

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9211559

**The development of compositional style in the piano music of
Federico Mompou**

Hammill, Jennifer Lee, D.M.A

University of Washington, 1991

Copyright ©1991 by Hammill, Jennifer Lee. All rights reserved.

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

The Development of Compositional Style
in the Piano Music of Federico Mompou

by

Jennifer Lee Hammill

A dissertation submitted in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

University of Washington

1991

Approved by Béla Hiki

(Chairperson of Supervisory Committee)

Patricia Michaelis

John Kahn

Laurence Starr

R.W. Williams

Program Authorized
to Offer Degree Music

Date November 15, 1991

© Copyright 1991

Jennifer Lee Hammill

In presenting this dissertation in partial fulfillment of the requirements for the Doctoral degree at the University of Washington, I agree that the Library shall make its copies freely available for inspection. I further agree that extensive copying of this dissertation is allowable only for scholarly purposes, consistent with "fair use" as prescribed in the U.S. Copyright Law. Requests for copying or reproduction of this dissertation may be referred to University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106, to whom the author has granted "the right to reproduce and sell (a) copies of the manuscript in microform and/or (b) printed copies of the manuscript made from microform."

Signature Jennifer Lee Hammill
Date Nov. 15, 1991

University of Washington

Abstract

The Development of Compositional Style
in the Piano Music of Federico Mompou

by Jennifer Lee Hammill

Chairperson of the Supervisory Committee: Professor Bela Siki
Department of Music

Federico Mompou's published piano works cover a span of nearly 70 years, from 1911 to 1979. This study seeks to trace the development of Mompou's skills as a composer throughout his long career. It concludes that the composer did not always employ the same idiom-as has often been held-but rather passed through at least three stylistic stages, each demonstrating a deepened artistic control.

A detailed analysis of several early works in Chapter 1 reveals a rapidly evolving set of compositional devices. A highly characteristic idiom emerges: the total reharmonization of repeated untransposed melodies. Attention to motivic detail increases steadily. Mompou learns to vary and develop phrases and as a consequence to construct ever larger internal sections.

Chapter 2 considers the works of Mompou's Parisian years (1921-41). They are characterized by larger size and formal scope, by a more bravura pianistic idiom, and in general, by a more open and extrovertive emotional tone. Perhaps in response to his milieu, Mompou now opens himself increasingly to the European musical tradition, composing traditional forms such as preludes, etudes, and themes and variations. These works nevertheless exhibit Mompou's continuing preoccupation with and refinement of motivic manipulation and reharmonization.

During the composer's later years in Barcelona, intellectual and spiritual concerns

come to dominate his style. Pianistic textures are simplified, compositional length is reduced, and the harmonic idiom grows more difficult. Every procedure distills and concentrates. An increasing preoccupation with formal concerns leads to use of the Golden Mean in proportioning some of his last works.

A conventional view holds that Mompou's music did not change over the course of his life, that his gift is charm, one issuing from a childlike simplicity that he retained from beginning to end. This study seeks to show the opposite: that Mompou found ever new technical means to take him through various explorations to a serious and deeply private end.

TABLE OF CONTENTS

	page
List of Examples	iv
Introduction and Purpose	1
Chapter I: Early Works	4
Impresiones Intimas	4
Scènes d'enfants	7
Pessebres	10
Suburbis	13
Cants Mágics	21
Fêtes Lointaines	27
Charmes	32
Canciones y Danzas I and II	38
Chapter II: Middle Works	42
Trois Variations	43
Dialogues	46
Préludes	49
Canciones y Danzas III-X	61
Variations sur un thème de Chopin	64
Paisajes	75
Chapter III: Late Works	82
Canciones y Danzas XI-XIV	82
Musica Callada	84
Conclusion	106
Bibliography	109

Appendix A: Selected Early Works

No. 3, Impressiones Intimas	112
Pajaro Triste, Impressiones Intimas	113
Jeux sur la plage I, Scènes d'enfant	114
Profond-lent, Cants Magics	115
pour endormir la souffrance, Charmes	117
pour appeler la joie, Charmes	118

Appendix B: Selected Middle Works

Trois Variations	121
Dialogue II	126
Theme, Variations sur un thème de Chopin	130
Variation 1, Variations sur un thème de Chopin	131
Carros de Galicia, Paisajes	132

Appendix C: Selected Late Works

No. 2, Musica Callada	135
No. 5, Musica Callada	136
No. 6, Musica Callada	138
No. 11, Musica Callada	139
No. 19, Musica Callada	141
No. 22, Musica Callada	142
No. 23, Musica Callada	143
No. 27, Musica Callada	144
No. 28, Musica Callada	145

List of Examples

Number	Page
Chapter I	
1. Cris dans la rue (mm. 28-33)	8
2. Jeunes filles au jardin (mm. 25-29)	9
3. L'ermita (mm. 1-4)	10
4. El Pastor (mm. 1-8)	11
5. El carrer, el guitarrista i el vell cavall (mm. 1-4)	14
6. El carrer, el guitarrista i el vell cavall (page 3, line 2-3)	14
7. El carrer (page 6, line 3)	16
8. El carrer (page 7, line 3)	16
9. La Cegueta (line 1)	20
10. La Cegueta (page 2, line 2)	20
11. La Cegueta (page 2 line 5 - page 3, line 1)	21
12. Cant Magic I (line 1)	22
13. Cant Magic I (partial lines 3-4)	23
14. Cant Magic IV (line 1)	25
15. Cant Magic IV (line 3)	25
16. Cant Magic IV (partial lines 6-7)	26
17. Cant Magic IV (partial lines 8-9)	26
18. Fête I (mm. 1-5)	27
19. Fête I (mm. 11-20)	28
20. Fête I (mm. 41-2)	29
21. Fête III (mm. 1-2, 5-7)	30
22. Fête V (mm. 10-13)	31
23. Fête V (mm. 22-25)	31
24. pour les guérisons (line 1)	34
25. pour les guérisons (line 5)	34
26. pour les guérisons (line 6)	35

27. pour évoquer l'image du passé (mm. 1-6)	35
28. pour évoquer l'image du passé (mm. 13-15)	36
29. pour évoquer l'image du passé (mm. 22-25)	37

Chapter II

30. Prélude III (mm. 1-2)	51
31. Prélude III (mm. 16-19)	51
32. Prélude VI (lines 1-2)	52
33. Prélude VI (page 2, lines 4 and 5)	53
34. Prélude VIII (line 1)	54
35. Prélude VIII (lines 8-9)	54
36. Prélude V (mm. 1-7)	56
37. Prélude IX (mm. 1-9)	57
38. Prélude IX (mm. 17-20)	58
39. Prélude VII (mm. 1-7)	60
40. Variations sur un thème de Chopin, Variation 3 (mm. 1-4)	68
41. Variation 4 (mm. 1-5)	68
42. Variation 5 (mm. 1-6)	69
43. Variation 5 (mm. 10-17)	69
44. Variation 6 (mm. 1-6)	70
45. Variation 7 (mm. 1-6)	71
46. Variation 8 (mm. 1-3)	71
47. Variation 9 (mm. 1-6)	72
48. Variation 10 (mm. 9-13)	73
49. Variation 11 (mm. 25-28)	73
50. Variation 12 (mm. 64-68)	74
51. La fuente y la campana (mm. 32-36)	78
52. El lago (mm. 9-10)	79
53. El lago (mm. 20-22)	79
54. El lago (mm. 23-25)	80

Chapter III

55. Musica callada, no. 9 (mm. 1-4)	91
56. Musica callada, no. 9 (mm. 27-30)	91
57. Musica callada, no. 10 (mm. 1-9)	92
58. Musica callada, no. 12 (mm. 1-6)	93
59. Musica callada, no. 12 (mm. 23-24, 33-36)	94
60. Musica callada, no. 13 (mm. 16-19)	94
61. Musica callada, no. 17 (mm. 3-4, 11-12, 22-25)	95
62. Musica callada, no. 25 (mm. 1-6)	99
63. Musica callada, no. 25 (mm. 31-36)	100
64. Musica callada no. 1 (beginning), no. 17 (mm. 1-2)	103
65. Musica callada no. 22 (mm. 1-2), no. 28 (mm. 1-2)	103

ACKNOWLEDGEMENTS

I wish to express my deepest appreciation to Professor Béla Siki, friend of Federico Mompou, for leading me to my subject and also, more deeply yet, for providing me with the central musical experience of my University of Washington years. Sincere thanks are also due the remaining members of my committee—Lawrence Starr, John Rahn, Patricia Michaelian and Robert Williams—for their assistance and guidance in the preparation of this manuscript, as well as the high-quality teaching they have provided me throughout the degree program. I would also like to express my gratitude to my husband, Tully Hammill, who not only helped me with translations and provided me with helpful critiques and heated discussions, but who also managed to remain a constant support whenever confidence waned.

INTRODUCTION AND PURPOSE

It has often been claimed that over the course of Federico Mompou's lifetime his compositional style never changed. Wilfred Mellers writes, "The music he has written in the 1940s differs in no essential from the music he wrote during the first World War...One cannot even say that his later works are more expert than the early ones...."¹ John Sinclair states a similar opinion in his D.M.A. dissertation, "The Style of Federico Mompou as Composer for Piano": "Considering Mompou's total output for piano, one cannot find a basis for speaking of evolution. There is change and there is variety, but no aspects of his music tend to evolve or develop from one period to another."² Christine Bendell's D.M.A. dissertation, "Federico Mompou: An analytic and stylistic study of the "Canciones y Danzas" for Piano" proposes a similar outlook: "...there is no basis for speaking of evolution in Mompou's total output for piano."³

That these opinions should be correct seems, on the face of it, surprising. Mompou lived a long life, dying in 1987 at the age of 94. His published piano works cover a span of 68 years, from 1911 to 1979. It is doubtful that anyone composing as much as Mompou did, and over a span of so many years, could escape the processes of refinement and maturation—in short, some sort of evolution. While some aspects of Mompou's music may have remained constant, many important elements progressed through several stages. In this study I shall discuss in chronological order the greater part of Mompou's piano music with the aim of determining whether the composer did in fact evolve stylistically.

Among the fundamental traits that will be described are Mompou's techniques for varying themes or musical phrases. In his earliest works, a phrase will tend to be repeated exactly, without change. Within a few years he will vary melodies by placing them in a different register or by transposing them. A succeeding stage will produce an important 'Mompou-ism': repeating melodies in their original, untransposed position but totally changing the accompanying harmony. Mompou first uses this procedure to effect contrast within a piece, enlarging it later to the point where the device gives structure to entire

1. Wilfred Mellers, "Mompou's Elegy," *The Chesterian* 25 (January 1952): 47.

2. John Sinclair, "The Style of Federico Mompou as Composer for Piano" (D.M.A. diss., Indiana University, 1962), 8.

3. Christine J. Bendell, "Federico Mompou: An analytic and stylistic study of the 'Canciones y Danzas' for Piano" (D.M.A. diss., University of Northern Colorado, 1983), 21.

works. In this art of harmonic alteration Mompou will prove himself a skilled and ingenious compositional craftsman.

Another element of style addressed in this document is Mompou's treatment of form. Where earlier commentators have dismissed Mompou's formal abilities as simplistic and static, with closer examination a line of steady growth, and at times a very intellectual approach to composition may be discerned. I will attempt to trace this formal elaboration chronologically from the very simple beginnings of straightforward A-B-A forms, to works containing complex and sometimes surprising internal development. That is to say that the musical material of the more advanced works changes as a result of what happens either harmonically or melodically in other sections of the piece. In this way form and harmony become an integrated, guiding force. Musicologists do not have a name for this procedure, but it is a way of 'working out' the form. Later experiments in form take on an even more cerebral outlook with the Golden Section playing a crucial role.

I will also attempt to discuss the changes that occur in the composer's more explicitly pianistic style. At the beginning of Mompou's oeuvre his writing tends to be very lean, with simple textures. Later, tonal ranges will expand, with more textural contrasts within pieces, producing at times a romantic, almost Chopinesque, style. He also makes forays into pianistic impressionism. What remains constant throughout his writing is ease of execution. Mompou arrives at his ideas through improvisation, hence the execution of a musical idea is not the problem it could be if the composer had worked from the opposite direction—imposing a musical idea, a mental construct, upon an instrument. In an interview given in Washington D.C. in 1978, Mompou stated "...Should I be deaf I could not compose because I compose from the piano. I have to hear what I am doing."⁴ Even Mompou's most difficult passages have a natural feel to them; all his writing fits the hand well. The only trouble is that the hand in question is that of Mompou—which easily stretched a tenth. In Mompou, tenths abound. All is not lost, however, for the small of hand. Other of the composer's qualities compensate: slow tempi, generous use of pedal, and Mompou's performance habit of breaking, or rolling chords.

It is not my intent to present a full biography of Mompou's life, for that service has been performed by several others: biographical sketches appear in *The New Grove Dictionary*; Christine Bendell's D.M.A. dissertation, "Federico Mompou: An analytical and sty-

4. Joseph T. Rawlins, "The Songs of Federico Mompou," *The NATS Bulletin* 41, no. 5 (May-June 1985): 12.

listic study of the *Canciones y Danzas* for piano"; John Sinclair's D.M.A. dissertation, "The style of Federico Mompou as composer for piano"; Joanne Huot's M.M.A. thesis, "The piano music of Federico Mompou." Full biographies are presented by Santiago Kastner in *Federico Mompou* (1946); Antonio Iglesias's *Federico Mompou: su obra para piano* (1976); and Roger Prével's *La Musique et Federico Mompou* (1981).

Nor will I deal with the influence of Spain and Spanish folklore on Mompou's music. There are two reasons. First, others have researched this area exhaustively.⁵ More importantly, I believe that Mompou was very much a European pianist, as much influenced by his years in Paris from the age of 28 to 48 (1921-41) and by his classical pianistic training as he was by his Spanish upbringing. To the degree that events in his life had direct bearing on his stylistic practice, however, they will be noted here.

5. Richard Paine, *Hispanic Traditions in 20th Century Catalan Music* (New York: Garland Publishing, Inc., 1989).

CHAPTER I: EARLY WORKS

Mompou's compositional style exhibits faster development during the first ten years of his career than during any other comparable period. The first works appear in 1911, with the eighteen-year old Mompou studying composition in Paris. For four years, the young composer lived in Paris, trying with various teachers to find his niche. He was not accepted at the Paris Conservatory. After studying composition and theory briefly with Emile-Louis Pessard and Marcel Rousseau, he found that traditional theory and academic counterpoint did not suit him and decided to work alone. Rousseau could not fathom Mompou's insistence upon parallel fifths and octaves in counterpoint, or his unexpected harmonies and told him, "You are an intelligent man, but so slow to understand these things."¹ A visit to Isadore Philipp introduced Mompou to Philipp's pupil, Ferdinand Motte-Lacroix, who became the composer's teacher and friend.

Formally Mompou's first works are based upon exact repetition of sections. But his skills develop quickly as he learns to vary and develop phrases and to construct larger sections. Mompou experiments with several compositional devices: cyclic form, transposition of themes, and large sections or whole works based upon one sonority. At an early point it becomes clear that Mompou's strongest musical interest is in giving a theme different characterizations. The way he went about this can be traced throughout this early period. Whereas the earliest works contrast unrelated sections, within a few years they are tied together by motivic or thematic unity.

Pianistic technique develops throughout these works as well. Starting with a limited range and simple textures, by 1916 Mompou is producing compositions of broader technical means. A general move toward more elaborate pianistic settings will lead the way to the works of the middle period.

IMPRESIONES INTIMAS (1911-14)

Mompou's first work for piano, *Impresiones Intimas*, is a set of nine short works.

I. *Lento cantabile espressivo* (1911)

II. *Andante* (1911)

1. Santiago Kastner, *Federico Mompou* (Madrid: Consejo Superior de Investigaciones Cientificas, 1946), 29.

III. *Gracioso* (1911)

IV. *Agitato* (1911)

Pajaro Triste (Sad bird) (1914)

La barca (The boat)(1912)

Cuna (Cradle song) (1914)

Secreto (Secret) (1912)

Gitano (Gypsy) (1914)

Number III (*Gracioso*) provides a good introduction to Mompou's early methods. There are few complexities here; the piece consists of a four-note rising melody and a simple harmonic progression repeated many times in the key of B flat aeolian. Perhaps the real mystery is how Mompou can create such a moving piece out of so little. Because of its minimal means and maximum impact, Wilfred Mellers calls the piece a "mini-miracle."² (See full score in Appendix A.)

The success of *Gracioso* stems largely from Mompou's concern for sonority. Although the texture and keyboard range are clearly limited, the voicings already mark the skilled pianist-composer. Mompou's harmonic colorations (such as the fourths added to the minor dominant in the first measure) enrich the tonal palette. The reliance on rubato as an expressive device—which continues through most of Mompou's output—attests to roots found in improvisation.

In addition to direct bar-to-bar repetition, the overall structure is also generated by repetition: the first section, consisting of nine bars, repeats again almost exactly, making an A-A' form.

In *Pajaro Triste*, the fifth piece of the set, the composer returns to the same compositional devices. Again, Mompou creates a charming piece from minimal sources: a melody fashioned from three notes, a limited range, and simple texture. The form, A-A-Coda, remains a strict repetition of one major section. Although a coda is added, that too is an exact replication of the opening phrase. (See Appendix A for score of section A.)

The harmonic treatment, although not complex, deserves attention since it is more typical of Mompou than that of the previous example. Rather than writing in a mainly diatonic key, Mompou varies the tonic (C sharp aeolian) with occasional departures. The lowered second in measure 3 could be interpreted as modal play or as a momentary shift to mixolydian on E. That early attention to E prepares the way for a long chain of diatonic

2. Wilfred Mellers, *Le Jardin Retrouvé* (York: The Fairfax Press, 1987), 29.

seventh chords in the key of E major (bar 8-12). At bar 12, we expect a resolution to an E major triad, but the C sharp aeolian returns, seeming even darker than at the beginning.

Mompou once explained the origin of *Pajaro Triste* to Prével: the composer's father had acquired a caged goldfinch with great hopes for its singing abilities. The creature could only sing three short notes—E, C sharp, D sharp. These it repeated sadly, as if it were aware of its own limitations. As is often the case in his early years of composing, Mompou finds inspiration from specific, actual events that have happened to him. He uses these same three notes as the basis for the work, bringing them back in a rhythmically realistic bird call (measures 17-19). Mompou takes a deeply personal approach, similar in outlook to that of Schumann, associating sounds with real happenings.

The title calls to mind Ravel's *Oiseaux tristes* from *Miroirs* of 1905; the similarity of titles is coincidental, however. The difference between Ravel's *Sad Birds* (these could be any birds) and Mompou's one, specific *Sad Bird* is clear. As a well-educated pianist and as a former student in Paris from 1911 to 1914, Mompou would certainly have been well acquainted with the music of Ravel and Debussy, but repeated testimony has emphasized Mompou's almost total lack of recourse to others for concrete inspiration. Mompou, over and over, proves himself a very original and personal creator.

Secreto, the seventh piece of the set, differs in no essential way from the others: Mompou has drawn things out to greater length, but exact repetition still serves as the formal generating principle. A 20-bar section is heard twice, and a truncated third section serves as a coda. The tonal center of C sharp is clear throughout but the modality is another issue. An informal tally of modal possibilities gives a list of mixolydian, aeolian, and phrygian mode with raised third degree. Another analyst points out that the "scale of C#, D, E#, F#, G#, A, B, C# is the characteristic Spanish scale rooted in Arab-Andalusian culture."³ The scale reduces to a rich palette of many chromatic colors: C#, D/D#, E/E#, F#, G#, A, B/B#. Whatever the mode—and perhaps this is the secret—the ambivalence of the second, third, and seventh scale degrees plays a crucial role in creating the modal color. Some harmonies such as the D major (flat II) of bar 5 imitate the popular Spanish idiom of Granados and Albeniz.

The last piece of the set, *Gitano*, like *Pajaro Triste*, originated with a specific event, or in this case, a specific person. In a later commentary Mompou described an actual encounter with an old gypsy who was suffering from an injury, and yet would not complain.

3. Olga Llano Kuehl, "Mompou's *Secreto*," *Clavier* 25, no. 5 (May-June 1986): 18.

Mompou was impressed with the old man's "grandeur of soul"⁴ and wrote the work in homage.

This member of the set extends now to five pages, but once again repetition is the key. Although the piece falls into an A-B-A form, several short recurring phrases give it a rondo character. The dependence on phrase repetition will be more clear if charted:

Structure:	A	B	A
Phrases:	abacadab	efe	abacadab

In Mompou's recorded performance of *Gitano* in 1979 he alters the form, concluding after the first two phrases of the return to the A section. In later years Mompou would move toward greater concision, as his performance proves.

SCÈNES D'ENFANTS (1915-18)

Experiments in form abound in *Scènes d'enfants*, both within individual pieces and in overall structure. A melody from the first piece returns in the last, yielding a cyclic design. The middle members are three 'games on the beach', which in combination with the outer two pieces create an overall arch form.

Cris dans la rue (Cries on the street) (1918)

Jeux Sur la Plage I (Games on the beach) (1915)

Jeu II

Jeu III

Jeunes filles au jardin (Girls in the garden) (1918)

In *Cris dans la rue* Mompou begins to alter the forms that were based largely on repetition by adding more sections. Here he writes in an A-B-C-A form. But at the smaller level, the A and B sections continue to rely upon direct phrase repetition for their content. Both sections are fast (*Gai*, and *Tres vif*) and fairly limited melodically. Their themes, as well as the initial four-bar introduction, consist primarily of two oscillating neighboring notes. These then extend to three more pitches, resulting in pentatonic melodies.

The C section stands in contrast to the first two; the tempo slows markedly (*Calme*), and a full-fledged melody enters—a slightly adapted version of the popular Spanish song "La filla del Marxant." Although the song recalls the opening section in its return to C major

4. Roger Prével, *La Musique et Federico Mompou* (Genève: Editions Ariana, 1976), 63.

and in its similar left hand drone and right hand chords, the effect of the whole is awkward. The preceding sections had taken on an introductory quality leading to the “La filla” melody, yet their fully developed melodies and length combine to overwhelm the Spanish melody. Too many themes weaken the composer’s intent.

The image shows a musical score for a piano piece. It consists of three staves. The top staff is a vocal line with a treble clef, marked 'm. g.' and 'Calme'. The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part is marked 'Chantez un peu grossièrement'. The music features a complex texture with multiple themes and a drone in the left hand.

Courtesy of Salabert Editions

Example 1 - *Cris dans la rue* (mm. 28-33)

Treatment of the same “La filla” melody in the final piece of the set, *Jeunes filles au jardin*, presents striking contrasts. The melody is now in E flat, and although the right hand still harmonizes with many fourths, the harmony and effect are totally changed. Mellers appropriately comments that the widely spaced chromatic harmonies suggest the piano style of Bill Evans or Chick Corea (preceding these pianists by many years of course).⁵

The Satie-esque phrases sown throughout the piece identify the desired interpretive changes. In the first piece, Mompou’s instructions are to “Chantez un peu grossièrement” (Sing a little coarsely). Perhaps the instruction in the last piece, “Chantez avec la fraîcheur de l’herbe humide” (Sing with the freshness of wet grass), a somewhat difficult poeticism to carry out in practice, suggests that the girls have grown and are now elegant young women.

5. Mellers, *Jardin*, 71.



Example 2 - *Jeunes filles au jardin* (mm. 25-29)

This cyclic theme appearing in the suite's final number seems somewhat redundant, as did the theme in *Cris dans la rue*. The principal melody in the main section (*Calme*) is lovely enough to have served for the whole piece; the addition of the "La filla del Marxant" theme, no matter how beautiful its harmonization, seems out of place, as if its appearance serves only to accomplish the original plan of creating a cyclic set. Mompou must have indeed felt some imbalance here, for in his recorded performance (1979) he revises the form, adding a repeat of the cyclic theme, balancing it with the larger sections which preceded it.

Evident already in this early work is Mompou's interest in and talent for rewriting melodies. At this early stage, however, he seems uncertain of how to go about placing themes within a larger overall form. In short, these two pieces are a first attempt at stepping away from direct repetition; they constitute an experiment in form. This compositional practice of reharmonizing and transforming a melody would later become one of Mompou's greatest talents and would characterize much of his music.

The inner three pieces of the set, *Jeux sur la plage*, show evidence of various compositional experiments and advances in Mompou's writing. All employ bass patterns depicting waves of the sea. All three pieces have amazingly realistic cries or imitations of the squeals of children. He also composes a very special coda—which will remain a favorite practice. The first Game, in the aeolian mode on A, begins with a "Cri" based on the minor dominant triad (E minor). An A flat appears with each cry, however, next to the G, acting in false relation and markedly coloring the E minor triad. It cannot be a coincidence when this A flat/E minor combination appears again at the emotional climax of the piece. (See full score in Appendix A.)

A small stroke of genius emerges in the coda (bar 28-30), marked *douloureux* (painful, sorrowful). The melody in these three measures derives from the 'a' phrase. Its harmonization summarizes the harmonic movement of the 'b' phrase and the third measure

presents the E minor triad with added A flat from the opening section. Mompou effectively brings all the elements of both sections together in three compact bars. The coda's degree of cohesion demonstrates a marked advance in compositional technique. In performance the composer performs the passage with considerable rubato, highlighting its structural importance even more.

