

Adam Kent

**The Use of Catalan Folk Materials in the Works of Federico Mompou and
Joaquín Nin-Culmell**

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ABSTRACT

Federico Mompou (1893-1987) and Joaquín Nin-Culmell (1908-) turned to the folk songs and dances of Catalonia, Spain in a number of their compositions, and the present document seeks to examine and situate these works in historical and ethnomusicological contexts. The pieces range from Nin-Culmell's settings of actual folk songs for voice and piano to Mompou's somewhat more abstract reworking of such melodies in many of his miniatures for solo piano.

Catalonia's history is characterized by a series of foreign occupations extending as far back as the establishment of Greek colonies to the region's incorporation into the Spanish nation since the end of the fifteenth century. During the Middle Ages Catalonia enjoyed its political heyday, establishing in effect an impressive Mediterranean empire and developing unique social and political structures. A nostalgia for this erstwhile glory and sense of regional identity has flourished in Catalonia since the nineteenth century, with an impressive influence on artistic production.

"The Use of Catalan Folk Materials in the Works of Federico Mompou and Joaquín Nin-Culmell" provides an historical overview of Catalonia, emphasizing in particular the impact of political developments on the region's music. A general description of the area's folk music follows, as a springboard for the detailed examinations of indigenous materials employed by the two composers in question. Numerous folk tunes are reproduced in conjunction with analyses of the works that quote them, and complete translations are found in the appendices. The document concludes with an exploration of the role of such background in the interpretation of nationalistic music.

Research for "The Use of Catalan Folk Materials in the Works of Federico

Mompou and Joaquín Nin-Culmell” entailed the use of secondary sources on the history of Spain and Catalonia, extensive searches through regional song books, and a thorough examination of biographical materials on the two composers. The libraries of The Juilliard School, The Manhattan School of Music, and Columbia University, the circulating and research divisions of the New York Public Library for the Performing Arts, the general research division of the Humanities and Social Science Library of the New York Public Library, the Library of Congress, and the Instituto Cervantes were all instrumental in providing essential materials. In addition, the author’s personal acquaintance with Nin-Culmell proved to be another valuable resource.

Adam Kent studied with Jerome Lowenthal at The Juilliard School and obtained B.M. and M.M. degrees from the Manhattan School of Music as a student of Solomon Mikowsky. Mr. Kent pursued his special interest in the Spanish repertory at the Tercer Curso de Interpretación Pianística in Santander, Spain, and has coached with Alicia de Larrocha, Joaquín Achúcarro, Joaquín Soriano, and Manuel Carra.

Adam Kent has performed in recital, as soloist with orchestra, and in chamber music throughout the United States, Spain, Switzerland, and South America. Committed to innovative programming, Mr. Kent has offered a recital of works by immigrant composers to the US at the Museum of Modern Art in NYC, an all-American program for Performing Arts of Litchfield CT, and several all-Spanish programs at Merkin Hall, the Indianapolis Museum of Art, and Bruno Walter Auditorium. Mr. Kent has lectured on the piano works of Federico Mompou and was invited to present solo recitals in conjunction with the New York Library for the Performing Art's exhibition on Ernesto Halffter and the Spanish Institute of New York's commemoration of the tenth anniversary of Halffter's death.

Mr. Kent made his New York recital debut at Weill Hall in 1989 and has been featured on radio stations WQXR and WFUV. Among his orchestral appearances have been performances with the Juilliard Symphony at Alice Tully Hall, and the Indianapolis Symphony Orchestra. Chamber music has been an important part of Mr. Kent's concert life, most recently with the Damocles Trio which he co-founded in 1996.

Winner of the American Pianists Association Fellowship and Simone Belsky Music Awards, Mr. Kent also received top prizes in the Thomas Richner, the Juilliard Concerto, and the Kosciuszko Foundation Chopin Competitions. He is in addition a recipient of the Arthur Rubinstein Prize and the Harold Bauer Award.

Mr. Kent is on the adjunct faculty of The Juilliard School and also teaches at the Manhattan School of Music Preparatory Division. In addition, he has taught a course on the history of Western Art Music at Iona College and has given master classes and lecture-performances at the Eastman School of Music and the University of Indiana.

"The Use of Catalan Folk Materials in the Works of Federico Mompou and Joaquín Nin-Culmell" by Adam Kent

Errata as of 5/28/01

Chapter III

1. p. 137—In an interview on April 26, 2001, Carmen Bravo de Mompou, the composer's widow, confirmed that the bars cited in Ex. III/23e are in fact taken from "El barretinaire." Antonio Iglesias provides Catalan and Castilian versions in his *Federico Mompou: Su obra para piano*, and an English translation is found in Christine Bendell's "Federico Mompou: An Analytical And Stylistic Study of the Canciones y Danzas For Piano."

2. An additional work bears examination in the context of Mompou's use of Catalan folk materials: Pastoral for organ, also known as *Canción y danza* No. 15 employs "El ball pla" (see p. 228) in its "danza." The "canción" is apparently freely composed.

Chapter IV

1. p. 160—Nin-Culmell's mother, Rosa Culmell, was Cuban-born of Franco-Danish ancestry.

2. p. 160—Joaquín Nin did not collaborate frequently with Conchita Badía, although Nin-Culmell did.

3. p. 161—In a correspondence dated June 28, 1999 Nin-Culmell disputes Deirdre Bair's descriptions of domestic violence in the Nin household (derived from Anaïs's diaries) as well as the suggestion that Rosa's in-laws provided for the family.

4. p. 162—Nin-Culmell was accepted into the class of Paul Braud at the Schola Cantorum in 1925, where he studied until 1930. He entered the composition class of Paul Dukas at the Paris Conservatory in 1932.

5. p. 163—Nin-Culmell was appointed Instructor in Music at Williams in 1940, at which time the school's musical program was incorporated into the Art Department. An independent Music Department was established in 1949 with Nin-Culmell at the helm until his departure in 1950.

6. p. 164—Nin-Culmell's first published work was the *Tres Impresiones* for solo piano.

7. p. 165—In a correspondence dated July 14, 1999 Nin-Culmell cites Ravel's *Tombeau de Couperin* as a major influence on his *Sonata breve* and explains his ignorance of Stravinsky's work at that time.

8. p. 166—In the aforementioned correspondence of 7/14/99 Nin-Culmell cites Francisco Alió's *Cançons Populares Catalanas* as the sole source for the first volume of *Douzes Chansons Populaires de Catalogne*. Monophonic transcriptions of "El ram de la passió" and "La Paula i en Jordi" are located in Josep Subirà's *Cançons Populares Catalanes: Lletra i Música*, and "L'hermosa Antonia" is found in Joan Amades's *Folklore de Catalunya*, Vol. II.

Chapter V

Pages 248-249 are amended to read as follows:

...stipulation cruelly limit the potential audience for such works? Undoubtedly, the composers themselves would bridle at any intimation that their compositions require such an exegesis: this stance would be analogous to the reduction of an architect's achievement to a discussion of building materials. It need not be so. The miraculous transformations, reinterpretations, and illuminations of folk materials by Mompou and Nin-Culmell will surely register more deeply with an informed, sensitized public. Composers of each era and national school communicate in part via certain accepted gestures. The stylized "affects" of Baroque music are an obvious example, but the more general use of a specific harmonic vocabulary is relevant to most Western music. In the case of folk-inspired compositions, the indigenous materials may be viewed as an alphabet from which intelligible words and thoughts are hewn. Like the scales which serve as a repository for the construction of tonal music, the rich repertoire of folk

songs and dances is exploited by the composers under consideration in their musical reanimation of the Catalan spirit.

An examination of recordings by Catalan and foreign interpreters may suggest the value of a nationalistic orientation in performance. In the case of Nin-Culmell, the paucity of recorded examples prohibits direct comparisons. Indeed, María Luisa Cantos, a native of Barcelona, is the only artist to have recorded commercially the Catalan-derived *Tonadas*, in the context of her complete rendition of the entire series on Marco Polo. Cantos studied the music with Nin-Culmell and actively promotes his solo, chamber, and orchestral works through her Fundación Música Española Suiza in Baden. Her skillful, expressive readings provide a worthy introduction to these enchanting miniatures, although Alicia de Larrocha's delectable performance on Decca of six *Tonadas* from Volume II whets one's appetite for other versions. One can only lament the absence of recorded performances from the composer himself, especially given his experience as a concert pianist.

By contrast, the piano works of Mompou have been the object of numerous recordings by world class artists, including most significantly the composer himself. Mompou committed several works to disc in the 1950's for EMI: these performances find the composer in peak form pianistically, playing with considerable "élan," as well as with impeccable technical control. The complete recording undertaken in the early 1970's for the Spanish Ensayo label may present a somewhat less polished performer, but one who is nevertheless wholly in command of his unique creative voice. The first *Canción y danza* has been an especially widely recorded work, found not only in versions by such Catalan...

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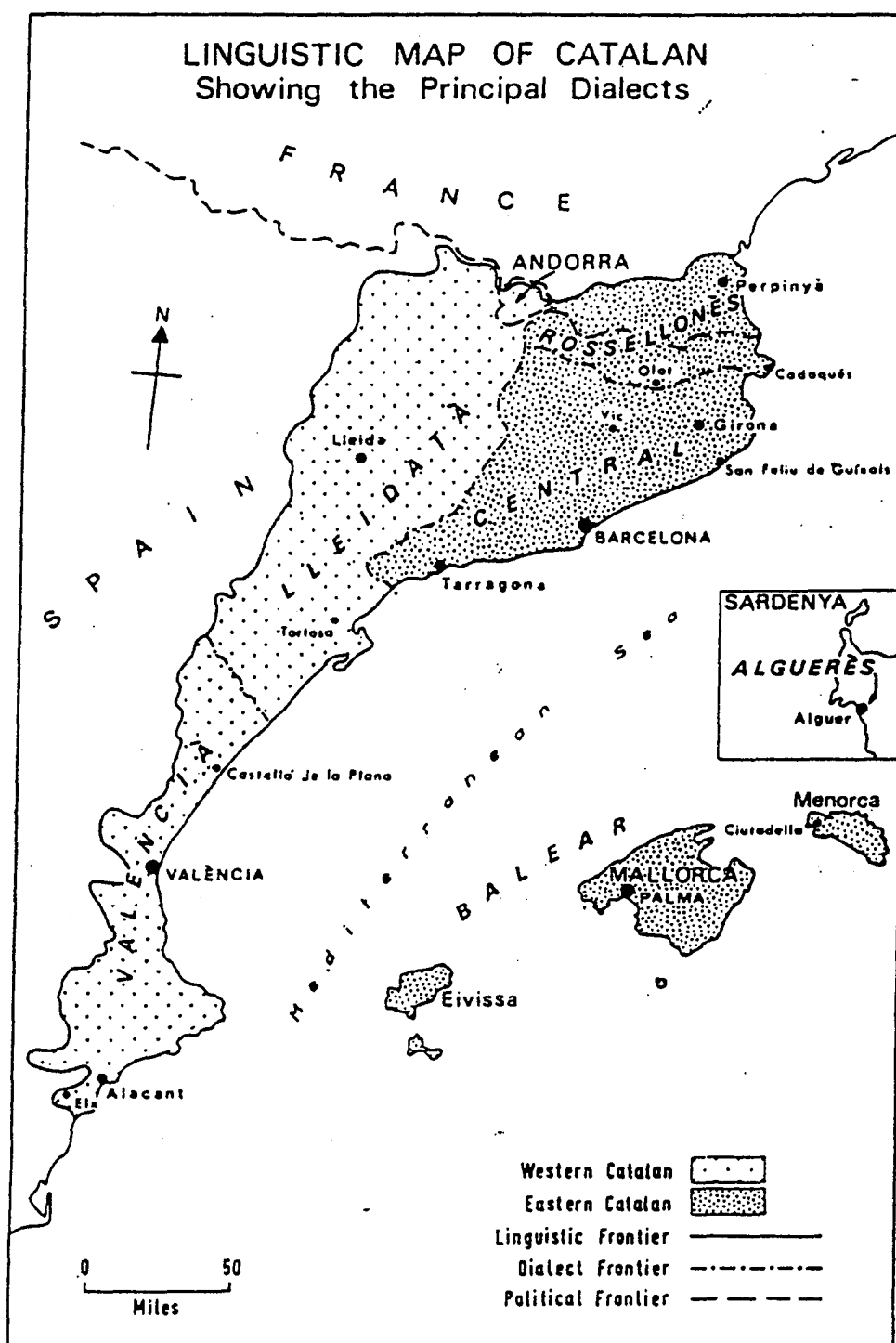
INTRODUCTION

Several twentieth-century composers have drawn upon the resources of Catalan folk songs and dances in their work, and the present paper seeks to explore this aspect in the works of Federico Mompou (1893-1987), a native of Catalonia, and Joaquín Nin-Culmell (1908-), son of the Cuban-born composer Joaquín Nin. The study includes a substantial discussion of the region's folk music (Chapter II), with an eye to discerning its unique musical and textual features. This investigation is situated in the broader context of an historical overview of the development of Catalan musical traditions and a more general sense of the area's cultural ethos and history (Chapter I).

The Spanish provinces which comprise Catalonia have long maintained a cultural and linguistic identity quite distinct from the rest of the nation. Although the modern-day "Generalitat de Catalunya" is limited to the provinces of Barcelona, Girona, Lleida, and Tarragona, vestiges of Catalonia's medieval empire can be discerned in the persistence of the Catalan language in a number of neighboring regions. Valencia, the eastern edge of Aragón, the Balearic Islands, the co-principality of Andorra, the French province of Le Roussillon, and the city of Alghero on Sardinia, all retain linguistic ties to the region (see map in Ex. i-1). Prior to the marriage of Ferdinand II and Isabel I, the principate of Aragon and Catalonia was a wholly independent political entity, and movements towards Catalan autonomy have surfaced periodically to the present day.

The region enjoyed a "Renaixença," or Renaissance, in the middle of the nineteenth century, with a revival of the Catalan language and new literary and cultural impulses. This renewed sense of regionalism had significant musical implications. The

Reproduced from: Alan Yates, *Teach Yourself Catalan* (Chicago: NTC Publishing Co., 1993), xiii.



Sardana, the classic dance of the region, was synthesized at around this time by Josep Ventura and Miquel Pardas, and the Orfeó Català, an important choral organization founded in 1891 by Lluís Millet and Amadeu Vives, continues to promote an awareness of traditional Catalan musical forms. In addition, over the past century and a half a plethora of collections of folk materials has been published, some providing only the texts of indigenous tunes, others offering monophonic transcriptions of the songs, and a few even proffering arrangements with keyboard accompaniment or for chorus.

The document also provides biographical background on both Mompou (Chapter III) and Nin-Culmell (Chapter IV), as well as an overview of their total creative outputs. In the case of Mompou, a number of useful resources exist, including an early biography by Santiago Kastner, a more recent and comprehensive work on the composer by Clara Janés, and a valuable study of all the piano works by Antonio Iglesias. Nin-Culmell's life and career are far less well documented and have provided greater investigatory challenges. The composer himself has questioned the accuracy of citations in *Grove's*, and other comparable resources provide scant additional information. A few references in sister Anaïs Nin's notorious diaries are interesting but of dubious credibility, and a piece in the December 1987 issue of *Clavier* offers reliable but rather limited data. Deirdre Bair's recently published biography of Anaïs Nin has been of some help, as have clipping files available at the New York Public Library for the Performing Arts. The composer is a personal acquaintance of the author, and anecdotal information has been yet another resource, given Nin-Culmell's reluctance to grant a formal interview.

Much of the present project consists of a detailed examination of specific works by

the two composers that draw on Catalan folk themes. The original tunes are quoted, with particular attention to textual meaning and context. The inquiry into the use of these materials includes not only questions of harmonization and melodic variants, but ultimately the ways in which the actual sense of the underlying folk sources has colored the resulting compositions. The *Canciones y danzas* (*Songs and Dances*) and *Scènes d'enfants* (*Scenes of Children*) are the primary compositions by Mompou that directly employ local materials. The first is a series of fourteen slow, lyrical “songs” coupled to faster and more rhythmic “dances.” All but the thirteenth, a guitar solo, are for piano, and most of them make use of Catalan folk songs and dances. The suite of five movements entitled *Scènes d'enfants* frames three “jeux” with two flanking sections, both of which quote the popular Catalan folk tune “La filla del marxant.” Mompou’s immersion in and direct exposure to folk idioms are apparent in his uniquely sensitive and subtle treatment of his region’s indigenous materials, although his studies in France no doubt make themselves felt in the veiled sonorities associated with “Impressionism” and the sparse textures derived from the “Primitivism” of Satie.

Nin-Culmell has published imaginative arrangements for voice and piano of some twenty-eight Catalan folk songs. Among his most popular piano works are the 48 *Tonadas*, settings of folk melodies from numerous regions of Spain. Six of the *Tonadas* treat Catalan folk themes, in several cases combining two distinct dances into a single piece. A further work for solo piano discussed here is the third of his *Trois Hommages*, a tribute to Mompou based entirely on the Catalan Christmas carol “Que li darem?” Son of the celebrated composer, pianist and musicologist Joaquín Nin and the soprano Rosa

Culmell, Nin-Culmell became acquainted with this wealth of native music through his father's extensive collecting and arranging of such resources, as well as through his mother's performances. Like Mompou, Nin-Culmell retains the rhythms and pitches of folk melodies in readily recognizable form, although his writing for keyboard stresses textural clarity with a sometimes colorful use of dissonance.

Instances of the same materials handled by both composers exist and are of particular value to the present study. "Que li darem?" is employed in Mompou's third *Canción y danza* as well as in Nin-Culmell's aforementioned *Hommage*, while "El cant dels ocells," another popular Catalan Christmas carol, is found in one of the *Tonadas* and also in the thirteenth *Canción y danza*. In addition, many of the folk tunes found in Mompou's *Canciones y danzas* are included in Nin-Culmell's series of Catalan folk songs for voice and piano. These concurrences have provided useful material for direct comparisons between the two composers, who became personally acquainted in Paris in the 1920's.

The paper concludes with a discussion on the relevance of an awareness of folkloric resources behind these compositions to performance. Several questions are addressed: In what ways does textual meaning permeate the atmosphere of a given piece? How might the performance contexts of indigenous materials be significant to works in which they are quoted? Do the interpretive directives of both composers suffice to give the key to idiomatic interpretation, or is some ethnomusicological research necessary on the part of the performer? Along these lines, some discussion of the current discography is included, given the existence of recordings by Mompou himself, Catalan virtuoso Alicia de

Larrocha, and numerous other native and non-native interpreters. While great works of art tend to be autonomous, relying on their own aesthetic laws to make sense, this paper considers whether in nationalistic compositions some cultural bearings enhance understanding and idiomatic projection.

My personal interest in this repertory extends as far back as November, 1976, when I heard pianist Alicia de Larrocha in recital at New York's Avery Fisher Hall. The second half of her program consisted of most of the major solo works of Manuel de Falla, the centenary of whose birth was being commemorated. Within a few brief measures my commitment to Spanish music was born, and this repertory has been crucial to my musical life in the intervening years. A few years later I was exposed to the delicate, veiled world of Federico Mompou— again in the hands of Sra. de Larrocha— and in more recent years the Catalan folk materials underlying so much of Mompou's output have been the subject of much of my research in Juilliard's doctoral program. The charming *Tonadas* of Joaquín Nin-Culmell have been dear to me since my adolescence as well, and I have had the good fortune to play these works for the composer. My hope is to impart to readers some of my delight in the bitter-sweet, emotionally complex world of Catalan folk music, as captured and transfigured with timeless simplicity by both composers.

CHAPTER I: AN HISTORICAL OVERVIEW

Music of Early Inhabitants

Iconographic evidence in the form of cliff and cave paintings as well as antique vases attests to a lively musical culture among the ancient inhabitants of Catalonia. Other relics suggest the later assimilation of Greek and Roman musical practices in the region. In the first centuries of the Christian era, Roman and other Pagan modes of musical expression coexisted with the evolving Hispanic liturgy, and various contemporary documents speak to tensions between the church's central authority and the persistence of local customs.¹

The early Christian liturgy of Catalonia reflected an adherence to the so-called Visigothic-Mozarabic rite, with the region's bishops following the directives of Toledo, capital of the Visigothic kingdom from the middle of the sixth century. The celebrated *Veronensis Codex* containing the *Libellus Orationem* was copied out at Tarragona in the late seventh or early eighth century, and several works contained therein are thought to have been composed at the erstwhile Roman stronghold. The codex provides the earliest record of the Visigothic-Mozarabic rite, preserving the ancient psalmody in alternation with antiphons and responsories. Fragments of Visigothic notation abound in the margins of the manuscript.

Music and the Moorish Occupation

The political events of the eighth century destroyed much evidence of Catalonia's

¹ Unless otherwise indicated, all references in the present chapter to Catalan musical history derive from the following source: Josep Roda Batlle, *Música i músics a casa nostra* (Barcelona: Editorial Teide, 1993).

original Christian liturgy and led eventually to the adoption of the more standard Gregorian practice. First of all came the Saracen invasion, beginning with the defeat of Roderic in 711 and the eventual Moorish occupation of the entire peninsula. All of Catalonia was under Moorish control by 718, and the northern expansion of the Islamic nation was halted only by the military might of Charles Martell at Poitiers in 732. In the latter half of the eighth century the Franks succeeded gradually in liberating areas of present-day Provence known as the Septimania, in an effort to create a buffer zone of the Pyrenean foot hills. Charlemagne attempted to occupy Spain as far south as the Ebro river, but only enjoyed a partial success. In fact, the celebrated *Chanson de Roland* commemorates the defeat of the Frankish armies by the Saracens at Roncesvalles in 778 in a doomed attempt to liberate Zaragoza from the Moors.²

The areas freed by Charlemagne and his son Louis the Pious agreed to submit to Frankish protection and came to be known eventually as “Catalunya Vella” (“Old Catalonia”). For the first time, a sense of national identity and unity characterized the region, separating it in many ways from the rest of the peninsula, and binding it to its northern European neighbors. Indeed, Catalonia was quick to comply with Charlemagne’s promulgation of Gregorian Chant and assimilated the new idiom into its liturgy long before the rest of Spain and with far less resistance.

Catalan Music in the Middle Ages

The monastery at Ripoll, founded in 869 by Count Guifré el Pelós (Wilfred the Hairy), became the region’s primary cultural center and a hotbed of uniquely Catalan

² Robert Hughes, *Barcelona* (N.Y.: Vintage Books, 1992), 75.

musical development. In the words of Josep Roda Batlle, “it was to Catalonia what Moissac, Saint Martial de Limoges and Metz were to France, St. Gall to Switzerland and Reichenau for Germany.”³ The monastery’s scriptorium became one of Europe’s finest libraries of the time, particularly where its collection of musical treatises was concerned.

The monks of Ripoll developed a sort of musical notation unique to the region, known as “notació catalana.” The system was cultivated as late as the 18th century and combined elements of neumatic Visigothic notation with diastematic Aquitaine notation. Among the chief surviving examples of “notació catalana” are the *Antifonari Matutinari* and the *Tonarium*, both tenth-century works.

Beyond the official Roman liturgy, other modes of late Medieval musical expression flourished as well in Catalonia. Presentations of liturgical dramas were quite common in the area, and numerous copies of the “Quem quaeritis?” Easter trope are preserved in Catalan codices, along with a twelfth-century manuscript from Ripoll entitled *Verses Pascales de III Mariis*, a popular depiction of the Easter morning tomb scene evolved out of the aforementioned trope. Perhaps the most celebrated example of such theatrical productions is the *Ordo Prophetarum*, which derived from the *Cant de la Sibylla* associated with the Christmas legend. The work has survived in Latin and Catalan versions, and has endured with little change over the centuries. In addition, several Troubadours were active in Catalonia, and performances by jongleurs and, later, by minstrels were a common form of secular entertainment.

Polyphony seems to have existed in Catalonia at the same time as the renowned

³ Batlle, 15-17.

Notre Dame school. References to the death in 1164 of Lucas, a canon at Tarragona, allude to a “*magnus organista*,” none of whose music has survived. A manuscript from Tortosa, transcribed between the twelfth and fourteenth centuries, contains five polyphonic compositions and is considered the earliest example of this type of writing in Catalonia. Many of these early instances of Catalan polyphony are *conductus* for two or three voices, generally in the Notre Dame style.

In 1027 the monastery of Montserrat was founded originally as an appendage to Ripoll. Located at a site of Marian pilgrimage, it eventually became an important center of learning and musical production, gaining independence from Ripoll in 1409. Fire destroyed the library and depository of Montserrat during the Napoleonic invasion of 1811, and the only work to survive is known as the *Llibre vermell*, a reference to the crimson velvet which has protected the manuscript since the late nineteenth century.

The *Llibre* is a crucial source on several levels. For one thing, it relates vital information on life at Montserrat, discussing important religious, historical, and geographical concepts. The ten musical compositions it preserves are intended as suitable works for singing and dancing by pilgrims at the monastery. Eight of the pieces are in Latin, one in Occitan, and one in Catalan. They transmit several examples of the “ball rodó,” or “round dance,” and reveal a complete assimilation of the *ars nova* idiom in Catalonia. As Batlle puts it, “The *Llibre Vermell* is one more example of how, during the Middle Ages, music occupied a special place amongst the arts in Catalonia, and what great esteem Catalan music enjoyed in Europe.”⁴

⁴ Batlle, 47.

The Establishment, Heyday and Decline of the Catalan Nation

Catalonia's influential position in European musical affairs during the late Middle Ages was in some ways a reflection of the nation's political clout throughout the period. Early in the ninth century most of the region was liberated from Moorish control, and Barcelona soon established itself as the political capital. Less and less reliant upon authorization from the Carolingian regent, generations of count-kings ruled the area from the Mediterranean port city. Some sense of the Catalan spirit of personal liberty and the limitations inherent in the powers of the count-kings is evidenced in the oath sworn to the Catalonian monarch: "We who are as good as you, swear to you, who are no better than we, to accept you as our king and sovereign lord, provided you observe all our liberties and laws, but if not, not."⁵ If Catalonia can be said to possess a national character, such a declaration would surely be a clear embodiment of it, all the more remarkable for its early date.

In the eleventh century the province of Tarragona was united to the northern territories. Further expansion included the acquisition of several Provençal counties and the fusion of Catalonia with neighboring Aragon in 1134. The Catalo-Aragonese kingdom became a powerful military force and commenced territorial aggrandizement in earnest in the thirteenth century under Jaume I. In the thirteenth and fourteenth centuries Catalonia established an impressive presence throughout the Mediterranean, which included the vanquished Balearic Islands, Sardinia, and Sicily. On the peninsula itself, Catalonia neutralized some of Castile's expansionist designs through the conquest of Valencia, an

⁵ Hughes, 119.

arduous and violent affair lasting from 1232 to 1248.⁶ In the fifteenth century Alfons IV of Catalonia occupied Naples and established his court there, though by that late date his native land was in serious decline: a series of plagues and crop failures reduced the population of Catalonia by more the fifty per cent by the mid-1400's. Of even more lasting consequence was the marriage of Ferdinand II the Catholic to Isabella I of Castile. This union would sound the death knell to Catalonian independence, since the joining of the kingdoms of Aragon and Castile rendered Catalonia a peripheral concern to be ruled by viceroys or lieutenant governors.⁷ Catalonia's erstwhile empire was practically in shambles, and Castile was poised for its explorations of the New World and all the attendant wealth that would flow from such an expansion.

