

# PALAU GÜELL

ANTONI GAUDÍ



Diputació  
Barcelona

Accessibility

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the audio  
guide text



## 1.- Introduction

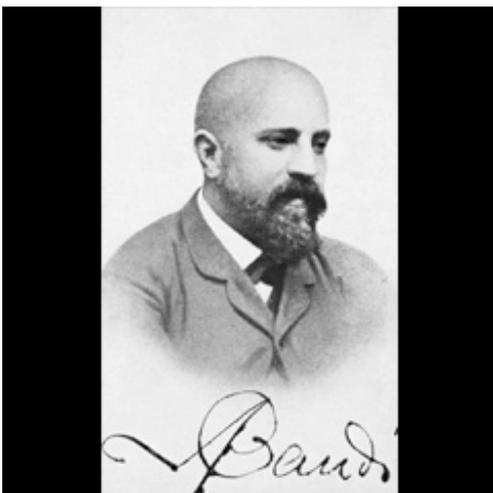
Barcelona Provincial Council would like to welcome you to the Güell Palace, the work of Antoni Gaudí i Cornet, one of the most innovative architects from the late 19th and early 20th centuries.

Gaudí built this urban palace between 1886 and 1890, at the beginning of his career. Its spatial concepts and expressive imaginative shapes were totally original. All of its elements were created using high-quality traditional materials such as stone, marble, wood, stained glass, wrought iron and various other metals.

The Güell Palace is notable for being one of the world's first buildings in the Art Nouveau architectural style. Moreover, it also contains the essence of all of Gaudí's later works. Since 1945, the building has belonged to Barcelona Provincial Council, which has made possible its restoration, conservation and dissemination. It was declared a World Heritage Site by UNESCO in 1984.

The building was the residence of Eusebi Güell, Isabel López and their ten children until their move to Güell Park, the final commission Gaudí would receive from Güell.

Eusebi Güell i Bacigalupi was a fearless industrialist. He founded the Güell Colony, a workers village dedicated to the manufacture of textiles, and the Asland Factory, the first to produce Portland cement in Catalonia. Güell received solid training in economics, law, science and the liberal arts. In Barcelona, he served as councillor, provincial representative and senator, and was also a great supporter of Catalan culture.



The relationship between Eusebi Güell and Antoni Gaudí was one of mutual admiration. Thanks to their friendship, Gaudí had the opportunity to initiate his professional career and develop his artistic talents.

On your audioguide screen, you will see an image of the young Antoni Gaudí. When this photo was taken, he was working on the construction of the Güell Palace.

## 2.- The coach house

You are now standing in the coach house, where the carriages were kept.

The four large doors that separate this area from the vestibule are made of American oak and wrought iron. They feature elements inspired by the Medieval and Renaissance styles, as well as several details that show Mudéjar and Oriental influence.

The space at the back, where the store is now located, served as a storage area for farming products and wines produced in the Güells' vineyards in the Garraf district.

The ceiling is decorated with ceramic pieces featuring floral motifs. Gaudí chose these ceramic pieces as a decorative element that was also functional, making it easy to clean this space where products were stored and where insects were often brought in by the horses.

On the screen, you'll see the image of a late 19th century coach house.



Now go down the ramp to the stables.

### 3.- The stables

In the basement, used mainly for the stables, the load-bearing walls have been replaced by thick pillars with mushroom-shaped capitals that allow for a more open space that is more easily adapted to a variety of uses and to the circulation of people and animals. The various structural elements, all of which are built of raw brick, provide outstanding insight into Gaudí's work.

On your audioguide screen, you can see an image of the stalls.



On one side of this floor there were individual stalls for the horses, each with its trough. Two unicorn-shaped tethering rings have been preserved, which were once used to tie up the horses.

In the stables there was a well, a cistern and an area for unloading straw. The rooms where the coachman and the stable boy slept were also located here.

Rainwater was collected in the courtyard, where another two tethering rings have been preserved, these in the shape of dog's heads. The next area was used to store firewood and coal.

The ventilation system at the Güell Palace was extraordinarily effective. Take for example, this basement, which is well-aired thanks to the courtyard and to the openings leading to the street.

To continue the tour, return to the ground floor using the same ramp you walked down on.

#### 4.- The ground floor vestibule

The entrance to the Güell Palace features two large parabolic, or catenary arches. This architectural innovation, which was developed by Gaudí, consisted of inverting the curve made by a hanging chain when supported by its ends.