PESSEBRES (Nativity Scenes) (1914-17)

The three pieces which make up this collection all depict Catalan scenes linked with the Nativity:

Crèches (Cradle) (1917)

L'ermita (The hermitage) (1914)

El pastor (The shepherd) (1915)

In each of the above, the process of experimentation and development clearly continues. The earliest, *L'ermita*, alternates between two motifs: a bell chord (*Lent*) and an arpeggiated, flowing idea that is more harmonic texture than melody (*Moderat* [sic]). Rhythmically the piece offers little by way of contrast or interest, but perhaps this is intentional, for the monotony serves to paint the picture of the solitary, perhaps ascetic existence of a hermit.

Courtesy of Union Musical Ediciones.

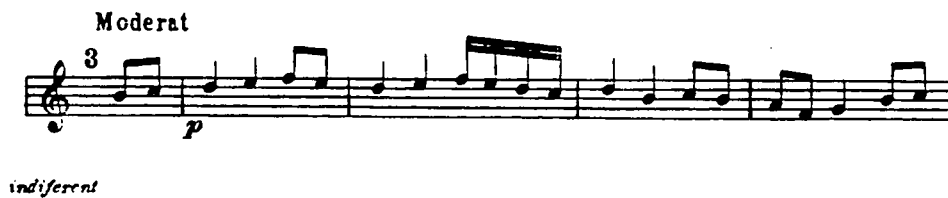
Example 3 - *L'ermita* (mm. 1-4)

Mompou again employs an A-B-A form, but with a new twist. Where he had earlier set sections off by means of differing themes and tonalities (as evidenced in *Gitano* and *Cris dans la rue*), he now achieves musical interest by contrasting the static harmony of the A

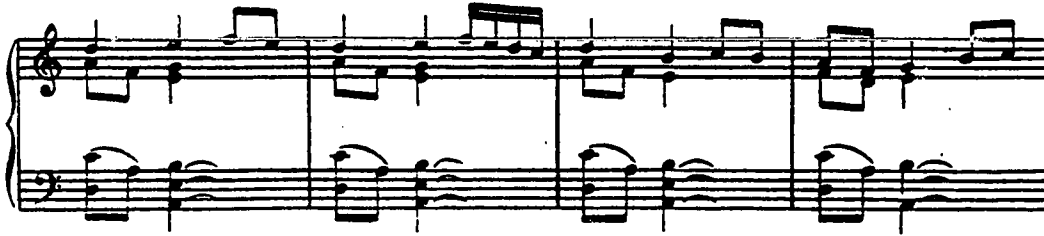
section with the fast harmonic motion and unpredictable harmonic movement of the B section. The A sections consist merely of pedals on the tonic (D dorian) and minor dominant that extend up to six measures in length. The B section greatly speeds the harmonic rhythm to as much as one change per beat. It also offers a much greater variety of chords, many of which are coloristically enhanced by added sevenths and ninths. As in 'classical' development, the middle section performs manipulations both thematic and harmonic, thus marking another important beginning in Mompou's stylistic growth.

El Pastor, written next in 1915, introduces one of the trademarks of Mompou's style. It begins with an unaccompanied folk-like theme. The opening appearance of an unaccompanied theme, in Mompou's work, gives a clear signal of what to expect: harmonization and reharmonization of the theme. The four-bar theme receives two different harmonizations, repeating them more or less exactly, creating the overall form: introduction-A-B-A-B-A-Coda.

Mompou creates deliberate harmonic ambiguities in this style of reharmonization: the implied tonality of the opening undergoes sufficient changes to put the identity of the tonic in doubt. The opening unaccompanied theme stresses E as the tonic. The first harmonization (see example below), however, in its one bar harmonic pattern suggests A minor as tonic. The second harmonization (bar 13) does not settle the issue since the theme is transposed up a third and altered chromatically. It lingers momentarily on an E7 triad (the written A flat disguised as the third of the triad) and three measures later the A minor harmony returns (bar 22). The original melody returns two bars later for an almost exact repetition of the A section. At the last moment the coda settles the harmonic ambiguities. Melody and harmony finally both agree on E major.



Example 4 - *El Pastor* (mm. 1-8) (continues next page)



Courtesy of Union Musical Ediciones.

Example 4 - *El Pastor*, continued

The first piece of the set—though last composed—experiments with modulation as its main tactic for generating formal contrast. *Crèches* falls into an overall A-B-A form, but the choices of key are unexpected. A detailed chart of keys and themes follows:

	A		transition	B			A		coda
Themes:	a	a	x	b	b	b	a	a	x
Key:	Gm/M	Gm/M	Ab	Ab	Eb	Ab-Eb	Ab	Ab	Eb
Measure:	1	12	21	31	39	48	56	66	75-80

Because reiterations of the themes are all exact, contrast through transposition becomes Mompou's only tool for effecting variety. Variation by transposition seems a common enough compositional device, but for Mompou it is not a standard aid from the composer's tool box, but rather a developmental stage falling somewhere between exact repetition and contrast by reharmonizing. This is not to say that later pieces do not modulate—they do. But as a main tool for lending variety to a musical phrase, Mompou prefers to recharacterize themes by means of mood changes brought about by reharmonization and other means to be elaborated below.

Although the transition in *Crèches* is skillfully written (the beginning of the Christmas carol "Silent Night" is subtly quoted), Mompou does not seem comfortable with modulation as an overall strategy; some awkward shifts occur. An unexpected and rather rough transposition may be found at the third repetition of the 'b' theme (bar 48-56). The theme, heard for eight bars in A flat, then eight bars in E flat, now returns to A flat. Half-way through, the tonality jumps unpleasantly back to E flat. The reasoning behind this shift seems obvious: the E flat acts as a dominant preparation for one final return to A flat and the 'a' theme. The feeling desired is one of recapitulation, that the 'a' theme really belongs

in A flat after all, rather than in G minor where it started. After seeming comfortably settled into a tonic A flat by this prolonged passage, the listener must be unpleasantly surprised by the swift and unprepared return to E flat that the coda brings.

Mompou's decisions here might perhaps appear in a more favorable light if considered from a different standpoint, that of formal symmetry. The E flat tonality (along with the first forte) were first reached at bar 39, at the center of the work. Perhaps the sudden shift to E flat in the middle of the 'b' theme was placed there deliberately, with a larger overall tonal scheme in mind. Or perhaps Mompou was setting a precedent for the Coda's unexpected shift to E flat, by the earlier shift at bar 39. In any case, he is now clearly leaving behind his earliest compositional set point where predictable and harmonically simple sections are exactly repeated in straightforward A-B-A form.

SUBURBIS (Suburbs) 1916-17

Suburbis consists of five pieces, all inspired by scenes of the city:

El carrer, el guitarrista i el vell cavall (The street, the guitarist and the old horse)

Gitanes I (The Gypsy)

Gitanes II

La Cegueta (The blind girl)

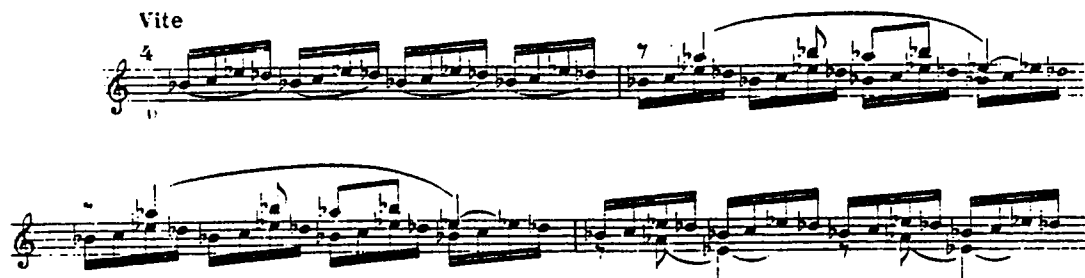
L'home de l'aristo (The man with the barrel organ)

This set marks the beginning of several important stylistic traits. Most noticeable is its expanded pianism. More demands are made upon the performer's piano technique, some of which descend directly from the impressionism of Debussy. The variety of textures encountered within a single piece expands dramatically. The use of more elements fills out the works, lending them a new sense of richness and generosity. Here too (in the *Gitanes*) the beginnings of Mompou's contrapuntal style emerge. The prominence of the bell-like sonorities that will permeate his music for a number of years also commences here (in *La Cegueta*). Reharmonizations of melodies, so obvious in *Scènes d'enfants*, and the *El Pastor* of *Pessebres*, return with greater refinement and additional stylistic features.

A quick glance at *El carrer, el guitarrista i el vell cavall* reveals many new additions to Mompou's style. Length has expanded to seven pages—remarkable for any period of Mompou, since most of his pieces are a brief one or two pages. The form, in a simplified account, amounts to Introduction-A-B-A-C-Coda, yet all sections develop from the intro-

ductory theme. Although some sections are repeated, Mompou no longer relies solely upon exact repetition. He achieves a successful balance through alternating sections of variation and development with sections of repetition.

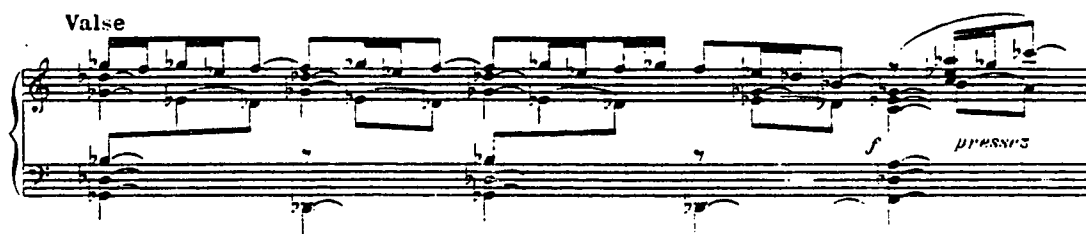
The introductory theme of *El carrer* evokes an incantation with its rapid, repeated figuration and its melody of only three pitches. The tonic is uncertain: the melody points to E flat, the figuration to B flat minor. The introduction closes on an E flat minor triad with added sixth, an important sonority that will appear again. The triad acts as a dominant, forming a connecting bridge to B flat aeolian for the A section.



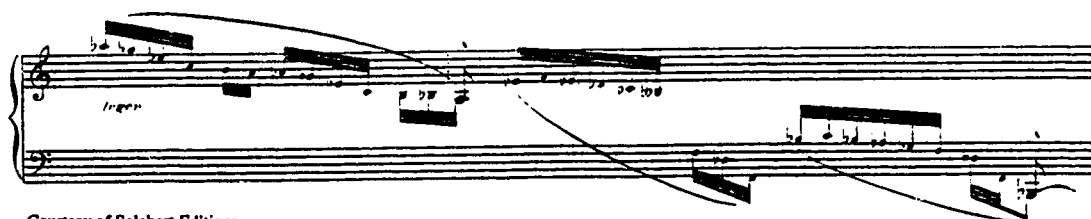
Courtesy of Salabert Editions

Example 5 - *El carrer, el guitarrista i el vell cavall* (mm. 1-4)

The melody of section A develops from the introduction. It is modified rhythmically, enlarged to five pitches, and transposed down a fifth to B flat aeolian. The melody of the B section again further embroiders the theme of the A section. This time the transformation leads to a love song probably intended to represent *el guitarrista*. The guitarist sings the first phrase of his song but is interrupted, or perhaps carried away with his fancy strumming. He begins again, but this time he is really interrupted with a forte crash followed by rapid impressionistic whole-tone cadenzas.



Example 6 - *El Carrer* (page 3, line 2-3) (continued next page)



Courtesy of Salabert Editions

Example 6 - *El carrer*, cont.

The idea of the guitarist singing a love song and being interrupted by commotions in the street or by people laughing at him, resembles one employed in Debussy's *La Sérénade interrompue* (1910). The impressionistic cadenza and the partial use of whole-tone patterns also reminds one of Debussy, although there has been no extra-musical evidence that Mompou was copying the older model.

Although the cadenza is played as rapidly as possible—it is in fact the fastest page in all of Mompou's output—the technical ease of the passage astonishes. By alternating hands and following repeated patterns, Mompou achieves comfortable performability while maintaining aural brilliance. Some of the runs are facilitated by placing the left hand on black keys and the right hand on white keys, a very comfortable procedure for the hands and one that is easy to play rapidly. The cadenza creates a thematically unifying effect by making allusion to the introduction with the use of the pitches Bb, C, Eb, Db (p. 2, lines 5-6).

The Valse returns two more times, yet can get no further. The last 'interruption' or cadenza brings back an entire repeat of the A section. This exact repetition does not strike the listener as unskilled or redundant, however, for the rhythmic and harmonic stability of the section have a reassuring effect, helping to balance out the highly segmented Valse section. The next section has been labeled C, but again is really a further variation on the B section. The Valse theme takes on a new calmer and more expressive character. We finally hear it without interruption.

The image shows a musical score for a piano piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a key with one flat (B-flat major or E-flat minor). The tempo and expression markings are 'Plus calme expressif' and 'très sonore'. The score includes various musical notations such as notes, rests, and dynamic markings.

Courtesy of Salabert Editions

Example 7 - *El carrer* (page 6, line 3)

The coda introduces one more idea: the old horse going home. The old horse moves *très lent* and, as reflected in the harmony, *péniblement* (painfully).

The image shows a musical score for a piano piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a key with one flat (B-flat major or E-flat minor). The tempo and expression markings are 'Très lent' and 'péniblement'. The score includes various musical notations such as notes, rests, and dynamic markings.

Courtesy of Salabert Editions

Example 8 - *El carrer* (page 7, line 3)

The coda provides a cohesive close, bringing together many elements from the different sections. The 'old horse' theme closes on an E flat minor with added sixth, the same chord that had closed the introduction. The intent of the reference is made certain by Mompou's voicing each chord identically. Next a slow but cadenza-like passage recalls the interruptions of the Valse. The accompaniment of the introduction returns again without its melody but now reharmonized with another voicing of the E flat minor triad with added sixth. In the last line the long-expected B flat arrives in the bass, but not in time to accompany the introductory figure. This figure has broken down into seconds, recalling again the technique of the middle section and bringing the rapid figuration to a close. The E flat minor chord that had underlain most of the coda gets the last say, hanging above a B flat minor tonic pedal. Far more motivic development and cohesion are exhibited in *El Carrer* than in Mompou's earlier works.

The next piece in *Suburbis*, *Gitane I*, marks the beginning of a deeply personal use of an area of compositional technique that is thought by many to be completely foreign to Mompou—counterpoint. In his infrequent forays into contrapuntal textures Mompou certainly does not follow the rules of counterpoint. Nonetheless, in these moments the music is always beautifully voiced and very expressive—in all just as effective as in Mompou’s much larger homophonic corpus. The composer reserves the use of counterpoint for thin textures (often two lines) and gains expressive power by the resulting simplicity.

Although *Gitane I* looks on its face to be of A-B-A form, Mompou’s treatment of the form has changed since the earlier compositions in a way that cannot be indicated by formula alone. Rather than unite the sections by related melodies (as in *El Carrer*), *Gitane I* attains unity by means of a small phrase that closes both A and B sections. The phrase is always marked *Ritard* but changes harmonically each time. The emotional pitch of the phrase evolves throughout its various statements as well. In its first appearance the motif is marked ‘pleading’ (*suppliant*). At its second appearance, it is questioning. (Mompou includes a question mark in the score.) A third time and it is ‘without hope’ (*sans espoir*, below). Finally, it is simply ‘more sad for the last time’ (*plus triste pour la dernière fois*).

It is time to comment upon the lack of barlines in *Gitane I*. Mompou often refuses to use barlines. The omission reveals in part his philosophy of music. The composer often stated that music had become too intellectual and in the process had lost many of its ancient timeless qualities. In 1964, when asked who were his favorite composers, he replied, “Presque tous, à l’exception de Haydn, Mozart et Beethoven.” (Nearly all, with the exception of Haydn, Mozart and Beethoven.)⁶ It is hard to know what part of the classical language he disliked. One might conjecture that he found difficulty with the strictness of its rules for harmonic progression, with its strictly defined forms or more generally with its degree of intellectualization. Mompou wanted a simpler style for his own—one which finds some of its roots in improvisation. “Recomençament,” or “new beginning” was his term for the style.

What might “recomençament” mean in practical terms? One outgrowth of the primitive ideal was to write without too many notes: to achieve the maximum amount of emotion through a minimal use of means. In pursuit of this end Mompou clears the page of all unnecessary clutter. This approach explains the idea underlying the omission of bar lines. It also explains indicating a ritard by the letter ‘R,’ or showing the length of a note by

6. Roger Prével, *Federico Mompou* (Genève: Editions Ariana, 1976), 20.

extending curved lines after it instead of writing more complex ties.

John Sinclair states in his 1962 dissertation that the absence of meter signature and bar lines in *Suburbis* represents the “definite influence of Medieval music.”⁷ Mompou’s actual rhythmic treatment, however, is far from medieval. Beat and meter are always clear. Meter is indicated by a single number above the staff. After becoming accustomed to the new look on the page, the performer finds musical phrasing easier without the bar lines. One can more easily see the shape of phrases, and the art of playing with rhythmic flexibility comes more naturally. Mompou occasionally adds half a bar line, or as in the cadenza of *El carrer*, a dotted bar line to clarify the accent and meter desired.

In an interview in 1986, Mompou explained beyond all doubt his reasoning in choosing to omit barlines.

In the aesthetic sense I wanted a more pure, natural, primitive means of expression with less emphasis on the cerebral or intellectual aspects. I wanted freedom from the traditional bar lines, which I felt prevented the natural fluidity of the musical line. For this reason when I eliminated the bar lines I used accidentals instead of a key signature. I returned to more traditional methods when I discovered my music was being performed incorrectly.⁸

Although most of his works do contain barlines, some from all three periods are found without them. Mompou gave in to convention sometimes, but not always.

The second *Gitane*, a dance in G phrygian, experiments further with methods of generating contrast between sections of A-B-A format. As in *El Carrer*, the first section attains rhythmic and harmonic stability by means of tonic note drones and repeating rhythmic patterns. The second section is more disjunct, presenting several interrupted ideas and textural contrasts. These two sections also contrast melodically. The A section contains no melody, the B section does. Here also are the beginnings of impressionistic piano technique with numerous changes in texture and range. In addition, Mompou intends portrayal of rapidly changing emotions through his inclusion of phrases like *furieux*, *calme*, and *de mauvaise humeur*.

La Cegueta, next in the set, marks an important stylistic turning point in at least two ways. First, an entire work is devoted to the harmonization of a theme. The long, multi-phrased melody unrolls first in unison. The composer then harmonizes it—changing no

7. John V. Sinclair, “The Style of Federico Mompou as Composer for Piano” (D.M.A. diss., Indiana University, 1962), 11.

8. Olga Llano Kuehl, “At home with Federico Mompou,” *Clavier* 25, no. 5 (May-June 1986): 19.

pitches—but in the course of this treatment at least two tonalities emerge. We should recall the line of compositional growth leading up to this point. In *Scènes d'enfants*, Mompou composes two entirely different versions of the cyclic theme, “La filla del Marxant.” The second version, however, contains both melodic transposition and harmonic alteration. In *El Pastor* from *Pessebres*, the initial unaccompanied theme receives two different harmonizations, in the second of which both tonality and melody undergo alteration. (This is really motivic development rather than harmonic experimentation.) Mompou experiments with exact transposition of both theme and harmony in the *Dansa* from *Pessebres*. Now, in *La Cegueta*, we encounter for the first time an entire work based upon the mix which Mompou prefers best: an exact, untransposed melody given an unexpected harmonization. This compositional procedure would later be further elaborated in works where strings of differing harmonizations would extend as far as the needs of the moment dictated. It would become one of the landmarks of Mompou’s style.

The second element marking an important new phase in Mompou’s development concerns sonority. Here he begins his famous imitations of bells. Mompou’s grandparents had owned a bell foundry. The composer claimed that the sound of the bells had deeply influenced his musical formation. He once told Santiago Kastner that his “musical intuition began at the sound of the hammering of iron and bronze”⁹ in his native Barcelona. Why Mompou should suddenly, in 1917, turn to this sound, and continue to imitate the sonority of bells for the next several years, then just as suddenly cease all reference to them until his late works remains a mystery.

Six unaccompanied, unattractive, repetitive, and rigid phrases open *La Cegueta*. The melody, in bleak unison, centers around a modal D flat (sometimes the third is lowered). The irritating insistence of its non-stop eighth notes paints an appropriate emotional picture of the plight of the blind girl who is the subject of the work.

9. Kastner, *Mompou*, 62.



Courtesy of Salabert Editions

Example 9 - *La Cegueta* (line 1)

The harmonization places the melody, still doubled at the octave, in a new higher register reminiscent of bells. The left hand swings back and forth with soft bell-like 'clangs.' Since the melody remains untransposed, the listener would expect to hear a harmony based on D flat. Instead, the tonic changes to G flat mixolydian. Prokofiev's emotional response to the resulting cross relations and dissonance of *La Cegueta* provoked him to say, "How I suffer with this harmony!"¹⁰



Courtesy of Salabert Editions

Example 10 - *La Cegueta* (page 2, line 2)

A characteristic trait of Mompou's writing here reveals itself: his tendency to back away from a musical climax. The music reflects the man. His personality was often described as serene and poetic. In *La cegueta*, at the close of the fourth harmonized phrase, the melody rises, the accompaniment expands to an extended arpeggio that could easily support a climax, yet the musical scale diminishes:

10. Antonio Iglesias, brochure notes for *Mompou Plays Mompou*, Vol. 2 of Ensayo CD-3426, 3.

Courtesy of Salabert Editions

Example 11 - *La Cegueta* (page 2 line 5 - page 3, line 1)

CANTS MAGICS (Magical Songs) (1917)

The five pieces that make up *Cants Magics* all explore a single sonority: a minor triad, usually with an added sixth or ninth (or both). All the pieces in the suite are formed from a minimal amount of material. A theme of three or four notes, or no 'melody' at all are all the composer needs. Mompou chooses these limitations consciously, for by limiting thematic elements, space is cleared for the play of sonorities. Elaborations of bell sounds comprise the body of the pieces. Formally, the suite continues Mompou's compositional practice of constructing different settings of a short theme.

The first piece, marked *Energic*, explores the sound of the E minor chord with added sixth. By setting up compositional limits—no melody, little rhythmic interest, no changing

intervals—Mompou focuses attention completely on widely-spaced vertical structures. A-B-A is again the form of choice. The entire A section unfolds from this one E minor tonic chord varied only by register. The metallic clang of the chord plus its movement back and forth from low to high and back again imitates bells in their swinging to and fro. The pendulum movement slows to a brief pause (*recitat*) on a new, more richly spaced voicing of the same chord. Around this latter chord all those of the second section will oscillate at much closer intervals.

Energic

Courtesy of Union Musical Ediciones.

Example 12 - *Cant Magic I* (line 1)

Incidentally, this collection of pitches recalls *El Carrer, el guitarrista i el vell cavall* from *Suburbis*. Although here transposed up a semitone, the two chords are voiced identically. In *Suburbis* the chord had proved to be structurally important, being recalled in the coda. Now in *Energic* it serves a structural purpose as well, that of generating the B section.

The middle section, *Lent*, commences where the A section left off, with the new voicing of the E minor with added sixth chord. Although the harmonic rhythm increases, the harmony does not truly develop. The chords oscillate in parallel movement around the E triad. Each is colored anew by replacing the sixth degree with the ninth (bar 5) and an added eleventh a bar later. These additions are eventually discarded in favor of the original sonority. The top-most pitches may look like a melody on the page, but the sonorities outweigh the small melodic interest.

Courtesy of Union Musical Ediciones.

Example 13 - *Cant Magic I* (partial lines 3-4)

Obscur, the second piece of the suite, also experiments with variations of an unmodulated theme. Because Mompou's intent throughout *Cants Magics* is to explore the power of a single harmony, he does not give different harmonizations to the melody, but concentrates on different textural settings, or variations, using primarily the same harmony. For the first setting Mompou moves the melody (unchanged) to the treble. One single harmony predominates: a B minor triad with added ninth.

The second setting doubles the tempo and high in the treble the right hand oscillates on fourths imitating bells. Running through the middle of the texture is the theme. The technical pianistic idiom expands the textures to the point where musical notation lies on three staves.

The only extraneous passage in *Obscur* occurs at the end of the second variation. Evidently Mompou found how far the harmony of one single chord could be sustained, for it finally shifts to E flat minor with added sixth and ninth. The meter shifts from duple to triple. A new pentatonic melody emerges but proves short lived: a chromatic drop brings back the B minor tonic and original theme.

The third of the *Cants*, *Profond-lent*, continues in much the same vein as its predecessor *Obscur*. Again Mompou continues to limit himself to a single minor triad sonority. He adds a strong element of chromaticism, and by thickening the texture along with increasingly richer chords, creates some lush unexpected harmonic colors. The melody is of minimal substance. This time Mompou writes three settings thereby creating the form: Introduction-A-B-C-A. The theme consists of only three notes a semi-tone apart (B flat, C flat, C natural) in the bass clef. (Complete score, Appendix A)

By keeping the melodic line in the bass for the first variation, Mompou creates the effect of a passacaglia. Chromatic thirds in contrary motion attain a C minor triad (end of-

lines 3-4).

The second setting places the theme in the middle. Double thirds thicken the texture. What began as a very lean harmonization has now attained a rich amplitude. Mompou reharmonizes this variation, changing the pedals to B flat although the thematic pitches remain unchanged. The final 'C' of the melody is no longer the tonic but rather the third of an A flat major triad with added ninth (line 5).

In the third setting the melody moves higher with each setting. Its second pitch (C flat) is replaced by a pitch (G) and harmony (Cm 7) that work more easily in A flat. Perhaps this is proof that for Mompou harmonic considerations outweigh melodic requirements (lines 6-7).

