.

Cl. Si♭

Fgt.

p

10

Corns

10

Timp.

8va - - -

10

Arpa

ppp

ad libitum

mf

10

S

10

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl.

Ob.

Cl. Si♭

Fgt.

13

Corns

13

Timp.

(8va)

13

Arpa

mf

13

S

La Ma - re de Déu quan e - ra qui - xe - ta a - na - va a cos -

13

Vln. I

pizz.

pizz.

Vln. II

Vla.

p

Vc.

pizz.

Cb.

pizz.

Fl.
Ob.
Cl. Si♭
Fgt.
Corns
Timp.
Arpa
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

16

pp

p

tu - ra a_a - pren - dre de lle - tra.

arco

arco

arco

19

Fl.

Ob.

Cl. Si♭

Fgt.

f

19

Corns

19

Timp.

19

Arpa

f

19

S

19

Vln. I

arco

Vln. II

Vla.

Vc.

f

Cb.

22

Fl.

Ob.

Cl. Si♭

Fgt.

22

Corns

22

Timp.

22

Arpa

22

S

22

Vln. I

Vln. II

mf

Vla.

pizz.

arco

Vc.

pizz.

Cb.

25

Fl.

Ob.

Cl. Si♭

Fgt.

25

Corns

f

25

Timp.

25

Arpa

p

f

25

S

25

Vln. I

Vln. II

f

Vla.

Vc.

f

arco

Cb.

Fl.
Ob.
Cl. Si♭
Fgt.
Corns
Timp.
Arpa
S
Vln. I
Vln. II
Vla.
Vc.
Cb.

28

p *p* *pp* *p* *pp* *p* *p* *pp*

Amb un coi-xi-

32

Fl.

Ob.

Cl. Si♭

Fgt.

32

Corns

32

Timp.

32

Arpa

pp

32

S

net hi fe - ia pun - te - tes; el coi - xí_e - ra

sf

d'or,

p

les pun - tes de

32

Vln. I

pizz.

pizz.

Vln. II

Vla.

pp

Vc.

pizz.

Cb.

pizz.

35

Fl.

Ob.

Cl. Si♭

Fgt.

sf

p

ff

35

Corns

p

f

35

Timp.

35

Arpa

f

35

S

se - da.

35

Vln. I

arco

Vln. II

arco

ff

Vla.

f

Vc.

arco

mf

f

Cb.

arco

f

38

Fl.

Ob.

Cl. Si♭

Fgt.

38

Corns

p

38

Timp.

38

Arpa

pp

38

p

S

E - lla n'en - se - nya - va a du - es san - te - tes: a San - ta Su -

38

Vln. I

pizz.

pizz.

Vln. II

Vla.

pp

pizz.

Vc.

pizz.

Cb.

41

Fl.

Ob.

Cl. Si♭

Fgt.

41

Corns

41

Timp.

41

Arpa

41

S

san - na i_a San - ta Pau - le - ta.

41

Vln. I

f

arco

Vln. II

Vla.

Vc.

arco

Cb.

arco

rallentando

44

8va

Fl.

Ob.

Cl. Si♭

Fgt.

Corns

Timp.

Arpa

S

L'àn - gel hi va_en - trar per la fi - nes - tre - ta:

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

ff

arco

solo

47

Fl.

Ob.

Cl. Si♭

Fgt.

p

47

Corns

47

Timp.

47

Arpa

47

S

p

—Déu vos guard, Ma-

47

tutti

Vln. I

Vln. II

p

pp

arco

Vla.

pizz.

p

Vc.

Cb.

pp

50

Fl.

pp

Ob.

Cl. Si♭

Fgt.

50

Corns

50

Timp.

50

Arpa

8va

p

9

50

S

ri - a. De grà - cia sou ple - na.

50

Vln. I

solo

Vln. II

Vla.

pp

Vc.

Cb.

(Cortina)

53

Fl.

Ob.

Cl. Si♭

Fgt.

p

53

Corns

53

Timp.

pp

53

Arpa

ppp

53

S

53

Vln. I

tutti

Vln. II

ppp

Vla.

pp

Vc.

pp

Cb.

pp

56

accelerando

ritardando

8va

Fl.

Ob.

Cl. Si♭

Fgt.

Corns

Timp.

Arpa

S

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f *ff* *fff* *p*

no córrer *rit.* *molto rit.*

(8va)

60

Fl.

Ob.

Cl. Si♭

Fgt.

ff *fff*

60

Corns

ff *fff*

60

Timp.

60

Arpa

8va

60

S

(8va)

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8va)

63

Fl.

Ob.

Cl. Si♭

Fgt.

63

Corns

63

Timp.

fff

63

Arpa

fff

fff

63

S

63

divisi

Vln. I

f

Vln. II

Vla.

divisi

Vc.

Cb.

El mal rabadà
(Escenes de Nadal)

Visió musical

Estrenada el 23 de desembre de 1905 a la sala Mercè de Barcelona

Edició de l'esborrany de la partitura

Lletra de Josep Carner

Música d'Enric Morera

Font: Biblioteca de Catalunya (registre M-Mor-471).

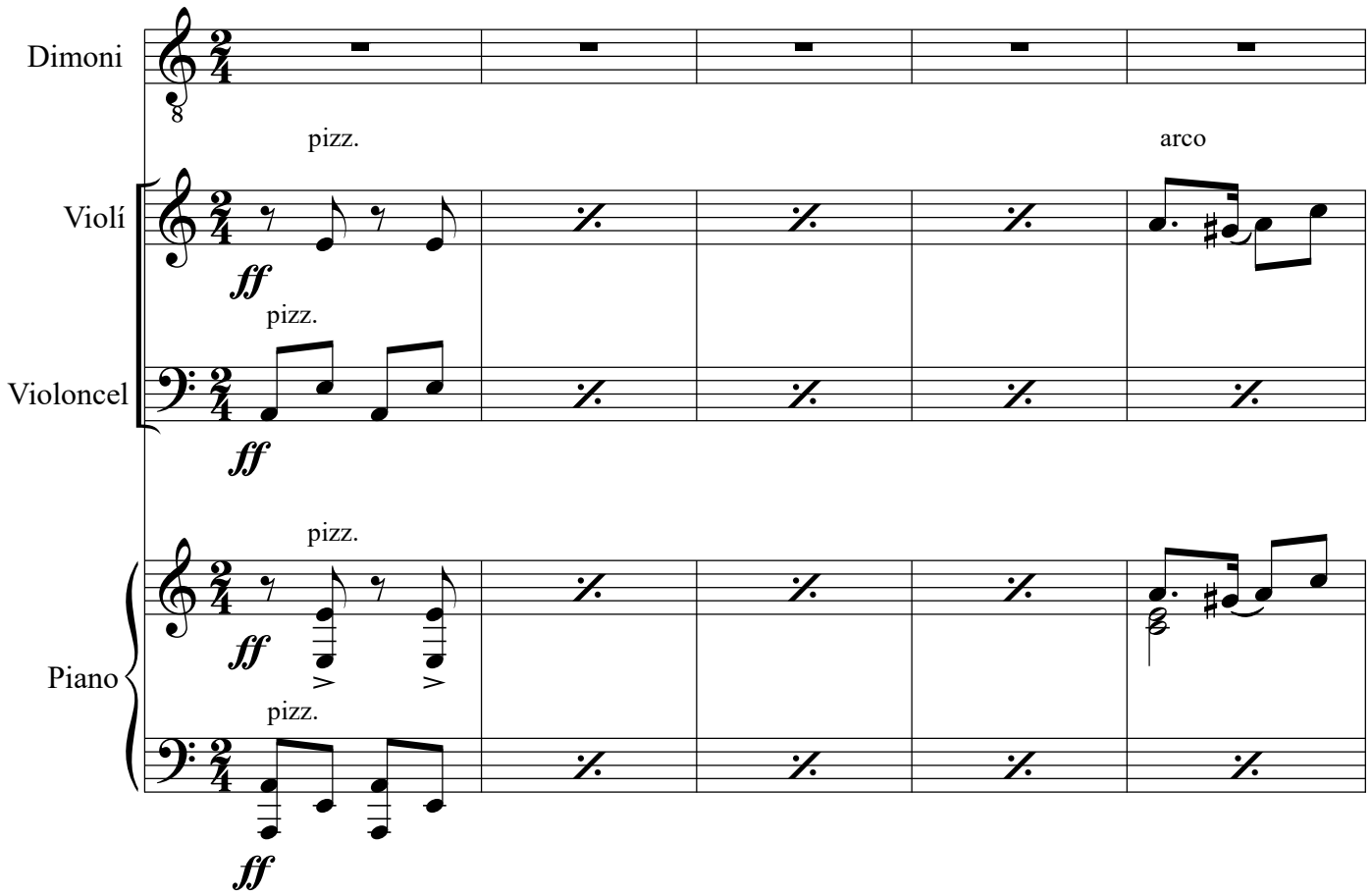
El mal rabadà
(Escenes de Nadal)

Visió musical

Enric Morera

Josep Carner

Nº 1
[Allegretto]





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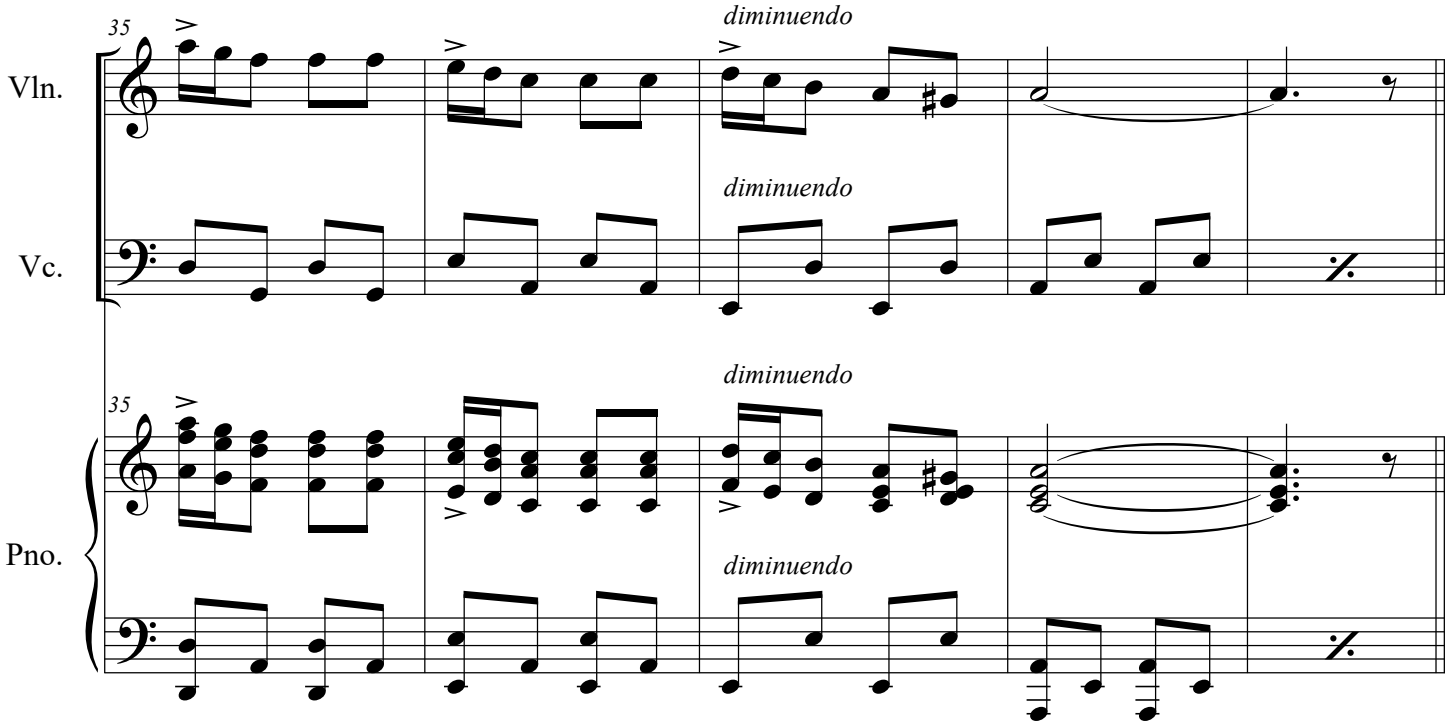

11
Vln.
Vc.
11
Pno.


16
Vln.
arco
Vc.
16
Pno.


21
1.
2.
Vln.
Vc.
pizz.
21
Pno.


25
Vln.
Vc.
25
Pno.


30
Vln.
Vc.
30
Pno.


35
diminuendo
Vln.
diminuendo
Vc.
diminuendo
35
Pno.
diminuendo

(Cortina)

(El dimoni gros fa ballar els xics)



(Els xics fan el gat)
—Miau...





(Imitant el gat)
—Miau...



menys mogut [meno mosso]
molt destacat [marcato]

59

Dimoni

A - vui en u - na_es - ta - bli - a... Fum, fum, fum. A - vui en u -

Vln.

arco

Vc.

p

Pno.

p

p

64

Dimoni

na_es - ta - bli - a... Fum, fum, fum. Ha nas - cut el fill de Déu en - tre la

Vln.

Vc.

Pno.



(Segueixen ballant)





(Els xics es riuen)
(Anant-se'n corrents) —Miau...



Nº 2

Moderat [Moderato]



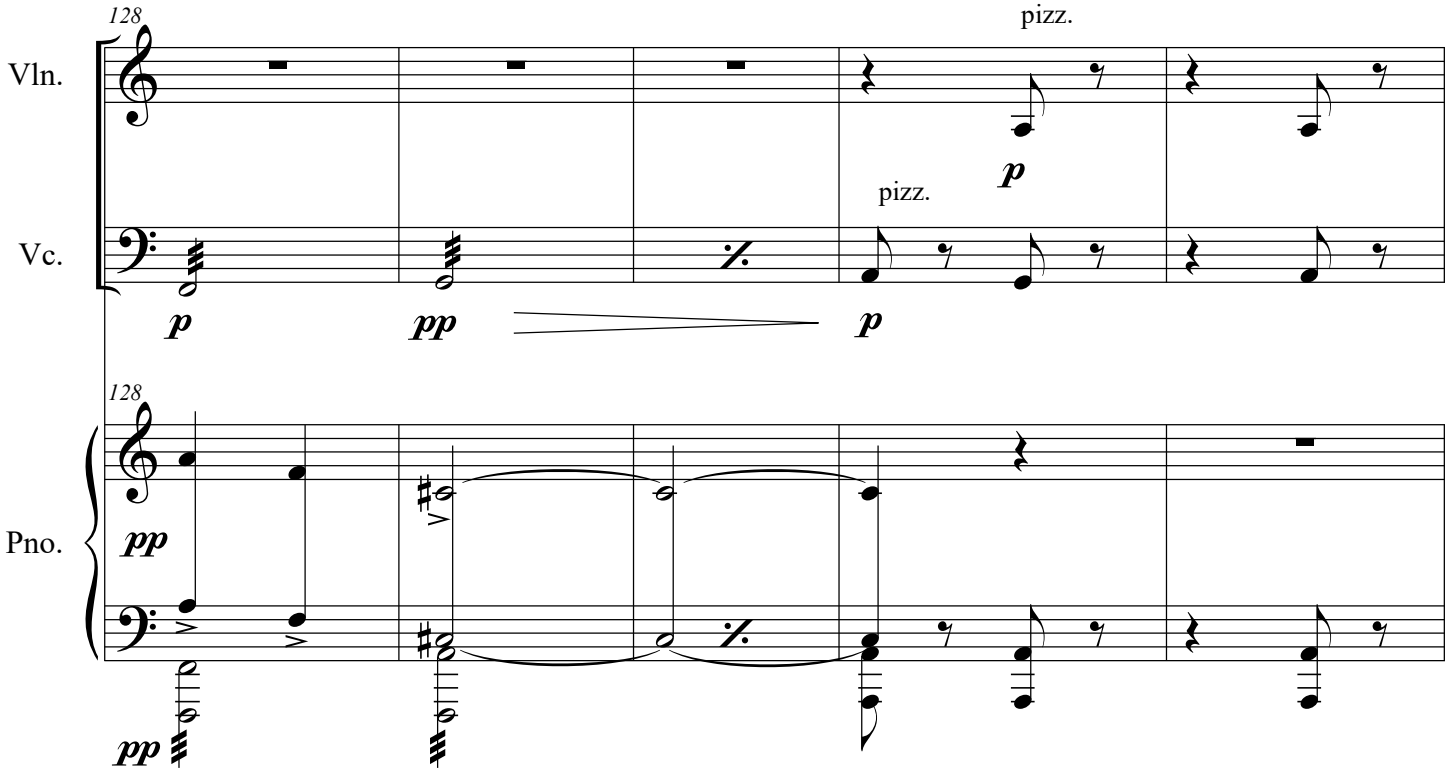

94
Pastor
A Bet - lem me'n vull a - nar; vols ve - nir tu, ra - ba -
En mig del fred i la neu ha nas - cut el fill de
A - nem a l'In - fant di - ví, nos - tre cor li hem d'o - fe -
94
Vln.
pizz.
p
Vc.
pizz.
p
94
Pno.
p
p
99
Pastor
dà? Vols ve - nir tu, ra - ba - dà?
Déu, ha nas - cut el fill de Déu.
rir, nos - tre cor li hem d'o - fe - rir!
Dimoni (parlat):
— Primer vull esmorzar.
— Fuig-me d'aquí.
99
Vln.
Vc.
99
Pno.

Molt poc a poc [Lento]




117
Vln.
Vc.
Pno.
ff


poco rit.
123
Vln.
Vc.
Pno.
dim.
p
dim.



Moderat [Moderato]




139
T
Vln.
Vc.
Pno.
arco
arco


poc alegre [meno mosso]
144
T
Vln.
Vc.
Pno.
pizz.
pizz.
p
p


molto rit.
149
T
Vln.
Vc.
Pno.
arco
mf
ff


154
Vln.
Vc.
Pno.

A la voreta del mar

Quadro líric

Estrenat el 15 de febrer de 1906 a la sala Mercè de Barcelona

Edició de la partitura

Lletra d'origen popular

Música d'Adrià Esquerrà

Font: Centre de Documentació i Arxiu de la SGAE (registre BAR/B-56).