These parabolic arches are repeated throughout the palace.

Gaudí drew up some twenty proposals for the facade, but presented just two of these to Güell. The industrialist chose the one that included the parabolic arches, which were a genuine novelty.

The Güell Palace came to life thanks to the confidence Güell placed in Gaudí, but also because of the architect's close collaboration with his team of assistants –metal forgers, cabinetmakers, potters and stained glass artists. These artisans were experts in the use of the traditional techniques that Gaudí utilized in the creation of a revolutionary work.

Proof of this can be found in the wrought iron doors in the entryway, designed by Gaudí himself. These doors were made by Joan Oñós and the Badia Miarnau brothers, and are a highpoint in the art of wrought ironwork. They make it possible to look out from within, but the opposite is not true. The texture of the metal is thicker in the centre and less so in the upper and lower sections, so that light can pass through.

Between the two large entrance doors is the doorman's booth.

The paving on the side corridors seems to be made of stone, but it is in fact wood. This helped to muffle the noise made by horse's hooves.

Now go up the main staircase, made with snake-eye stone brought here from the Pyrenees, which has not been used in any other part of the palace. The modern rug that covers it is modelled after the original design.

In order to unify the vestibule space, the walls on each side of the staircase are treated as arcades with slender columns. On the outside of the left wall you'll see four narrow steps leading to a platform, which was used for mounting horses or getting into carriages.

At the top of the staircase is a magnificent stained glass window designed by Gaudí, which features the four stripes from the Catalan flag. On either side are wooden doors with embossed iron soffits. The door on the left has an interesting peephole.

## 5.- The vestibule and the staircase of honour

This is the mezzanine vestibule.

Look at your screen, which features a photograph of the inside of Eusebi Güell's office.



The palace's private library was located on this floor, as well as the rooms where Eusebi Güell handled his business affairs.

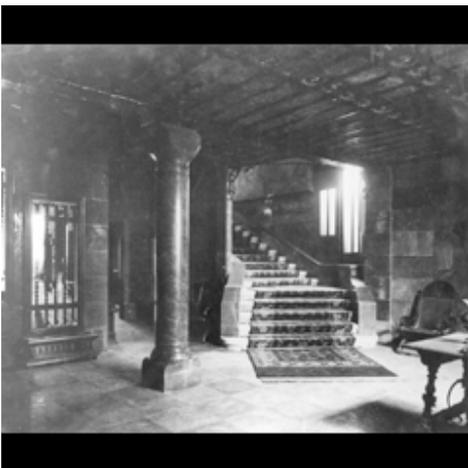
These are temporarily closed to visitors.

The staircase, which connects the vestibule with the house's main floor, speaks of the sumptuous residence to come. On the lower part of the stone-covered walls, several high skirting boards made of the same material frame the steps from the bottom. In an effort to preserve this harmony, a traditional railing was not used.

Walls, flooring, ceiling and columns are all made of multi-coloured limestone, which came from the family's quarries in the massif of El Garraf.

The lamp which hangs above the staircase is an original decorative element. Notice also the magnificent coffered ceiling of tropical red bullet tree wood with wrought iron elements.

Look at your screen to see an image of the vestibule from the late 19th century.



Let's go up now to the palace's main floor.

## 6.- The antechamber

The antechamber provides access to a series of sumptuous rooms culminating in the central hall, where social and cultural events were held.

Before visiting the main halls on this floor, let's have a look at the rooms on the south side of the building. Turn to the left in the corridor that runs parallel to the staircase you've just walked up. In this hallway you'll find one of the built-in features designed by Gaudí: a bench made of walnut that also serves as a railing. Looking toward the staircase from here, you can see two stained glass windows with Eusebi Güell's initials, as well as several circular glass borders.

Follow the signs to continue the tour.

## 7.- The hall of intimates and the bay window room, or smoking room

This great hall is a private space dedicated to family activities. There are three areas which are separated by two screens made of wood and wrought iron. The concept of space here shows a clear Arabian influence.

One of these three areas is the hall of intimates, where the piano – a 19th century Erard – is located. When the family lived here, they also had an Erard in this exact spot.

Here, in the hall of intimates, the Güell daughters rehearsed and gave piano concerts. This was also the place where they hosted gatherings of their closest friends.

One of the glass showcases in this room features part of a painting representing the history of Catalonia in the form of an etching.

