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Cancion Y Danza, Fetes Lointaines, Paisajes By Federico Mompou: A Stylistic Analysis

Qiaoni Liu

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CANCION Y DANZA, FETES LOINTAINES, PAISAJES
BY FEDERICO MOMPOU: A STYLISTIC ANALYSIS

by

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ABSTRACT

Spanish composer Frederic Mompou (1893-1987) created his music in an amazingly simple and mysterious way. His works are sometimes referred to as “music that has fallen silent.”¹ Mompou’s piano works are not extremely popular with pianists, partially due to a lack of familiarity with the composer and his works for piano. This study aims to provide more familiarity to readers about Mompou’s piano works with a goal of helping bring them to the attention of more pianists.

This study provides Mompou’s biography, as well as background information about the Spanish composer and his piano music. Some students may be under the impression that the majority of twentieth-century piano works are difficult to learn and perform. That is not necessarily the case with these piano works. This study provides a detailed analysis of Mompou’s piano music while explaining his musical language which often features pure, folk-like melodies. The simple nature of his piano music could be a gateway for students seeking to reach out to modern compositions for the first time.

This study will be organized in five chapters. Chapter 1 will contain the introduction of this study, an exploration of Spanish culture and music in the twentieth-century, purpose and need for the study, and the limitations of the study. Chapter 2 will present Mompou’s biography and his general compositional ideas and style. Chapter 3 will illustrate the influences on his writing: bell making, French influence, children’s

¹ Mona Seghatoleslami, “The Quiet Beauty of Federico Mompou.” <https://classical915.org/post/quiet-beauty-federico-mompou>. May 17, 2017

world and spirit, and silent music. Chapter 4 will provide an analysis of the three sets, and Chapter 5 will serve as the study's conclusion.

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CHAPTER 1

INTRODUCTION

For many years, it has been common for piano students to choose only the most well-known pieces for their recitals, masterclasses, and competitions, often overlooking high-quality works by lesser-known composers. Though these famous works can be very instructive in improving technique and musicianship, there are thousands of works by a diverse array of composers that can be equally beneficial. Until recently, I had limited knowledge of the compositions of Federico Mompou, and had never played his compositions. However, immediately after listening to a number of his works, with their atmospheres and use of folk melodies and rhythms, I became deeply interested in these pieces.

Mompou was born in Barcelona, Spain, in 1893. He attended the Conservatory of Music of Barcelona during his youth, and in 1911, he continued his study in Paris. Mompou studied piano with Isidor Philipp and Ferdinand Motte-Lacroix, and he also studied composition with Samuel Rousseau. After three years, Mompou returned to Barcelona; however, his love for France led him back to Paris in 1921 and he remained there for more than twenty years.² French music had an enormous impact on Mompou, and he had a particular admiration for the music of Gabriel Fauré.

² Wilfrid Mellers, “The Music of Federico Mompou” (London: Travis & Emery, 2007), 16.

Mompou characterizes his own music as pure, simple and mystical way. Wilfrid Mellers states: “Mompou believed himself to be a composer of *recommencement*: of the Eternal Return by way of childhood, spells, magic and incantation.”³ His music reflects the most introverted characters, and a large number of his piano works are not difficult to learn. Many of Mompou’s piano compositions could be appropriate for students who are looking to experience and study the 20th century compositions by lesser-known composers for the first time.

By studying and listening to three of Mompou’s collection of music sets of music, the *Cancion y Danza (Songs and Dances)*, *Fetes Lointaines (Long Distance Celebration)*, and *Paisajes (The Landscapes)*, one can conclude that Mompou uses small-scale ideas to develop each of his pieces. In general, each piece unfolds through four-part chorale textures.⁴ The musical materials are used in small scale structures, minimal pitch motives, and the counterpoint used is straightforward, without complicated contrapuntal techniques. Mompou’s focus is on color, sound and presenting his piano works in a precise and clear way. In addition to examining Mompou’s piano music, this study will provide detailed background information regarding his life, work, and compositions.

Initially, Mompou composed *Cancion y Danza (Songs and Dances)* based on well-known folk songs. In the ninth and tenth *Cancion y Danza*, Mompou borrowed two melodies taken from a twelfth century volume of monophonic melodies honoring the Virgin Mary.⁵ Therefore, *Cancion y Danza* should not be considered purely songs and

³ Ibid, 4.

⁴ Jennifer Lee Hammill, “The Development of Compositional Style in the Piano Music of Federico Mompou” (DMA diss., University of Washington, 1991), 63.

⁵ Mellers, 8.

dances; in the later sets, it should also be considered recollections of ritual activities.⁶ In some of his works, Mompou did not precisely indicate the dance that he was utilizing, and as a result, it is often up to performers to use their imagination to interpret how these dances should be performed. He left us with no doubt, however, that his music springs from social occasions such as carnivals, Christian religious processions, or folk plays that are at once a Christian resurrection myth and a pagan fertility rite.⁷

This study will be organized in five chapters. Chapter 1 will contain the introduction to the study, an exploration of Spanish culture and music in the twentieth century, the purpose and need for the study, and the limitations of the study. Chapter 2 will present Mompou's biography and his general compositional style and use of motives. Chapter 3 will illustrate the influences found in his writing: bell making, French influence, the personalities of children, and silent music. Chapter 4 will provide an analysis of the three sets, and Chapter 5 will serve as the study's conclusion.

1.1 SPANISH CULTURE AND MUSIC IN THE 1900s

Wilfred Mellers suggests at the beginning of his book *The Music of Federico Mompou* that we must ask why this magical musician appeared in Spain, rather than elsewhere.⁸ Throughout the country's history, Spanish music was primarily inspired by religious, social, and political aspects. Moreover, Christians, Jews, and Muslims peacefully co-existed in medieval Spain, making Spain a cultural crossroads between

⁶ Ibid., 19.

⁷ Mellers, 6.

⁸ Ibid.,

Europe and the Arabic world.⁹ Mellers also describes the relationship between a ‘musical’ convivencia and Moroccan immigration in Spain, focusing on two prominent case studies: *Macama jonda* (1983) and *Inmigración* (2003).¹⁰ Different cultures and religions appeared concurrently; therefore, composers and performers could exchange and learn different musical styles and genres and spread this music to new places.

Geographically, the northeastern provinces of Spain are segregated from France, which is Spain’s closest neighbor. The Catalan area where Mompou was born sits at the northeastern tip of the peninsula and is historically enmeshed with Valencia, Aragon, Castile, Leon, and Galicia. The unique geographical character of this area resulted in the composition of a wide variety of music. Without a doubt, Mompou was interested in both the Spanish and French styles of music, and incorporated many compositional concepts of the great French composers like Fauré, Debussy, Ravel and Satie into his music.

Throughout the centuries the history of Spanish music naturally parallels the religious, social and political evolution in the country. Southern folk music utilized the filigree of Moorish decoration, while the northern folk music tended to a gentle lyricism analogous to that of Provence.¹¹ The musical characteristics of both the south and north combined to form a very unique style of music. This music, therefore, should not be considered as part of a single trend, as it contained elements of multiple cultures and historical backgrounds.

⁹ Matthew Machin-Autenrieth. “Spanish Musical Responses to Moroccan Immigration and the Cultural Memory of Al-Andalus” *Twentieth Century Music*, Vol.16, no.2, 2019, pp. 259-287.

¹⁰ *Ibid.*, 259.

¹¹ *Ibid.*, 6.

Perhaps the most renowned and familiar Spanish composers are Isaac Albeniz and Enrique Granados. Their music followed the essential nineteenth-century traditions, and their piano repertoire usually appears on the repertoire lists of pianists. However, much of the Spanish music repertoire is relatively unknown to the general public. Mark Larrad lists several factors for this including the weakness of musical institutions, the cult of star performers, and the attitude of the interpreters themselves, the alienation of intellectuals from music, and the mechanisms that govern audiences.¹² Because the Spanish music repertoire is not well known, many incredible composers like Mompou remain undiscovered by a large swath of the musical world, especially the conservatory piano students.

1.2 PURPOSE OF THE STUDY

The purpose of this study is to examine and provide a stylistic analysis of Mompou's *Cancion y Danza (Songs and Dances)*, *Fetes Lointaines (Long Distant Celebrations)*, and *Paisajes (The Landscapes)*. The study aims to be a resource that compiles literature and background information about Mompou, the composer's biography, the composition techniques and methodology, cultural and historical relationships. It is the author's hope that this study will provide a useful guide for people who want to better understand Mompou and begin studying his piano works.

Mompou's compositional range is exceptionally large. He lived a long life and contributed a substantial amount of repertoire, publishing piano works from the years 1911 to 1979. Mompou approached his compositional process in a unique way. In her

¹²Mark Larrad, "Spanish Music in the Twentieth Century," *Music & Letters* 75, No. 4, (1994): 631.

dissertation about Mompou, Jennifer Lee Hammill discusses the composer's major compositional philosophy, stating that "A later time period will produce an important 'Mompou-ism': repeating melodies in their original, untransposed position but totally changing the accompanying harmony."¹³ Gaining a better understanding of the concept of "Mompou-ism" along with a comprehensive knowledge of the composer and his piano works is a primary purpose of this study.

1.3 NEED FOR THE STUDY

In examining Mompou's music, we see the impact of the cultural background and environment of both Spain and France on his compositional style. To gain a better understanding of this composer and his works, this study will also examine Mompou's style in his *Musica Callada*, or *Silent Music*, one of the most significant works in his oeuvre.

Mompou defined his music as *recommencement*, or a pure, simple, return to its origin. Mompou himself described the concept as "the music of the narrow mountain path. I write this music because art has arrived at its limits...Art represents a return to simplicity. It is not a return; it is a new beginning. It is starting again. Starting again with everything we already knew."¹⁴

As a Catalan composer, Mompou's composition contain an ethereal and enigmatic element. His music often reflects an appealing childlike innocence and

¹³ Hammill, 16.

¹⁴ "Federico Mompou, Volodos Plays Mompou" (Performed by Arcaldi Volodos), Sony Music 88765433262.2013. Compact disc.

purity.¹⁵ According to Stephen Hough, Mompou's music is the music of evaporation: "There is no development of material, little counterpoint, no drama nor climaxes to speak of; and this simplicity of expression—elusive, evasive and shy—is strangely disarming."¹⁶ The concept of *silent music* that is present in "Musica Callada" can be seen in many of Mompou's works for piano. When playing these piano works, it is important to keep in mind that to deliver the appropriate and precise mood, the articulations in particular should be examined carefully.

Mompou's piano works are not virtuosic in their construction, and performers as well as listeners can understand the musical ideas easily. In *Paisajes* and many of the songs from *Cancion y Danza*, the melodies are simple but memorable, often leaving an impression on the listener long after the work has ended.¹⁷ Mompou's use of simple, extremely expressive melodies have an immediate emotional effect, creating atmospheres and recollections of youthful memories. This characteristic the vivid portraits contained particularly in *Cancion y Danza*, *Fetes Lointaines (Long Distance Celebration)*, and *Paisajes (Landscapes)*.