A la voreta del mar

Visió musical en 2 quadres

Adrià Esquerrà

Quadre I

Poc a poc [Larghetto]



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5
Vln.
Vc.
5
Pno.
p
p


ritardando
9
Vln.
Vc.
9
Pno.
p
p


13
Vln.
Vc.
Pno.
pp
(S'obre la cortina)
[Largo]
16
S
A la vo - re - ta del mar n'hi_ha_u - na don - ze - lla, n'hi_ha_u - na don - ze - lla
p


20
S
que en bro - da - va un mo - ca - dor que és per la Rei - na, que és per la Rei - na.
Vln.
Vc.
Pno.
p


24
S
Quan ne fou a mig bro-dar, li en fal - ta se - da, li en fal - ta se - da.
Vln.
Vc.
Pno.
p


28
S
Veu ve - nir un ma - ri - ner que_el mar na - ve - ga, que_el mar na - ve - ga.
Vln.
Vc.
Pno.
p


31
poco rit.
Vln.
Vc.
Pno.
pp
p


a tempo
35
Princesa
Ma - ri - ner, bon ma - ri - ner, que_en por - teu se - da? Que_en por - teu se - da?
Vln.
Vc.
p
Pno.
pp
38
Mariner
De quin co - lor la vo - leu, blan - ca_o ver - me - lla? Blan - ca_o ver - me - lla?
pp


41
Princesa
Ver-me-lle-ta la vull jo, que és mi - llor se - da. Ver-me-lle-ta la vull jo, que és per la Rei - na.
Vln.
Vc.
Pno.
mf
p
pp
45
Mariner
Pu - geu a dalt de la nau, tri - a - reu d'e - lla.
mp

(Es tanca la cortina) **(Final del quadre I)**

poco rit.



(Continua el quadre II tot seguit)

a tempo




57
S
Ma - ri - ner_es po - sa_a can - tar can - çons no - ve - lles, can - çons no - ve - lles.
Vln.
Vc.
Pno.
p


61
S
Amb el cant del ma - ri - ner s'ha_a - dor - mi - de - ta, s'ha_a - dor - mi - de - ta;
Vln.
Vc.
Pno.
p



(S'obre la cortina)




73
Vln.
Vc.
Pno.


76
suplicant
Princesa
Ma - ri - ner, bon ma - ri - ner, tor - neu - me_en te - rra,
Vln.
Vc.
Pno.
pp
p


79
Princesa
per - què_els ai - res de la mar me'n do - nen pe - na.
Vln.
Vc.
Pno.
82
ritardando
Princesa
De tres ger - ma - nes que_en som, soc la més be - lla.
Mariner
No_us tor - na - ré_en te - rra, no, que_heu de ser me - va.
Vln.
Vc.
Pno.
p


Poc mogut [Adagietto]
a tempo
86
Princesa
U - na és ca - sa - da amb un duc, l'al - tra és prin - ce - sa
Vln.
Vc.
Pno.
mf
sfp
89
i jo, po - bre - ta de mi, soc ma - ri - ne - ra. L'u - na por - ta ves - tit d'or,


92
Princesa
l'al - tra de se - da i jo, po - bre - ta de mi, sols d'es - ta - me - nya.
Vln.
Vc.
p
Pno.
p
pp
96
Princesa
L'u - na por - ta ta - pins d'or, l'al - tra de per - les i jo, po - bre - ta de mi, sols
Vln.
diminuendo
Vc.
p
Pno.

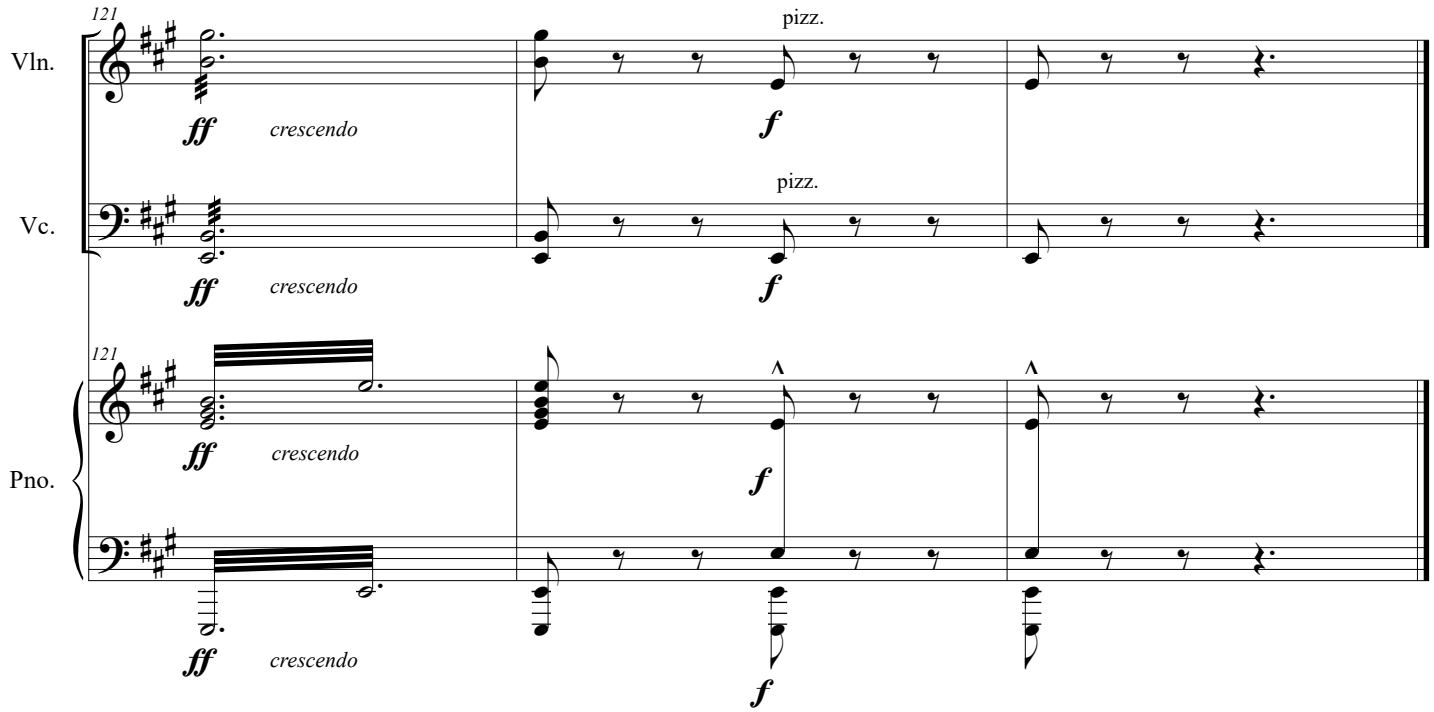

100
Princesa
es - par - de - nyes. L'u - na va_en un ca - rro d'or, l'al - tra de pla - ta
Vln.
Vc.
Pno.
pp
p
103
i jo, po - bre - ta de mi, amb u - na bar - ca.
2


106
Princesa
L'u - na és ca - sa - da amb un duc, l'al - tra és prin - ce - sa i jo, po - bre - ta de mi, soc ma - ri - ne - ra.
Vln.
Vc.
Pno.
p
sfp


110
Mariner
No en sou ma - ri - ne - ra, no, que en se - reu Rei - na.
Vln.
Vc.
Pno.
mp
mf
crescendo


113
Mariner
Que jo soc el fill del Rei de l'An - gla - ter - ra, de l'An - gla - ter - ra.
Vln.
Vc.
Pno.
f


117
Mariner
Set anys ha que viatj[o] pel món per vós, don - ze - lla, per vós, don - ze - lla.
Vln.
Vc.
Pno.
f


121
Vln.
ff
crescendo
pizz.
f
Vc.
ff
crescendo
pizz.
f
121
Pno.
ff
crescendo
f
ff
crescendo
f

La resurrecció de Llàtzer

[Visió musical]

Estrenada el 4 d'abril de 1906 a la sala Mercè de Barcelona

Edició d'un pastitx musical arranjat per a veu i piano

Lletra de Josep Carner

Música de Joan Borràs de Palau

Font: *La Ilustració catalana* 150 (15/04/1907), p. 3.

La resurrecció de Llàtzer

(Fragment)

J. Borràs de Palau

Josep Carner

Andantino espressivo



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molto più mosso
10
T.
Pno.
i sen-to ar-rau - li - da dins mon trist a -
molto rall.
13
mor fret de ta-a-nyo - ran - ça, fret de ma fos - cor.
Allegretto
16


rall. e portando la voce
a tempo
23
T.
Oh, bon pas - to - ret, oh, Llàt - zer ben - vol - gut, mon cor t'a - nyo - ra,
Pno.
Lento e sentimentale
29
mon cor t'a - nyo - ra Oh, Llàt-zer ben-vol-gut, mon cor t'a -
cresc.
Vivo
35
nyo - ra, mon cor t'a - nyo - ra.

El bon escarceller

Adaptació escènica del romanç popular

Estrenada el 21 d'abril de 1906 a la sala Mercè de Barcelona

Reproducció facsímil del programa de mà i edició de la partitura

Lletra de Manuel de Montoliu

Música de Joan B. Lambert

Font: Centre de Documentació de l'Orfeó Català (registre 3.7_0087).

EL BON ESCARCELLER

Adaptació escènica del romanç popular

PER

MANEL DE MONTOLIU

Música del mestre JOAN LAMBERT

Decorat de

Moragas i Alarma

PERSONATGES

EL COMTE presoner, 30 anys.
EL BON ESCARCELLER, 80 anys.
Colla de NOIES *i* MINYONS.
Tres NOIES DEL POBLE.

Època: Segle XIV

El Comte

BALADA

Això era un rei — molt poderós
qui devingué — tot amorós
de gentil dama:
mes ella fuig — dels seus amors,
que el Comte en Jaume
li té robats — els seus amors.
Ai, presó del meu sofrir!
Ai, què serà de mi!

Ja riallers — a noces van:
el rei gelós — s'ho està mirant
plorant de ràbia.
Del seu rival — jura en son cor
prendre venjança
i anà a robar — el bell tresor.
Ai, presó del meu sofrir!
Ai, què serà de mi!

—

Allí al castell — aquella nit,
en mig del ball — i el gran convit
entra de sobte
d'homes armats — forta munió.
Ai, Comte! Ai, Comte!
Sou acusat — de traïció!
Ai, presó del meu sofrir!
Ai, què serà de mi!

Riuen les flors a la prada
feta un verger:
pur i blau mira a la terra
el cel rialler:
riuen les roges cireres
al cirerer.
Anem, companys, anem;
riem, riem!
Ja canten per les pinedes
suaus ventijols;
ubriacs de pler refileu[1]
els rossinyols,
remoreig de càntics brolla
dels rierols.
Anem, companys, anem:
cantem, cantem!

El Comte

Dieu-me, bon escarceller,
què són aquests cants alegres?

L'escarceller

Són colles qui van cantant
de minyons i de donzelles:
ells pugen als cirerers
í elles paren les cireres,
gentils recades se'n fan
i els cabells se'n enjoiellen.
Ells per fer-les caure a doll
les altres branques sacsegen,
dels vermellencs enfilalls
se'n curullen cent cistelles
i entre la pluja frescal
amoretes van i venen.
És l'estació del jovent,
som al ple de primavera.

El Comte

Passà la nit — empresonat,
fou confessat — i combregat
a matinada;
dalt del palau — de bon matí
la forca paren
i en sent migjorn — penjat morí.
Ai, presó del meu sofrir!
Ai, què serà de mi!

—

Tenint als peus — l'amant reial,
la núvia ha vist — pel finestral
penjar el Comte.
La daga al rei — ja n'ha arrencat
i silenciosa
al mig del cor — se l'ha enfonsat.
Ai, presó del meu sofrir!
Ai, què serà de mi!

Una noia

[1] A la partitura se substitueix "ubriac [embriac] de pler refileu" per "amb gran plaer refileu".

Una noia

Bon dia, l'escarceller:
no ens sabríeu donar noves
d'un bon Comte presoner?

Escarceller

No heu sentit eixa cançó?
Doncs és ell qui la cantava
aquí, al fons de la presó.

Noia

Arribem del seu castell,
que ens envia la Comtessa
amb aquest present per ell.
Ha fet despullar de flors
tot el jardí, tota l'horta,
per dur-les al seu espòs.
Dieu-li que està plorant
tota la nit, tot el dia,
sense oblidar-lo un instant.
Si teniu pietós el cor,
li donareu eixes lletres
qui li seran gran conhort.

Escarceller

Oh! Per res això no ho faig,
m'hi jugaria la vida;
li duré les flors de maig.

Noia

I quina serà sa sort?
Li perdona el rei la vida
o el condemna a crudel mort?

Escarceller

A punta d'alba demà,
davant del rei i del poble,
el Comte penjat serà.

El Comte

Quins perfums de primavera
m'arriben dins la foscor!
És que travessa aquests murs
l'aroma dels camps en flor
o és que també floreixen
les pedres de ma presó?
Mes de maig, lo mes de maig,
temps que porta la calor,
temps que es cobreixen les prades
de poncelles i de flors,
temps que les civades granen
i lo blat se torna ros,

temps que canten les calàndries,
refilen els rossinyols
i tots els bons cavallers
van a servir sos amors!
No hi vaig pas jo, mesquinet,
tancat ací en greu presó,
on no conec si és de dia,
si és de dia, ni si és fosc
sinó per tres ocellets
qui canten voltant la tor.
Lo un canta al trenc de l'alba
per declarar que ve el jorn,
l'altre ocellet només canta
l'estona que el sol se pon
i l'altre les meves penes
declara al cim de la tor...
Ací creix ma cabellera
fins arribar-me al talons,
els pels de la mia barba
m'arriben fins els genolls
i les ungles de les mans
me valen de tallador.
Qui tingués un missatger
per la dona del meu cor!
Ocell qui cantes mes penes,
ves a contar-li mos dols
o dona'm paper i ploma
i li duràs quatre mots.
Que em trameta d'amagat
una llima i un picot;
llimaré amb la llima sorda
los forrellats de la tor
o obriré lo mur qui em volta
fent-ne pas amb lo picot.
Vull veure la llum del dia!
Vull veure la mia amor!

L'escarceller

De sentir-lo el cor se'm nua
i els ulls se'm neguen de plors.
Jo tinc les claus... a les mans
d'aquest pobre tinc la sort...
El cor m'ho mana... Prou dubtes,
que em pengin a mi en son lloc!

Comte

Oh! Cel, oh, Cel! Quin miracle,
quina màgica claror
invadeix ara de sobte
ma tenebrosa presó!

Cors de nois i noies

En onades d'or rodola
el blat vibrant;
s'empaiten les oronetes
pel cel radiant,
dansen les papallones
les flors voltant.
Anem, companys, anem;
dansem, dansem!

El bon escarceller

Visió musical

Joan B. Lambert

Manuel de Montoliu

Nº 1: Balada i sardana
A - Balada

A poc a poc [Adagietto]



© José Miguel Pérez Aparicio


Comte
Vln.
Vc.
Cb.
Harm.
Piano
(8va)
p
p


Comte
Ai - xò e - ra un - rei molt po - de -
Ja ri - a - llers a no - ces
A - llí al cas - tell a - que - lla
Vln.
Vc.
Cb.
Harm.
ppp
ppp
Piano


Comte
rós que de - vin - gué tot a - mo -
van: el rei ge - lós s'ho es - tà mi -
nit, en mig del ball i el gran con -
Vln.
Vc.
Cb.
Harm.
cresc.
Piano
crescendo


11
Comte
rós de gen - til da - ma:
rant plo - rant de rà - bia.
vit en - tra de sob - te
Vln.
Vc.
Cb.
3
Harm.
Piano
mp
mf


Comte
Vln.
Vc.
Cb.
Harm.
Piano
13
mes e - lla fuig dels seus a - mors, que el Com - te en
Del seu ri - val ju - ra en son cor pren - dre ven - jan -
d'ho - mes ar - mats for - ta mu - nió. Ai, Com - te! Ai,
f
f
Ped.


