

OPENING REMARKS

It is ALWAYS a HAPPY OCCASION for me when I am ABLE to SHARE a LITTLE KNOWLEDGE and the MUSIC of SPAIN with others.

And in all LIKELIHOOD, had the PATHS of OWN PROFESSOR JEAN PAUL SEVILLA & ~~my~~ MINE not crossed, I may not have been ~~able~~ to PRESENTING the SUBJECT of this EVENING'S PAPER to you - THE TIMELESS SOUND of FEDERICO MOMPLOU.

I met Professor SEVILLA in JANUARY of 1975 when the CANADA COUNCIL ADDITIONS were BEING HELD in VANCOUVER. OF COURSE I was NOT SUCCESSFUL in OBTAINING a CANADA COUNCIL GRANT but what was IMPORTANT was OWN LITTLE CHAT AFTER the ADDITION.

Professor Sevilla did MOST of the TALKING & in the course of the CONVERSATION, STRONGLY

Opening Remarks

RECOMMENDED that if I WANTED to PURSU
the SERIOUS STUDY of SPANISH MUSIC, that I
should REALLY GO TO SPAIN, WHICH, THANKS to
a 5 YEAR GRANT I LATER RECEIVED THAT
YEAR, I DID.

I LOST my HEART completely to the
COUNTRY, its MUSIC & its PEOPLE & the
BEST is HISTORY.

I DO FIND A MOST INTERESTING that
OUR PATHS HAVE AGAIN CROSSED & THAT ONCE
AGAIN the PRESENTATION INVOLVES SPANISH MUSIC.

Introduction

In 1947 I had the pleasure of spending
the summer in Cataluña thanks to a new
wealthy friend who had taken a personal interest
in my studies of Spanish music during the time
I was at the Conservatory of Madrid.

Among my fondest memories of that summer

1. watching the fishing boats coming in
with their catch of the day against a maximalist
setting sun & listening to the sailors sing old CATALAN
SONGS
2. cooking the fresh catch over little charcoal
fires down on the beach
3. drinking carajillos from glass vats that
had been prepared on the beach & diving into
the waters off the prow of the nearest yacht
anchored - when courageous enough to do so
4. dancing the Sardana &
5. reading Federico Mompou.

Introduction

Upon presentation to the composer, I was asked to play a new mazurka - finally, I played the # vi Canon of Dango.

I knew nothing about the man except that he lived somewhere in Catalonia & had married a rather young lady who seemed to be supplying him with the necessary inspiration he needed to continue composing.

Full of expecting to be torn to shreds over my interpretation of the composer's own work, you can imagine my astonishment when he took my hands in his own large ones & with great warmth & gentleness said two things that I have never forgotten.

Music is life and life is music

Since life was based on experience he could not presume that ~~my~~ ^{one's} interpretation of his music

was right or wrong, simply because ~~that~~ ^{one's} experiences

for life would be according to the needs of ~~my~~ ^{one's} soul, not his.

Introduction

And as one moved along the Path of life

those moods & experiences would change as would
~~one's~~ interpretation of his & any other composer's
~~music~~ that one might ~~still be~~ playing.

The central thing to tell me was, that all one
 needed to know about playing his music & other
~~Spanish composers music~~ was where in the mind
 as it is for every one reason, & to always follow
~~that~~ instinct or inner knowledge with regard to
~~interpretation~~ no matter what outside ideas may
~~be~~ imposed, rather than permit the imposition
of outside ideas.

Introduction

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What I'd like to do for the next hour
is talk about the ~~music~~ SOUND in the

music of Federico Mompou, + to PLAY YOU a few
excerpts to SUPPORT THE

Mompou's sound has been described as IDEAL
or a SOUND from the
Mystical, Timeless, a Far Distant PAST but whatever
the description it is ABOVE ELSE THE ESSENCE of his
MUSIC.

We shall begin our exploration of this
ESSENCE with a brief introduction of this EVENING'S 1st

major work The Twelve Songs & Dances + to

simplify the material in the paper I ~~am going~~

or HAVE put a list of ELEMENTS + INFLUENCES

on the board that have contributed to the

Mysticism, Timelessness + feeling of the Far

Distant Past within the SOUND itself,

so that you can follow what I have to

say MORE EASILY

Introduction

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The Little House

Before we go into the sound of
symphonies & thoughts you might like an
explanation of the little mouse & the bird
which appear on the cover of each of the 12 songs &
clones.