Music during the Renaissance in Catalonia

In spite of the grim political and economic outlook in Catalonia during the Renaissance and Castile's so-called "siglo de oro," the region nevertheless contributed significantly to the arts of literature and music, if not so impressively to the visual arts. Music played an important role in civic functions, and municipal bands, known as "cobles," became a part of Catalonia's cultural life, enduring to the present day. Records from Barcelona town councils of the sixteenth century refer to the "pregoner de la ciutat," apparently a sort of town crier equipped with "trompeta."

In the realm of art music, the polyphonic madrigal was a significant mode of expression in Catalonia as throughout the rest of Europe, but so was the distinctively

⁶ Ibid., 104-109.

⁷ Ibid., 169-171.

Spanish “ensalada.” This form was notable for its sometimes eccentric juxtaposition of diverse elements, including a mixture of various languages, different textures and rhythms, and a vacillation between popular and formal styles. The genre was ultimately intended as a sort of entertainment for the noble and educated classes. Among the more distinguished Catalan composers of “ensalades” were Mateu Fletxa “El Vell” (the elder) and his nephew Mateu Fletxa “El Jove” (the younger).

Of Occitan descent, Joan Brudieu (1520-1591) is responsible for the only known mass setting of the sixteenth century in Catalonia. Perhaps even more significantly, much of Brudieu’s music is said to conserve the characteristics of contemporary Catalan popular music. His *Goigs de Nostra Dama* are a set of polyphonic variations on indigenous melodies, and two of his fifteen known madrigals are settings of the poetry of Valencian Ausias Marc.

Finally, Lluís del Milá, possibly a native and certainly a resident of Valencia, is best remembered for his *Libro de música de vihuela de mano intitulado El Maestro* of 1536, a pedagogical work devoted to the vihuela. The compositions in the collection are arranged in order of difficulty. The first section presents several fantasies, pavaues, and “tientos” for solo vihuela, and the second advances to vocal works with vihuela accompaniment, including a number of “villancicos” and “romances.”⁸

“La Decadencia”

In spite of the aforementioned significant musical contributions, Catalans refer to the late sixteenth and seventeenth centuries as “La Decadencia,” a time of not only general

⁸ Gilbert Chase, *The Music of Spain* (N.Y.: Dover Publications, 1959), 55-58.

artistic impoverishment, but also of political repression.⁹ Ferdinand and Isabella, the so-called “Catholic Monarchs,” had married their daughter Juana (“la loca”) to Phillip, the son of Hapsburg emperor Maximilian, ensuring that their grandson, the future Carlos V, would rule over the most powerful and extensive European empire of the time. From the Catalanian perspective, however, the glimmers of social and political egalitarianism discernible in the region from the late Middle Ages were more or less extinguished under the heavy hands of Hapsburg viceroys. In the mid-seventeenth century, Catalonia’s enduring resentment of Castilian hegemony erupted into outright rebellion. Coerced military service against the French and the continued posting of Castilian soldiers throughout rural Catalonia sparked a peasant-led insurrection popularly known as “The Reapers’ War.”¹⁰ Catalans butted heads again with Castilian authority some fifty years later, when they backed Hapsburg pretender Charles III during the War of Spanish Succession. When Philippe d’Anjou, the grandson of Louis XIV crowned in Madrid in 1701, finally established his regency in 1714, Catalans suffered severe political repression and the loss of any remaining vestiges of regional autonomy under Bourbon rule.¹¹

Music of the 17th and 18th Centuries in Catalonia

The absence of court life and the general cultural deterioration in Catalonia throughout the so-called Baroque era—typically dated 1600-1750—had a definitive

⁹ Hughes, 175.

¹⁰ *Els segadors (The Reapers)*, a nearly ubiquitous Catalan anthem dating from the nineteenth century, commemorates this struggle.

¹¹ Vicente Cantarino, *Civilización y Cultura de España* (Englewood Cliffs: Prentice Hall, 1995), 207-210.

impact on musical production in the region. For much of the seventeenth century religious music, often in the tradition of Palestrina and Victoria, was the norm, while opera, the musical form which from its inception at the turn of the seventeenth century had a uniquely defining impact on the Baroque style, did not arrive in Catalonia until the start of the eighteenth century. The new style persisted much longer in Catalonia and throughout the rest of the peninsula than in the rest of Europe, and a Classical approach along the lines of the Viennese school never developed fully. El Patriarca, the cathedral and collegium of Valencia, and the aforementioned monastery of Montserrat were crucial musical breeding grounds throughout the period.

The so-called “Valencian School” traces its origins to Joan Baptista Comes (1582-1643) and owed much of its vitality to the influence of Italian musical taste. “Mestre de capella” for many years at the cathedral of Valencia, the renowned Comes introduced the technique of “basso continuo” in his numerous religious works and also delved into the polychoral style of Venice. Pere Rabassa, also active in Valencia, was the first composer to introduce the Italianate concepts of recitativo and aria into his “villancicos,” starting in 1714. Josep Prades (1689-1757), also “mestre de capella” at Valencia, was an important composer for the stage and demonstrated a profound awareness of contemporary Italian vocal style in such works as his *Opera a cinco voces al Patriarca San Jose* of 1708. Another “mestre de capella” of the same cathedral, Pasqual Fuentes (1718-1768), was also a prodigious composer of “villancicos,” into many of which were interpolated such popular elements as “tonadillas,” “seguidillas,” and minuets, along with the customary recitativo and arias.

The “escolania” of Montserrat was the site of much significant musical production throughout the seventeenth century. Known to his contemporaries as “el mestre, el music, i el compositor,”¹² Pere Joan Cererols (1618-1680), a monk at Montserrat, was perhaps the most celebrated composer of the school. Cererols left the monastery for several years during the Reapers’ War and sought refuge in Madrid, where he was considerably influenced by the works of Mateo Romero and Carlos Patiño. His output abounds in vocal works, including a large number of “villancicos” in the Castilian tongue, as well as numerous works to Latin texts. Miquel López (1669-1723) developed the concept of instrumental polyphony at Montserrat and was responsible as well for several theoretical works and a *Historia de Montserrat*, preserved in manuscript form. His works are said to provide a valuable glimpse of the musical style of Catalonia before the wave of Italianism held sway. Further progress in the area of instrumentation can be credited to Benet Esteve (1702-1772), who enlarged the monastery’s orchestra with wind instruments, and his pupil Benet Julià (1726-1787), composer of works for various instruments and keyboard.

Josep Roda Batlle describes the works of Anselm Viola (1738-1798) and Narcís Casanoves (1747-1809) as the “culmination” of eighteenth-century music at Montserrat.¹³ The former taught at the monastery prior to moving to the Spanish capital. He was well versed in the full range of contemporary European styles, and his works reveal a comfort with such Classical forms as the sonata and the concerto, as well as the melodic and tonal norms of the era. Casanoves’ work is characterized by substantial Italianate influence,

¹² Batlle, 66.

¹³ Ibid., 67.

integrated into a multi-faceted personal style, which combined popular Catalan elements with archaic forms of polyphony.

A number of other composers active in Catalonia throughout this period produced instrumental music of note. Widely known as “the Spanish Buxtehude,”¹⁴ Joan Baptista Cabanilles (1644-1712) was organist at the cathedral of Valencia and produced a substantial number of works in variation form for his instrument. Josep Elies (16? - 1749) was a pupil of Cabanilles, best remembered for his *Obras de órgano entre el antiguo i moderno estilo*, a collection of twelve pieces which range from the antiquated polyphony of an earlier time to the contemporary taste for simpler and more melodious textures. The concept of enharmonics was introduced to Catalonia by Elies, who apparently had no knowledge of the work of Bach or Rameau. Indeed, this important innovator was credited by his own pupil Antoni Soler i Ramos (1729-1783) as the inspiration for the younger composer’s harmonic adventurousness.

Soler, presently the best known composer of the region, received his early training at Montserrat under the aforementioned Benet Esteve among others. In 1752 the young composer took orders as a Jeronimite monk in the Escorial, where he was to spend the rest of his life. Contact with José de Nebra and Domenico Scarlatti at the court was an important influence on Soler, whose one-movement, binary-form keyboard sonatas constitute a major part of his output, beyond an abundance of religious and chamber works. Soler was intrigued as well by theoretical issues, and entered into a correspondence on such matters with the Italian Joan Baptista Martini. Soler’s

¹⁴ Ibid, 71.

controversial treatise *Llave de la modulaci3n* of 1762 was a product of his speculation on harmonic matters.

The composer remained in touch all his life with his native region, and it is largely due to copies of his music prepared at Montserrat that so much of his oeuvre has survived. Echoes of popular elements are readily discernable in many of the sonatas, and in their embryonic sonata forms the path to further structural development seems clear. How odd that such disciples as Rafael Anglès (1730-1816), Josep Gallés (1761-1836) and Josep Vinyals (1771-1827) were content to reproduce Soler's formal procedures without the sort of advances prevalent throughout the rest of the continent. Still, the charm of such works cannot be overstated, and their integration of popular Catalan elements is of particular relevance to this study.

Also of note is the work of Francesc Valls (1665-1747), music director at the cathedral of Barcelona. Best known for his significant output of religious works, his *Scala Aretina* (based on Guido d'Arezzo's hexachord) mass of 1702 provoked a major controversy through its unconventional handling of dissonances.

Opera

When Archduke Charles of Vienna was proclaimed king of Barcelona in 1705, he brought his taste for Italian opera to Catalonia during his brief rule. In celebration of his wedding, operatic productions were staged in Barcelona, with Italian singers imported from the Viennese court. The works of Antonio Caldara, Giuseppe Porsile and Emmanuele Rincon introduced opera to the city. The archduke's retreat from Barcelona in 1711 had no impact on the newly introduced art form, which by then had acquired a loyal

public following. Barcelona had one opera house at the time, the Santa Creu, which before long became a venue for zarzuela premieres. By 1750, Barcelona had its own opera company. Valencia was also committed to musical theater, as evidenced by the Nicolas Moro opera company based there.

Some cross-pollination between Catalonia and Italian operatic schools is evident in the number of Catalan-born operatic composers who found employment in Italy and in the important premieres of operas by Italian composers in Catalonia. Barcelona native Domenic Terradelles (1713-1751) is an example of the former, with his successful compositional career at Naples and Rome. In the latter half of the eighteenth century the Valencian Vicent Martín i Soler (1754-1806) was undoubtedly Catalonia's most celebrated composer on the international scene, best remembered in modern times for his opera *Una cosa rara*, a theme of which was quoted in *Don Giovanni*. Indeed, like Mozart, the Catalan composer enjoyed a markedly successful collaboration with librettist Lorenzo da Ponte. Known as "Martini lo Spagnolo" by the Italians, Martin i Soler resided at various times in Naples, Venice, Parma, and Vienna, eventually making his way to St. Petersburg at the invitation of Catherine the Great.¹⁵ Niccolo Piccinni was one of the favorite Italian composers of the Barcelona public, and his operas *La buona figliuola* (1761) and *La buona figliuola maritata* (1763) were performed widely in the Catalanian capital.

¹⁵ *Grove's Dictionary of Music and Musicians*, 6th ed., s. v. "Martín y Soler, Vicente," by Othmar Wessely.

The Early Nineteenth-Century Musical Scene in Catalonia

Throughout much of the nineteenth century, civil strife, foreign occupations, and periods of extreme political repression tended to compromise artistic production in Catalonia. The supremacy of Italian opera persisted, and such composers as Rossini and Donizetti were lionized beyond the expectations of any native composer. Following the Napoleonic War of 1808-1814, Ramon Carnicer (1789-1855) created and directed an opera company dedicated to the Italian repertoire and underwritten by wealthy families of Barcelona. Carnicer was a gifted composer of Italianate operas in his own right, several of which were premiered in Spain. Other Catalans influenced by the Italian operatic style were Josep Melcior Gomis (1791-1836), Baltasar Saldoni (1807-1889), Marià Obiols (1809-1888), Vicenç Cuyàs (1816-1839), and Nicolau Manent (1827-1887).

The Teatre de la Santa Creu had long been Barcelona's only opera house, but the "Liceu Filharmònic-Dramàtic Barcelonès de Doña Isabel II," inaugurated in 1838, was to lead to the creation of a second, more illustrious theater. The "Liceu" was established by a battalion of the Barcelona militia and quickly became Catalonia's first conservatory. Italian opera companies performed under its auspices with an orchestra of the Liceu's students. The Gran Teatre del Liceu, a splendid edifice constructed on the site of a Trinitarian convent ceded by the government, opened in 1847 and quickly established itself as one of Europe's leading opera houses. A number of prestigious premieres took place within its walls, including works not only by such Italians as Rossini, Donizetti, Bellini, and Verdi, but also operas of Weber, Wagner, d'Auber, Meyerbeer, and Halévy.

In the domain of instrumental music, Ferran Sors (1778-1839) stands out for his

contributions to the guitar repertoire and technique. Sors was trained at Montserrat and mastered the violin, cello and guitar at an early age. A composition student of Anselm Viola, Sors first distinguished himself in his late teens with his opera *Telemac*, successfully performed in Barcelona and Venice, and later a Catalan-language work, *Crits del carrer o Draps i ferro vell*. The composer settled successively in Paris, London, Prussia and Russia, where his output of operatic, symphonic, chamber, and vocal compositions was warmly received. Still, it was Sors' mastery of the guitar and his publications for that instrument for which he was most highly regarded and is best remembered. Some sixty-five original works for guitar were published in Paris in 1825, and his guitar method of 1830 was known throughout the entire continent.

The “Renaixença”

The “Renaixença,” or Renaissance, was an artistic and political movement within Catalonia, which called for the reestablishment of a national identity. This entailed the revival of the Catalan language as a medium for literary expression, and the recasting of the region's history along mythologically idealized terms. Writing on the subject in *Barcelona*, Robert Hughes alludes to the “Renaixença” in relation to Catalonia's growing industrialism:

In fact, beyond the region's literary and intellectual elite, most Catalans were preoccupied with trade protection for their industry and recognized the value of remaining politically connected to Madrid. Still, in the long run, the “Renaixença” would have genuine political implications and profound social relevance.¹⁶

While the dawn of this new era is often traced to the publication in the 1830's of

¹⁶ Hughes, 254.

Catalan-language poetry, it would take the engagement of musicians in the movement to reach the masses. This social agenda was largely initiated by Anselm Clavé (1824-1874), founder of the region's first choral societies.

In his youth, Clavé was imprisoned for his dangerously progressive political outlook and his participation in a major popular revolt of 1843. Following his release in 1845, Clavé founded "La Aurora," initially a group of some twenty young singers and musicians committed to performing readily accessible music by Clavé and his peers to the lower classes. By 1850, however, the young revolutionary addressed the need for direct participation in communal music making as a means to social progress by founding "La Fraternitat," Catalonia's first choral society. Municipal authorities compelled Clavé to change the name of his organization to the less threatening "Euterpe" in 1857, although its function and work remained unaltered. Within two years the society was publishing its own magazine, *Eco de Euterpe*, and in 1860 "l'Associació General de Cors Euterpenses" was created to coordinate the activities of diverse choral societies now thriving throughout Catalonia. Clavé's own musical compositions are noteworthy for their pedagogical simplicity and feeling for basic choral textures. Indeed, although Orpheonism flourished in Catalonia, Valencia and the Balearic Islands in the nineteenth century, composers seemed eventually to weary of the requirement of composing technically uncomplicated arrangements for untrained ensembles.

The survival of choral arts in the area rests with the formation of several professional societies in the 1890's, most notably the "Orfeó Català," founded by Lluís Millet and Amadeu Vives in 1891. Both musicians were deeply committed to the revival

of early music and to exploring the region's folk music. Antoni Nicolau (1858-1933) was another important composer of choral music, including several works based on texts by Catalan poet Jacint Verdaguer premiered by the Orfeó Català. The illustrious Palau de la Música Catalana of Barcelona, designed by the architect Lluís Domènech i Montaner and constructed between 1905 and 1908, became the base of operations for the organization.¹⁷ So significant was the Orfeó Català to the musical life of Catalonia that composers of this generation have come to be known as the "Generació de 1908."¹⁸

The music of this period owes much of its inspiration to the pioneering work of Felip Pedrell (1841-1922). The Tortosa-born musician produced a significant body of operatic and symphonic music early in his career but, more significantly for posterity, became passionately committed to research into early music as well as the study of popular and folkloric modes of expressions. Pedrell published numerous articles and studies in these areas and founded two publications in 1881, *Salterio sacro-hispano* and *Notas musicales y literaria*. Most celebrated is his publication of the *Cancionero musical popular español* in 1922. The four volumes of this study include not only a wealth of folk music from each region of Spain, but also a good deal of Medieval and Renaissance material. Indeed, Pedrell's *Cancionero* provided for many a first glimpse of the *Cantigas* of Alfonso el Sabio, the work of the great "vihuelists" and organists of the "siglo de oro," and many charming "tonadillas" from the seventeenth century. Complete editions of the

¹⁷ Felipe Fernández-Armesto, *Barcelona: A Thousand Years of the City's Past* (Oxford: Oxford University Press, 1992), 211-212.

¹⁸ Batlle, 125.

works of Victoria and Cabezón also owe their existence to Pedrell.

One of Pedrell's greatest inspirations was the compositional esthetic of Richard Wagner. The German master's commitment to Nationalism and his quest to create "German opera" became an important example to Catalan composers of the late nineteenth and early twentieth centuries. Indeed, the influence of the leitmotiv technique can be felt in a such purely instrumental music as the original solo piano version of Enrique Granados' *Goyescas*. Wagnerian opera captured the hearts of the Barcelonese public in the latter half of the nineteenth century, and, with numerous productions at the Liceu, it constituted a significant departure from the previously dominant Italian styles. Clavé had been one of the first Catalan musicians to take up the cause of Wagner's music, and Pedrell continued this tradition in 1901 by forming the "Associació Wagneriana."

Pedrell's personal quest to create a quintessentially Spanish national opera along the lines of Wagner found expression in such works as *Els Pirineus* and *La Celestina*, the former based on the text of Catalan poet Victor Badaguer, the latter on a celebrated prosaic work of the Spanish Renaissance.¹⁹ Most modern-day commentators have only qualified praise for Pedrell's original compositions, but his fervent commitment to the indigenous music and art of Iberia was clearly a transformative force in the artistic development of countless Spanish composers of succeeding generations. "Por nuestra música," an appeal for musical Nationalism written originally as a prologue to *Els Pirineus*, was in effect a rallying cry for a new era in Spanish art music, which would find its most glorious expression in the works of Catalonians Isaac Albéniz (1860-1909) and

¹⁹ *Encyclopædia Britannica*, 1964 edition, s. v. "Celestina, La," by P. E. Russell.

Enrique Granados (1867-1916) and the Cádiz-born Manuel de Falla (1876-1946).

Although these three composers have achieved an international renown virtually synonymous with the revitalization of Spanish musical traditions at the turn of the century, a number of other Catalans were deeply affected by Pedrell's example on a more localized level. Francesc Alió (1862-1908), a pupil of Nicolau and Pedrell, was a prodigious composer of songs based on texts by Catalan authors as well as simple arrangements of folk songs. Alió's pupil Joan Gay (1867-1926) founded the Institució Catalana de Música before relocating to Cuba. Another protégé of Pedrell and Albéniz, Enric Morera distinguished himself in the fields of composition, pedagogy, musicology, and choral direction. Also of this generation was the pedagogue Joan Llongueres and the legendary musicologist Higiní Anglès. In addition, concert artists such as cellist Pau Casals (1876-1973) and Joan Lamote de Grignon (1872-1943), founder and conductor of l'Orquesta Simfònica de Barcelona, contributed mightily to the musical life of the region.

“Catalanism” on the Political Scene

Politically speaking, the late nineteenth and early twentieth centuries saw a continuation of tumultuous changeability in the Spanish government, along with an ongoing development of nationalistic sentiments in Catalonia. “Catalanism” is a term widely used to evoke the political, social, and artistic concerns which centered around the region's unique identity and needs at this time. The aforementioned “Renaixença” was one crucial manifestation, but so was a rather reactionary longing for the restoration of Medieval Catalan political rights and legal proceedings. Worker revolts over atrocious working and living conditions characterized much of this period in Barcelona, even as the

city sought to expand and modernize its earlier peripheries through the destruction of its original walls and the adoption of Ildefons Cerdà's "Eixample," or plan for urban enlargement.²⁰

The formation of the "Lliga Regionalista" in 1901 led to increased electoral clout for Catalonia, and several repressive moves from Madrid—including the banning of the Catalan language from public schools in 1902—actually had the effect of inspiring stronger nationalist feelings and increased voter turnout. In 1912, the Spanish government conceded a small degree of autonomy to the region by enacting the so-called "ley de mancomunidades," which authorized the creation of provincial health, social, cultural, and educational programs, all backed by government funds. The "mancomunidades" would endure some ten years, until their repeal by the government of Primo de Rivera.²¹

Catalan Music in the Early 20th Century

Several of the twentieth century's most notable Catalan nationalist composers came to artistic maturity during this period of renewed regional pride and empowerment. A pupil of Enric Morera, Jaime Pahissa is perhaps best remembered today for one of the first biographical studies of Manuel de Falla, although his compositional essays included some of the earliest dodecaphonic, polytonal, and "intertonal"²² music penned in Catalonia. Pahissa composed a great deal of theatrical and operatic music, and his *Suite Internacional* of 1926 remains one the most progressive and interesting works of the era.

²⁰ Fernández-Armesto, 171-172.

²¹ Fernández-Armesto, 190-191.

²² Batlle explains "intertonicity" as a system based on "pure dissonance." 138.

Better known for his strong commitment to dodecaphony was Robert Gerhard (1895-1970), a Catalan native who became eventually a British subject. In the early 1930's, Gerhard and Pablo Casals succeeded in enticing Schoenberg to winter in Barcelona, where the music of the second Viennese School was gaining considerable exposure.²³ Gerhard was in fact Schoenberg's sole Spanish pupil, having completed earlier studies with Pedrell and Granados. This sense of a "dual heritage" would inform much of Gerhard's output, a concept well illustrated by the premiere in 1932 of the orchestral version of his *Sis cançons populars catalanes* in Vienna with soprano Conchita Badia under the direction of Anton Webern!

More Romantic in inspiration was the Catalan Eduard Toldrà (1895-1962), who first distinguished himself as a child prodigy of the violin. In 1911 he founded the celebrated "Quartet Renaixement," which contributed significantly to the musical life of the region as well as the rest of the nation. Toldrà's organizational skills surfaced again in 1943, when he established the "Orquestra Municipal de Barcelona," which he directed to great international acclaim until his death. As a composer, Toldrà trained under Nicolau and produced a substantial corpus of music in a rather nationalistic vein, including a number of chamber and vocal works.

One of Toldrà's more important contemporaries was the Catalan Manuel Blancafort (1897-1987), whose "Polca de l'equilibrista" from *Parc d'attractions* (1920-1924) was premiered by the legendary Ricardo Viñes and earned the composer an

²³ Willi Reich, *Schoenberg: a critical biography*, translated by Leo Black (N.Y.: Praeger Publishers, 1971), 176.

international reputation. Impressionism and the work of the French “groupe des six” were major influences on Blancafort’s style, although the neo-classical works of Stravinsky also exerted a considerable pull in many of Blancafort’s later compositions. Still, the consistent element in the composer’s output is a marked regionalism and the unabashed exploitation of Catalan folk materials. Blancafort’s work is frequently contrasted with that of his illustrious colleague, Federico Mompou (1893-1987). Mompou is of course one of the most crucial figures of this period, and his work will be the focus of several later chapters. Other Catalan composers of the period worthy of mention include Agustí Grau, Xavier Gols, Josep Valls, Frederic Llongàs, and Joaquim Serra. Commentators have frequently associated these composers with the “Generation of ‘27.”²⁴

Oppression, the Second Republic, and the Spanish Civil War

When Miguel Primo de Rivera, captain-general of Catalonia, seized control of the Spanish government in 1923, the dictatorship he imposed moved yet again to suppress all traces of Catalanism from the province. Rivera was fiercely committed to the ideal of Spanish unity and reserved his deepest contempt for Catalanian middle-class dreams of independence. The working class tended to accept the new regime for its creation of numerous employment opportunities, many of which stemmed from the 1929 World Exhibition at Barcelona. Still, Rivera’s ban on the Catalan language and flag from public institutions, his revocation of the Mancomunitat laws, and his abolition of Catalan political parties excited in many a secretive spirit of Catalanism, associated at that time with

²⁴ Batlle, 155.

Primo de Rivera's dictatorship was short-lived, since he was obliged to step down once King Alfonso XIII withdrew his support in 1929. Within two years Alfonso himself would be ousted, however, as a new government assumed power. Catalonia supported wholeheartedly the establishment of the Second Republic of Spain, since its constitution assured autonomy for the region along with the creation of the "Generalidad catalana." Nevertheless, mounting social unrest and widespread conflicts between extreme elements on both ends of the political spectrum led to the deterioration of the Republic within five years. The "Falange Española," a right-wing movement founded in 1933 by Primo de Rivera, reacted against the left wing of Spanish politics, emphasizing Spanish traditionalism and a quest for civil order.²⁶ The lines were being drawn for the monstrous Spanish Civil War of 1936 - 1939, after which Generalísimo Francisco Franco would rule Spain until his demise in 1975.

Music in Catalonia under Franco

The suppression of Catalan autonomy under Franco's dictatorship and Spain's general alienation from the international community during this oppressive regime dealt a heavy blow to the previously promising musical scene in Catalonia. Shortly before the outbreak of the Spanish Civil War Barcelona had proudly hosted the Fourteenth Festival of the SIMC (Societat Internacional de Música Contemporània) and the Third Congress of the SIM (Societat Internacional de Musicologia), evidence of the city's prominence as an

²⁵ Fernández-Armesto, 219-221.

²⁶ Cantarino, 323, 361-369.

international musical center. In the aftermath of the civil strife, many important composers such as Mompou, Pahissa, and Gerhard chose to live abroad, whereas others such as Morera and Millet were largely ignored. Prominent soloists left the country as well, perhaps most significantly Pau Casals, whose Orquestra Pau Casals disbanded. Many of the musical societies which had flourished in Catalonia since the late nineteenth century folded, and the Orfeó Català suspended its activities. So extreme was the repression of Catalan institutions that for years the use of the Catalan language in choral compositions was banned, as were performances of the “Cant de la Senyera,” Catalonia’s “Song of the Flag.”