Most of the decorative elements were designed by architect Camil Oliveras, such as the wooden oriental-style chair rail decorated with animals and the etched glass windows. These probably came from the Fonollar Palace, the Güells' first urban residence.

The central area, located between the two screens, is the bay window room, or the smoking room. Notice the bench that melds to the rounded shape of the bay window. Unlike most of the independent pieces of furniture, all of the built-in pieces, like this bench, were designed by Gaudí to adapt to the sinuous shapes of his inspired architecture.

The back of the bench is covered in cordovan (embossed leather) with floral motifs. This is a faithful reproduction of the original, made in Cordoba using traditional methods. Between the ten panes of the bay window and the back of the bench are 11 Y-shaped ebony columns. The same kind of wood was used to make the armrests and the bench seat, where the cushions were placed.

Gaudí invented an ingenious system of shades for the bay window, which allows for control of ventilation and the intensity of sunlight.

## 8.- The dining room

In the dining room, you'll see a walnut table and twelve oak chairs finished in embossed leather, all of which are from the Güell era. These were made in the workshop of Francesc Vidal. The two armchairs are also the work of Francesc Vidal.

The lavish walnut fireplace was designed by Camil Oliveras and features several small cabinets for storing liquor. A built-in door leads to a pantry, where the dishes were prepared. Here, there is an original dumbwaiter that is connected to the kitchen.

Above the stained glass window on the south wall, you'll notice a wooden lattice window that closes off a narrow corridor from which the dining room can be observed.

According to conservation documents, the screen which separates the hall from the dining room was made in 2010. It is made of wood and stained glass with wrought iron elements. The original design probably made it possible to take the screen down according to seasonal needs.

## 9.- The corridor

This glassed-in corridor connects with the family residence on La Rambla, home of Eusebi Güell's father, Joan Güell i Ferrer. In fact, the palace was initially meant to be an expansion of the house that Eusebi Güell had inherited on La Rambla.

The wooden doors at the back are original; they were rediscovered during the final phase of restoration.

The corridor was the area where the Güell children displayed their works of art and the antiques they collected.

All of the furniture dates from the original era and was distributed throughout the palace.

Of the many pieces in the corridor, it is worth noting the screen with colourful stained glass. Each piece of cathedral-quality glass was hand-printed and mounted using an ingenious alveolar structure made of iron. Its rough texture and pale colours create an atmosphere unlike any other.

### **10.- The southern terrace and the rear facade**

This terrace provides views of the rear façade and its impressive bay window, so dynamic and strikingly expressive thanks to its creative bulk and a wealth of decorative elements.

The lower section is covered in ceramic tiles. Above the ten window panes, there is an undulating silhouette in a golden caramel colour. The gargoyles at the bottom carry rainwater away from the structure.

The bay window is crowned by a great stone corbel, which serves as the balcony to the master suite. This balcony is covered by a lovely open-air bower made of wooden strips atop a structure made of iron bars.

### **11.- The billiard room and the painting and sculpture studio**

This room once held a billiard table. The table we see before us is a 19th century snooker table, which was acquired to recreate the original ambience.

The Güell daughters also used this space as a painting and sculpture studio.

The stone fireplace, which is practically a sculptural work, was designed by Gaudí. Its opening is in the shape of a parabolic arch.

To the left of the fireplace are two large windows made of metal with decorated stained glass. The window that opens onto the terrace features the only cast iron column in the entire building. Its shaft is decorated with paintings and is crowned by a lovely capital.

Now go to the door that connects this area with the dining room. At the back you'll see the Güell Palace organ console.

To continue with the tour, turn around and follow the signs.

## 12.- The hall of lost steps

The hall of lost steps leads to the central hall and the visitors' hall. It is characterized by lavish decoration, which reflects the wealth and social position of the Güell family.

In addition to the magnificent coffered ceiling, this hall also features Gaudí's ingenious solution for visually broadening this narrow room. Thanks to the layout of the columns, of varying heights and grouped in sets of three with a common base, the space of the luminous bay window blends seamlessly with that of the hall, while simultaneously creating a graceful set of three facades.

The two photographs on your screen feature the decoration from this hall as seen from different perspectives.



### 13.- The visitors' hall and the dressing room

This was the visitors' hall. Its most impressive feature is the ceiling, made of oak with ornamental elements of wrought iron with gold leaf. The coffered ceilings on this floor all served a dual purpose – decorative and structural.