Prior to examining these three collections, we must look at four major influences on Mompou's piano works. The four influences are: evocation of children's world and spirit, French and Catalan style influences, bells and mysticism and silent music. These

¹⁵ Ian Lace, "Federico Mompou Online", <https://www.wisemusicclassical.com/composer/3933/Federico/Mompou> (Released Aug. 1, 1997).

¹⁶ Stephen Hough, "Federico Mompou Online", <https://www.wisemusicclassical.com/composer/3933/Federico/Mompou> (Released Aug. 1, 1997).

¹⁷ Hough, "Federico Mompou Online".

four characteristics are heard throughout his piano compositions, and his music often contains examples of “impressions,” suggesting a place or memory of a past experience.¹⁸

Children’s World and Spirit

Mompou, according to Wilfrid Mellers, discarded “many of the techniques of a Europe grown weary if not moribund.”¹⁹ Rather than continuing forward on the path of modernism, Mompou instead focused on creating music inspired by the magic, purity, innocence, and simplicity found in the world and spirit of children. Children are the most innocent and honest and have fertile imaginations that are used to create their own worlds. Mellers describes Mompou’s incorporation of the concept of children’s games in his piano works. As performers and listeners, it is easy to connect our own childhood experiences with the magical encapsulation of childhood games in Mompou’s music.²⁰

The curiosity of children sprouts from infancy and grows steadily throughout childhood; they do not suffer through as much pressure and anxiety, and sometimes they sing and dance with their peers to express their happiness. A sense of magic can be felt in almost everything they do. Music and dance, usually associated with incantatory verse, provide for children an activity that is not serious but is intensely and utterly absorbing.²¹ In *Cancion y Danza* No.7, the dance was based on the traditional Catalan folk song, “L’Hereu Riera,” which features a dance between the arms of a cross formed by two sticks. This dance may not be familiar to the listener, but the musical writing clearly

¹⁸ Martin Jones, “Federico Mompou Piano Music-Volume 2 Discoveries” <https://chandos.net/chanimages/Booklets/NI5877.pdf> (Released 2012).

¹⁹ Sobaskie.
<https://www.thefreelibrary.com/Le+Jardin+retrouve%3a+The+Music+of+Frederic+Mompou.-a015109321>.

²⁰ Mellers, 64.

²¹ Mellers, 60.

emulates a dance and folk style that will resonate with anyone who hears it. Mompou's compositional techniques, such as his use of small-scale patterns, usually consist of minimal pitch motives, and simple phrase structures and melodies, are effectively used to create scenes reminiscent of childhood.

French and Catalan Influences

When Mompou was nine years old, he heard Gabriel Fauré's music for the first time and fell in love with it immediately. During his 20-year residency in France, Mompou explored additional French composers of note, including Claude Debussy, Maurice Ravel, and Erik Satie. On the surface, many of Mompou's piano compositions have a similarity to Debussy, and he has been even referred to as the Spanish Debussy. Despite similarities between the two composers, Mompou's technique evolved beyond the revolutionary aspects of Debussy's technique: the static harmony, the decoratively incremental and, non-developing line, the use of timbre (color) in association with immobile drones and rotatory ostinato.²² When discussing Debussy's piano music, impressionism is perhaps the first thing that comes to mind. However, Debussy, like Mompou, had an affinity for children's songs, which can be seen in his *Children's Corner* suite for piano. Debussy also borrowed from Spanish musical elements in his piano works *La Soiree dans Grenade* and *La Puerta del Vino*, and even more so in the orchestral work "Iberia" from *Images*.²³

The strong musical connection between France and Spain for both composers can be seen in their music back to the early twentieth century. Mompou, like many other

²² Mellers, 22.

²³ Ibid., 22.

Spanish artists before him, such as Manuel de Falla, Pablo Picasso, Enrique Granados, established himself in “that sonorous garden of France, where all genus of plants and flowers were cultivated...and due to its artistic and intellectual acme, attracted so many talented young artists.”²⁴

Mompou’s music was also influenced by Catalan culture. In some of his piano works, images, poetry and anecdotes, there is a sense of Barcelona’s environment, especially the stunning quality of light, which was acknowledged by artists like the famous Catalan architect Antoni Gaudi. For Mompou the ambient acoustics of the location also shaped his sonic imagination.²⁵ As a Spanish Catalan composer, Mompou brought Catalan musical aspects into some of his works, specifically, the piano set on which this study focuses: *Cancion y Danza (Songs and Dances)*. In general, this album is divided into three types: the lives and culture of the Catalonian people, as well as the children’s scenes; mystic ritual spirit among the people who are inspired by nature; and finally, the songs and dances directly connected to Catalonia.

Bells and the mysticism

As a young boy, Mompou watched his grandfather make bells in his workshop. A young Mompou became familiar with the sound of bells, and as he grew older, this unique feature began appearing in his music in mysterious ways. Bells are considered one of oldest symbols in Eastern countries. In his book, Mellers discusses the significance of bells in Chinese culture. Bells were often decorated with dragons and other fabulous

²⁴ Rawlins and Bunnachi, “Federico Mompou, Catalanian Composer Magnifice” *American Music Teacher* 56, No.3, (October 2006): 34-39.

²⁵ Brunner Lance, “Federico Mompou: Complete works for Piano” *Notes* 71, No.2, (December 2014): 289-292.

creatures lest demons should threaten the transcendental power whereby bells sustained the Universal Harmony—most ancient oriental cultures regarded bells as agents and activators of magic.²⁶ In particular piano pieces by Mompou, he did the research about the bells first, then he studied the sound, tone, and pitches that emulated the sound of bells, and then applied these elements into his piano music, in order to make the bell sound effectively. Mompou created bell-like music that resided in the sonority itself, whether the sonority contains dissonant or the consonant sounds. One basic and unique chord that can be seen in Mompou's music is the mystic sonority he liked to call the "metallic chord," which is built using the pitches F#-C-Eb-Ab-D. This chord can be seen in the first piece of *Fetes Lointaines*, using the chords to present the bells-like sonorities in the opening.

Silent Music

"Silence is the furthest extension of that reluctance to communicate, that ambivalence about contact with the audience, which is a leading motif of modern art, with its tireless commitment to the 'new' and/or the 'esoteric'."²⁷

Mompou was an extremely shy person, and he rarely performed concerts in public. Instead, he presented his works in a small, private salon concerts. Of his own compositions, he stated: "I composed only for myself. I hate bravura music, the big things. I am a simple person... I compose in the moment, when I feel the inspiration. I don't think of being listened to by thousands of people or just one person. I just compose

²⁶ Meller, 37.

²⁷ Serena Wang, "The Aesthetics of Silence in the Works of Federico Mompou, Chouwen Chung, and George Crumb" (MM.diss., University of Cincinnati, 2013), 1.

because I have the inspiration and the need to compose.”²⁸ Silent music is not solely found in *Musica Callada* but can also be found in Mompou’s other piano works, including the three sets that this study will analyze. The concept of silent music can be seen as a reflection of the composer’s elusive character. Seghatoleslami clarifies that “his muse begins and ends with innocence as a search for air beyond the smoke of experience.”²⁹ It is a style that seeks to emulate the feeling of solitude without virtuosic performance techniques or any obvious dramatic climaxes. In other words, the idea of music that was the very sound of silence.

1.4 LIMITATION OF THE STUDY

This study will focus only on his three piano sets: *Cancion y Danza (Songs and Dances)*; *Fetes Lointaines (Long Distant Celebration)*, and *Paisajes (The Landscapes)*. This study will not discuss one other composition, *Musica Callada*, but will involve some of the major compositional concepts that were used in its composition. Mompou is not a widely known composer and therefore the resources about him are limited. This study will only rely on literature sources that have been translated from Spanish to English.

²⁸ Barbara Kober, “Inspiration called secret to composing,” *The Washington Star* (s.d.): 2, 9.

²⁹ Seghatoleslami, “The Quiet Beauty of Federico Mompou.

CHAPTER 2

MOMPOU'S BIOGRAPHY AND MUSICAL BACKGROUND

Federico Mompou Dencausse was born on April 16, 1893, in Barcelona. His father was a lawyer, and his mother was of French origin. The young Mompou attended the Conservatory of Music at Barcelona, and he studied the piano under Pedro Serra. When he was nine years old, he heard a performance of Gabriel Fauré's *Piano Quintet*, Op.89, and the musical style had a powerful impression on him. From the beginning Mompou became attached to French music, and this was also a major compositional influence. Mompou went to Paris in 1911 and studied piano with Isidor Philipp and Ferdinand Motte-Lacroix and harmony with Samuel Rousseau. Mompou spent three years studying in Paris as a student and returned to Barcelona. However, French influence was germinating within him,³⁰ leading him back to Paris in 1921, and this time the composer stayed there for more than 20 years. Mompou had his most creative compositional period during those 20 years in Paris, but it was not his homeland and nostalgia for his homeland ran deep. Mompou finally returned to his native Barcelona in his later years. It is important to reemphasize that Mompou's personality was extremely shy and introspective. He put his focus on composition instead of pursuing his solo career-although he often performed his piano compositions, but only in private salons and not to the general public.

³⁰ Mellers, 16.

In his early years, Mompou never dreamed that he would make a name for himself as a composer. As he continued studying and working with his teachers in Paris, he slowly became well-known and famous amongst his colleagues, playing private salon concerts instead of public concerts.³¹ Mompou established himself in that “sonorous garden of France, where all genus of plants and flowers were cultivated...and due to its artistic and intellectual acme, attracted so many talented young artists.”³² This methodology was quite similar with other Spanish composers, such as Issac Albeniz, Manuel de Falla, Manuel Turina, and Enrique Granados.

Augustine Quintas, one of Mompou’s closest friends, heard and admired Mompou’s compositions from the beginning and encouraged the composer to publish the first piece *Cants Magics* (Magic chants) with the National Spanish Music Publisher Union Musical Espanola in 1920.³³ This composition involved one of Mompou’s significant writing devices: bell-like sonorities, which can be seen prevalently in his musical style throughout most compositions. This concept will be discussed in detail in the next chapter.

Rawlins and Bunnachi also quoted an interview with Mompou in which he demonstrated his method of composition:

Ah, the inspiration. That’s a secret. I don’t know from where it comes, but that is one of the secrets of art. It is a form of medium in the spiritual world. I receive the messages, but I don’t know where they come from... they come at unexpected moments. You must learn to wait. It demands a great patience. You cannot sit down at the table and start to compose. You have to hear it. I never start to

³¹ Rawlins and Bunnachi, 34–39.

³² Ibid., 2.

³³ Ibid.,

compose from the 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.³⁴

Mompou preferred simplicity in his music, as well as his life. In 1913, he had to return to Barcelona to join the army, and during this period, he realized that the city was changing very quickly. The composer started to retrace his youth, hoping to re-experience the beautiful and pure things he experienced during this childhood. Mompou called this period's music *recommencement*, and he sought the purest forms in order to get back to his original compositional style.³⁵

During the years of 1923-1940, Mompou became famous in Paris, and he also made friends with some of the greatest artists during that time, including artists such as Pablo Picasso (1881-1973), and composers such as Francis Poulenc (1899-1963), Maurice Ravel (1875-1937), Sergey Prokofiev (1891-1953), and other members of Les Six.³⁶ At the same time, he also attended some of the small private salon concerts and performed with those artists. However, beginning in 1931, Mompou became uncomfortable with aristocratic social life and he began to reduce his attendance at the small salon concerts.³⁷ Later, his father passed away during the Spanish Civil War (1936-1939), and his brother Jose Mompou (1888-1968) became seriously ill. These major misfortunes caused Mompou to not publish any works during 1931-1937. The composer's only representative piano works during that period were *Souvenirs de*

³⁴ Ibid., 35.