These three variations have dealt in several harmonic ambiguities. The introductory melody suggests C minor as the tonic yet the accompanying E flat pedals have an unsettling effect. The first variation also points to C minor as tonic. The second and third variations, however, use B flat as a bass pedal suggesting a dominant function in favor of a tonic E flat. The final passage, a slightly altered repetition of the first variation, does nothing to reduce the ambiguity as to where the tonic lies. Its only alteration consists of two added top pitches (E flat and D, line 9) which trace a descending line toward a C that is not forthcoming. A strong cadence on C minor has been clearly avoided (although implied). The low E flat pedal continues to the end, neither resolving to C minor nor to an E flat with added sixth (lines 9-10). Mompou's ability to stretch the confines of a single C minor sonority and even to throw its tonic function into doubt lends a remarkable richness and element of surprise to the work.

The fourth piece of the suite, *Misterios*, presents a slight twist to procedures presented so far. Mompou combines an essentially themeless section of a single harmony with two sections of reharmonization. Within the plan Introduction-A-B-C-A, A explores a single sonority but presents no real theme; B and C reharmonize the melody of the introduction. The introductory theme, like the others, starts with very minimal means: only four notes of the C minor scale. The tonic bass notes imitate a drum in their rhythmic ostinato.

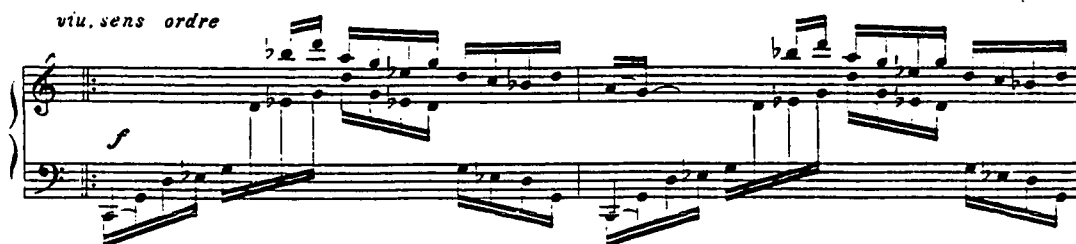
Misteriós



Courtesy of Union Musical Ediciones.

Example 14 - *Cant Magic IV* (line 1)

In section A Mompou creates a fast, turbulent harmonic texture in C dorian. A one-bar ostinato repeats four times. As elsewhere throughout the suite, the sonority explored is that of a minor triad with added notes, here C minor with added sixth, seventh, and ninth. The figuration, though rapid, can be played with great ease, as is true of most Mompou's pianistic writing. Even the instruction *viu, sens ordre* (fast, without order) indicates an improvisatory character.



Courtesy of Union Musical Ediciones.

Example 15 - *Cant Magic IV* (line 3)

The tempo slows for the B section and the theme emerges at its original pitch but an octave higher. The harmony which envelops it, however, comes as a surprise. Based on thirds of G flat and B flat and punctuated by B flat 'bells,' the motive now appears to be dressed in the key of E flat minor.

tranquil trist

Courtesy of Union Musical Ediciones.

Example 16 - *Cant Magic IV* (partial lines 6-7)

The theme remains at its original pitch for the next reharmonization in section C. The tentative beginnings of the G flat thirds, heard in the B section as part of an E flat minor triad, now present themselves securely in G flat major. Thus the piece has modulated upward by minor thirds from C minor to E flat minor and now G flat major. The tranquility of the setting gives the impression that the theme has at last arrived at its most desirable harmony. That it should have been presented first in C minor and then end up as G flat major provides considerable surprise. The triad, although major, is colored with the added sixth (especially through the additions of E flat in the melody). As we have seen, this is the typical sonority of the set.

en l'aire

Courtesy of Union Musical Ediciones.

Example 17 - *Cant Magic IV* (partial lines 8-9)

The C minor section (A) returns for a complete *da capo*. To summarize, *Misterios* balances sections of harmonic stability and predictability (A) with instability and surprise (B and C). Sections also contrast texturally and melodically (A has no melody at all). Here Mompou has combined his interest in the power of a single triad with the surprising reharmonization found in the middle.

FÊTES LOINTAINES (Distant Festivals) 1920

In this suite of six pieces Mompou's compositional concern is how to give unity to sections that contrast in tempo, texture (a section of non-melodic texture set against a melodic passage), and harmony (related by major and relative minor, or tonic and dominant). In five of the six pieces, Mompou's method for unifying each work is by motivic relation, although the manipulation of these details changes within members of the suite.

The composer often works out motivic relation by taking a section which appears to have no melody at all and transforming it into a 'real' melody. 'Development' is an inappropriate term since the pitches and rhythm of the theme remain the same. A change of tempo always helps effect the transformation as does frequently a change of harmony. The transformation really constitutes another stage of Mompou's reharmonization of melodies.

A second procedure occurs within these pieces. Mompou sometimes inserts a motif from one section within a contrasting section. Finally, two of the pieces in the suite employ clever harmonic bridges in order to unify A and B sections.

The first *Fête*, *Calme*, contains five sections in an A-B-A-B-C form. Each section possesses not only its own tempo marking (alternating slow and fast) and time signature, but also its own key signature. Despite these well-marked differences, Mompou manages to connect each pair of sections with a harmonic bridge. Furthermore, the last section, labeled 'C', offers evidence of the type of thematic transformation discussed immediately above whereby a motivic germ reveals itself as a full-blown melody. The first section is based upon only one chord, a B flat minor with added seventh, flatted ninth, and eleventh. This chord swings back and forth from bass to treble 'clanging' like a bell. A short melody insinuates itself in the middle of the chords, yet the overall impression is one of texture not melody.



Courtesy of Salabert Editions

Example 18 - *Fête I* (mm. 1-5)

The B flat minor chord acts as a minor dominant, leading us to expect a tonic on E flat aeolian. Instead, the second section begins on a bright sounding E flat major, and with the addition of A natural three bars later the key turns into lydian on E flat. The two-bar harmonic pattern introduces a chromatic impulse to (E natural)—one that will become more prominent in another section. Mompou not only uses texture to create contrast between the two sections, but manipulates the different textures to enhance the modality of each: the minor chords of the aeolian are thick and dissonant, enhancing the darker side of the mode, whereas the texture in the lydian is clearer, with the melody placed higher and brighter in the treble.

The musical score consists of two systems of piano music. The first system is labeled 'Gai' and features a melody in the treble clef and a thick, dissonant accompaniment in the bass clef. The second system continues the melody and accompaniment, with a 'très expressif' marking and a 'R' (ritardando) marking above the final measure.

Courtesy of Salabert Editions

Example 19 - *Fête I* (mm. 11-20)

Only at the end of the *Gai* section (bar 19-20, above) does the harmony grow dark and mysterious. A difficult final chord suggests analysis either as a bitonal mix of the minor subdominant and tonic or as a pentatonic cluster on the tonic. The next bar brings back the A section with the initial B flat minor chord. Now the relation of the two chords becomes obvious: they are the same pitches (with the sole exception of D flat), given in different voicings so that different tones emerge as the generators of the chords. By placing the two voicings side by side, the two sections gain a stronger harmonic unity.

The *Gai* section returns again, but with considerable harmonic and melodic development. The chromatic impulse of the first *Gai* section now extends to larger sequences, creating an upward moving melody.

In the final section, *Rythmé*, the initial B flat minor harmony returns in its original voicing suggesting yet another reiteration of Section A. Instead we are confronted with fresh material. Mompou provides a new rhythmic impulse and accompaniment to the B flat chord and develops a different melody out of the initial pitches of the A section. What first appeared as a texture without melody now transforms itself into something of a very different nature (compare to m. 1-5). This thematic material continues to develop in a higher register, jumping to D flat major. Mompou enjoys testing the functions of harmonies: the B flat minor chord that had first served a dominant function to the key of E flat now functions as a relative minor. The piece ends in this unexpected key of D flat major.

Rythmé

2

plus clair

Courtesy of Salabert Editions

Example 20 - *Fête I* (mm. 41-2)

In *Vif*, the second piece of the set, Mompou again attempts to unify sections that appear to be otherwise quite different. Mompou's compositional skill shows most clearly in a four-bar bridge between sections, which through the use of one harmony, ties both sections together. As in the previous piece the pitches of the sonority may be the same, but their tonic note changes according to the material surrounding it.

The third piece, also in A-B-A form, sets contrasts between sections again by the multiple means of tempo, texture, and harmony. Most important as a unifying device, however, is motivic unity. The A section consists of two settings of the same melodic motive. The first four bars commence with a rhythmic ostinato accompanied by thirds above. As measures pass, this pattern emerges—in hindsight—as a lyrical melody (m. 7-10).

Rythmé

Courtesy of Salabert Editions

Example 21 - *Fête III* (mm. 1-2, 5-7)

The B section contrasts with its predecessor both harmonically and rhythmically. Yet the sections achieve additional unity through an ingenious small bell-like motif that surfaces in the B section. In its grace notes the motif recalls the three main pitches of the theme of the A section. These bell tones also create a unifying bridge into the *da capo*.

The fourth piece of the suite, *Vif*, is laid out in A-B-A-B form. Again Mompou sets contrasts between melodic and non-melodic sections; again he tests the functions of harmonic relations. Permutations introduced in the B section lead to a surprising transformation from a lively texture to lyrical calm. In this case the transformation also brings a new harmonization, offering another experiment in Mompou's treatment of reharmonizations of an untransposed melody.

Number five of the set employs different keys in different sections. Forming five sections, A-B-C-B-A, the respective tonalities move from G dorian to G major, D major, G major again, and back to G dorian. Each shift is accompanied by textural and tempo contrasts. In the center of the arch lies the B theme in a transformed state (termed C), adding structural cohesion.

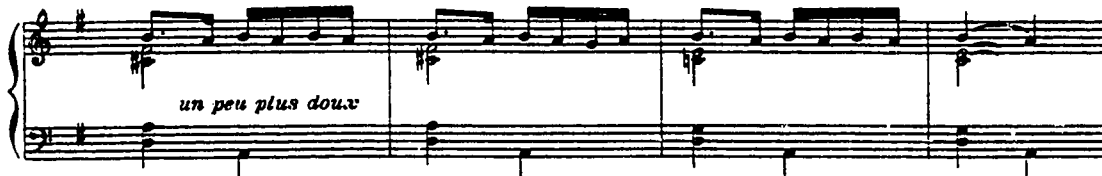
The first B section presents a lively rhythm in G major, but it is hardly a tune:



Courtesy of Salabert Editions

Example 22 - *Fête V* (mm. 10-13)

The unexpected transformation occurs in the middle of the piece (section C), where fifths reduce to unison, tempo slows, and the result is reharmonized in D major. The tonal language changes from the earlier tonic/sub-dominant diatonicism, to 'juicy' major sevenths, and a 'vamp' from tonic to flattened seventh.



Courtesy of Salabert Editions

Example 23 - *Fête V* (mm. 22-25)

The final member of *Fêtes* does not attempt to reshape themes or test harmonic relations. Mompou has deliberately opted for joyful simplicity as the proper way to bring a group of festivities to a close. The piece in its entirety imitates a peal of bells. One tonality rules throughout—C major. Contrasts consist only of changes of dynamic or register. Each of its sections (A-B-B) moves higher up the keyboard. The last B passage repeats the first exactly but is played very softly at the octave. Using the simplest of formal means, Mompou has nonetheless achieved a telling—and appropriate—effect.

CHARMES (Magic Spells) 1920-21

This suite attempts to effect or portray the following psychological states.

...*pour endormir la souffrance* (to put suffering to sleep)

...*pour pénétrer les âmes* (to penetrate souls)

...*pour inspirer l'amour* (to inspire love)

...*pour les guérisons* (for healings)

...*pour évoquer l'image du passé* (to invoke the past)

...*pour appeler la joie* (to call joy)

Compositionally, the pieces exhibit some new devices for harmonic development. In several cases harmonic treatment progresses by variation, as the harmonic details of one section generate those of the next. We are already familiar with this manner of proceeding and the formal unity it brings. In a second group, however, harmonic tensions rise throughout an entire piece to a final resolution. A detailed analysis of several of these pieces will help clarify Mompou's newer procedures.

The first *Charme* demonstrates both of the above procedures. The effect of a harmonic evolution takes place in the four statements of a five-bar theme. Furthermore, harmonic tensions continue throughout, resolving at the last moment. Tritones in a tension-filled chord built on a seven half-diminished begin the *Charme* in B flat major. The tritone continues prominently in the accompaniment throughout the phrase. The last two bars (m. 5-6) break the static accompaniment, but produce even more tension with new tritones. The melody makes an unsettled drop to a G major nine triad, but its resolution is undermined by f and a in the bass. (See full score in Appendix A.)

The second statement of the theme is an exact repetition. The third statement (bar 12) merely moves the accompaniment higher and voices it differently. The tritone and harmonic unrest continue. Although a G was present in the first setting of the theme, the current voicing upgrades the pitch to a constant pedal note. The G seems to be an inevitable part of the B flat tonic: the effect is nearly bitonal. Midway through the theme the bass suddenly drops in register and begins a new pedal without a tritone on a fifth built on B flat. The melody does not cooperate fully in resolving tensions, however, and continues to mix G in with B flat (bar 16).

The last statement (bar 17) presents one more thematic version. A new texture separates voices over a much larger range, rendering layers of sound in an impressionist manner by differentiation of melody, bass, and middle color. The crucial tritone is hidden inside

the middle layer in a chord that looks new, but is really a dressed-up version of the original half-diminished chord which has served as the generator for so much of the piece. The tension of the diminished triad persists until the last chord. At last it resolves by dipping down a step to the tonic, B flat major with G as an added sixth.

In a programmatic sense the suffering is at last put to sleep as the harmonic tensions resolve. The first *Charme* marks the first of several works in which Mompou maintains a great deal of harmonic tension to resolve it only at the very end. Some of the pieces in the previous *Fêtes Lointaines* had terminated in a surprising key. There are no such surprises in *Charmes*. Harmonic movement cannot be predicted in these pieces, but it is worked out logically, with careful craftsmanship producing the harmonic suspense.

The second *Charme* is another such study in increasing harmonic and intervallic tension. It is based on six statements of a five-note theme. Each statement adds new notes, thickening the texture as well as the intervallic intrigue. The first two statements lie in the tonic, E minor, the middle two in the dominant minor (B minor), and the final two return to the tonic. The return to E minor at the fifth statement does not carry the normal sense of resolution, however, since the middle voices increase the chromatic tension with each statement. The final setting furthers the tension with chromatically descending tenths in the treble. The tenths bring the piece to a close on an E minor chord clashing with an E flat, A, and C. The only sense of resolution present stems from rhythmic slowing, for the harmonic tensions increase constantly without resolving.

The next *Charme, pour inspirer l'amour*, employs—for Mompou—an elaborate and romantic piano technique. This pianistic treatment points the way to Mompou's middle works. Compositionally, the piece is similar to earlier models, contrasting texture and harmony among sections, but without complicated harmonic tensions.

Pour les guérisons, which follows, returns to Mompou's earlier elaborative technique. This piece consists of three statements of one melody, each with some harmonic modification. All of the statements are interrupted, with the succeeding interruptions growing in complexity. The harmonic treatment seems to evolve with each change with harmonic relations growing clearer toward the end.

The work departs from an initial modal B flat. The third degree of the scale is flatted in minor fashion while the fourth is raised in lydian style. The accompaniment contains a B flat in the bottom of the chord, but a tritone between the upper notes alternates with a bare fifth on A, creating a very dissonant sound. The general effect is that of a funeral march.



Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 24 - *pour les guérisons* (line 1)

After the initial statement of the theme the first disturbance or 'interruption' occurs. A single chord raises the outer voices a half-step. The bass, now on B natural, combined with the perfect fifth still intact through the addition of F sharp, leads us to expect a modulation upward a half-step to a modality on B natural. Instead, the melody remains attached to B flat, although some of its pitches rise a semitone (the F sharps replace the earlier F naturals). The bass repeats the new B naturals, thereby producing an even more dissonant effect than it had at first.

At the end of the second statement, the interruption assumes a different quality; it is now a broken chord repeated over and over (line 5). Although Mompou changes the key signature and spells the chord differently, it is enharmonically the same entity that had interrupted the first statement (first chord, line 3). This unusual broken chord tremolo re-sounds at length, gradually dying away as the performer's hands slow. (Perhaps this is yet another influence of bell-sound in Mompou's music.)



Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 25 - *pour les guérisons* (line 5)

A low gong on E is added to the chord to serve as an introduction to the next thematic statement, and continues accompanying the last statement of the melody. The tonality

of the second, expanded 'interruption' of alternating chords makes sense now with the addition of E in the bass: it is an E minor with added sixth and ninth. In the end, the melody moves up a semi-tone to B natural, and the intervals adjust themselves to yield the key of E dorian. The broken chord interruption returns, but it has been 'healed,' too, for the root E brings both harmonic classification and rest.

Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 26 - *pour les guérisons* (line 6)

In the fifth *Charme, pour évoquer l'image du passé*, Mompou again harmonically integrates seemingly dissimilar sections within an A-B-A form. At the same time he prolongs the resolution of harmonic tensions until the last two bars. The piece opens in F sharp minor with an elaborate arpeggio accompanying a simple theme. The arpeggio instantiates all the tones of the F sharp aeolian mode except the third.

Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 27 - *pour évoquer l'image du passé* (mm. 1-6)

Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 27, continued

The melody repeats itself in the dreamy fashion just illustrated, but a very different section will soon interrupt this dream of the past. The right-handed chords making up the melodic line interject a D sharp into the harmony, creating an initial harmonic jolt and turning the modality to F sharp dorian. Throughout the section Mompou employs conflicting D sharps and D naturals. The sharps win out, cadencing the section (m. 20) on a B major seven chord.

Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 28 -pour évoquer l'image du passé (mm. 13-15)

The most skillful stroke, compositionally, comes at the end. The melody of the A section returns unchanged, but the accompaniment combines elements of both sections: the harmony of A with the rhythm of B. (See example below.) The harmonic tensions, however, are not yet resolved. Finally, the cluster which had generated the harmony of the A section resolves to a B major seventh, closing the A section in the same manner that section B had closed.

The image shows a musical score for a piano piece. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with the instruction 'plus doux' and a dynamic marking 'p'. The piano accompaniment also starts with a dynamic marking 'p' and features a complex, rhythmic texture with many chords and moving lines, illustrating the chromatic melodic descent mentioned in the text.

Reproduit avec l'autorisation des EDITIONS MAX ESCHIG propriétaires de l'oeuvre, 215, Rue du Fbg. Saint Honoré, 75008 Paris.

Example 29 -pour évoquer l'image du passé (mm. 22-25)

The final *Charme, pour appeler la joie*, starts and ends in different keys, but each section contains the musical material that will harmonically generate the next. Here, by use of a chromatic melodic descent hidden within a chordal texture, Mompou succeeds knitting together the elements of the work.

Clear textural changes define the form: Introduction-A-B-Coda. The introduction consists of a short unison theme, a children's ditty punctuated by a swift sixteenth-note figuration one might liken to quick, childish bursts of laughter—much like those of the sort Saint-Exupéry described as coming from his Little Prince. (See full score in Appendix A.)

The sixteenth-note 'peals' suggest A as the tonic but cadence on C sharp instead. The C sharp pivot becomes the tonic of the next section. It will, too, anchor a long well-disguised chromatic descent into the following sections. Another child's tune generates the A section in C sharp major. Several of its pitches, the B sharp and A sharp which connect in slurs to the tonic and dominant pedal points (lines 3-5) take the ear by surprise and provide the next pitches of the melodic descent. Half-way through the section the descent continues with the sixth and seventh degrees flatted (B and A naturals, lines 5-7). Emphasis on the pedal tone switches to F sharp, preparing a modulation to B minor. Both melodic and pedal procedures prepare the darker tonality of the following passage.

The key of B minor begins section B (line 8), but a great deal of emphasis is placed on the added sixth G sharp. This pitch extends the melodic descent that had begun on the C sharp of the introduction and continued in the B's and A's of the preceding A section. All five pitches are now present and fight each other in cross relations in the B section. One ex-

ample is at the cadence: C sharp, A natural and B flat are in the treble, which move to G sharp, with B natural in the bass (line 9).

The coda (lines 10-11) restates the initial laughter figuration in its original key, but the first eighth note is reharmonized with an A seven chord. The seventh degree (G natural) clashes with the harmonization but is legitimized by its membership in the descending line from the earlier sections. Pedal tones on F sharp reintroduce B minor as the tonic. A final chord colorfully mixes the dominant with the all-important G natural.

CANCIONES Y DANZAS (Songs and Dances) I (1921) and II (1918-24)

The thirteen Songs and Dances for piano that Mompou composed between 1918 and 1979 are for the most part arrangements of well known Spanish songs. A few of the melodies are originally composed by Mompou, but most are old folk songs. Mompou does not use the Songs and Dances as a vehicle for compositional experiments. Instead, one of his aims with the *Canciones y Danzas* was that of enhancing and enriching the popular kernel of the music; similar undertakings were taking place during the period by Bartók, Kodály, and De Falla. Mompou's contribution will be, in large degree, expressive and colorful harmonizations.

Although we shall turn in a moment to the earliest numbers of this set spanning many years, we should not keep the reader in suspense about the critical problem that the *Canciones y Danzas* pose for the thesis of this study, or for that matter, for any over-all assessment of Mompou's career. We must risk summarizing too early, for anyone acquainted with Mompou's music will surely be asking where this group of twelve pieces fits into the scheme being argued here.

To begin, the *Canciones* are quite clearly Mompou's best known works, and maybe just his best. In fact, one analyst¹¹ has reasonably attempted to encompass the composer's entire contribution through a detailed examination of the *Canciones y Danzas* alone. The set probably does constitute one work: its individual members embody the same two-part structure, each is richly harmonized, and all maintain until near the end much the same density and feel, not to speak of the same ingratiating accessibility. Given the decades over which the pieces appeared, one might therefore conclude that here resides the real Mom-

11. Bendell, "Canciones." D.M.A. Diss.

pou. One might be excused for viewing the other (and as we demonstrate here, genuinely varied) small forms of Mompou, as somehow peripheral to the rich, substantial core of the *Canciones y Danzas*. In any case one has little reason to grumble at the listening public for its (hypothesized) perception of an unchanging Mompou on the basis of these, its favorite works.

Thus, at least two general schemes exist. The one just mentioned puts the unchanging *Canciones* at the center with the other more varied works at the periphery. Our view is the inverse, finding the sum of the other works to constitute the central story: a series of developments. We must place the *Canciones y Danzas* as a kind of arrested development, the fruition of Mompou's compositional experiments in rich harmonization. The evident success of the idiom led to its survival. It was serviceable, or more, its continuation was perhaps even desired by Mompou's public. To our knowledge Mompou did not comment on the issue.

So, while holding that the *Canciones y Danzas* through their deliberately limited and conservative program, stand largely outside the curve of Mompou's compositional evolution, we admit that they are nonetheless too important to ignore and in addition contain many interesting details that fit our purposes here.

Now, to end this digression, let us return to the first pieces of the set, which appeared early in Mompou's career.

Although former compositional practices such as the continual increase of intervallic or harmonic tension (evidenced in *Charmes*), or the strict limitation of sonority (in *Cants Magics*) are not attempted in the *Canciones y Danzas*, other procedures reiterate Mompou's compositional preferences. For example, his concern for the musical unity of contrasting sections can be seen in the first Song and Dance. He unites the whole by using a similar bass drone throughout.

Mompou does not attempt to surprise the listener with unexpected harmonizations of melodies in these, or any of the *Canciones y Danzas*. Instead, his simple aim seems to be that of giving pleasure through sensuous harmonies and enjoyable arrangements. What variation does occur has an additive nature, as opposed to an alteration of the material given. Therefore, in the first two Songs and Dances one finds the sort of reliance upon direct repetition that was encountered in *Impresiones Intimas*. In the first two songs (both in the form A- A') Mompou alters the second statement by melodic doubling or by thickening the accompanying texture without changing the harmonic structure or the original melody. The dances also employ phrase repetitions. Perhaps the lack of thematic development in the

dances led Mompou to alternate more themes. The first dance, for example, follows the format ABBCCABBCCA.

Pianistic style in the two early *Canciones y Danzas* typify the early works in general. Voicings of the chords are always sensuous, yet the texture remains sparse with simple accompaniment patterns. The second *Cancion* expands the range and activity of the accompaniment, pointing the way to the expanded style of later works.

At the end of these analyses of Mompou's early works it will perhaps be useful to take preliminary stock of their import. The reader is reminded of the conventional views about Mompou: that he was a gifted naïf who covered his lack of success in formal compositional training with a program of return to the simple formal truths of the past. Only his undoubted musicality, this critical view would have it, permitted him the number of 'lucky hits' (however small in compass and significance they were) that he achieved despite his primitive technique. He followed this path to the very end, the argument concludes. His works remained small, their quality scarcely changing as decades passed.

This study is attempting to demonstrate the original and constantly developing compositional skills that Mompou revealed over the course of his career. From the level of technical competence that we hope to demonstrate in this study one might conclude, too, that his public aesthetic pronouncements in favor of simplicity were in fact a considered program rather than an excuse for ill preparation in his craft. In this respect Mompou could be considered an unacknowledged anticipator of minimalism. His underlying belief that 'less is more' shares a common ground with later minimalist composers.

We have seen that even in the early works, those most open to the standard critique, many ingenious formal devices occur. Let us summarize those most characteristic of this period.