15
Comte
Jau - me
- ça
Com - te!
15
Vln.
Vc.
Cb.
15
Harm.
ppp
15
Piano
8va
ppp


17
Comte
li té ro - bats els seus a - mors, els seus a -
i a - nà a ro - bar el bell tre - sor, el bell tre -
Sou a - cu - sat de tra - ï - ció, de tra - ï -
Vln.
Vc.
Cb.
mf
Harm.
Piano


19
Comte
mors.
sor.
ció!
19
Vln.
Vc.
Cb.
f
dim.
ff
19
Harm.
f
ff
19
Piano
8va
ff
f


21
Comte
Ai, pre - só del meu so - frir!
Vln.
Vc.
Cb.
Harm.
ppp
Piano
3
3


accel.
rit.
24
Comte
Ai, què se - rà de mi!
Vln.
Vc.
Cb.
Harm.
Piano
f
ff


26
Comte
Ai, què se - rà de mi!
Vln.
Vc.
Cb.
Harm.
Piano
f
8va


29
1.
Comte
Vln.
Vc.
Cb.
p
Harm.
Piano
ppp

B - Sardana

Festiu [Allegretto]




37
Cor
de nens
37
Vln.
crescendo
Vc.
crescendo
Cb.
37
Harm.
crescendo
37
8va
8va
Piano
crescendo


42
Cor de nens
A - nem, com - panys, a - nem: can -
Vln.
Vc.
Cb.
arc
arc
Harm.
Piano
f
ff


46
Cor de nens
tem, com - panys, can - tem! A - nem, com - panys, can -
Vln.
Vc.
Cb.
ff
f
Harm.
Piano


49
Cor de nens
tem!
Ri - uen les flors a la pra - da fe - ta_un ver -
Vln.
Vc.
airós i picat
pizz.
Cb.
mf
Harm.
mf
Piano
p


51
Cor de nens
ger:
pur i blau mi - ra_a la te - rra_el cel ri - a -
51
Vln.
arc
Vc.
Cb.
51
Harm.
51
Piano


53
Cor de nens
ller:
ri - uen les ro - ges ci -
53
Vln.
Vc.
pizz.
Cb.
53
Harm.
53
Piano


55
Cor de nens
re - res al ci - re - rer, ri - uen les ro - ges ci -
55
Vln.
Vc.
Cb.
55
Harm.
crescendo
55
Piano


57
Cor de nens
re - res al ci - re - rer.
57
Vln.
ff
arc
Vc.
Cb.
57
Harm.
ff
57
Piano
ff


59
Cor de nens
Ja can - ten per les pi - ne - des suaus ven - ti - jols;
59
Vln.
pizz.
arc
Vc.
Cb.
59
mf
Harm.
59
Piano
mf


61
Cor de nens
[u - briacs de pler]
amb gran pla - er re - fi - leu els ro - ssi - nyols,
61
Vln.
mf
Vc.
f
Cb.
61
Harm.
f
61
Piano
f


63
Cor de nens
[u - briacs de pler]
amb gran pla - er re - fi - leu els ro - ssi - nyols,
63
Vln.
arc
pizz.
Vc.
Cb.
63
Harm.
p
63
Piano
f


65
Cor de nens
re - mo-reig de càn - tics bro - lla dels ri - e - rols.
Vln.
f
pizz.
Vc.
Cb.
f
Harm.
f
Piano
f

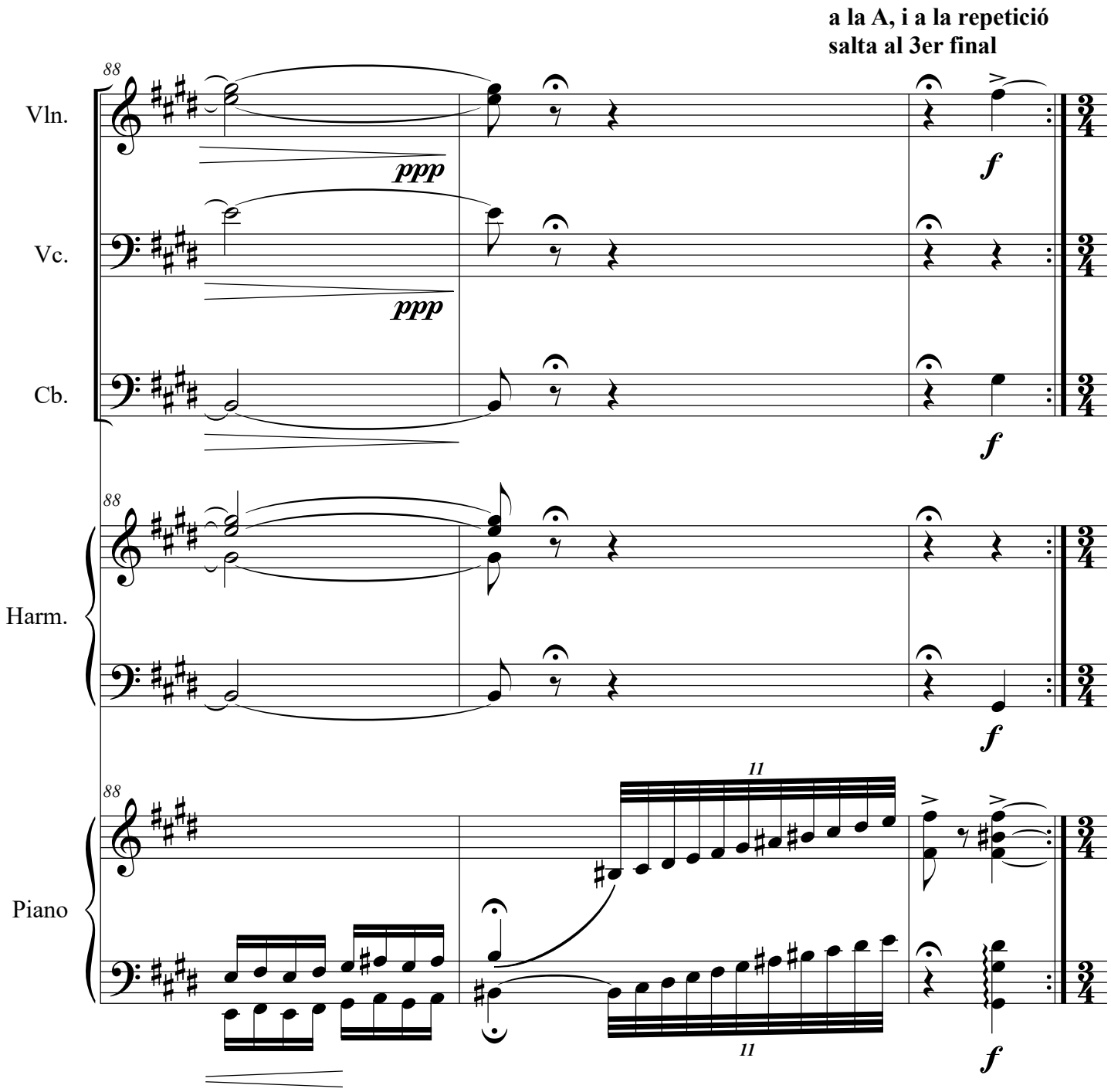

67
Cor de nens
A - nem, com - panys, a -
67
pizz.
arc
Vln.
ff
arc
Vc.
ff
Cb.
f
67
Harm.
f
ff
f
ff
67
Piano
f
ff
f
ff

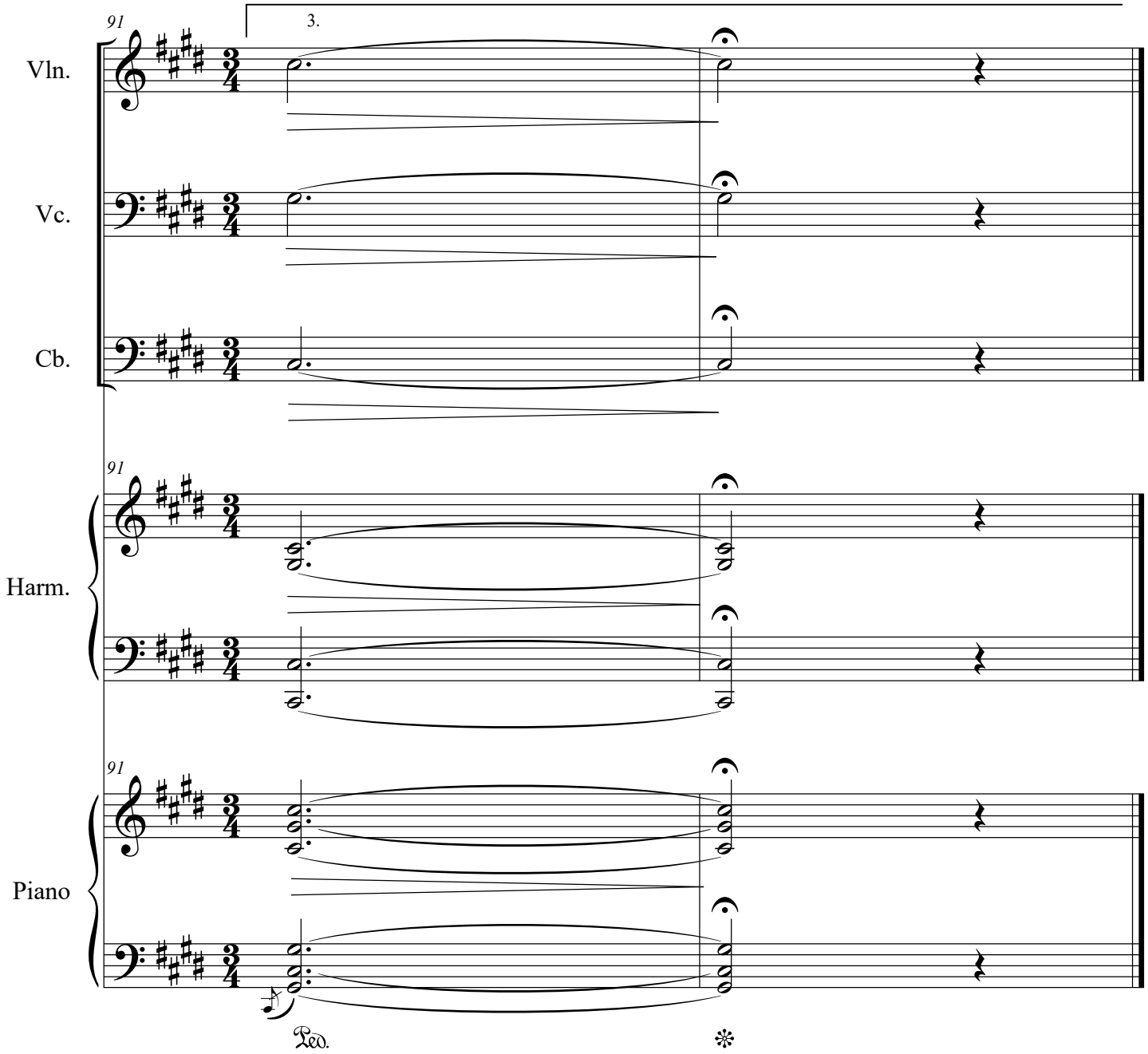

71
Cor de nens
nem! A - nem, com - panys, a - nem, a - nem, com -
71
Vln.
Vc.
Cb.
71
Harm.
71
Piano


74
Cor
de nens
panys, can - tem!
74
Vln.
Vc.
Cb.
ff
f
pizz.
74
Harm.
ff
f
74
Piano
ff


79
Vln.
Vc.
arc
Cb.
79
Harm.
79
(allunyant-se)
Piano


84
Vln.
mp
Vc.
mp
Cb.
84
Harm.
mp
ppp
ppp
84
tr
Piano
p


a la A, i a la repetició
salta al 3er final
Vln.
Vc.
Cb.
Harm.
Piano
88
ppp
f
11


91
3.
Vln.
Vc.
Cb.
91
Harm.
91
Piano
Ped.
*

Nº 2: Balada (bis)

A poc a poc [Andante]




Comte
Vln.
Vc.
Cb.
Harm.
Piano
(8va)
p
p


Comte
Pa - ssà la nit em - pre - so -
Te - nint als peus l'a - mant rei -
Vln.
Vc.
Cb.
Harm.
ppp
ppp
Piano


Comte
Vln.
Vc.
Cb.
Harm.
Piano
10
nat, fou con - fe - ssat i com - bre -
al, la nú - vialha vist pel fi - nes -
cresc.
crescendo


12
Comte
gat a ma - ti - na - da;
tral pen - jar el Com - te.
Vln.
Vc.
Cb.
3
Harm.
Piano
mp
mf


Comte
14
dalt del pa - lau de bon ma - tí la for - ca pa -
La da - gal al rei ja n'ha la - rren - cat i si - len - cio -
Vln.
Vc.
Cb.
Harm.
f
Piano
f
Ped.


16
Comte
8
- ren
- sa
16
Vln.
Vc.
Cb.
16
Harm.
ppp
16
Piano
8va
ppp


Comte
Vln.
Vc.
Cb.
Harm.
Piano
18
iIen sent mig - jorn pen - jat mo - rí, pen - jat mo -
al mig del cor se l'haIen - fon - sat, se l'haIen - fon -
mf

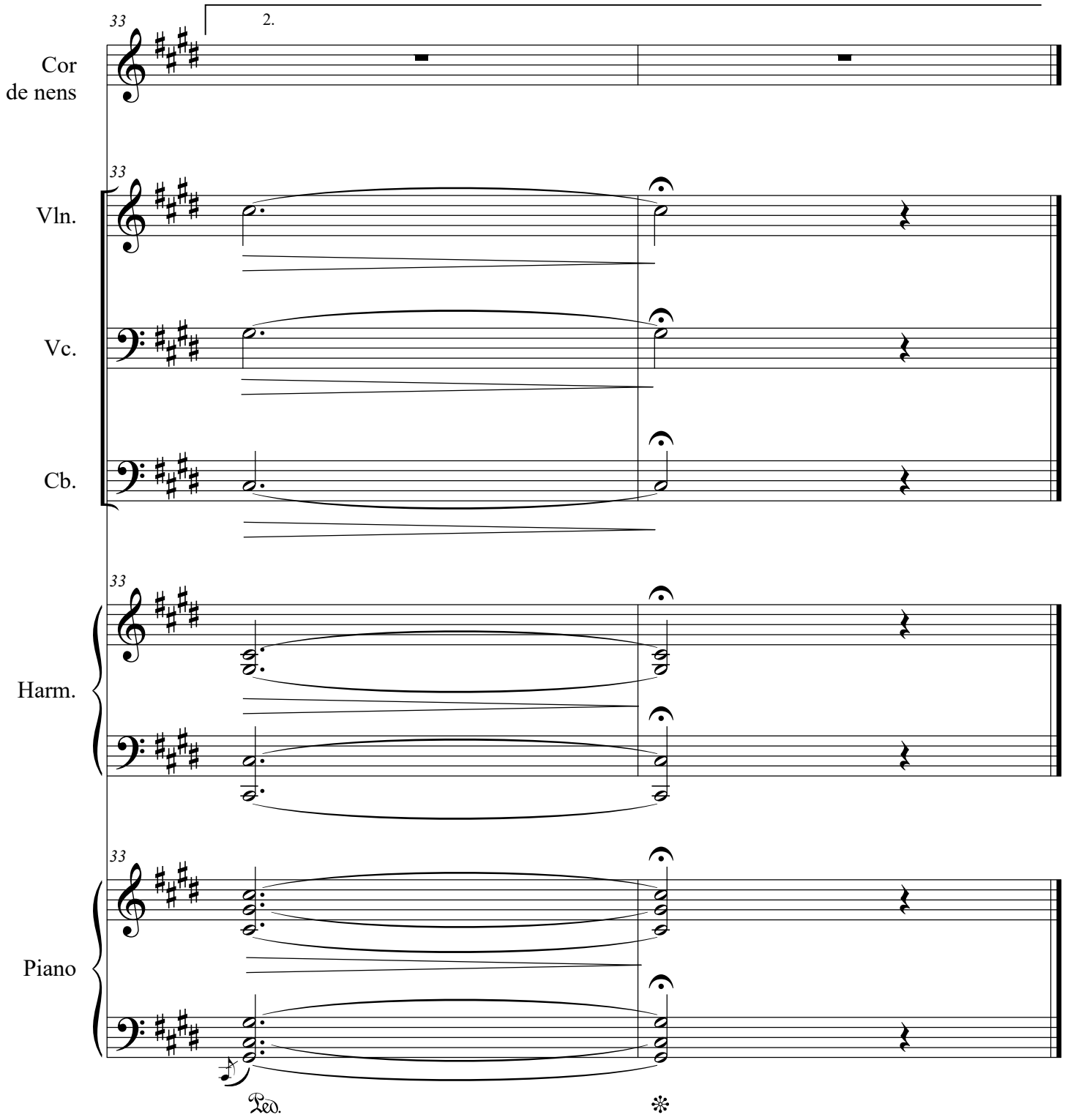

Comte
rí.
sat.
Vln.
Vc.
Cb.
Harm.
Piano
20
f
dim.
ff
8va


22
Comte
Ai, pre - só del meu so - frir!
Vln.
Vc.
Cb.
Harm.
ppp
Piano
3
3


accel.
rit.
25
Comte
Ai, què se - rà de mi!
Vln.
Vc.
Cb.
Harm.
Piano
f
ff


27
Comte
Ai, què se - rà de mi!
Vln.
Vc.
Cb.
Harm.
Piano
f
8va


30
1.
Cor
de nens
30
Vln.
Vc.
Cb.
p
30
Harm.
30
Piano
ppp


33
2.
Cor
de nens
33
Vln.
Vc.
Cb.
33
Harm.
33
Piano
Ped.

Nº 3: Parlat del Comte i sardana (bis)

Misteriós

accelerando




ràpid [accelerando]
Cor de nens
Vln.
Vc.
Cb.
Harm.
Piano
sec [marcato]
8va


Llarg
rit.
Cor de nens
Vln.
Vc.
Cb.
Harm.
Piano
10
ff
f


Alegre
15
Cor de nens
A - nem, com - panys, a -
Vln.
Vc.
Cb.
pizz.
arc
pp
fff
f
Harm.
Piano


20
Cor de nens
nem; a - nem, com - panys, can - tem! A - nem, com - panys, can -
Vln.
Vc.
Cb.
f
Harm.
Piano


24
Cor de nens
tem!
En o - na - des d'or ro - do - la el blat vi -
Vln.
airós i picat
Vc.
pizz.
Cb.
mf
Harm.
mf
Piano
p


26
Cor de nens
brant;
s'em - pai - ten les o - ro - ne - tes pel cel ra -
26
Vln.
arc
Vc.
Cb.
26
Harm.
26
Piano


28
Cor de nens
diant,
dan - sen les pa - pa -
28
Vln.
arc
pizz.
Vc.
Cb.
28
Harm.
p
28
Piano
f


30
Cor de nens
llo - nes les flors vol - tant.
A - nem, com - panys, a - nem; a - nem, com - panys, a -
Vln.
Vc.
Cb.
pizz.
Harm.
Piano
f


32
Cor de nens
nem!
A -
32
Vln.
pizz.
arc
ff
Vc.
arc
ff
Cb.
ff
32
Harm.
f
ff
f
ff
32
Piano
f
ff
f
ff


36
Cor de nens
nem, com - panys, a - nem! A - nem, com - panys, a - nem, a - nem, com -
Vln.
Vc.
Cb.
Harm.
Piano


40
Cor
de nens
panys, dan - sem!
Vln.
Vc.
Cb.
Harm.
Piano
ff
8va


Cor de nens
Vln.
Vc.
Cb.
Harm.
Piano
44
fff
(8va)

Campaneta la ning-ning

[Visió musical]

Estrenada el 10 de novembre de 1906 a la sala Mercè de Barcelona

Edició de la partitura

Lletra de Rafael Nogueras Oller

Música de Joaquim Grant

Font: Centre de Documentació i Arxiu de la SGAE (registre BAR/B–77).)