Fortunately, the desolation was not to be long-lived: as much as Catalonia suffered under Franco, she also became the embodiment of resistance to his totalitarian regime. Through the efforts of numerous gifted composers, performers, and pedagogues, the region’s musical life was soon to revive. With the creation of the Orquesta Municipal of Barcelona, Eduard Toldrà provided the area with a stable symphonic ensemble. This orchestra would be succeeded in 1967 by the Orquesta Ciutat de Barcelona under the baton of Antoni Ros Marbà. The Orfeó Català was authorized to resume its performances in 1946, and numerous new choral groups were established in the following years, including the Capella Clàssica Polifònica, the Coral Sant Jordi, and the Cor Madrigal. “Club 49” of Barcelona, founded by Joaquim Homs and Carles Maristany, sought to promote awareness of the musical avant-garde through its numerous public performances, as did the Joventuts Musicals, founded in 1951. Other performance groups committed to new music were Diabolus in Musica, the Conjunt Català de Música Contemporània, the

Laboratori de Música Electrònica Phonos, and the Grup Instrumental Català.

Although Joaquim Rodrigo (1901-) is a native of Valencia, that region's historical link to Catalonia and the composer's international renown warrant inclusion of him in the present discussion. Rodrigo studied with the Valencian López-Chávarri before relocating to Paris for studies with Dukas. After the Civil War, the composer of the world-famous *Concierto de Aranjuez* settled in Madrid and has held the "Manuel de Falla" chair at that city's university since 1947. Following the phenomenal success of his ubiquitous guitar concerto, Rodrigo continued to produce a number of works in a similar vein, one of which, the *Fantasia para un gentilhombre*, has enjoyed comparable acclaim. In his songs, Rodrigo has turned frequently to Catalan texts, which he sets with uncommon sensitivity, frequently in a neo-classical style with modal harmonies.

Barcelona native Joaquim Homs (1909-) trained under Robert Gerhard. In contrast to the rather conservative compositional orientation of Rodrigo, Homs has favored atonal and frequently dodecaphonic approaches. His commitment to contemporary music is evident in numerous magazine articles and in his efforts on behalf of several Catalan organizations. Homs played a crucial role in arranging and providing commentary for concerts of Club 49 and was the first president of the "Associació Catalana de Compositors."

A pupil of Morera and Pahissa, Xavier Montsalvatge (1912-) was born in Girona and has achieved an international stature on par with that of Rodrigo. Montsalvatge has evolved compositionally through a number of diverse styles and trends. His most popular works are generally from the 40's and early 50's, when the composer was enamored of

“antillanisme,” a Caribbean musical style associated with Spain’s colonization of Cuba.²⁷

Among Montsalvatge’s most representative compositions from this period are the *Cinco Canciones Negras* for soprano and orchestra, the *Cuarteto indiano*, and *Divertimientos sobre temas de autores olvidados* for solo piano.

A more neoclassical approach characterizes much of Montsalvatge’s output from the later 50’s and 60’s, as suggested by such works as the *Desintegració morfològica de la Chacona de Bach* and the *Sonatine pour Yvette*. Later still, the composer would turn to dodecaphonic resources in his *Cinc invocacions al Crucificat*, *Laberint*, and *Sonata concertant*, among others.

Among the more important Catalan composers born during the era of the Second Republic and the Civil War are Romà Alís, Lleonard Balada, Jordi Cervelló, Salvador Pueyo, and Andrés Lewin-Richtes. Alís has distinguished himself through his pedagogical activities in Madrid and Seville, as well as through numerous film and television scores. Balada began his studies at the Conservatori del Liceu before moving to New York to continue his training at the Juilliard School. He is currently on the composition faculty of Carnegie Mellon in Pittsburgh. Particularly noteworthy is his opera *Cristóbal Colón*, composed in 1986. The influence of the Second Viennese School is apparent in the expressionistic and atonal work of Cervelló. The composer has been drawn in several instances to compositions on Jewish themes, including his *Anna Frank, un símbol* of 1971. Pueyo studied in Barcelona with Toldrà and Zamacois, a prominent pedagogue, before

²⁷ It is useful to recall that for many years Cuba was seen as yet another region of Iberia, and the inclusion of a piece such as “Cubana” in Manuel de Falla’s *Cuatro piezas españolas*, for example, would not have seemed incongruous.

proceeding to Paris to continue with Pierre Shaefer. *Abstraccions* and *Antitesi*, both for orchestra, are considered among his most advanced compositions. Finally, the electronic camp finds representation in the work of Lewin-Richtes, who studied at the electronic music studios at Columbia University with Davidovsky, Ussachevsky and Varèse. Virtually all Lewin-Richtes' compositions entail the use of taped music, be it purely electronic works such as his *Fontecilla mix I*, works for voice and tape like the *Sequencia III per a Anna*, or "collages" for instruments and tape as in the *Collage en homenatge a Gerhard*.

Music and Politics of the New Generation

More recent Catalan composers have included Carles Guinovart (1941-), Eduardo Polonio (1941-), Albert Sardà (1943-), Anna Bofill (1944-), Vicenç Acuña (1945-), Mercè Capdevila (1946-), Josep A. Roda (1947-), Joan A. Amargós (1950-), Lluís Gasser (1951-), Llorenç Balsach (1953-), and Isabel Garvia (1959-). A fine selection of their work for piano is provided in *Llibre per a Piano*, a publication of the Associació Catalana de Compositors.²⁸ Commenting on this most recent generation of composers Josep Roda Batlle remarks:

...composers of the present day seek total originality, and each of them his own language, which makes it difficult to group them by characteristics or schools. These musicians were somewhat influenced by the Generation of '51, starting composing under the directives of serialism or aleatory, only to end up defining and refining their own musical language... These are composers of the present and the future, not yet history.²⁹

²⁸ Associació Catalana de Compositors, *Llibre per a Piano* (Barcelona: Associació Catalana de Compositors, 1980).

²⁹ Batlle, 172-173.

In the political arena, the last several decades have brought about bright new horizons for Catalonia as well. With the restoration of the Spanish monarchy in the person of Juan Carlos I following the death of Franco, Spain made rapid progress towards democratization in the form of a constitutional monarchy. The new constitution was ratified in December of 1978 and called for regional autonomy in the context of a unified nation. In this document, areas of state-wide control are distinguished from matters left to regional governments. Catalonia had especially compelling claims for autonomy, given its unique history, culture, and language, as well as the enduring quest of its population for such a political structure. In December of 1979, the national "Cortes" ratified Catalonia's specific petition for autonomy, the Catalan populace approved the proposal in a referendum, and the new statute was officially implemented.³⁰

Tensions have nevertheless persisted in the struggle to define Catalonia's autonomy. Grandiose ambitions on the part of certain Catalans desirous of incorporating Valencia into a "greater Catalonia" along the lines of the erstwhile empire have been ascribed to "Regional imperialism" and won little national support.³¹ A more pressing concern has been the emigration to Barcelona of large members of the working force. Such non-native Catalans often have political orientations different from those of the indigenous population, as well as limited respect for the region's customs and culture. Democratic principles accord natives and emigrants equal electoral power, thereby

³⁰ Cantarino, 412-424.

³¹ Ibid., 423.

imperiling some of Catalonia's unique identity.³² Still, a silver lining is discernable in the dilemma: in the quest to articulate the essence of supposedly endangered "Catalanism," the meanings and implications of the term are bound to become more widely known and understood.

³² Ibid., 424.

CHAPTER II: THE FOLK MUSIC OF CATALONIA

The overview of Catalonia's political history provided in Chapter I suggests several broad themes. The region has been subjected to so many foreign occupations—Greek, Roman, Moorish, French, Castilian—that its period of true sovereignty during the Middle Ages appears almost as a mirage, certainly more an exception than the norm. A crucial component of the so-called *Renaixença* was a longing for a vanished empire, lost rights and privileges, and forgotten legends. Catalans have long maintained a stubborn sense of identity even in the face of Castilian oppression, clinging to their distinct linguistic and cultural traditions. Catalonia's folklore is a profound expression of its people's collective psyche, and the region's indigenous music offers a precious window into this psychology. Documentation and study of this popular expression have been rich and comprehensive, providing enough images of a living and evolving process to reanimate its course.

Cançoners

Songbooks, known as “cancioneros” in Castilian and “cançoners” in Catalan, have existed in Spain since the Middle Ages as a means of gathering and presenting music associated with a particular region, court, or genre. Many municipalities and noble houses prepared such collections as a point of regional pride, and the *Renaixença* certainly brought about intensified documentation of folk materials as well as renewed study and reprinting of earlier sources. These resources are invaluable to the present study's focus on indigenous materials of the region.

The so-called *Llibre vermell* described in Chapter I is an example of such a

collection dating back to the fourteenth century. The monks of Ripoll undoubtedly altered texts to create songs appropriate for pilgrimages to the shrine at Montserrat, making “contrafacta” of possibly popular materials.¹ There are instances of the “ball rodó,” a round dance suggesting the sardana in embryo, “goigs,” a sort of hymn to the Virgin, and a version of the Latin “Dance of Death” called “Ad mortem festinamus,” a macabre quasi-tarantella associated with the Bubonic Plague and still performed in the region on Holy Thursday. The *Cançoneret Rovirola* of 1507 contains numerous popular Christmas songs, and “corrandes,” a type of popular song distinguished for its brevity, can be found in the *Cancionero de Juan Fernández de Íxar* and the so-called *Flor de enamorados*, both of the sixteenth century.²

Still, the Renaixença and the Romantic aesthetic brought about an unprecedented interest in the region’s folklore, and from the latter half of the nineteenth century to the present day, the documentation and study of indigenous music, dance, and ritual has been substantial. One of the earliest collection of Catalan folksongs from this period was Pelayo Briz’ *Cançons de la terra* (1866-1877).³ Slightly later is the *Romancerillo Catalan* (1882) of Manuel Milá y Fontanals and Marian Aguiló i Fuster’s *Romancer Popular de la Terra Catalana* (1893). Also important were the four series of folk tunes published between 1901 and 1913 by the Biblioteca Popular de l’Avenç. Many of these collections provide

¹ Philip Pickett, Liner note for *Llibre Vermell of Montserrat*, New London Consort, Editions de L’Oiseau-Lyre, 433 186-2, 1992.

² Antoni Comas, *Llibre de Lectura: Cançoner català* (Barcelona: Edicions Destino, 1971), 10.

³ Ann Livermore, *A Short History of Spanish Music* (N.Y.: Vienna House, 1972), 150.

monophonic transcriptions of folktunes with incomplete texts, while others provide only texts, often with numerous verses as necessitated by popular ballads and other narrative songs. The significance of these early volumes was no doubt as much literary as musical.

The names of several prominent musicologists appear with considerable frequency in a bibliographic survey of resources of Catalan folk materials. Aureli Capmany, for instance, is responsible for the three volumes of the *Cançoners Populars* of 1903-1913, a series which provides monophonic transcriptions along with extensive notes on each song as well as diminutive illustrations. His later publication, *El Ball i La Dansa Popular a Catalunya*, describes important regional dances in great detail and offers elaborate step diagrams. Another important contributor to the field was Joan Amadés, whose research into regional practices included not only a “cançoner,” but also volumes dedicated to local customs and fairy tales. His *Folklore de Catalunya* is an important fruit of his labors, described in García’s *Bibliografía de Folklore Musical Español* as a “monumental work, possibly ...the most important cancionero of those published in Catalonia.”⁴ The aforementioned Felipe Pedrell is of course an heroic figure in the field of ethnomusicology, and his *Cancionero Musical Popular Español* provides an abundance of folk and historical material from the entire peninsula.

The three volumes of the *Obra del Cançoners Popular de Catalunya* (1928) is a watershed in the formal study of Catalonia’s folk music, providing extensive documentation from many of the leading ethnomusicological scholars of the day. The

⁴ Emilio Rey García, *Bibliografía de Folklore Musical Español* (Madrid: Sociedad Española de Musicología, 1994), 34.

Obra is divided into numerous sections and includes “mèmoires de missions de recerca” (“recollections of research missions”), “estudis monogràfics” (“monographs”), and “crònics” (“chronicles”), all supplemented by an abundance of musical examples and black and white photos. This work provides valuable insights into research techniques and important thoughts on the subject by the likes of Pedrell, Pere Bohigas, Baltasar Samper, and others.⁵ Differences between the documentation of field research contained in the *Obra* and the folk tunes notated in many of the “cançoners” already cited are instructive. The former tends to capture the rhythmic freedoms and metrical irregularities encountered by other ethnomusicologists—Bartók and Kodály, for instance—while the latter appear to “smooth” the melodies into more regular, “classicized” meters and periods.

The *Obra*’s thorough and seemingly microscopic examination of the folk music of each locale seems to have spawned a wealth of increasingly specialized collections. The indigenous music of most small towns and municipalities has by now been accorded separate documentation. In some cases, monographic studies exist which explore a single song, as in the Departament de Cultura de la Generalitat de Catalunya’s publication of *Els Segadors: Himne nacional de Catalunya*⁶, or Joan Auladell i Serrabogunyà’s *El Paga-li, Joan*, an extensive study of the “ball del vano i el ram” of Sant Cugat de Vallès.⁷ In

⁵ *Obra del Cançoner Popular de Catalunya*, (Barcelona: Fundació Concepció Rabell i Cibilis, Vda. Romaguera, 1928).

⁶ Josep Massot i Muntaner, Salvador Pueyo, and Oriol Martorell, *Els Segadors: Himne nacional de Catalunya* (Barcelona: Departamento de Cultura de la Generalitat de Catalunya, 1989).

⁷ Joan Auladell i Serrabogunyà, *El Paga-li, Joan*, (Vienna: Edicions, 1997).

addition, monographs devoted to individual folk instruments are available, providing historical, technical, and iconographic perspectives.⁸

Joaquim Maideu's recent *Llibre de Cançons*⁹ is a wonderful collation of materials culled from a wealth of Catalan ethnomusicological resources from the entire period. Maideu reprints songs from a wide range of "cançoners" along with complete texts, alternate versions of lyrics and tunes, and an extensive glossary. It serves as a highly accessible introduction to the field.

Settings of traditional folk tunes for voice and piano or choral arrangements represent yet another area for investigation. Once a folk tune receives "classicizing" harmonization, it enters the realm of concert performance and relinquishes some of its indigenous context. Even the simplest arrangements depart from the spirit of orally transmitted folk music, introducing the decidedly industrial piano and harmonies often at odds with the frequently modal orientation of the melodies. Still, if folk music is essentially an "unfixed" mode of expression, non-judgmentally admitting the alterations of each and every performer, these settings must be respected as valid expressions of a particular perspective. Francisco Alió was perhaps the first composer to arrange Catalan folk songs for voice and piano, in his twenty-three *Cançons Populares Catalanas* (1891), a collection notable for its simplicity and conservative harmonic language.¹⁰ The *Cançons Populares de*

⁸ Departamento de Cultural de la Generalitat de Catalunya, *Gralles i Grallers* is a good example.

⁹ Joaquim Maideu, *Llibre de Cançons: Crestomatia de Cançons Tradicionals Catalanes* (Vic: EUMO Editorial, 1994).

¹⁰ Francisco Alió, *Cançons Populares Catalanas* (Barcelona: Joan B. Pujol & Ca., 1917).

Catalunya arranged by Joan Gay¹¹ feature more imaginative and evocative piano parts, and more “modern” settings have been furnished by Manuel García Morante’s *38 Cançons Populares Catalanes*,¹² used by Victoria de los Angeles on a recent recording.¹³ Choral arrangements abound as well, many prepared for the Orfeó Català, and settings for smaller, chamber-like forces are available in Elena Gauzit’s *22 Cançons Populares Occitanas e Catalanas Harmonisadas Per 2, 3, 4 Voses Egales e Mixtas*.¹⁴

While the various “cançoners” categorize their materials differently, certain trends are discernible and warrant some attention, since important genres are thereby specified. As might be expected, the folk music of Catalonia reflects the region’s history and geography. Certainly, the influence of Castilian sources cannot be overlooked, fashionable though it may be to insist on Catalonia’s cultural autonomy. While the Moorish occupation of Catalonia was relatively brief, its greater impact on the rest of the peninsula must have been assimilated to some extent in Catalonia. The imprint of French and Provençal folk materials is unmistakable given Catalonia’s past, but even here caution is needed in determining which culture was the initial source of influence on a case by case basis. Narrative songs, classified by Maideu as “Cançons baladístiques o líriconarratives,”

¹¹ Joan Gay, *Cançons Populares de Catalunya* (Paris: Henry Lemoine & Cie., 1901).

¹² Manuel García Morante, *38 Cançons Populares Catalanes* (Barcelona: Casa Beethoven, 1991).

¹³ Victoria de los Angeles, *Cançons Tradicionals Catalanes*, CD Collins Classics 13182, 1992.

¹⁴ Elena Gauzit, *22 Cançons Populares Occitanas e Catalanas Armonisadas Per 2, 3, 4 Voses Egales e Mixtas* (Beziers: Société de Musicologie du Languedoc, 1984).

are especially prevalent in Catalonia's folk music, and Antoni Comas addresses important questions concerning the history and evolution of such songs in the "pròleg" to his *Llibre de Lectura*.

Narrative Songs

Popular Catalan "romances" derive from local, Castilian, or ultra-Pyrenean sources. Of unequivocally Catalan origin are those narratives dealing with regional history or characteristics, such as "Els segadors" (see Chapter I) or "Muntanyes regalades" (discussed below). Certain popular texts, including "El mariner," "La dama d'Aragó," and "L'Hereu Riera" (all discussed in Chapter III), seem to have spread from Catalonia to Castile and other Mediterranean locales. Moreover, Catalonia has engendered certain unique genres, such as the "cançons de bandolers," or "bandits' songs," of which the "Cançó del lladre" (see Chapter III) is a particularly celebrated example. The influence of Castilian romances can be traced at least as far back as the late fifteenth century in Catalonia, and linguistic considerations often give valuable clues to the time of assimilation of the foreign tune: fluent, idiomatic Catalan is a good indication of early entry into local traditions, whereas bilingual or crude-sounding texts tend to point to a more recent appropriation.¹⁵

Narrative folk tunes of Catalonia tend to be strophic in form, generally with a refrain at the conclusion of each verse. The cadence of the Catalan language has of course an impact on the rhythmic flow of indigenous music, and this frequently entails an

¹⁵ Comas (14-15) cites "Gerinello o la infanta i el patge del rei" as an illustration of a Castilian folk song's entry into the Catalan tradition.

alternation between iambic (stressed/unstressed) and trochaic (unstressed/stressed) line endings and an implied succession of masculine and feminine cadences.¹⁶ The opening of the popular “La filla del Carmesí” provides as good an illustration as any:

Petiteta l’han casada,
la filla del Carmesí;
de tan petiteta que era
no se’n sap calçar i vestir. (See Appendix C for translation)

Almost needless to point out is the inevitability of multiple versions and variants of popular ballads. Any perusal of prominent collections of Catalan folk materials will reveal numerous differences in text and melody—some subtle, others blatant—in the various incarnations of indigenous songs. While comparisons between different cançoners reveal much diversity, more specific information can be gleaned from such undertakings as the aforementioned *Obra del Cançoner Popular de Catalunya*. This landmark study painstakingly credits the specific singer of each tune and provides detailed geographical information and black and white photos. Examples II-1a/d give several versions of the folk song “El mestre” from the *Obra*, and example II-1e offers yet another possibility from Joan Amadés’ *Cançoner*, as reproduced by Maideu. Translations of each setting of this tale of a young woman’s ordeal at the hands of a lecherous teacher are provided in Appendix A. As impressive as this diversity may seem, even more extravagant examples are available: author Clara Janés alludes to some 156 different transcriptions of another folk song, “Lo bon caçador!”¹⁷

¹⁶ Richard Paine, *Hispanic Traditions in Twentieth-Century Catalan Music* (N.Y.: Garland Publishing, 1989), 58.

¹⁷ Clara Janés, *Federico Mompou: Vida, textos, y documentos* (Madrid: Fundación Banco Exterior, 1987), 197.

a. Source: *Obra del Cançoner Popular de Catalunya: Materials III* (Barcelona: Fundació Concepció Rabell, 1929), 273—henceforth cited by title alone.

66. EL MESTRE

Alegret (♩. = 69)

El mes-tre que m'en - se - nya s'hae-na - mo - rat de
mi; diu que no em fa - ci mon - ja, que ell se'n vol ca - sâ amb
mi. Que ja en pau, ai, que ja en pau, pa - tan - tim, pa - tan -
tam, xi - ri, bi - ri, cle - ris, ai, mes pa - tan - tam, xi - ri, bi - ri, clam.

El mestre que m'ensenyà
s'ha enamorat de mi;
diu que no em faci monja,
que ell se'n vol casâ amb mi.
Que ja en pau, ai, que ja en pau,
patàntim, patantam,
xiri, biri, cleris,
ai, més patantam,
xiri, biri, clam.
— En sóc massa xiqueta,
no l'en sabia servir.
— Tu en faràs com les altres,

com me veuràs venir:
pararàs taula blanca,
del bon pa i del bon vi;
al capdell de taula
hi plantarem un pi,
la soca n'és de plata,
les branques de l'or fi;
a la branca més alta
n'hi canta un mallorquí;
ell diu en son llenguatge,
diu: — On tens el marit?
.....

Cantaire: Rosa Domènech i Hors. Vid. cançó anterior.

46. EL MESTRE

Alegre (♩. = 72)

Un pa-rei u - na ma-re no em te - nen si - nó a
mi; me'n fan a-nà als es - tu - dis per 'pen-dre de lle -
gir. La pom, xi - ri, bi - ri, pom - pa. la pom, xi - ri, bi - ri,
cle - ri. la pom, xi - ri, bi - ri, pom - pa. la pom.

Un pare i una mare
no em tenen sinó a mi;
me'n fan anà als estudis
per 'pendre de llegir.
La pom, xiri, biri, pompa,
la pom, xiri, biri, cleri,
la pom, xiri, biri, pompa, la pom.
I el mestre que m'ensenya
s'ha enamorat de mi;
me'n diu a cau d'orella:
— Rosa, et vols casà amb mi?

— Per ser el senyor mestre,
no el saberia servir.
— Faràs com les altres,
con me veuràs venir:
pararàs taula blanca,
del bon pa i del bon vi,
i allí al cap de taula
hi plantarem un pi,
i a la cima més alta
n'hi canta un fildorí.

Cantaire: Dolors Capdevila i Jubert. Vid. pàg. 271.

Animat (♩ = 116)

Din, dan, din, dan, din - de - ta, -Sou
 mas - sa pe - ti - te - ta i no po - reu ser - vir. - L'en -
 via - ven a l'es - cue - la per pren - de de lle - gir. Ia
 ca - da cap de tau - la un bon por - ró de vi.

Alegre (♩ = 116)

Mun pa - re i mu ma - re, Min - dó, min - dó, min -
 do - ta, mun pa - re i mu ma - re no em dei - xen s'a - dor.
 mir, no em dei - xen s'a - dor - mir. vi. U - i!

Mun pare i mu mare,
 Mindó, mindó, mindeta,
 mun pare i mu mare
 no em deixen s'adormir;
 m'envien a escoleta
 per pendre de llegir.
 El mestre qui m'ensenya
 s'enamorà de mi.
 Me diu: — Catalineta,

te vols casar amb mi?
 — Som massa joveneta
 i no podré servir.
 — Mos posarem en taula
 i un llibre per llegir;
 a cada cap de taula,
 un barralet de vi.
 Uí.

Cantaire: Margalida Forteza. 11 anys. Alcúdia.

e. Source: Joaquim Maideu. *Llibre de Cançons*, pp. 58-59 (Henceforth cited as "Maideu").

El pa - re i la ma - re no em te - nen si - nó a
mi; me'n fan a - nar a l'es - co - la a a - pren - dre de lle -
gir. Mes. ail A - ra tom, pa - tan -
tom, xi - ri - bi - ri - cle - na, tum - pe - na, tum -
pí. Mes ail A - ra tom pa - tan -
tom, xi - ri - bi - ri - clom. (AmCanç)

1. El pare i la mare
no em tenen sinó a mi:
me'n fan anar a l'escola
a aprendre de llegir.
Mes ail Ara tom,
patantom, xiribiriclona,
tumpena, tumpí.
Mes ail Ara tom,
patantom, xiribiriclom.

5

2. El mestre que m'ensenyà 10
s'ha enamorat de mi;
me'n diu: — No et facis monja,
que et casaràs amb mi.—
Mes ail...

- | | | | |
|--|----|--|----|
| 3. Jo li'n faig de resposta
que no el sabré servir.
— Tu faràs com les altres
quan em veuràs venir:
mes ail... | 15 | 8. La soca n'és de plata,
les branques són d'or fi;
a la branca més alta
hi canta el francolí;
mes ail... | 35 |
| 4. me'n pararàs la taula,
m'hi posaràs pa i vi,
les estovalles blanques
com el paper més fi,
mes ail... | 20 | 9. a la branca més baixa
la puput hi fa niu.
El francolí ja canta
i amb son llenguatge diu:
Mes ail... | 40 |
| 5. a cada cap de taula
un brot de llessamí
perquè la gent quan passi
sentin olor de mi.—
Mes ail... | 25 | 10. — Què em daríeu, senyora,
que el mestre fes venir?
— Te'n daria Tolosa,
la meitat de París.
Mes ail... | 45 |
| 6. El mestre va a la guerra,
a servir el rei Felip;
m'ha dit que tornaria
quan serà el bruc florit.
Mes ail... | | 11. — Tolosa no n'és vostra
i París no és per mi.
— Una font te'n daria
que en fa anar tres molins:
mes ail... | |
| 7. Me'n ve una gran tristesa:
a l'horta jo n'aní,
a l'horta del meu pare
que n'hi ha un tarongí.
Mes ail... | 30 | 12. l'un mol pebre i canyella,
l'altre un sucre fi,
l'altre farina blanca
per vós i per a mi.
Mes ail... | 50 |

(MilàRom; AmCanç; AvCanç I; LlorensCP)

OBSERVACIONS: • vers 1: feu biat a pare i (pa/re/i).
• vers 3: feu sinalefa, elidint fon. la r de l'infinitiu, a amar a (a/nà).
• vers 27: feu sinalefa, elidint fon. la r de l'infinitiu, a servir el (ser/vi'l rei...).
• vers 33: feu sinalefa a ba un (n'bi/bam/ta/rou/gi).
• vers 51: feu biat a altre un (al/tre/un).

Modal and Tonal Dispositions of Folk Songs

Ann Livermore has made an important observation about the early collectors of Catalan folk materials:

...it is partly due to local collecting by church organists in times gone by that so much regional music has survived uncontaminated; their orthodox training enabled them to recognize the modes and scales from which these songs derived and thus to conserve them integrally according to original local practice.¹⁸

It is important to make the distinction between “modality” and “tonality.” The modes did not operate in the same context as major and minor scales. Modal music, initially monophonic and later polyphonic, stressed the unique placement of whole and half steps and frequently implied idiomatic melodic formulae. Tonality is largely a harmonic system, in which only the third degree of the scale is of primary importance as the defining source of the mode.¹⁹

The liturgical modes have left their imprint on folk tunes of Catalonia.

Francisco Baldelló provides in fact an important monograph on the influence of Gregorian Chant on popular Catalan music.²⁰ The highly restricted range of many of these songs is certainly reminiscent of plainchant, as is the somewhat unmetered flow of many “working songs.” Other commentators have pointed to the influence of Byzantine chant as a source of much chromaticism in this music, as opposed to the more conventional attribution to

¹⁸ Livermore, 141.