Mompou seems fond of setting himself compositional challenges that derive from the small scale upon which he has chosen to operate. First, he limits himself to single sonorities: *Cants Magics* serves as a case in point. Second, he limits himself to a simple theme that must retain its identity. We have devoted most of our effort to examining the complex procedures he evolved for treating this last self-imposed limitation.

To fill out works and articulate their structure Mompou characteristically manipulates the permutations of texture. Most of this textural change is effected by reharmonization. His compositional development starts from the admittedly very simplest of procedures. In the earliest known work, *Impresiones Intimas*, exact repetitions were offered as a means of formal construction. In *Pessebres*, Mompou added to exact repetition

transposition to a different tonality. One year later he brought forward cyclic thematic treatment in two pieces from *Scènes d'enfants* as a way of both offering contrast and unity. In *La Cegueta* from *Suburbis* Mompou continued the line of experiments by presenting an untransposed theme in two different tonalities, a compositional practice we will see continued with greater skill and confidence in the middle works. We may now turn to these richer and more self-assured products of the composer's long creative life.

CHAPTER II: MIDDLE WORKS

Mompou lived in Paris from 1921 to 1941. His return to Barcelona would affect his music in important ways, but for a decade afterward his compositions would resemble those of the Parisian years. Varied as they are, the works of this thirty-year period show a Mompou more directly attuned to northern European musical traditions than during the time of his beginning steps as a composer or in old age. Rather than creating the half-dozen or so chronological subdivisions that might be defended, it has been thought better to address all of Mompou's output up to the mid-1950's in one long treatment as works of his 'middle period.' Naturally, most comparisons will point backward to material already discussed, to his early works.

The most noticeable difference between Mompou's earlier efforts and the works to be considered now is an ever broadening pianistic style. Increased digital demands and an expanded keyboard range create fuller sonorities. Works lengthen from the previous one or two page score typical of the early works to four pages (and up to twenty). The emotional tone also changes, growing more open and uninhibited. As evidence one might note that whereas climaxes were entirely avoided in the early works, they abound during the Parisian years.

The change in sound might be ascribed to a growing self-confidence, both social and in his craft. In any case, and more interestingly, the form this evolution takes is a clear turn toward the European musical mainstream. Rather than composing small works inspired by gypsies or bells, Mompou will now choose more standard genres. Two sets of theme and variations and ten preludes provide the central interest during the middle period.

Throughout the early works Mompou had tried to be original. His program announced itself as a reaction against the standard historically-proven genres. In his attempt to return music to its original pure sources he could write parallel fifths and dispense with barlines. He could limit himself to mirroring scenes of Catalan life. While avoiding, on the one hand, the patented Hispanicism of Andalusia, on the other he firmly rebuffed the Central Europeans. Although Mompou's entire output will always be considered as primarily Catalan (or Iberian), nonetheless it must be said that during this period he becomes more of a mainstream composer. To what degree this reflects specifically musical choices following from his previous compositional development we do not know. It is natural to speculate that the changes examined below stemmed in large measure from his Parisian milieu. Indeed, the mainstream to which he turned was largely a French side-channel.

Just as Catalonia lies between France and Spain, so does its music. Catalonian folk-song sounds to some ears more French (in some vague sense) than Spanish. Speakers of the language live on both sides of the political boundary. Mompou's ancestors on his mother's side (and not far removed, at that) came from France. It is natural that Mompou's life should have oscillated between these twin poles.

Mompou's biographers document his sustained contact with the high salon society of the capital. The third *Prelude*, for instance, is dedicated "à Madame la Baronne Robert de Rothschild." Independent means, natural tact, musical accomplishment—Mompou possessed the qualities that would make easy the sustained *entree* he was to enjoy.

Mompou's sojourn in Paris calls to mind that of an earlier, greater figure—Chopin. Each came from another country; each claimed French ancestry; each came to Paris in his twenties, moving easily in high society. The pleasant analogy continues: both men's careers as composers were identified with the piano. Both preferred small forms. Both employed elements of their native musical folklore. Works of both composers exhibit an introspective character and often suggest improvisation. Both composers intuitively understood the possibilities of the piano and were masters of creating beautiful sonorities.

Was Mompou aware of these biographical similarities? Did Mompou identify with Chopin? Did Chopin exercise a large influence upon him? We have pursued the comparison so energetically here because during the period under examination Mompou composed a set of preludes (as had, naturally, Chopin). We find within other works waltzes, a nocturne, a mazurka, and an etude. Finally, his arguably most important work is based upon a theme of Chopin, the A major *Prelude*, and in its entirety constitutes an homage to the composer. In short, the question of Chopin's influence must remain important for any detailed study of Mompou's pianistic compositional techniques.

TROIS VARIATIONS (1921)

In *Trois Variations* Mompou breaks new compositional ground on several fronts. First, with this opus Mompou extends his preference for reharmonizing themes to its logical conclusion, that of theme and variations. The work encompasses more compositional complexities than a first glance would indicate. Apparently, reharmonizing a theme in three different ways no longer provided sufficient challenge for Mompou, for in *Trois Variations* he adds several ingenious unifying twists: toward the end of each variation some surpris-

ingly-placed harmonization will prefigure or echo the primary harmonization of another. For example, the highly-spiced cadential chords that close the children's chant of the first variation reappear as the complete harmonic underpinning of the third, a nocturne. Further, the elegiac, slightly over-ripe harmonies of the second variation, a waltz, reappear unexpectedly near the end of the third, nocturnal variation. Mompou applies these touches lightly and tastefully, achieving at once both unity and surprise. Let us consider the details.

The work begins with a simple unaccompanied theme, a children's ditty based on B flat but with flattened sixth and seventh. (See complete score in Appendix B.) The first variation accepts and embodies the nature of the theme in a toy soldier's march, and thus resembles many of the children's pieces of earlier years but with a slightly ironic distance. The theme remains otherwise unchanged but now E flat minor serves as the tonic. A descending chromatic line in the tenor surrounded with tonic drones of B flat and E flat makes the E flat tonality abundantly clear.

The coda consists of a toy trumpet flourish that whimsically breaks into the otherwise well-ordered and strict variation. The trumpet call is heard on B flat, first accompanied by fifths on E flat and then terminated by three unexpected chromatic seventh chords—the 'all fall down' phrase of children's songs. The first chord consists of two tritones, a diminished fourth; root identification becomes problematic. These three chords contrast sharply with the ordered chromaticism of the variation. Of the three chords, Kastner lists the second as a typical example of a Mompou bell sonority.¹² This set of pitches in fact constitutes a more sonically accurate setting of the metallic overtone series than had earlier imitations of bells in *Cants Magics* and *Fêtes Lointaines*. The chords have a startling impact, especially in comparison with the predictable and orderly procedures employed elsewhere in the variation. The initial hearing strikes the ear with sufficient force to ensure that on a second, disguised re-appearance in the third variation, the connection will be noted and understood.

The second variation, *courtoisie*, is an elegant waltz set in D flat major. That Mompou should now employ this form is yet another indication of his turn toward the musical mainstream during the Parisian decades; it is perhaps more directly an early example of ironic quoting of Chopinesque forms. Most of all, in these refined measures we are far from the purity of childhood or nature.

Once again Mompou proves his talent for reharmonizing and recharacterizing a melody. A dotted rhythm adds a graceful lilt to the new harmonization in D flat. As startling

12. Kastner, *Mompou*, 62.

as the new key is the new voicing. The drones of the previous variation are replaced with more bass movement. Whereas the piece opens with a limpid voicing reminiscent of the beginning of a slow Chopin waltz, the accompaniment quickly thickens. Chords with added thirteenth abound; the waltz closes with lush textures floating somewhere between the *fin de siècle* salon and the modern cocktail lounge.

Variation 3 provides a small but telling example of the way that Mompou's compositional practice was indeed influenced by his Parisian milieu. Whatever else 'French influence' might denote, we might safely identify, for one, the French tendency toward programmatic forms—one with which Mompou had shown a natural affinity from his first musical steps. Another, the frequent linking of the literary or linguistic for purposes of irony, surfaces here in a pun à la Satie. *Le crapaud* means "the toad," but it also means "baby grand piano." The marking, *Dans le silence de la nuit*, fits what the piece actually is, a nocturne. Although the melody placed above slow moving arpeggios creates a Chopinesque texture, Mompou's harmonic and rhythmic choices push the piece away from traditional nocturne voicing back into the variational. The melody, increasingly altered rhythmically, turns into unchanging dotted half notes. By notating each melody note as a dotted half note, Mompou drains melodic interest away from the theme, throwing into relief the harmonic aspect found in the accompanying arpeggios.

The first arpeggio contains all seven tones of the E flat dorian mode within its first three beats. But the more important realization is that the arpeggio comes directly from the coda of the first variation. Of the three highly-flavored chords ending the trumpet call of the toy soldiers, the first now serves to generate the tones of the arpeggio.

This sonority repeats itself six times before finally changing at the end of the first statement of the theme. A move to a German sixth on C flat leads to a new harmony—the second of the three chords from the first variation (line 4, first 5 notes). An A flat is added to the bottom of the arpeggio. Its harmonic function now makes sense as a subdominant (A flat seven) and also hints at ushering in D flat major, but instead moves to the dominant, B flat. The final chord of the line is none other than the third chord, now appearing as a B flat nine with a G flat appoggiatura.

The coda builds on previous harmonic activity and includes a partial statement of the theme. Harmonically, the core of all three 'mystery' chords returns: the first chord (plus C natural) at *retenu*, the third chord at *très expressif*, and a few notes of the second chord in the last three arpeggios, as an E flat minor with added sixth.

Embedded within the arpeggios of the nocturne is a skillful chromatic line of small compass that adds greatly to the Chopinesque flavor of the piece. Mompou extracts two neighboring semitones, insistently repeated, to bring the work to a close. They are an uncanny prefiguring of the insect sounds to be found in Bartók nocturnal slow movements. What night creature they depict is not clear. Insects? A calling bird? Perhaps even a *crapaud*?

Three variations in four pages. Within an extremely short compass, Mompou has encoded a multitude of messages: theme and variations, motivic pre-figuring and echoing, stylistic homages, puns, and portrayals of the world of children, the salon, and nature. In the *Trois Variations*, the density of compositional ingenuity increases at the same time that Mompou's stylistic direction is changing.

At this time it may be worthwhile to suggest a possible French precedent for Mompou's practice of reharmonizing themes. One might hold that impressionist works, with their general weighting of color changes above melodic development, may have contributed to Mompou's mind set. More specifically, works such as Debussy's *Prélude à "L'Après-midi d'un faune,"* with its reharmonizations of one theme (although Debussy employs transposition of both theme and harmony), may have provided Mompou the germ of an idea upon which he would later expand.

DIALOGUES (1923)

French influences reveal themselves again in the two *Dialogues*. Mompou experiments with a kind of programmatic music of which the French are characteristically fond. Such a piece will mirror some happening, its form following events, and more technically, will be through-composed. A frequent danger in such forms is a cheapening of effect. American readers will be struck by an interesting comparison with another visitor experiencing his own French period at the time—Aaron Copland. Just three years earlier the young Copland composed his *Scherzo Humoristique (The Cat and The Mouse)*. The pianistic technique of the two works is not, of course, at all similar, but both composers turn to music with a narrative sequence. Copland's is certainly more graphic and humorous, with its hops and skitterings about. Mompou's description of a human conversation is perhaps the more French with its emphasis on human communication and its attached interpretive

script: *questionnez, répondez, expliquez*. Further: interlocutors speak in a suppliant manner, or *sans espoir*.

Adopting this new stylistic mannerism brings with it (more interestingly) a new formal procedure: Word-painting with a story-line leads Mompou to through-compose the two pieces. We have seen Mompou in earlier works employ motives to tie sections together. Now themes are developed continuously. Snatches of the themes are explored and reconsidered in different lights, much as one would consider an idea while discussing it. The program also influences pianistic technique. Mompou's movement toward a style of larger range and more dramatic impact will be readily apparent as we turn to a more detailed look at the two *Dialogues*.

The first *Dialogue* gains much of its character from phrases that turn upward at the end, thus creating melodic tension (at the musical level) while appearing to ask a question (at the story level). Harmonic unrest matches the melodic tensions. The theme is first placed in parallel first-inversion chords on the minor dominant. The phrase ends on an unresolved, dissonant cluster, realistically imitating a question.

The main body of this piece begins with a new theme—an 'explanation'—in the tonic D minor. Phrase endings turn upward melodically, still searching. The melodic emphasis on non-triadic tones creates long lines and an emotional sense of confusion. The left hand arpeggiates a tonic triad, but the triad alternates between an added major and minor sixth as though it, too, were undecided.

The next phrase raises the *expliquez* theme a whole step, but keeps the harmony on D, turning it from minor to major. The phrase serves as a good example of Mompou's developing pianistic technique: he divides the keyboard by range, creating layers of sound. First the left hand plays the melody (*questionnez*) in the middle layer with arpeggios in the bottom and the right hand adds a descant in the top. Next the right hand responds (*répondez*) with a down-turned melody placed in the top of the texture. The image of conversation is made clear by the position of the melody within the texture and the shape of phrases.

By the end of the first *Dialogue* phrases turn downward in a decided, confident manner, implying that a decision has been reached in the course of the conversation. A grace note figure repeated several times nods, "yes, yes, yes." In the final phrase the melody becomes a duet, as if two people have come to an agreement. The *Dialogue* succeeds both from the standpoint of the description of a human conversation, and from the theoretical view of the development of musical phrases.

With respect to piano technique the first *Dialogue* uses a slightly fuller range and more textural contrasts from phrase to phrase than is found in earlier works, but its overall feeling is still tentative and withdrawn. In the matter of length there has been no change either; it lasts two pages.

The second *Dialogue*, however, expands in not only length (four pages) but emotional scope and intensity. It, too, contains only one primary theme, but again presents several variants in different keys, remaining through-composed like the first. This *Dialogue* stands on a very different level from much of the earlier Mompou we have come to know where the aim has been maximum expression with a minimum of notes. Here, elaborate textures are happily employed: Mompou no longer seeks for the most simplistic way to express himself. For the first time the composer writes a longer work at a much higher level of energy. Indeed the listener is for once presented with a climax. Thick accompaniments produce perhaps the second most energetic climax in Mompou's oeuvre. (The full score is included in Appendix B.)

Analysis of the climax reveals some heretofore unknown sides of Mompou's musical character. At one point the music nearly explodes (lines 8-9). At several levels—pianistic technique, harmony, and melody—matters appear to be momentarily out of control. In fact, this passage constitutes the most difficult passage in the Mompou corpus, and presents the only awkward technical writing in all of the composer's music. The hands are widely separated and must make awkward jumps at a rapid tempo. Harmonically, chaos reigns as a new key suddenly appears accompanied by rapid chord changes. Numerous dissonances intensify the agitation. Even the melody grows confused, suffering partial inversion and partial dissolution.

After this narrative outburst, Mompou apologizes (*donnez des excuses*, line 10). The apology can be seen as two-fold: on one hand, the moment reflects Mompou's ethic for polite conversation. On the other, Mompou's apologizes for his lapse from musical sobriety. Never again will he venture so technically and harmonically far afield.

The *Dialogues* are a puzzling work in ways other than those just described. We have not mentioned that they begin with a simple, chordal tune of two staves. It resembles the children's tunes of earlier works, as well as recalling other works that commence with a starkly simple invocation. This is followed by the two *Dialogues* themselves, which, despite their different intensities, feature almost identical arpeggiated textures. Each sounds like a nocturne. One is reminded, although somewhat uneasily, of the *Trois Variations* with its simple theme and nocturne variation. Are the *Dialogues*, when stripped of their some-

what Expressionist agitation and programmatic script, another theme and variations? While the themes of the two pieces are not strictly related to each other or the opening invocation, they all sound similar. Mompou's artistic intents, while not clear to this analyst, are doubtless fairly complicated.

PRÉLUDES (1927-1951)

Mompou's *Préludes*, composed over the course of more than twenty years, comprise one of three major multi-year sets from the composer's pen. With this group, to an even greater degree than with the others (*Canciones y Danzas*, *Musica Callada*), questions about unity come naturally to mind. The *Préludes* contain different idioms and varying levels of emotional intensity. Do they nonetheless comprise a set? Answers might range from deep formal unities on one end of the spectrum, to the mere convenience of publishers on the other. Since it is the nature of this exercise to search for results of formal, compositional interest, we should dispose first of this highest level, the structure of the whole. Having analysed the matter first from the scores, we had concluded that the set(s) had no unifying structure. Only then did we recall a passage in Iglesias (who had discussed the pieces individually with Mompou)¹³ where the commentator maintains that the pieces are essentially separate, are reactions to the moment, and that they demonstrate this by their improvisatory form. We will thus find whatever insights we can wherever they may lie within the individual pieces. The *Préludes* will give us more material for filling out the picture of Mompou's compositional development during his thirties and forties.

We can dispose briefly, then, of the obvious generalities. The pieces are entitled in French; their interpretive markings are in French. They draw their historical context from the sets of Chopin and Debussy and contain deliberate echoes of each. Several mimic the texture and mood of the Chopin nocturne. One pays direct homage to Debussy's *Feux d'artifice*. Mompou's *Préludes* demonstrate a continuing opening-up of emotion and technique that had begun in the *Trois Variations* and *Dialogues*. The composer's expanding pianism shows through in the experimentation of the *Prélude* for the left hand only. Another

13. Antonio Iglesias, *Federico Mompou (Su Obra Para Piano)* (Barcelona: Editorial Ariel, 1976), 153-54.

piece combines pianistic display with emotional extroversion to the point of delivering two large climaxes—something surprising for a composer who rarely has any.

A few of the *Préludes* appear on their face to point backwards stylistically with simplistic folk-like textures. Despite this seeming regression, these pieces continue to show signs of Mompou's ever-growing skill in developing phrases, as opposed to the direct phrase repetitions found in the early works. In one case Mompou inserts into the set a simpler work intended for inclusion in an earlier suite. The last three *Préludes* develop in two new directions, one towards a clearly-marked impressionism, and two towards his late style, a more compact, dissonant, and withdrawn idiom. Despite their miscellaneous nature, the ten *Préludes* contain some of Mompou's finest writing.

Since the *Préludes* were not intended to cohere, and differ in size and intensity, since several were *pièces d'occasion*, since some were brought in from outside, so to speak, our intent here will be to mine them for their compositional elements, for the light they throw on Mompou's musical mind-set during his here-hypothesized middle period. Accordingly, we will group them by similarity.

Préludes I (1928), III (1928), VI (1930), and VIII (1943)

The fact that Mompou composed a set entitled 'Preludes' automatically makes one suspect the influence of Chopin. Indeed, these four *Préludes* exhibit pianistic traits reminiscent of the earlier composer. They embody clearly the style of Mompou's middle period by exhibiting a broadening of pianistic techniques with a correspondingly more generous, open emotional level.

The first *Prélude* continues in the style we have encountered in the nocturnal variations of *Trois Variations* and the *Dialogues*, with arpeggios accompanying a melody. But here the arpeggios are less static. Their harmonies blend with the melody to a greater degree. Melodic lines, too, have more elegance. The atmosphere is not mysterious, as it was in the *Dialogues*, but rather sad and delicate like a serenade or a Chopin nocturne. The harmonic setting, of course, plays a large role in the sophistication of the work. As elsewhere in Mompou, however, chromaticism and added tones impart a lushness that, while pretty, muddies the aesthetic placement of the piece. Is it Chopin, Debussy, or cocktail music?

The third *Prélude* combines the two styles discussed above in one work. One melodic figure is developed throughout. It is always accompanied by arpeggios, but the har-

monies and movement of the arpeggios express two different styles. The first half of the work features static dissonant sonorities similar to those found in the *Dialogues*. The second half employs arpeggios with more harmonic motion, and the melodic figure heard in the beginning section develops into a full-blown melody. The second section presents a peaceful serenade resembling the first *Prélude*.

Let us illustrate. Although the first section employs an arpeggiated accompaniment its motion is limited to a static sonority. In the initial three bars the right hand outlines a C major chord in its lower figure but uses E flat as a melodic note. The left hand emphasizes an E flat seven chord. The result is an eery setting of a static sonority with harmonies blurred and roots kept deliberately obscure.

Example 30-*Prélude* III (mm. 1-2)

Mompou clothes the middle section in a very different style. First, a well-marked melody develops from the sparse beginning. Harmonic movement speeds to twice a bar, and the dissonant accompaniment ceases.

Example 31- *Prélude* III (mm. 16-19)

The sixth *Prélude* offers further proof of Mompou's expanding pianistic technique, but with a new twist. This time the composer will turn to yet another traditional European genre: an étude for the left hand alone. One cannot consider a prelude for the left hand without mentioning the Scriabin *Prelude and Nocturne, Op. 9* for the left hand. Mompou undoubtedly knew some works of Scriabin, but there is no indication that he borrowed much from the Russian. In an interview in 1978, Mompou explained the origin of the Prelude: "Sometimes I compose when I'm very distracted. My 'Prelude for the Left Hand,' for example. I was just talking with a friend and improvising with my left hand on the piano, and that's how I discovered the idea to compose for the left hand, and I found the theme on the spot."¹⁴

Incidentally, another important work for the left hand appeared in Paris during the same year as the sixth *Prélude*: Ravel's *Concerto pour la main gauche*.

Here again, Mompou unifies the *Prélude* by means of motivic detail. The large degree of thematic development present demonstrates the composer's mature skill. We will not elaborate since this facet of Mompou's activity has already been sufficiently documented in these pages.

The tonic key is at first difficult to decipher: in the extreme chromaticism of the opening passage Mompou manages to include all twelve semi-tones as the section leads up to the first cadence on B flat (end of line 2). The cadence prolongs the dominant chord, a change from the rapid harmonic movement of the other passages. This cadential formula adds structural cohesion to the *Prélude* through its subsequent recurrences.



Example 32- *Prelude VI* (lines 1-2) (continues)

14. Interview with Barbara Kober in the Washington Star, July 26, 1978, as quoted in Rawlins, "Songs of Mompou," 12.

Courtesy of Salabert Editions

Example 32, continued

The cadential formula at the close of section B exhibits an unusually extroverted flair—something rarely encountered in Mompou even in his middle, most exuberant works. The cadence now extends itself in large arpeggios reminiscent of a Bach-Busoni transcription.

Courtesy of Salabert Editions

Example 33 - *Prélude VI* (page 2, lines 4 and 5)

With the eighth *Prélude* Mompou again expands his pianistic demands. He is now apparently so comfortable with the more open emotional style indicative of his middle period that this work—and only this work—contains two climaxes. He also appears at ease in constructing a longer piece (four pages) from one motif, as opposed to his earlier self-limitation to one or two pages, or to works depending upon the contrast of different sections.

In short, the work unfolds comfortably from one contrapuntal figure. Mompou is now able to spin out developmental phrases with confidence.

The example below demonstrates the flowing nature of Mompou's counterpoint. The melody begins in the soprano with canonic entries following in the alto and bass. It continues downward with the alto finishing the phrase on the tonic D major. Rhythmic freedom plays an essential role in the success and beauty of the work. Mompou's decision to once again omit bar lines is only one sign left to interpreters of his intent.

Con lirica espressione

Courtesy of Salabert Editions

Example 34- *Prélude VIII* (line 1)

The B section presents a large climax. Phrases break down into short units rising a few notes at a time, each building the excitement. Harmonic rhythm increases. An *accelerando* and finally a short *ritard* prepare a progression from the neapolitan second (B flat) to altered dominant (E half-diminished seven), and finally to A major (with unresolved suspensions).

Courtesy of Salabert Editions

Example 35 - *Prélude VIII* (lines 8-9)

Whole-tone movement and chromaticism shape the phrases further, leading to a rare second climax shortly before the end.

The whole ‘package’ presented in this *Prélude*—the cohesion of thematic developments and wealth of their invention, rhythmic flexibility, beautiful sonorities, and poetic lyricism—all combine in a natural manner, as if composing piano music were the easiest of pastimes. Clearly, this *Prélude* stands as one of Mompou’s finest, a pinnacle of his deliberately pianistic, romantic manner.

Préludes II (1927-28), IV (1928) and V (1930)

These three *Préludes* all share a reduction in texture and technical complexity. At first glance they appear to step backwards stylistically, but the choice of simplicity was neither accidental nor ill-considered.

With the second *Prélude* we find ourselves back in the familiar sound world of the early works. A simple explanation exists. The *Prélude* was originally intended for inclusion in the suite *Suburbis*, which was written several years earlier (1916-17), and hence shares many of the characteristics we noted in discussing the composer’s earliest years. As such it provides a brief review of Mompou’s simple manner: place-bound, echoes of childhood, small granularities.

The *Prélude* depicts street scenes of Barcelona with its “sellers’ cries” and “a direct allusion to a well-known Spanish children’s group song.”¹⁵ Many sections of different character alternate, perhaps too many. Mellers describes the form as “one damn thing after another.”¹⁶ Mompou’s choice of an episodic structure may, again, be explained by its original reason for inclusion in the suite. A trait characterizing the members of *Suburbis* is the variety of textures found within one work, which at the time, had been one of Mompou’s new methods for giving a work contrast.

Mompou has recourse again to simplified textures in the fourth and fifth *Préludes*; each is essentially modelled after the paired ‘Song and Dance’—his by now very successful

15. Iglesias, Brochure notes, III, Ensayo CD-3452, 6.

16. Wilfred Mellers, *Le Jardin*, 104.

formula. The dance section of the fourth *Prélude* contains a well-known “Catalan Children’s round.”¹⁷ Harmony and texture mirror the simplicity due a children’s ditty.