Campaneta la ning-ning

Joaquim Grant

Rafael Nogueras Oller

Quadro I

Nº 1A: Preludi

Moderato [Animat]





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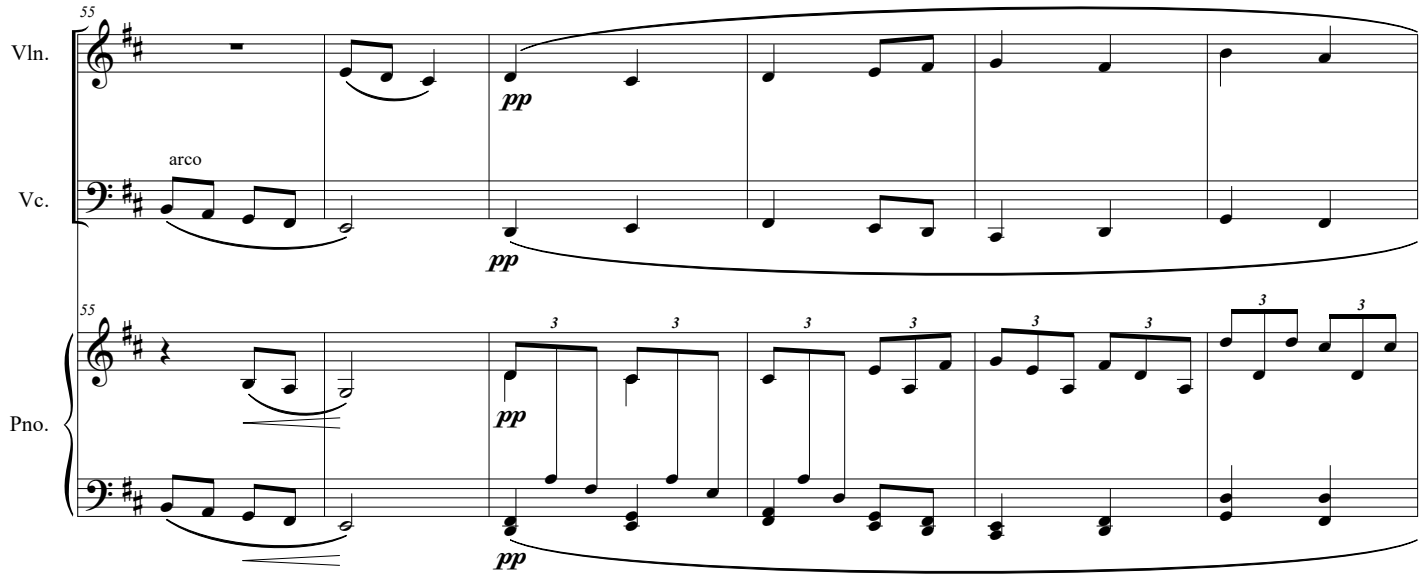

19
Vln.
Vc.
Pno.
pp
pp
pp
25
Vln.
Vc.
Pno.


31
Vln.
Vc.
31
Pno.
crescendo

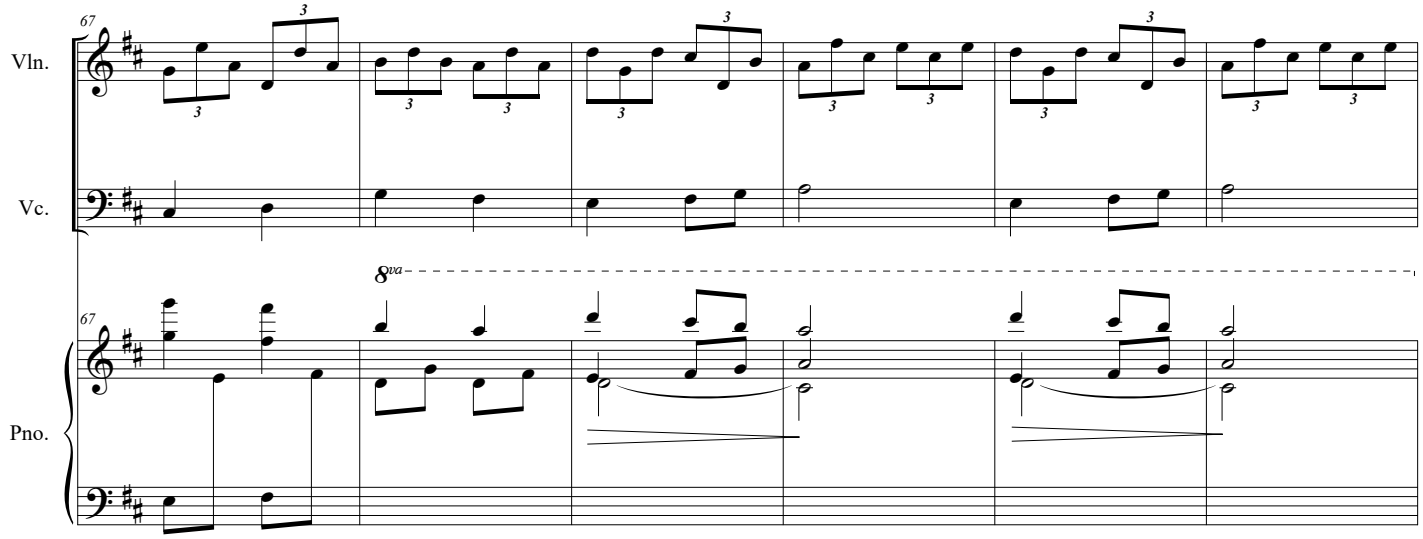

37
Vln.
Vc.
37
Pno.


43
Vln.
Vc.
Pno.
f
p
pp
pizz.
arco


49
Vln.
Vc.
Pno.
arco
pizz.


55
Vln.
arco
Vc.
pp
pp
55
Pno.
3
pp
pp


61
Vln.
Vc.
3
cresc.
cresc.
61
Pno.
3
cresc.


67
Vln.
Vc.
8va
67
Pno.


ritardando
73
Vln.
Vc.
p
73
Pno.
p
p

Nº 1B: Cor

(S'obre la cortina)

Moderato [Animat]




(Arrencant flors)
92
Cor
da_u-na_el vol e-na-mo-rar,
per 'xò_ens vo-lem ben en-flo-rar,
Vln.
Vc.
Pno.
(Pentinant-se)
99
per 'xò_ens vo-lem ben pen-ti-nar,


(S'empolsen)
105
Cor
per 'xò_ens vo - lem ben em - pol - var. Ca -
105
Vln.
pizz. arco
Vc.
105
Pno.
113
Cor
da_u-na_el vol e - na-mo - rar, a veu - re_amb qui - na_es ca - sa - rà, tra - la-ra-
113
Vln.
Vc.
113
Pno.


(Regina passeja davant les demés)
119
Cor
la, tra - la - ra - la.
Vln.
Vc.
Pno.
4
(recitant)
125
Regina
P'rò com que jo sé mi - rar ai - xí, no hi ha qui em pu - ga re - sis - tir


131
Regina
i el fill del rei se - rà per mi!
Cor
amb mofa
Hi, hi, hi, hi! T'has ben er -
Vln.
tr
Vc.
pizz.
Pno.
137
(Irene també es passeja)
Cor
rat! Hi, hi, hi, hi! Si tens els ulls de peix pas - sat!
Vln.
tr
Vc.
arco
Pno.


(recitant)
142
Irene
Tinc peus d'o-cell, es-co-to - rits. Quan ell me'ls ve-gi tan pe - tits, se-gur que cau sen - se sen-tits.
Vln.
Vc.
Pno.
150
amb mofa
Cor
Hi, hi, hi, hi! No n'hi ha per tant! Hi, hi, hi, hi! Si ai-xò són po-tes d'e-le-fant, d'e-le - fant!
pizz.
arco


158
Cor
El fill del rei a - vui vin - drà, tra - la - ra - la, tra - la - ra - la, ca -
Vln.
Vc.
Pno.
8va
164
da_u - na_el vol e - na - mo - rar.
Ca - da_u - na_el vol e -


ritardando
170
Cor
na - mo - rar, per - què ja diu l'an - ti - ga llei que u - na don - ze - lla és per un
Vln.
Vc.
Pno.
8va
a tempo
175
rei, és per un rei!
tr
f

Nº 2

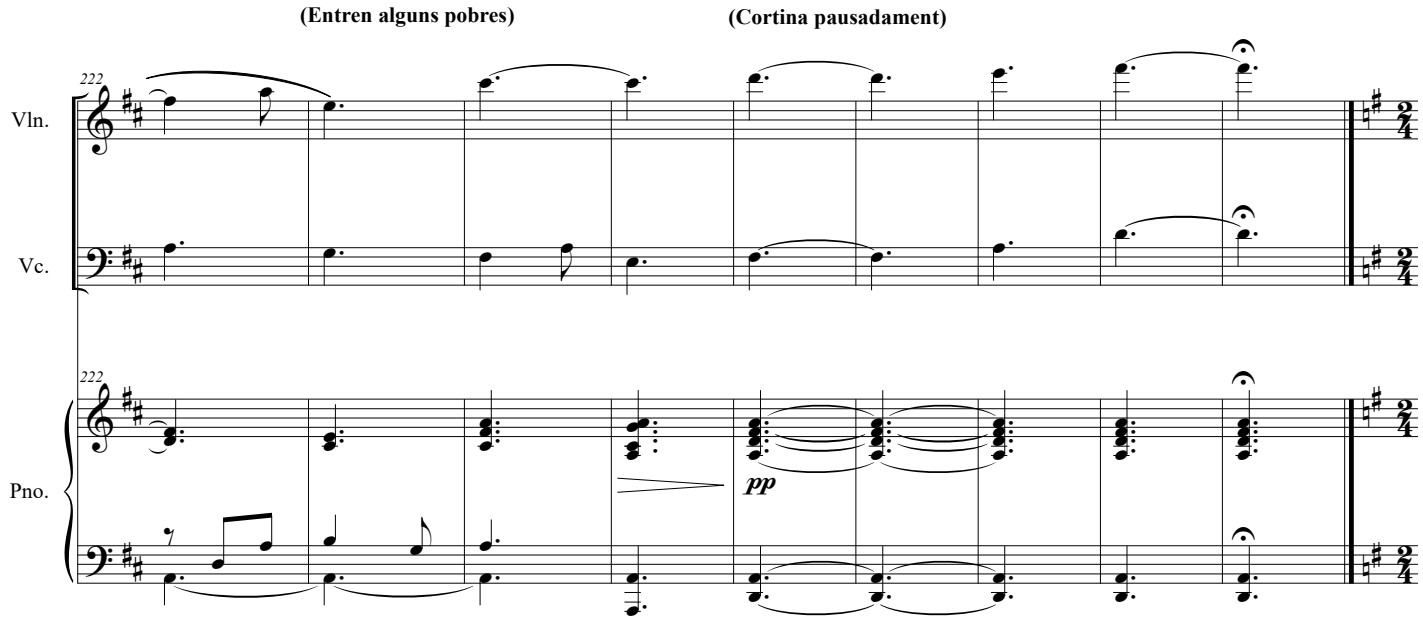
Moderato [Animat]




196
ritardando
Cor
la, a veu-re_amb qui - na_es ca-sa - rà, tra-la-ra - la.
Vln.
Vc.
Pno.


Poc a poc
204
Vln.
p
legato
Vc.
p
legato
Pno.
p
p
legato


213
Vln.
Vc.
213
Pno.


(Entren alguns pobres)
(Cortina pausadament)
222
Vln.
Vc.
222
Pno.
pp

Quadre segon

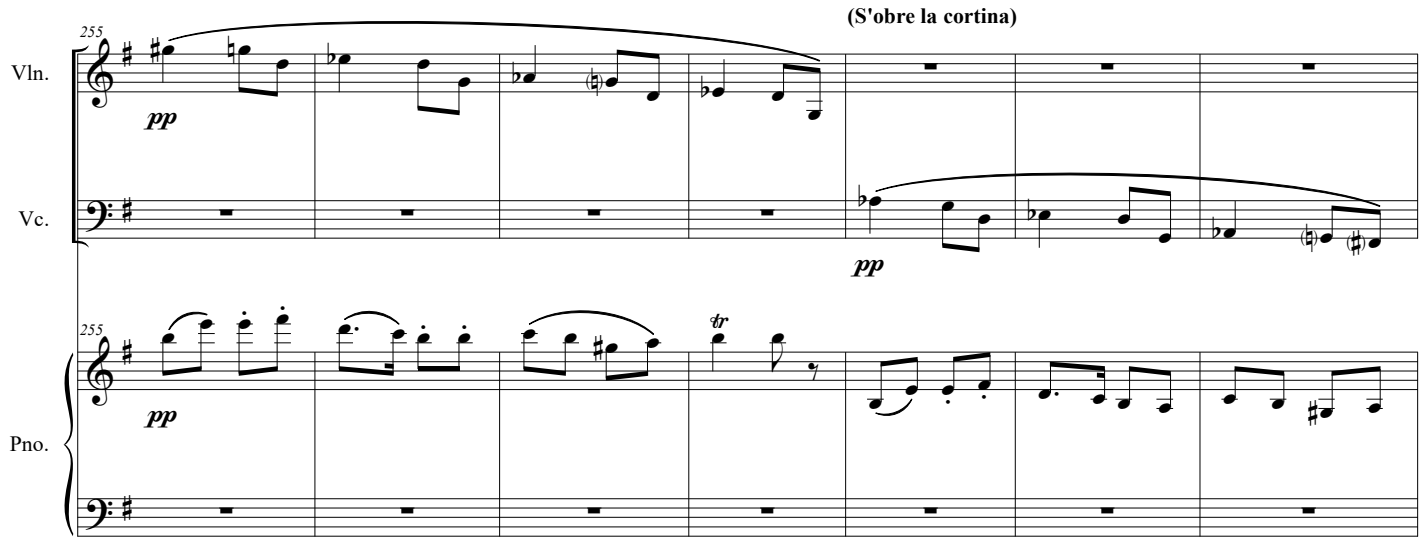
Nº 2 bis: Preludi

Alegre

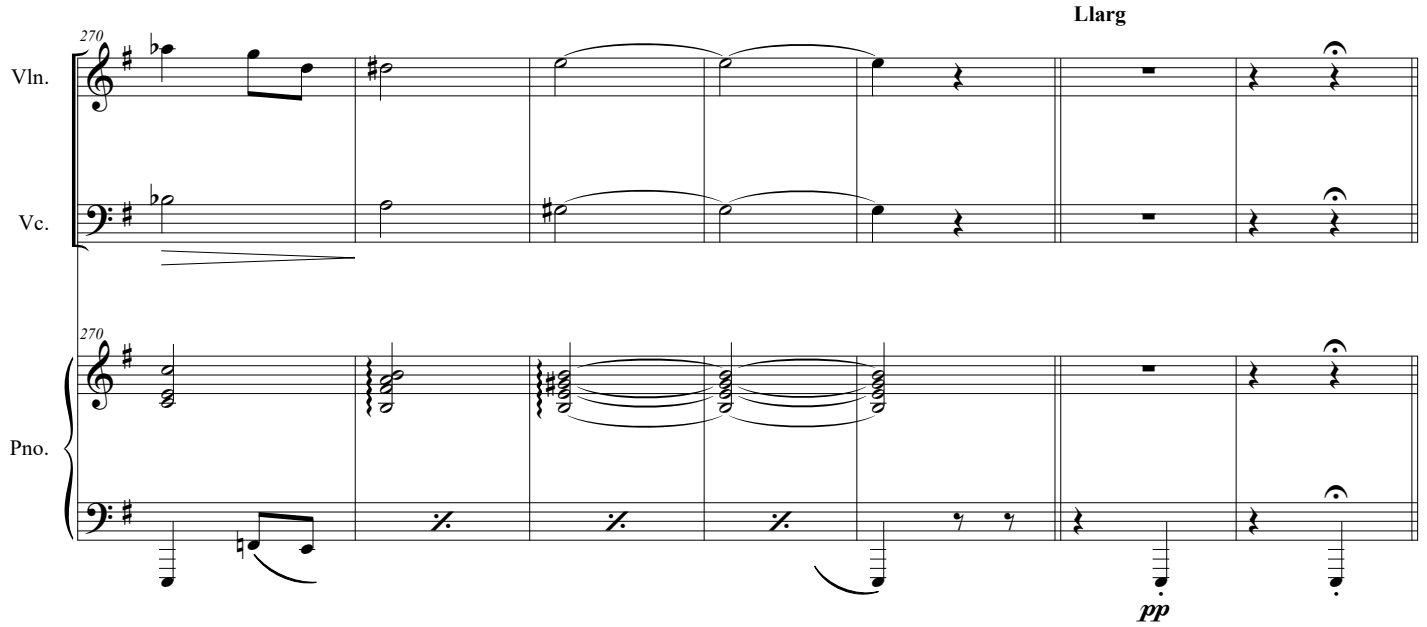





246
Vln.
Vc.
246
Pno.


(S'obre la cortina)
255
Vln.
pp
Vc.
pp
255
tr
pp
Pno.


El Duc: Reïra de bet!...
Mal tro!...
Rellamp...
i pedregada!...
262
Vln.
Vc.
Pno.
p


Llarg
270
Vln.
Vc.
Pno.
pp


Moderato [Animat]
(Tot entrant)
277
Cor
El fill del rei a - vui vin - drà, per 'xò ens vo - lem em - po - lai -
Vln.
pp
Vc.
pp
Pno.
p
282
nar, per 'xò ens vo - lem ben em - pol - var.

Nº 3: Temps de marxa



Berta: El fill del rei!...



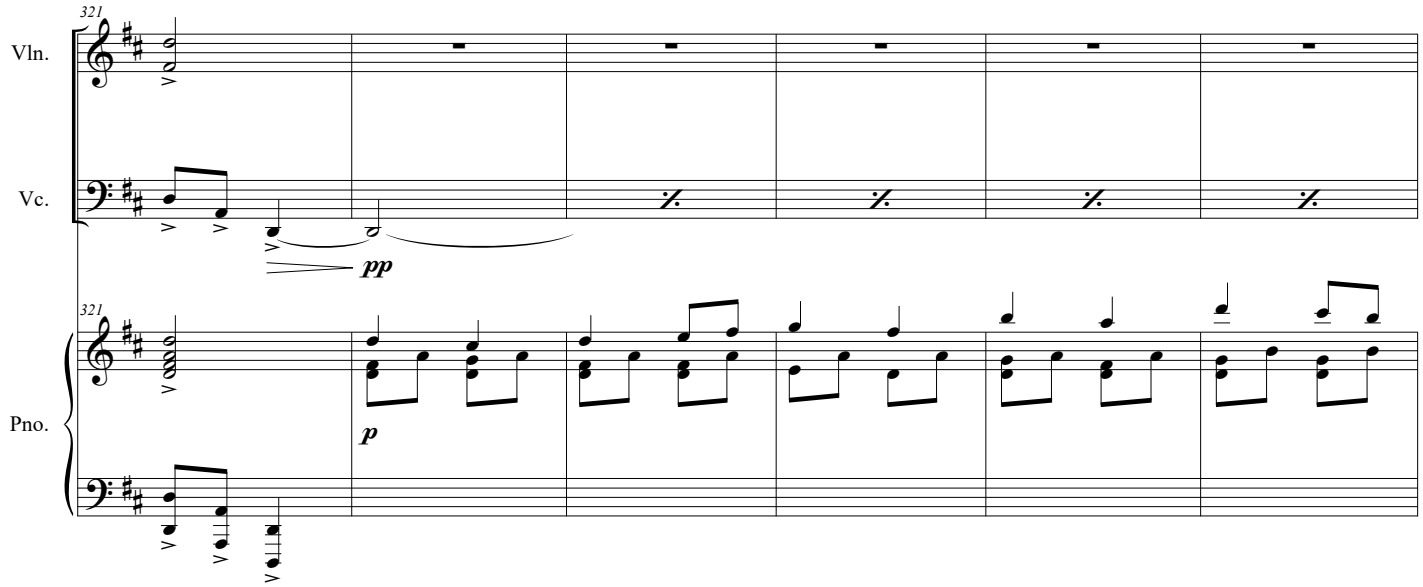

amb majestat
297
Vln.
ff
Vc.
ff
297
amb majestat
Pno.
ff
ff


303
Vln.
Vc.
303
Pno.



(Entra el fill del rei)





Duc: Les meves filles.
(presentant-les)





Nº 3 bis: Minuet

Temps de minuet [Larghetto]



El fill del rei: El minuet!... El magnífic minuet!