¹⁹ Joel Lester, *Between Modes and Keys: German Theory 1592-1802* (N.Y. Pendragon Press, 1989), xiv-xv.

²⁰ Francisco Bardelló, “Elements gregorians dins la cançó popular catalana,” *Obra del Cançoner Popular de Catalunya. Materials*, Vol. II (Barcelona: Fundació C. Rabell, 1928), 345-404.

Arab sources. Dionisio Preciado speculates that Arab music may have assimilated its chromaticism from earlier Spanish sources, raising yet another issue of cause and effect in the evolution of folk music.²¹ Whatever its provenance, chromaticism in Catalan folk music can affect any scale or mode degree, most frequently the third and seventh steps. Such alterations can further complicate classifications of folk tunes into specific modes or tonalities. Moreover, the so-called Phrygian or gypsy cadence, so prevalent in Andalusian folk music and especially “cante jondo,” plays a role in much Catalan folk music.

As example II-1 demonstrates, matters of mode or key are rarely simple. While II-1a and d are clearly Ionic or major, a fairly common disposition in Catalan folk tunes, the remaining versions are less clear. Modern listeners will experience the first two phrases of example II-1b in the context of C Major, with a strong emphasis on tonic and dominant degrees. The tune’s conclusion on E, surrounded by double neighbors, suggests the Phrygian mode, however. Moreover, the prominence accorded C may be explained as an allusion to the mode’s “repercussio,” or “dominant.” Similarly, Example II-1c may suggest initially C Major, but its termination on A negates this possibility. Does one construe this example as Aeolian, as Phrygian, or perhaps simply as an illustration of the “E tetrachord” of much Andalusian music? And what of example II-1e? Is this in a minor key, concluding on the dominant? If so, is the D# of measure three a fleeting reinterpretation of the third degree as leading tone to E and the juxtapositions of A# and A natural merely derivations of different forms of the minor scale? On the other hand, the emphasis on F# at the end of each section may suggest the Phrygian mode, albeit with chromatic alterations.

²¹ Dionisio Preciado, *Folklore Español: Música, Danza, y Ballet* (Madrid: Studium Ediciones, 1969), 179-180.

In his setting of “El mestre” for voice and piano (example II-2), Manuel García Morante employs the same version as example II-1d and highlights the ABA structure through a change of tempo and the casting of the middle section in the relative major. As attractive as this rendition is, Morante provides a decidedly tonal interpretation of a melody full of ambiguities.

“Blancafort” and “La mala nova,” two more folk ballads, are reproduced in examples II-3a/b as further illustrations of the sort of complexities associated with chromaticism. The first of these seems to suggest the key of A with an alternating major and minor third scale degree, but again the ending on G# has Phrygian implications. “La mala nova” begins with a suggestion of Aeolian (D natural minor?), again cadencing on the dominant. The second phrase (“Tra-la-la etc.”) could be construed as D Mixolydian with a chromatic alteration to the third degree at the conclusion. Example II-4 is a setting of this tune for male chorus by Enric Morera, included as an illustration of the sort of arrangements popularized by the Orfeó Català and for a gifted composer’s insight into the modal characteristics of the tune. Morera construes C as the tonic and imparts a rustic aura to the setting through the use of a drone on an open fifth. The composer interpolates a middle section of considerable harmonic and motivic interest, recalling the intense admiration of Richard Wagner’s music in Catalonia at the turn of the century.

Religious Songs

Religious songs are another important category of Catalan folk music, the two most important types being “goigs” and “nadales.” “Goigs” refers to the “joys” of the Virgin Mary, and “Los set goyts” (“The Seven Joys”) is a celebrated example from the

Ex. II-2

"El Mestre," arr. by Manuel García Morante

Source: Manuel García Morante. *38 Cançons Populars Catalanes* (Barcelona: Casa Beethoven, 1991), 52-53.

Moderato (♩. = 46)

Manuel Garcia Morante

1. El pa - re i la ma - re
 2. El mes-tre que m'en - se - nya
 3. Jo li'n faig de res - pos - ta

noem te - nen si - nóa mi, me'n fan a - nara l'es - co - la
 s'hae - na - mo - rat de mi; me'n diu: noet fa - cis mon - ja
 que noel sa - bré ser - vir. -Tu fa - ràs com les al - tres,

Allegretto

aa - pren - dre de lle - gir.
 queet ca - sa - rás amb mi. Mes ai! a - ra tom pa - tan -
 quan em veu - rás ve - nir.

poco rit.

tom xi - ri - bi - ri - cle - na tum - pe - na tum - pí. Mes

s f *s f* *rit.*

Tempo I

ai! a - ra tom pa - tan - tom xi - ri - bi - ri - clon.

rit.

Ex. II-3

a. "Blancaflor"

Source: Maideu, 58

Si s'es - tà la Blan - ca flor a l'om -
bre - ta de la men - ta. que en bro - da - va un mo - ca -
dor per la fi - lla de la rei - na.

The musical score for 'Blancaflor' consists of three staves of music. The first staff is in 3/4 time with a key signature of one sharp (F#). The second staff is in 2/4 time. The third staff is in 3/4 time. The lyrics are written below the notes.

b. "La Mala Nova"

Source: Maideu, 81

Grans cri - des ja en són fe - tes, don - de - ta,
gran guer - ra hi ha d'ha - ver, la don - dè.
Tra - la - la, la, la-ra, tra - la - la, la;
tra - la-ra, la-ra, la, la-ra, tra - la-ra, la-ra, la,
la.

The musical score for 'La Mala Nova' consists of five staves of music. The first staff is in 3/8 time with a key signature of one flat (Bb). The second staff is in 3/8 time. The third staff is in 3/8 time. The fourth staff is in 3/8 time. The fifth staff is in 3/8 time. The lyrics are written below the notes.

"La Mala Nova," arr. by Enric Morera

1.^{er} Partitura per coro d'hommes iⁿnois

[illegible]

First system of musical notation on the left page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

First system of musical notation on the right page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

Second system of musical notation on the left page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

Second system of musical notation on the right page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

Third system of musical notation on the left page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

Third system of musical notation on the right page. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The second staff has a vocal line with lyrics: "la la la la la la la la la la". The third staff has a vocal line with lyrics: "la la la la la la la la la la". The fourth staff has a vocal line with lyrics: "la la la la la la la la la la". The fifth staff has a vocal line with lyrics: "la la la la la la la la la la".

ff

qui ne voit l'a la guer - ra ve -

la - ra - la - la la - ra - la - la la - ra - la - la la la la la - la la

ff

qui ne voit l'a la guer - ra ve -

la - ra - la - la la - ra - la - la la - ra - la - la la

lan - ge tem - ble - ri d'a - ré ve - lan - ge tra - la - la

la la la la la la la la la la la la

lan - ge tem - ble - ri d'a - ré ve - lan - ge tra - la - la

la la la la la la la la la la la la

la - ra - la la - ra - la la tra - ra - la - ra la - ra - la

la la la la la la la la la la la la

la - ra - la la - ra - la la tra - ra - la - ra la - ra - la

la la la la la la la la la la la la

dimin.

tra - la - ra - la - ra la la la la la la la la la la

la la la la la la la la la la la la

dimin.

tra - la - ra - la - ra la la la la la la la la la la

la la la la la la la la la la la la

llonger

ppp

tra - la - la la la la la

llonger p

ppp

tra - la - ra - ra - la - la la la la la

llonger p

ppp

tra - la - la la la la la

p llonger

ppp

tra - la - ra - ra - la - la - ra - la - la la la la la

Middle Ages contained in the *Llibre vermell*. Like the ballads, goigs are generally strophic in form, with refrains addressed to the Virgin or some other patron saint.²² The song typically commences with the refrain, often referred to as an “entrada” along with its “respost.”²³ Example II-5 reproduces “goigs” in this form, and a translation is available in Appendix Hh. Christmas songs, known as “nadales,” are often treated as a separate classification. Two of the most popular Catalan Christmas carols, “El cant dels ocells”—rendered universally familiar through the performances of Pau Casals—and “El noi de la mare,” will be discussed in subsequent chapters. “Divinos,” songs filled with popular superstitions associated with the Lenten season and chanted by beggars in search of alms, are another important example of indigenous religious music.²⁴

Other Types of Folk Songs

Children’s songs are yet another classification to be considered in the realm of Catalan folk music. Maideu provides some twenty-three examples in this category, and common to most of them are an abundance of nonsensical syllables, counting devices, and rhymes.²⁵ The descending minor third embellished by an upper neighbor is often considered a universal motivic pattern in children’s songs, and those of Catalonia are no exception. Example II-6 provides a conspicuous illustration of this tendency.

Several other important song types are categorized as “Cançons d’activitat

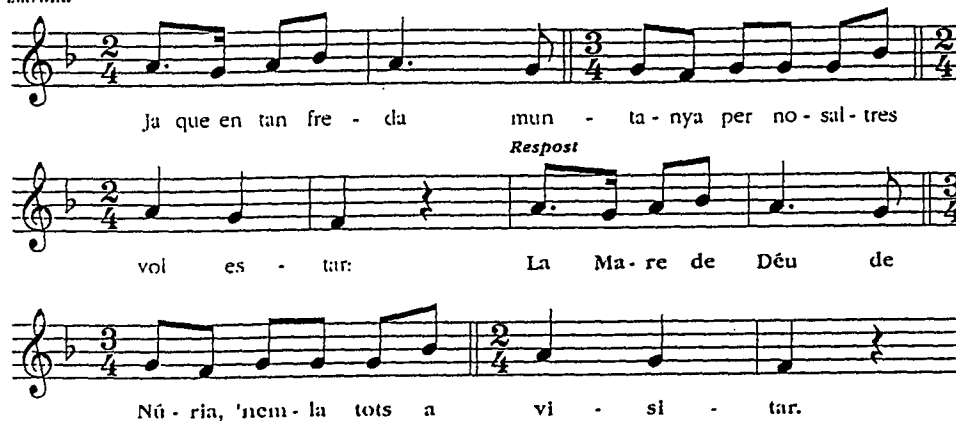
²² Paine, 51.

²³ Maideu, 435.

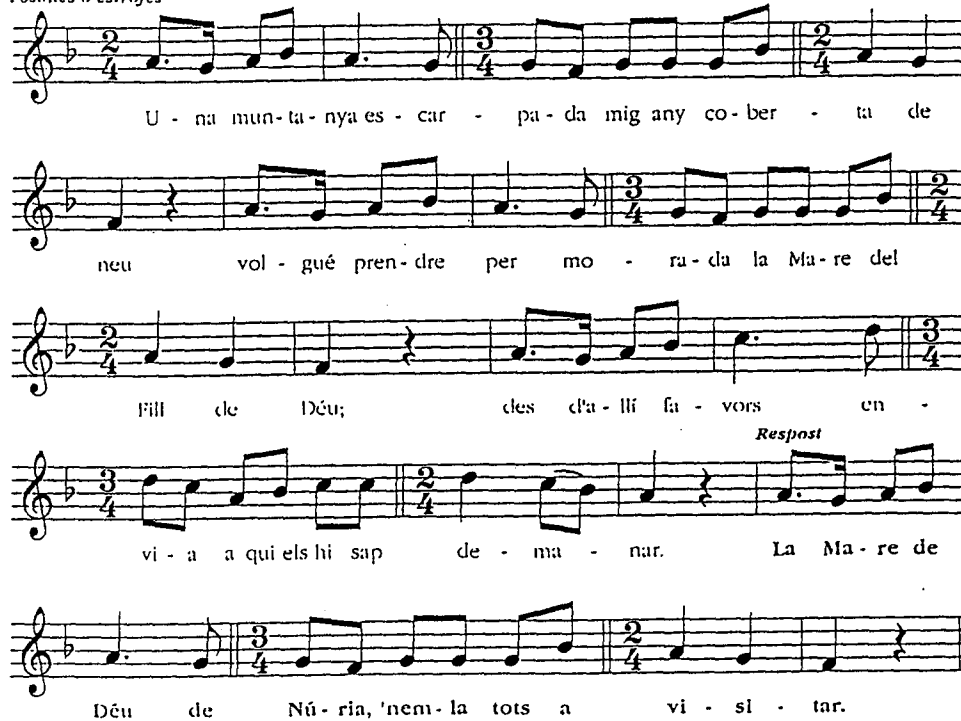
²⁴ Comas, 17.

²⁵ Maideu, 22-48.

Source: Maideu, 70-72


Entrada


Ja que en tan fre - da mun - ta - nya per no - sal - tres
Respost
 vol es - tar: La Ma - re de Déu de
 Nú - ria, 'nem - la tots a vi - si - tar.

Posables o estrofes


U - na mun - ta - nya es - car - pa - da mig any co - ber - ta de
 neu vol - gué pren - dre per mo - ra - da la Ma - re del
 Fill de Déu; des d'a - llí fa - vors en -
Respost
 vi - a a qui els hi sap de - ma - nar. La Ma - re de
 Déu de Nú - ria, 'nem - la tots a vi - si - tar.

Tornada o conclusió

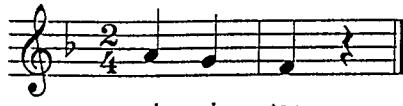


Ja que per sa gran cle - mèn-cia nos-tres vots vol es - col -

Respost



tar: La Ma-re de Déu de Nú-ria, 'nem-la tots a



vi - si - tar.

(Millet/PNI; BaldCPRC)

Entrada

Ja que en tan freda muntanya
per nosaltres vol estar:

Respost

La Mare de Déu de Núria
'nem-la tots a visitar.

Posades o estrofes

1. Una muntanya escarpada 5
mig any coberta de neu
volguè prendre per morada
la Mare del Fill de Déu;
des d'allí favors envia
a qui els hi sap demanar. 10
La Mare de Déu de Núria,
'nem-la tots a visitar.
2. Desitjós de dar-li glòria,
lo devotíssim sant Gil
una imatge per memòria 15
fabricà hermosa i gentil,
perquè los devots en ella
la vinguessin a invocar.
La Mare de Déu de Núria,
'nem-la tots a visitar. 20

- | | | | |
|---|-----------------------|--|------------------------|
| <p>3. Per salvar-la de la fúria
del cruel perseguidor,
en una cova de Núria
ocultà tan gran tresor;
és que Déu aquí volia
son poder manifestar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>25</p> | <p>8. Agrada tant a Maria
aquest lloc que s'escollí
que, quan Queralbs la volia,
immòbil se resistí:
aquest temple és testimoni
d'un succés tan singular.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>65</p> |
| <p>4. Efecte fou de sa gràcia
i prenda de nostre bé
que Amadeu des de Dalmàcia
a esta muntanya vingué,
perquè del cel los designis
havia d'executar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>30

35</p> | <p>9. Lo Rosselló i la Cerdanya,
comtats d'Urgell i Conflent,
pobles de França i Espanya,
des de Llevant a Ponent,
oh Mare!, vostra clemència
s'esforcen a publicar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>70

75</p> |
| <p>5. Prompte a la divina estrella
que en Núria havia d'eixir
una senzilla capella
s'afanyen a construir:
mentres del Cel nous prodigis
lo seu zel fan avivar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>40</p> | <p>10. Prop d'una font cristallina
vós oïu nostres clamors,
perquè sou la font divina
que raja aigües de favors.
De Vós ningú buit se'n torna
si és humil en demanar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>80</p> |
| <p>6. Un toro amb forta porfia
a dos pastors adverteix
que la imatge de Maria
en aquell lloc s'escondeix.
Oh, quant agraïts quedaren
a favor tan singular!
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>45

50</p> | <p>11. A vostres plantes prostrada,
si vos prega amb devoció,
troba sempre la casada
fruit de benedicció;
i vostre nom agraïda
no cessa de proclamar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>85

90</p> |
| <p>7. A tan agradable nova
acuden los sacerdots
i penetren en la cova
amb gran concurs de devots,
extrauen la santa imatge
traslladant-la a son altar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>55

60</p> | <p>12. Als pastors de la muntanya
que us invoquen de tot cor,
los defensau de la sanya
del dimoni, llop traïdor;
i, com també sou pastora,
sos ramats sabeu guardar.
La Mare de Déu de Núria,
'nem-la tots a visitar.</p> | <p>95

100</p> |

Tornada o Conclusió

Ja que per sa gran clemència
nostres vots vol escoltar:
La Mare de Déu de Núria,
'nem-la tots a visitar.

solitària” (Songs of solitary activity) by Maideu, including “cançons de bressol” (cradle songs) and various types of work songs. Of particular interest are examples from Mallorca recorded by Baltasar Samper for the *Obra del Cançoner Popular de Catalunya*, since they manifest a rhythmic freedom and melismatic floridity not widely encountered in the region. A kinship to the “cante jondo” of Andalusía is apparent, as is a connection to liturgical chant. Examples II-7a/c reproduce several of Samper’s specimens, and the prevalence of the interpretive directive “lliure” or “lliurement” (“free” or “freely”) underlines the character of these songs. “Cançons de llaurar” (ploughing songs) and “cançons de batre” (threshing songs) are perhaps the two most widely encountered species of working songs.

Finally, several types of Catalan folk songs are notable for their tradition of improvisation, including the “cançons de pandero” (“tambourine songs”) and the “corrandes,” also known as “cobles” in the Valencia area and “gloses” on the Balearic Islands. Example II-8 is an instance of the former, characterized by a rhythmic ostinato appropriate to the tambourine, the standard eight verse format, and a quintessentially Spanish chromatic expansion of the lower e-mode tetrachord. The “cançons de pandero” seem to have originated in the areas of Urgell, Roselló (Le Roussillon), and Cerdanya (Sardinia), where shepherds would serenade civil and ecclesiastical authorities on the occasions of important holidays, weddings, and baptisms. After the formal presentation, a fee would be established for each song improvised in honor of the attendees.²⁶

On the island of Mallorca, competitions in the improvisation of “corrandes” known as “glosats” still occur. Typically, two men seated at a table adorned by a vase and a glass

²⁶ Comas, 19-20.

Ex. II-6

"Roda, Roda, Baldirona" (Cançó d'Infants)

Source: Maideu, 27

Ro - da, ro - da, bal - di - ro - na, per - què sur - ti ben ro -
do - na, ben ro - do - na i sal - ti - ro - na.

Ex. II-7

Cançons d'activitat solitària

a. Cançó de Batre

Source: *Obra del Cançoner Popular de Catalunya*, 372-373

VAL MÉS ESTÀ A FORMENTOR — A S'OMBRA D'UNA PALMERA

Lent (♩ = 50, lliurement)

Ahl Ahl
(ai) Val més es - taa For - men - tor,
a For - men - tor,
ia s'om - bra d'u - na pal - me - ra, Ahl
(ai) d'u - na pal - me - - - - - ra.
Ahl (ai) que haver d'es - tar da - munt s'e - ra.
(ai) da - munt s'e - - - - - ra. Ahl

b. Cançó de Llaurar

Source: *Obra del Cançoner Popular de Catalunya*, 396

JO LLAURAVA AMB EN VERMELL — I AMB EN BANYA-REVOLTADA

Lent i trist ($\text{♩} = 52$, *lliurement*)

Jo llau - ra - va amb En Vermell

i amb En Ba - - nya - re - vol - ta - da,

(ai) i fe - - - ia mi - - - llor llau - ra - da

que l'a - mo amb so seu pa - rel.

c. Cançó de Bressol

Source: *Obra del Cançoner Popular de Catalunya*, 397

UN ANGELET QUI TÉ SON — I NO SE POT ADORMIR

Lent ($\text{♩} = 60$, *molt lliurement*)

Un an - ge - let qui té son

i no se pot a - dor - mir, se - ri - a bo es can - tar - li,

se - ri - a bo es can - tar - li, poc, poc, es

vou - ve - ri - rou, un an - ge - let qui té son.

Source: Maideu, 308

Ger-mà meu, fu - lle-ta d'al - ba, al-ceu's, que da - rem un tomb;
 mi - ra - rem qui fal - ta a tau - la, que em sem - bla que tots no hi
 som. Les per - so - nes que a - ci fal - ten són per -
 so - nes de gros preu: fal - ten el pa - re i la
 ma - re, són a la glò - ria del cel, són a
 la glò - ria del cel.

(SerraCal; SerraPand; PedCMP; SacC)

Germà meu, fulleta d'alba,
 alceu's, que farem un tomb;
 mirarem qui falta a taula,
 que em sembla que tots no hi som.
 Les persones que ací falten
 són persones de gros preu:
 falten el pare i la mare,
 són a la glòria del cel. (bis)

Donzellea agraciada,
 a qui vos compararé?
 A la neu de la muntanya
 o a les roses del roser?
 A la neu de la muntanya
 us comparo per blancor;
 a les roses del roser
 us comparo pel color. (bis)

of water are called upon to elaborate on specified themes extemporaneously in the four verse rhyming form of “corrandes.”²⁷ Example II-9 provides a sample of the genre.

Texts and Themes

Beyond the obvious rhythmic influences of the Catalan tongue described above, certain textual features distinguish much of the folk music of Catalonia. A standard popular image of Spanish song is expressed in Gerald Moore’s observation that, “So many Spanish songs are love songs that you begin to wonder whether the Spaniards do anything except compose love songs and sing love songs.”²⁸ Even were that true of Spanish song in general, the folk music of Catalonia is notable for “an almost complete absence of lyric forms, such as amatory songs.”²⁹ While this dearth has sometimes been attributed as much to the tastes of editors of cançoners as to the actual situation,³⁰ it seems fair to insist that amorous sentiments and tales in Catalan folk music are rarely idealized. In Granados’ *Tonadilla* “El majo discreto,” Periquet’s text asserts that “quien ama no ve” (Love is blind), but such a view is certainly contradicted by the sometimes harsh realism of the Catalan take on the matter. The refrain of one of the most popular Catalan folk tunes, “La filla del Carmesí,” says it best: “He who has loves scorns it; he who has it not craves it.” In his ebullient *Spain: A Musician’s Journey through time and space*, Walter Starkie

²⁷ Comas, 19.

²⁸ *The Magnificent Victoria de los Angeles*, a videotaped recital for the BBC with pianist Gerald Moore taped on December 17, 1968, VAI, 1992.

²⁹ Paine, 51.

³⁰ Preciado, 178-179.

Source: Maideu, 311

A - lli dalt de la mun - ta - nya tot el bé de Déu hi
tinc: les ro - ses de qua - tre en qua - tre i els cla - vells de cinc en
cinc.

(MiscFolk; AmCanç)

provides an especially lucid interpretation of the Catalan ethos:

The Catalans have a beautiful word which sums up all their qualities—the word *seny*. *Seny*...is the positive quality of “common sense.” It is a word signifying Catalan thrift, economy and savings for hard times, the attitude, in fact of the ant, which is opposite to that of the Andalusian, the proverbial grasshopper.³¹

The darker side of life and love is widely explored in the folklore of Catalonia. The aforementioned “cançons de bandolers” are one illustration of this, and so are the numerous depictions of the “malmariada,” or the unhappily married one. Catalan composer Joan Manent (also known as Juan Manén) combines both themes in his own text to his song, “Lo frare”:

“My mother has told me
how one day my father
went off to find wheat
to make bread dough with it.
There he was half way,
and a friar stood before him.
Alas, o father viroló
alas o father mine!
-Good fellow, what is it you’re carrying?
-Good wheat, o Father.
-You had best give it to me!
-No, not this time,
for I have wife and child
a sheepfold and a house.
Alas, o father viroló,
alas o father mine!
Viroló, viroleta, leta, leta, etc.
-If with good grace you won’t,
the friar said to him,
-By force you’ll give it to me,
for I’m a thief
and the habit I’ve put on
just to disguise me.

³¹ Walter Starkie, *Spain: A Musician’s Journey through time and space*, Vol. II (Geneva: Edilsi, 1958), 54.

Alas, o father viroló,
alas o father mine!
-Let me go freely by,
o friar or thief,
for I am not afraid of man
nor weapons either,
I am much more afraid
of my wife at home.
Alas o father viroló
Alas o father mine!³²

Irony figures significantly in many folkloric texts, and the refrain of the popular “Muntanyes Regalades” seems to sum it up aptly: the first verse reports on the splendors and natural glories of the Canigó Mountains, but the speaker confides repeatedly, “I don’t like at all, I don’t like it, no! I don’t like the life of a shepherd!” The spirit of Sir Walter Raleigh’s tart response to Christopher Marlowe, “The Nymphs Reply to the Shepherd,” lives again!

Folk Dances of Catalonia

Beyond the rich world of folk songs that embody so much of the spirit of Catalonia, the region’s dances merit exploration as a comparable and closely related aspect of indigenous musical expression. Several popular dances will be discussed in later chapters in conjunction with their use in specific compositions, but no overview of Catalan folk music would be adequate without mention of some of the most prominent types.

Composer Enric Morera once said of the sardana, “It is a dance, a song: it is Catalonia.”³³ Indeed, the sardana has become synonymous with Catalonia throughout the

³² George Hills, song translations, *Conchita Supervia: Spanish Songs*, LP, COLO 113, 1960.

³³ Starkie, 51.

entire world, a symbol of the region's implacable spirit and maintenance of tradition even in the face of persecution and assimilation. The popular dance was banned under Primo de Rivera's dictatorship, a government which must have viewed the seemingly innocent circular configuration as a threat to a unified Spain under a strong central authority. Given the dance's emotional connotations, it is easy to imagine it to be of ancient, folkloric origins, a distant relic of Catalonia's former days of glory. In reality, the sardana as it is known today is a comparatively recent phenomenon, a product of the nineteenth-century *Renaixença*.

Credit for the synthesis of this legendary dance and its customary instrumental accompaniment is due to Josep ("Pep") Ventura (1817-1875), and its initial dissemination was greatly enhanced by the *Mètode per aprendre a ballar sardanes llargues* (1850) of Miquel Pargas (1816-1872). Both musicians composed numerous sardanas and directed "cobles," the traditional band accompaniment, and by the end of the century many similar ensembles had been formed throughout the region. As Josep Roda Batlle points out, the sardana differs substantially from the folkloric norm, in that it does not stem from an oral tradition. The dance is on the contrary a composed piece, with explicit harmonization and orchestration.³⁴ As such, the genre has attracted some of Catalonia's most gifted composers, including Enric Morera, Amadeu Vives, Joan Lamote de Grignon, Eduard Toldrà, Juli Garreta, and Pau Casals. Example II-10 reproduces one of Garreta's sardanas arranged for solo piano.

Before long, two distinct but parallel streams in the composition of sardanas could

³⁴ Batlle, 101.

Source: Josep Miracle. *Llibre de la Sardana* (Barcelona: Editorial Selecta, 1953), 180-181.

The musical score is written for piano and consists of seven systems of staves. The first system begins with a forte (*ff*) dynamic. The second system includes piano (*p*) and mezzo-piano (*mp*) markings. The third system features piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth system includes mezzo-forte (*mf*) and piano (*p*) markings. The fifth system contains mezzo-forte (*mf*), fortissimo (*ff*), and piano (*p*) dynamics, and includes first and second endings marked 1^a and 2^a. The sixth system includes piano (*p*) and mezzo-forte (*mf*) markings. The seventh system includes piano (*p*) and mezzo-forte (*mf*) markings. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic markings and articulation marks.