The quality of the wood used in the palace is just as exceptional as the design and the execution of the decorative elements it was used for. No expense was spared in crafting this sumptuous decoration, and this caused great concern throughout the building process to Eusebi Güell's secretary and accountant.

The lattice window located below the coffered ceiling made it possible to observe visitors from the upper floor without being seen.

The stained glass windows are decorated with lotus leaves and several central medallions with characters from the works of Shakespeare.

The decoration of this hall included furniture, sculptures, paintings and family portraits, as well as artistic objects in various styles and from different eras.

Look at your screen for a glimpse of the décor in this hall in around 1890.



The next connecting room was the dressing room for ladies who came to the parties, concerts and gatherings hosted by the Güell family. It was splendidly furnished and decorated with paintings and artistic objects. The furniture currently on view – which is attributed to Francesc Vidal – was originally located on the main floor.

Walk toward the central hall now. Before entering, have a look at the two large doors, decorated with paintings by Aleix Clapés. These are flanked by two large lamps made from iron and brass and decorated with olive branches and acanthus leaves.

#### 14.- The central hall 1

This hall is the palace's central feature, around which the entire residence and family life were arranged.

It is topped by a unique parabolic dome, supported by four arches, also parabolic, which rest on corbels. The interior is covered in crystalline hexagonal limestone pieces arranged in rows. Their size gradually decreases the closer they are placed to the upper ventilation opening.

Some of these stone pieces are perforated so as to allow the entrance of natural light, not only during the day, but also at night, giving the dome the appearance of the sky. In addition to the beauty of its shape and space, the dome is notable for its excellent acoustic quality.

This hall was used for concerts, operas and oratories, cultural and literary gatherings and receptions in honour of illustrious guests. It was also used for religious services.

Notice the area which is enclosed by two large doors. This is the chapel. Its design allows the hall to be dedicated to a variety of uses. When the doors are opened, it becomes a religious space, and when they are closed it is returned to its main function.

The chapel doors feature panels painted in oil and incredibly beautiful marquetry work. They are made of rosewood and include decorative elements made of brass, bone and tortoise shell. Inside the chapel, on the right, you'll see a two-floor bay window, from which religious celebrations could be observed; the lower floor was reserved for the nobility, whilst the upper floor was for the servants.

## 15.- The central hall 2

To the left of the chapel is the organ console. It was designed by Gaudí and was part of the organ built by Aquilino Amezua in 1888. In order to achieve sufficiently low notes, the wind system and pipes were placed at a height of 15 meters, just below the dome. In its day, this was one of the longest sets of organ pipes in the world.

The marble railing, designed by Gaudí, imitates the folds in a curtain and provides privacy for performers.

Timed to coincide with the palace's 2011 re-opening, Barcelona Provincial Council commissioned master organ builder Albert Blancafort to construct a new organ. If you look up, you'll see that this new organ has been installed in one of the dome's lower galleries. The instrument gives meaning to the hall, and makes it possible to hold concerts here once again.

The walls in this room are decorated with multi-coloured limestone from El Garraf, which was also used in the vestibule, the mezzanine and the main floor.

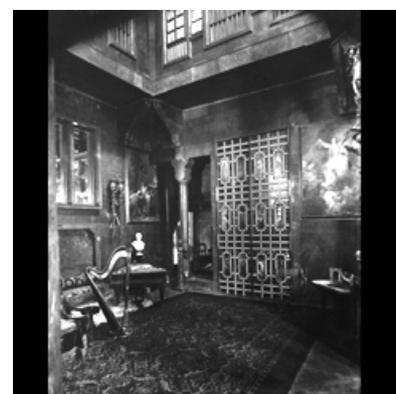
On one side of the hall, there is a large built-in marble chair, designed by Gaudí.

In of the hall's four corners hangs an oil painting by Aleix Clapés, featuring four unrelated scenes: Saint Elizabeth, Queen of Hungary (an allusion to the name of both Eusebi Güell's wife and eldest daughter); a portrait of the philosopher Jaime Balmes; and two scenes in the *Costumbrista* regional style.

Originally, the large column built into the wall that embellishes the staircase was crowned by a bust of Joan Güell i Ferrer, father of the palace's owner. The bust currently on view is a portrait of Eusebi Güell i Bacigalupi.

To continue the tour, go up the staircase.