358
Vln.
Vc.
Pno.
tr
pizz.
arco
pizz.
arco


364
Vln.
Vc.
Pno.


a tempo
371
Vln.
Vc.
Pno.
pp
p
377
pizz.

Final

Moderato [Temps de marxa]



(Cortina)



La cirereta

Rondalla popular

Estrenada el 16 d'abril de 1907 a la sala Mercè de Barcelona

Reedició de la cançó del quadro segon
reduïda per a veu i piano

Lletra de Feliu Santem

Música de Joan Borràs de Palau

Font: BORRÀS DE PALAU, Joan (1907): *La cirereta, rondalla popular (cançó del quadro segon)*. Barcelona: Sindicato Musical Barcelonés Dotesio.

La cirereta

Cançó del quadro segon
(reducció per a veu i piano)

Joan Borràs de Palau
Feliu Santem



© José Miguel Pérez Aparicio


14
S.
14
Pno.
19
S.
La fa-ri-na és blan-ca, blanc se-rà el seu pa i la cros-ta ros-sa,
19
Pno.
25
S.
ros-sa com el blat,
25
Pno.


31
S.
31
Pno.
36
S.
molto rall.
36
Pno.
41
S.
i la cros-ta ros - sa, ros-sa com el blat.
41
Pno.
p
ff

L'oració de la nit

Visió crepuscular

Estrenada el 28 d'abril de 1906 al saló Gerió de Girona

Reproducció facsímil del programa de mà i edició de la partitura

Lletra de Rafael Masó

Música de Joaquim Pecanins

Font: Còpia facsímil del manuscrit conservada a la Fundació Rafael Masó.



L'Oració de la nit

VISIÓ CREPUSCULAR EN UN CUADRO

Lletra d'en Rafael Masó

Música d'en J. Pecanins

Decorat d'en Ros i Güell

Estrenada el 28 d'Abril de 1906

2

La Oració de la nit

En un bosc molt espesseït s'hi ha perdut en un cap-el-tard dos nenes que havien sortit a buscar maduixes. Es fa fosc per moments. Agafades l'una amb l'altra, la vista vagorosa i els caps inquiets, diu la més grandeta:

—Déu meu, Déu meu! Verge santa!
Vulgau-nos tenir pietat!
Mirau-nos aixís perdudes!
La nit que se'ns vol menjar!
Les meves cames tremolen
com una tija de blat;
els polsos me van i venen
com un bullir arrencat;
sento una fred molt suosa
que em baixa esquenes avall!
Verge santa, deslliureu-nos
dels follets i dels gegants!
Els follets que duen banyes
i es mengen a n'els infants!

(Se senten bufets de vent; la foscor es torna més espessa).
(Estrenyent-se més i mig arraulida).

Cruixeixen roures i alzines
sota els seus peus tan gegants.
Sento el bufar de ses galtes;
sento el seu aspre roncar.
Els braços fins a mi allarguen,
tan negres i descarnats.

(La petita plorant).

—Lisenda!

(La gran espantada i plorosa).

—Pietat! Oh, Verge!
Mireu els seus llargs ullals!
Jo els veig venir fent cridòria;
les boques com uns covals!
Empareu-nos, Verge santa,
amb la vostra dolça mà!

(S'asseuen al peu d'un gran abet. Passats curts moments, com tocada d'un confortador pensament, la nena gran besa el cap de la més petita i diu:).

—L'oració de cada vespre,
no descuidem l'oració!
Resem, i els àngels ens guardin
en la fosca nit del bosc.

(S'agenollen i amb les mans plegades resen).

A aquell llit me poso,
set àngels hi trobo:
tres als peus i quatre al cap,
la Mare de Déu al meu costat,
Nostre Senyor a l'altre.
Jo me dic Lisenda,
dorm i reposa,
no tinguis por de cap mala cosa;
si cap mala cosa hi ha
la Verge Maria ens ajudarà.
Sant Joan per seguidor,
santa nit que Déu nos do.

4

(Reposen. El cap de la petita a la falda de la gran. És sortida la lluna. Després d'una estoneta surt un follet corrent a petits passos. Ràpidament se para, davant la parella d'infants. Fa la gatzoneta i, donant-se cops al cap i als genolls, recula botint i xisclant).

—Ohé, ohé, ohé!
Ohé, dues cigales!
Ohé, ohé, ohé!
Lluna en el ple,
benhages tu que així ens regales!
Sortiu, follets;
eixiu, bruixotes!
Vostres barbams,
vostres carotes
botin pel bosc,
fent grans ganyotes!
Eixiu, eixiu,
lluents i febrosos
com l'argent viu!

(Surten bruixes i follets corrent com centelles i canten:).

—De les baumes
dels cataus,
dels gorgs negres
dels afraus,
hem deixat l'encís diví.
Ja som aquí, ja som aquí!

(Rodegen al follet major, qui girant-se i senyalant els infants diu:).

—Mirau, mirau, lo que he trobat;
dugues cigales fan bon plat!
Perquè no ens fugin de la dent
fem tots el gest d'encantament!

(Tots).

5

—Txem, txem, txem!
Estornudem per nou vegades!
Txem, txem, txem!
I les tindrem prest encantades.
Txem, txem, txem!
Vinga la dansa del turment!

(Fan una sardana voltant els infants i canten:)

—Tenim el cabell gras
i l'esbullem pels aires.
Passem xisclant damunt
escombres xopes d'aigua!
Txem, txem, txem!
Amb sang de llop us colgarem.

Tenim llargs els unglots,
la boca esbalandrada.
La nou del coll se'ns mou
com una gran campana!
Txem, txem, txem!
Ulls i ventrell us buidarem.

Amb trenes i barbams
teixim corda gruixuda.
Aquell qui cau al nus,
la llengua treu dos canes!
Txem, txem, txem!
Cabells i barba ara trenem.
Txem, txem, txem!
I tot seguit les lligarem!

(S'asseuen a terra i trenen les barbes i cabells. Quan són a mig fer, se veu un gran llampec i apareix un àngel lluminós. Les bruixes i els follets fugen botint i xisclant esparverats. L'àngel adelanta pausadament. Els infants se desperten. L'àngel canta:)

—Soc l'àngel bo,
vetllo els infants.
Dormiu, dormiu, ànimes pures,
Déu sent els precs dels cors tan blancs.

(Els empara i es clou la cortina).



7

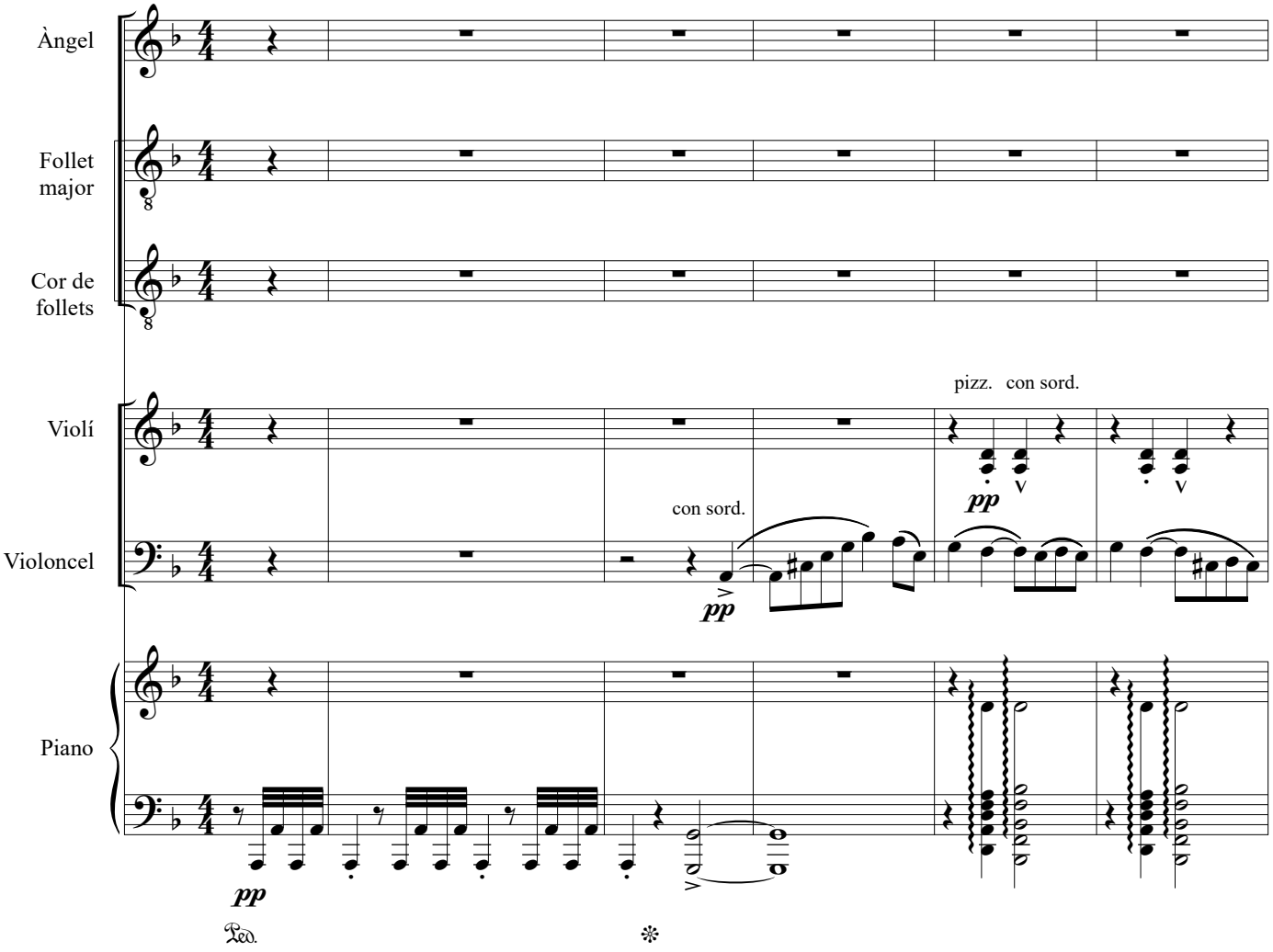
L'oració de la nit

Visió crepuscular en un quadro

Joaquim Pecanins
Rafael Masó

Nº 1: L'oració

Lent





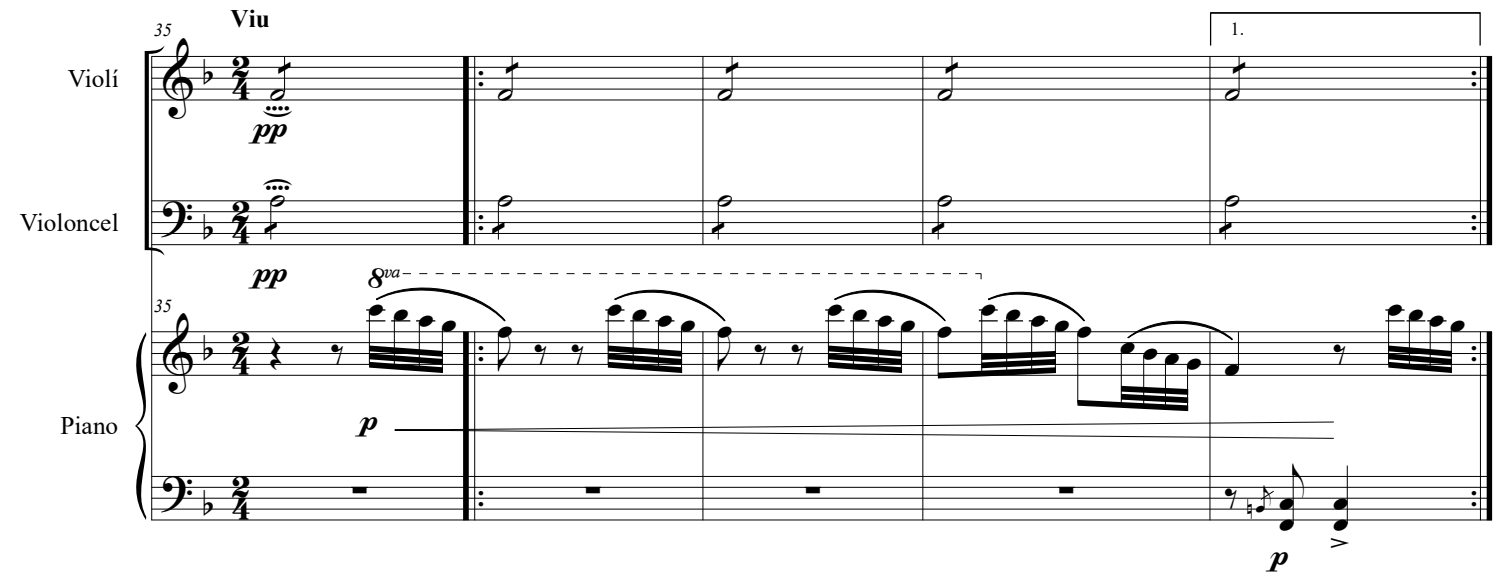
© José Miguel Pérez Aparicio


11
accelerando
crescendo
a tempo
Vln.
Vc.
crescendo
11
crescendo
Pno.
15
ritardando
pesante
Tempo primo
Vln.
pp
Vc.
pesante
pp
15
Pno.
pp
pp
19
Vln.
Vc.
19
Pno.


23
Vln.
Vc.
Pno.
3
27
rall.
31
p
pp
ppp
8va
7
Ped.

Nº 2: Els follets - 2A Arribada dels follets

Viu



(Surt follet)






47
Vln.
12:16
12
12
Vc.
8va
47
Pno.
6:8
6
6
6
6
6
50
Vln.
12
12
12
Vc.
(8va)
50
Pno.
6
6
6
6
6
6
53
Vln.
12
12
12
Vc.
(8va)
53
Pno.
6
6
6
6
6
6


56
Vln.
Vc.
(8va)
56
Pno.
59
Vln.
Vc.
(8va)
59
Pno.
62
pizz.
Vln.
pizz.
Vc.
(8va)
62
Pno.


Molt ràpid
65
Vln.
Vc.
(8va)
65
Pno.
diminuendo
diminuendo
ritardando
68
Vln.
Vc.
68
Pno.
(Surten bruixotes i follets de seguida,
de puntetes i xisclant)
71
arco
Vln.
arco
Vc.
3
3
71
Pno.

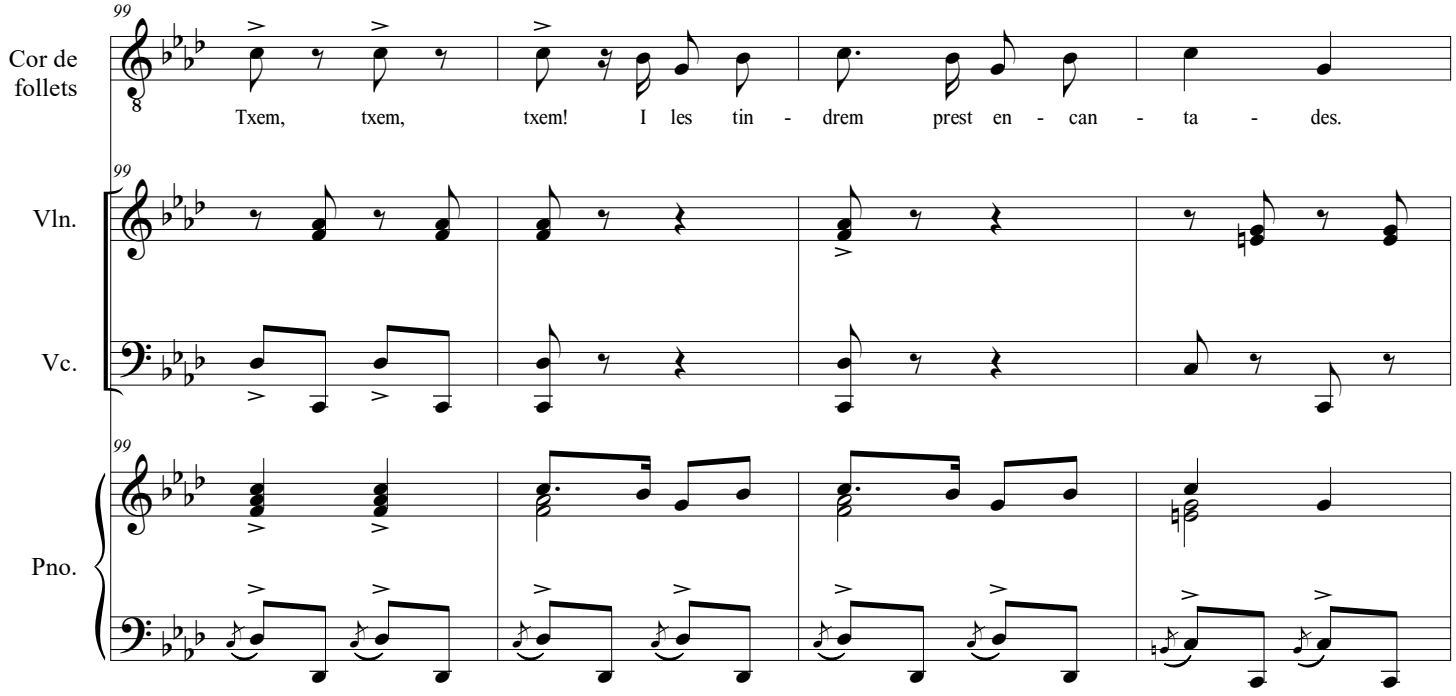

2B Cor de follets
Mogut
78
Cor de follets
De les bau - mes dels ca - taus, dels gorgs ne - gres dels a - fraus, hem dei-
Violí
pizz.
arco
Violoncel
pizz.
arco
Piano


Pausat
83
Follet
Mi - rau, mi - rau, lo que he tro -
Cor de follets
xat l'en-cís di - ví. Ja som a - quí, ja som a - quí!
Vln.
pizz.
Vc.
pizz.
Pno.
p
p


88
Follet
bat; du - gues ci - ga - les fan bon plat! Per - què no_ens fug - in de la
arco
88
Vln.
arco
Vc.
88
Pno.


92
rit.
Follet
dent fem tots el gest d'en - can - ta - ment!
92
Vln.
Vc.
92
Pno.