The LITTLE HOUSE is typical of small
houses on the countryside & mountain regions
of Catalonia. They are called HERMITAGES.

The drawings which appear on the first 4
of the cover ~~of~~ were done by Frederick Nyquist's
brother JOSE who was an excellent artist.

Introduction

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THE BIRD

which appears on #5 VI is known as a JIGUERO. Mompou's Father owned such a bird when ~~he~~ Mompou was a little boy & the bird was very proud of its swirling repertoire which consisted of the chant total of 3 notes

Play on
Piato

[mi dah # re #
· · · !]

and I consume chore the family to a state of slight impatience at times.

Later the motif of the Feathered Cantador became the basis of a composition called

[The Sad Bird or Pavero Triste]

as it is known in Spanish.

1st Major Work

THE 12 Songs & Dances

The TWELVE SONGS AND DANCES belonged to what Mompou called his DESCRIPTIVE PERIOD.

Their WRITING SPANNED 40 years & were COMPOSED between 1921 & 1961.

One of their MOST OUTSTANDING FEATURES is the REMARKABLE way in which they are LINKED together.

Each SONG is followed by a DANCE which PERFECTLY MATCH ONE ANOTHER. In fact MOMPOU HIMSELF CONSIDERED THIS PERFECT PAIRING to be something of a MYSTERIOUS PHENOMENA, SINCE he didn't quite know how he did it either.

A further ASPECT to this MYSTICAL PAIRING is the FACT that EACH SONG can be DANCED & EVERY one of the DANCES can be SUNG!

1st Major Work

(2)

Twelve Songs & Dances (cont)

The SONGS are like SERENADES of CONTEMPLATION. There is a LOVELY SENSE of PEACEFULNESS and SERENITY that PERVADES them and along with their MODAL INFLECTIONS, REMINDS one of the BEAUTIFUL REGIONS of LANGUEDOC & ROSELLÓN in CATALUÑA. Beautiful areas to VISIT if you ever happen to go to that area of SPAIN.

The DANCES are PERSISTENT, VIGOROUS and a little SAD. Their moods RANGE from RUSTIC SIMPLICITY, to ELEGANCE & DIGNITY.

The DANCES are all CAPTURED EXCEEDINGLY well through MOMPOLI'S CHOICE of RHYTHM & METER.

(3)

The 12 Songs & Dances

As far as Mompou's own PERSONAL LANGUAGE with respect to the CYCLE, one finds the following elements

1. Chromaticism - when it DOES APPEAR, it is used to EVOKE the FAR DISTANT PAST
2. Interval of the 10th - EXTENSIVELY USED mainly because Mompou had large hands that could easily SPAN this DIMENSION
3. Intervals of the 6th and 9th were PRIME FAVOURITES in addition to the 10th which he ADDED.

and

4. The MOMPou CHORD - which is ESSENTIALLY a 7th chord built on a RAISED 4th.

(4)

12 songs & Dances

However, the MAIN ELEMENT in Mompo's SOUND is the PEDAL.

And throughout the SELECTED EXCERPTS, we are going to see HOW MOMPOU USES the PEDAL to give us 1

1. DRONE Basses such as we find or RELATE to the FEUDAL PAST
2. PROLONGED RESONATORS - to create an ATMOSPHERE OF MYSTERY & MAGIC
3. VIBRATORY TONIC & DOMINANT PEDALS for BELL EFFECTS.

So - Mompo said ALL THAT

LET'S BEGIN

①

THE REMOTE PAST

Our FIRST CATEGORY that we are going to EXPLORE in order to see HOW MOMPON'S SOUND ~~to~~ GIVES us this feeling of FAR AWAY & LONG AGO is the REMOTE PAST.

Mompou's INTEREST in the MUSIC of the REMOTE PAST or ANCIENT MUSIC of ANDALUCIA was largely influenced by the MUSIC of MANUEL de FALLA who spent most of his life PURSURING this SUBJECT in CONJUNCTION with the great SPANISH POET, FEDERICO GARCIA LORCA.