³⁵ Lynell Joy Kruckberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs" (D.M.A diss., University of Iowa, 2012): 17.

³⁶ Junzhu Wen, "A Study of Federico Mompou's Musica Callada" (D.M.A diss., National Sun Yat-Sen University, Kaohsiung, Taiwan, 2015): 12.

³⁷ Ibid., 5.

*L'Exposition; Cancion y Danza No.3 and No.4, and A Variations on a Theme by Chopin.*³⁸

Mompou returned to Barcelona when World War II began and remained there until his passing in 1987. During the war period, Mompou still wrote pieces and performed infrequently. Mompou wrote one ballet, *Don Perlimpin*, cooperating with Xavier Montsalvatge (1912-2002), and Garcia Lorca (1898-1936). Mompou composed the majority of the music, with the orchestration by Montsalvatge. The work received a great number of awards including the National Music Prize in 1946. Mompou was also recognized as an honorary member of the Royal Academy of Art San Jordi in 1952.³⁹

Mompou composed *Paisajes, Suite Compostelana for Guitar, Musica Callada* during his later period. He also worked to record all of his piano works in 1974 and published four albums on the Spanish record label Ensayo. Mompou had a long and memorable life, but eventually suffered a serious stroke in 1978, halting all of his performance activities in his homeland until 1987, the year he passed away at the age of 94. This incredible Spanish composer wrote his own epitaph: death blesses the union of the soul with silence. Sleep and rest, my heart, Eternity gives you a serenade and you're lulled by THE greatest love of all.⁴⁰

Mompou always stayed true to his own temperament and sensibility. This made him as an isolated figure who rebelled against convention among many other composers. He followed in the footsteps of his Spanish predecessors, the composer is Falla, Albeniz,

³⁸ Ibid., 5.

³⁹ Ibid., 6.

⁴⁰ Isabelle Leymarie, "The Hidden Voice of Federico Mompou" UNESCO Courier, Vol. 49, no. 11, 1996, 47.

and Granados, as well as the French composers Debussy and Fauré, by freeing himself from constraints of bar lines, tonality, and established forms.⁴¹ Mompou connected his personality to the music, and the memories of his childhood, as well as the scenes that played out around him. One can easily experience the Catalan atmosphere in the sets of *Cancion y Danza*; the mystical and ritual spirit in *Fetes Lointaines* and landscape scenery in *Paisajes*. Mompou plumbed mystical sources in *Cants Magics* and *Charmes*.⁴²

Mompou's music can reflect people's inner personalities and create a dream-like atmosphere. Those who perform Mompou's piano compositions must be aware of the initial purpose of the composer's writing methodology, and how to present the appropriate mood for each specific piece. When performing this music, it is imperative to concentrate on the main performance guidance which is in the score, and bringing the most *Mompou-ism* impression to the listener.

Mompou favored simplicity and purity throughout his life. For instance, the use of small scale patterns and minimal pitch motives. Mompou once declared his compositional approach:

I composed only for myself. I hate bravura music, the big things. I am a simple person... I compose in the moment, when I feel the inspiration. I don't think of being listened to by thousands of people or just one person. I just compose because I have the inspiration and the need to compose.⁴³

⁴¹ Ibid.,

⁴² Ibid.,

⁴³ Rawlins and Bannuchi, 5.

The music that he wrote was considered the music of evaporation, and some scholars described his music like a “glasshouse,” and the resulting transparency is unnerving, for it creates a reflection in which one’s face and soul can be seen.⁴⁴

The other four compositional influences including children’s world and spirit; French and Catalan musical style influence; bell-like sonorities and silent music will be discussed in detail in the next chapter.

⁴⁴ Ibid.,

CHAPTER 3

MOMPOU'S COMPOSITIONAL INFLUENCES

3.1 CHILDREN'S WORLD AND SPIRIT

Mompou expressed his desire to explore the most innocent things in life, as well as in his compositions. He found that “magic” existed in the worlds of children as well. Wilfred Mellers illustrated Mompou’s “Ludi Puerorum” in his book, to show the relationship between children’s world and the composer’s methodology. Mompou’s piano works reflect this spirit any extra musical elements. Innocence and singular moods prevail in his pieces. Mellers quoted a poem written by Gavin Ewart, demonstrating how childhood memories impacted the composer’s music. Most importantly, Mompou expected his music should be played with child-like simplicity:

Babies love only themselves,
and think the world is there for them.
Children are selfish
and learn only slowly not to grasp and grab.
Even the cutest kid
is far less Ego than Id...

Yet they have
an innocence, they’re honest,
the only thing they can’t do is pretend,
infants speak true,
what they feel they certainly show.
They’re not divine-
but they’re not hypocritical swine. (Gavin Ewart) ⁴⁵

⁴⁵ Mellers, 59.

In many of his piano works, Mompou used fragmented scales and simple phrase structures to construct pieces reminiscent of children's scenes.



Figure 3.1 Cris dans la rue from Scenes D' enfants, mm. 1-4

In Figure 3.1, Mompou uses the intervals of a fourth and fifth in both hands while keeping a steady and easy rhythmic pattern to emulate a child walking down a road in a determined and energetic way (based on the *f* dynamic marking).

In *Cancion y Danza* No. 9, Mompou builds the movement based on a cantabile melody that starts at the beginning, as shown in Figure 3.2. The pitches the composer chose are limited: E-flat, F, G, A-flat and B-flat, an E-flat Major scale. The hymn-like main theme seems familiar due to the simple nature of the writing.



Figure 3.2 Cancion y Danza, No.9, mm. 1-3

3.2 FRENCH AND CATALAN INFLUENCE

When Mompou was nine years old, he heard Gabriel Fauré's music for the first time and fell in love with it immediately. During his 20-year residency in France, Mompou explored other French composers of note including Claude Debussy, Maurice

Ravel, and Erik Satie. Some aspects of Mompou's piano compositions sound superficially similar to Debussy, and he was at times even referred to as the "Spanish Debussy", but Mompou's compositional techniques were different than Debussy's techniques, for instance, the non-developing melodic line, the stillness of harmonization, and the use of timbre in association with the sustained drone.

Mompou was also influenced by Maurice Ravel. The two composers met in Paris, and Mompou discovered characteristics in Ravel's music that distinguished him from Debussy. Mompou was struck by Ravel's evocation of antiquity and his use of modality and Medieval, Renaissance, and Baroque styles.⁴⁶ One common thread of inspiration between Debussy's and Ravel's piano writing in some of their pieces is the use of modal melodies to depict childhood scenes and fairy-tale stories. Erik Satie was another Parisian composer that had qualities in common with Debussy and Ravel but was profoundly different from them in many respects, especially in regard to his sparse textures and lack of bar lines in many pieces.

In Mompou's piano work *Paisajes*, the composer delineated three different physical settings for the performers and listeners: fountain and the bell, the lake, and the carts of Galicia. On one hand, each landscape represents nature, but on the other hand, it is easy to imagine people gathered together relaxing in these natural environments. Among these French composers, Ravel and Debussy also wrote piano works that involved water—similar to Mompou's first two pieces in *Paisajes*, especially in the second piece, *Le Lago (The Lake)*. Mompou uses sixteenth notes in both hands, to create the impression of flowing waves shown in Figure 3.3.

⁴⁶ Ibid.,



Figure 3.3 Paisajes, El Lago, mm. 1-2

The left hand also uses pedal points, usually sustained for one to two measures, and the whole piece should be performed legato.

Mompou's music was also influenced by Catalan culture. In some of his piano works, images, as well as poetry and anecdotes, evoke a sense of Barcelona's environment, giving the impression of the light which imbued and shined in Mompou's music. For Mompou the ambient acoustics of the location would also shape his sonic imagination.⁴⁷ As a Spanish Catalan composer, Mompou brought Catalan musical aspects into some of his works, specifically, the piano pieces which are the primary focus of this study, *Cancion y Danza (Songs and Dances)*.



Figure 3.4 Cancion y Danza, No.1

The excerpt in Figure 3.4 above shows how Mompou uses the 3/4-time signature and dotted eighth notes to create a dance-like character in Catalan style, presenting a

⁴⁷ Brunner, 289-292.

vivid dance image. Compared with his pieces influenced by Arabic regions, these works are not extravagantly ornamented. According to Mellers, the ballads which Mompou borrowed in Cancion y Danza tend to be fairly simple when compared to other Spanish music from this era, while the religious chants indicate affinities with Byzantine liturgical monody, wherein occidental and oriental traditions meet.⁴⁸

3.3 INFLUENCE OF BELL SOUNDS

As a young boy, Mompou watched his grandfather make bells in his workshop. He became familiar with the sound of bells, and as he grew older, this unique character began appearing in his music in mysterious ways. Bells are considered one of oldest symbols in Eastern countries. In his book, Mellers discusses the significance of bells in Chinese culture; bells were often decorated with dragons and other creatures lest demons should threaten the transcendental power whereby bells sustained the Universal Harmony. Most ancient oriental cultures regarded bells as agents and activators of magic.⁴⁹ The composer studied the sound, tone, and pitches that emulated the sound of bells, and applied these elements in his piano music. Mompou created bell-like music that resides in the sonority itself, whether the sonority contains dissonant or consonant sounds. The first piece of *Fetes Lointaines* gives an example of the “metallic chord” mentioned earlier (Figure 3.5):

⁴⁸ Mellers, 17.

⁴⁹ Mellers, 37.



Figure 3.5 Fêtes Lointaines, No.1, mm. 1-3

Mompou's *calme* indication suggests that the performer should create a sound quality that appears as though it is ringing in the distance. Mompou invites us to listen first to the bell-like sounds as well as the intervals of the chords, which define the relationship of one tone to another. By easing the listener into the musical concept, Mompou is able to draw more attention to the magical nature of his composition.⁵⁰

Mompou was a very pious and deeply spiritual composer.⁵¹ In many contexts, bells are also associated with religious functions; when people hear the sound of the bells, an image of a prayer or hymn in celebration of a sacred service can be felt with each ring of the metal.⁵²

3.4 SILENT MUSIC

In order to better understand Federico Mompou's *silent music*, we must first examine the definition of the word silent. Silence can be perceived as more than simply the absence of sound. Silent can also mean that all the sound surrounding us has suddenly vanished. The air is frozen, and there is nothing human being expressed. However, if we connect it directly to music, silence becomes something different; something more, something artistic, an expression of emotion. Cage composed the famous piano piece

⁵⁰ Mellers, 41.

⁵¹ Brunner, 291.

⁵² Ibid., 292.