This page contains nine systems of handwritten musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are present throughout. The piece ends with a double bar line and a final chord. A small number '72' is visible in the bottom right corner of the page.

be discerned: popular composers created works for actual dancing, while more classically oriented composers fashioned symphonic statements. Josep Serra (1874-1939) and his son Joaquim (1907-1957) were exceptional in that they produced sardanas for both environments.³⁵

Pep Ventura established the norm of the eleven-instrument *cobla*, an ensemble primarily of wind instruments supported by string bass and modest percussion. One player generally plays both *flaviol* and *tamboril*, a sort of fife-and-drum set. Two *tiples*—sometimes called treble *xeremias*—are included, providing the penetrating, somewhat shrill sonority of shawms. A pair of *tenoras*, or tenor *xeremias*, balances out the sonic texture. Trombones and cornets are also customary, as is another traditional Catalan instrument, the *fiscorno*, a sort of flugelhorn. A double bass generally completes the picture.³⁶ To the present day, nearly every town of Catalonia boasts its own *cobla*, the director of which is typically responsible for making musical arrangements.

Two types of formal organization are found in the dance, the *sardana corta* and the more elaborate and lengthy *sardana llarga*. Both sardanas are generally notated in 6/8 or 2/4 time, sometimes a mixture of both. The structure of the *sardana corta* is reasonably fixed and worthy of some elaboration. The *flaviol*, a small, seven-hole flute, usually provides the *introito*, a sort of call to attention in 6/8. A section of *corts* (short steps) follows, generally in the minor mode in 2/4, punctuated by a rhythmic ostinato articulated

³⁵ Batlle, 102.

³⁶ Paine, 58.

by the *tamboril*. Next come the *llargs* (long steps), accompanied by the more upbeat music in the major mode, typically in 6/8 with instances of hemiola. The *llargs* often last about twice as long as the *corts*. At this point the *flaviol* interjects a *contrapunto*, usually in 6/8, and the dance concludes with a reprise of the *llargs*. The *sardana llarga* is freer in structure, with numerous repeats of individual sections at the composer's discretion. Accelerandi and occasional leaps (*salts*) are prevalent as well.³⁷

The idea of a “round dance” was hardly the invention of Pep Ventura, however: his contribution centers mainly on the expansion of the “short” form into its larger incarnation and his indefatigable dissemination of the dance. Nevertheless, antique vases found at Llíria attest that for millennia Catalanian people had joined hands in festive dancing.³⁸ The “ball rodó” was popular in the middle ages, as evidenced by the presence of such dances in the *Llibre vermell*, and by the 16th century the term “sardana” was widely substituted for the earlier appellation. Moreover, certain recognizable features of the modern dance were already in place. Cast in two phrases of eight measures, the primitive sardana alternated *curts* and *llargs*, the former repeated in some four *tirades*, the latter in six. Even then, the dance was initiated by the sound of the *flaviol*, and the small accompanying band was called a “cobla de tres quartans,” an allusion to the use of three players on four instruments. In addition to the familiar *flaviol/tamboril* combination, these rustic ensembles included the *gralla* and the *cornamusa*, both instruments of the shawm family. The primitive sardana was most prevalent in the Ampurdan and in the neighboring

³⁷ Ibid., 59.

³⁸ Batlle, 99.

regions of la Selva and la Garrotxa.³⁹ The Renaixença would see the development of the cobla into a fuller, more symphonic force, the wide dissemination and popularity of the dance, and, most significantly, the expansion of the sardana's patriotic implications.

Another important Catalan folk dance, the *contrapàs*, is described by Dionsio Preciado as the “sister dance of the sardana.”⁴⁰ The dance is performed in a semicircular configuration with interlocked hands and accompanied by texts treating the passion and death of Christ. In spite of the Christian orientation of the chants, the *contrapàs* is believed to be of Pagan origins.⁴¹ Like the sardana, “short” steps alternate with “long” ones, and both “short” and “long” versions of the *contrapàs* exist, although the abbreviated approaches have predominated in recent times. Unusual among Catalan dances are its juxtapositions of triple and binary meters.

Although most widely associated with Aragon, the lively dance in triple meter known as the “jota” is found in Catalonia as well, most notably in Tarragona and Tortosa. “Xiquets de valls” is another popular dance in which the participants form tower-like configurations to the accompaniment of the *gralla*. In subsequent chapters, several other regional dances will be described in connection with their use in the piano works of Federico Mompou and Joaquín Nin-Culmell. These include the “ball del ciri,” the “dansa del Castelltersol,” the “ball plà,” the “ball de Sant Farriol,” the “Patum de Berga,”

³⁹ Batlle, 99.

⁴⁰ Preciado, 183.

⁴¹ Ibid., 183.

“l’esquerrana,” and “l’hereu Riera.”

CHAPTER III: FEDERICO MOMPOU

A Biographical Sketch

Family trees and histories may not always be relevant to understanding the evolution of an artist, but in the case of composer Federico Mompou at least one aspect of familial identity would prove decisive. Since the fifteenth century the Dencausse family had been associated with bell foundry in southern France, and in the mid-nineteenth century Ceferino Dencausse established a branch of the family business in Barcelona. Two of his sons, Jean and Pierre, relocated to that city, where in 1864 the latter's daughter Josefina married Federico Mompou Montmany.¹ The couple produced three children, of whom the youngest, Federico, was born on April 16, 1893. Music played an important role in the family's home life, and Federico displayed a marked musical aptitude at an early age. The sound of bells would cast a lifelong spell on the young musician. As Dorle J. Soria reported in a 1978 interview with him,

...on Sundays friends would come and there would be music and singing and dancing. The boy loved Chopin and Schumann but most of all the sound of the bells. He would go to the factory and listen to the metallic sounds and he learned to reproduce the sound of a bell sent to be repaired. In his music there were to be bell sounds and a characteristic metallic chord."²

In an interview with Jose Bruyr, Mompou recalled the family's commitment to his pianistic training and his own doubts about the potential for a career as a concert artist: "I was already a musician, and according to this excellent man (i.e. his father) I was to

¹ Clara Janés, *Federico Mompou: Vida, Textos, Documentos* (Madrid: Fundación Banco Exterior, 1987), 3-8.

² Dorle J. Soria, "Artist's Life: Mompou the Magician," *High Fidelity and Musical America*, Nov. 1978, 6.

become a virtuoso...Unhappily or happily - my fingers are not predestined to fiddle on the ivories with velocity.”³ Whatever reservations Mompou may have had about such gifts, his earliest successes were in fact on the concert stage. He made his debut in 1908 in a joint recital with Francisco Figueras at La Sala del Orfeón Barcelones and continued his studies with Pedro Serra at the Conservatorio del Liceu for another three years.⁴

A 1910 concert in Barcelona by Gabriel Fauré and Marguerite Long inspired Mompou to devote himself to composition and to seek instruction in the French capital. Armed with a letter of recommendation to Fauré from no less than Enrique Granados, the young Catalan arrived at the Paris Conservatory the following year. Always a timid individual, Mompou never mustered the courage to approach the French composer and Conservatory director, enrolling instead in the piano class of Louis Diémer and the harmony and composition classes of Emile Pessard. Ferdinand Motte-Lacroix, a disciple of Isidore Philipp, soon succeeded Diémer as Mompou’s piano teacher and would become one of the first interpreters of the composer’s piano works. A series of “Planys” (“Laments”) for solo piano, later published as the first four numbers of the *Impresiones intimas* (*Intimate Impressions*) suite, was Mompou’s first compositional essay. These deeply expressive miniatures were the fruits of his studies at the time with Samuel Rousseau, a professor of harmony and counterpoint. All along, Mompou’s family was kept in the dark about his intention to abandon the pursuit of a solo career in favor of

³ Jose Bruyr, *L'Ecran des Musiciens* (Paris: Jose Corti, 1933), 107-108.

⁴ Christine Bendell, *Federico Mompou: An Analytic and Stylistic Study of the “Canciones y Danzas” for Piano* (doctoral dissertation, Ann Arbor: UMI, 1983), 8.

compositional activities.⁵

Although the outbreak of World War I in 1914 compelled Mompou to remain in Barcelona for the following six years,⁶ this period proved critical to the composer's aesthetic development. Indeed, it seems fair to assert that the style and approach developed by Mompou during these years would remain more or less consistent throughout his long career, allowing perhaps for a trend towards increased severity and abstraction in some of the later works. Santiago Kastner, an early biographer, relates Mompou's study of Roman paintings in the region and his evolving interest in Medieval music at this time.⁷ The composer was in the process of formulating an artistic outlook he would refer to as a "recomençament," or "new beginning," an allusion to his rejection of rigid harmonic systems and overly rational approaches to musical creation. In more concrete terms, this often entailed an avoidance of bar lines and time signatures, and an approach to harmony and structure that relied more on sonorous sensations and simple concision than on traditional functionality and elaborate development.

The model of French composers was significant, and influences of various figures from the Parisian musical scene are readily discernible in Mompou's compositions. Certainly, the aforementioned preoccupation with sound for its own sake, the frequent harmonization of modes, and the rejection of Germanic structural procedures point to the

⁵ Antonio Iglesias, *Federico Mompou: Su Obra para Piano* (Madrid: Editorial Alpuerto, 1976), 11-12.

⁶ *Ibid.*, 12.

⁷ Santiago Kastner, *Federico Mompou* (Madrid: Consejo Superior de Investigaciones Científicas, 1946), 30.

influence of Debussy, but the sparse textures and whimsy of many pieces recall the “Primitivism” of Erik Satie. Interpretive directives such as “Chantez avec la fraîcheur de l’herbe humide” (“Sing with the freshness of moist grass”) in his *Scènes d’enfants* and “Répétez, je vous prie” (“Repeat, I beg you”) in the *Trois variations* point unquestionably to Mompou’s emulation of the composer of the *Trois gymnopédies*. In later sojourns in the French capital in the 1920’s, the music of Ravel, Poulenc, and “Les six” would leave as well their mark on the young Catalan.⁸

Mompou used to divide his compositional output into three broad categories: works which evoke some element of spirituality, magic, or enchantment; works which are colored by images of and scenes of rural Catalan life; and works which actually incorporate direct quotes from Catalan folk sources, the focus of the present paper.⁹ During these formative years, Mompou produced primarily piano solos, and the titles of these first efforts—*Impresiones íntimas*, *Cants magics* (*Magical Chants*), *Scènes d’enfants*, *Fêtes lointaines* (*Distant Celebrations*), *Pessebres* (*Nativity Scenes*), *Suburbis* (*Outskirts*), and the first two *Canciones y danzas*—give some indication of these classifications.

Common to these pieces and to most of Mompou’s output is a rather miniaturist scale, both in terms of the comparative brevity of most works as well as the relatively simple musical textures. The composer himself offered this artistic credo to Antonio Iglesias, author of *Federico Mompou: su obra para piano*:

⁸ Iglesias, 12-13.

⁹ Starkie, 134.

My only wish is to write pieces in which nothing is lacking or superfluous. I consider it most important to limit myself to the essential, without getting lost in secondary ideas of lesser significance. I cannot submit my spontaneity to theories I don't feel...For me there exist only *my* form and *my* concept; the work is born first: after comes the theory to systematize and elucidate.¹⁰

Also apparent from the start was Mompou's love of bell sounds, which manage to find their way into almost all of his piano works. The suggestion of bells is nothing new in piano music: after all, Debussy's infatuation with the Balinese "gamelan" led to atmospheric gong-sounds, and Rachmaninoff's Russophilia emerged in the deafening peal of church bells or the distant play of troika bells. Still, given his childhood impressions, the discordant, slightly sour reverberations of defective bells had a unique appeal to Mompou, and most of his melodies are eventually colored by evocations of this distinctive, "metallic" sound. Examples III/1a-d provide several illustrations.

Mompou returned to Paris in 1920 and impressed his former teacher Motte-Lacroix with his new compositions. Motte-Lacroix programmed several of these pieces at a recital in the Salle Erard and, perhaps more importantly, introduced the young artist to the highly influential critic and musicologist Emile Vuillermoz.¹¹ In an article published in the *Le temps* in 1921, Vuillermoz offered the following insights:

This young Spaniard, who works in the silence of his country retreat and who is as unknown to his compatriots as to us, is a magician. He searches in music for enchantments and spells. He composes "Cants magics,"...which possess an almost hallucinatory power of evocation. In the Middle Ages they would not have

¹⁰ Iglesias, 14.

¹¹ Ibid., 13.

Ex. III-1 Bell Sounds and Metallic Chords in the Piano Works of Federico Mompou

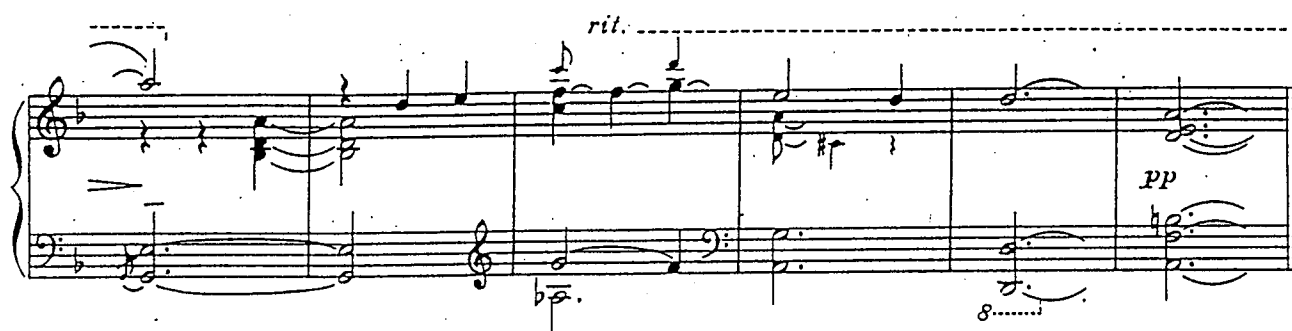
a. Plany I, from "Impresiones Intimas"

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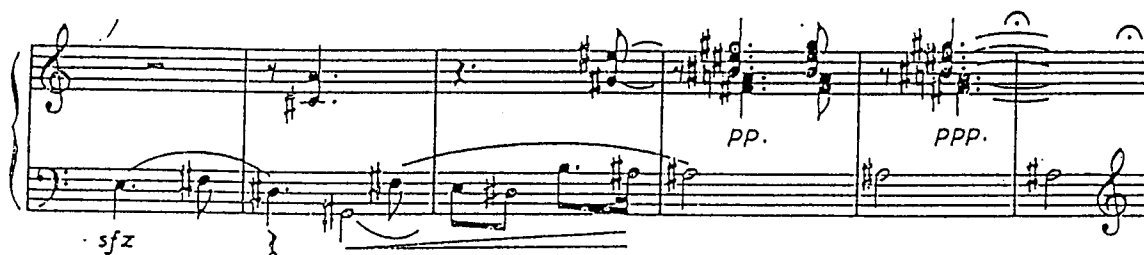
b. Preludio No. 5

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c. Música Callada, XXII

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d. Fêtes Lointaines, I

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hesitated to burn at the stake an artist endowed with such disquieting powers.¹²

Ever shy, humble, and retiring, Mompou returned to Barcelona in 1922, seemingly reluctant to exploit the acclaim his music was enjoying abroad. The composer would finally make Paris his home from 1923 to 1941, during which time he became a part of the artistic and intellectual community, frequenting the salons of the Baroness Roberta de Rothschild and the Princess Bassiano. His piano music attracted the attention of his compatriot, the indefatigable champion of new music Ricardo Viñes, who did much to promote it. Among the composer's important works of the 1920's were the first six of his *Preludios*, *Charmes*, and *Canciones y danzas* Nos. 3 and 4 for piano, and *Quatre Mélodies*, *Comptines I-III*, and the *Canción incerta* for voice and piano. Mompou's involvement with the social life of Paris apparently led to an artistic "dry spell" between 1931 and 1937: in 1941 he returned to Barcelona, apparently a more congenial environment for the elusive artist's sometimes similarly evasive muse. Still, Mompou's relaxed attitude towards his compositional activities remained apparently a life-long trait, as pianist Gina Bachauer, a prominent exponent of his music, once commented to Dean Elder: "...Mompou writes when he wants to write, when he finds the weather is good and that he's not very tired."¹³

Mompou met the twenty-year-old pianist Carmen Bravo at a competition he

¹² Emile Vuillermoz, "Chants Magics," *Le temps*, April 1921, reprinted in Janés, 364-365.

¹³ Dean Elder, "Federico Mompou, poet of the soul's music," *Clavier* 17, (December 1978), 20.

adjudicated in Barcelona in 1941.¹⁴ Several years later he would marry the young artist, who became an important exponent of her husband's work. One of the more important fruits of these first years back in the Catalan capital was the song cycle *Combat del somni*, based on texts by poet José Janés, whose daughter Clara would become perhaps the most important biographer of Mompou.

The *Cantar del alma* (1951), based on the words of San Juan de la Cruz, is another important vocal work, especially striking for its alternation of vocal and piano parts and its use of Gregorian melodies. Six poems of Bécquer are set in the *Becquerianas* of 1971, one more example of Mompou's exquisite output for solo voice and piano. Larger vocal forces have figured as well in the composer's *oeuvre*, including *Los improperios*, an oratorio composed in 1963.

In spite of such fine works for solo guitar as the *Suite compostelana* and the *Canción y danza* No. 13, Mompou has seemed most at home with his chosen instrument, the piano. The composer committed to disc his complete works for solo piano in the early 1970's for the Spanish Ensayo label, and many prominent pianists—most notably Alicia de Larrocha—have worked closely with the composer and contributed significantly to his discography. The *Variciones sobre un tema de Chopin* (1938-1957) is undoubtedly his most large-scale and virtuosic undertaking, although the four volumes of *Música callada* (*Silent Music*), composed between 1959 and 1967, are perhaps the distillation of his subtle art. These twenty-eight short pieces take their title from a phrase of the mystic poet San Juan de la Cruz: “La Música Callada, la Soledad Sonora” (“Silent Music, Sonorous

¹⁴ Janés, 214-215.

Solitude”). According to a note by the composer in the first volume, Mompou was intrigued by the notion of creating “une musique qui serait la voix même du silence” (“a music which would be the very voice of silence”).

Mompou enjoyed an impressive international reputation, and his native Spain was quick to shower the reclusive composer with honors. He received the Premio Nacional de Música in 1945, was elected to the Real Academia de San Jorge of Barcelona in 1952, named “correspondiente” of the Real Academia de Bellas Artes of Madrid in 1959, and was a long-standing member of the Comité Directivo de la Sección Española de la Sociedad Internacional de Música Contemporánea. The French government bestowed on him the title of “Officier d’Académie” in 1952.¹⁵

Mompou made a number of international tours with his wife, and visited the United States on several occasions during the 1970's. He traveled to New York for the last time in 1978, to attend and participate in an 85th birthday celebration at Alice Tully Hall. At the concert Mompou performed a number of his piano works, and Alicia de Larrocha premiered his fourteenth *Canción y danza* and collaborated with her compatriot José Carreras in several of the composer's songs. Andrew Porter had warm praise for the event in *The New Yorker*, and Donal Henahan of *The New York Times* referred to Mompou as “a master,” remarking on the almost casual, improvisatory quality of his performances.¹⁶

¹⁵ Iglesias, 14.

¹⁶ Donal Henahan, “Countrymen Pay Homage to Mompou,” *The New York Times*, March 27, 1978, C16.

One hopes that the memories of this success were of some comfort to the composer, who suffered a debilitating stroke shortly thereafter, precluding the possibility of further compositional activity. Mompou was nevertheless duly garlanded during his remaining nine years, receiving gold medals from the Gobierno de la Generalitat de Barcelona and the Academia de Bellas Artes de Madrid in 1980, the Universidad Menéndez Pelayo in 1982, the Sociedad General de Autores in 1984, and the Ciudad de Barcelona in 1986, among many others.¹⁷ Federico Mompou died on June 30, 1987.

Catalan Folk Materials in the Works of Mompou

Scènes d'Enfants

The earliest work of Mompou to employ direct quotations from Catalan folk music is the *Scènes d'enfants* of 1915-1918. The suite alludes to a rich tradition of musical recollections of childhood, including such piano works as Robert Schumann's *Kinderszenen*, Claude Debussy's *Children's Corner*, and Octavio Pinto's *Scenas Infantis*, as well Mussorgsky's song-cycle *The Nursery*. The work was published by Editions Maurice Senart, later to become Editions Salabert. The exclusively French titles and interpretive directives suggest the composer's identification with the cosmopolitan musical community. Mompou's paean to childhood evokes an urban or at least suburban setting, as the titles of the work's three sections indicate: "Cris dans la rue," "Jeux sur la plage" Nos. I-III, and "Jeunes filles au jardin." The last movement in particular has become one of the composer's most celebrated pages and was transcribed for violin by Joseph Szigeti. A decidedly Catalan flavor characterizes the outer movements, both of which quote the

¹⁷ Janés, 477.

folk tune “La filla del marxant.” Writing of the suite in *Le Jardin Retrouvé*, Wilfrid Mellers comments, “It touches us on the raw, belonging to *us* more directly than do the magic pieces, which uncover primeval impulses we’ve come near to forgetting. *Scènes d’enfants* offers a vision of Eden the more poignant because it is...tinged with regret.”¹⁸

“Cris dans la rue” is framed by the suggestion of rather raucous and somewhat strident “shouts” which echo away after their initial statement (Ex. III/2a). The parallel chords of these sections outline a simple melodic pattern of repeatedly alternating seconds with a descent at the end of each phrase. Antonio Iglesias notes that the initial motivic cell recalls the Catalan child’s cry of “al darrera” (“to the back!”).¹⁹ The exquisitely sensitive Wilfred Mellers points out the mixture of perfect fourths and tritones in these chords, surely a witty allusion to the juxtaposition of the devilish and the angelic in children.²⁰ The notation is typical of Mompou in several respects: while the ternary rhythm is quite evident, the composer eschews bar lines across both staves; pedaling is suggested by the decidedly French penchant for suspended slurs; ritardandi are indicated by continuous lines; note heads of various sizes delineate the textural hierarchy. One might conclude that the score “looks” as Mompou wishes it to sound. Tonally, this section is centered on C, although the persistence of a G pedal point in the bass undermines stability, suggesting a 6/4 position.

¹⁸ Wilfrid Mellers, *Le Jardin Retrouvé: The music of Frederic Mompou* (York: Fairfax Press, 1990), 65.

¹⁹ Iglesias, 50.

²⁰ Mellers, 66.

Ex. III-2 Federico Mompou: "Cris dans la rue" from *Scènes d'Enfants*

a. By Permission of Associated Music Publisher, Inc. (BMI).



b. By Permission of Associated Music Publisher, Inc. (BMI).



The musical score is arranged in three systems, each consisting of a vocal line and a piano accompaniment. The first system includes the lyrics "Calme" and "Chantez un peu grossièrement". The second system continues the musical notation. The third system includes the lyrics "Gai lointain". The score is written in a standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and dynamic markings.

m. f.

Calme

Chantez un peu grossièrement

Gai lointain

The “Très vif” in G follows, with a similarly mechanical ostinato accompaniment (Ex. III/2b). As Iglesias comments, “it is a simple melody which we must have heard somewhere as children,”²¹ an impression most likely gained from the tune’s pentatonic character. The vivacious dance dissolves into yet another section, marked “Calme,” with the melody to be sung “un peu grossièrement” (“a little coarsely”). “La filla del marxant” makes its appearance here, accompanied by “gongs” in the bass on C and its dominant and supported by quartal harmonies, recalling the texture of the opening. Chimes sound in the distance with a delicate discant marked on a third staff (Ex. III/2c).

The Biblioteca Popular de l’Avenç published a transcription of the folk tune notated in 6/8 in the major mode (Ex. III/3). Mompou’s treatment of the melody suggests a stretching out of its “Alegre” tempo in the cançoner: only the middle staff is barred, and the tune is clearly to be experienced in two-bar hypermeasures. Mompou varies the melody with waltz-like rhythmic gestures and sequential extensions. The refrain itself does not interest him here.

In the aforementioned piece by Dean Elder, Gina Bachauer remarks,

This melody is taken from a popular song, a very cheap song, that is going around in Barcelona, that everybody sings. It was Mompou’s idea to show that a cheap little melody can become extremely refined and beautiful....And this man with his harmonizations and settings has made masterpieces of these little things.²²

As the translation in Appendix B demonstrates, the text deals almost crudely with issues of teenage pregnancy and infanticide, concepts chillingly modern in their relevancy. While

²¹ Iglesias, 51.

²² Elder, 15.

Mompou may have regarded the song merely as a picturesque example of popular regional music, its somewhat risqué lyrics may underline the composer's irony in this seemingly nostalgic retrospective.

Certainly, the use of the same folk song in "Jeunes filles au jardin" is even more pointed in its suggestion of the proverbial snake in the Garden of Eden. This final movement of *Scènes d'enfants* is similar in its structure to the first: an introductory section recurs at the end as a frame to two contrasting sections, although a reference to this opening material between the two central ideas implies a sort of rondo form. The piece opens sensuously, with the upper partials of an extended Bb dominant harmony. The pitch is extended in the brief "Vif" outburst and further still as a pedal point in the first large section, marked "Calme." (Ex. III/4a). The suspense created by the prolonged dominant is at last resolved in the "Lentement," where "La filla del marxant" returns, now in Eb Major. The aforementioned "Chantez avec la fraîcheur de l'herbe humide" indication is found here, a comment rich in sexual innuendo. Once again the tune is set in fourths, accompanied initially by sonorous fifths as before, but quickly enveloped by a more chromatic, jazz-inflected harmonization (Ex. III/4b). Mellers writes about this concluding movement of the cycle, "The final piece, *Jeunes filles au jardin*, is placed last because, after the pieces about childhood's eternal present, it hints at growing up and at the sexuality inherent in the process. The garden, although Edenic, is a real one..."²³

Canción y danza No. 1

In 1921 Mompou composed a work that coupled a highly personalized setting of

²³ Mellers, 70.

Ex. III-3

"La filla del marxant"

Source: *40 Cançons Populares Catalanes* (Barcelona: Biblioteca Popular de l'Avenç, 1909)—henceforth cited as "Biblioteca Popular de l'Avenç."

Alegre



La filla del mar-xant diu -
en quets la més be - lla. No es. la més be - lla,
no: d'al - tres n'hi ha sense
e - lla. La bi-ron - don, la bi - ron -
don, qui-na don - ze - lla! La bi-ron - don!

Ex. III-4 Federico Mompou: "Jeunes filles au jardin" from *Scènes d'Enfants*

a. By Permission of Associated Music Publisher, Inc. (BMI).



Calme *Vif* *Calme*
m. g. très doux m. d.

b. By Permission of Associated Music Publisher, Inc. (BMI).

8. 2 2 6 8. 3 4

R *Lentement*

Chantez avec la fraîcheur
de l'herbe humide

The musical score is written for piano and voice. It begins with a piano introduction in the left hand, featuring a sequence of chords and arpeggiated figures. The tempo is marked 'Lentement' (Ad libitum). The voice enters with the lyrics 'Chantez avec la fraîcheur de l'herbe humide'. The piano accompaniment continues with a flowing, arpeggiated texture. The score is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The lyrics are in French.