The score of the fifth *Prélude* also looks ‘cleaner’ than the others, as if this *Prélude* were backwards-looking to the simpler style of early works. Rolled chords and added sevenths create, however, a homogeneous suavity more reminiscent of the first *Prelude* and other works of the middle period. Also, the work differs structurally from earlier models. The song carries over a longer period than the melodic snatches typical of the works of the preceding period. It consists of five different phrases, all extensions and developments of the first.

Let us return for the moment to the matter of ‘look.’ The superbly simple self-contained beginning and ending sections of the fifth *Prélude* create echoes, to be sure, of Mompou’s youthful search for the pure, folk-like sources of music. Yet they, too, awaken our first premonition of the condensed yet limpid passages in the *Musica Callada* of Mompou’s last years.



Courtesy of Salabert Editions

Example 36 - *Prélude* V (mm. 1-7)

Préludes IX (1943) and X (1944)

The ninth and tenth *Préludes* show clearer signs that Mompou is beginning to leave behind the open emotional style of the middle works and move towards the more introspective style of the era that follows. Harmonically, these works change substantially from earlier models. Traces of the austere chromaticism common to Mompou’s later works are prefigured in both *Préludes*. Here, though, we encounter far more dissonance than in works

17. Dean Elder, “Federico Mompou, poet of the soul’s music,” *Clavier* 17 (December 1978): 17.

such as *Les Soldats* of the *Trois Variations*. In addition, Mompou fills the ninth *Prélude* with harmonic suspense. The tonic (C sharp minor), for example, is not clearly heard until the last two bars.

Both pianistic technique and harmony in the ninth *Prélude* reflect a mix of middle and late styles. In passages where chromaticism is prominent and tonalities indeterminate, the writing is sparse. But in an eight-bar climax in the middle sonorities grow lush and texture involved. At the climax Mompou even scores the melody in octaves. Although octave doubling for the melody seems a standard enough practice for others, this is one of the few instances in which Mompou ventures this mild textural assertiveness.

The ninth and tenth *Preludes* are shorter than other works of the middle period. Length in Mompou's music often correlates with style. Early works, with their simple textures, are generally a brief one or two pages. Middle works cover a longer span, often reaching four pages. In compensation, sonorities and pianistic devices expand to follow the enlarged span. Late works will retreat again to shorter lengths and reduced textures. But, as we shall see, Mompou's later compositions will give a sense of compactness that the early works do not.

The opening of the ninth *Prélude* reveals not only a reduced pianistic exuberance, but also a new harmonic severity. One motif is explored throughout, at first without a determined tonality. The emotional level is one of deep introversion. Chords with added sevenths and ninths move chromatically downward until the bass reaches C sharp. A progression prepares a cadence on C sharp (bar 6-9), but an added seventh and cross-relations on the third degree of the triad render the resolution incomplete.

Languido
molto cantabile espressivo ma non troppo lento

Example 37 - *Prélude IX* (mm. 1-9) (continues)



Courtesy of Salabert Editions

Example 37, continued

In this *Prélude* only the middle section represents Mompou's middle period, containing as it does a brief but passionate climax. It shares, too, the extra richness characteristic of the period.

 Musical score for Example 38 - *Prélude IX* (mm. 17-20). It consists of two staves, treble and bass clef. The music is in a minor key with a key signature of two flats. The treble staff begins with a forte (*f*) dynamic and features a melodic line with some slurs and accents. The bass staff has a more active accompaniment with some slurs. There are dynamic markings of *f* and *p* throughout the piece.

Courtesy of Salabert Editions

Example 38 - *Prélude IX* (mm. 17-20)

The tenth *Prélude* continues the process of paring down layers of technique and emotional energies—with a corresponding increase in austerity. The work alternates between two registers, the higher a saddened echo of a festive figure resembling many from the earliest works, the lower brooding and dissonant. In this latter material, close voicings and low registers produce sonorities less pleasing to the ear than Mompou's usual euphony. Parallel lines several octaves apart are new for Mompou and reinforce several deliberately unpleasant dissonances. This material is of considerable interest because it provides one of the earliest examples of a kind of dissonance that will appear frequently in Mompou's clos-

ing years. In a composer whose central gift—and doubtless intent—was producing clear, well-voiced music, the appearance of new, non-pictorial dissonances requires discussion. Embodied frequently in small, insistently-repeated rhythmic figures, these harsh sounds will break out within portions of the *Musica Callada*. We will discuss them in the pages devoted to that late work.

Thus, the tenth *Prelude* remains for the analyst one of Mompou's most interesting small works. It is among his most abstract. When measured against the canons of stylistic classification used in this study, it is neither fish nor fowl. It demonstrates the skillful motivic development we have come to expect in many works of the period we are calling 'middle.' However, it sounds neither Chopinesque nor impressionistic. And finally, a point obvious to those who have heard many of Mompou's works but perhaps not so obvious to the reader: Neither Mompou's chromaticism nor his dissonance sound familiar to the twentieth century listener accustomed to the works and theoretical programs of various schools. It is all somehow milder, hard to place, and a little uneasy.

Prélude VII (Palmier d'étoiles) 1951

The seventh *Prelude* was composed in 1951, almost twenty-five years after the first. That it should differ from the others of the set is no surprise; that it should differ in the way it does, is. Mompou was on the brink of setting forth his closing musical chapters, where sparseness and spirituality imbue every measure. *Palmier d'étoiles*, as this *Prélude* is known, stands in startling contrast: a dazzling, impressionistic program piece. It was as if Mompou felt that he needed to work out certain threads of his compositional career to their fullest before returning finally to the center of his musical personality. Along with the *Variations on a Theme of Chopin*, *Palmier d'étoiles* constitutes the high point of Mompou's outward-turning European phase. Finally, any puzzlement over why Mompou would have numbered this latest *Prélude* number seven has the likely answer that he realized that its style placed it among the larger richly-scored members of the set rather than with the ever-simpler succeeding pieces.

Now, to some details. The impressionistic program is announced by the subtitle "*Palmier d'étoiles*" (Palm Tree of Stars). The image refers to the final star-bursts, high in the sky, of celebratory fire-works. The composer thus places the piece firmly within a well-

established genre: the *feux d'artifices*. The resemblance to the eponymous work of Debussy is close enough to constitute an homage.

Mompou again experiments with new pianistic devices. Colorful and programmatic cadenzas recall Debussy's techniques. The composer skillfully weaves motivic unity and development throughout sections of dazzling display. A small four-note motif appearing in the cadenzas also forms the only melody used in the work. Throughout, the motif undergoes continual harmonic changes, finally taking on the whole-tone character of the cadenzas. Though coming as an isolated episode in our subject's late middle age, *Palmier d'étoiles* provides, at least on the level of technical pianism, new materials for our inventory of Mompou's compositional tools.

The *Prélude* opens with a burst of arpeggiated seventh chords descending by minor thirds. Next, shimmering broken chords fall delicately in whole-tone pairs as if depicting a shooting star. The notes come rapidly, yet the cadenzas are distributed between two hands, making performance much easier than the spectacular effect would imply. Once again, the reader must be reminded that Mompou was a composer whose ideas often issued from improvisation. Since improvisation is the play of the hand, comfortable execution follows. The third idea is a tentative four-note motif (bar 6-7) that will become the basis for the melody in the middle section.

The image displays two systems of musical notation for a piano piece. The first system is marked "Deciso (♩ = 63)" and shows a series of arpeggiated seventh chords in the right hand, with a descending bass line in the left hand. The second system is marked "♩ = 120" and "pp molto legato dolcissimo", featuring a rapid, shimmering broken chord pattern in the right hand, with a simple bass line in the left hand. A dashed line indicates a tempo change from 63 to 120. A small "v" symbol is visible at the bottom center of the page.

Example 39 - *Prélude* VII (mm. 1-7) (continues)

Courtesy of Salabert Editions

Example 39, continued

While this *Prélude* demonstrates a very different kind of pianistic technique from that of others in the set, Mompou's compositional procedures have not changed from those of other works of his French maturity. Considered as a set, the *Préludes* exhibit at least four separate pianistic styles (romantic echoes, folk-simplistic, late-transitional, and impressionistic) and yet, despite these dissimilarities, all of them display certain other common compositional traits. Mompou's attention to motivic detail, for instance, and his ability to develop phrases, spinning them out in a very natural manner, are evident throughout the entire set. This trait will also remain prominent in the *Canciones y Danzas* written in a parallel line throughout these years.

CANCIONES Y DANZAS III - X (1926-1953)

- Cancion y Danza III* (1926)
- Cancion y Danza IV* (1928)
- Cancion y Danza V* (1942)
- Cancion y Danza VI* (1942)
- Cancion y Danza VII* (1944)
- Cancion y Danza VIII* (1946)
- Cancion y Danza IX* (1948)
- Cancion y Danza X* (1953)

The *Canciones y Danzas* of the twenties and forties show the same opening-up of emotions and increased technical demands that characterize the *Préludes*. Although we have already encountered the compositional elements from which the *Canciones* are constituted, the details deserve scrutiny, for these are important works.

First, at the highest level of generality, we can see in the works an increasing formal complexity. The very earliest *Canciones y Danzas* (discussed in Chapter 1) had been constituted from direct repetition of phrases. Forms such as A-A' were common. For the dances Mompou added more contrasting sections to gain interest. Later, as we know, Mompou will resort to almost continuous development throughout the course of an entire piece. Here, now, the third and fourth *Canciones y Danzas* appear to be transitional works to that 'middle' style. The *Canciones* are more forward-looking in this respect, exhibiting melodic development and a constantly changing accompaniment, where the *Danzas* are more conservative, relying upon the contrast of many sections for interest. By the fifth *Cancion* and onwards, musical ideas are developed with the kind of ease and skill we have already observed in such works as the *Préludes*.

For all of that, however, the *Canciones* contain less melodic variation than the *Préludes*. Mompou maintains the original structure of the borrowed song, choosing to limit melodic mutations. As with the first two *Canciones*, Mompou excludes these works from elaborate compositional procedures such as the thematic reharmonization found in *Trois Variations*. Mompou intended chiefly, it would seem, to compose expressive arrangements rather than surprise his audience with completely new harmonies or new melodic variants.

The change in pianistic technique documented in the course of the *Préludes* can also be traced throughout the *Canciones y Danzas*. In the two earliest *Danzas*, simple drones had been employed as a typical accompaniment. Fairly primitive drones still remain in the third Dance, but after that accompaniments and texture become in general more active. Perhaps the most common technical device found in the *Canciones y Danzas* of the middle period is arpeggiation. We have already commented on its predominance throughout the other works of the middle period. Also common in works such as the Sixth *Danza* are thicker and busier textures during fast tempos. In combining these richer textures with Spanish melodies, Mompou produces a bravura style similar to that of Granados.

When elaborating these familiar elements of tune and accompaniment we must not neglect mentioning that Mompou frequently weaves counterpoint into his largely homophonic style. Such procedures occur within these works—as they do in the *Préludes*. A comparison between the eighth *Prélude* (1943) and the fifth *Cancion* (1942) will illustrate. The *Prélude* goes further in developing its counterpoint. That of the *Cancion* ceases halfway through, turning to octave doubling, perhaps in order to maintain the identity of the original, adopted melody.

Not all members of this large group of middle *Canciones y Danzas* rely upon rich textures or bravura style. Some still employ Mompou's transparent style, but with an emphasis on sensuous voicings and harmonies best described as 'cocktail' music. Mompou's ability to retain clarity while employing lush harmonies is one of his distinguishing stylistic marks and these pieces represent the best examples. The fourth *Cancion*, for example, couples lovely voicings with rapid harmonic movement. The result: the very type specimen of the mature Mompou of popular reputation.

By and large, the remaining numbers of the set up to number ten retain these same qualities, giving the *Canciones y Danzas* more unity than we find in most of Mompou's collections. *Canciones* are smooth and lush, *danzas* lively and somewhat alike. We shall not pursue the details. Beginning with the fifth *Cancion y Danza* (1942), however, we note a small turning point. Songs grow slower and more mournful, some losing their secular tone, a small prefiguration of the late Mompou. The composer marked the fifth *Cancion*, for example, *Lento liturgico*. With slowing tempos and increased seriousness comes a corresponding change in technical manner. Exuberant pianism is pared down to lean textures and limited ranges; we are halfway to the extreme simplicities of the *Musica callada*. We have seen the same progression at work in the ninth and tenth *Préludes* written during these same years (1943-44), but now with an added religious quality.

With the ninth *Cancion* (1948) and tenth *Cancion y Danza* (1953) Mompou has reduced matters to the simplest of four-part chorale textures. In the later work Mompou's choice of melody also reflects the change in his artistic program. Rather than choosing a popular song or well-known folk song for the *Cancion*, Mompou borrows two melodies taken from a 12th Century volume of monophonic melodies honoring the Virgin Mary.¹⁸ Pellucid texture, religious origins—we are at the threshold of Mompou's last large set. *Musica Callada*, begun in 1959, surely finds some of its roots in the later *Canciones y Danzas*.

But before following this line of compositional development to its culmination in the *Musica Callada*, we must continue our treatment of the middle works, turning to the least religious, most Chopinesque work of all Mompou's oeuvre—the *Variations on a Theme of Chopin*.

18. The *Cantigas de Santa Maria*, containing over 400 monophonic melodies, was collected for King Alfonso X (1252-84).

VARIATIONS SUR UN THÈME DE CHOPIN (1938-57)

The Chopin variations are the capstone of Mompou's French years and are for some his finest work. They represent one of two extremes in the composer's creative endeavor. Where the *Canciones y Danzas*, along with numerous early character pieces, represent the natural, unforced middle ground of the composer's work, and the *Musica Callada* its introverted end and aim, the Chopin variations stand for the European Mompou, where the musical mainstream, its history, its forms, and its stylistic prescriptions had their turn.

Let us quickly sketch the ways in which this work differs from the Mompou of the early and late years. It is large—it is surely the longest work intended for single performance. It is an homage to an historical individual and to his period. It employs a standard, learned, historical form. It is studied, embodying knowledge of musical types lying outside the realm of Mompou's usual activity. In all these ways it differs from Mompou's earliest aesthetic credo, that requiring a return to the early pure sources of musicality. That Mompou should manage nonetheless to drain the work of all pretention, to invest it with light ironies—that he should remain himself—is another story. We shall have more comments below about this.

Although we classify these variations as the culmination of Mompou's French years, most of the music comes from 1957, by this chronology, well into his late period. The story is as follows: In 1938, while still in Paris, Mompou was approached by a friend who proposed a joint project of variations on the Chopin A Major *Prelude* for cello and piano. After a few sketches, the project fell through. Mompou labeled his manuscript of the four short completed variations in piano form 'Trois Variations' and set it aside, thinking to continue the project one day. Nearly twenty years later the Royal Ballet of Covent Garden requested the definitive version of the manuscript for a ballet, adding that they would like more. Mompou quickly composed variations IV and VI-XII but decided that there was no way to translate them from their piano idiom to the stage. The early set are of small compass and somewhat unprepossessing. The remaining variations are increasingly long and virtuosic—and as unlike the *Musica Callada* soon to follow as can be imagined.

We may draw several conclusions from all of this. First, although each of Mompou's three manners correlates roughly with a period of his life, they are just that, styles, rather than the year-by-year mirroring of the composer's interior quest. That Mompou could write his most virtuosic, most extroverted music years after he had started exploring other avenues is a tribute to his mastery as a composer. This music also serves as a useful

reminder of Mompou's inner equilibrium and detachment, qualities that we should remember when puzzling over the obviously intense and spiritual measures of the *Musica Callada*.

Let us finally turn to specifics. The work pays tribute not only to Chopin's A major *Prélude*, but, naturally, to Chopin and the romantic period as a whole. Included in it are a mazurka, waltz, etude, galop, an allusion to Chopin's E minor *Prélude*, and even a variation on the slow theme from Chopin's C sharp minor *Fantasia-Impromptu*.

Although the work is Mompou's most extended and emotionally direct, it pushes few boundaries: it consists of short varied segments, something Mompou finds thoroughly congenial. The artful manipulation of themes by means of new harmonizations or characterizations had been present in Mompou's works since 1918, with his first experiment in *Scènes d'enfants*. The process of writing variations should follow easily from his entire earlier production.

Mompou's variations, however, are not limited to reharmonizations of an unchanged melody as had been those of the *Trois Variations* of 1921. Although Mompou uses this device for several of the present variations, many of them develop new melodies from motives of Chopin's theme. Indeed the *Variations* are successful in large degree simply because of the wealth of their melodic invention. Mompou has so richly characterized each variation that it could easily stand alone as a character piece of the sort typical of the romantic era. In order to understand in more detail Mompou's techniques of variation, let us first take a brief look at the material that Chopin's theme offers as the basis for variation.

Harmonically, the A Major *Prélude* employs primarily dominant and tonic triads, with most of these in root position. Harmonic rhythm is slow, changing every two measures. The climax occurs on a secondary dominant of the supertonic chord (bar 12). Melodically, the characterizing elements are the appoggiaturas that open every phrase and the repetition of melodic tones. Some of the appoggiaturas introduce a chromatic element. (For Chopin's *Prélude* see Appendix B.) To sum up, Chopin creates a charming work from only a few melodic elements and a very simple harmonic plan. Despite the simplicity of the selected theme, Mompou will find much on which to build. Other composers have also found these simplicities evocative. Glazounov, in his ballet *Chopiniana* of 1894, had given a prominent role to the A major *Prélude*. Living in Paris as he had, Mompou could scarcely have escaped hearing Diaghilev's reworking of it, *Les Sylphides*. We will comment more below upon the connections between Mompou's *Variations* and the world of ballet.

The first variation is the slightest yet most surprising of the set: it scarcely varies. The accomplished listener, having encountered scores of other examples from this well-

worked genre, will be taken aback at hearing the theme begin with so little changed. True, within the tradition, more often than not sets of variations proceed from simpler to more complex. But nearly always a composer will make a brisk change of tempo and texture between theme and first variation. Upon hearing little of this, what is the listener to think? That the composer is bereft of compositional skill? Not likely. That he is thumbing his nose at convention? Or perhaps something more ironic? One remembers the famous story of Borges, 'Pierre Menard, Author of *Don Quixote*,' that appeared in almost the same year as did the variation. The protagonist struggles for years, not to reinterpret *Don Quixote*, but in fact to *write* it. Passages from Menard, to our amazement, are identical to those of Cervantes. Borges's story, with its puzzling blend of power and facetiousness, gave rise to a popular post-war critical view that reading was a denser more important activity than writing. Mompou has made no mention of Borges, but language and milieu, even the personalities of the two artists suggest intellectually converging courses. To belabor the obvious, the composer of variations stands as listener. In his struggle to understand, even to ennoble, the original musical text *he repeats it*. Would Mompou have accomplished more by doing just and only that? The effect, including changes, is still remarkable: Where, in most variations one strains to hear similarities between theme and variation, here—at first at least—one strains to hear the differences.

More prosaically, the first changes appearing in the variation constitute reharmonization, but perhaps 'recolorization' would be more appropriate. The melody remains entirely untouched, but the treatment of sonority—of added suspensions, double and even triple chromatic appoggiaturas, added sevenths and ninths, and most of all voicing and register changes—pushes the piece perilously close to lounge music. For all of that, few composers have begun a set of variations in such a subtle and surprising way.

Let us turn now to a detailed look at the manner in which Mompou drifts from pure Chopin toward cocktail sonorities. (See Appendix B for Variation 1.) The changes begin mildly enough with an added four-three suspension to the dominant seven (bar 2-3), but even this is enough to catch the listener's attention. Mompou first breaks into the static accompaniment of the *Prélude*. The second phrase shifts the tonic triad from root position and creates more harmonic movement by adding different color tones to the triad (added sixth, then major seventh) and also by placing the triads in different registers on every beat.

The third phrase carries its chromaticism further than that of Chopin's model. Where Chopin had used a stable root position dominant, Mompou replaces the entire harmony with a borrowed A sharp minor chord moving chromatically to B minor (the super-

tonic, bar 6). The end of the phrase still resolves to the dominant ninth (bar 7) but with a cocktail touch of a rolled chord in an open voicing. The answering phrase on the tonic receives further chromatic development in the form of a triple appoggiatura (bar 8). Inner pitches constantly change color, creating movement where the original model had remained static.

At the climax (bar 12-13) the melodic notes double in the bass for a more strident sonority than Chopin's appoggiatura in thirds. The climactic chord (an F sharp seven) also receives a color change. In Chopin's version, the A sharp—the third degree of the triad—is responsible for the chord's strength. Mompou omits the A sharp, employing a G natural instead. The resultant tritone strikes the ear piercingly. In the succeeding phrase, Mompou follows Chopin in harmonizing the supertonic, but achieves more tension between bass foundation and chromatic appoggiatura by placing an entire B minor triad in the bass (bar 14). All of these devices sound improvisatory and reveal Mompou's developed ear for pianistic voicing.

The second variation resembles Ravel's *Forlane* from *Le Tombeau de Couperin* with its dotted rhythm in 6/8. Several variations develop entirely new melodies upon some small motif extracted from the original. Mompou apparently wanted to alter the theme as much as possible after keeping it intact for the first variation.

The third variation, for the left hand, directly recalls Mompou's sixth *Prélude*. Both works, as is natural for this sub-genre, use arpeggiated accompaniments to simulate a dense layered texture. Descants inserted above the melody further increase the feeling of polyphony.

Transposed to D major, this variation maintains the original melodic pitches but alters their rhythm and accompanying harmony. In Chopin's *Prélude*, for example, the pick-up note of each phrase leads to an appoggiatura on the downbeat. Mompou's variation reharmonizes the downbeat, turning the previous appoggiatura into a chordal tone. To illustrate, the F sharp in bar 2 becomes the third of the D major tonic triad, rather than the original appoggiatura to the dominant. Some of the melodic pitches remain tension-filled appoggiaturas, however, with their resolution delayed by long accompanying arpeggios (bar 4).

Lento

molto cantabile e espress.

p Fed. * Fed. * Fed.

Courtesy of Salabert Editions

Example 40 - Variation 3 (mm. 1-4)

The fourth variation, like the second, develops a new melody from a few notes of Chopin's theme, here, the first four notes. Quasi-canonic entries at the beginnings of phrases create polyphonic interest. Mompou has here chosen F major, perhaps not so much because of the key's submediant function, but because of its pastoral qualities.

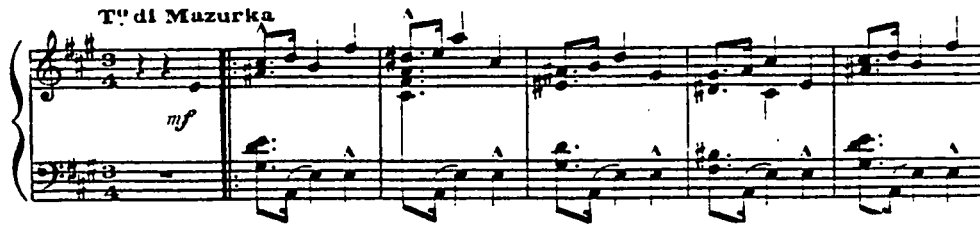
Espressivo

p

Courtesy of Salabert Editions

Example 41 - Variation 4 (mm. 1-5)

The fifth variation sees an obvious return of Chopin's theme, but with a new twist: Mompou pays homage to Chopin with a mazurka. The transformation from one dance to another, from the stately polonaise of Chopin to the lively mazurka of the variation, is carried out skillfully by manipulations on two levels. First, melody. Mompou alters the theme by omitting its repeated notes, shrinking the first four measures to two and thereby rendering the melody more concise. Second, a rhythmic change is needed: Mompou inserts the mazurka's characteristic dotted pulses in every measure. Added accents further enhance the liveliness of the variation.



Courtesy of Salabert Editions

Example 42 - Variation 5 (mm. 1-6)

Since the mazurka compresses Chopin's *Prélude* into eight bars, Mompou adds two more 'variations' to the variation. The second of these is transposed to the subdominant (D major) and made more exuberant. Voices are separated and the bass moves in a robust pedal on D. At the cadence the tonic pedal ends, and wide rolled chords bring the section to a sensuous close.

Musical score for Variation 5 (mm. 10-17) in G major, 3/4 time. The score consists of two staves, treble and bass clef. The tempo is marked 'Poco rit.' and '1'. The piece features a series of eighth-note patterns in the right hand and a steady bass line in the left hand. The score ends with a cadence marked 'p'.

Courtesy of Salabert Editions

Example 43 - Variation 5 (mm. 10-17)

The sixth variation yields a new idiom for Mompou, that of a recitative and aria. These measures point clearly to the late style. As usual, well-knit motives unite the piece, but there is a new density here not often encountered to this point in the composer's career. Much of Mompou's work, as we have seen, is characterized by a certain unimposing openness. This quality, we would suggest, derives in large degree from the way he uses improvisation to serve as the generator of motivic development. This 'play of the fingers,' his musical signature, creates the structural relaxation that opens his music to the light and the air. But here, as in so many of his later, more intellectualized works, a new, abstract concision obtains.

The narrative concept behind this variation undoubtedly found its progenitor in the *Dialogues*, although in other respects the two pieces have little in common. In the *Dia-*

logues Mompou strove for large effects by using a wide pitch range and more extreme pianistic demands. The climaxes Mompou placed in the *Dialogues* are among the most intense in all his output. This variation, by contrast, strikes the listener as more emotionally controlled, a state that is demonstrated in part by its short length. Let us take a brief look at his procedures.