Before leaving, have a look at the screen on your audioguide, where you'll see three photos of the central hall, taken from different angles. These were taken at the end of the 19th century.



### **16.- The musicians' area**

This is the musicians' area, a wider part of the hall where the orchestra set up when concerts were held.

Music was one of the Güell family's passions. Numerous musical works were performed in this central hall.

This area is separated from the central hall by a wooden screen in the Arabian style, another example of the admiration Gaudí had for Hispano-Islamic architecture. It is made of ebony and rosewood, with bone inlay.

From here, you can appreciate the play of space and volume in the central hall, and the succession of large interior windows, columns, arches and screens, all of which create a feeling of transparency and openness. Using this system, the hall's limited dimensions (of just 80 square meters) were expanded. The same can be said for the palace as a whole, which is built on a site measuring just 500 square meters.

Now walk toward the upper floor and stand on the staircase landing, where you can take in this diaphanous masterpiece.

### **17.- The hall of intimates on the bedroom floor**

The hall of intimates was a sitting room used exclusively by the family, which also served as a vestibule and led to the private bedrooms.

The fireplace is made of red marble and alabaster and probably came from the Fonollar Palace. It was designed by Camil Oliveras and features a sheet of white marble with gold and stone inlay that features an image of Saint Elizabeth of Hungary, the work of Alexandre de Riquer.

Gaudí placed a mirror in the balcony to visually double its size and to make greater use of natural light.

The floor with the family's bedrooms is arranged around a gallery with windows that open onto the central hall. Two of these windows are kept open so that visitors can enjoy views of the hall, the dome and the organ. When concerts were held in the central hall, the choirs sang in this gallery, making it seem as though the music was coming from all directions.

### 18.- The bedroom of Isabel López

The Güells' master bedroom suite is made up of a space that is divided into two areas, which are separate, but are connected from within. One was reserved for the husband and the other for the wife. We are now standing in the chambers of Isabel López.

Gaudí's gift for interior design becomes clear when we enter this room. The decoration dates from 1895, several years after the palace was finished. The date has been included in the elaborate wrought iron work that adorns the columns, and which also features the initials of the masters of the house, together with the word *Salve*, or *Hail*.

The principal piece of furniture in this room was the famous original chaise longue, part of the Güell family legacy. This is one of the few freestanding pieces of furniture that Gaudí designed for the palace.

This space has a small hidden bay window that opens onto the central hall. From here, the lady of the house could attend mass without having to descend to the main floor.

In the winter it was quite cold in the palace, so Gaudí put fireplaces in all of the bedrooms. Most of these were designed by the architect himself, like the one in this room.

On the screen of your audioguide is a photograph of Isabel López i Bru, wife of Eusebi Güell and daughter of the Marquis and Marquise of Comillas.



### 19.- The bedroom and dressing table of Isabel Güell

You are now standing in one of the five bedrooms occupied by the Güell children.

If you look at your audioguide screen, you'll see a photo of the Güell children in the garden at the Pedralbes estate, one of the family properties. The image dates from about 1881.



Originally, the walls of this bedroom were upholstered in stamped velveteen from the family textile factory.

This room is connected to another smaller bedroom, which belonged to Isabel Güell i López, the eldest daughter. Isabel studied piano and organ and in addition to performing, she also composed.

Together with her siblings, Isabel enjoyed the finest training available. A variety of figures from the era instructed them and helped them to develop their artistic, literary and musical talents.

In this bedroom, there is a small bay window enclosed by an artful stained glass window, which recalls the designs of William Morris and other English Pre-Raphaelites. This piece features two Shakespearean characters, Hamlet and Macbeth, against a background of three-pointed crowns, the heraldic emblem in the coats-of-arms of Sweden and Denmark.

As you can see in the period photo on view, this room held a dressing table designed by Gaudí, an extraordinarily original masterpiece. It included a tool for buttoning up the complicated boots women wore during this era. Today, the piece belongs to the Güell family.

## 20.- The bedroom of Eusebi Güell

This is the bedroom of Eusebi Güell, whose wife's bedroom can be accessed on the left.

Notice how the same arrangement of arches and columns is repeated here. There is also a fireplace designed by Gaudí, which is the case with all those that have a parabolic opening.

This space also has a small bay window that opens onto the central hall.

On the screen of your audioguide you can see a photograph of Eusebi Güell i Bacigalupi when he was about 25 years old.