4'33'' to present his idea of the art of silence. Although the pianist plays nothing directly on the piano while sitting for over four minutes, during this process anything around the performer and the listeners could be perceived as music. A dissertation by Serena Wang quoted Susan Sontag's thoughts about silent music:

Silence is the furthest extension of that reluctance to communicate, that ambivalence about contact with the audience, which is a leading motif of modern art, with its tireless commitment to the 'new' and/or the 'esoteric.'⁵³

It is evident that Mompou felt similarly about the concept of silence. His introverted personality and his hesitance to perform for large audiences also indicates that he thought that composing and experiencing music was a very personal experience. As mentioned previously, Mompou was quoted as saying that he truly only composed for his own satisfaction. He didn't think primarily about the audience; he wrote music for himself when he felt inspired. Mompou's sensitive and introspective nature makes his music even more mystical and charming. Silent music as a concept is not solely found in *Musica Callada* but can also be found in Mompou's other piano works. In his music, we can perceive that secret and inimitable voice, which is the very voice of silence: we hear that voice with the ear of the soul when loneliness becomes music.⁵⁴

The most representative piano composition that features the concept of silent music is *Musica Callada*, a set of 28 pieces. Composed during Mompou's late period in Barcelona, this work's inspiration came from San Juan de la Cruz's *Cantico Espiritual* in the sixteenth century: The tranquil night. At the time at the rising dawn, Silent music, sounding solitude, the supper that refreshes, and deepens love.⁵⁵

⁵³ Wang, 1.

⁵⁴ Leymarie, 47.

⁵⁵ Wen, 20.

In Mompou's eyes, this poem expressed the true meaning of silence in the most appropriate way. He believed the poem could cause people to turn to self-reflection and let their hearts and souls return to peace. The composer wrote on the title page that:

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 Sonara', in an endeavor 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.⁵⁶

Without any virtuosic writing, or obvious dramatic climaxes, the biggest challenge for pianists would be, how to present this concept of solitude to the listeners and create the desired emotional response? From the author's point of view, playing this kind of music requires the performer to have an absolutely calm mind.

The concept of silent music is not restricted to Mompou's late period works. Mompou used the concept of silent music in his other piano works, including the three sets that will be analyzed. Mompou further described his methodology and interpretation of his silent music:

"The music has neither air nor light. It is a faint throb of the heart. One does not ask it to take us any farther than a few millimeters in space, but it does have the mission of penetrating the greatest profundities of our soul and the most secretive regions of our spirit."⁵⁷

The Fountain and the Bell from *Paisajes*, and *Cancion y Danza* No.10 (A section) are both referred to as silent music. The first work (*The Fountain*) sounds like a morning song, and it also presents a melancholy mood at the beginning-a faint throb of the heart. The slow theme unfolds throughout the work, but there are no dramatic climaxes

⁵⁶ Lee, 84.

⁵⁷ Wang, 19.

throughout the piece. The *Cancion y Danza* No.10 reflects the same musical thoughts. Mompou composed this piece using a choral-like figuration (A section). Mompou utilizes these four influences throughout the works, and treats the piano as an intimate, singing voice, whose function is to communicate emotion.

CHAPTER 4

STYLISTIC ANALYSIS OF CANCION Y DANZA, FETES, LOINTAINES AND PAISAJES

4.1 ABOUT THE CANCION Y DANZA

Cancion y Danza (Songs and Dances) was composed between 1918-1979. This set is distributed into three time periods of the composer: the total number of pieces in the set is thirteen (the first twelve pieces were written for piano, and the last one was composed for guitar), and most pieces are based on well-known Spanish songs. Performers need to focus on the expressive and colorful harmonies in order to bring out the different character of each piece.

4.2 ANALYSIS OF CANCION Y DANZA

No. 1

The first song in Cancion y Danza is based on *La hija de Crimson (The Crimson Lord's Daughter)*, a Catalan folk song. The original song is based on medieval origins, and the subject of this song is controversial, as it discusses childhood marriage and the abduction of Christian women into slavery.

They've married her off so young,
The Crimson lord's daughter!
Because she was so very young,
She didn't even know how to dress herself!
Her husband has brought her,
So she can grow up...

He has brought her to his mother's house,
For she doesn't know how to serve him
And then, he has gone to war:
It will take him seven years to return!

He who has love, won't relent it...
He who doesn't have it, wants to have it!

After these seven years have passed
Her husband is here, once again.
"Mother, where is Crimsonette?
Mother, for she isn't coming to open gate..."
"The Moorish king has taken her
As far as seventeen leagues from here!"

The context of this poem relates a sad story, and although the song of No.1 was written in F-sharp minor, Mompou is still able to present the music in a melancholic way.



Figure 4.1 Cancion y Danza, No. 1, Song, mm. 3-4

The time signature of this piece is 3/4, and the tempo marking is *Quasi moderato*. The gentle story-telling style also makes this piece sound something like a lullaby. The first two measures consist of an interval of a fifth and an augmented fourth, to provide a brief introduction. The main melody then begins in m. 4, with an ascending F# Major scale. After two instances of repetition of this melody, the next phrase begins on F#, followed by G#-A# and B natural. Of particular note in mm.15, Mompou wrote an F# Major chord (in second inversion) with an added non-chord tone B#, to create an

unexpected harmony of lydian sound. After using the same scale beginning on F#, a perfect authentic cadence appears in mm.19. The whole piece consists of two major sections, therefore we can interpret this as a close to the A section and m.21 to the end as an A' section, because there is minimal new material during this section—a small pitch motive of A-B-C in octaves which is interspersed within the main tune shown in Figure 4.2.



Figure 4.2 Cancion y Danza, No.1, Song, mm. 22-25

The dance is in ternary form, with a middle section in the parallel major. The A section and the B section both use a dotted eighth-note rhythmic pattern, suggesting that the dance is based on Dansa de Castelltercol or Castellterso. Castelltercol is a town in Spain and Mompou uses the traditional folk music of this area to compose the dance. The time signature stays in 3/4 time throughout, but the tempo gradually becomes a little faster. During the A section, Mompou adds new musical material with the marking *deciso*---indicating that the performers need to play in a decisive character, rather than the rubato style during the beginning of A section, as well as the B section.



Figure 4.3 Cancion y Danza, Dance, mm. 12-16

In this new section, Mompou changes the right-hand rhythmic pattern to quarter notes, and according to the excerpt as seen in Figure 4.3, the composer also adds the interval of a fourth in the right hand, creating a dissonant sonority. This sonority creates an air of mystery for the performer and listener.



Figure 4.4 Cancion y Danza, No.1, Dance, mm. 28-31

The B section, in the parallel major, has a more cheerful character, and while the rhythmic pattern remains the same as the A section, the mood is different. The main melody becomes brighter and brisker, making the whole section sound more cheerful.

Table 4.1 Structure of Cancion y Danza, No. 1

Structure	Cancion (song)	Danza (dance)
Based on	Spanish folk tune (The Crimson Lord's Daughter)	Dance from the Spanish town Castelltercol
Tempo	Quasi moderato (quarter note=100)	Allegro non troppo (quarter note=120)
Meter	3/4	3/4
Harmony	F-Sharp Major	F-sharp minor-F sharp Major-F-sharp minor

No. 2

The second piece opens with a tranquil, nocturne-like figure. The right hand contains consistent sixteenth-notes throughout the piece, and the G minor key lends a mysterious atmosphere. This piece is based on the traditional song set *Dotze cavallers* (in English translation, Twelve Knights). The first piece of the set is named “Isabel”:

Twelve knights,
Twelve comrades
Have gone to Tresp
To steal a lady. They arrive in Tresp, they have found her alone, alone on the balcony, which was in the fresh air.
What are you doing Isabel (Where are you going Isabel?)
Where are you going? Get off the horse and head home!
Tomorrow at Mass you will be well accompanied with...
By the side as it touches a lady.



Figure 4.5 Cancion y Danza, No.2, Song, left hand figure

The left hand presents the melody at the beginning. The whole piece is written without consistent bar lines—Mompou expects the performers to play this piece in an improvisational character. In addition, as shown in Figure 4.5, Mompou adds a low G at the end of each phrase, darkening the sonority. The next phrase contains a melody with

recurring phrases, and this time, the composer changes the rhythmic pattern in the main theme (Figure 4.6):



Figure 4.6 Cancion y Danza, No. 2, Song, new rhythmic pattern of left hand

The right hand doubles the melodic line. Mompou presents the main melody in both hands, with the sixteenth-notes functioning as an accompanying figure.



Figure 4.7 Cancion y Danza, No. 2, Song, right hand figure

This dance is based on *Galop de Cortesia*, a traditional dance in Spain. The tune is simple and *dolce*, and the key is G Major. The main melody consists of two phrases, each lasting eight measures. At the end of each phrase, the cadence returns to the tonic. In measure 17, the musical material is derived from the A section. Mompou did not write very complicated passages for the left hand—he frequently uses the interval of the fifth as the bass figuration.



Figure 4.8 Cancion y Danza, No. 2, Dance, mm. 1-5

The first and second *Cancion y Danza* were composed during Mompou's early years. We can hear they are always written in an extremely expressive way, while their texture remains as simple as possible, particularly in the accompaniment. This writing style reflects Mompou's personal beliefs; and makes the music as unassuming as possible. Based on this assessment, the first two *Cancion y Danza* would be appropriate starting pieces for pianists who wish to explore twentieth-century pieces for the first time. These works have beautiful cantabile melodies, and their structure is clear.

Table 4.2 Structure of Cancion y Danza, No. 2

Structure	Cancion (song)	Danza (dance)
Based on	Dotze Cavallers (Catalan song)	Galop de Cortesia
Tempo	Lento	Molto Amabile
Meter	No time signature	2/2
Harmony	G minor	G Major

No. 3

Cancion y Danza No. 3 was dedicated to Frank Marshall, a Spanish-Catalan pianist active during the twentieth century. This piece is based on the traditional Catalan Christmas song "El Noi de la Mare". (The English translation of the title is *The Child of*

the Mother.) The main stanza has four verses and begins with *Què li darem a n'el Noi de la Mare?* (What shall we give to the mother's child?), as well as the melodic tune.

What shall we give to the mother's child?
What shall we give to the mother's child?
Raisins and figs and nuts and olives
Raisins and figs and honey and cheese



Figure 4.9 Cancion y Danza, No. 3, Song, mm. 1

The main melody stays in the soprano part, and again, Mompou avoids the use of bar lines within this piece. This melody repeats six times—matching the traditional stanza which frequently begins with *Què li darem a n'el Noi de la Mare?* The addition of dissonance as the register moves to the lower octave intensifies the feeling of tranquility. The use of a traditional Christmas tune suggests people gathering for holidays.

Beginning with the third Cancion y Danza, the structures increase in complexity. The song-like portion of No.3 is less complex than the dance. Mompou uses multiple sections to create contrast and adds interesting aspects to the dance sections, that the motive expands on different rhythmic pattern, creating a variation-like structure. The dance from No. 3 is based on a Sardana tempo march, which is a traditional Catalan circle dance following a set of steps. Usually, the steps of the dancers are meticulously counted as two-or-three step motions taken sideways within a circle while the direction of the steps is alternated. During the dance movements, the hands stay on the hip or

shoulder level depending on the pattern of steps. Usually there is more than one circle of varying tempo and levels of dance knowledge.⁵⁸



Figure 4.10 Cancion y Danza, No. 3, Dance

Figure 4.10 shows the beginning of the dance (A section) of No.3. As with the song portion, the dance is also written without bar lines. The melodic material is in the right hand, and the left hand continuously produces pedal-tone D in octaves. Mompou indicates *Joyeusement* at the beginning, suggesting the performer interpret this piece in a cheerful and energetic way. The steady pitch pattern of the left hand changes after a cadence appears. In this phrase, the right-hand travels down to a fourth (D-A) to begin the main melody, and Mompou uses perfect-fifth intervals in the left hand.