CANTE JONDO as it is ALSO KNOWN is the way in which the PEOPLE of ANDALUCIA HAD & still HAVE of EXPRESSING a PROFOUND ~~MEANING~~ OF GRIEF & SORROW that they FEEL in THEIR SOUL.

Type of singing that sounds dreadfully off

(2)

Remote Past

It contains SEVERAL ELEMENTS that EXCLUSIVELY are associated with it. So what I'm going to try to DO is briefly EXPLAIN a few of these ELEMENTS & link them up to the chosen excerpt which is the 1st DANZA.

1. CHROMATICISM -

PURPOSE - to RECALL the SADNESS & TRAGEDY that is associated with the EXPRESSION of PROFOUND SORROW & GRIEF.

In this first Danza - its APPEARANCE is DISCREET & seems to have a FLOATING QUALITY.
Now you hear it, now you don't sort of IDEA.
It ADVANCES & then RETREATS & tends to SET UP AN UNDUATING EFFECT.

The undulating effect REPRESENTS the PROFOUND SORROW & GRIEF while the CHROMATICISM

3

The REMOTE PAST

it, reflects the SADNESS & TRAGEDY within

Let's look at Bars 3-7 for
an EXAMPLE. Advances, Retreats, Undulating
ideas. [PLAY]

2. ANGUISH - another element of CANTE
JONDO & depicted by Mompow by the
RIISING MINOR 6th chord in the opening
bars & the Minor 9th here at Bar 20.

[PLAY] And here is a Chord of ANGUISH.
Bar 20

The Remote Past (cont)

3. Andalucian Motif - when the element of RESIGNATION to one's Fate or Destiny comes up in cante jondo - the ANDALUCIAN MOTIF will often be heard.

In this first change, the Andalucian motif is heard in the descending form on the

Play Bars 12-18
2nd
1st
7th
6th degrees of the F# MINOR scale.

This motif is thought to have originated with the ANCIENT ARABIC CIVILIZATION & ALLUDES to their time around centuries ago when ANDALUCIA was dominated & subjugated by FORCES & CULTURES not of her own classing, hence idea of RESIGNATION

4. SORROW ← THE GUITAR - a very PROMINENT element in cante jondo or the ANCIENT MUSIC of ANDALUCIA is the GUITAR. Depicts SORROW
this GUITAR element

In cante jondo the most often appears in the form of the interval of a 5th

Since the 2 notes are also based on tonic & dominant harmonies they are used as RESONATORS. Mombow does this in Bars 21-26
The Tonic & Dominant harmonies are set up to ACT as RESONATORS.

In Bars 6-8 & 9-11 other ways these 2 notes appear.

The Remote Past.

The Appreciative Decoration

persistent presented in opening Bars
PLAY them Bars 1+2

two thoughts

(a) simply to decorate the tonic & dominant
harmony notes & to set up a DRONE BASS

(b) could allude to an ANCIENT ARABIC
RHYTHM known as the MAKHURI ^{1m} ~~simultaneously~~

THIS was a DANCE RHYTHM to be performed ~~slowly~~ ^{1m} ~~slowly~~ ^{most}
played slowly Mompou's rhythm Bars 1+2

WRITE
& RHYTHMS
on the BOARD

Steps to
the
MAKHURI

Clap the Makhuri

• A • P • n • p
Planta Tacón Tacón golpe

Right Right left Right
left left Right left

6 minutes

Music -

THE FEUDAL PAST

The FEUDAL element in the sound of Mompou Folklore is largely due to the inclusion of

Mompou absolutely admired Catalonian Folklore & made use of it to RE-INVENT MELODIES but never at any time did he pretend to be a FOLKORIST.

This "folkloric" feudal touch brought a sense of FEUDALISM, RUSTIC SIMPLICITY & GRACIOUSNESS to those works in which he used folklore.

An outstanding example of FEUDAL FOLKLORE is Dansa #2.

Based on an original dance from one of the MOUNTAIN PUEBLOS called GURP de la CONCA it is classified as a TRUE FEUDAL DANCE & one of the first to be RECOGNIZED as TRUE CATALAN FOLKLORE

Dansa #2 is IX; basically a RURAL dance with NO COMPLICATIONS

It follows an old FEUDAL dance pattern

of 3 steps forward
1 2 3 back

R	L	R	↓	♩
L	R	L	↓	♩

DEMONSTRATE & SING the MELODY

This was thought or considered to be WILD ABANDONED dancing but we must keep in mind that it probably was perceived as wild & abandoned because of all the awkward clothing & foot wear worn at the time.