## 21.- The bathrooms and the blue room

You are now standing just outside the bathroom. From here, you can see the bathing room, which originally had two bathtubs. The wall-to-wall flooring is Venetian in style, with multi-coloured sandstone known as "ojo de perdiz". Of particular note are the ceramics with geometric and floral motifs, the same design that was used to decorate the Güell residence in the Fonollar Palace.

The rear of the room leads to the blue room, which probably had a dual use – as a bedroom for the younger children and their nannies and as an area where the mending and ironing were done. From the blue room's large window, there is a view of the rear façade and several of the chimneys on the roof.

An audiovisual presentation, which lasts about five minutes, can be viewed in the blue room. To continue the tour, go up the servants' staircase to the attic and the roof terrace.

## 22.- The servants' staircase

This is the only staircase that connects all of the building's floors, from the roof terrace to the ground floor. It is a semi-suspended staircase. One side of the step structure is fixed to the wall and the other is suspended by a series of iron bars that hang from a beam located near the end of the staircase, which also forms part of the railing.

Go up the staircase to reach the attic and the roof terrace. Afterwards, when you've finished your visit, come down this same staircase where you'll find a hinged grill that was used to separate the part of the staircase that served the residence from the part that connected Mr. Güell's offices and business facilities.

## 23.- The attic

The attic was designed as a space for domestic tasks. This is where the laundry room and kitchen were located, as well as the 11 bedrooms that housed the domestic staff.

On the screen of your audioguide, you can see a photo of the servants.



In order to prevent noise from attic reaching the floor where the family's bedrooms were located, Gaudí invented a wrought iron element that provided good sound insulation.

The stained glass in the large parabolic windows which provide light to the central hall on the main floor was designed by Gaudí using the original *trencadís* system. *Trencadís* is a type of architectural decoration characteristic of Catalan modernism. It is generally made with irregular ceramic shards to create an abstract design. In this case, instead of ceramic shards, the artist used pieces of glass.

Don't forget to visit the temporary exhibition which focuses on the restoration work that was carried out in Güell Palace by Barcelona Provincial Council.

## 24.- The roof terrace

For your safety, please be aware of the irregularities in the undulating flooring as you walk, and keep within the limits of the white line on the ground at all times.

Using his limitless imagination, Gaudí transformed the traditional chimneys into magical, polychrome sculptures, with bases, shafts and little caps in original, unexpected shapes. Fifteen of these chimneys connect with the fireplaces inside the palace; the rest are smoke flues from the kitchen and ventilation pipes.

Look at your audioguide screen to see two photographs of the roof terrace, taken in around 1890.



The six chimneys on the upper floor are made of brick, while the 14 on the lower floor are decorated using the *trencadís* technique, using shards of ceramic, glass, marble, vitrified sandstone and earthenware. These elements are a precursor of the *trencadís* pieces Gaudí would create in Güell Park.

The chimneys were restored in 1992. In order to completely or partially reproduce those made of brick, the original models were followed. However, in the case of the *trencadís* chimneys, it was only possible to follow the original models of those that still had the majority of their tiles in place. With the others, a sort of contemporary reinterpretation was carried out, directed by the building's restoration architects and by various Catalan sculptural artists.

In the centre of the roof terrace is the 15-meter spire of the dome that crowns and illuminates the central hall. It is covered with vitrified sandstone that came from the inside walls of the abandoned limestone kilns on the Güell estate in El Garraf. Gaudí was adept at recycling this waste material in an original way – it wicks away water and keeps the surface from becoming damp.

We have come to the end of our tour of Güell Palace. We hope you've enjoyed your visit. Go down the servants' staircase to the vestibule, where you can visit our shop. Many thanks and we hope to see you again soon!



### Photo Credits:

Photo 1: Antoni Gaudí, 1888.

Photo 2: Bertran de Caralt collection, 1890-1894.

Photo 3: Bertran de Caralt collection, 1894.

Photo 5A: Amatller Institute of Hispanic Art Foundation. Mas Archive, 1894.

Photo 5B: Amatller Institute of Hispanic Art Foundation. Mas Archive, about 1894.

Photo 12A: Amatller Institute of Hispanic Art Foundation. Mas Archive, 1927.

Photo 12B: SCCM, 1900-1909.

Photo 13: SCCM, 1890.

Photo 15A: Amatller Institute of Hispanic Art Foundation. Mas Archive, 1890.