The recitative alternates between two phrases. Each maintains the melodic shape of Chopin's model, but undergoes rhythmic modifications. Mompou lengthens the first phrase to five bars; the answering phrase is compressed into two (m. 6-7). By their very structures, these two differing elements (one augmented, one compressed) suggest the rhythmic freedom of the singer, who, in the recitative dynamically alters both stress and tempo.

Courtesy of Salabert Editions

Example 44 - Variation 6 (mm. 1-6)

Mompou signals the shift from recitative to the aria of the middle section with a change from duple to triple meter. With a new tempo (*Lento*), new meter, and other rhythmic alterations, the melody of the recitative emerges transformed into a melodious, even tragic aria. The construction is tightly woven: imitative counterpoint in the tenor voice successfully binds together higher and lower registers. Motivic development continues, now in whole-tone chords. To conclude the variation Mompou brings back the recitative in fortissimo octaves with yet more harmonic alterations. The entire variation is not only one of Mompou's most skillful constructions but takes its place among his most emotionally intense pages.

The seventh variation presents yet another style for Mompou: he emulates Chopin in a miniature *étude*. As is the case with Chopin *études*, the piece is constructed from one figuration throughout. Curiously, the work from the piano literature to which it bears the closest resemblance is not by Chopin, but is rather the ninth *étude* of Schumann's *Symphonic Etudes*. This is Mompou's first work to rely principally upon finger dexterity for its effect. Although the *étude* requires a rapid tempo, performing it is not so difficult as one

might imagine. The phrases lend themselves to comfortable fingerings and lie well under the hand.



Courtesy of Salabert Editions

Example 45 - Variation 7 (mm. 1-6)

The eighth variation recalls another Chopin *Prélude*, the E minor, which also sustains a long-breathing melody above softly repeated chords. The sad, introverted character of the variation also mirrors that of its predecessor. In the eighth variation Mompou returns to F major—the key of the pastoral variation (no. 4). In addition to key, the two pieces share an emotional affinity.

The melodic pick-up borrowed from Chopin's model forms the new melody.



Courtesy of Salabert Editions

Example 46 - Variation 8 (mm. 1-3)

In the ninth variation Mompou continues his tribute to Chopin with a waltz. A new rhythm applied to the theme suffices to create the waltz melody. The rhythm is perhaps the most unusual feature of the variation, since the alteration of half note/quarter note continues throughout. In his own performances, Mompou softens the driving pulse by applying *ruba-to* to melodic high notes (see m. 5 below) and at cadence points as well.

We have seen one earlier waltz in Mompou's oeuvre—the second of the *Trois Variations*. The styles of this and the earlier example differ substantially. In the earlier waltz, Mompou wrote a bass pattern reminiscent of Satie's *Gymnopédies*. In the Chopin varia-

tions, Mompou's waltz approaches those of his predecessor more closely. Its structure is similar to that of a typical Chopin waltz, containing as it does sections of different tonalities and themes in an A-B-A-C-A form.

The waltz-variation might be equally well-described as a reharmonization of an untransposed theme. Chopin's theme began with two measures on the dominant. Mompou's waltz offers more harmonic motion, turning these two measures into tonic, supertonic, and on the last beat of measure 2, a dominant ninth. The next two measures, containing tonic triads in the original, still have a tonic function but with added color. The chromatic pitches of B sharp and D sharp lose their appoggiatura qualities; given more time and a fuller harmonization, they become a secondary dominant (G sharp nine) and resolve, not to the expected mediant, but to the submediant (F sharp minor seven). The first beat of bar 5 presents the tonic, but with an added ninth, which then moves from treble to bass register for its resolution.



Courtesy of Salabert Editions

Example 47 - Variation 9 (mm. 1-6)

The tenth variation, entitled *Évocation*, contains the work's greatest surprise and as such is the variation most easily recalled after hearing the work only a few times. Mompou steps outside the thematic context of the chosen Chopin *Prélude* by employing a theme from a different work of Chopin as the variation's middle section. This theme, from the middle section of the C sharp minor *Fantasia-Impromptu*, has of course provided the basis for subsequent popular song settings, and carries for American listeners at least, some extra aesthetic baggage that probably had no part in Mompou's plan. The passage was originally intended to play a role in the ballet commission. Chopin's ghost was to have appeared on stage at this point. Whatever its origins, the melody's appearance here—haunting and slightly mysterious—is a successful piece of compositional craftsmanship.

In this episode Mompou maintains his theme and variations procedure even though he has turned his attention to another theme. In Chopin's work the famous melody is ac-

accompanied by triplet arpeggios. Here it assumes a completely different texture. The rolling pianism of Chopin is replaced by a simple four-part theme. The severe chorale style resembles similar treatments in the ninth and tenth *Canciones* (written within the preceding decade). This chorale texture will return only once more in Mompou's oeuvre, in the final member of the *Musica Callada*.



Courtesy of Salabert Editions

Example 48 - Variation 10 (mm. 9-13)

The eleventh variation is hard to characterize in terms of standard small forms. In any case it explores one short figure, four sixteenth notes of which the (dotted) eighth provides an accentual and harmonic pivot. Beginning *Lento dolce e legato*, the piece grows steadily in dynamic strength to a close of several staves of romantic declamation. As in the second *Dialogue*, Mompou weaves the theme into the sixteenth-note figuration. The melodic motif comes very audibly from the original *Prélude* but appears in alto register. At the climax the theme is added in progressively higher registers, resulting in parallel unisons. Finally, the melody appears in full right-hand chords with accompanying arpeggios ranging over several octaves.



Courtesy of Salabert Editions

Example 49 - Variation 11 (mm. 25-28)

Mompou entitles the last variation *Galope y Epilogo*. He has once again turned to another 19th century form, that of the galop, a genre so popular that it is barely permitted to edge into the world of more formal music. Mompou's *Galop*, like its romantic models (for example, Liszt's *Grand galop chromatique* [1838]) serves as a technical showpiece intended to provide a rousing finish to the variations. In this it matches the function of the popular form itself, which ends an evening of dancing with a whirl of happily exhausted participants. One wonders to what degree inclusion of a galop here follows from the planned structure of the ballet, the commission for which led to the composition of the full set of variations.

The appoggiatura of Chopin's *Prélude* provides the starting point for the galop. Double chromatic appoggiaturas (arpeggiated and in cross relation with the bass) gradually move up the keyboard. The intervals of the figuration begin as thirds, but as the keyboard range expands, the intervals enlarge as well. For sixty measures excitement and dynamics build, but exclusively upon the appoggiatura fragment. At that point, Chopin's melody returns in satisfying but somewhat theatrical chords. The majesty of the climax, so unlike the Mompou of the 'signature' style makes one wonder if once again irony is at work.



Courtesy of Salabert Editions

Example 50 - Variation 12 (mm. 64-68)

To end the galop Mompou brings back the swift opening figuration for a last loud rush of tonic triads. After the crashing chords have died away, the composer offers another conclusion. He ends as he had begun, with a subtle recolorization of Chopin's theme. The *Epilogo* is slightly richer than the first variation, adding more chromatic tones, a descant, and a new Lento tempo. Voicings remain beautifully balanced and sonorities sensuously colored. The Epilogue's similarity to the first variation shows that Mompou has cast the work in arch form.

The Variations, Mompou's largest performance work, though written for the most part after his years in France, is the central example of what might be deemed his 'European' phase. While composing in this manner, Mompou is partially willing to ignore the aesthetic program enunciated during his early years. Instead of rejecting the scholastic rules of standard compositional practice, he demonstrates that his toolkit, too, contains most of them. In lieu of returning to the original pure springs of music, he capably renders homage to various idioms of the preceding generation—precisely the one a young man with a program of new beginnings would wish to disavow. Thus, where Mompou's youthful program meant simplicity, sincerity, and Catalan subjects, the Variations give us length, richer textures, louder sounds, and most of all, irony.

This line of comment applies, of course, to works discussed earlier in the chapter. One important element of the more general argument, however, does not appear in the Variations: Mompou's use of French impressionism. We will consider this question for the last time in the works which conclude this treatment of Mompou's middle years, the *Paisajes*.

PAISAJES (Landscapes 1942-1960)

This suite, written in Barcelona after Mompou returned from twenty years in Paris reveals increased compositional adroitness, mixing more elements in more complicated ways and in this providing evidence for the hypothesis of this study—that Mompou's career follows a rising curve. A comment of Iglesias about the third work, *Carros de Galicia*, describes the new stage well: It "points to a new creative attitude, more restless in method, more audacious in harmonic elaboration, more largely made up of the compositional experience of our time, assimilated and filtered down into the underlying consciousness of a great musician."¹⁹

Mompou himself valued the pieces highly.²⁰ Although they were composed years apart and first published separately, they were regarded by the composer as a real set. Given their appearance over a number of years—years during which Mompou's life and compositional style was changing—there remains for the analyst the question of where to place

19. Iglesias, *Federico Mompou*, 289.

20. *Ibid*, 283.

them within the composer's oeuvre. By virtue of the strong French influence they show, we have chosen to consider them as part of the middle, European period.

In analysing Mompou, 'European' may mean two rather different things. It may first describe the somewhat miscellaneous grouping of nineteenth century echoes in his work: Schumann, Liszt, Grieg, and above all, Chopin. Second, there are the specifically French influences of Debussy's impressionism—connections this section will examine. Each of the above broad sources brings similar results: a fuller sound and greater technical demands upon the pianist; each is the occasion, as we have seen, for new compositional devices. We have already discussed in a more general way Mompou's turning toward the European musical mainstream and the widely varying works that represent this broader outlook.

We shall now inspect the last works that fall under this definition of Mompou's middle period, the impressionist ones. We must first forestall a question the reader will naturally ask: Since *Paisajes* was composed after Mompou's return to Barcelona and during his 'second' compositional career, why does it not belong to his late period? The answer is two-fold: first, the impressionist pieces stand apart from the over-all tendency toward hermetic concision encountered in the composer's last decades; further, if one agrees that these scores are impressionist in nature, it seems reasonable to assume that it was the composer's twenty-year stay in France that provided the musical conditioning sufficient to give them the stylistic qualities they possess.

It is not our intent to lean too heavily upon impressionism as a fundamental explanation of these works. Before looking at them in detail we should perhaps present the straightforward pianistic procedures that we identify with impressionism, leaving deeper questions unexamined. This is the correct procedure, for the claimed resemblances between Mompou and French impressionists lie mostly at the surface where they are easily heard.

There is first of all figuration. Rapid ostinato patterns within a restricted range are the most basic. Such patterns are blended with a sustaining pedal. Also common is the sweeping run—hardly an arpeggio—the length of the keyboard, again, sustained by pedal. These somewhat abstract figurations, usually made even more diffuse by pedaling, are linked with standard impressionist physical interpretations in the real world—with water and air. These are fluid formless substances: water splashes and ripples, wind blows, mists glimmer. The attempt to bend these hard-to-describe but potentially deeper natural categories to musical ends constitutes the most obvious of impressionism's traits. To illustrate the sub-genre of watery textures, for example, we may mention Debussy's *Reflets dans l'eau*

and the *Jeux d'eau* of Ravel. There are many others, not to speak of additional references to the windy and the misty.

Impressionism's use of these imitative devices shades off into a second group of sound painting idioms of a more traditional programmatic kind. In this group, some small motif or separate sonority maps directly to an object, the sound standing for the object in a direct way. The history of music provides an endless stream of examples. At the most obvious extreme one may consult Saint-Saens' *Carnival of the Animals*. Within impressionism, one senses an approach to this more direct reference whenever textures stop being fluid, though the supreme taste of a Debussy or Ravel prevent anything very overt. For examples we might put forward Ravel's *Gibet*, perhaps, or in Debussy, the crashes in the street of *La serenade interrompue*. It must be said that in Debussy, even more objectified descriptions are still rather abstract (*Possions d'or*, *Feux d'artifice*). Mompou, as we shall see, shows no reluctance in employing direct gestures of this second kind, in pointing musically to what he sees.

Returning once again to Mompou, we should recall our earlier discussion of the impressionist techniques found in the seventh *Prélude* (*Palmier d'étoiles*) published in 1951. The first two pieces of the *Paisajes*, impressionist in flavor and published in the 1940's preceded the *Prélude*, however. The third member of the set appeared in 1960 while Mompou was at work on the *Musica Callada*. And indeed one short piece from that latter work (no. 16, 1962) contains textures nearly identical to some encountered in the others considered here, but with the rather different emotional tone characteristic of the *Musica Callada*.

They all depict Spanish scenes:

La fuente y la campana (The fountain and the bell, 1942)

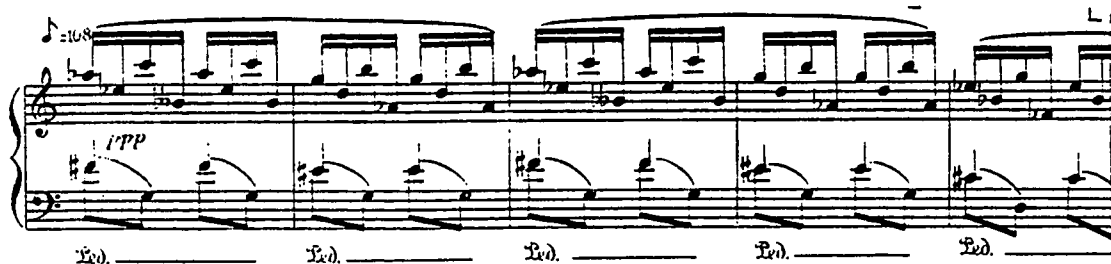
El lago (The lake, 1947)

Carros de Galicia (Carts of Galicia, 1960)

The title of the first suggests Debussy's *Cloches à travers les feuilles* (Bells heard through leaves). One might combine this small list of titles with a larger number of similar titles from Mompou's early works and easily find analogues among the works of Debussy. Behind the titles, however, one would discover a very different relation to reality on the part of each composer. In Debussy, pieces describe (in most cases) more general abstract situations: the west wind, reflections in the water, dead leaves, and so forth. Specific scenes are the exception. In Mompou, all musical painting represents a specific time and place, a concrete memory. To illustrate: Mompou notes that *La fuente y la campana* is an impression of a particular place, a "very romantic courtyard in the Gothic Quarter of Barcelona with

fountains and a large palm tree in the centre; from this courtyard the bells of the nearby cathedral can be heard.”²¹ *El lago*, also, is a particular lake “in the Barcelona park of Montjuich, not very large but peaceful, as we can see, and even hear a frog jumping about.”²²

With *La Fuente y la Campana* Mompou’s impressionist techniques come to the fore in the central portion of the work, where pianississimo arpeggios depict the fountain. The composer employs standard impressionist devices to convey the watery image: a chord stream of major triads colored with non-harmonic tones descends chromatically in parallel motion. Tone colors are further veiled through the use of the damper pedal.



Courtesy of Salabert Editions

Example 51 - *La fuente y la campana* (mm. 32-36)

Mompou does not try to create complex sonorities or impressionistic textures to imitate the striking of the great clock—a curious fact, considering his vast experimentation with bell sonorities in earlier works. Here he opts for the simplicity of a single tone repeated in the low registers.

El lago also employs an impressionist style to depict water scenes. Mompou’s water images, however, are on a smaller scale than Debussy’s equivalents, such as *Reflets dans l’eau*. In contrast, *El lago*, the lake, is portrayed as a placid pond. This scene is set by a page of rippling figures, technically arpeggios. Woven within the middle of the figures is a long, slow-breathing melody. Although the figures provide the melody harmonic support, the principal effect is textural rather than harmonic. With minimal means Mompou has used accompaniment to create the effect of gently lapping water.

21. Iglesias, Brochure Notes, II, 4.

22. Ibid.



Courtesy of Salabert Editions

Example 52 - *El lago* (mm. 9-10)

The middle section offers a strong pianistic contrast to the first and, in its very different way, demonstrates Mompou's most extreme use of impressionistic devices. Where the opening passages resembled one group of impressionist forms, that of blurred, fluid substance, this section illustrates the more direct chordal sound painting. A low melody portrays, presumably, the frog mentioned by Mompou. It recurs several times, surrounded by cadenza passages of uncertain programmatic meaning, as well as other colorful sound effects such as cluster tremolos. A wide variety of figural and metric freedoms further enhance the impressionist effect.

Example 53 - *El lago* (mm. 20-22) (Continues)



Courtesy of Salabert Editions

Example 53, continued

The short, low melody is transposed and played in octaves. After more impressionistic displays, other frogs join the chorus, but instead of their own song, they now sing the song of the lake—the long melody of the first section. It has been skilfully condensed, altered rhythmically, and lowered to bull-frog register. The melody ends on a whole-tone chord built on G.



Courtesy of Salabert Editions

Example 54 - *El lago* (mm. 23-25)

Mompou's ability to combine differing textures, his long-proven skill of creating unusual and appealing harmonies, make this an extremely successful piece: his scene setting compares favorably with that of the French masters. In *El lago* Mompou has proceeded about as far in the direction of naturalism and pianistic density as he will go. When in his last period he reverses himself on both fronts, this piece seems in retrospect all the more a hot-house flower.

Composed more than ten years after the first two *Paisajes*, the *Carts of Galicia* (1960), remains decidedly impressionistic, yet has also entered some new arena of seriousness. Sonorities are less pleasant, motivic construction more intense. Rhythm and accent gain an importance nearly equal to melody and harmony. To the interval is given as never before the role of providing structural cohesion.

Antonio Iglesias describes the events surrounding the composition of the piece. He and Mompou were visiting a friend beside the castle overlooking Castro Caldelas "when

out walking we stopped to listen to the song of the Roman carts, typical Carros de Galicia which although far away, were able to make us hear the peculiar sound of their wheel axles, each one different from the other.”²³

A syncopated rhythm on repeated notes permeates the piece, imitating the awkward motion of these special carts on an old bumpy road (see full score in Appendix B). The repeated notes and general mood resemble similar features in Ravel’s *Le Gibet*. The ostinato begins on clusters of seconds without an identifiable root pitch. An odd melody characterized by a falling and rising seventh enters on B natural. Its entry note thickens the chromaticism in the cluster of the right hand, but its resolution to C creates a whole-tone cluster. Melodies used throughout the work develop significantly but each time resolve to whole-tone groups. A new long melody enters (bar 22) at first climbing chromatically. Then it drops a major seventh (bar 25) as did the initial theme. Its descent also brings it to a whole-tone pentatonic harmony, like that of the first resolution.

At bar 37, the interval of a major seventh assumes another guise—that of chordal melody (bar 37). One more theme entering at bar 57 gathers all the characteristic elements: chromaticism, a melodic leap of a major seventh, a resolution to a whole-tone sonority, and the return of the rhythmic ostinato (here in octaves with occasional thickening).

Once again Mompou uses the coda to combine various elements from the work and create even more structural cohesion. First the initial melody enters (bar 70-77). Next an abbreviated second theme (bar 78-79) and a chromatic figuration from the middle section (bar 80-8) appear. Finally an F pedal from the initial section (bar 83-85) brings the work to a close.

Carros de Galicia falls somewhere between the worlds of Mompou’s impressionism and his last period. The work, although fairly large by Mompou’s standards, is compact and dense. Mompou has given us many pieces that cohere by means of motivic unity, but this is the first where themes cohere at the level of the interval. Though structurally superior, the work pleases the ear less than its first two companions in the set. Chordal clusters combined with the rhythmic ostinato give the piece its emotional character. *Carros de Galicia* employs far more dissonance than any of the works to date, and points the way to the harmonic severity of Mompou’s final work, *Musica Callada*.

23. Ibid.

CHAPTER III: LATE WORKS

In a 1978 interview²⁴ Mompou was asked to comment upon comparisons between him and Debussy. Accepting the aptness of the comparison, he went on to further characterize his aims: "Debussy composed for two persons, not three. I compose only for one. I don't want to compose for great concert halls or for the [sic] virtuosity."²⁵ The deliberate introversion revealed here shows itself most acutely in Mompou's last works. These years—the 1960's—show the composer at his most deeply personal. *Musica callada*, the work that dominates this last creative period, was clearly not intended for the concert hall. Mompou tells us, "Such a performance would be against the spirit of the work."²⁶

We have seen how the music of Mompou's middle period turned toward northern European musical traditions. Works grew in length, range, and emotional accessibility. Now, in old age, Mompou's music steps back from whatever extroversion it had earlier managed, turning to private, even secretive expression. The change in style can be observed in a most concrete way: the majority of subsequent individual works shrink to one page. Tempi are steadfastly slow, reinforcing—even at this most superficial level—an impression of gravity. Mompou's life-long interest in exploring new sonorities would now lead him to ever more astringent dissonances.

Although the essence of the final Mompou is embodied in *Musica callada*, there exist several other pieces from the period that merit attention. Despite being placed by the composer within a set of pieces belonging to his folkish Hispanic output, they could not avoid his current aesthetic practice: the last three *Canciones y Danzas* will serve as introduction to Mompou's late stylistic traits.

CANCIONES Y DANZAS XI-XII (1961-62) and XIV (1979)

The final three works of this large set (the thirteenth is for guitar) exhibit several important features of Mompou's later style (without, however, the stricter internal structuring that we will find in *Musica callada*). First, the reduction in pianistic range, texture, and

24. Interview with Barbara Kober in the Washington Star, July 26, 1978 as quoted in Rawlins, "Songs of Mompou," 12.

25. Ibid.

26. Elder, "Mompou, poet," 18.

exuberance that began in the ninth and tenth *Canciones* continues even more noticeably here. The eleventh *Cancion* carries the process of simplification further than any other, beginning with sixteen bars of unison. The severity of mood approaches that of a funeral march. In the four-voice counterpoint of the twelfth *Cancion* are heard further mournful echoes. In the Dance, Mompou uses the sparest of means: a primitive drone accompanies a one-finger melody. Although technically simple, the drone, by adding chromatic tones to a dominant pedal, brings more harmonic color to the piece than did those used in earlier works.

All three major stylistic periods of Mompou's career contain works demonstrating his preoccupation with motivic unity, but the sense of concentration and density increases in the late *Canciones*. For the eleventh *Cancion* Mompou composes original melodies for both song and dance instead of borrowing from popular songs. In this way he is able to achieve a greater thematic unity for the whole. The dance embellishes the same melodic outline as the song, as if the latter had generated it. Relations between sections are further strengthened when Mompou brings back part of the song for a *da capo*.

The simplified style of the eleventh and twelfth *Canciones* stands in sharp contrast to that of Mompou's final work, the fourteenth *Cancion y Danza* published eighteen years later in 1979 when the composer was 84—and ten years after the last *Cahier of Musica callada*.²⁷ Our comments about the piece are intended as an aside and are included here to complete the analyses of the members of this great set. In our view the fourteenth *Cancion* is a throwback, something that had been in the works, was finished, and published. Mention of another possible view of its significance will be found in this study's concluding comments.

Although a few dissonances characteristic of Mompou's other late work are in evidence, the fourteenth *Cancion y Danza* contains mostly familiar elements of both early and middle periods. The *Cancion* manages to recall in the most pleasant possible way both folk-song and piano lounge. The *Danza* is a series of happy reiterations of a small phrase suitable for a children's ditty. Bell sounds occur in each refrain. A fuller, more consonant sonority also returns: the open, 'cocktail' spacing of pianistic sonorities of the middle style are employed again. The piece is long for Mompou, covering seven large pages. Both *Cancion* and *Danza* are filled out by thematic development and contrapuntal variation.

27. Score is published in *Llibre per a piano: Catalana de compositors*. Madrid: Editorial de Musica Espanola Contemporanea, 1979. 220-225.

MUSICA CALLADA (1959-1967)

Twenty-eight separate works make up this complex of short pieces composed over a span of nine years.

Cahier I: 1-9 (1959)

Cahier II: 10-16 (1962)

Cahier III: 17-21 (1965)

Cahier IV: 22-28 (1967)

The title comes from St. John of the Cross. Roughly translated, it means "silent music." Mompou writes on the title page:

Il est assez difficile de traduire et d'exprimer le vrai sens de *Musica Callada* dans une langue autre que l'espagnole. Le grand poète mystique, San Juan de la Cruz, chante dans une de ses belles poésies: 'La Musica Callada, la Soledad Sonora', cherchant à exprimer ainsi l'idée d'une musique qui serait la voix même du silence. La musique gardant pour soi sa voix 'Callada', c'est à dire 'qui se tait' pendant que la solitude se fait musique.

It is rather difficult to translate and express the true meaning of 'Musica Callada' in a language other than Spanish. The great mystical poet, St. John of the Cross, sings, in one of his most beautiful poems: 'La Musica Callada, la Soledad Sonora', in an endeavour to express the idea of music that was the very sound of silence. Music keeps its voice silent, that is, does not speak, while solitude becomes music.