⁵⁸ Weig Doerte, "Sardana and Castellers: Moving Bodies and Cultural Politics in Catalonia" *Social Anthropology*, 435-449.



Figure 4.11 Cancion y Danza, No. 3, Dance, B section

A brief transition leads to the B section—a dotted eighth-note rhythmic patterns used in both hands. Mompou uses quartal chords for the right hand, while the left hand plays fifths and fourths in alternation. In this section, compared to the A section, the mood becomes less energetic, and the articulation also changes to *legato*.



Figure 4.12 Cancion y Danza, No. 3, Dance, C section (pesante vs graceful)

Figure 4.12 shows a change in character to a sweet and pleasant temperament with the right hand featuring a diatonic melody in G Major. The last section of this dance combines energetic and elegant musical material. Mompou marks *Pesante* in Figure 4.12, suggesting the performer should play with strength.

Table 4.3 Structure of Cancion y Danza, No. 3

Structure	Cancion (song)	Danza (dance)
Source	Traditional Catalan-Christmas Song	Sardana dance
Tempo	Moderate	Tempo-de march
Meter	3	6/8
Harmony	Tonal center D	Tonal center D

No. 4

Cancion y Danza No. 4 also shows contrasting moods between the song and dance portions of the piece. It was dedicated to Madame la Princesse Bassiano, Légitimée de France, the eldest daughter of King Louis XIV of France. This piece is based on the Catalan poem *A la Vora de la Mar* (By the Sea). The piece is composed in a brief duration, and the melodic figuration is similar to No. 3, presenting a sweet and delightful folk tune.

At Marinella, on the seafront
close to the leading edge
maybe only two or three feet away from me
given to the sea!
she lives nearby
they found you near the shore
walker's close by
come sit by the fire, child
I know there's somebody
right on the edge of my plate

This poem suggests an undisturbed atmosphere during the period of a sunset. At the beginning of this piece, this is intensified by the composer's marking, *avec douceur* (with sweetness).



Figure 4.13 Cancion y Danza, No. 4, Song, mm. 1-3; mm. 7-8

Figure 4.13 shows the beginning of the piece, as well as material toward the end of the first section. The main melody starts on D in an ascending direction. Next, the melody becomes inverted and descends from the high D, as well as a change in harmony. Finally, the left hand answers the melody presented previously in the right hand.

The form of this dance is a Rondo. Mompou also uses multiple tempo markings in this dance, to show the different features of each section. Each section is repeated. Based on the traditional Catalan dance *Ball del ciri*, this piece has a close link to the religious tradition of the Catalan people. According to the tradition, three of the six pairs of dancers had already danced the previous year, while the other three are new couples. The former dancers from the past celebration were traditionally in charge of the upkeep and flowers that decorated the church's high altar throughout the year, while the latter group of dancers would assume this task for the following year. The dance symbolizes this transfer of power at a certain moment in the music, in which the old dancers deliver the

almorratxa (a sprinkler made with glasses) and the candle adorned with flowers to the new couples.⁵⁹



Figure 4.14 Cancion y Danza, No. 4, Dance, A section

The A section opens in a festive and celebratory mood, while the B section has similar musical material, but with a gentler atmosphere. This section is based on the G Major scale and at the end of each phrase, always returns to the tonic. The marking *passieig-promenade* at the beginning of the B section suggests a leisurely atmosphere and a less aggressive style than the previous section. The same contrasting material appears during the C section and the coda. Triplets create a glowing figuration, while we can still hear the main motive in figure 4.15:



Figure 4.15 Cancion y Danza, No. 4, Dance, C section, theme 1

⁵⁹ <https://www.dansadecastelltercol.cat/els-balls/el-ball-del-ciri/>



Figure 4.16 Cancion y Danza, No. 4, Dance, C section, theme 2

After a return to the A section, the coda begins in m.69. The coda also echoes the song from No.4, suggesting an expressive, tuneful melody and leads the listener to recall a memorable experience. At measure 79 (the second to last measure), the seventh chord in place of the tonic provides an unexpected change of mood.

Table 4.4 Structure of Cancion y Danza, No. 4

Structure	Cancion (song)	Danza (dance)
Source	A la vora de la mar	Ball del ciri
Tempo	Moderate	Moderate-vivid-moderate
Meter	3/4	2/4-4/4-2/4-6/8-2/4-3/4
Harmony	G Major	G Major

No. 5

Cancion y Danza No. 5 is based on an original melody by the composer and it was dedicated to Maria Canals, a Catalan female pianist. The composition was conceived during a dream that the composer had about his homeland. The song portion is built in a short duration and the musical marking at the beginning indicates that the piece should be performed in a solemn style. The dance, on the other hand, is in a completely different

mood—the beginning sounds like a music box, or a melody that comes from a distance. The dance rhythm increases in intensity, creating a sense of exhilaration for the listener.



Figure 4.17 Cancion y Danza, No. 5, Song, mm. 5-6

The song portion consists of two main phrases, each phrase containing two measures with repeated music material. The key of the piece is C-sharp minor, and Mompou wrote with an 8/4 time signature. The beginning of this piece sounds dark and heavy, and a half cadence appears at the end of the measure 2. The next phrase starts in measure 3 on a G#. A response in measure 4 occurs as the melody moves to the lower register, takes over the main melody and ends with a tonic cadence. Measures 5-8 contain the same repetitive musical phrase as earlier, with a dynamic change to forte, and octaves emphasize the change of character. The last measure returns to a feeling of calm and stability.

The dance once again has a variety of sections when compared to the song. The form is introduction-A-B-A. The main material is presented in the introduction, and the tempo is slow and the melody deliberate, emulating a music box. The key for this dance is E Major, except for the B section, which changes to A Major.



Figure 4.18 Cancion y Danza, No. 5, Dance, mm. 1-4

The A section contains two phrases, each lasting for four measures. As we can see in the excerpt in Figure 4.18, the melody is, once again, based on a limited pitch scale pattern. The tonic cadence appears at the end of the first phrase; while the next phrase has a half cadence, followed by a return of the material of the first phrase.



Figure 4.19 Cancion y Danza, No. 5, Dance, C section

The B section begins with block chords, and the marking for this section is *Semplice-cerimonioso*, suggesting using a pure and natural style. When the final chord returns to A Major, the music also has a return to the A section, but with an increase of speed (*poco piu mosso*), creating more excitement and joy.

Table 4.5 Structure of Cancion y Danza, No. 5

Structure	Cancion (song)	Danza (dance)
Source	Original work	Original Work
Tempo	Lento Liturgico	Senza Rigore-Ritmado-Semplice cerimonioso-Poco piu mosso
Meter	8/4	8/6-3/4-8/6
Harmony	C-sharp minor	E Major-A Major-E Major

No. 6

Cancion y Danza No. 6 is dedicated to pianist Arthur Rubinstein. This work also contains original melodies by Mompou. Both the song and dance contain elements of South American musical styles, using rhythms influenced by Cuban, Argentinian, and Brazilian cultures. With regard to performance difficulty, the song portion is less challenging than the dance due to the range of the pitches, the tempo, and the changes of the rhythmic patterns.



Figure 4.20 Cancion y Danza, No. 6, Song, mm. 1-4

Based in E-flat minor, the predominant mood of this song is melancholy. In addition, Mompou uses an Argentinian rhythmic pattern to create an exotic musical style. Harmonically, this piece mainly uses thirds in the right hand, and fifths and sixths in the

left hand. The melody should be presented in an expressive and cantabile manner to appropriately demonstrate the Argentinian slow-tango style used by Mompou.



Figure 4.21 Cancion y Danza, No. 6, Dance, A section, mm. 1-4

The dance of No. 6 has two sections. The A section is in E-flat minor, but in a rapid and animated tempo. The dance is more of a challenge than the song because of the complex rhythmic pattern. The right hand has the main melody and Mompou also uses thirds for the theme which increases the difficulty for the pianist. The same difficult technique also occurs in the left hand, with a diverse range of pitches utilized. At the end of the A section, Mompou uses a Mixolydian scale to complete the section.



Figure 4.22 Cancion y Danza, No. 6, Dance, B section, m.20-23

The B section starts at mm. 28 in B-flat Major. As with the A section, the tempo is rapid. This time, the main melody is no longer in upbeats. Instead, Mompou uses a repetitive rhythm to create a lively and cheerful mood.

Table 4.6 Structure of Cancion y Danza, No. 6

Structure	Cancion (song)	Danza (dance)
Source	Original works	Original Work
Tempo	Cantabile Espressivo	Rimado
Meter	4/4	8/6
Harmony	E-flat minor	E-flat minor B-flat Major

No. 7

The canción (song) of No. 7 was based on the Catalan folk song *Muntanyes Regalades*, translated in English to *Beloved Mountains*. The song portion has a refreshing melody, drawing a connection to the beauty of nature for the performer and listener. Except for the main motive, the rhythmic pattern of this song is concise. The poem from the song contains descriptions of a gentle love:

Beloved mountains
are those of Canigou,
for they're blossomed all summer long;
Both Spring and Autumn!

Both Spring and Autumn,
there are always flowers,
roses blossom in there,
Carnations of all colors!

There's a young maiden there
who has stolen my heart,
she has a shapely waist.



Figure 4.23 Cancion y Danza, No. 7, Song, mm. 1-4

The *Lento* suggests playing in a leisurely manner, and as with most of the melodies in *Cancion y Danza*, appropriate *rubato* is allowed. The main theme is built from fragmented notes taken from a major seventh chord: E-G#-B-D#, and in the next phrase as well: A-C#-E-G#. The music remains in a tranquil atmosphere until measure 17, where it moves through a small crescendo and soon after diminuendo at measure 19.

The dance was also based on a Catalan traditional folk song, “L’Hereu Riera.” It is a dance that occurs between the arms of a cross formed by two sticks. During the second section, the melodic motive has the dancers stand on top of the cross, and alternately placing one foot between the four corners of the cross. At the end of the melody, the theme is repeated.



Figure 4.24 Cancion y Danza, No. 7, Dance, mm. 1-4

The dance opens with a vivacious melody, utilizing a regular dance style with a time signature of 3/4. The dance consists of four-measure phrases with a form of ABA’ Coda. The A section (mm.1-15) is in A Major and the end of the first phrase uses a chord

progression of ii7-V7-I with a non-chord tone D. Mompou uses a *fortissimo* dynamic, creating a bright and full sound in this section.

After a *decrecendo* and *ritardando*, the music proceeds to the B section (mm.16-32). This B section shifts to the sub-dominant key. In this section, the music becomes quieter than in the previous section, with a dynamic shift to *piano*. When this theme repeats for the second time, it switches from the soprano voice to the alto and the tenor voices. The A' section returns in mms. 33-48 and the musical material is similar to the A section. There is a slight difference in m. 37, during the chord progression under the main theme, which is I-D# half diminished 7th-B diminished. The coda starts at m. 49, the tempo of this section changes to *Meno mosso*, and the pacing also gradually becomes slower.