The Feudal Past (cont)

SOME of the ^{features} ELEMENTS

Monophonic Form - follows the graciosa dance. consists of 3 short periods each period ends in a ritard

Rustic Simplicity - apparent in the range of the old Feudal melody - which is narrow & J.

PLAY opening Bars repetitive
VARIAION for added SPICE & COLOUR + PLAY Bars 16 + 17
The flattened 4th - a further Feudal aspect
Bar 2

DRONE BASS - Feudal accompaniment based entirely on the tonic & dominant notes of G+ & appears in vertical form throughout.

(2 minutes)

Dance - 9

Archaic Graciousness

Further Feudal Folklore

Feudal Folklore also dominates the #4 Cancion.

Filled with melancholy & sadness, it is based on a new Cancion melody called El MARINERO. And of course, there is a story behind the melody which over thrusts

A sailor invites a BEAUTIFUL LADY on board his ship. She puts on a silk gown & carrying a candle she goes down to where his ship is anchored. Once she is on board he sings sweet songs to her & she falls asleep. When she wakes up she is well out to sea. She begs him to turn back to land but he says no, he has been searching for her for 7 years & he has no intention of losing her now that he's found her.

So slowly she tells him that she is one of 3 sisters. The other 2 have both married well but she, alas is condemned to be the wife of a poor sailor. The song ends with the sailor telling her that he is not a poor sailor but the son of the King of England. Happy ending!


What over this cancion its archaic graciousness is Mompalao's extensive use of the interval of the 4th

(with cancion - 3 minutes)

THE MEDIEVAL PAST

Due to the FACT that we are on a TIME LIMIT, I AM NOT GOING to say very much about the Tenth Song & Dance other than that the connection of the SOUND to the MEDIEVAL PAST is BECAUSE THEY ARE BASED on TWO of LAS CANTIGAS de SANTA MARIA written by KING ALFONSO the WISE of SPAIN. These were SONGS to the VIRGIN MARY.

The TERNARY FORM of the CANCION follows the ROMANESQUE ARCHITECTURE typical of the CANTIGAS, that is two smaller arches on either side of a LARGER middle ONE thusly -

DRAW ON BOARD 

The CANCION is in the ANCIENT AEBLIAN MODE of A d is SEVERE in its CONTOUR. Its MEDIEVAL ARCHAIC ATMOSPHERE is further ENHANCED by the NON-TONAL FOUNDATION.

The Medieval Past (cont)

Contrasting perfectly with the song which was in BINARY RHYTHM, the TERNARY RHYTHM gives us an EXCELLENT EXAMPLE of that PERFECT PAIRING I was mentioning as I introduced the CYCLE of SONGS + DANCES to you.

To link the dance or its SOUND to the MEDIEVAL PAST MOMPON uses 8 BARS to function as the ESTRIBILLO or chorus found in the CANTIGAS.

thusly DEMONSTRATE

and the OLD MEDIEVAL DEVICE of DIALOGUE

<u>EXAMPLES</u>	see	BARS	1+2 -	two	voiced	dialogue
		BAR	9 -	3	"	"
			THIS	same	rhythm	

DIALOGUE IS NOT ACCOMPANIMENT OR A CANON. IT IS A CONVERSATION BETWEEN 2 OR MORE VOICES.

THE MYSTICAL PAST

LA SOLEDAD SONORA

The term LA SOLEDAD SONORA is often applied to the sound of Federico Mompou. It literally means "PURE SOUND".

Mompou became interested in PURE SOUND through mysticism.

MYSTICISM correctly defined means CONTEMPLATIVE PRAYER & generally follows a STATE of MEDITATION.

It is during the PERIOD of CONTEMPLATIVE PRAYER when a HIGHER COMMUNION is possible, that temporal REQUESTS & DESIRES of a VERY PURE NATURE may be offered up. That in a nutshell is what MYSTICISM is all about.

