

Mompou Notes
etc.

PROGRAM FOR ST. LUKE'S SUNDAY October 28, 2007

Cantos Magicos* Federico Mompou
Energico To Numb the Pain of Those who Suffer
Obscuro To Pierce the Soul
Profondo To Impure love
Misterioso To Healers and Curatives
Calma To Past Images Remembered

Canciones y Danzas** Federico Mompou
V
VI
IX
X

Allegro de Concierto* Enrique Granados

Quejas o la Maja y el Ruisenor** Enrique Granados
(from Goyescas)

Zapateado** Enrique Granados

* Piano solo

** Arranged for viola and piano by Barbara Solis

Canto numero tres

The invocation that prefaces the third canto reads *To impure love*. It is written in the style of a funeral cortege. Profound, it conjures up a sense of the utter desolation and sadness that the soul feels over the loss and separation from the Absent Presence it once knew (that is to say God).

Its grief is further magnified as it recognizes the Purity of Love of the Higher Realm that it has had to leave in order to learn the harsh lessons of life upon the earth planet and compares this to its own impure love that struggles towards the Perfect State of Being it once knew.

Canto numero dos

In this fragment the occult is very strongly reflect and the invocation reads *To pierce the Soul*. It begins quietly and obscurely in the lower region of the piano. High priestesses are humming an incantation as they form a circle and prepare for this particular rite of passage. As the theme rises the soul is pierced as it were with an ecstasy that allows it to go to that mystical place before God that has been opened through the incantation. A healing drug is offered and this helps the soul to get to the altered state with no illusions and to do what its told by the Shaman as he leads the soul to where it needs to go.

This rite of passage is described in the music through deliberately, pealing bells and resonators that encircle the melody just as the priestesses encircle the individual on the altar. The moment of ecstasy gives way to a moment of nostalgia and reflection as we hear the theme once again before it is delicately extinguished.

LOS CANTOS MAGICOS

Written between 1917 and 1919, los Cantos Magicos was the first work to be published by Mompou. They are full of mystery, very difficult to understand without some background and often not understood by most who hear the work. Besides their mystery they touch on the positive aspects of witchcraft, sorcery and exorcism.

The five fragments are brief. They embody the aestheticism and mysticism that were an important part of primitive rituals especially to do with healing.

The primary mystical elements of the work can be heard through the harmonic texture that is swollen and difused, the element of marked obstinancy that indicates the exorcism ritual, the vibratory tonic and dominant pedal through the use of the sostenuto pedal, the deep notes he uses for resonators again associated with the healing ritual and the drone basses. The sound of bells is also often described. Through their resonance Mompou manages to evoke the idea of the far distant past.

Each canto is prefaced by an invocation. The invocation for the first canto reads *To numb the pain of all those who suffer*. A primitive healing ritual is in progress. Priestesses dressed in long, white, flowing robes dance before an altar and chant the invocation.

The invocation is followed by a lento passage that in its extreme brevity alludes to the suffering of humankind. Its shadowy archaic sound is emphasized through soft dynamics. Heavy resonators using the interval of the perfect 5th that are associated with the vibrations of the heart are heard throughout the fragment. Their marked obstinancy indicates that an exorcism is also in progress.

The lento then gives way to the repetition of the invocation and fades away on an arpeggio of exactly the same notes as the canto began.