“La filla del Carmesi” to a similarly subjective treatment of the “Dansa del Castelltersol,” both popular Catalan folk tunes. This *Canción y danza* would become the first in a series of fourteen, written over a period of nearly half a century. Common to all these pieces is the juxtaposition of a slow, lyrical “song” with a faster, more rhythmic “dance.” Most of the *Canciones y danzas* derive their melodic substance from indigenous Catalan music, although there are several notable exceptions. The fifth work is largely Castilian in inspiration, characterized by a religious intensity in its opening section and a growing sense of spiritualized joy in the dance. *Canción y danza No. 6* suggests the once-popular “antillisme” style, with its sultry Caribbean and Latin American rhythms and soulfulness. The tenth work of the series draws its materials from two of the *Cantigas de Santa María* of Alfonso el Sabio, capturing the austerity of the medieval source with unmistakably Mompouian harmonizations.

Queried by Antonio Iglesias as to the reason behind the form of the *Canciones y danzas*, Mompou responded:

...for the sake of contrast between lyricism and rhythm, to avoid a volume of songs and another one of dances and, also the natural and logical coincidence of a form adopted assuredly by many composers; I recall, for example, the *Rhapsodies* of Liszt and, among the moderns, Bartók and the *Tonadas Chilenas* of Allende.²⁴

One might also add that, by the late Renaissance, the practice of pairing slow, dignified dances with faster, more extroverted ones had become standard, as in the coupling of the “pavane” with the “gailliard” and the “passamezzo” with the “saltarello.” Further examples of freely expressive pieces joined to more formally structured ones can be found as well in

²⁴ Iglesias, 225.

the joining of “preludes” and “toccatas” to “fugues.” Regarding the linkage of different folk tunes in the same work, Santiago Kastner observes,

It has been the sure aesthetic instinct of Mompou to find for each song an appropriate dance melody and to yoke them together so tightly that they seem inseparable. It isn't only the maintaining of the same tonality in both song and dance...but that both seem to occupy the same psychic space.²⁵

Example III/5 reproduces “La filla del Carmesí,” and a complete translation is found in Appendix C. The tune is bittersweet both musically and textually. The alternation between the raised and lowered seventh degree may suggest to modern ears a vacillation between Mixolydian and Ionian modes, but, since the pitch is raised only on the ascent to the tonic, the former possibility is the more likely interpretation. The song's refrain has already been cited in Chapter II as an illustration of Catalan paradox, and the story of marital discord, abduction, and rescue is apparently medieval in origin.

Mompou's treatment of the folk tune is rich in ambiguities. A droning tonic/dominant pattern in the bass underlies the song's first phrase, but the “refrain” is harmonized in nearly diatonic fashion. The wealth of elaborated seventh chords in the first phrase will strike some listeners as Mixolydian, while others will anticipate an eventual resolution to B major. The second phrase moves however from *V* of *ii* to *ii*, then, surprisingly, from *V* to *V7* of *V*, only to repeat the sequence with the expected *V-I* resolution in F# (Ex. III/6a). The harmonic upper partials color the progression with quintessentially Mompouian “metallic chords.” The reiteration of the song's initial period adds a sensitive, bell-like discant to the proceedings. Throughout, Mompou eliminates the

²⁵ Kastner, 92.

Ex. II-5

"La filla del Carmesí"

Source: Maideu, 62

Pe - ti - te - tu l'hun ca - sa - da. la fi - lla

del Car - me - sí: de tan pe - ti - te - tu

que e - ra no se'n sap cal - çar i ves - tir. Qui l'en

té, l'a-mor, l'en dei - xa; qui no el té, l'en vol te -

nir.

a.

Moderato

The musical score is written for piano and consists of three systems of staves. The first system is marked 'Moderato' and includes a tempo indication. The music is in 3/4 time, as indicated by the '3' in the first system. The key signature has two sharps (F# and C#). The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The first system ends with the word 'etc.' indicating a continuation of the pattern. The second and third systems continue the melodic and harmonic development of the piece, maintaining the same tempo and key signature.

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b.*

Musical score for example b. The score consists of two systems. The first system has three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The second system is a grand staff. The key signature has two sharps (F# and C#). The tempo marking '1. Ritardando' is placed above the right side of the grand staff in the second system.

*Throughout this document, the reader may assume that musical examples that begin mid-line have the same key signatures as subsequent lines and treble clef signs in all but the lowest staff, where a bass clef sign is to be presumed.

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c.

Musical score for example c. The score consists of two staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The tempo marking 'a tempo' is placed above the left side of the grand staff.

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second “A” of the original folk song’s AAB musical structure, creating a more symmetrical phrase structure: the composer’s primary allegiance is, after all, to his artistic ethos rather than to ethnomusicological considerations.

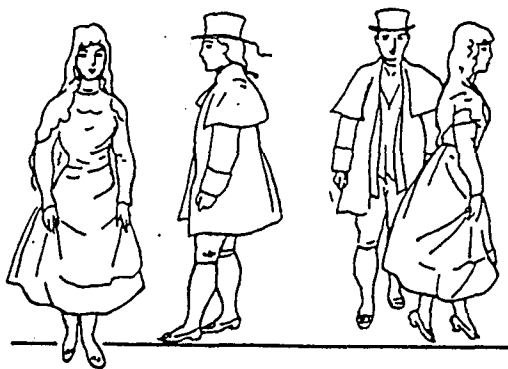
In *El Ball i la Dansa Popular a Catalunya*, Aureli Capmany classifies the “Dansa del Castelltersol” as “ceremonial.” The dance has been associated since time immemorial with “Festa Major” celebrations in Castelltersol, in honor of Saint Victor and his fellow martyrs, patrons of the town. The festivities take place on the last days of August, in the plaza in front of the town hall before local officials and dignitaries. Mompou was first exposed to these local customs during the summer of 1908, when his family vacationed in Castelltersol with the ailing family patriarch, Jean Dencausse.²⁶ A large public audience typically surrounds the area designated for the dancers and musicians. The “Dansa del Castelltersol” is performed by six couples, the first three of which represent the three “Pavordes” (“provosts”) in charge of that year’s festivities and the year-long preparations, and the second three of which play the role of the newly elected replacements for the following year. The dancers appear as the music begins, each couple joining hands, and the six pairs form a circle around the plaza. The traditional steps call for sideways motion, as shown in Example III/7a. The dance is performed twice, after which the male dancers make a display of offering their partners to the assembled civic officials, who then circle around the dance area before returning the female dancers to their original configurations. The reunited couples reprise the dance at this point, before proceeding to various sorts of sardanas. Catalan poet Madona Agnès Armengol de Badia, a resident of Castelltersol in

²⁶ Janés, 36-39.

Ex. III-7

Dansa del Castelltersol

a. Source: Aureli Capmany. *El ball i la dansa popular a Catalunya* (Barcelona: Editorial Milla, 1948)—henceforth cited as “Capmany.”



b. Source: Capmany

Castelltersol

DANSA I

A

D. C.

the early 1890's, was moved to compose verses to the tunes of these traditional dances in order to preserve and record the ancient traditions. Appendix D provides translations of her efforts.

Capmany's transcription of the dance tune (Ex. III/7b) is largely preserved by Mompou in the dance portion of his first *Canción y danza*. Mompou retains all three sections of the dance and is generally faithful to its structure, albeit with the omission of the first repeat, and a final reiteration of the first section after the "da capo." An F# (tonic) pedal point supports most of the dance, at first with the same sort of *I-V* drone of the "canción." The melody is frequently harmonized with striking, cluster-like dissonances, perhaps most effectively in the repeat of middle sections, where the discant provides Mompou's signature bell sounds (Ex. III/6b). Interestingly, the composer sets the third portion of the dance in the parallel major as opposed to the relative major indicated in Capmany's transcription. Evidently, the hypnotic insistence on a single tonal center must have been Mompou's priority. The alto line in this section recalls the lowered and raised leading tone alternations of the "La filla del Carmesí" (Ex. III/6c), and the "danza" concludes with same sort of half diminished chord as the "canción." Thus, even if the folkloric resources behind the two sections are not related in any obvious sense, Mompou has used his craft to unite them.

Canción y danza No. 2

Never one to be hurried, Mompou worked on his brief second *Canción y danza* between 1918 and 1924. The Catalan folk tune "La Senyora Isabel" (Ex. III/8) is developed in the first section, while the "danza" treats the "Galop de cortesia" (Ex. III/9),

Ex. III-8

"La Senyora Isabel"

Source: Biblioteca Popular de l'Avenç

Alegret

Dot - ze ca - va llers,
dot - ze ca - ma - ra - des, són a - nats a
Tremp a ro bí u na da - ma,
són a - nats a Tremp
a ro - bí u - na da - ma.

Ex. III-9

Galop de Cortesia

Source: Josep Crivillé. *Música Tradicional Catalana III - Danses* (Barcelona: Publicacions Clivis, 1983), 308.

$\text{♩} = 104$

a popular dance associated with the Pyrenean town Gorp de la Conca.²⁷

“La Senyora Isabel,” another tale of abduction and loss of innocence (translation in Appendix E), is characterized by the minor mode and an ABB textual structure. The repetition of the “B” verse features a striking ternary subdivision of two beats, a variant preserved in Mompou’s setting. Mompou accords the tune two complete periods, the second of which doubles the melody two octaves above the original register on a third staff. The tune’s gloomy atmosphere and dark narrative are suggested immediately by the plaintive sixteenth-note accompaniment of descending steps, the setting of the melody in the bass, and the use of low G’s again as a “gong” sound. The texture is enriched by discant lines in the alto voice generally a tenth above the tune and the occasional addition of a fourth voice. The melody suggests G Minor, but the supporting embroidery frequently hints at G Dorian, with its numerous E and F-naturals (Ex. III/10a). Tempo-wise, the composer disregards the “Alegret” directive provided in the Biblioteca de l’Avenç’s version of the tune, substituting his own “lentement.” The absence of bar lines in this section is characteristic, although the groupings of the melody into four-beat units is nevertheless unmistakable. In order to accommodate the low G’s without disrupting the metrical regularity, a certain amount of rhythmic compression was necessary: the quarter-notes of the original are frequently rendered as eighth-notes in Mompou’s setting.

The “danza” is marked “molt amable,” and Mompou once elaborated upon this directive to Antonio Iglesias: “The slow tempo at which I play it doesn’t correspond to the rhythm of the actual dance: the tempo is faster, but not at all that of a galop.” The

²⁷ Iglesias, 233-236.

a. By Permission of Associated Music Publisher, Inc. (BMI).

Handwritten musical score for piano, measures 1-8. The score is written on two staves. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a slower, more melodic line. The tempo is marked *lento* and the dynamics are *p* (piano). The key signature is one flat (B-flat). The notation includes slurs, ties, and a *dehors* marking in the left hand.

b. By Permission of Associated Music Publisher, Inc. (BMI).

(key signature: F#)

Handwritten musical score for piano, measures 9-16. The score is written on two staves. The right hand (treble clef) continues the eighth-note melody. The left hand (bass clef) plays a slower, more melodic line. The key signature is one sharp (F#). The notation includes slurs, ties, and a *dehors* marking in the left hand.

composer achieves a sense of repose and resolution, after the tragic expressivity of the “canción,” by setting this section in the parallel major. Fifths in the bass support the first phrase of the “galop” as a tonic pedal point, contributing to the atmosphere of tranquility. The tune is heard twice in its entirety, with a reiteration of its initial phrase to round out the piece. Chromaticism in the inner voices often imparts a modal flavor, most characteristically the F-naturals in the alto voice, which imply a mixolydian disposition. The second statement of the “galop” is decorated by typically Mompouian bell effects (Ex. III/10b).

Canción y danza No. 3

“What shall we give to the Son of the Mother?” begins “El Noi de la Mare,” one of Catalonia’s most popular Christmas carols and lullabys (translation in Appendix F). Mompou preserves the original melody in his third *Canción y danza*, dated 1926 and dedicated to the legendary pianist and pedagogue Frank Marshall. The two phrases which comprise the tune’s parallel period divide into nearly identical subphrases, albeit with the characteristic alternation of masculine and feminine endings (Ex. III/11). Mompou situates the tune in the upper voice of the “canción,” adding a brief coda, which freely inverts its contours. The setting is marked by rather Schumannesque descending arpeggii, which articulate resonant open fifths in the bass throughout.

The reverential character of the original Christmas carol is in many ways subverted in the present setting, which sounds at times almost “cocktailish” in its rich chromatic embroidery and harmonic inventiveness. Chords are typically enriched by upper partials, as in the added ninths and elevenths to the tonic harmonies at cadences reproduced in

Ex. III-11

"El Noi de la Mare"

Source: Maideu, 493

—Què li da - rem, a n'el Noi de la Ma - re? Què li da -

rem, que n'hi sà - pi-ga bo? —Pan-ses i fi-gues i nous i o -

li - ves, pan-ses i fi-gues i mel i ma - tò.

Ex. III-12

Federico Mompou: *Canción y danza No. 3*

a. By Permission of Associated Music Publisher, Inc. (BMI).

Modéré

3

ret -

Example III/12a. Elsewhere, much of the exoticism can be explained as active voice leading in an implied polyphonic framework (Ex. III/12b).

The “danza,” Mompou’s sole essay in the sardana form, does not quote pre-existent material. As explained in Chapter II, the “sardana llarga” was essentially a composed piece with clearcut instrumentation, belonging more to the realm of urban popular music than to the folk idiom more widely exploited by Mompou. The composer captures the sonority and atmosphere of the dance while flouting many of its structural conventions. One might describe Mompou’s “Sardana” as an “impression” of Catalonia’s ubiquitous dance.

The “danza” is in G, prepared by the D Major tonality of the “canción.” The dance breaks down into three main sections, each distinguished by a unique rhythmic profile. The first portion, marked “joyeusement,” recalls the traditional “introito,” with its lilting 6/8 meter and childishly simple tune set over a dominant pedal point in the first phrase. Richard Paine perceptively points out the similarities between this melody and the “canción,” in their common emphasis on the third, fifth, and sixth scale degrees (Ex. III/12c).²⁸ Unresolved double appoggiaturas in the alto register color the harmony with the harshness of the traditional “cobla” band. A second phrase, on the supertonic, is essentially a sequence of the first, albeit with the interesting addition of groupings of four against the ternary rhythm. The phrase ends on a semi-cadence which leads back to a restatement of the first phrase, now harmonized over the tonic. Dissonance functions still more richly in this third phrase, where noisy perfect and diminished fifth pedal points

²⁸ Paine, 73.

Ex. III-12

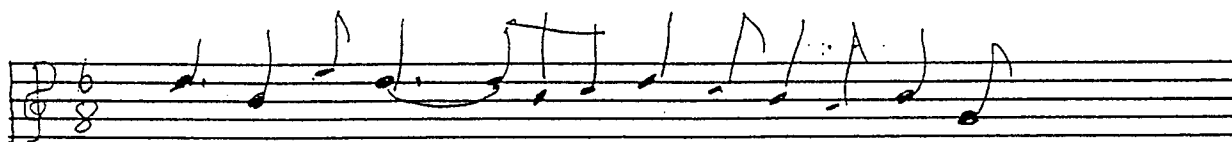
b. By Permission of Associated Music Publisher, Inc. (BMI).



c. Canción:



Danza:



superimpose tonic and dominant harmonies (Ex. III/12d). A brief coda extends the phrase, featuring an instance of hemiola (Ex. III/12e), typical of the traditional sardana.

The second section is delineated by a double bar and a change to 2/4 time. The new meter and the directive “plus sérieux” recall the “corts” of the popular dance. In the brief introductory phrase, the alternation between sharply articulated dotted rhythms and smoother, even eighth notes, marked “doux,” suggests the dichotomy that will characterize the present section. A new tune, designated “clair,” is set over a rambunctious dotted ostinato, built on perfect fifths in “forte” and diminished fifths in “piano - plus enveloppé” (Ex. III/12f). The melody is repeated sequentially at the supertonic, leading to a new motive, marked “mf - simplement,” set over the dominant. This second idea is also elaborated sequentially, now in the tonic, ending on a protracted semi-cadence. Dominant D’s ring out throughout the piece’s registers, paving the way for a powerful resolution to the tonic and the coda. The overall progression, *I-ii-V-I*, is as squarely diatonic as can be found, but localized harmonic elaborations mask this simplicity with decadent surprises. The composer seems especially fond of concocting chords based on a mixture of perfect and augmented fourths. Example III/13g shows the parallel use of such chords in the aforementioned semi-cadence, essentially embellishing the D with upper and lower neighbors—a written-out turn, in effect.

The coda juxtaposes a pugnacious “forte,” featuring triple appoggiaturas to a pentonic sonority (triad plus sixth), with a more lyrical element, marked “p doux,” over open fifths on G. The section is characterized primarily by even eighth notes, contrasting with the largely dotted figures of the previous division and the ternary rhythm of the

Ex. III-12

d. By Permission of Associated Music Publisher, Inc. (BMI).

The musical score for exercise d consists of two systems. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. A forte (f) dynamic marking is present. The second system continues the piece with similar melodic and harmonic development.

e. By Permission of Associated Music Publisher, Inc. (BMI).

The musical score for exercise e consists of two systems. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. A forte (f) dynamic marking and the instruction "tres net" are present. The second system continues the piece with similar melodic and harmonic development.

f. By Permission of Associated Music Publisher, Inc. (BMI).

clair

p plus enveloppée

This musical score for section f consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the same parts. The music is in a key with one flat and a 3/4 time signature. The first system ends with a dynamic marking of *p* and the instruction *plus enveloppée*.

g. By Permission of Associated Music Publisher, Inc. (BMI).

This musical score for section g consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the same parts. The music is in a key with one flat and a 3/4 time signature. The first system ends with a dynamic marking of *p* and the instruction *plus enveloppée*.

opening. The first phrase of this parallel period ends on the dominant (D), embellished by the only trill in Mompou's entire output for solo keyboard.²⁹ Antonio Iglesias points out the addition of an accented G Major chord at the work's conclusion, an alteration verified by the composer's own recording.³⁰

Canción y danza No. 4

The *Canción y danza* No. 4 departs from the expected formal structure by using virtually identical settings of the Catalan folksong "El mariner" ("The Sailor") to frame the composer's treatment of the "Ball del ciri" ("Dance of the Candle"). The return of the tender melody at the work's conclusion works to uniquely poignant effect. The song relates yet another tale of abduction and treachery, although the conclusion is far more optimistic here than elsewhere: the sailor is the son of the king of England, and his damsel shall be queen (translation in Appendix G). The two phrases, arranged in an antecedent/consequent pattern, both end with musical and textual repetitions, extending the notated four-bar phrases by two measures (Ex. III/13). Mompou subjects these repetitions to imaginative harmonic variations. The entire first phrase is set over a static dominant pedal point, although, paradoxically, the harmony changes rapidly above it. In the second phrase the bass line becomes more active, suggesting a more purposeful musical flow, as does the sequential imitation between soprano and tenor in measures 7 and 8. The original tune is often buried beneath bell-like discants, as demonstrated by the circled pitches in Example III/14a. The wealth of chromatic decoration imparts a "jazzy"

²⁹ Iglesias, 238.

³⁰ Ibid., 241.

Ex. III-13

"El Mariner"

Source: Maideu, 197

A la vo-ra de la mar n'hi ha u-na don - ze - lla, n'hi ha u-
na don - ze - lla, que en bro - da - va un mo - ca - dor que és
per la rei - na, que és per la rei - na.

Ex. III-14

Federico Mompou: *Canción y danza No. 4*

a. By Permission of Associated Music Publisher, Inc. (BMI).

Moderato... $\text{♩} = 84$ *dolce*
p avec douceur

feeling to the section, although traditional harmonic analysis generally reveals a diatonic basis for most of the elaborations. The augmented sixth chord on the down-beat of measure 9 resists classification into any of the standard nationalistic designations, although it resolves to the dominant on the third beat. The same melodic pitch is again strikingly harmonized two measures later, where D# and B appoggiature to *ii*6 resolve in the intervening decorative eighth notes (see Ex. III/14a).

The “Ball del ciri” is another ceremonial dance associated with Festa Major celebrations in Castelltersol. Capmany’s transcription of the tune is included in Example III/15, and a translation of Armengol’s text is found in Appendix H. The dance complements the aforementioned “Dansa del Castelltersol” as another representation of the passage of provost duty from one group to another. Six couples participate in this ritual, the first three of which go through the motions of teaching the responsibilities of the office to the other three. This entails the display of the “almorratxa” (a sort of multi-spigot glass pitcher), decorated with ribbons and artificial flowers, in the right hand, and an ornamental candle in the left hand. After the initial performance, the first couples pause, while the remaining dancers march into place to receive the traditional “almorratxa” and candle. The entire dance is then reprised, the six couples now in reverse order.³¹

Mompou sets the dance in rondo form, adding an apparently original section in 6/8, marked “vivo,” as a contrasting episode. The second section of the original dance, termed “Paseo-Promenade” here, functions as a sort of “trio,” the subdominant tonality and expansion to 4/4 enhancing the specified “Tranquilo.” Mompou sets the dance in the

³¹ Capmany, 70-71.

Ex. III-14

b. By Permission of Associated Music Publisher, Inc. (BMI).

The image shows a handwritten musical score for piano, consisting of five systems of staves. The first system is marked *ritmado* and *f*. The second system has a *3 4* marking. The third system has a *5* marking. The fourth system is marked *Tranquilo* and *Pasco - Promenade*. The fifth system has a *rit* marking. The score is written in treble and bass clefs with a key signature of one sharp (F#).

Ex. III-15

Ball del Ciri

Source: Capmany

Castelltersol

ciri

Ex. III-16

"Muntanyes regalades"

Source: Maideu, 182

Mun - ta - nyes re - ga - la - des són les del Ca - ni -

gó, que tor l'es - tiu flo - rei - xen,

pri - ma - ve - ra i tar - dor. Jo que no l'ai - mo

gai - re, jo que no l'ai - mo, no, jo que no l'ai - mo

gai - re la vi - da del pas - tor.

same G Major as the “canción,” although the abundance of F-naturals in the accompanying texture frequently implies the Mixolydian mode. Open fifths in the bass impart a rustic flavor, although at times, almost incongruously, the world of jazz is suggested in the erotic effect of parallel chromatic passing tones. As in the opening section, Mompou frequently conceals the folk tune beneath a brightly colored upper voice. Santiago Kastner comments on the instrumental character of much of the writing, in which he identifies such instruments of the traditional cobla as the *tenora*, the *xeremies*, the *flabiol*, and the *tabor*.³² Example III/14b reproduces the recurrent main theme of the dance.

Canción y danza No. 7

The *Canción y danza* No. 7 was apparently a favorite of Francis Poulenc, who must have been moved by the expression of so much sentiment with such concision. As Wilfred Mellers elaborates: “Both the melody and the texture have an *allure* such as we may also recognize in Poulenc’s own finest music; as with Poulenc and Chopin, the harmony fits the melody like a glove, so that we can hardly remember the tune apart from its setting.”³³ For the “canción,” Mompou employs the aforementioned “Muntanyes regalades,” a prime example of Catalan irony discussed in Chapter II (full translation in Appendix I). The tune (Ex. III/16) is remarkable for its metric emphasis on the leading tone, accentuating the sense of yearning and suggesting the grandeur of the mountains in question. The refrain is marked by a change of tempo and a shift from a binary to a ternary

³² Kastner, 96.

³³ Mellers, 90.

meter (6/8 to 9/8 in most transcriptions). Mompou eschews the rather derisive refrain in his setting, perhaps out of a desire to purge the tune of its more paradoxical associations. The composer takes liberties with the intervallic content and varies the harmonic underpinnings to a far greater extent than in any of the previous *Canciones y danzas*. In this work, Mompou seems to employ the folk resource merely as a point of departure for his own musical associations and organization. The setting consists of three phrases, the first of which is in the key of E. The second phrase elaborates on the opening motive sequentially, starting in C# minor and proceeding to B minor, which serves as *ii* in the context of the A major of the third phrase. The emotional “temperature” of the music rises from phrase to phrase, with the increase in dynamics from the initial “p” of the first phrase, to the “mf” of the second, and the “f” of the last. The texture thickens with each successive phrase as well, with added gong-sounds and chiming bells by the end (Ex. III/17b). Extensive chromaticism speaks again to the jazz idiom, especially in the sultry dominant minor ninth “pivots” of the middle phrase (circled in Ex. III/17a).

The “danza” is based on the popular “L’hereu Riera,” a song and dance frequently performed by children as a test of agility. The steps are performed over sticks arranged in the form of a cross, while the dancers attempt to avoid upsetting the layout without tripping.³⁴ The tune, reproduced in Example III/18 and translated in Appendix J, consists of two periods, one for the verse and another for the refrain. The first presents a single repeated phrase, while the second suggests a deceptive cadence followed by a perfect one. The music’s gaiety is somewhat at odds with the high drama of the narrative: the heir

³⁴ Preciado, 186.

a.

mf

p

p

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b.

f

p *molto espres.*

f

p *rit.*

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Riera is summoned from his merriment by the news of his fiancée's critical illness, but after much grief and prayer, she recovers, and the tale ends happily with the marriage. Mompou is faithful to the tune's phrase structure, although his harmonization and polyphonic elaboration surpass in their freedom his earlier treatments of Catalan folk dances. One might perhaps imagine that the composer's setting reveals aspects of the narrative uncharacterized by the original strophic tune. The "danza" is comprised of three complete statements of "L'hereu Riera," arranged in a *I-IV-I* tonal layout in the A Major of the "canción," followed by a coda.

The first statement maintains the tune in the soprano voice, with the final phrase of the refrain an octave lower. Chromatic passing tones, dissonant clusters, and modal associations decorate the essentially diatonic harmonic scheme. In particular, the prevalence of G-naturals suggests a Mixolydian coloration, and Example III/17c demonstrates several strikingly dissonant cross-relations. Open fifths in the bass at cadences impart a rustic feeling throughout the entire dance.

The second statement is marked initially "piano," suggesting a tranquil respite from the louder dynamics of the surrounding sections and underlining the serenity of the subdominant region. The tune is placed in the alto register in the first two phrases and in the tenor for the refrain, the second phrase of each period set an octave below the first. Dissonances formed between the soprano and the lower voices evoke the metallic glint of bells (Ex. III/17d).

The final section recalls the third phrase of the "canción" in its doubling of the tune in octaves and addition of numerous gong-sounds in the bass (Ex. III/17e). The refrain is

Ex. III-17

c.

Danza (♩ = 160)

Handwritten musical score for 'Danza' in 2/4 time, tempo 160. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has five measures. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include 'f' (forte) and 'p' (piano). There are some handwritten annotations above the staff in the second system, possibly indicating fingerings or phrasing.

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d.

può rik

Handwritten musical score for 'può rik' in 2/4 time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has five measures. The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). There are some handwritten annotations above the staff in the first system, possibly indicating fingerings or phrasing.

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e.