Table 4.7 Structure of Cancion y Danza, No. 7

Structure	Cancion (song)	Danza (dance)
Source	Muntayes regalades	L'Hereu Riera
Tempo	Lento	Danza-Meno mosso
Meter	8/6	3/4
Harmony	A Major	A Major-D Major-A Major

No. 8

The theme of No. 8 was based on a popular Catalan folk song *El testament d'Amelia* (Princess Amelia's Last Will and Testament). This song is of medieval origin, and the background is sad and chilling. A queen who was jealous of her beautiful

daughter poisons her own child, and literally knots her heart in her chest. The Catalan folk song used in No. 8 features a beautiful melody:

Narrator:
Sick, she's so very sick.
The daughter of the good king.
counts go to see her
Counts and noblemen.

Refrain: Amelia:
"Oh, my heart is knotted
Like a fistful of carnations."

Narrator:
Her mother also goes to see her
When there's no hope left.

Queen:
"Daughter, my daughter,
What ails you?
Amelia:
"Mother, my mother,
well enough you know,
you give me medicines
That tied my heart in knots."

Mompou's use of the key of G minor sets a dramatic and dreary mood for this piece. The first phrase is from mm.1-10. The main theme is presented first, with Mompou again using small scales to gradually build the phrase. At the end of each phrase, the cadence returns to the tonic, except at measure 13, where it ends in the subdominant (G-C). At measure 26, the music begins to move forward, and Mompou uses octaves to change the mood from tranquil to more agitated, finally leading to a small climax at measure 43. After this climax, the atmosphere once again returns to stillness.

The dance is also based on the Catalan folk tune, “La filladora,” which is derived from traditional Spanish music. The rhythmic pattern and the dance style are similar to No. 7. The main theme has two sections, and each section contains two parts. The first section is in the key of G Major and the beginning of this theme sounds bright and animated up until measure 16. After the tonic cadence of G, the dynamic changes to *piano* and lasts until measure 24. Mompou uses the key of B minor in the B section, a shift away from the expected relative minor. The musical material is similar in the B section, with more significant changes in the dynamics setting it apart, suggesting a variety of different moods. The A section then returns at measure 47.

Table 4.8 Structure of Cancion y Danza, No. 8

Structure	Cancion (song)	Danza (dance)
Source	El testament d'Amelia	La filladora
Tempo	Moderato cantabile con sentimento	Danza
Meter	3/4	3/4
Harmony	G minor	G Major-B minor-G Major

No. 9

Cancion y Danza No. 9 was dedicated to a distinguished Spanish pianist, Gonzalo Soriano. The song was based on *Rossinyol que vas a Franca* (Nightingale who goes to France), while the dance was an original work. The title is reflected in the suggestion of the style of a nocturne. which appropriately suits the title’s use of the word nightingale.

Nightingale, you go to France, nightingale,
Entrust me to the mother, nightingale,
of a beautiful forest, nightingale, of a flight.

Because she married me badly, nightingale,
Because she gave me a shepherd, nightingale,
of a beautiful forest, nightingale, of a flight.

That makes me save the flock, nightingale,
I have lost the squeal, nightingale,
of a beautiful forest, nightingale, of a flight.

I have to give you for pay, nightingale,
a kiss and a hug, nightingale,
of a beautiful forest, nightingale, of a flight.



Figure 4.25 Cancion y Danza, No. 9, Song, mm. 1-4

The song portion of this piece is in the key of E-flat Major, with the main theme appearing in the right hand from measures 1-12, ending with a tonic cadence. The left hand takes over the melody at measure 13, repeating the same music material until the end of measure 24, again ending with a tonic cadence. From measures 25-37, the key changes to G minor and after a few measures there is a modulation to B-flat Major at measure 37. E-flat Major then returns in measure 38, where the song section of the piece ends.

The dance is based on an original material. The formal structure is ABA, and the key remains in E-flat Major. The A section opens with an energetic mood. Mompou uses scales for each phrase. The next section starts at measure 25, with a key change to the relative minor, C minor. Mompou also adds new musical material at measure 39, and the

key changes to C Major. The A section returns at measure 61 with the same musical material as before.

Table 4.9 Structure of Cancion y Danza, No. 9

Structure	Cancion (song)	Danza (dance)
Source	Rossinyol que vas a Franca	Original work
Tempo	Cantabile espressivo	Allegro
Meter	2/4	3/4
Harmony	E-flat Major	E-flat Major-C minor- C Major-E-flat Major

No. 10

Cancion y Danza No. 10 is the only movement directly associated with religious content. Dedicated to Maria Cristina of Spain, Countess Marone, No.10 was marked as *Sobre dos Cantigas del Rey Alfonso X*, and Mompou used two *cantigas*, or hymns and chants based on religious texts, also called canticles. The most famous collection of cantigas during the reign of Alfonso X of Castile El Sabio was the *Cantigas de Santa Maria*, a collection of monophonic songs from the Middle Ages, with a reference to the Virgin Mary in each song.



Figure 4.26 Cancion y Danza, No. 10, Song, mm. 1-4

The song portion of No. 10 is written in a choral style; it is short, containing only four phrases, with each phrase being repeated. The scoring of this song is for soprano, alto, tenor, and bass. The marking at the beginning, *larghetto molto cantabile*, suggests a calm projection of the music, with close attention to any harmonic resolutions.

The formal structure here is ABA, and the tonal center is G. Compared to the other dances in previous works, this dance is more gentle in character and in a more moderate tempo. In addition, the tempo marking at the beginning introduces the atmosphere of the dance: *Amabile* (with charm). The A section spans measures 1-16, and it consists of two phrases, with each phrase being repeated. The two hands present the main theme in a euphonious way. For example, in measures 1-8, the interval between the two hands are thirds, and for the rest of the phrase, the left hand also plays the melody in the tenor part. The B section becomes brighter in measures 17-24, as the dynamic changes to *forte*, and at measure 25, the music returns to a soft and quiet mood once again. After a fermata at measure 32, the A section returns with the same musical material.

Table 4.10 Structure of Cancion y Danza, No. 10

Structure	Cancion (song)	Danza (dance)
Source	Cantiga by Alfonso X	Cantiga by Alfonso X
Tempo	Larghetto molto cantabile	Amabile
Meter	4/4	3/4
Harmony	Tonal center in A	Tonal center in G

No. 11

Cancion y Danza No. 11 was dedicated to Rafael Puyana, a Colombian harpsichordist active in the twentieth century. The song portion is based on *Tema de la “Patum” de Berga*, the Patum festivities in the region of Berga in Spain. The main feature of this festival is the performance of the “gegants vells” (old giants). The form of the song is ABA', with a tempo sequence of low-fast-slow. The A section is in the key of D minor, and the tempo suggests the “old giants”. The first phrase occurs between measures 1-16, ending with a tonic cadence. Both hands play in unison. In measure 17, the volume level is *pp* and the chords appear in the right hand. The B section, beginning in m.31, is much livelier and more exciting as the giants begin to dance. The tempo marking also changes from 2/2 to 6/8 while the key remains D minor. This section has a pedal point on a low D. At measure 63, the A' section appears but only with the second half of the original A section.



Figure 4.27 Cancion y Danza, No. 11, Song, mm. 1-4

The dance was also based on *Tema de la “Patum” de Berga*, and was taken from one specific dance scene, *Turks and Little Knights*. The key of this dance is D Major, and it is rather short as compared to the song of No. 11. The dance atmosphere is playful and joyful. The musical style used here also creates the mood of a march, creating the impression that the giants are dancing in a regular rhythm.

Table 4.11 Structure of Cancion y Danza, No. 11

Structure	Cancion (song)	Danza (dance)
Source	Tema de la “Patum” de Berga	Ball de l’Aliga i Turcs I Cavallrets
Tempo	Lent et Majrstueux- Allegro moderato	Grazioso
Meter	2/2-8/6-2/2/	4/4
Harmony	D minor	D Major

No. 12

No. 12 is the last piece of *Cancion y Danza*, and it was dedicated to Leon-Paul Fargue, a French poet and essayist. The song is based on *La dama d’Arago* (The Lady of Aragon). The song is in the key of F-sharp minor with the tempo marking *Molto cantabile*, suggesting that the song tells a story:

In Aragon there is a lady
 who is as beautiful as the sun:
 she has a blond mane of hair
 That reaches down to her heels.
 Oh, loving Anne Marie,
 Thief of love...oh, of love...

“If we weren’t brother and sister, Marie,
 we would get married;
 but, since we are both legitimate siblings,
 I shall find you a suitor.”
 oh, loving Anne Marie,
 thief of love...oh, of love...

The song is in two sections, the first section occurring from measures 1-14. In this section, the right hand has the main melody, which consists of several small, fragmented phrases that contain similar musical material. At measure 14, Mompou uses the F-sharp minor chord to conclude the first section (tonic), and after that, the left hand doubles the melodic line. The second section starts in measure 15, and the chords become increasingly chromatic. For example, Mompou uses a G# minor seventh chord at measure 18. The song section concludes with the second phrase of the first section in octaves.

The dance portion, on the other hand, presents another mood. Based on *La mala nova* (*The bad news*), the dance is cast in ABA'B' coda form. The A section, in B minor, is eight measures long, with the melodic line in the soprano part. In the B section, in D-sharp minor, the melodic line is in the tenor. During the first two sections, the left hand maintains the same position: an interval of a ninth between D to lower C in the first section, and a C octave in the second section. The A' and B' sections return in measures 19-35, with different accompaniment figurations in the left hand. The coda begins in measure 36.

The Cancion y Danza exhibits the composer's love for popular Catalan culture, and in Dance No. 7 displays children's activity, which can be seen in the second piece of Paisajes-children are playing by the lake in a light-hearted mood. The common characteristic in this set, as well as the later two sets in this study, is they all have a strong melodic sense that captivates the listener.

Table 4.12 Structure of Cancion y Danza, No. 12

Structure	Cancion (song)	Danza (dance)
Source	La dama d’Arago	La mala nova
Tempo	Molto cantabile	Danza
Meter	3/4	3/4
Harmony	F-sharp minor	B minor

4.3 ABOUT FÊTES LOINTAINES

The *Fêtes Lointaines* (Long Distance Celebration) was composed in 1920. This suite has six pieces in total, and each has its own compositional character. The whole set is strongly influenced by the French style—presenting both Debussy’s impressionistic style and Erik Satie’s dream-like atmosphere. Furthermore, the six pieces are all based on minimal musical material, and each piece maintains a strong motivic connection between sections through the use of tempo, textures, articulation, harmony, and mood. An accurate performance of this work requires an acute attention to the musical markings in the score and an effort to draw attention to the remarkable sonorities that Mompou uses.

4.4 ANALYSIS OF FETES LOINTAINES

No. 1

Fêtes Lointaines No. 1 consists of five sections formally structured ABAB’C, with each section having its own distinct tempo marking ranging between slow and fast. The time signatures and key signatures also vary between each section. In the first section, the musical marking is *Calme* (calm) and Mompou did not provide a specific time signature, leaving to the discretion of the performer how to invoke the mood

indicated. The B-flat minor seventh chord and sustained dissonant chords imitate the sound of bells, as if the piece emerges from a distance. The music in the first section also suggests a ritual atmosphere with a bell-like sonority. The performer should feel the sonorities of each chord, using the same hand position for both hands and bringing out the short motive superimposed on the chords: the pitches of E-flat-F-A-flat-B-flat.