CONTEMPLATION in the more PURE THINGS in life began at an early age for Federico Mompou. This was mainly because he spent a lot of time by himself as a child & he wasn't very strong. In fact he was rather on the TIMID side. In any case these qualities which accompanied with him all his life provided the NATURAL IMPETUS for him to turn inwardly & to gradually REFLECT more & more upon HIGHER THINGS - metaphysical if you prefer.

As a result of his personal CONTEMPLATIONS he became interested in the LIFE & WRITINGS of SAN JUAN de la CRUZ.

SAN JUAN de la CRUZ was a FAMOUS SPANISH MYSTIC who was born in 1542 A.D. & died in 1591. He studied LAW at the UNIVERSITY of SALAMANCA & was also a METAPHYSICIAN, among MYSTICS of the DAY.

LA SOLEDAD SONGRA (cont)

He was also known as the APOSTLE OF ANDALUCÍA.
a THE MYSTICAL DOCTOR.
His CREDO was HUMILITY / SELF-KNOWLEDGE & DETACHMENT

Humbly petitioning the HIGHER KNOWLEDGE of GOD
for PURITY of sound eventually saw the manifestation
of his request & a mystical vision to pervade it.

The idea for the 5th cancion came to Manjoux
in a DREAM.

In the dream he saw a WINE CELLAR of
MEDIAEVAL TIMES. It had arches & under the arches of
the WINE CELLAR sat several enormous MEDIAEVAL WOODEN
TABLES.

Marked LENTO LITURGICO & in the ANCIENT AEGYPTIAN
mode of C#, the SINGLE note THEME is one of
DEEP CONTEMPLATION & MEDITATION.

The THEME is SHORT, SEVERE & WITHOUT CHROMATICISM
There is NO DEVIATION from the THEMATIC MATERIAL.
And it is SAD.

As the ECSTASY of the CONTEMPLATIVE PRAYER
heightens, the THEME is noted in OCTAVES. DYNAMIC
indications have also been heightened, from mf to ff
to EXPRESS the DEEPER JOY of the SOUL.

As the PRAYER ends, the theme is heard softly &
in UNISON.
(2 minutes)
Cina

ANCIENT DANCES of CATALUÑA

THE SARDANA

The INSPIRATION for the 3rd Dance was the SARDANA, an ANCIENT DANCE of CATALUÑA.

This particular SARDANA was STRICTLY & PURELY INVENTED by MOMPOU & is one of the MOST BEAUTIFUL even to be WRITTEN for the PIANO.

The SARDANA is a REIC of CATALUÑA's REMOTE PAST. It's ORIGIN goes back to the ANCIENT GREEK civilization & the PYRRHIC DANCES.

The GREEK civilization ~~was~~ dominated ~~the~~ CATALUÑA around the 4th century A.D.

PYRRHISM was a CULT that WORSHIPPED the SUN. The SARDANA is essentially a HYMN to the SUN.

2.11 Throughout Catalan HISTORY the SARDANA HAS BECOME THE ESSENCE of CATALUÑA.

Music for the SARDANA is traditionally written in the MIXOLYDIAN MODE.

The Sardana

It's always danced with ladies & gentlemen alternating in a CIRCLE - you can have 2 ladies or 2 gentlemen - it's very strict. The DANCE begins with all holding hands & with a pattern of LONG & short steps to the right & then to the left.

Mathematically the steps become very complicated & if you are not a seasoned SARDANA DANCER it takes no time at all before you get lost & are forced to drop out of the circle.

As the dance progresses, the arms are raised to breast level, thrusty & the 3rd finger & thumb are held together.

DEMONSTRATE

This is a very ancient movement & associated with the more RITUAL ASPECT of the dance.

There are 2 forms of the SARDANA & they differ only in that one starts to the right & the other starts to the left.

(3)

The SARDANA cont

The dance is introduced by the FLAVIOL, an old instrument that has a rather bittersweet sound, looks like a fast ~~clarinet~~ ^{or} flute type of instrument.

A tambourine is added for colour but its role is different to that of gypsy dances where it is a major accompanying instrument.

And the SARDANA is usually in $\frac{6}{8}$ time.

There's a passo or short walk about & the time changes to $\frac{9}{4}$. Beat must be kept relative to the opening $\frac{6}{8}$. A rather coarse sounding passage is followed by a softer one - this is very typical.

Mompou's Sardana pretty well keeps to these characteristics.