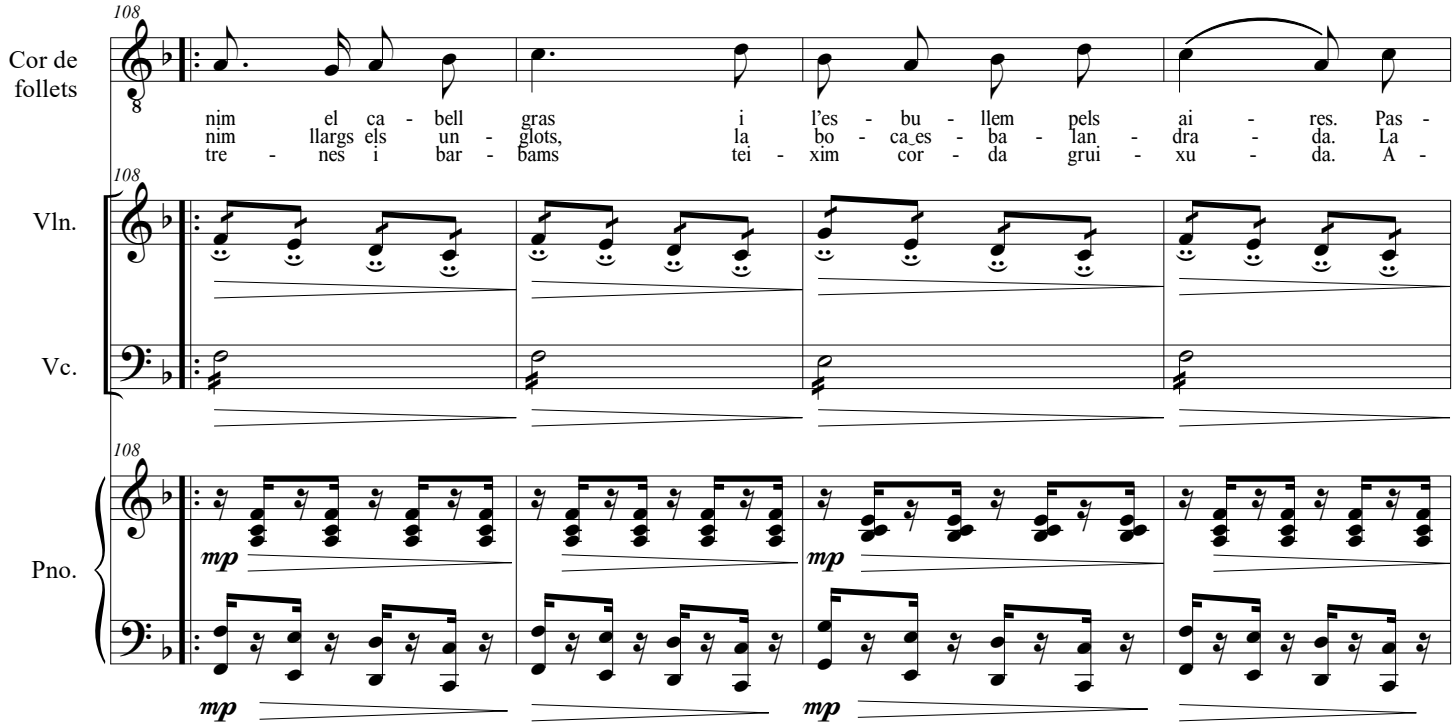

Prest
ff
95
Cor de follets
Txem, txem, txem! Es - tor - nu - dem per nou ve - ga - des!
Vln.
pizz.
ff
Vc.
pizz.
ff
Pno.
sf
ff
ff


99
Cor de follets
Txem, txem, txem! I les tin - drem prest en - can - ta - des.
Vln.
Vc.
Pno.


103
rit.
pesante
Cor de follets
Txem, txem, txem! Vin - ga la dan - sa del tur -
Vln.
Vc.
Pno.


Viu
106
Cor de follets
ment!
Te -
arco
Violí
Violoncel
Piano

2C Sardana



A la 3ª, salta al 134




116
poco rall.
a tempo
Cor de follets
Txem, txem, txem! Amb sang de llop us col - ga - rem.
Txem, txem, txem! Ulls i ven - trell us bui - da - rem.
Vln.
pizz.
p
arco
Vc.
pizz.
p
arco
Pno.


120
Vln.
Vc.
120
Pno.


124
Vln.
Vc.
124
Pno.


128
Vln.
Vc.
128
Pno.


3 repeticions
131
Cor de follets
Te
Amb
pizz.
Vln.
pizz.
Vc.
Pno.
Ped.

134
Cor de follets
ff
Txem, txem, txem! Ca-bells i bar - ba_a-ra tre - nem.
pizz.
Vln.
Vc.
Pno.


rallentando
138
Cor de follets
Txem, txem, txem! I tot se - guit les lli - ga - rem!
Vln.
Vc.
Pno.
pesante
arco


142
Vln.
Vc.
Pno.


146
Vln.
Vc.
146
Pno.


150
Vln.
Vc.
150
Pno.

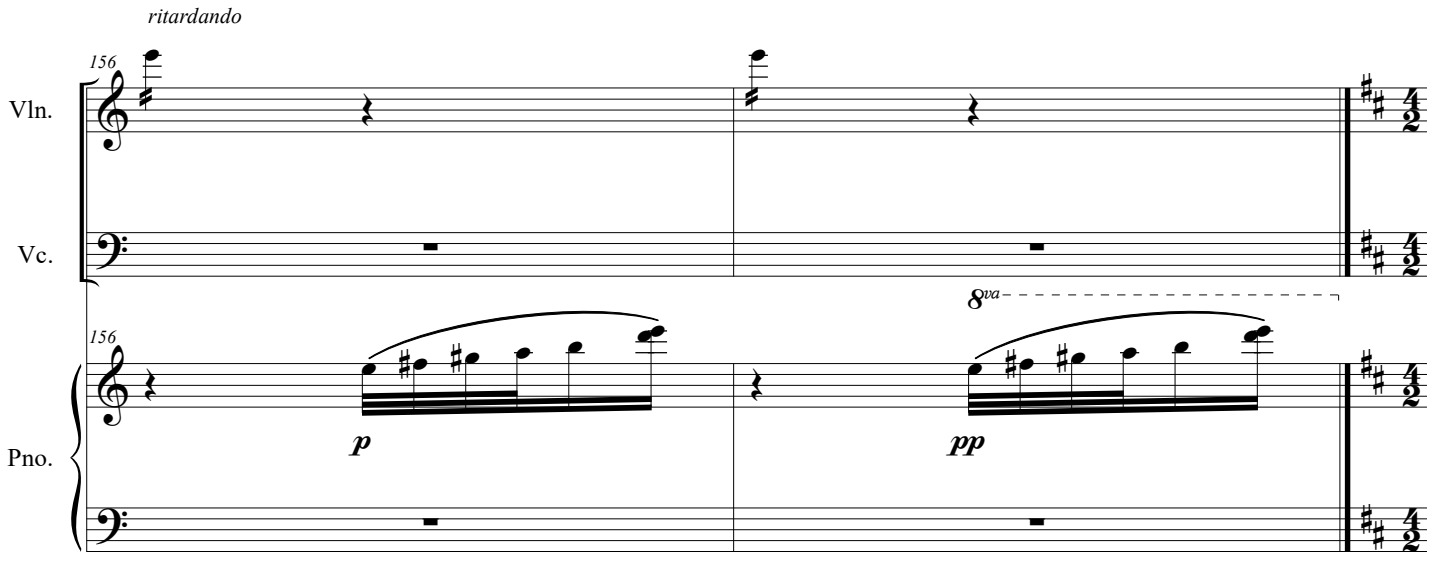
(Llàmpec)

(Fugen xisclant els follets)

Ràpid *ad libitum*

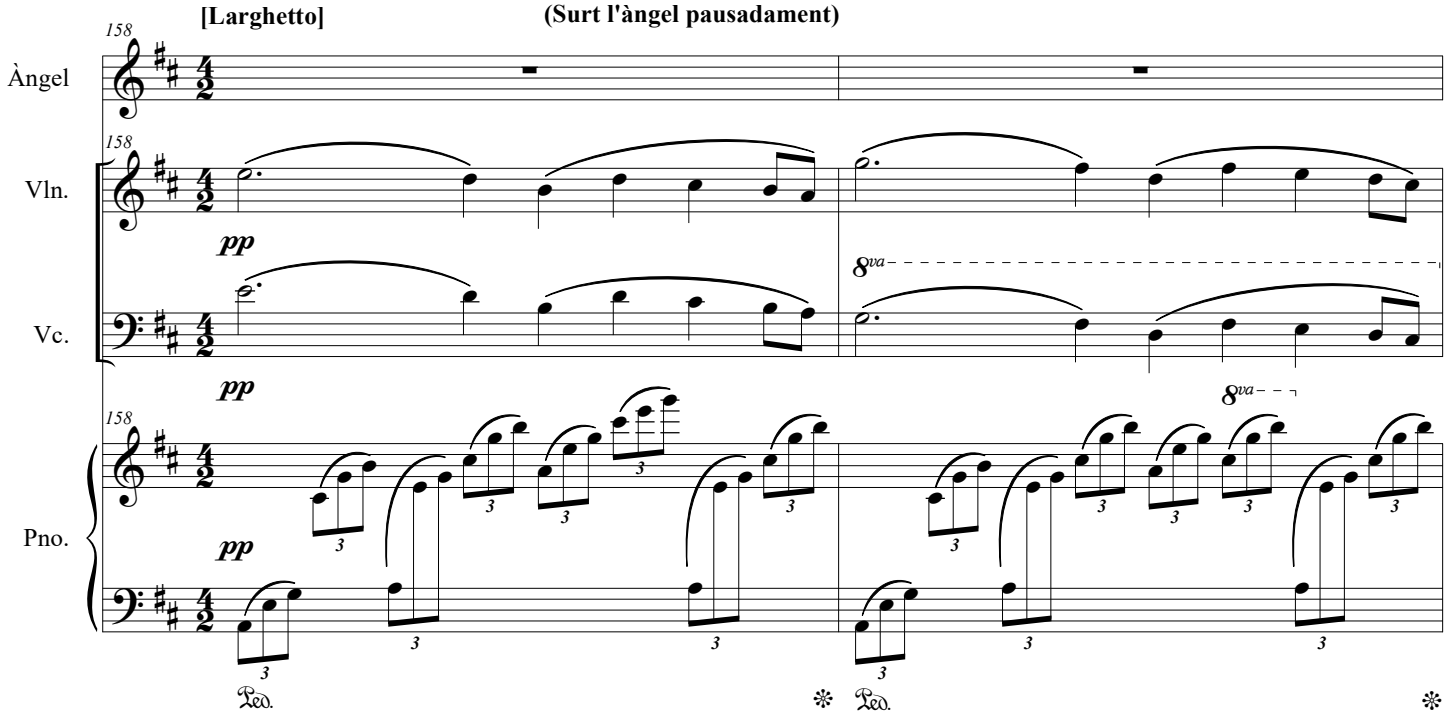


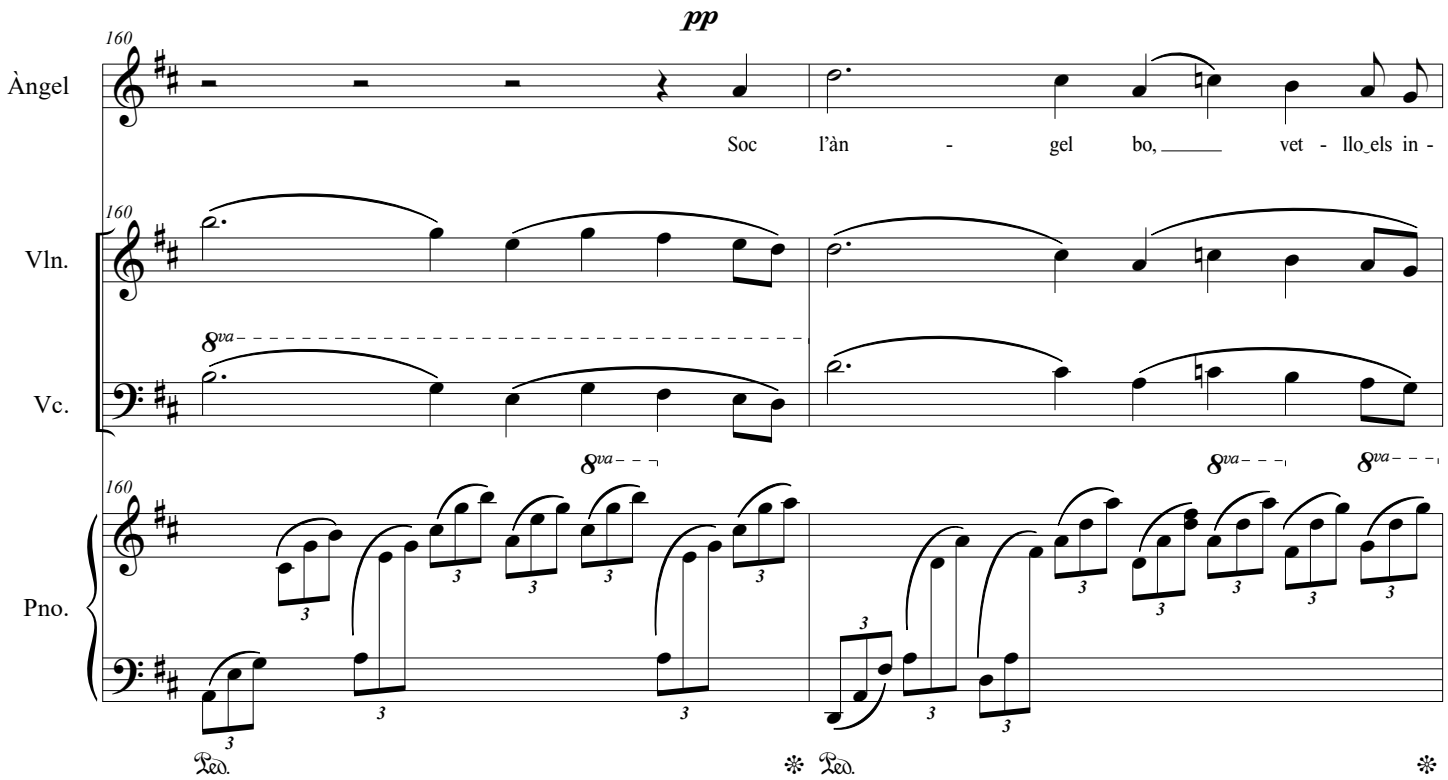
ritardando



Nº 3: Cançó de l'àngel bo

[Larghetto] **(Surt l'àngel pausadament)**

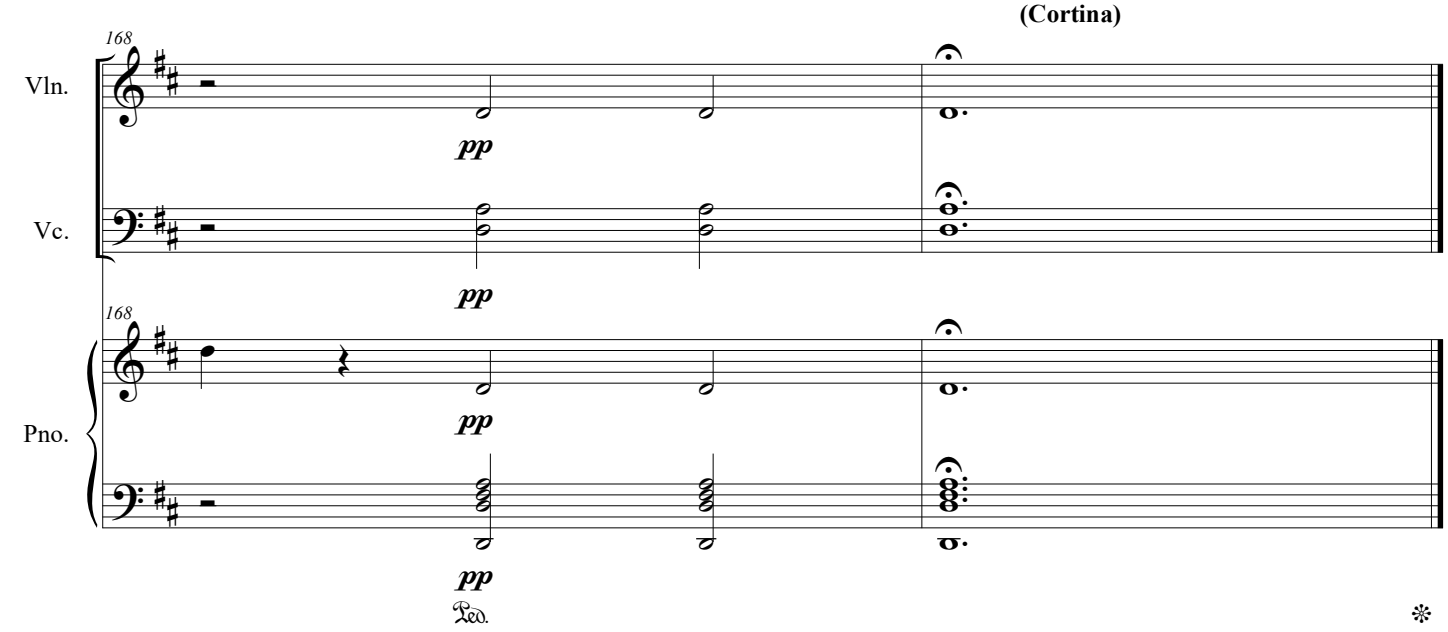





162
Àngel
fants. Dor - miu, dor - miu, à - ni - mes
Vln.
Vc.
Pno.
8va
Ped.


164
Àngel
pu - res, Déu sent els precs dels cors tan
Vln.
Vc.
Pno.
Ped.