Musical score for section e, featuring two systems of staves. The first system consists of two staves (treble and bass clef) with various musical notations, including notes, rests, and dynamics. The second system also consists of two staves, with a dynamic marking of *p* (piano) visible. The notation includes various musical symbols such as notes, rests, and dynamics.

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f.

Musical score for section f, featuring two systems of staves. The first system consists of two staves (treble and bass clef) with various musical notations, including notes, rests, and dynamics. The second system also consists of two staves, with a dynamic marking of *p* (piano) visible. The notation includes various musical symbols such as notes, rests, and dynamics.

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Ex. III-18

"L'hereu Riera"

Source: Maideu, 421

Per a sant An - to - ni grans ba - lles hi ha; per
a sant Mau - ri - ci tot el po - ble hi va. Tra-la - rà, la, tra-la-
rà, la, tra - la - ra, la, la; tra-la - rà, la, tra-la - rà, la, tra -
la - ra, la, la.

Ex. III-19

"El Testament d'Amelia"

Source: Biblioteca Popular de l'Avenç

A poc a poc
op N'A-me-liacs - tà ma, la -
ta, la - g - lla del bon rei.
Set doc-tors la vi - sí - ten, no sa-beu
quin mal té. ¡Ai, que'l meu cor sem du -
per un ram de clo - vells!

an exact repeat of its treatment in the first section, perhaps a reminder of the function of this phrase in the original song. Canonic stretti of the tune's opening spin out a complex polyphonic web in the coda, while the preponderance of G-naturals again evokes the Mixolydian mode, or perhaps the calm of the subdominant (Ex. III/17f). The "Meno mosso/dolce e(d) espressivo" marking alludes as well to the "canción," serving as a reminder of the first section's atmosphere.

Canción y danza No. 8

"El Testament d'Amèlia" recounts a grim tale of infanticide and incest. On her deathbed, the king's daughter Amelia bequeaths her estate to charity and to her brother Don Carlos. She accuses her mother of poisoning her, alluding to an affair between the mother and Amelia's husband. "Ai daughter, my daughter, then you leave nothing to me?" asks the mother. "I leave you, evil mother, forever my husband, so that you can have him in your bed whenever you want..." is Amelia's unflinching response (full translation in Appendix K). The folk melody is organized in an antecedent/consequent phrase structure, with the refrain functioning as a coda. Mompou employs the tune (Ex. III/19) as the "canción" of his eighth *Canción y danza*, preserving faithfully its aeolian character. Resonant fifths in the bass toll the fateful bell, the more remote peals of which are evoked in the smaller note heads embellishing the main melodic line (Ex. III/20a). The harmony is traditionally diatonic, elaborated by exquisitely detailed voice leading. Subtle dissonances, always resolved impeccably, suggest the pain of the narrative. The melody is accorded two complete statements, the second of which, marked "più sonoro ma non forte," doubles the tune at the octave, leading to an especially grandiose setting of the refrain (Ex.

III/20b). The complete repetition of the original tune, virtually unaltered harmonically but expanded to suggest wider vocal participation, seems consonant with the strophic conventions of folk music.

“La filadora,” another popular folk song, provides the melodic material for the “danza.” Like “El testament d’Amèlia,” the new tune is characterized by a preponderance of repeated first scale degrees (Ex. III/21). The alternation between raised and lowered seventh degrees is indicative of typically Catalan modal ambiguity: the ionic and Mixolydian modes are both suggested. The tune is perceived in two-bar hypermeasures, resulting in a single phrase for the verse and another for the refrain. Next to the emotional power of the “canción,” the subject matter of “La filadora”—the flirtatious encounter of a young spinning girl and her suitor—may seem trivial (translation in Appendix L): however, the musical juxtaposition seems inevitable in the hands of Mompou. The composer takes several important liberties with the original tune: the initial phrase is repeated in each of its three appearances, and the move to the mediant in the second statement of the complete melody entails a shift to the minor mode. The melodic line is reinforced at the octave in the repeat of the first phrase, and the resulting brilliance is underlined by assertive fifths in the bass and dizzying registral shifts in the top voice (Ex. III/20c). The Mixolydian implications are exploited in Mompou’s harmonization of the refrain, where the F-natural alludes momentarily to the subdominant (C). The ascending bass line in this phrase links together the two virtually identical subphrases, the shift from C-natural to C# clinching the connection and the move back to the tonic (Ex. III/20d). The refrain in the second period modulates sequentially from B Minor back to G, ending

a.

Moderato cantabile con sentimento

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system begins with a piano (*p*) dynamic marking. The notation includes a variety of note values, including half notes, quarter notes, and eighth notes, often grouped with slurs. The second and third systems continue the melodic and harmonic development, with the right hand frequently playing chords and the left hand providing a steady accompaniment. The overall mood is lyrical and expressive, as indicated by the tempo and performance instructions.

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b.

Exercise b consists of two systems of music. Each system has a treble and bass staff. The first system features a melodic line in the treble staff with a long slur over the first four measures, and a bass line with chords and some eighth notes. The second system continues the melody in the treble staff, with a piano (*p*) dynamic marking in the third measure and a piano-piano (*pp*) marking in the fifth measure. The bass line continues with chords and some eighth notes.

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c.

Exercise c consists of two systems of music. The first system has a treble and bass staff. The treble staff has a melodic line with a slur over the first four measures. The bass staff has chords and some eighth notes. The second system continues the melody in the treble staff, with a slur over the first four measures. The bass staff continues with chords and some eighth notes.

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d.

Exercise d consists of three musical systems. The first system is a short fragment with a treble staff containing a half note G4 and a quarter note A4, and a bass staff with a half note F3 and a quarter note E3. The second system is a six-measure piece. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note F3, followed by quarter notes E3, D3, and C3. The third measure of the second system has a treble staff with a half note G4 and a bass staff with a half note F3. The fourth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The fifth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The sixth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The third system is a two-measure piece. The treble staff has a half note G4, and the bass staff has a half note F3. The word *legato* is written above the treble staff of the second system, and *poco rit.* is written below the bass staff of the sixth measure of the second system.

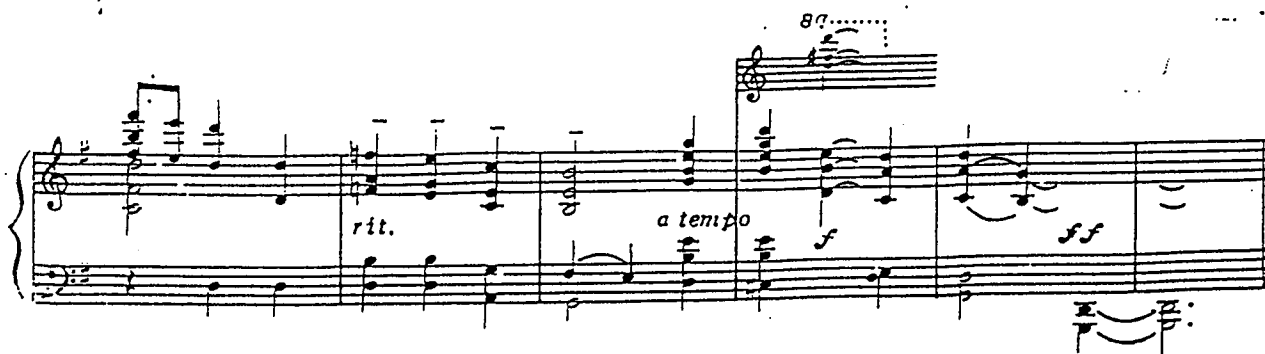
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e.

Exercise e consists of two musical systems. The first system is a six-measure piece. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note F3, followed by quarter notes E3, D3, and C3. The second measure of the first system has a treble staff with a half note G4 and a bass staff with a half note F3. The third measure has a treble staff with a half note G4 and a bass staff with a half note F3. The fourth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The fifth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The sixth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The second system is a four-measure piece. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note F3, followed by quarter notes E3, D3, and C3. The second measure of the second system has a treble staff with a half note G4 and a bass staff with a half note F3. The third measure has a treble staff with a half note G4 and a bass staff with a half note F3. The fourth measure has a treble staff with a half note G4 and a bass staff with a half note F3. The word *rit.* is written below the bass staff of the third measure of the second system, and *p.* is written below the bass staff of the fourth measure of the second system.

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f.



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Ex. III-21

“La Filadora”

Source: Maideu, 419

Un po - bre pa - gès te - ni - a u - na fi - lla, te -

ni - a quin - ze anys i en - ca - ra no fi - la. Tra-la - rà, la, la,

la, prim - fi - la, prim - fi - la, tra-la - rà, la, la, la, prim -

fi - la i se'n va.

on the dominant (Ex. III/20e). The “danza” ends with a final reprise of the first phrase, with an almost garishly splashy ending, which recalls and exaggerates the registral displacements of the first period (Ex. III/20f). As in the previous *Canción y danza*, Mompou seems to enjoy a new freedom in the development of pre-existent materials.

Canción y danza No. 9

A tendency towards repeated notes unites the main themes of Mompou’s ninth *Canción y danza*, dedicated to pianist Gonzalo Soriano. “El rossinyol,” one of the region’s most poignant folk songs provides the basis for the first section (Ex. III/22). The narrative concerns yet another unhappy marriage and ends with this ironic commentary on domestic life: “Such are creatures, nightingale; When they have bread they want cheese...when they have wine they want red grapes” (full translation in Appendix M). The tune is remarkable in several senses. The leap of a fourth from the fifth scale degree to the tonic at the end of the first phrase evokes a horn call, appropriate to the text’s reference to message conveyal (“Nightingale who goes to France, commend me to my mother,” etc.). The first two of the three phrases sound similar metrically, although the pause on the first phrase ending, indicated by a fermata in most transcriptions, is “filled in” by repeated notes at the end of the second phrase. Consistency would imply thus a duration of three beats for the fermata. This makes for a somewhat irregular phrase structure, in which two essentially four-bar units are followed by one of three measures. Moreover, it is possible to interpret the tune in two asymmetrical phrases of four and seven bars, since the text suggests a continuity between second and third sections (Ex. III/22 indicates the ambiguity). A tension between musical and textual structure seems to be the essence of the matter.

In his treatment of “El rossinyol,” Mompou subjects the tune to four consecutive statements, the last an exact repeat of the first. Writing in a four-part, chorale-like texture, the composer presents the melody in the soprano voice in the first and third statements, and in the tenor and alto in the second. Echoes and intimations of the primary line sound throughout the four parts in the manner of a Renaissance “cantus firmus” (Ex. III/23a). The third period treats the material most freely, moving at first to the mediant in the first phrase, then to the dominant in the second phrase, before which an extra measure has been interpolated. Reharmonizations of “El rossinyol” in each period vary considerably. The first statement is perhaps the most rustic, with its droning tonic pedal points and horn calls in first measure. The second dwells at length on the relative minor and ends by inverting the counterpoint of the first phrase (Ex. III/23b). The third period employs a striking augmented sixth chord in passing from the G pedal point of the first phrase to the bass note F at the start of the second (Ex. III/23c). The aforementioned ambiguities of phrasing are exploited tellingly as well. In the first period, the bass line comes to rest on an A-natural, supporting $V_6/5$ of V , at this point, a dissonance which is not resolved until the B-natural of the succeeding measure. The tension implies an ongoing momentum, but the half note in the lower two voices is a point of rhythmic relaxation in the setting (Ex. III/23a). In the second period, the analogous spot suggests a semi-cadence on Bb and a resolution of the Eb restruct suspension in the alto. Still, the crescendo at this point, marked explicitly for the left hand, implies a sense of continuity (Ex. III/23b). A half-diminished chord resonates at the crucial moment in the third period, propelling the line forward with a drive towards resolution. On the other hand, the repeated note motive

Ex. III-22

"El Rossinyol"

Source: Biblioteca Popular de l'Avenç

Affoll a poc a poc

pp Ros-si-nyol que vas a. Fran-ça, ros-si-nyol, en-co-ma-na-ma la ma-re, ros-si-nyol, d'un *ritard.* bell bo cat-ge, ros-si-nyol, d'un vol.

This musical score is for a vocal piece. It consists of three staves of music. The first staff begins with the instruction 'Affoll a poc a poc'. The second staff has a piano dynamic marking 'pp'. The lyrics are written below the staves: 'Ros-si-nyol que vas a. Fran-ça, ros-si-nyol, en-co-ma-na-ma la ma-re, ros-si-nyol, d'un ritard. bell bo cat-ge, ros-si-nyol, d'un vol.' The third staff ends with a fermata over the final note.

Ex. III-23

Federico Mompou: *Canción y danza No. 9*

a. By Permission of Associated Music Publisher, Inc. (BMI).

Cantabile espressivo (♩ = 54) *poco rit.*

p

rit.

This musical score is for a piano piece. It consists of two systems of staves. The first system is marked 'Cantabile espressivo' and '(♩ = 54) poco rit.'. It begins with a piano dynamic marking 'p'. The second system ends with a 'rit.' marking. The score is written for piano with treble and bass staves.

b. By Permission of Associated Music Publisher, Inc. (BMI).

poco rit - - -

sforz.

more, if poss.

rit - - -

c. By Permission of Associated Music Publisher, Inc. (BMI).

mf

p

switches registers from soprano to bass and tenor for these two measures, allowing the top voice to sustain its pitch for three beats, the half-diminished chord functioning as a passing harmony on the way to *V*7 of G Minor on the following downbeat (Ex. III/23c).

Locating pre-existent melodic sources for the “danza” proves more complicated. Many commentators refer to this section as “original,” although both Iglesias and Janés allude to “El barretinaire” as a point of departure. Iglesias refers to the “dubious folkloric authenticity” of the melody, based on a text by Jacint Verdaguer. He asserts that the composer was inspired by a single central stanza of five verses.³⁵ Janés seems to invert Iglesias’ observation, maintaining that “a popular theme from Prats de Molló, a town of the Catalan Pyrénées,” is used in a few central measures of an otherwise original dance.³⁶ Attempts to locate the tune in collections of Catalan and Occitan folk music have been futile, as has been a search through the complete poetic works of Jacint Verdaguer. In any case, the “danza” unfolds in an ABA form, developing sequentially a four-bar motive of repeated notes and ascending fragments. The rhythmic figure is preserved virtually throughout the entire section (Ex. III/22d). The tonality is the Eb of the “canción,” and the use of tonic pedal points and anticipations result in numerous clashing superimpositions of tonic and dominant harmonies. The “B” section is set in the submediant, initially as a continuation of the main theme in the relative minor, but cadencing in C Major. Following this Mixolydian cadence, a new theme is introduced, which seems particularly folkloric in character (Ex. III/22e). The gonging open fifths in the bass contribute no doubt to this

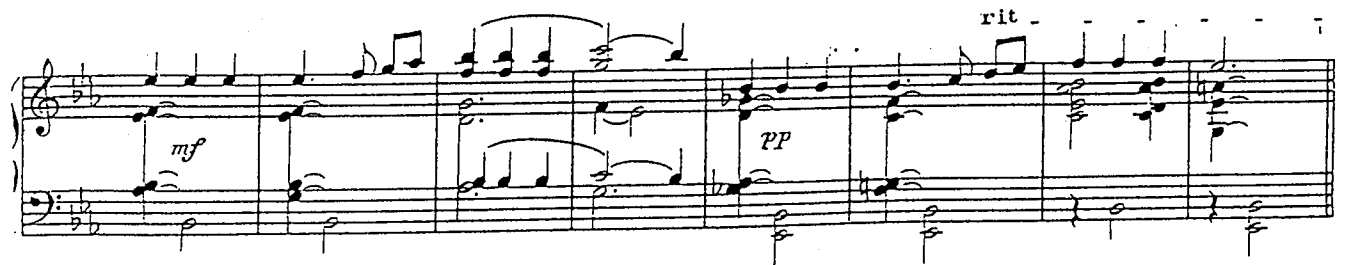
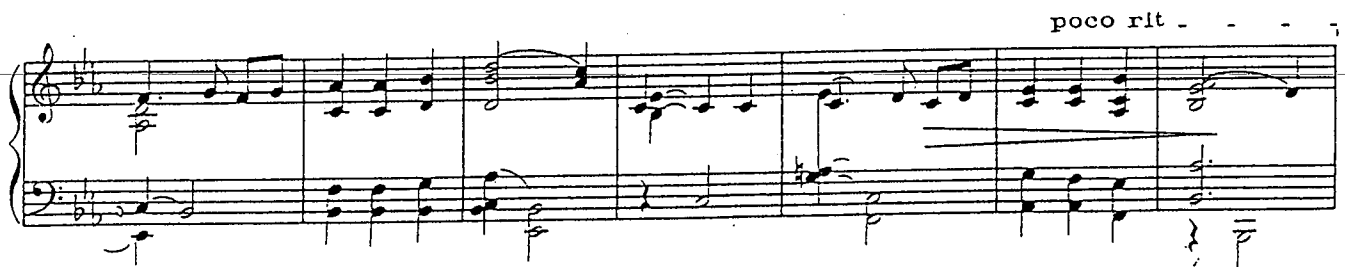
³⁵ Iglesias, 268.

³⁶ Janés, 200-201.

Ex. III-23

d. By Permission of Associated Music Publisher, Inc. (BMI).

Allegro (♩ = 190)



e. By Permission of Associated Music Publisher, Inc. (BMI).

musical score for piano and voice, measures 1-6. The key signature has two flats (B-flat and E-flat). The piano part is in the left hand, and the voice part is in the right hand. The piano part includes a *p* (piano) dynamic marking. The voice part includes the lyrics "lo-ve-ly - na-ve". Above the piano part, the instruction "poco tenuto e dolce" is written. Below the piano part, the instruction "Rit. de Mol. - lo-ve-ly" is written. A *f* (forte) dynamic marking appears in measure 4.

f. By Permission of Associated Music Publisher, Inc. (BMI).

musical score for piano, measures 1-6. The key signature has two flats (B-flat and E-flat). The piano part is in the left hand, and the right hand is mostly empty. The instruction "poco rit" (poco ritardando) is written above the first measure. The instruction "senza rall" (senza rallentando) is written above the fifth measure.

impression, but the alternation between raised and lowered leading tones are typical of the region's indigenous music. Small melodic embellishments in this section suggest an aura of improvisation, and the harmonic language, with its quartal chords and non-functional parallel sevenths, seems particularly indebted to Debussy. The tune is presented at first in the soprano, then in the tenor, eliding with the first statement's ending. Perhaps these are the "measures" to which Janés refers, since the verses specified by Iglesias fit with the present melody (Ex. III/23e). Although the new theme is closely related melodically and rhythmically to the main motive, the greater rhythmic freedom permitted in this section serves to relieve the predictability of the previous pattern. The piece concludes with a reprise of the "A" section followed by a brief cadential extension, which reiterates the characteristically bell-like dissonance (Ex. III/23f).

Canción y danza No. 11

For his eleventh *Canción y danza*, Mompou draws upon material from a single source, the songs and dances of "La Patum de Berga." Corpus Christi celebrations in the mountain town of Berga have been marked since the fourteenth century by rather spectacular reenactments of ancient battles between Christians and Moors. Traditionally, the festive strains of the village "cobla" signal the start of the "Ball de turcs i cavallets," in which "Turks," brandishing Arabic sabres, pursue Christians on horseback, to the delight of the public (Ex. III/24a). Dances of giants and dwarfs are performed, but the "Ball de l'Aliga," or the "Dance of the Eagle" is perhaps the solemn centerpiece of the festivities (Ex. III/24b). A huge "eagle" dances with great care and reverence to music of sensuous beauty and expressivity. The performance is interrupted by the tumultuous arrival on the

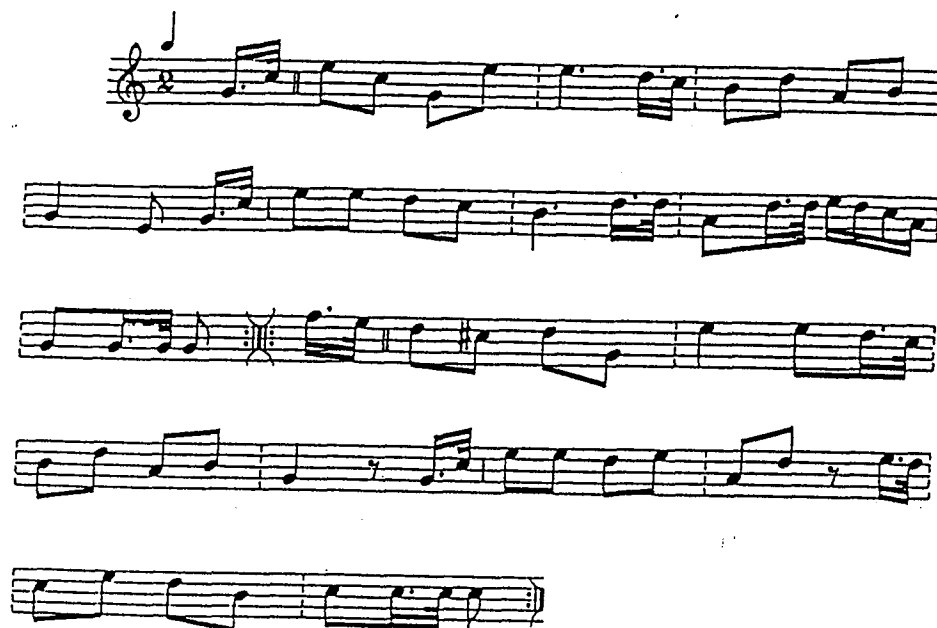
scene of “devils,” who are ultimately subdued by the intervention of Sant Miquel. The “apotheosis” of the celebrations is a wild dance of the devils, enhanced by the sonority of whip-cracking. “Patum” is in fact believed to be an onomatopoetic description of this sound.³⁷

Mompou emphasizes the festival’s remote historical associations with a decidedly neo-Baroque treatment. The dedication to harpsichordist Rafael Puyana gives some indication of the composer’s orientation, as does the use of acciaccaturas, those dissonant additions to chords so prevalent in the works of Scarlatti, in certain broadly arpeggiated flourishes (Ex. III/25a). The first portion is an ABA setting of the “Ball de l’Aliga,” faithfully reproducing the rambunctious disruption of “devils” in the middle section. The opening is chant-like in its monophony and strongly modal flavor. Mompou alludes to the melodic formulas of Example III/24b in his four-bar groupings, although the ordering of these discreet units is handled freely. A second period further develops the solemn atmosphere, now enhanced by the deep gong of a low D, and fleshed out in a four-part texture. This portion alone will return after the “B” section. The dotted rhythms and the “Lent et majestueux” directive recall the ceremonious pomp of the French overture. The ensuing “Allegro moderato” in 6/8 is based on the “Alegre” of Example III/24b. The folk melody is reproduced intact and complete, although the composer frequently renders it Aeolian by lowering some of the diatonically raised leading tones. Registral shifts abound in the repeated four-bar segments, and discant lines willfully obscure the tune in places. Quartal harmony adds much dissonant interest to the proceedings, resulting often

³⁷ Capmany, 83-85.

a. Ball de Turcs i Cavallets

Source: Josep Crivillé. *Música Tradicional Catalana III - Danses* (Barcelona: Publicacions Clivis, 1983), 418



b. L'Aliga

Source: Josep Crivillé. *Música Tradicional Catalana III - Danses* (Barcelona: Publicacions Clivis, 1983), 415



b. cont.

The musical score consists of 14 staves of music, arranged in a single system. The notation is as follows:

- Staff 1: A series of eighth and sixteenth notes, starting with a treble clef and a key signature of one sharp (F#).
- Staff 2: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 3: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 4: Starts with a tempo marking "Allegre" above the staff, followed by a series of eighth and sixteenth notes.
- Staff 5: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 6: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 7: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 8: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 9: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 10: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 11: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 12: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 13: Continuation of the melodic line with eighth and sixteenth notes.
- Staff 14: Continuation of the melodic line with eighth and sixteenth notes, ending with a final note.

Ex. 25

Federico Mompou: *Canción y danza No. 11*

a. By Permission of Associated Music Publisher, Inc. (BMI).

Ex. 25a is a musical score for a piano piece. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Rit.' (Ritardando) and the dynamic is 'p' (piano). The music features a series of chords and single notes, with a final measure marked with a double bar line.

b. By Permission of Associated Music Publisher, Inc. (BMI).

Ex. 25b is a musical score for a piano piece. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro moderato'. The dynamics are 'mf' (mezzo-forte), 'f' (forte), and 'p' (piano). The music features a series of chords and single notes, with a final measure marked with a double bar line.

in coloristic, unresolved non-chord tones (Ex. III/25b). The abundance of D pedal points unites this section to its graver-sounding “flanks.”

The “Ball de turcs i cavallets” serves as the basis for the “danza,” set in the parallel major. Mompou adheres quite closely to Crivillé’s transcription, quoted in Ex. III/24a, although the meter is common time and several of the dotted cadential extensions have been deleted. The “Grazioso” directive suggests the good humor of the actual folkloric model. Mompou writes out the repeats of both periods in this binary form, the harmonic organization of which recalls an embryonic sonata form. Indeed, beneath the melee of provocative dissonances, the first section moves to the dominant, the second progresses back to the tonic and alludes to the subdominant in the recapitulation. The use of percussive open fifths in the bass evokes the military nature of the original dance, and the addition of dissonant upper partials to numerous chords recalls the crude sounds of the traditional village cobla.

Canción y danza No. 12

“La dama d’Aragó,” the folkloric source for Mompou’s twelfth “canción,” celebrates the age-old theme of infatuation with an unattainable woman. “And who is this lady who radiates so brightly?” queries one verse. “She is the daughter of France’s king, sister to Aragon’s.” The text celebrates the elegance and mystery of “the lady from Aragon,” practically a Catalan version of Gilberto’s “The Girl from Ipanema”! This mysterious, sumptuously attired lass attends high mass with her brother, causing a commotion: “The choir chanting mass has lost the reading...Instead of ‘Dominus vobiscum,’ they say ‘What a lady to behold, wo!’” (full translation in Appendix N).

Toldrà sets a remarkably similar anonymous text to a wholly original melody in “Mañanita de San Juan,” from the Castilian-language *Seis Canciones*.

The tune, as transcribed in most collections, is remarkable for its metrical irregularities and the telescoping of the first two phrases in the third, which serves as the refrain (Ex. III/26). The mode is unequivocally minor. Mompou reproduces the quirky alternations of triple and duple meters, albeit with certain slight deviations from the folk song. The “canción” entails two complete statements of the melody in a generally four-part texture. The theme is primarily in the soprano voice in the first period, but in the second it lodges in the tenor until the start of the refrain (Ex. III/27a). Particularly beautiful is the point of imitation between soprano and tenor towards the end of each period, an ear-catching canon abandoned as quickly as it is perceived (Ex. III/27b).