Demonstrate the 4 sections

THE BELLS

An INFLUENCE which CONTRIBUTED to the MYSTERIOUS SOUND in MOMPOLI'S music was BELLS. HE LOVED ALL the BELLS he heard as a child & KNEW their SOUNDS intimately. From his GRANDPARENTS GARDEN he could hear the GRAVE PEALING of the BELLS that announced the VESTERS of the ANGELUS at the END of the DAY.

He could look forward with a child's anticipation and DELIGHT when he heard the HAPPY PEALING of the CARILLON, to a FESTIVAL and he could hear the FACTORY BELLS which were not far far from his grandparents home. Their METALLIC sounds later served as a MOTIF for one of Mompoli's FAMOUS SUITES called SUBURBIS.

The Bells (cont)

But the SOUNDS of the BELLS he LOVED
the MOST of ALL were those which RANG out
from his GRAND FATHER'S BELL FOUNDRY.

The SOUND of the ANVIL striking the NEW
STEEL as another BELL was being FORGED &
TWO SPARKS FLYING UPWARD each time the TWO
FORCES met, REMAINED VIVIDLY ETCHED in his
MEMORY & eventually became the IDEA for
his 12th DANZA which we shall hear in a
few moments.

The MYSTIC RESONANCES of Momjou's BELLS
evoked not only his own PAST but the FAR DISTANT
PAST.

Jim CANNON # 2 - the little bells to
MONOTONOUSLY. By centering his tonality
around G minor, Momjou creates a sense of
NOSTALGIA from the PAST. [PLAY LINES 1+2]

(3)

THE BELLS

The 5th Danza exhibits bells that are TRANSPARENT, BRILLIANT & HAPPY. LATER in the DANZA they become more FORMAL & take on an ARCHAIC & CEREMONIOUS AIR.

PLAY EXAMPLES (opening & FORMAL SECTION)

However, it is in the 12th DANZA that we hear the GREAT BELLS of his GRANDFATHER'S FOUNDRY BEING STRUCK RESENTLESSLY BY THE ANVIL AGAIN & AGAIN.

Mompow depicts the CLEAN CONSTANT SWINGS of the ANVIL in the LEFT HAND RHYTHM.

But somehow one can't help but HEAR a PROFOUND SADNESS in the MELODY which now SERVES as THE BELLS as the REMPORSELESS ANVIL DESCENDS upon them.

I PERSONALLY could not help but wonder as I STUDIED this piece more intimately if

(4)

the BELLS might have their own kind of ENERGY, able to RESPOND on their own level & if Mompou had somehow been able or allowed through his CONTEMPLATIVE PRAYERS to CAPTURE the ESSENCE of that ENERGY. This would perhaps ACCOUNT for that MYSTICAL QUALITY found in his SOUND & for his ABILITY through that SOUND to help us to glimpse the Timelessness of the FAR DISTANT PAST.

Here is the 12th Danza

the ANVIL

POSSIBLE SPARKS FLYING into the AIR.

I'd also like you to notice how Mompou switches the melody around. Sometimes its in the soprano, such as here Bars 1-4

then in the

ALTO

& even

the TENOR

Bars

KNOWN as COLUR

Bars

(5)

The Bells (cont)

COLOUR is the transferring of the theme to various ranges was one of the ELEMENTS of his own PERSONAL LANGUAGE. The technique is not new, it was used by the old violinists & clarinetists but Messiaen revived this ART of COLOUR as he called it, since it had quite EXPIRED in favour of MODULATION.

Play the DANZA

(4 minutes)

LOS CANTOS MAGICOS

The FIRST WORK to be PUBLISHED by FEDERICO MOMPON was the CANTOS MAGICOS.

WRITTEN between 1917 and 1919 the 5 FRAGMENTS are INVOCATIONS that EMBODY PRIMITIVE RITUALISM, AESTHETICISM & MYSTICISM.

They marked OBSTINANCY CAN BE CONNECTED to EXORCISM & of course they are FULL of MYSTERY, SO MUCH SO, THAT VERY FEW PEOPLE EVEN UNDERSTAND THEM.

THE WORK TAKES US BACK TO A TIME when MAGIC was in VOGUE. And in some of the fragments you can almost imagine being present at some ritualistic ceremony with PRIESTESSES in WHITE FLOWING ROBES (Women's kilt) & young virgins with long hair falling down their backs, dancing before an ALTAR of SACRIFICE.