166
Àngel
blancs.
166
Vln.
Vc.
8va
166
Pno.
p
Ped.


(Cortina)
168
Vln.
pp
Vc.
pp
168
Pno.
pp
pp
Ped.

Flors de muntanya

Visió de naturalesa

Estrenada el 13 d'octubre de 1906 a la sala Ars-Lucis de Terrassa

Edició del text manuscrit inèdit

Lletra de Joaquim Vancells

Música de Joan Llongueras

Font: Biblioteca de Catalunya (registre M 6376).

Flors de muntanya

Visió de naturalesa en tres quadros

Lletra de Joaquim Vancells

Música de Joan Llongueras

Personatges

Rosa	–	Pastora de la masia. És una bonica xicota, innocenta, de dotze anys, morena i escotorida, d'ulls vius i cara riallera.
Cesc	–	Bouer de la mateixa masia. Xaval de tretze o catorze anys, ros emperò de cara colrada i de colors sans, xapat, bonatxó i enjogassat.

Quadro I

Matinada

A la sortida del barri d'una masia o casa de pagès. És a punta d'auba. S'ouen vagament les primeres remors de la matinada. L'oreig mou amb exquisida suavitat les fulles dels arbres. Canta el gall; el cu-cut deixa sentir-se de tant en tant; el cel va aclarint-se lentament. Els verds de les muntanyes van accentuant-se; lladra el gos; belen les ovelles; remuguen els bous i fan sonar les esquelles; fuma lleugerament la xemeneia. El dia creix, segueix aclarint-se.

Escena I

(Surt el Cesc. Pausa i música).

Veu (des de dins)

Rosa! Roseta!... Ala, ala, que el sol pica.

Rosa (des de dins)

Ja vaig, ja vaig.

(S'ou grinyolar el forrellat de la porta del barri i apareix el Cesc amb un sac buit al coll. Va ensonyat i fregant-se els ulls. Després d'haver-se acabat de lligar les espardenyes, silenciós i acodormit encara, baixa mig d'esma cap al camí que porta a les feixes. Als pocs moments d'haver desaparescut, surt la Rosa amb dos o tres xais. Els amoixa i s'entreté amb ells fins que torna a comparèixer el Cesc portant el sac, ple d'herbes, a l'espatlla. Aquest, al veure a la Rosa, enfogarrat i sense malícia, agafa una pedra i l'enjega, rient, als xais, mentre diu a la Rosa:)

Cesc

Hola, Roseta!... Ja t'has llevat sense plorar?

Rosa (enfadant-se)

Ximple!... Sí, ves de tornar-hi a malmetre'm cap xai!...
Ja veuràs l'amo!...

Cesc

Vaja dona... No veus que ni te'ls toco? Com que no en saps de treure'ls-hi la son de les orelles... fan com tu, que jauries sempre.

Rosa (emmurriada i decidida)

Per ximple et deixo.

(Es gira i empeny els xais per anar-se'n.)

Cesc

Escolta, malcarada, que no es pot saber a on te'ls emmenes avui?

Rosa

Per fer-me prevaricar, oi? Buscau.

Cesc

A fe que em costarà força seguir les petges dels teus xais!...

(Soroll de les esquelles.)

Veu (des de dins)

Ei!... Cesc... què hem de fer?... No sents que el bestiar et frissa?...

(Sense dir-se res més, la Rosa aplega els xais i baixa pel camí de les feixes fent burles i ganyotes al Cesc, qui, taral·lejant la cançó popular *A la torre xica, a la torre gran,* entra a deixar el sac d'herba a la casa. L'escena queda sola. El dia ha anat creixent. S'ou al lluny la veu de la Rosa, qui tot anant-se'n canta la cançó mateixa del Cesc; mentre es fon la cançó, s'ouen acompassades les esquelles dels bous qui surten a la pastura i el flabiol del Cesc qui els acompanya tocant un ballet alegre.)

———

(Cortina)

Quadro II

Migdia

Una sesta ombrejada per corpulentes alzines. Al fons, grans muntanyes llunyanes, totes brillantes de sol. Una atmosfera caldejada de quietud i ensopiment ho invadeix tot. Els xais s'estan ajaguts a terra. La Rosa dorm tranquil·lament sota l'alzina de primer terme. Només s'ou molt llunyà l'esquellot dels bous i de tant en tant el flabiol del Cesc, que toca la cançó *A la torre xica*.

Pausa llarga

Escena I

La Rosa es desperta i es deixonda poc a poc. Amanyaga les ovelles i escolta satisfeta i somrienta el flabiol del Cesc. De prompte, plena d'alegria, es posa a cantar, també ella, la mateixa cançó.

Rosa (cantant)

A la torre xica
i a la torre gran
si n'hi ha una Rosa
que l'estimen tant.

Bonic és lo lliri,
bonic és lo ram,
més ho és la rosa
que floreix tot l'any.

De tant que l'estimen
no la casaran;
se'n va a la riera a
rentar el davantal.

Bonic és lo lliri,
bonic és lo ram,
més ho és la rosa
que floreix tot l'any.

Mentre l'en rentava
pensa el seu galan:
—Què fas aquí, Rosa,
què fas aquí tant?

Bonic és lo lliri,
bonic és lo ram,
més ho és la rosa
que floreix tot l'any.

Rento unes faldilles,
també un davantal,
per anar bonica
la nit de Nadal.

Bonic és lo lliri,
bonic és lo ram,
més ho és la rosa
que floreix tot l'any.

Escena II

Apareix sobtadament el Cesc esclafint en una forta riallada.

Cesc

Alça, noia!.. Quina traça a refilar!.. Jo et feu, ni una cadernera!..

Rosa (contrariada)

Fastigós, més que fastigós!.. Més valdria que et cuidesses dels teus bous per comptes de venir aquí, que no hi tens cap feina.

Cesc

Que tens por que et destorbi les becaines?.. Vols tu jugar, que has dormit... pel cap més curt... tres horetes ben rebones? Sort que jo t'he vigilat els xais. Si no arribo a ser jo, no en tornaves cap a casa... Ves si has dormit!..

Rosa

Embustero, més que embustero; que no, que no he dormit.

Cesc

Que no has dormit?.. Deixa'm riure!... Ves si sents cap aucell per aquestos vols. Tot han fumut el camp; que s'han espantat de tant de gust que ronxaves.

Rosa

Oi, que ets graciós avui!... Ves, mira; si no marxes tant seguit crido els xais i... cap a casa.

Cesc

Bé, vaja... ja me n'aniré; empro, abans vull que endevinis una cosa. Mai diries què porto aquí al sarró?

(Mostrant-li el sarró que tapa amb les dugues mans.)

Rosa
(pensant encuriosida)

A dins el sarró!.. A dins el sarró!..

Cesc

Si ho endivines, te'n donaré. No ho saps?..
A la una... A les dugues... A les tres.

(De seguida i amb aires de triomf.)

Pinyes. I no et donaré pinyons perquè no ho has endevinat.

Rosa (sabent-li greu)

Doncs jo diré a l'amo que m'apedregues els xais i que deixes els braus tots sols.

Cesc

Doncs jo li diré que ronxes al mig del bosc i no els pastures.

Rosa

Doncs jo... mira.

(No sabent què dir, se li gira d'esquena, s'assenta en una pedra de sota l'alzina i es posa a taral·lejar una cançó. El Cesc se l'hi acosta rialler i li diu amb sorna a cau d'orella:)

Cesc
(ensenyant-li una pinya)

Vaja, té. Perquè em fas llàstima. Ja ho veus... et dono la més grossa.

Rosa
(vençuda, pren la pinya i diu en to suplicant)

Oi que no li diràs a l'amo que he dormit?

Cesc

No, dona, no. No veus que t'ho he dit per broma?

Rosa (animada)

Ens partirem tots els pinyons, oi?

Cesc

Tots.

Rosa

Au, som-hi.

Cesc
(despenjant-se el sarró)

Som-hi.

(Agafen pedres, s'assenten i comencen a espinyar.)

Cesc

Fins que et picaré els dits.

Rosa (pels pinyons)

Renoi, com salten!..

(La Rosa va trencant pinyons i menjant-se'ls mentre el Cesc esclafa les pinyes.)

Cesc

Ei! Ves que me'n guardis!..

Rosa
(rient i tirant-li les esclofolles per la cara, al temps que s'aixeca amb lleugeresa.)

Té, llaminer, perquè no et queixis.

Cesc
(aixecant-se i atrapant-la)

Malastruga!.. Aquesta sí que me la pagaràs.

(Subjectant-la pel braç, li embruta la cara amb la pinya que porta a la mà.)

No, si no escaparàs. Te vull guarnir tota la cara!..

(La Rosa fa lo que pot per a desempallegar-se del Cesc i, al lograr-ho, es gira d'esquena i es posa a plorar eixugant-se la cara amb les faldilles del davantal.)

Rosa

Estigues... deixa'm estar... (plorant)
Renyits per sempre.

Cesc

(assentant-se tranquil·lament i posant-se a trencar pinyons)

Renoi, quin geni!.. Que no vols més pinyons?.. Mira, me'ls menjo.

Rosa

(girant-se emmurriada)

Sí que en vull. Que són meus aquests d'aquí. (Ajupint-se i collint-los.)

Cesc

Vaja, seu, dona, que això no ha sigut res.

Rosa

(menjant pinyons s'assenta altra vegada fent l'enfadada encara.)

Tens unes bromes tu també!..

Cesc

No comencessis!..

(En aquest moment s'ou un tro llarg, fondo i llunyà.)
(Va enfosquint-se.)

Rosa (mig esverada)

Cesc!.. Sembla que trona!..

Cesc (escoltant)

Ca!.. Vols dir?

Rosa (distraient-se)

Saps que encara em fa coïssor la cara?

Cesc
(atrevint-se a tocar-la innocentment)

Com que ets tan fina!..

(Al tocar-la s'adona de la medalla que porta penjada al coll.)

Què portes aquí al coll?

Rosa

Una medalla.

Cesc

Una medalla?.. I per què la portes aquesta medalla?

Rosa

La padrina me la va donar perquè em guardés del dimoni.

Cesc

Del dimoni?.. Jesús, Maria, Josep!..

(Esclata un llamp i s'ou un altre tro llunyà.)

Rosa (poruga)

Veus com t'ho deia que plouria?

Cesc
(girant-se i apropant-se al fons per mirar millor la vall)

Sí que puja negror!

Rosa

Reina Santíssima!.. Tan lluny com som de casa!..

Cesc (tranquil)

Bé, i què?.. Això rai. Mira, ja porto un bon xopluc.

(Ensenyant-li el paraigües.)

(Els trons i els llamps se succeeixen cada vegada més a prop i més sovint. Tot el cel s'ha enfosquit. Comença a ploure.)

Rosa (molt intranquil·la)

Ai, Cesc! Jo me'n vaig!

Cesc

Fuig, dona! No veus que et mullaràs? Queda't amb mi sota el paraigües.

(Obre el paraigües i la obliga a que es resguardi de la pluja just amb ell.)

Veus?.. Aquí ben arrupits no ens mullarem.

Rosa

I si es fa nit?

Cesc

No tingas por que plogui tant! Acosta't força. No hi estàs bé aquí sota?

Rosa

Sí, però... tinc angúnia.

Cesc

I ara?.. De què?..

Rosa

No ho sé pas... A on deuen ésser els xais?..

(Esclata un llamp enlluernador seguit d'un tro fortíssim. Ensems s'ou l'esquellot dels braus sonant violentament.)

Cesc
(sobtadament esverat)

Ai, els braus que se m'esveren!...

(Surt de sota el paraigües i, agafant una pedra, la etziba.)

Ala, ala... (cridant) Roig... Roig!.. El Roig, el Roig que se m'estimba!

(Desapareix corrent i cridant desatinat.)

Rosa

(es queda un moment aclaparada i indecisa)

(Quan veu que el Cesc desapareix, es posa les faldilles al cap
i arrenca a córrer darrere d'ell, cridant-lo.)

Cesc!.. Cesc!.. Espera'm!..

Cesc

(al lluny amb veu desesperada)

Roig!.. Roig!.. Roooooooig!..

(Els llamps i els trons es succeeixen ràpidament i la pluja és més forta que mai.)

———

(Cortina)

Quadro III

Capvespre

L'escena com al primer quadro, però al caient de la tarda. Es veuen al lluny els llums del poblet veí que comencen a resplendir en la fosca de la nit. Una quietud immensa s'aplana per tot.

Escena I

(El Cesc s'està apoiant a la porta del barri plorant desconsoladament, tapant-se el cap amb els braços i les mans. A poc surt la Rosa i s'apropa amorosament a n'ell, contemplant-lo uns moments apesarada, sense saber com aconsolar-lo.)

Rosa (en veu baixa)

Cesc... Cesc (tocant-lo).

Escolta, i ho has vist ben bé que s'estimbava el Roig?...

Cesc
(trigant a contestar i molt malhumorat)

Ni mai que ho hagués vist.

Rosa

Potser no es va morir?...

Cesc

Fuig, dona, fuig!... I doncs?... No saps per ventura com m'ha tret l'amo?

Rosa

Tant que t'ho deia jo, que no els deixessis tots sols als braus!...

Cesc (desesperant-se)

Maliatsiga!...

Rosa
(després d'una pausa)

I dons què faràs ara?...

Mira, em vols creure a mi?... Ves-te'n a casa teva.

Cesc (bruscament)

No hi vull anar a casa. No hi vull anar a casa.

Jo no vull que ho sàpiga el pare.

Rosa

Bé prou que l'hi diran demà els del poble que el Roig se t'ha estimbat!...

Cesc (entre sanglots)

El Roig!... El Roig!... No, no, jo no me'n vull anar.

Jo no me'n vull anar d'aquí.

(S'ouen a dintre el barri els lladrucs d'un gos.)

Rosa
(apropant-se al Cesc)

Psit!... Calla! Ves-te'n... Creu-me, si sortís l'amo!...

Ja has vist quin geni té!...

Cesc (plorant)

Jo vull el Roig!... El Roig!...

Veu (des de dins)

Rosa!... Rosa!...

Rosa
(tremolosa i espantada)

Ai, que em criden!... Me'n vaig, me'n vaig. Has sentit l'amo?

Cesc
(volguent-la deturar)

No te'n vagis!... No te'n vagis!...

Rosa

No puc, no puc! Deixa'm anar!...

Cesc (suplicant-la)

Roseta!...

Rosa

Adeu, adeu, que em renyarien.

Cesc

(tornant amb desesper a la seva dirà:)

El Roig!... Jo vull el Roig!...

Rosa

(Se'n va a poc a poc apesarada i mirant-se tristament al Cesc. De prompte, abans de desaparèixer, com il·luminada tota ella per una esperança salvadora, se torna a ell i, traient-se la medalla que porta al coll, l'hi dona en un transport d'ingènua fe.)

Cesc!... Cesc!... Té, té la medalla, que et portarà sort.

Au i au, no ploris. Adeu, adeu. Ves-te'n al poble.

(La Rosa se'n va tota esporuguida de que no la renyin.)

Escena II

(El Cesc, com no acabant de comprendre lo que l'hi passa, es queda immòbil al mig de l'escena guaitant-se la medalla i sanglotant. És nit i s'estén arreu un gran silenci interromput solsament pels sanglots ofegats d'enfúria que llença el Cesc. Després d'uns moments de completa quietud, la campana de la parròquia toca l'àngelus i s'ouen confosament les veus dels noiets qui reciten l'oració i canten les Ave Maries. El Cesc, al oir-ho, queda tot ell com concentrat en un consol inefable. Es treu, rústicament devot, la barretina i, ajuntant les dugues mans en actitud de súplica, es queda dret, amb els ulls mirant al cel. Després es torna a contemplar la medalla de la Rosa i, posant-se-la als llavis, la besa amb efusió i amb els ulls negats de llàgrimes.

La campana va tocant i les veus van fonent-se lentament.

Com atret per una força irresistible, el Cesc, completament inconscient, comença a caminar poc a poc i desapareix pel camí que mena al poble, avall... camí avall entre la fosca.

Les veus de la nit gronxen l'immens silenci dels espais.)

———

(Cortina)

La lluerna

[Visió musical]

Estrenada el 8 de desembre de 1906 a la sala Ars-Lucis de Terrassa

Edició de l'esborrany de la partitura del quadro segon

Lletra de Joaquim Vancells

Música de Joan Llongueras

Font: Biblioteca de Catalunya (registre M 5689).