Photo 15B: Amatller Institute of Hispanic Art Foundation. Mas Archive, 1890-1894.

Photo 15C: Amatller Institute of Hispanic Art Foundation. Mas Archive, 1890.

Photo 18: Private collection.

Photo 19: Güell i Sentmenat collection, about 1881.

Photo 20: Güell i Sentmenat collection, 1870.

Photo 23: SCCM, late 19<sup>th</sup> century.

Photos 24A and 24B: Bertran de Caralt collection, about 1890.

Photo puzzle: © Eduard Solé / Easyfotostock.

### Music Credits:

Album title: *Compositores catalanes. Generació modernista*

Composers: Isabel Güell, Narcisa Freixas, Carme Karr and Lluïsa Casagemas

Performed by: Maria Teresa Garrigosa, soprano, and Heidrun Bergander, piano

Track 21: "Barcarole"

Composer: Isabel Güell, based on a text by Miquel Costa i Llobera

Publisher: La mà de Guido

Year of publication: 2008

Album title: *Compositores catalanes. Generació modernista*

Composers: Isabel Güell, Narcisa Freixas, Carme Karr and Lluïsa Casagemas

Performed by: Maria Teresa Garrigosa, soprano, and Heidrun Bergander, piano

Track 22: "Sad Song"

Composer: Isabel Güell, with text by Apel·les Mestres

Publisher: La mà de Guido

Year of publication: 2008



Album title: *Compositores catalanes. Generació modernista*

Composers: Isabel Güell, Narcisa Freixas, Carme Karr and Lluïsa Casagemas

Performed by: Maria Teresa Garrigosa, soprano, and Heidrun Bergander, piano

Track 19: "The Faded Rose"

Composer: Isabel Güell, with text by Jacint Verdaguer

Publisher: La mà de Guido

Year of publication: 2008

Album title: *Compositores catalanes. Generació modernista*

Composers: Isabel Güell, Narcisa Freixas, Carme Karr and Lluïsa Casagemas

Performed by: Maria Teresa Garrigosa, soprano, and Heidrun Bergander, piano

Track 17: "Onward and Upward!"

Composer: Isabel Güell, with text by Ramon Picó i Campanar

Publisher: La mà de Guido

Year of publication: 2008

Album title: *En un saló català. Música catalana del segle XIX per a piano*

Composers: Pere Tintorer, Nicolau Manent, Primitiu Pardàs, Joan Baptista Pujol, Josep Garcia Robles, Claudi Martínez Imbert, Melcior Rodríguez d'Alcàntara, Francesc Alió, Joaquim Malats and Frank Marshall

Performed by: Melani Mestre

Track 06: "Serenade"

Composer: Josep Garcia Robles

Publisher: La mà de Guido

Year of publication: 2004

Album title: *En un saló català. Música catalana del segle XIX per a piano*

Composers: Pere Tintorer, Nicolau Manent, Primitiu Pardàs, Joan Baptista Pujol, Josep Garcia Robles, Claudi Martínez Imbert, Melcior Rodríguez d'Alcàntara, Francesc Alió, Joaquim Malats and Frank Marshall

Performed by: Melani Mestre

Track 08: "Tribute to Velázquez" (hymn)

Composer: Melcior Rodríguez d'Alcàntara

Publisher: La mà de Guido

Year of publication: 2004

Album title: *Vistes al mar. Obres per a orquestra de corda*

Composers: Eduard Toldrà, Joan Lamote de Grignon and Enric Morera

Performed by: Orquestra de Cambra Gonçal Comellas

Track 08: "Quartet Op. 11"

Composer: Enric Morera

Publisher: La mà de Guido

Year of publication: 1995



Album title: *Cançó Tradicional i Popular Catalana*

Composer: Enric Morera

Performed by: Cor Lieder Càmera

Track 13: "Under the Elm Tree"

Composer: Enric Morera

Publisher: La mà de Guido

Year of publication: 1998

Album title: *Enric Granados. Música per a piano*

Composer: Enric Granados

Performed by: Emili Blasco, piano

Track 18: "The Rose Dance"

Composer: Enric Granados

Publisher: La mà de Guido

Year of publication: 2010

Album title: *Albéniz abans Albéniz*

Composer: Isaac Albéniz

Performed by: Sira Hernández

Track 11: "Asturias"

Publisher: La mà de Guido

Year of publication: 2007