(2)

Cantos Moirais

Now although the 3 motifs depict WITCH CRAFT SORcery & EXORCISM, they don't do so in a NEGATIVE SENSE. One must remember that ONCE UPON a TIME, these ideas were carried out in a POSITIVE manner. And it was only when power & greed & selfishness could be perceived as origin from such ideas, that they began to be used wrongly. World hasn't changed much, has it.

The Invocations are inscribed as follows

1. To Alleviate or Ease the Pain of those who Suffer
2. To Pierce the Soul
3. To Impart Love
4. To the Curatives & Healers
5. To Past Images Remembered or It

Cantos

(3)

PRIMITIVE RITUAL/EXORCISM

The first canto makes surely sounds to
sound some PRIMITIVE RITUAL IN PROGRESS WITH


AS ASSURED GRANDIOSE CHORDS WHILE REPETITIOUS

RESONATORS CONJURE UP IMAGES OF EXORCISM.

The WENTO IS SAD & perhaps ALLUDES
to the SUFFERING THAT MANKIND MUST NECESSARILY
ENDURE.

With the RETURN of the opening chords
we are reminded of the INVOCATION TO EASE
the PAIN of those who suffer.

Just an interesting point - the closure that ends
the movement was exactly the same notes that OPEN it.



#2

The SOUL is strongly reflected in the
 2nd Fragment. Beginning quietly and OBSCURELY in
 the LOWER region of the PIANO, the opening bars
 resemble a HUMMING sound which is often an
 aspect of an INCANTATION that ACCOMPANIES
PRIMITIVE RITUALISM.

Suddenly the SOUL is PIERCED or BENIGHTED
 with ECSTASY. The ~~and~~ opening melody rises
 to the middle register of the piano & seems to be
DELIBERATELY enriched with PRANKING BELLS ABOVE it
 & GRAVE RESONATORS beneath it.

There is a moment of NOSTALGIC REFLECTION
 & the theme is DELICATELY DISTINGUISHED.

(5)

#3

In this canto we hear a PROCESSION
or FUNERAL CORTEGE ~~and~~ in the FORM of
a SHORT, OBSESSIVE THEME, accompanied by
a sense of UTTER DESOLATION & SADNESS.

Perhaps the SOUL has RECOVERED the PURE
LOVE of GOD or of a HIGHER REALM & MOURNS
its own IMPERFECTIONS of an IMPURE LOVE.

~~ance~~ ~~of~~

#4

Canto #4 is shrouded in MYSTERY.

The ritual dance is accompanied by a SINGLE

~~HYPNOTIC~~ ~~NOTE~~ PERCUSSIVE NOTE that HYPNOTIZES
and MESMERIZES.

After a rather LIVELY passage, the TRANQUILITY of the return of the slow dance

is overshadowed by a SADNESS & once again

the HYPNOTIC accompaniment is heard as a

bell or triangle-like instrument used in PRIMITIVE
RITUAL.

FOR THE LIVELY PASSAGE

I'd also like to note here the way

the L.H. accompaniment has been arranged by

Mompou. It adds a definite AIR of MYSTERY

to the PASSAGE

#5

The last canto is based on the F + triad
over which floating memories search for resonances
or PAST IMAGES,

The SEARCH ~~for the PAST~~ is interrupted
by an anxious restless reaction & resumes two
octaves from the original motif.

Perhaps the motif represents the soul searching
for that RAPTURE that it remembers from the PAST
but CAN NOT be FOUND ON EARTH.

CLOSING REMARKS

For FEDERICO MOMPONI, MUSIC WAS A GRAVE
RESPONSIBILITY, that had been given to him from
a HIGHER LEVEL in order to HELP HUMANITY
for the HIGHEST GOOD.

His DEEPEST DESIRE was that his music
be a SYMBOL of TRUTH for his LIFE
& that was "TO UNDERSTAND ALL IS TO
FORGIVE ALL."

The MYSTICISM of the SOUND of FEDERICO
MOMPONI is DIFFICULT to EXPLAIN & I hope in
some small way I have been able to help you
to understand his music & his sound, for
the LEGACY that he left us is a MUSIC
that is PURE & TIMELESS.

Thank you