On the first hearing of *Musica callada*, the listener knows that something important is going on: it has an immediate self-warranting quality that demands respect and further involvement. In addition, the work is of sufficient size and homogeneity, is sufficiently different in its stylistic grammar from what went before, to merit treating Mompou's choice of title very seriously. Mompou's subsequent conversational remarks about the influence that the deepest sources of Spanish spirituality had upon him also suggest that we should pay greater attention than we normally do to titles or epigraphs. Clearly, Mompou is following a program. We know that Mompou's involvement with the works of St. John of the Cross went far beyond selecting an evocative title. He composed, for example, a choral work based on the St. John's *Cantar del alma* during the same years (1962-6) as *Musica*

callada. Wilfred Mellers has declared *Musica callada* “a spiritual diary of his inner life during his later years.”²⁸

In constructing this large work as an integrated whole, Mompou is operating on a different level from that used in creating the small, individual pieces of his normal practice. With respect to these latter he has said: “I never start to compose from a title out. Just the contrary. I start to imagine a work and from there out I compose. First the music, then the title at the end.”²⁹ With *Musica callada*, Mompou is no longer reacting to the local or the picturesque, but is attempting to unite two different and deeply meaningful planes of existence: music and religion. The first has been the central fact of his life from childhood. Of the second, religion, we must surely say less, but may reasonably hypothesize an increasing interest on Mompou’s part as he entered old age. Linking these two perhaps incommensurable realms has been, of course, a goal of composers from the very beginning. Mompou has added to the larger aesthetic and philosophical problem an interesting new difficulty: the paradoxical equation of sound and silence.

While the size and intensity of *Musica callada* require taking these large issues seriously, it is not the place of this study to address them since our stated aim is to describe the evolution of Mompou’s compositional practice. To what degree *Musica callada* has artistic merit can, however, be appropriately weighed. And it is an arguable question. On one extreme, for example, French and Spanish commentators find the work a masterpiece, a spiritual document.³⁰ On the other an American is able to imply that the pieces are of use merely as sight-reading material for adult students.³¹ To understand why (beyond national characteristics) critics might disagree, let us first try to characterize the set of pieces in a general way, listing some of the elements analysts might see in differing lights.

First, there are twenty-eight pieces. To play them from beginning to end takes seventy minutes. Most are slow. Most are similar. The combination of many pieces and slow tempi produces upon the listener a large cumulative effect. One can immediately see that those favorably inclined to what they are hearing might describe the impression as one of ‘timelessness’ or of ‘deep process.’ The unimpressed might use ‘boring’ or ‘endless’ as descriptors.³²

28. Mellers, *Le Jardin*, 121.

29. Rawlins, 12.

30. Prével, 125-126; Iglesias, *Mompou*, 303-306.

31. Elder, “Mompou, poet” 18.

Further, a certain ambiguity of musical language is bound to puzzle the listener. It is a question of expectations: just how is music about silence, music that we know is also in some sense about God and the Soul, supposed to sound? If a known idiom of historical period or compositional school is available to serve as orientation, the experienced listener can ready him or herself for a long set of pointillist serial pieces, or of variations on a revolutionary song, or whatever it might be. With Mompou one is met, however, with an idiom on the one hand completely his own, yet on the other constituted of prosaic and familiar elements from elsewhere. One stumbles upon strange juxtapositions. For instance, in the opening pages one immediately encounters passages of both extreme sweetness and clumsy dissonance.³³ The sweetness may be angelic or it may be folk song in fancy dress. The dissonance is of no familiar variety. So, over the whole hang several suspicions. First, suspicions of naïveté. Is folk song sufficient as an idiom for conveying depth? Familiar as listeners are with dissonance as a rule-driven activity, they may wonder if this seemingly haphazard dissonance displays compositional skill. Finally, the length and the tempi: are these slow little pieces an appropriate mapping of silent interior spaces or just the result of weakening energies and mental skills? For our part, while holding the work in high esteem, we can understand how some might entertain negative judgements.

The positive view of *Musica callada* held here is based not only upon hard-to-describe aesthetic and emotional listening responses, but upon formal elements discovered in analysis: in *Musica callada* Mompou has added to the familiar easily-heard elements, more deeply-embedded unities that probably explain much about the largely favorable critical re-

32. One might also add that they were not meant for concert performance, but were the personal working out of the composer's ideas that he was willing to share, reluctantly, through publication. He originally demanded, as a condition of publication, that the pieces not be allowed public performance. The publisher, naturally, quickly explained to the composer the publishing facts of life. Later, Mompou approved radio performances for the benefit of shut-ins and of ecclesiastics. (Iglesias, 305)

33. Prof. Lawrence Starr has pointed out that one might observe this of numerous composers, among them Ives and Messiaen. The comparison with Ives is apt in that each composer was largely self-schooled: poorly-blended elements might result from lack of long technical training—or from a deliberate refusal to write 'professionally.' One cannot, of course, characterize Messiaen's training in this way, although his completely personal idiom clearly indicates a rejection of academically popular styles. On another note, the importance that Catholic mysticism plays in the art of both composers merits investigation.

sponse the work has received. One critic was surely wrong when he wrote: “The pieces which comprise *Musica callada* make no structural advance on those of Mompou’s very earliest piano suites.”³⁴ As we shall see, Mompou has progressed far from his improvisatory beginnings, far from ‘letting his fingers wander over the keys.’ The following pages are largely devoted to demonstrating these structural innovations. Several members of the set will first be considered individually. Discussion of larger unifying devices will prove easier later with these details in hand.

The first of the twenty-eight small pieces comprising *Musica callada* gives a deceptively sweet introduction to the set. Mompou spins out a simple melody with an innocent, almost angelic presence (it is, in fact, marked *angelico*). Composed somewhat earlier than the rest of the first Cahier as a present for a friend saying his first mass,³⁵ it leads us to wonder to what degree it served as the inspirational germ for the entire work.

The second piece is more typical of those to follow: its formality of structure, dissonance, severity, and terseness are typical of the overall style. Already here, near the beginning, Mompou experiments with an important new type of formal treatment. The piece alternates between two ideas: one chordal, the other melodic. Both are tied together by a short motif characterized by a major second and a dotted rhythm. A simple chart of form and dynamic plan follows (see complete score in Appendix C):

Theme:	A	B	A	B	A
Dynamic:	mf			f	ppp
Measure:	1	5	9	13	17-20

The first phrase places more importance upon the movement of dissonant chordal sixths than upon melody. For the first time in Mompou’s oeuvre we find sections without real melody, but as later examples will reveal, unmelodic passages help define formal structures in many pieces of *Musica callada*. At bar 5 the opening motif becomes the starting point for a long melody, but harmonic tensions persist in the bass. At bar 9 the texture of the chordal phrase returns with the treble transposed a step higher, and the bass creates even more dissonance than in the initial statement.

Next the melodic idea returns, transposed and varied so that it is now a full-fledged, lyrical melody (section B, bar 13). The harmony responds too, with a more diatonic accompaniment in E minor. The harmonic treatment is in fact quite lush, with added tones and

34. Paine, *Hispanic Traditions*, 98.

35. Iglesias, *Mompou*, 307.

suspensions. The new forte dynamic level along with the return of melodic and harmonic consonance serve to set the phrase apart and in so doing mount a satisfying climax. In the last measure of the phrase (bar 16) the theme resolves to E major, but a C in the bass obscures the close and at the same time creates an interval of a sixth making a bridge back into the chordal A section. A low E rings out through the last A section, however, recalling the tonality of the melodic B section.

Although there may be nothing exceptional about an A-B-A-B-A form, Mompou here exhibits a new feel for proportion that has not been present to this degree before. The balance of proportion may be instinctual, or it may be by design. The problem with the label 'A-B-A-B-A' is that it does not take into account the harmonic, dynamic, or melodic plan. Nor does it attempt to explain why the fourth section is the 'heart and soul' of the work.

We have followed throughout the course of this survey Mompou's increasingly skillful crafting of the proportions of his small pieces. We have noted his imaginative use of reharmonization; we have seen his ability to draw together at the end of a piece motifs earlier kept separate. Clearly, the mere labeling of sections falls short of doing the composer justice. But, even the noting of harmonic and melodic manipulations still fails to explain Mompou's frequent exquisite 'rightness' of proportion. 'Section-spelling' provides one unexpectedly useful by-product, however—sets of measurements. These, it became apparent over the course of our analysis, can provide us with the theoretic means for explaining 'rightness', saving us the familiar frustration of leaving all the interesting aesthetic puzzles, ultimately to 'art.' In *Musica callada*, the missing key is an aesthetic criterion whose attraction was rediscovered, much discussed, and widely in vogue during the decades between the world wars, especially in the visual arts: the Golden Section. Is it possible that Mompou, so much a man of the times during his Parisian years, had assimilated this idea? Had he been struck later by Le Corbusier's great church at Ronchamps or monastery of La Tourette, the postwar masterpieces of the Golden Section's most famous supporter? Did this ancient theory of stability and repose seem the appropriate tool when the subject of the musical enterprise was the silent and the timeless? Let us look at how the detailed application of this theory of proportion might throw light upon the exquisite miniatures that make up the *Musica Callada*. The Golden Mean, or Golden Section, is a principle of proportion formulated in ancient times. It embodies a judgement about beauty and also serves as an aid to sculptural and architectural design. It is "the way of dividing a fixed length in two so that the ratio of the shorter portion to the longer portion equals the ratio of the longer portion

to the entire length. In mathematical terms...it approximates to 0.618034...(a little under two-thirds) of the length measured."³⁶

Let us try immediately to apply these quantities to the work at hand, the second piece of *Musica callada*. If we take the total number of measures (21) and multiply it by the coefficient of the Golden Mean, the result is 12.97. The calculation points to the beginning of the most important section: the pickup note at the end of bar 13 begins the melody that forms the climax of the piece. The Golden Section theory has helped explain the combining of dynamic, harmonic, and melodic forces that more traditional analysis has not.

There is another method of calculating the Golden Section by means of the Fibonacci number series.³⁷ "Each number in this series, as well as being the sum of the previous two terms, gives the nearest whole number to the Golden Section of its two neighboring terms in the series."³⁸ Applying the Fibonacci method of assignment to No. 2 provides an exact fit: the first section lasts 13 bars, and the second lasts 8, for a total of 21 measures. The significant event, entry of the melody, occurs in fact at the end of bar 13 rather than at bar 12.97 (according to the mathematical ratio). Had Mompou been using the Fibonacci series to lay out this small piece, it would have turned out exactly as it did.

While Mompou may have relied on the Fibonacci series for his first attempt in Golden Section form, in other works of the set that also employ these proportions, none match the Fibonacci series. The reason is perhaps obvious: the series specifies exact lengths (8, 13, 21, 34, and so forth). If the composition cannot be easily tailored to one of the these, one would have to perform a conversion. It is nearly always simpler to multiply the estimated length of the composition by the Golden Section coefficient and round to whatever integer seems best. The Fibonacci series would, however, provide a more manageable starting point. In light of the works which follow, this piece may be seen as an early experiment with the Golden Mean as a compositional device.³⁹

In No. 3, Mompou returns to a long-held favorite practice, that of presenting varied statements of one theme. It is a device that has been present throughout his works, but continues with greater concision in these last works. By tracking transpositions and changes of register, we can map No. 3 into an A-B-A-B-A form, but without any indication of the

36. Roy Howatt, *Debussy in Proportion: A musical analysis* (Cambridge: Cambridge University Press, 1983), 2.

37. The series begins, 0, 1, 1, 2, 3, 5, 8, 13, 21, 55, 89, 144.

38. Ibid.

39. 'Golden Section' and 'Golden Mean' are used interchangeably here.

Golden Section. Mompou blends stylistic elements together somewhat curiously here: a sweet, folk-like melody is placed in dissonant surroundings.

No. 5 presents a study of a single sonority reminiscent of those in the early *Cants Magics*, but more dissonant. The interval of a tritone characterizes the first half; in the second half thicker chords produce even more dissonance. In fact, only three measures of consonance and resolution are found in the entire piece. The placement of these bars defines the shape of the piece in much the same way that the placement of the consonant melody gave shape to No. 2. But here, instead of employing the Golden Mean, Mompou uses another ancient principle of proportion—exact symmetry. Let us look briefly at Mompou's procedure.

Repeated eighth notes pulse continuously in both hands, causing texture to be noticed more than melody. The mood, determined largely by the incessant rhythmic repetition, greatly resembles that of *Carros de Galicia* from *Paisajes*, which followed in the next year (1960). No. 5 of *Musica callada* consists of an eight-bar theme (more a metallic tapping than a melody) repeated four times, plus a short coda. The bass in each section moves downward, cadencing in the last bar of each section.

The first cadence on the tonic E flat coincides with the first moment of tonal resolution in bar 16—the half-way point of the main body of the piece. The next harmonic resolution to E flat occurs at the section end in bar 31. The marked dissonance of the surrounding areas serves to highlight even more the two points of repose. Textural changes also highlight the two resolutions, in their vicinity the repeated note scoring thins or disappears. These cadences are situated in such a way to create an exact symmetry between sections of equal length. Perhaps it is coincidence (something we are far from denying in this discussion), perhaps Mompou had in mind a simple binary structure and the sections fell to exactly the same length. We are inclined to find this exact matching intentional, for throughout *Musica callada* Mompou exhibits a stronger concern for proportion than he had ever demonstrated in his early works.

No. 9 is another work open to at least two different analyses. At the surface the piece falls in an A-B-A form, moving from tonic to dominant and back. Again, a small motif (a major second in dotted rhythm) unifies the whole. From a different analytical viewpoint, the work can be seen as a theme striving for a 'proper' harmonization. Harmonic tensions are maintained throughout the work until the last four measures when the consonant harmonization withheld to that point is finally permitted. A dissonant harmonic treatment ex-

tends through nearly every measure and highlights even more the consonance of the last phrase.

The melody first appears in lean but dissonant counterpoint (see example below). The fourth bar resolves momentarily to the tonic E major, but the next bar adds a major seventh, stripping the chord of its tonic character. After a passage of motivic development, the melody returns transposed and with a tritone accompaniment. The tritones resolve to the tonic with added ninth to conclude the first section.

Lento $\text{♩} = 48$

PIANO

Courtesy of Salabert Editions

Example 55 - *Musica callada*, no. 9 (mm. 1-4)

The B section and two-thirds of the return of section A develop motives from the theme and serve to augment the harmonic tensions. At the last moment harmonic and melodic tensions cease. There follow a few brief moments of musical light and repose that only a Mompou can write. In these closing measures, the initial theme is reharmonized from E lydian to E major (bar 27-30). The *piu lento* setting contributes to the tranquility.

Piu lento

molto rit.

Courtesy of Salabert Editions

Example 56 - *Musica callada*, no. 9 (mm. 27-30)

The works of Cahier 2 present a variety of compositional procedures, although works proportioned by the Golden Mean are curiously absent. The importance which

Mompou places on motivic unity continues in these pieces. His interest in dissonant sonorities takes him further into fortissimo passages of expanded range and rapid tempo. One work presents a new twist to the compositional procedure attempted in No. 9: a melody that attempts to be heard in a promised harmony and register is interrupted and blocked many times, only to succeed in the last phrase.

Cahier 2 begins with a piece (No. 10) differing greatly from those commencing the other Cahiers. It employs a dissonant harmony that will become increasingly typical as the set continues. An un-tuneful theme, characterized by a minor second and minor seventh begins in C. C is clearly the root, but the modality is unclear. The eight-bar phrase contains all twelve semi-tones in a dissonant three-voice polyphony.

Lento - cantabile

PIANO *mf*

Courtesy of Salabert Editions

Example 57 - *Musica callada*, no. 10 (mm. 1-9)

No. 11 presents a melody that attempts to be heard in its promised tonality and range throughout the entire piece. Working out the melodic and harmonic details presents a new formal structure for Mompou. After a four-bar children's tune motif in B flat major, a theme tries to begin in the bass clef (bar 5). It gets only as far as two pick-up notes before it is stopped by fourths descending the B flat scale. (See score in Appendix C.)

After four more bars of the rhythmic motif, the blocked theme begins again in the bass (bar 14), making its way until further, fortissimo interruptions (bar 18-21). The work

then takes a surprising turn. A slow dolce dance in the relative minor (G minor) borrows the melody that was trying to be heard in the left hand. The melody stands revealed in its intended form, in both register and harmony very different from those promised by the first two false starts. This melody sings sweetly for eight bars, until it in its turn is also interrupted by loud dissonant chords (bar 34).

Two more statements of the children's dance follow, and finally the last four bars return the melody to its original tonality and bass position, no longer struggling and no longer interrupted, but accompanied with two quiet chords cadencing in B flat.

With No. 12, Mompou puts forward a variety of new impressionistic sonorities, some recalling Debussy. The piece is one example among many of Mompou's return to an early fondness for bell sounds. But in comparison to similar early pieces such as *Cants Magics*, this is more intense, its bell sonorities more strident. The work uses only one theme, developed and given a variety of pianistic treatments. The theme first imitates bells in low and strident sonorities.

PIANO

Lento

legato

mf

pp

Courtesy of Salabert Editions

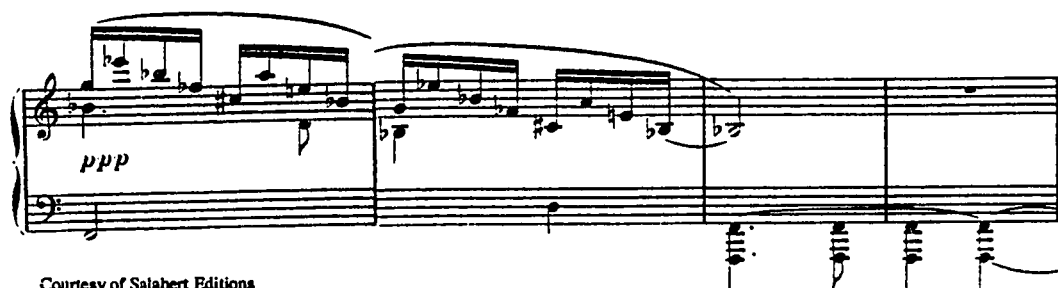
Example 58- *Musica callada*, no. 12 (mm. 1-6)

Another variant adds an arpeggio figure under the melody in an impressionistic manner (bar 23-30). One more presents a different watery and dissonant arpeggio above the theme in the alto (bar 33-40). The final variant moves the theme into repetitive clusters.

7

b2

Example 59 - *Musica callada*, no. 12 (mm. 23-24, 33-36) (continues)



Courtesy of Salabert Editions

Example 59 (continued)

The work, like many others, demonstrates a cohesive motivic construction, but here the unusual sonorities and extreme range employed reveal a new more intense style for Mompou.

Nos. 13 and 14 also explore new harsh sonorities. Mompou departs from the typical serenity of the *Musica callada* as a whole by inserting loud, fast, and very dissonant passages. One example comes in the middle of No. 13 after an initial section containing a calm melody high in the treble. Considering that the collection is entitled "Silent Music," the passage shown below is even more shocking. Silence is defined, perhaps, by noise, for the return of the high silvery melody is magical.

Energico (♩ = 96)

Courtesy of Salabert Editions

Example 60 - *Musica callada*, no. 13 (mm. 16-19)

The last piece of Cahier 2, No. 16, explores impressionistic textures further. Through the use of blurred, watery arpeggios and whole-tone patterns, Mompou approaches Debussy more closely in this small work than in perhaps any other. These passages are, too, Mompou's last offering in a clearly discernible French manner.

Under a screen of fluid figurations, one core unit of six pitches appears in various settings throughout the piece, unifying it motivically. The pitches first appear as sixteenth-

note arpeggios in the treble clef (bar 7-8). They surface next as quarter notes in the bass clef, sounding like mysterious bells (bar 11-14). By the end of the work, these bell-tones are transposed and condensed into a phrase three times as fast (bar 51-54). In the recitative and aria variation of the *Chopin Variations* Mompou had employed numerous rhythmic alterations of the theme. In *Musica Callada*, similar rhythmic alterations are used to even greater effect.

The third and fourth Cahiers of *Musica callada* grow even more hermetic. Use of the Golden Section returns and earlier compositional procedures undergo further fine tuning.

Number 17, which opens Cahier 3, makes an interesting comparison to No. 5. Both are studies in rhythmic ostinato. In the earlier work the rhythmic pattern (repeated eighth notes) created a busy texture, making any independent or pronounced melody impossible. In the later piece, Mompou finds a way to incorporate rhythmic repetitions without submerging melodic elements. The ostinato alternates between melodic and harmonic roles. Some examples of the rhythmic pulse switching roles between melodic and accompanimental functions follow below:

The image contains three musical excerpts from *Musica callada*, No. 17. The first excerpt shows a treble clef with a melodic line and a bass clef with a rhythmic ostinato of eighth notes. The second excerpt shows a similar pattern with a different melodic line. The third excerpt shows a treble clef with a melodic line and a bass clef with a rhythmic ostinato, marked 'pp' and 'rit.'

Courtesy of Salabert Editions

Example 61 - *Musica callada*, No. 17 (mm. 3-4, 11-12, 22-25)

With No. 19, Mompou breaks new formal ground. (The complete score can be found in Appendix C.) For many bars the piece proceeds without any harmonic center or recognizable theme. Pitches and chords push their way into existence against the constraint of a stubborn straight-jacketed rhythm. Linear chromaticism also increases the tension as the hands frequently move apart in contrary motion. A partial harmonic resolution to F minor occurs at bar 8. Matters also resolve momentarily at bar 16 (to B flat), although the melody note (on C) refuses to cooperate by performing a corresponding resolution.

At bar 17 a tempo change (*piu mosso*) breaks the hold of the obstinate rhythm. A fourth voice joins in. A melody begins climbing from D flat, then starts slowly again on E flat (bar 21) accelerating and growing louder. Then, at bar 27 (*molto cantabile*) we hear a calm, singing theme doubled between treble and bass clef. Five voices are now sounding. These four bars stand out from all the rest as the only tonal and tranquil moment.

The opening material returns at bar 31. The section begins as before, but continues more concisely (between bars 34 and 35, two measures of earlier material are left out). The melody steps down chromatically in the last eight measures, closing in B flat minor.

This piece, which seems to defy traditional analysis, has at least one compositional relative. Debussy's *Des pas sur la neige* from *Préludes*, Book I possesses a very similar format.⁴⁰ Debussy's *Prélude*, like that of Mompou, can also be viewed as a melody that tries to be heard, starting several times but not attaining completion until near the end of the piece. Debussy marks the spot where his melody attains closure with the phrase 'Comme un tendre et triste regret'; Mompou marks the analogous position 'molto cantabile.' Debussy's *Prélude*, like that of Mompou, also employs the confining element of an ostinato that ceases when the melody finally reaches fruition. Both works change texture when the melody appears; both harmonize it in similar fashion—tonally, pleasing to the ear, and in complete contrast with the rest of the piece. Both works prepare the climax by placing an accelerando before the melody (Debussy, bar 21, *En animant surtout dans l'expression*; Mompou, bar 17, *piu mosso*).

The reason for indicating these similarities between the two works is not to claim that Mompou was copying Debussy, but to suggest that both composers made formal experiments that cannot always be explained by traditional, classical analysis. Mompou, like Debussy, was actively involved in the search for new methods of formal construction.

40. I am indebted to Professor Lawrence Starr for his analysis of the Debussy *Prélude*.

It is time to take up again the thread of our discussion of the Golden Section, initiated when considering *Musica callada* No. 2. Before continuing with our analysis of No. 19 and presenting additional examples of Golden Section calculations from succeeding works, a few remarks about the context of the idea are in order.

Mompou, it must be said, was certainly living in the right place at the right time to be influenced by the critical popularity of theories about the applicability of the Golden Section to modern art. Paris, at the beginning of the century was preoccupied with the works of Japanese artists whose works were based on the principle of the Golden Mean. Debussy was so moved by Katsushika Hokusai's print "The hollow of the wave of Kanagawa" that the print made its way to the cover of his *La Mer*.⁴¹ Whether these notions came to Mompou from musical milieux or elsewhere we have no way of knowing. It seems more likely that their origin for him should have been the place where they had the widest currency—in architecture.⁴² Further, the fact that Mompou turned to this device late in life, indeed with this work, *Musica callada*, one connected with Roman Catholic spirituality, suggests a more specific connection. The architect Le Corbusier, source of famous published illustrations of the Golden Section, as well as eloquent comments about it, was at the height of his reputation after World War II. Two of his greatest buildings appeared during the period, each a Roman Catholic edifice. The church at Ronchamps and monastery of La Tourette were the subjects of intense comment. We would suggest that this constellation of interests—Catholicism and art—and Le Corbusier's place in it as a likely source of Mompou's new compositional procedure.⁴³

In No. 19 of *Musica callada* the *molto cantabile* theme is placed about two-thirds of the way through the piece. Multiplying the total of 42 measures by the required factor, we find that the Golden Mean point falls at bar 26. The *cantabile* theme enters at the pick-

41. Howatt, *Debussy*, 178. Howatt has worked out at length methods of applying the Golden Section to music.

42. A brief sketch of the Golden Section in the 19th and early 20th century is found in Wittkower, "Le Corbusier's Modulor" in *Le Corbusier in Perspective* Peter Serenyi, ed. (New Jersey: Prentice-Hall, Inc., 1975), 84-89. A similar, and longer tradition, that of applying Pythagorean proportions to larger structures of music should be mentioned here in passing. It does not seem to apply to Mompou.

43. Le Corbusier's book, *The Modulor*, was published in 1954 (London: Faber and Faber). Ronchamps finished construction in 1955, La Tourette in 1959. The timing of all of this coincides perfectly with the composition and publication of *Musica callada*.

up to bar 27. Mompou's omission between bars 34 and 35 of two measures included in an earlier sequence might be offered as evidence that he was tailoring his material to the proportions required by the Golden Section. Further proportional concerns are also evident. The *piu mosso* passage that first breaks the ostinato and accelerates to the theme is placed at its own Golden Mean point with respect to the later entrance of the theme. The calculation: Bar 27 (*molto cantabile* entrance) $\times 0.618034 = 16.6$. The *piu mosso* is placed at the beginning of measure 17.