Figure 4.28 Fêtes Lointaines No. 1, mm. 1-5

The B section starts with a lively tempo and key signature change to G minor. The main motive in the right hand consists of an E-flat aeolian scale.



Figure 4.29 Fêtes Lointaines No. 1, B section, right-hand motive

After 10 measures, the ending of the B section is dark and mysterious in character and mood before the return of the A section with a B minor chord. The B' section is similar to the second section, with a small harmonic change: the fourth measure of B' leads to E-flat Major, bringing out a brighter color, rather than the dark mood of the previous section. The final chord of the A section and the first chord of B' section share the same pitches, creating a unity in the harmonies that Mompou presents in this piece.

The C section introduces new musical material. Mompou develops new motives as well as rhythmic patterns here, and the section ends in A-flat. The B-flat minor chord is used for the first chord of the C section and the A section. The most challenging

performance aspect of No. 1 starts with the mood shift on the second beat of m. 45. In this measure, the music becomes more flowing, and the sixteenth notes might require additional articulation while maintaining the illusion that the music is occurring “from a distance.”

No. 2

Fêtes Lointaines No. 2 is an ABA' form and the whole piece is in an animated and lively style. The A section (*vif*) begins with a four-measure introduction that consists of a strikingly dissonant sonority; the right hand plays the second and the third intervals in alternate position, while the left hand maintains a seventh interval for the first beat of each measure throughout the section. A new motive appears at measure 5, when the right hand brings out the F and G pitches. The last chord of the A section has the same harmony as the first chord of B section (*Gai*), which helps to unite the two sections.

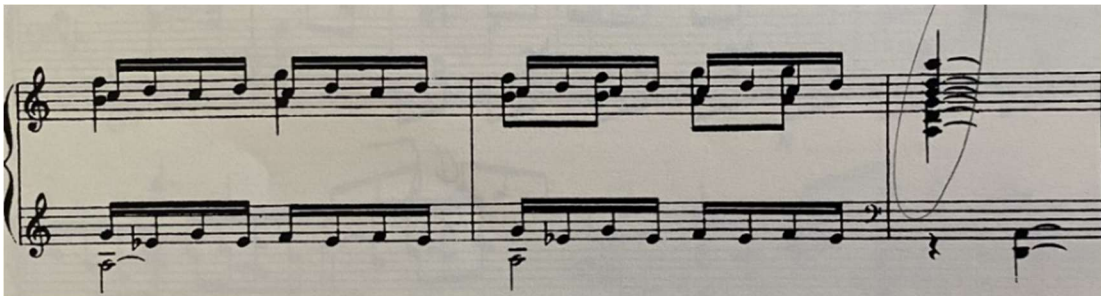
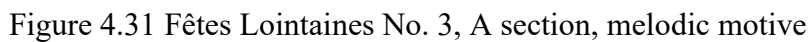


Figure 4.30 *Fêtes Lointaines* No. 2, chord ties to A and B section (in treble clef)

A crisp and clear motive appears at the beginning of B section; Mompou uses the higher register to give the sonority a bell-like sound. In the brief B section, the main motive appears in two four-bar phrases separated by a B minor seventh chord. The A section returns in measure 24.

The third piece in *Fêtes Lointaines* also has an ABA' formal structure. Although the tempo of the sections is different, unity is achieved in the piece by using the same harmonic texture. The A section contains of two phrases that share the same melodic motive, but in the second phrase, Mompou adds the B-flat and D-flat (minor third) under the motive. The whole section has a vivacious dance-like feeling that creates a contrasting mood in the later B section and the second half of the A' section.



No. 4

60

and in the next phrase, the right-hand changes to a G major chord and an F major chord (with the addition of a G dominant seventh chord at the end). The left hand maintains a triplet figure in a hurried tempo until the end of the A section, at which point the left hand gradually gets slower and transitions to the next section. The B section is slightly more moderate in tempo, and the main motive in this section is G-A-B. Mompou adds a F-sharp minor sixth in B' section, creating a slight dissonance in the harmony.

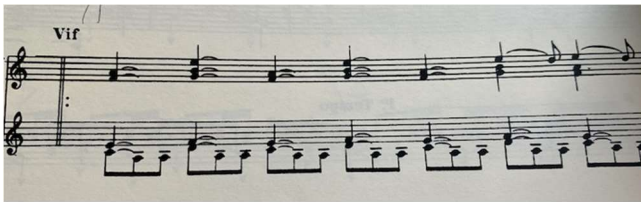


Figure 4.32 *Fêtes Lointaines* No. 4, A section

No. 5

Fêtes Lointaines No. 5 is divided into three sections: ABA', with alternating slow and fast tempos. The A section is slow in a solemn mood, with an underlying dotted eighth-note rhythmic pattern. The first beat in each measure is played by the left hand with a single note to create a pedal point effect. Mompou centers the tonality of this section on the G dorian scale. The next section moves to a brighter tempo in G Major-D Major-G Major from measures 10 to 41. In the G Major section, the right-hand plays fifths while the left-hand alternates between fifths and sixths. At the arrival of the D Major section, the right-hand changes from the intervals to single notes, emphasized by the quartal chords on the first beat. The piece returns to G Major at measure 30 and the musical material is similar with a slight change of rhythm in the left hand. The final section returns to G dorian, and the musical motive is similar to the A section. The main theme maintains the same pitches from the A section, but Mompou adds the interval of

the seventh to create a different color. The piece concludes with the musical material from the B section at a lower dynamic level.



Figure 4.33 *Fêtes Lointaines*, No. 5, A' section, mm. 42-43

No. 6

The last piece of *Fêtes Lointaines* concludes the whole set in a cheerful mood. Unlike the previous pieces, No. 6 is written in a through-composed form. The motives and the C Major tonality remain the same throughout the whole piece. At the beginning, the left presents the main theme until measure 16, while the right hand presents the main melody in the higher register with perfect fourth intervals. From measure 31 until the end, the music contains the same content as the previous section (mm.16-30), but the register is even higher, and the expressive marking suggests the whole set is coming to a close.

4.5 ABOUT THE PAISAJES

Paisajes (Landscapes) was composed between 1942-1960 and it consists of three pieces: *La Fuente y la Campan* (The Fountain and the Bell); *El Largo* (The Lake), and *Carros de Galicia* (Carts of Galicia). The suite was written in Barcelona after Mompou returned from Paris during his second stay of twenty years, and this work presents the composer's most mature and elaborate style of his middle-late period. The composer was fond of this work, and the strong influence of the French style is evident. This suite reminds the listener of the impressionist piano works of Debussy such as *Images*.

4.6 ANALYSIS OF PAISAJES

No. 1 “La fuente y la campana” (“The Fountain and the Bell”)

The first piece of this suite presents the peaceful image of a fountain and a bell. The work consists of three motives: theme one and two which might depict bells, and the rapid and light sixteenth notes could suggest the fountain in the middle section. The written inspiration of this piece was a courtyard in the Gothic Quarter of the city near the cathedral.

The first theme occurs in measure 1-7. Mompou only uses C-D-F-G to introduce the sound of the bells in the *Lento* tempo, and arrives at a G minor chord to conclude the first theme. The second theme occurs in measures 8-23 with an extremely expressive melody and a harmonic structure based on G dorian. From measures 24-31, the first theme returns in the right hand, adding the seventh/sixth intervals below the main theme. The left hand also continues with a G pedal point.

The influence of impressionism becomes the most evident in the middle section (mm.32-48). A rapid and animated sixteenth note passage with *pianississimo* arpeggios portrays the water of the fountain in descending arpeggios in parallel motion. The second theme returns in measure 49 with the same musical material in a similar setting, and the first theme concludes the piece at measure 65, also echoing the beginning.



Figure 4.34 Paisajes, “La fuente y la campana,” mm. 32-35

No. 2 “El Lago” (“The Lake”)

Paisajes No. 2 also contains imagery of water scenes. The title and the water images are reminiscent of Ravel’s *Jeux d’eau* and Debussy’s *Reflets dans l’eau*. The piece is written in ABA form, with each section using a sixteenth note accompaniment to create the sound of lapping water.

The A section depicts this scene and the marking at the very beginning, *Placido*, suggests a serene, tranquil image. Mompou uses arpeggios throughout this whole section, and the right hand contains a singing, long-line melody.

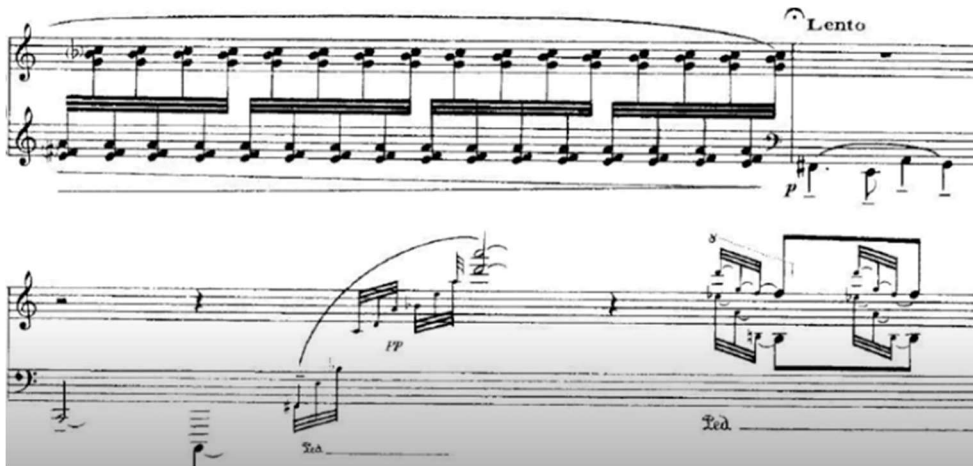


Figure 4.35 Paisajes, “El Lago,” mm. 20-21

After a quiet cadenza-like figuration in measure 24, a transition follows where the arpeggios return, but this time, the direction changes to ascending parallel motion, and the dynamic motion is a gradual *diminuendo*. A slow and calm melody, which is transposed from the main theme from section A, contains arpeggios in measure 25. When the last slow arpeggio fades away, there is a return to the A section with the same musical

material at measure 28. The whole piece concludes with a slow and single note arpeggio based on A-B-D-F-G.

No. 3 “Carros de Galicia” (“Carts of Galicia”)

The third piece of *Paisajes* was composed in 1960, almost ten years after the first two pieces in this suite. The piece is divided into three sections: ABA. As the title suggests, Mompou sets out to create a leisurely mood that depicts carts driving on old stone roads. Mompou uses a syncopated rhythmic pattern throughout the piece, interspersed with sixteenth notes in a *dolce* and *cantabile* mood. The beginning of the A section (first theme) starts in chords of seconds with a third interval above, and in measure three, the left hand adds a dissonant melody starting on a B natural. The marking used at this point in the score is *très lointain*, indicating the music should sound as if it is occurring from a distance. The second theme begins in measure 20 with a short introduction. The main melody is in the right hand, moving chromatically. The A section closes with the two hands moving in descending parallel motion at a dynamic of *pianississimo*. In the B section, the right hand maintains the syncopated figurations, while the left-hand changes to the chordal melody. A new chromatic melody appears at measure 57.