La lluerna

Visió musical en 2 quadres

Joan Llongueras
Joaquim Vancells

Quadro II
Preludi i cor de pescadors

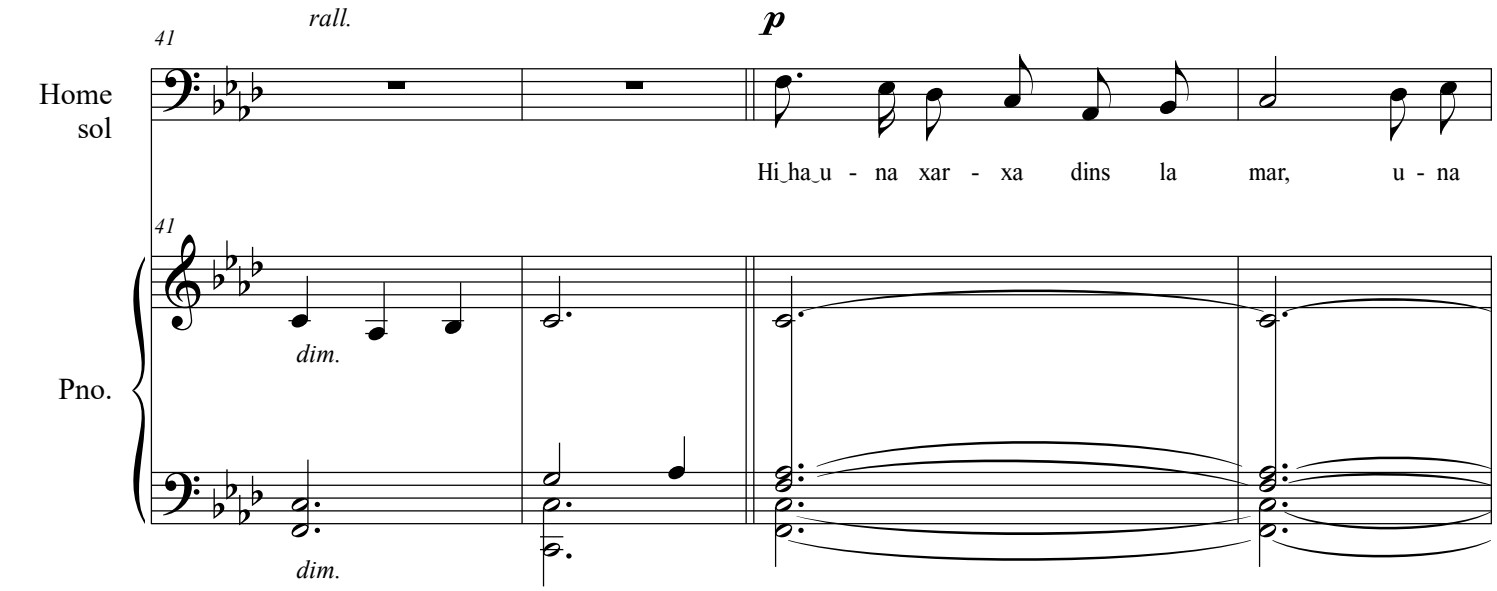
Poc a poc [Lento]

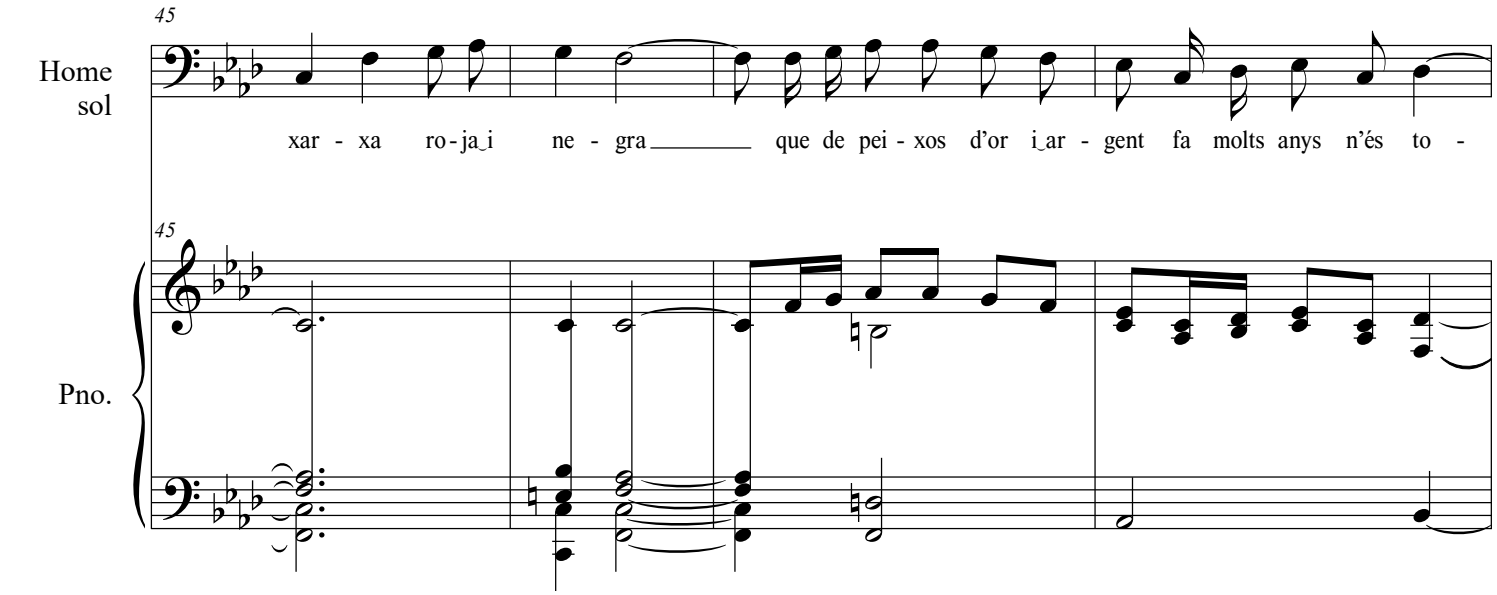


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13
Pno.
dim.
dim.
17
Pno.
cresc.
cresc.
21
Pno.
ff
ff
25
Pno.
p
cresc.
p
cresc.

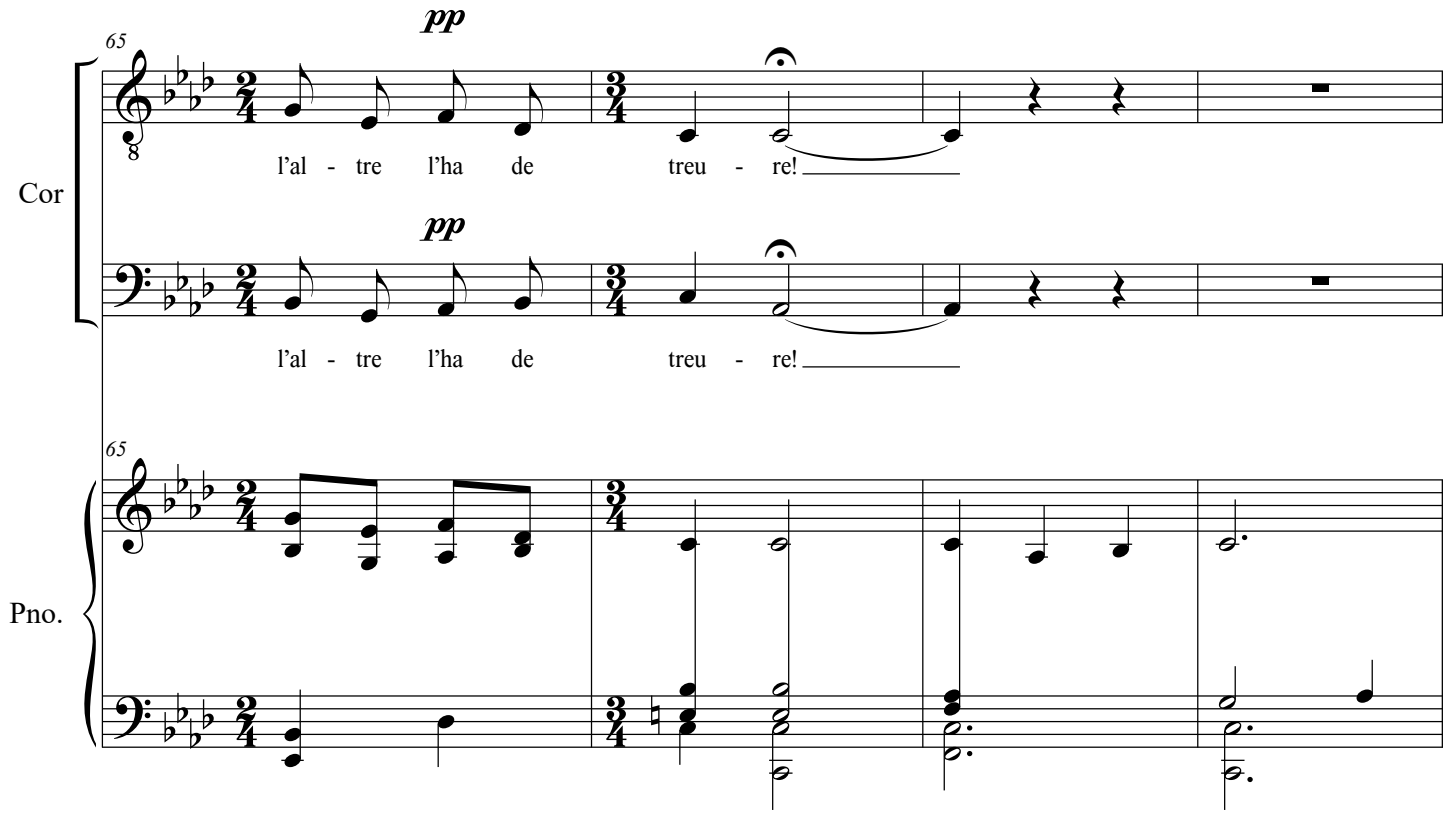

29
Pno.
ff
ff
rall.
32
Pno.
pp
pp
37
Pno.

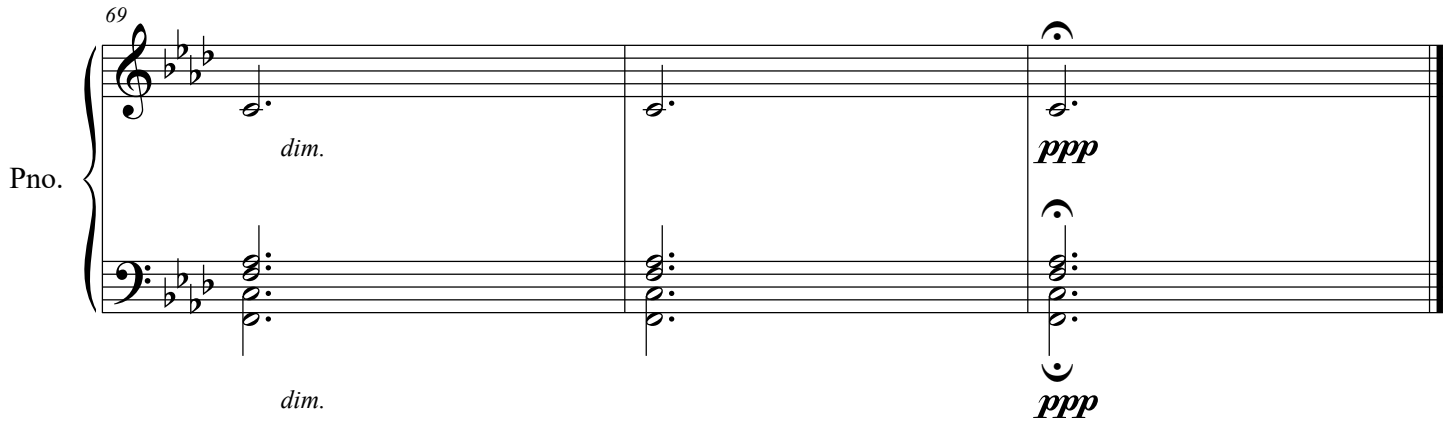

41
rall.
p
Home
sol
Hi ha u - na xar - xa dins la mar, u - na
41
Pno.
dim.
dim.


45
Home
sol
xar - xa ro - ja i ne - gra que de pei - xos d'or i ar - gent fa molts anys n'és to -
45
Pno.


49
Home sol
- ta ple - na.
p
molto dim.
pp
Cor
Pes - ca - dors a la, a la mar un o l'al - tre l'ha de
Pno.
53
treu - re!
Pes - ca - dor qui la'n tre -


57
Cor
urà ja - mai més pas - sa - rà pe - nes. Is - sem ve - la en nom de
urà ja - mai més pas - sa - rà pe - nes. Is - sem ve - la en nom de
57
Pno.
61
p
molto dim.
Déu ans que el sol no'ns en - llu - er - ni! Pes - ca - dors a la, a la mar un o
Déu ans que el sol no'ns en - llu - er - ni! Pes - ca - dors a la, a la mar un o
61
Pno.

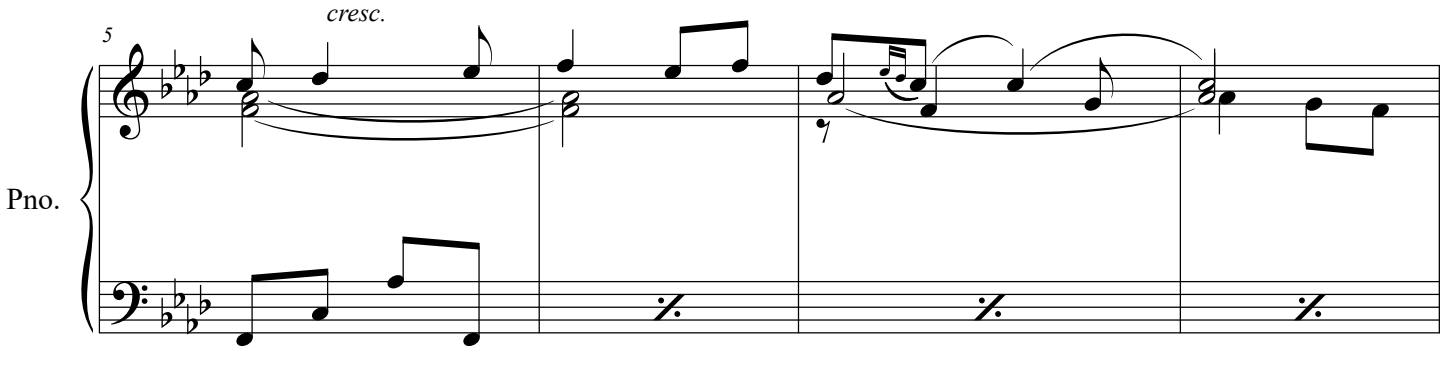

65
pp
l'al - tre l'ha de treu - re!
Cor
Pno.

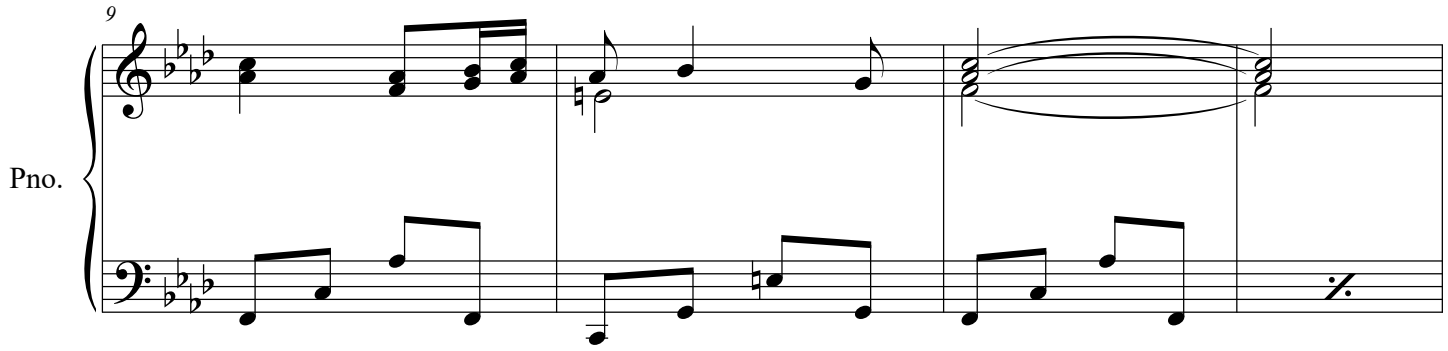

69
dim.
ppp
Pno.

Cançó i cor final

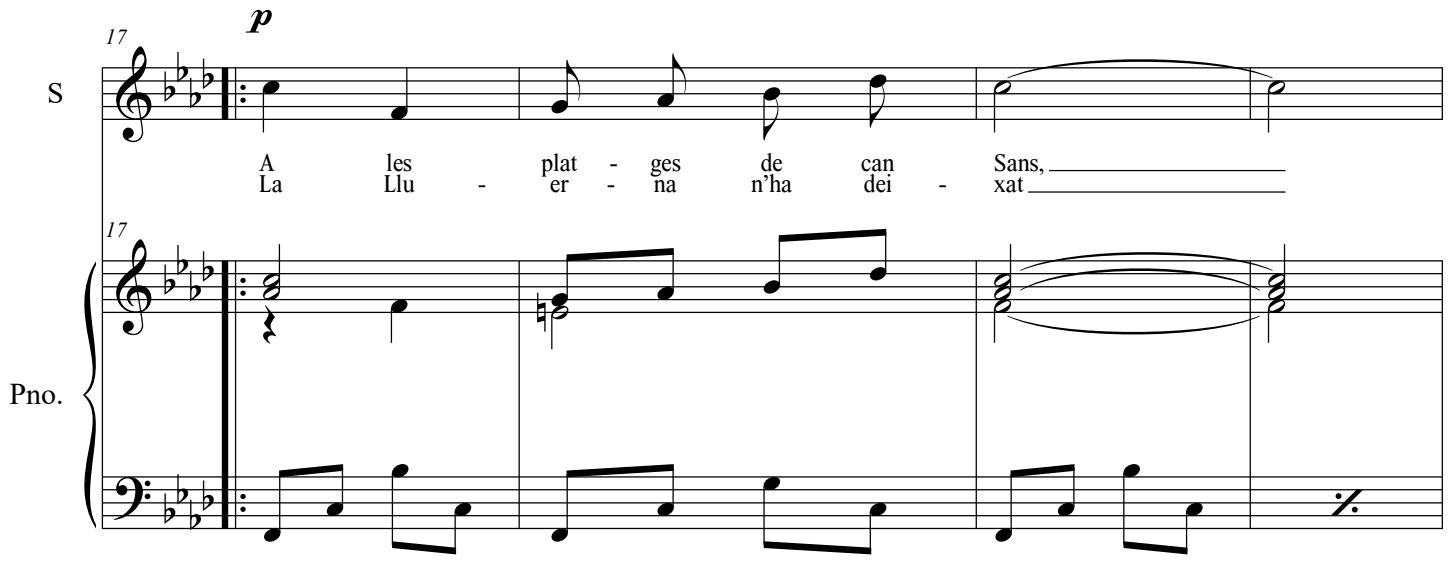
Moderat [Moderato]






9
Pno.


rallentando
13
Pno.


p
17
S
A les plat - ges de can Sans,
La Llu - er - na n'ha dei - xat
17
Pno.


21
S
Pno.
can - çó no - va n'han dic - ta - da d'u - na
u - na fi - lla_a - gra - ci - a - da. L'ha_am - pa -
25
viu - da que_ha fi - nat, la Llu -
ra - da_el bon Ras - clot, bon Ras -
29
er - na_a - no - me - na - da.
clot que Déu t'ho pa - ga.


33
S
Cor
Pno.
p
Ai, la mar, que n'ets de gran!
Ai, la mar, que n'ets de gran!
37
pp
Ai, la mar, que n'ets d'a - mar - ga! Ai, la
Ai, la mar, que n'ets d'a - mar - ga! Ai, la


molto rall.
dim.
ppp
41
Cor
mar, que n'ets d'a - mar - ga!
dim.
ppp
mar, que n'ets d'a - mar - ga!
41
Pno.
dim.
ppp
molto rall.
ppp
morendo
46
S
Ai, la mar, que n'ets d'a - mar - ga!
ppp
morendo
Cor
Ai, la mar,
ppp
morendo
Ai, la mar!
46
Pno.
ppp
pppp
ppp
pppp