The fourth Cahier, composed when Mompou was 74, "carries his hermeticism to its most disturbingly beautiful point."⁴⁴ It is probably no coincidence that five of seven of these last works are organized by means of Golden Section proportions. This new level of calculation involving sections is only part of the more intense intellectualization found throughout the last Cahier, harmony is the other. For a stretch of some twelve pages, six pieces in all, Mompou attains a new language, consistent and profoundly serious.

No. 22, which opens book four, is one such example. The introduction begins in modal D, with chromatically descending chords and a repeated note motif. In measure 9 an unaccompanied melody in the bass clef starts as if it were in the key of G, but dissonant chords finish the four-bar phrase, obscuring any sense of key. The melody begins again (bar 13) transposed up a sixth, but it too comes to an abrupt end in an extremely dissonant five-note cluster. It is then that Mompou's tell-tale sign of *molto cantabile* (at bar 19) marks the final entrance of the last transfigured form of the melody in treble clef, now fully harmonized and consonant. The key of G minor is made clear by the tonic and dominant harmony, decorated with many suspensions. After several *cantabile* bars, the opening angelic cadences return, closing in D. For 31 total measures, the Golden Mean occurs at 19.159. Once again, harmony, melody, and mood all point to measure 19 as the point of repose about which the sections of the piece arrange themselves.

Even at a glance, No. 23 exhibits similar sectional proportions (see full score in Appendix C). At bar 26 the texture changes for the rest of the piece, a change marked by the instruction *marcato il canto*. (For 44 total measures, the Golden Mean lies at measure 27.) Examination of the first section reveals a smaller Golden Mean division: a move away from the opening mood and tonality, and the beginnings of a melody marked both *poco piu mosso* and *dolce* takes place in the middle of measure 17. The Golden Mean number is 16.06.

44. Mellers, *Le Jardin*, 130.

If one wished to subtract the half-measure rest beginning the piece, one could get even closer.

An important difference exists between No. 23 and Mompou's earlier pieces based on the Golden Mean. From here until the end of Cahier 4 there is a marked increase in harmonic austerity. We will not encounter simple melody, consonance, or a trace of sweetness until the last piece of the set. In this one, Mompou chooses a complex theme with a wider range and unexpected intervals. The melody stands out from its surroundings by its long notes and long phrases, rather than by any tunefulness.

No. 25 also employs the Golden Mean as an organizing principle. Its beginning statement stops just short of offering a complete serial row. Mompou is now writing in a new disjunct style: a single-note melody moves over a large range, making wide interval skips of a tritone and major seventh. By alternating a loud phrase (mm. 1-3) with a slower and softer one (mm. 4-6), Mompou emphasizes even more the different qualities of bass and treble. The work recalls stylistic traits of the sixth *Prélude* for the left hand, where Mompou also created layers of sound by exploiting range. In this work, however, the dissonances suggest a thoroughly 20th century approach. One could compare it to distant-cousins such as Schoenberg's *Drei Klavierstücke* Op. 11, No. 1.

The musical score shows the first six measures of 'Musica callada, no. 25'. The right hand (treble clef) has a melody with wide intervals, including a tritone and a major seventh. The left hand (bass clef) provides a rhythmic accompaniment. The tempo is 'lento molto' with a metronome marking of 100 quarter notes per minute. Dynamics include fortissimo (ff) and pianissimo (pp). Pedal markings are used to sustain the accompaniment. A 'dolce' sign is placed above the melody in the third measure, indicating a change in character.

Courtesy of Salabert Editions

Example 62 - *Musica callada*, no. 25 (mm. 1-6)

At bar 32, the tell-tale *dolce* sign marks the Golden Mean. By formula this should arrive at bar 33, but again, Mompou seems to be counting sounding metric beats rather than bar lines. Since the piece begins on the eighth-note pickup of an otherwise empty measure the agreement of score to calculation is nearly exact. At the indicated point, the melody changes from the disjunct style of the rest of the work to more compact, singable pitches. The accompaniment employs standard pianistic techniques, but the effect differs from the

simple harmonies of earlier members of *Musica callada*, even though divided by Golden Sections. Here Mompou obtains his dissonances with bi-tonal procedures. This work is perhaps more intellectualized than any so far.

Courtesy of Salabert Editions

Example 63 - *Musica callada*, no. 25 (mm. 31-36)

No. 27, like No. 25, contains melodic passages of a disjunct or pointillistic flavor. It goes further afield harmonically, however, in its exploration of the overtone series. (The score is reprinted in Appendix C.) Mompou uses different rhythmic notation to indicate the more important sounds: in the first two chords, the F major triad is to be more strongly emphasized (notated as half-notes) with B flat and G flat played more softly (notated as quarter notes). A change to triple meter presents the second idea, an odd melody in two-voice counterpoint. Tonality remains ambiguous throughout as intervals of fifths keep changing to form tritones. These two ideas alternate beyond the halfway point. At this point (since the first third of the piece lacks bar lines, it not possible to indicate a measure number) the initial F seven chords return, this time serving as a dominant to a *dolce e tranquillo* melody in B flat. Despite the lack of bar lines one can see by simple inspection that the characteristic melodic entrance occurs at the Golden Mean point. From here to the end, a beautifully harmonized tonal melody will hold sway. The effect of the *dolce* theme is very powerful. The extreme dissonance of the surrounding material serves to highlight even more its simplicity and beauty.

The final piece of *Musica callada*, No. 28, provides a reverential farewell, matching in mood the quiet invocations that began the whole work and Cahier 4 itself. Mompou opens with a hymn, similar in its severe diatonicism to the *Evocation* of the *Chopin Variations*. It will conclude in the purest and holiest of keys, C major. Again Mompou will employ proportions generated by the Golden Mean. (Full score in Appendix C.) Throughout, this last piece lessens the austere harmonies appearing in the last sustained arch of intro-

spection made up of the central pieces of Cahier 4. After the opening chorale, the *piu lento* (bar 19) brings a change to dissonant counterpoint and ambiguous tonality. An inner voice weaves in a melody built of minor seconds and tritones. We shall see it later at a critical point. From measure 23-29 Mompou crafts a climax of thick chords, dramatic and romantic in style. Before reaching its dynamic goal, it subsides with a *ritard*, ending at a new section marked *tranquillo*. As one might expect by now, the *tranquillo* label marks location of the Golden Mean division. The melody (developed from the alto of bar 19) is now displayed in all its fullness. Mompou not only ties together the melody of the *piu lento* (bar 19) and the *tranquillo* (bar 29) by intervallic similarities, but he has also been able to place the first *piu lento* melody at a sub-Golden Mean dividing point with respect to the entrance of the second. The *piu lento* section prepares the way for what will happen at the primary Golden Section division not only by means of motivic material, but also with tempo and harmonic changes.

The mathematics is not precise—the Golden Mean should have been drawn in measure 28 instead of 29—but this has been the case with many of the sections in *Musica callada*. Exactitude does not really matter, of course, but a more exact counting of musical events rather than just of bar lines would, in many cases, bring Mompou's divisions closer to the presumed ideal.

Having completed a discussion of the individual entities making up *Musica callada*, it is perhaps time to consider how, if at all, *Musica callada* as a whole obtains its unity from the structural elements of its members. Mompou is known, of course, as a composer of short works. Considered individually, the pieces analysed above would naturally reinforce that reputation. It is a matter of great interest to students of Mompou to assess his abilities at larger compositional scales—and we have gone to some trouble in an earlier chapter to consider the *Variations on a Theme of Chopin* in this light. The central fact about *Musica callada* is the impression of unity it gives. From what does this impression derive?

It would be very satisfying to report that the numerical size relations we have found among sections of the individual pieces also hold among groups of pieces, Cahiers, or across the whole work. Unfortunately, numerous measurements within the Cahiers and among them have failed to reveal the same relations discovered within the individual members. There are, however, other structural elements that contribute to the unity of the entire work and to these we will now turn.

The listener is struck first of all by Mompou's most general formal choice: unrelenting slow tempi. Also soon evident is the unusual sweet/sour mixture of textures among

pieces and even within them. There are transparent folk-like melodies with slow, deliberately angelic consonances (Nos. 1, 3, 8, 13, and others) that mingle with harsh, even ugly (Nos. 2, 12, 13, and others) passages. Most of the twenty-eight pieces fall easily into either camp; on one side folk melodies, snatches of children's tunes, on the other, hard-to-classify abstract pieces varying in their degree of dissonance (Nos. 2, 4, 6, 10, 11, 14, 19, 20, 24, 25, 26, 27). It is difficult to decide whether this two-fold texturing of the whole work, this ambiguity, is a master-stroke or a lack of compositional control. If notice and recall are sufficient measures of the success of a compositional choice, then the mixture is certainly successful.

A third major impression carried away from the work is related to the mix of idioms just described: *Musica callada* is unusually dissonant for Mompou. This dissonance increases as the ten-year sequence of pieces unfolds. Although the work as whole begins angelically and ends so, and although there are harsh passages from the very beginning, relatively speaking, one encounters more folk-melody in the first parts of the work and more dissonance toward the end, where the greater part of Cahier 4 has a uniformly untune-ful quality. The complexity of these passages develops as the work proceeds. In the first Cahier, dissonant pages are short and somewhat obvious: Mompou inserts them for contrast as middle sections within pieces of extreme euphony. Later, whole pieces—many of them cleverly constructed (as we have seen), each with its own compositional reason for being—will clothe themselves with these dissonant, though still tonal, textures. As an example of the individual compositional approaches individual pieces may embody, consider Nos. 14 and 25, which flirt with overt serialism, displaying near-complete rows and sequences of single notes jumping among wide intervals.

Unifying elements are not all textural or intervallic. One rhythmic device, while not pervasive, is characteristic of *Musica callada*. It occurs at critical junctures (the beginning three of the four Cahiers and the last piece) and elsewhere, thus providing a unifying leit-motif.⁴⁵ It consists of a simple syncopation that may occur in either hand and that throws an implied accent upon the second beat of the measure. As is characteristic of Mompou, the simplest means are put to good use.

45. It is most obvious in Nos. 9, 17, 19, 22, 28.

Courtesy of Salabert Editions

Example 64 - *Musica callada* no. 1 (beginning), no. 17 (mm. 1-2)

Courtesy of Salabert Editions

Example 65 - *Musica callada* no. 22 (mm. 1-2), no. 28 (mm. 1-2)

Bell sounds occur constantly throughout the whole work. One might argue that since Mompou has used these sounds all his life, they have become so completely integrated into his practice that they have simply become the tokens from which he unconsciously fashions his compositions. In our judgement, their constant application (Nos. 1, 2, 4, 5, 7, 9, 17, 20, 21, 22, 23, 27, 28) and multifarious forms imply a conscious decision by Mompou to employ them for the purpose of unifying the work. One can identify at least three kinds of bells, perhaps more if one is inclined to hear them in repeated notes and where seconds are numerous. Most easily identified is the single treble bell, ringing softly and persistently upon the same high pitch (Nos. 17, 22). A very similar silvery sound is used melodically (Nos. 1, 13). Tinkling bells occur in No. 21. The repeated middle-voiced bell, distant and pastoral may be heard in No. 5. Even the 'repeated question' motif that opens No. 18 may

be interpreted as a small bell used in liturgical service. The low opening dissonances of No.12 may be heard as large, stentorian bells heard from too close within the confines of a bell tower. There exist as well throughout the set many more standard bell chords—spaced widely in base registers with closely clustered dissonances in the treble.

Turning now to the level of the Cahier, one might wonder whether these, in addition to the common musical elements they share, exhibit parallel sequences of stylistically similar pieces. Upon examination it does not seem to be the case. Each Cahier contains something tuneful, something abstract, something harsh, and so forth—the language of elements we have just described. There is one exception, however. Three of the four Cahiers begin with pieces of striking similarity: angelically peaceful, with single, repeated high bell tones, and, disguised or overt, the simple syncopation mentioned above. (Note example above, Nos. 1, 17, and 22, which open first, third and fourth Cahiers, respectively.) This placement cannot be coincidental. The three pieces must serve a function. From their positions with their respective Cahiers, from the presence of bells, and from their ethereal quality, it seems likely that they represent an invocation, a call to what follows, probably a liturgical exercise. In fact, one may reasonably apply this hypothesis to other parts of the entire work. We would surmise that there are other echoes of the life of the Spanish church in *Musica callada*. Someone acquainted with Spanish Roman Catholic liturgical practice, with the shapes and interior echoes of ancient Iberian cathedrals and monasteries, might well find *Musica callada* even more evocative than the author of this study, to whom such experience is unavailable. It is, in any case, an interesting point for further investigation.

Mompou's new methods of formal organization in *Musica callada* constitute the chief interest in an exercise such as this—a technical evaluation of his compositional practice in works for the piano. In concluding we should reaffirm, however, that the principal compositional advance that occurred at the end of his life was a deeper musical vision that integrated what had gone before. Mompou imposes upon *Musica callada* a newly-achieved power and intensity that no other work can claim. The 'purity' of which nearly every author writing about this work has spoken is difficult (at best) to put in concrete terms. The absence of climax in these works, their ethereal quietude, led one commentator to call them "more akin to meditation and pure thought than to sensual pleasure."⁴⁶ Perhaps the very intangibility of the music reflects an even more untouchable Divine existence.

46. Richard Paine, 101.

An interesting parallel exists between the later styles of Mompou and Liszt, two men in other respects so different. Late in life each turned more committedly to religious values, writing music not intended for the concert stage. Forms became more concise, harmonies more dissonant. Each composer stripped his writing of sentimentality and exuberance in a search for 'pure' music. Mompou was perhaps the more successful.

CONCLUSION

Mompou did not compose in the same way all his life and, musically, he was far from a simple man. He grew ever more skillful and traversed interesting and difficult compositional stages along the way.

The earliest works employ forms based on direct repetition of both phrase and section. Mompou's skill in constructing formal structures grew quickly, however. From a departure point of direct repetition at all levels, he embarked upon many compositional experiments. At first, in pursuit of contrast, he simply added more sections. Next, he varied harmonic motions from section to section, or used modulation as a structural device. Soon he began to unify works by means of motivic details. Thereafter, motivic development would play an ever-present role in the composer's works.

Other compositional habits developed during his early years would stay with Mompou throughout his middle period. First, he often presented several harmonizations of an untransposed theme, and, more generally, would find many ways to give different characterizations to one melody throughout a piece. Also carrying over through the middle years was the composer's interest in surprising harmonizations and sonorities; these would become less extreme through the middle years, branching in two directions—toward the rich and somewhat conventional on one hand and toward the impressionistic on the other.

The middle period saw increasingly sophisticated use of the formal devices elaborated in the early period. Motivic development was such a strong underlying element in these works that now some forms were through-composed. Mompou now opened himself increasingly to the European musical tradition, composing in a more common idiom. The forms employed are those proven by history: preludes, theme and variations, even a waltz, mazurka, etude, and studies for the left hand. Directly linked to this widening of horizons was a new expansiveness observed at several levels. Works of generous proportions lent themselves to more open emotional display and a corresponding pianistic technique, showy and more athletic.

In the late period works shrunk once again to a narrow compass, but now with a greater density and intellectuality. In *Musica callada*, Mompou did not have readily available forms to employ—he had to create his own. Both the tight motivic construction and the extreme attention paid to proportion—including the Golden Section—represented an entirely new level of compositional craft. Keyboard technique would shun all showiness or even specifically pianistic idioms. Harmony avoided its former pleasing richness, and was

in fact reconstructed in a very personal new language, neither properly atonal nor deliberately dissonant yet sounding that way. Sonorities by which one can identify Mompou at all periods now changed function. Where bells had long before served as scene painting elements, they would now have different abstract unifying functions, almost as agents of the soul.

We are now perhaps able to encapsulate in a few lines the development in Mompou's compositional style that we have attempted to demonstrate in this study.

In his youth, Mompou's very conscious wish, as with many others of the same age before him, was to sing of himself. The intense individuality of his pieces is local and concrete. It is his memories and his surroundings that are set—coloristically—to music. The bells that once tolled for Mompou may be heard tolling yet by any visitor to the locales of his youth. In adulthood Mompou is comfortable with musical society and his music is able to clothe itself in the larger musical tradition, to accept influences. In his last works the composer is finally ready to grapple with abstract truths. Musical inspiration no longer expresses itself in the sounds of bells, birds, and beasts, but reflects inner states of mind. Mompou is willing to struggle for a larger prize, spiritual truth in music.

That Mompou was able to follow this rising curve was the gift of a long life and personal integrity. It is in fact a classic artist's life—groping its way through difficulties from early focus on one's own small self to wide influence and finally, perhaps, wisdom. Within the history of music one may note lives that, for all their dissimilarities with that of Mompou, attain this deepening and clarification at the end. We have mentioned Liszt. One might also dare recall Beethoven.

It is hoped that the detailed discussions of the composer's works that have made up this study have demonstrated his life-long musical development. Although it has not been the aim here to go beyond the analysis of his compositions, it would seem reasonable to suggest a few further implications.

The view that Mompou is of childlike simplicity, that he drew only from the moment and reflected in his music only the music of his beloved homeland—surely this judgment needs revision. For despite the many charming and modest remarks by the composer that have tended to reinforce this impression, the complexity and compositional skill he demonstrated throughout much of his life, not to speak of the depth of vision that he revealed at the end, speak of a personality of density and substance.

Looking back at Mompou's career, one wonders whether yet another, higher level of meaning might be drawn from it, that of purpose. To be sure, the course of his musical

development goes from the simple to the more complex, from the more conventional to the unique. These are natural sequences in a human life—or at least in a successful artistic one. But was there some intended direction in this development, a conscious aim that became clearer to Mompou as he struggled, piece by piece, to shape his material? The composer himself was anxious to deflect this kind of critical direction, modestly reducing such questions to some mundane remark about a single piece, or feigning ignorance as to why a piece that he liked was successful.⁴⁶ But again, finally, we feel on the evidence of the work that this reticence is something of a screen and would not be surprised if the composer, in his interior life, had set himself a direction and struggled to pursue it. We doubt that there will be much evidence to throw any significant light upon the conjecture.

One might wonder, also speculatively, what Mompou saw as his musical legacy. Did he feel, as seems probable, that his last works—*Musica callada*, the songs, the oratorio—represented what he cared most for, and that to the degree he was able he had accomplished what he set out to do? There is one small indication, delightfully ironic if it was in fact intended. The last *Cancion y Danza*, composed in 1979 when Mompou was 86, contain his last notes for piano solo. We have seen above how it embodies nearly every characteristic of the pleasing, conventional Mompou: folk melody, children's ditty, rich harmonization—and even extended quotation of the *Pajaro Triste* of 1914. Could Mompou have intended this both as a cheerful farewell and ironic message to critics? Was he here hinting that posterity might not remember him for the spiritual profundities and allied formal devices of *Musica callada*, doubtless his exit piece, the goal toward which his art had been tending? But as a final irony, might Mompou have been telling us that the real Mompou, the one who would be remembered, is the obvious one after all, the creator of the musical world of children's chants, bells, luscious harmonies, and above all, the world of Catalonia?

46. About *Musica callada*, No. 19, he said, "Music doesn't come from us—when it is good.... I hear my music and I ask myself: 'How is it possible that you did this?'" Iglesias, *Mompou*, 333.

BIBLIOGRAPHY

- Abraham, Gerald. *Chopin's Musical Style*. London: Oxford University Press, 1939.
- Baker, Geoffrey H. *Le Corbusier, An Analysis of Form*. Wokingham: Van Nostrand Reinhold Co. Ltd, 1984.
- Bendell, Christine Jean. "Federico Mompou: An analytic and stylistic study of the Cancions y Danzas for Piano." D.M.A. diss., University of Northern Colorado, 1983.
- Bruyr, Jose. *L' 'ecran des Musiciens*. Preface by Andre Coeury. Paris: Jose Corti, 1933.
- Cocteau, Jean. *Cock and Harlequin: Notes Concerning Music*. Translated by Rollo Myers. London: The Egoist Press, 1921.
- Elder, Dean. "Federico Mompou, poet of the soul's music." *Clavier* 17 (December 1978): 14-24.
- Elder, Dean. "Music is the Expression of Humanity: An Interview with the Spanish Virtuosa." *Clavier* 10, no. 1 (January 1971): 16-21.
- Howat, Roy. *Debussy in Proportion: A musical analysis*. Cambridge: Cambridge University Press, 1983.
- Huot, Joanne Marie. "The Piano Music of Federico Mompou (1893-)." M.A. thesis, University of Washington, 1965.
- Iglesias, Antonio. Brochure Notes for the recording *Mompou Plays Mompou*. 5 vols. Barcelona, 1974. EnSayo CD 3418, 3426, 3452, 3453, 3462.
- Iglesias, Antonio. *Federico Mompou (su obra para piano)*. Madrid: Editorial Alpuerto, 1976.
- Josefs, Jai. *Writing Music for Hit Songs*. Cincinnati: Writer's Digest Books, 1989.

- Kastner, Santiago. *Federico Mompou*. Madrid: Consejo Superior de Investigaciones Cientificas, 1946.
- Kuehl, Olga Llano. "Mompou's Secreto." *Clavier* 25, no. 5 (May-June 1986): 17-21.
- Le Corbusier. *The Modulor: A Harmonious Measure to the Human Scale Universally Applicable to Architecture and Mechanics*. London: Faber and Faber, 1954. Translated by Peter de Francia and Anna Bostock, 1958.
- Marco, Tomas. "Traditionalism in Contemporary Spanish Music." *World of Music* 16, no. 3 (1974): 30-47.
- Mellers, Wilfred. "Mompou's Elegy." *The Chesterian* 25 (January 1952): 45-54.
- Mellers, Wilfred. *Le Jardin Retrouve*. York: The Fairfax Press, 1987.
- Meeus, Nicolas. "Federico Mompou, influences populaire et technique savante dans son oeuvre." D.M.A.diss., Catholic University of Louvaine, 1967.
- Paine, Richard. *Hispanic Traditions in 20th Century Catalan Music (with particular reference to Gerhard, Mompou, and Montsalvatge)*. New York: Garland Publishing, Inc., 1989. (Originally presented as the author's Ph.D. thesis, University of Lancaster, 1985.)
- Palmer, Christopher. *Impressionism in Music*. London: Hutchinson Library, 1973.
- Porter, Andrew. "Musical Events: Celebration." *The New Yorker* 54 (April 10, 1978): 128-9.
- Powell, Linton E. *A History of Spanish Piano Music*. Bloomington: Indiana University Press, 1980.
- Prevel, Roger. *La Musique et Federico Mompou*. Geneva: Editions Ariana, 1976.

- Rawlins, Joseph T. "The Songs of Federico Mompou." *The NATS Bulletin* 41, no. 5 (May-June 1985): 11-15.
- Salter, Lionel. "Federico Mompou." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan Pub. Ltd., 1980.
- Schwerke, Irving. "Spanish Poet of the Piano." In *Kings Jazz and David*, 175-178. Paris: Les Presses Modernes, 1927.
- Sinclair, John V. "1. The Keyboard Works of Johann Froberger; 2. A Study of the Moscheles Etudes, Op. 70; 3. The Style of Federico Mompou as Composer for Piano." D.M.A. diss., Indiana University, 1962.
- Sopena, Federico. "Barcelona; Una Musica Europea." In *Historia de la Musica Espanola Contemporanea*, 256-262. Madrid: Ediciones Rialp, S.A., 1958.
- Soria, Dorle J. "Artist Life: Mompou the Magician," *Hi Fidelity and Musical America* 28 (November 1978): MA 5-7.
- Starkie, Walter. *Spain: A Musician's Journey through Time and Space*. 2 vols. Geneva: Edisli-At Editions Rene Kister, 1958.
- Von Fischer, Kurt, and Paul Griffiths. "Variations." *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan Pub. Ltd., 1980.
- Vuillermoz, Emile. "Frederic Mompou." In *Musiques d'aujourd'hui: Artistes d'hier et d'aujourd'hui*, 121-129. Paris: Les Editions G. Cres et Cie., 1923.
- Wittkower, Rudolf. "Le Corbusier's Modulor." In *Le Corbusier in Perspective*, 84-89. Ed. Peter Serenyi. New Jersey: Prentice-Hall, Inc., 1975.

PLEASE NOTE

Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation, however, in the author's university library.

112-145

University Microfilms International

No. 28, cont.

22 *tempo I* *rit*-----
f *p* *sfz* *f*

26 *a tempo* *Tranquilo* *rit*-----

30 *rit*-----
p

36 *a tempo* *rit*----- *dolce cantabile*
p *f* *p*

41 *molto rit*

Detailed description: This page of a musical score contains five systems of music, each with a treble and bass clef. The first system (measures 22-25) is marked 'tempo I' and includes dynamics *f*, *p*, *sfz*, and *f*, with a 'rit' marking at the end. The second system (measures 26-29) is marked 'a tempo' and 'Tranquilo', with a 'rit' marking. The third system (measures 30-35) features a 'rit' marking and a dynamic of *p*. The fourth system (measures 36-40) is marked 'a tempo' and 'dolce cantabile', with dynamics *p*, *f*, and *p*. The fifth system (measures 41-45) is marked 'molto rit'.

VITA

Jennifer Lee (Post) Hammill was born December 29, 1957, in Longview Washington. After graduating from Kentridge High School in Kent, Washington, she attended Western Washington University. She earned her Bachelor of Arts degree in 1980, studying with Ford Hill. She completed a Master of Music degree in 1982 at Arizona State University, where she studied with Steven DeGroot.

She has held teaching assistant positions at WWU and ASU, and has been the recipient of several scholarships at all three schools attended. She currently lives in Seattle with her husband, Tully Hammill, and performs and teaches privately.