Figure 4.36 Paisajes, “Carros de Galicia,” mm. 1-5



Figure 4.37 Paisajes, “Carros de Galicia,” mm. 23-27

CHAPTER 5

CONCLUSION

Federico Mompou was one of the most consequential Spanish-Catalan composers of the twentieth century. His compositional style presents his own personality—that of a shy and introverted person. Pianists will find few virtuosic or “Avant-garde” tendencies in his piano works. The thematic motives, formal development, counterpoint, and rhythmic patterns all present the composer’s *recommencement*, or recollection of the innocence and magic of childhood, releasing the deepest emotions. In addition, Mompou’s attraction to French music and culture lead some of his piano compositions to be modeled on Debussy’s impressionistic music.

The three sets of works analyzed in this study represent the major four compositional influences of Mompou: children’s world and spirit, Catalan-French style, bells and spirit, and silent music. The author hopes that through this study, more pianists become inspired to connect with and perform the music of Federico Mompou and these three works in particular. It is important for people who study Mompou’s music to realize how the composer focuses primarily on the color of sound and expressive melodic writing.

The *Cancion y Danza* depicts Mompou’s love and memory of Catalan culture, with each song and dance based on a folk tune. In general, each song in this set is in a relatively slow tempo, with sweet and lyrical melodies. The dances are more animated, often featuring strong rhythms and creating images of vivid dance-scenes. Aside from

Catalan culture, a few of these dances also show Mompou's love of children's games. For instance, the dance of No. 7 is based on "*L'Hereu Riera*," which represents a game involving sticks. In this twelve-piece set, only Nos. 5 and 6 were Mompou's original works, and No. 10 was based on the Cantigas written by Alfonso X. The remaining pieces were all based on traditional popular Catalan folk songs.

The *Fêtes Lointaines* depicts distant celebrations and festivals. The tonal and formal structure of each piece reflects the simplicity of Mompou's style of composition. The work depicts street scenes often found in Barcelona: a guitarist endeavors to get a waltz going, gypsies form the topic of conversation, suddenly an old gray mare appears, and then a beggar concludes the series with hurdy-gurdy distress signals. All of these were depicted as if they were being heard in the distance and the composer suggests the works be played like an echo.⁶⁰ The influence of the sonority of bells can be seen throughout the first piece of the set, which reminds us of the similar types of sonorities often present in some of the music by Debussy. The concept of silent music is also present in this set, as the music reveals a stark sense of solitude and directly avoids climaxes in between the presentation of each new musical character.

Finally, Mompou's *Paisajes* presents four distinct scenes for us: the water, the wind, the bells, and the carts driving on the old roads in Galicia. Each image of this set is presented through musical imitation, very much in the style of the impressionistic masters.

⁶⁰ "Federico Mompou's *Fêtes Lointaines* (played by Steffen Schleiermacher)" Presto Classical, Catalogue No: MDG6131935, released Aug. 5, 2016.

Federico Mompou deserves wider recognition for his compositions, particularly his works for piano. The three sets discussed in this study could be an appropriate starting point for piano students seeking to study modern piano works for the first time. The music has few virtuosic passages, and the primary focus for both performers and listeners should be on the colors of the sounds and the connection to the sensitive characters presented by the composer. It is the hope of the author that pianists will become inspired by the piano works of Mompou and seek to explore more modern works by lesser-known composers as a result.

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APPENDIX A

COMPOSITIONS FOR SOLO PIANO

Impresiones íntimas (Intimate impressions), 9 miniatures, written 1911–1914

Pessebres (1914–1917) (Nativity Scenes)

Scènes d'enfants (1915–1918) (Scenes of children; later orchestrated by Alexandre Tansman)

Suburbis (1916–1917) (Suburbs; later orchestrated by Manuel Rosenthal)

Cants màgics (1920) (Magic Songs)

Fêtes lointaines (1920–1921) (Distant Celebrations)

Charmes (1920–1921)

Cançons i danses (1921–1979) (Songs and dances)

Dialogues (1923)

Préludes (1927–1960)

Variations on a Theme of Chopin (1938–1957) (based on Chopin's Prelude No. 7 in A major)

Paisatges (1942–1960) (Landscapes)


El Pont (1947)

Cançó de bressol (1951) (Lullaby)

Música callada (Silent music or Voices of silence) (Primer cuaderno – 1959, Segundo cuaderno – 1962, Tercer cuaderno – 1965, Cuarto cuaderno – 1967)

APPENDIX B

DEGREE RECITAL PROGRAMS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

QIAONI LIU, piano
in
DOCTORAL RECITAL

Tuesday, March 5th , 2019
7:30 PM • Recital Hall

Partita in E minor, BWV 830	Johann Sabastian Bach
Toccata	(1685-1750)
Allemande	
Courante	
Air	
Sarabande	
Tempo di Gavotte	
Gigue	
4 Klavierstücke, Op.119	Johannes Brahms
Intermezzo in B minor	(1833-1897)
Intermezzo in E minor	
Intermezzo in C Major	
Rhapsody in E b Major	
Souvenirs	Samuel Barber
Waltz	(1910-1981)
Schottisch	
Hesitation Tango	
Galop	

*Miss Liu is a student of Dr.Rackers. This recital is given in fulfillment
of the requirements for the Doctor of Musical Arts degree in
Performance.*

Figure B.1 Degree recital program 1

Qiaoni Liu, Piano
in
Doctoral Recital (by Home Recording)
03/23/2020, Sugar Land, TX

<p>Sonata in G Major, K.103 Sonata in E Minor, K.98</p> <p>Sonata in A Minor, K.109 Sonata in A Minor, K.110</p>	<p>Domenico Scarlatti (1685-1757)</p>
<p>Three Selections from Preludes Book 1 Voiles La Fille Aux Cheveux De Lin La sérénade interrompue</p>	<p>Claude Debussy (1866-1924)</p>
<p>Wanderer Fantasy in C Major, D.760 Allegro con Fuoco Adagio Presto Allegro</p>	<p>Franz Schubert (1797-1828)</p>

Total: 50 minutes music

Ms. Liu is a student of Dr. Joseph Rackers. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Art degree in Performance.

Figure B.2 Degree recital program 2



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

QIAONI LIU, piano

in

DOCTORAL CHAMBER RECITAL

with Isaac Ormaza Vera, violin

Pai Liu, cello

Wednesday, September 30th, 2020

6:30 PM • Recital Hall

Violin Sonata in E-flat Major, Op. 12, No. 3 Ludwig van Beethoven
Allegro con spirito (1770-1827)
Adagio con molta espressione
Rondo: Allegro molto

Trio in E minor, Op. 90 "Dumky" Antonin Dvorak
Lento maestoso; Allegro quasi doppio movimento (1841-1904)
Poco adagio; Vivace non troppo; vivace
Andante; vivace non troppo; Allegretto
Andante moderato; Allegretto scherzando; Quasi tempo di marcia
Allegro
Lento maestoso

*Ms. Liu is a student of Dr. Joseph Rackers. This recital was coached
by Professor Phillip Bush and is presented in partial fulfillment of the
requirements for the Doctor of Musical Arts degree in Piano
Performance*

Figure B.3 Degree recital program 3

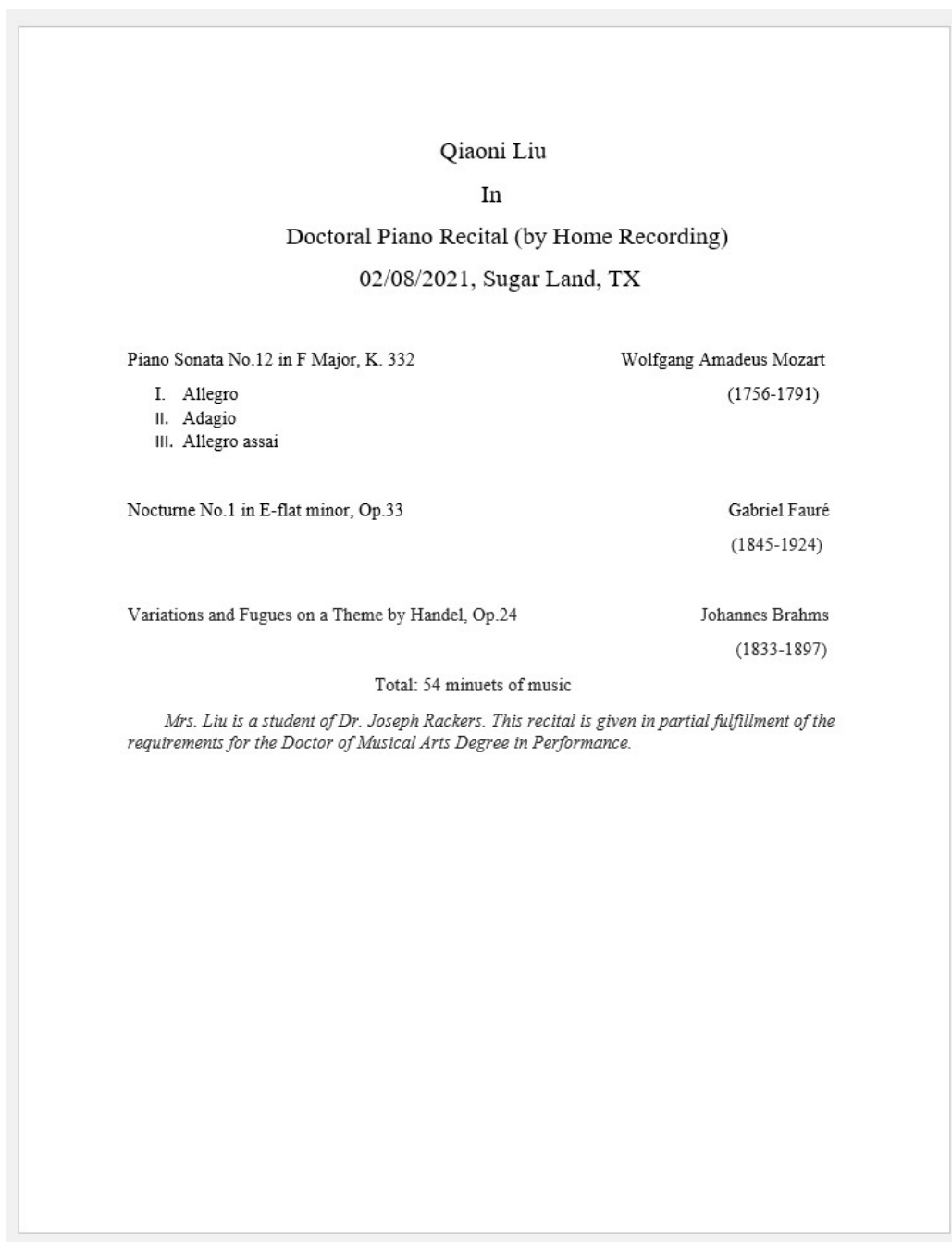


Figure B.4 Degree recital program 4