

## ***Homenatge a Mompou*** ***(Homage to Mompou)***

*Program Notes by Elisenda Fábregas*

*Homenatge a Mompou (Homage to Mompou)* for piano, was commissioned by Dutch pianist Marcel Worms in occasion of the 25th Anniversary of Mompou's death in 2006. The premiere took place on November 2007 in an all-Mompou music festival in Amsterdam. Being myself a native of Catalonia, this commission was very special for me since I played for Mompou in 1977 and his music has always been very dear to me.

This work consists of a set of three pieces that are connected to Mompou in a variety of ways: (I) through direct quotation of a rhythmic/melodic 'motif' Mompou's music, (II) the use of Spanish folksongs, and (III) by celebrating the most playful musical personality of Mompou.

I. "*Crits en el carrer*" (*Screams in the street*) features a characteristic melodic/rhythmic motif (ascending and descending major 2nd) from Mompou's composition '*Cris dans la rue*' (from *Scenes of infants*). This 'motif' is transformed and presented in contrasting moods: from mysterious and longing to playful and energetic. A full theme incorporating this 'motif' appears at the climactic center marked *Energico*, surrounded by short variations/transformations of the 'motif' showcased in abrupt and surprising manners.

II. In "*Tinc una nina vestida de blau*" (*I have a doll with a blue dress*) I use a Spanish children's song that has a characteristic rhythm. The melody of the song is developed and motivic elements are presented in different harmonizations. The folksong's rhythmic motif is a powerful force in this movement and it originates the new theme that appears at the *Piu mosso* in *forte*. Afterwards, both themes and their variations start a conversation but the first theme has the last word.

III. "*Jocs en el carrer*" (*Street games*) is a colorful piece that celebrates the most playful and rhythmic side of Mompou's musical personality. The restless and colorful atmosphere is given by a propulsive rhythm that permeates the whole movement, as well as by clusters, glissandi, syncopations, insistent rhythms, and abrupt changes of harmony and tessitura. A varied quotation of a chord and melodic progression from Mompou's *Impressions Intimes* (III) appears in bars 56-60.