The matter of harmonization is more complicated. Mompou employs a somewhat more persistently dissonant idiom here than in his earlier *Canciones y danzas*, recalling the style of his contemporaneous *Música callada*. Still, one experiences this setting as essentially tonal, in spite of the many non-functional harmonies. The final cadences of each statement are perfect authentic in F# minor, but elsewhere the sense of tonal grounding seems to derive more from the metrical syntax and implied harmonies of the tune itself than from the composer’s own counterpoint. Often the bass line suggests a conventional harmonic sequence at odds with the tune or the other voices. Example III/27c reproduces the first phrase of Mompou’s setting. The melodic line is reiterated twice, suggesting each time a cadence on the dominant. Mompou’s bass line moves from *i* to *V* in the first case, and from *V* back to *i* in the second— a common enough progression, but one which

Source: Maideu, 93

A musical score for a song titled "La Dama d'Aragó". The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The lyrics are in Catalan. The first staff contains the lyrics "A A - ra - gó n'hi ha u - na du - ma que és bo -". The second staff contains "ni - ca com un sol; té la ca - be - lle - ra". The third staff contains "ros - sa, li ar - ri - ba fins als ta - lons. Ai, a - mo -". The fourth staff contains "ro - sa An - na Ma - ri - a, ro - ba - do - ra de l'a -". The fifth staff contains "mor, ai, a - mo - rós." and ends with three dots. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as repeat signs and time signature changes.

A A - ra - gó n'hi ha u - na du - ma que és bo -

ni - ca com un sol; té la ca - be - lle - ra

ros - sa, li ar - ri - ba fins als ta - lons. Ai, a - mo -

ro - sa An - na Ma - ri - a, ro - ba - do - ra de l'a -

mor, ai, a - mo - rós.

a. By Permission of Associated Music Publisher, Inc. (BMI).

The musical score is written for piano and voice. It consists of three systems of staves. The first system is a short musical phrase. The second system is a longer phrase. The third system includes a *Rit.* (Ritardando) marking and a *f* (forte) dynamic marking. The score concludes with a *p* (piano) dynamic marking and a *ped.* (pedal) marking. The key signature is one sharp (F#), and the time signature is 3/4.

b. By Permission of Associated Music Publisher, Inc. (BMI).

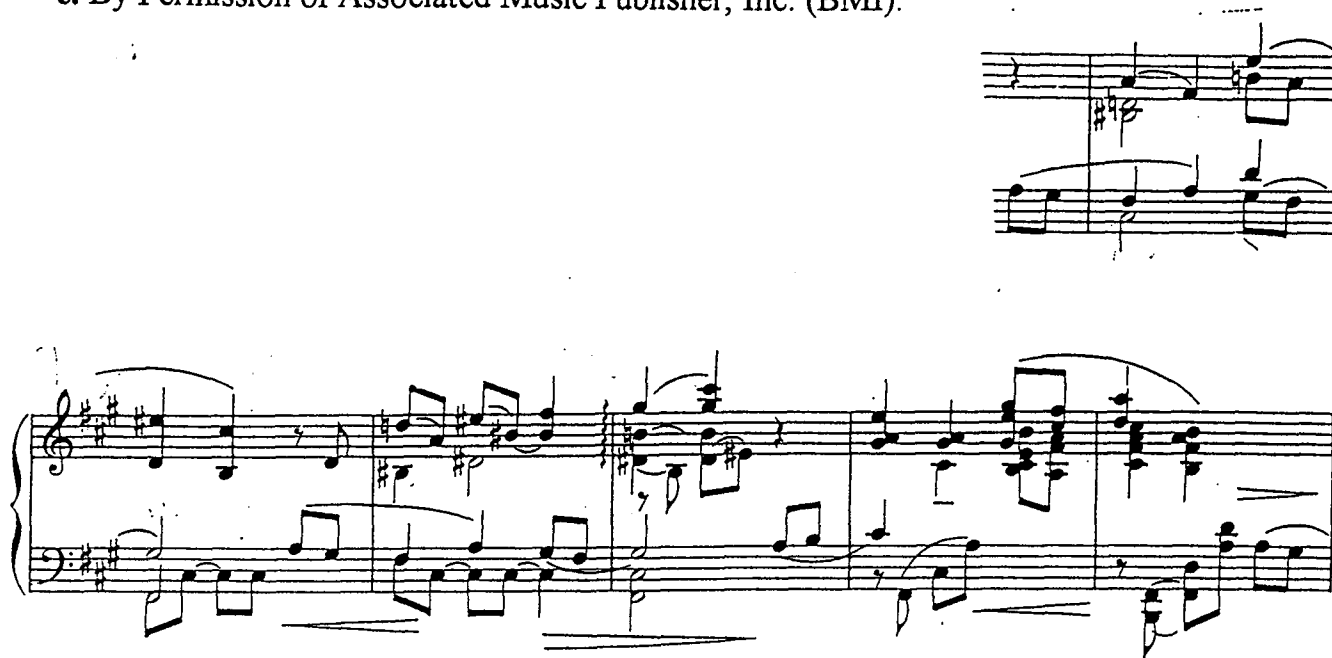


c. By Permission of Associated Music Publisher, Inc. (BMI).



d. By Permission of Associated Music Publisher, Inc. (BMI).





Ex. III-28

“El Cant dels Ocells”

Source: Maideu, 505

A vocal score for a song. It consists of five staves of music in a single system. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in Catalan. The music is written in a simple, melodic style with some rests and ties.

En veu-re des-pun-tar el ma-jor llu-mi-nar en la nit més dit-
xo - sa, els o - ce-llets, can-tant, a fes-te-jar-lo
van amb sa veu me-lin-dro - sa; els o - ce-llets, can -
tant, a fes-te-jar-lo van amb sa veu me-lin-dro - sa.
[Final cadence]

willfully fails to support the top line. Elsewhere, the composer is wont to superimpose dissonant harmonies in the upper voices over their resolutions in the bass. The opening of the second period (Ex. III/27d) shows several augmented-sixth (or diminished-third) and diminished-seventh chords, all suspended over the dominant, their implied resolution. The wealth of dissonance tends to have a visceral effect: the purpose of such harmonies is ultimately more the metallic sensation of discordant chimes than any strained attempt at ongoing functionality.

This “danza” is one of the few instances in the *Canciones y danzas* in which Mompou establishes a different tonic from that of the “canción.” The “B” of the new section is prepared by the F# of the first part, although the Mompou is deliberately slow in revealing the new tonal center. “La mala nova,” discussed in Chapter II, provides the basis for the melodic material. The narrative relates the horrors of war in an “inverted” social context: “All the counts most go, counts and chevaliers, so too the noblemen, they must be the first...” (full translation in Appendix O). Mompou provides two complete statements of the verse and refrain, concluding with a mollified (“più dolce”) setting of the former. The tune’s extreme chromaticism is echoed in the abundant dissonant seconds, sevenths, and ninths of Mompou’s version, suggesting again a metallic sonority, no doubt military in this context. The tune is set over an hypnotic C# pedal point in the first period, yielding to an open fifth on B only on the final note. Such treatment tends to override the modal possibilities and ambiguities of the melody, evoking perhaps the inexorable brutality of war. The shrill discant seems to allude to the “great shouts” described in the text.

The second period presents the tune in a more lyrical light, now indicated under an

willfully fails to support the top line. Elsewhere, the composer is wont to superimpose dissonant harmonies in the upper voices over their resolutions in the bass. The opening of the second period (Ex. III/27d) shows several augmented-sixth (or diminished-third) and diminished-seventh chords, all suspended over the dominant, their implied resolution. The wealth of dissonance tends to have a visceral effect: the purpose of such harmonies is ultimately more the metallic sensation of discordant chimes than any strained attempt at ongoing functionality.

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The second period presents the tune in a more lyrical light, now indicated under an

extended slur. The harmonic underpinnings are less dissonant and more functional, vacillating between dominant and tonic, with a cadence on *V*7 at the end of the first phrase. The refrain is set comfortably over open fifth pedal points on the tonic, suggesting momentarily a Mixolydian coloration (Ex. III/27e), although the period concludes with two chromatically parallel half-diminished-seventh chords (with restruct suspensions in the bass). This strangely inconclusive progression highlights the bizarre chromatic ending of the original folk song and also draws the music forward to the coda. The suggestions of F# at the start of the coda function ultimately as dominant to B, voiced in the end as a major ninth chord. Both pitches have a legitimate claim as tonic, however, given the original tune's modal complexities.

Canción y danza No. 13

Dedicated to Narciso Yepes, the *Canción y danza* No. 13 is a guitar solo that joins the Catalan Christmas carol "El cant dels ocells" to "El bon caçador," a lively folk song. The composer identifies in the score the popular Christmas melody as the source for the "canción," an exception to his usual practice.³⁸ The tune was popularized by cellist Pau Casals, whose arrangement became a signature encore. The melody seems as "Jewish" as any Christmas carol ever has, given its striking resemblance to "Ha Tikvah." The tune breaks down into two distinct phrases, the first of which moves from tonic to dominant, while the second reverses the tonal motion. The second phrase is subjected to an embellished repeat, in which the text is also reiterated (Ex. III/28). The alternation of

³⁸ The only other instance of Mompou's labeling pre-existent material in the *Canciones y danzas* occurs in the tenth work of the series, "Sobre dos Cantigas del Rey Alfonso X (Siglo XII)."

raised and lowered leading tones is typical of the region's folk music, and the occasional augmented seconds which result account for the decidedly "Middle Eastern" aura. The raised third degree at the start of second phrase is also representative of the mixing of modes common to much Catalan folk music, although many contemporary musicians will construe this as a reinterpretation of *I* as *V* of *iv*. The melody's unique expressive power seems to derive from numerous broadly sustained pitches and the exclusive use of feminine cadences. Both devices tend to weaken regular metric impulses in this context, resulting in a chant-like fluidity. The text depicts the celebration of the birth of Christ by avian multitudes, each species offering its unique words of joy and praise (Translation in Appendix P).

While Mompou resists the temptation to characterize this "Song of the Birds" through obvious trills and other virtuosic approximations of bird calls, the wealth of dissonant embroidery evokes the confused sound effects of a diversified aviary. "El cant dels ocells" is presented twice in the "canción," although the second statement is shorn of the repeated second phrase. The song is prefaced by a brief introductory pattern, which will recur throughout the setting as a sort of punctuation between various phrases (Ex. III/29a). This opening "motto" suggests a *iv-V-i* cadential progression in the E tonality of the *Canción y danza*, appropriate both as an introduction to new phrases and as a brief coda at the end of the "canción." The tune is situated in the upper voice in the first period, but buried in the haze of shifting inner voices in the second. Many of the longer note values of the original have been replaced by melodic variants or transitional material, perhaps in consideration of the guitar's limited sustaining power. The Christmas song's

comparatively broad compass enables the composer to shift voices without octave displacements. Thus, while the tune enters in the bass at the start of the second statement, by the end of the first phrase it has become the top voice of the texture (Ex. III/29b). Harmonically, the composer offers an essentially tonal interpretation of the melody, although modal influences abound. The raised third degree at the start of the second phrase functions as part of *V/iv* in this setting, and the D minor, which supports the high D of this section, within this context operates as *iv* of *iv* (Ex. III/29c).

“El bon caçador” (“The Good Hunter”) advances the age-old metaphor of love as a hunt. The refrain, “If love shoots at me and hits me...I’ll be pleased,” perpetuates the image of Cupid and his arrows (Full translation in Appendix Q). The tune consists of two phrases, the second of which is repeated for the refrain (Ex. III/30). The first phrase breaks down into two virtually identical subphrases, both ending on the tonic. The succeeding phrases begin in the dominant with an exact transposition of the opening before reiterating the same material again in the tonic. Throughout, masculine and feminine cadences alternate, and a ternary rhythm predominates at both metric and hypermetric levels.³⁹

Mompou casts his thirteenth “danza” in rondo form, with “El bon caçador” serving as the recurrent theme. Three statements of the tune, each shorn of the refrain, are separated by contrasting original material and followed by a brief coda. With each successive appearance, the folk tune is subjected to increasingly free variations. The initial

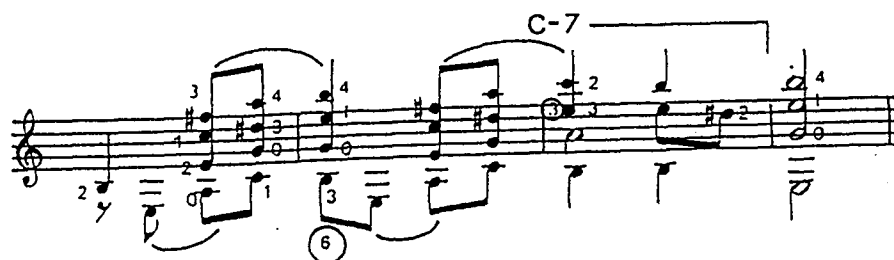
³⁹ The 3/8 meter employed in most transcriptions and in Mompou’s own setting might be recast as 9/8.

statement situates the melody in the top voice over a dominant pedal point, suggesting the effect of a rustic drone (Ex. III/29d). The succeeding episode divides into two phrases as well, the first moving from the subdominant to a semi-cadence on E, the second from *V/IV* through *iv* to a pedal point on *V*. The main theme recurs at this point, harmonized in a somewhat more modal and chromatic idiom than previously (Ex. III/29e). The tune itself is slightly altered in the second phrase, where it retreats occasionally into the alto voice. The second episode consists of two phrases related sequentially, the first in E Phrygian, the second on A. A final appearance of the rondo theme follows (Ex. III/29f), beginning in D over a dominant pedal point. In the first phrase, the melody shifts register from subphrase to subphrase, and the retardation of the concluding two pitches adds a seventh measure to the expected phrase structure. The second phrase remains in the dominant in both subphrases, freely altering several of the original intervals. A final statement of the first phrase in the tonic E completes this extended statement with its mounting chromaticism and dissonance. The final cadence reestablishes E in the bass and on top, although the C-natural to B motion in the alto alludes to the minor mode. The coda presents slithering chromatically descending thirds and sixths over dominant and tonic pedal points. A final allusion to the main theme in the bass in the context of a plagal cadence rounds out the piece. The “danza” is unique in the series in its alternation of pre-existent and original materials.

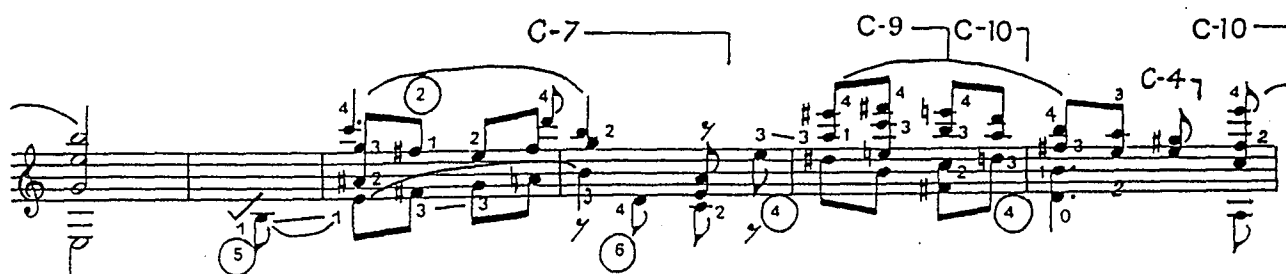
Canción y danza No. 14

Although Mompou's fourteenth *Canción y danza* was not performed in public until 1978, the work was composed between 1948 and 1962, according to Janés' work

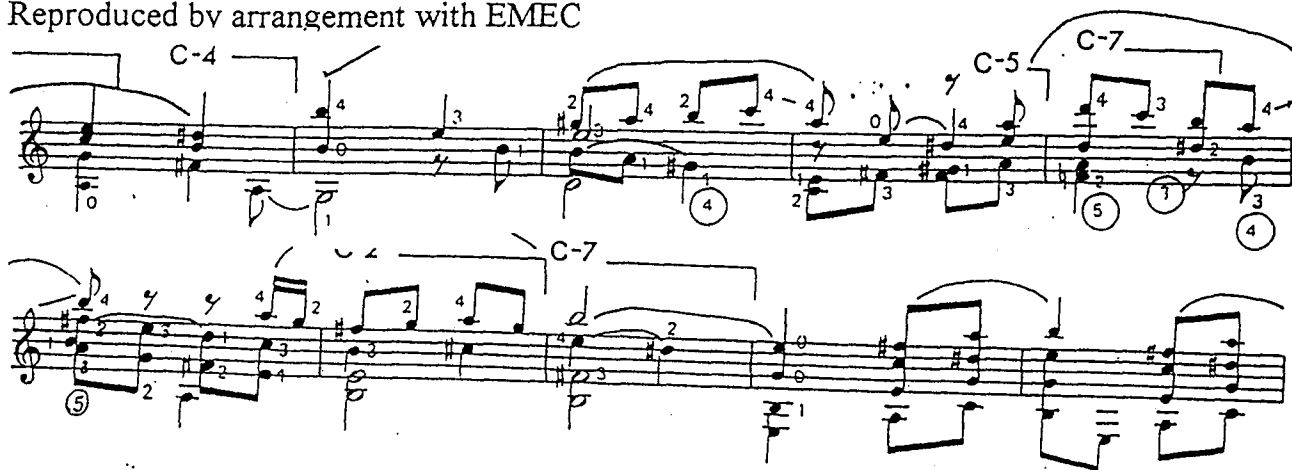
a. Reproduced by arrangement with EMEC



b. Reproduced by arrangement with EMEC



c. Reproduced by arrangement with EMEC



d. Reproduced by arrangement with EMEC

Section d. Reproduced by arrangement with EMEC. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melody with various chords indicated by letters C-4, C-5, and C-7. The second staff continues the melody with chords C-7, C-6, and C-7. The music includes fingerings (1-4), accidentals (sharps), and a circled number 4.

e. Reproduced by arrangement with EMEC

Section e. Reproduced by arrangement with EMEC. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melody with various chords indicated by letters C-7, C-2, and C-7. The second staff continues the melody with chords C-4, C-4, and C-6-C-7. The third staff continues the melody with chords C-7, C-6, and C-7. The music includes fingerings (1-4), accidentals (sharps), and a circled number 4. The first staff also includes the tempo marking "A TEMPO" and the instruction "rit."

f. Reproduced by arrangement with EMEC

The musical score consists of four staves of music, likely for guitar, written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various chords, scales, and fingerings.

- Staff 1:** Starts with a C-3 chord. The first measure has a checkmark above it. The staff contains several measures of music with fingerings (1, 2, 3, 4) and a final measure with a 1-1 fingering.
- Staff 2:** Features C-2 and C-5 chords. The staff includes fingerings (0, 1, 2, 3, 4) and a final measure with a 3-4 fingering.
- Staff 3:** Features C-6, C-7, C-10, C-8, and C-7 chords. The staff includes fingerings (0, 1, 2, 3, 4) and a final measure with a 3-4 fingering.
- Staff 4:** Features a C-7 chord. The staff includes fingerings (0, 1, 2, 3, 4) and a final measure with a 3-4 fingering.

Ex. III-30

"El bon caçador"

Source: Maideu, 147

U - na ma - ti - na - da fres - ca vaig sor - tir
 per 'nar a ca - çar; no en tro - bo per - diu ni
 guat - lla per a po - der - li - ti - rar.
 Si em ti - ra l'a - mor i em to - ca, si em to - ca
 bê em to - ca - rà.

Ex. III-31

"Cançó del lladre"

Source: Maideu, 208

Quan jo n'e - ra pe - ti - tet fes - te - ja - va i pre - su -
 mi - a, es - par - de - nya blan - ca al peu i mo -
 ca - dor a la fal - si - a. A - déu, cla - vell mo - re -
 net, a - déu es - tre - lla del di - a.

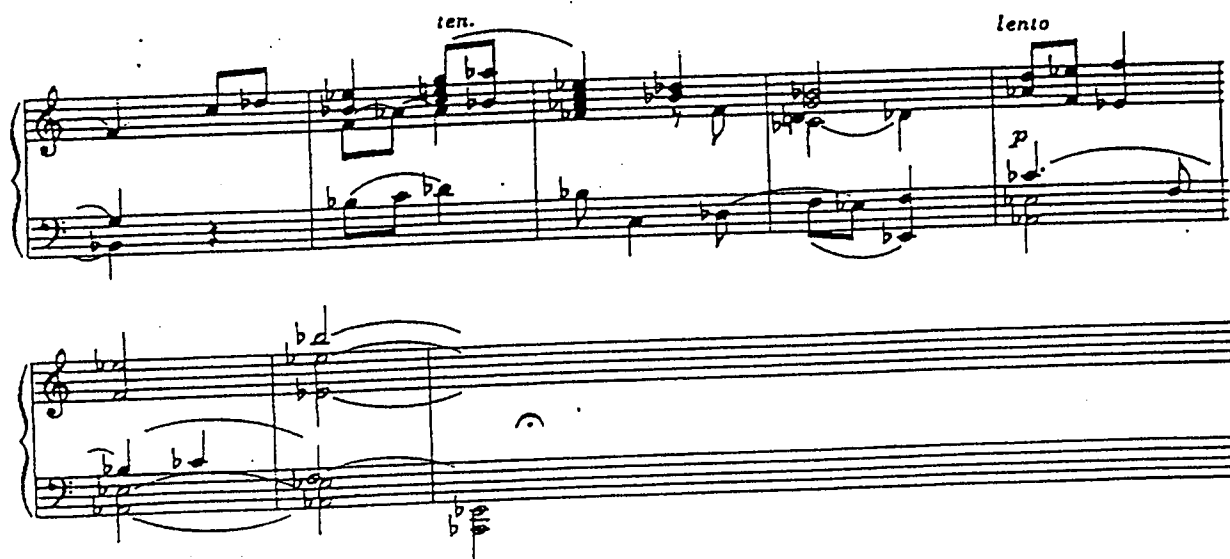
list.⁴⁰ Perhaps the composer polished or assembled the piece for the aforementioned 85th birthday celebration concert at Alice Tully Hall. In any case, the “canción” is a setting of the “Cançó del lladre,” or “Song of the Thief,” while the “danza” is entirely original and thus outside the realm of the present study.

“When I was little I partied and flirted, white sandals on my feet and a handkerchief in my pocket. **Farewell, dark carnation, farewell, star of the day.** And now that I’ve grown up, I’ve taken to the bad life. I’ve started to steal, my daily job...” begins the famous tale of banditry (complete translation in Appendix R, tune in Example III/31). The speaker goes on to describe a multitude of crimes and deceptions, concluding with a successful escape from prison. The sweetness of the tune and the poignancy of the refrain are at odds with the horror of the many misdeeds, suggesting a subtly ironic perspective. The melody breaks down into two distinct phrases, the second repeated for the refrain. The mode is major, and the implied tonal motion is the traditional *I* to *V*, *I* to *I*, each phrase ending in a feminine cadence.

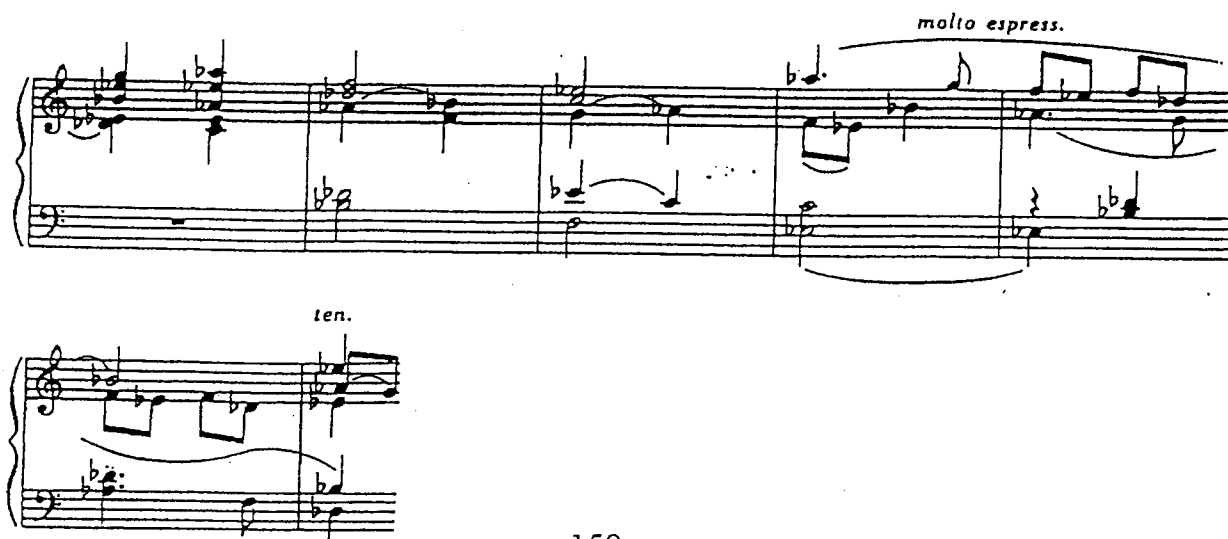
Mompou’s setting employs a more conventionally tonal idiom than many of his works from the same period. The tune’s two complete statements are similarly harmonized, including several striking allusions to the parallel minor. Interestingly, after numerous perfect authentic cadences, the “canción” concludes with an imperfect cadence in the minor mode, embellished with a written-out turn in the top voice and beclouded with non-chord tones (Ex. III/32a). Voicing is deftly rendered throughout, the tune remaining in the top voice until the refrain, where it shifts to the bass for the first four

⁴⁰ Janés, 478.

a. Reproduced by arrangement with EMEC



b. Reproduced by arrangement with EMEC



bars. In the second period, greater emphasis is achieved through the frequent doubling of the top line at the octave. A delightful canonic imitation between soprano and alto is also noteworthy, underlined by the “molto espressivo” indication at the start of the second phrase (Ex. III/32b).

Although composed over a span of over four decades, the *Canciones y danzas* of Mompou present a remarkably consistent visage. As the preceding analyses demonstrate, the composer adhered faithfully to certain principles of phrase structure, harmonic language, and proportion in most of these works. The use of Catalan folk materials is pervasive but at the same time so natural that one is never conscious of the “borrowing” of extraneous elements. Similarly, the diverse sources for the “canciones” and “danzas” coupled by Mompou are ultimately irrelevant, given the subtle connections he unearths and creates. Perhaps Walter Starkie put it best in his entry on the composer in the fifth edition of *Grove*’s:

In his *Canciones y danzas* he deliberately harmonized popular and folk tunes of his native province, but no sooner does he pick up the popular tune than his musical daemon takes charge of it, transmogrifies it, illuminates it and finally turns it by subtle magic into an entirely original tune...he is so steeped in the folk music of his region that when he creates original melodies they seem to have been breathed in his ear by the ghosts of his musical ancestors.⁴¹

⁴¹ *Grove’s Dictionary of Music and Musicians*, 5th ed., s. v. “Mompou, Federico,” by Walter Starkie.

CHAPTER FOUR: JOAQUIN NIN-CULMELL

Biographical Overview

“I spent the first third of my life as my father’s son and the second third as my sister’s brother: I’d like to spend the last third as myself!” Nin-Culmell has lamented to the author of the present study.¹ Indeed, the son of Joaquín Nin (1879-1949) and brother of Anaïs Nin (1903-1974) has had to struggle to shine in the shadows of such illustrious kin. In particular, the Cuban-born Nin’s achievements as a pianist, musicologist, and composer must have exposed the young Nin-Culmell to a wealth of invaluable materials, ideas, and inspirations, while providing at the same time a formidable challenge and example to the budding musician. Among Nin’s more important undertakings were editions of keyboard music by early Spanish composers, and numerous settings of folk songs from various regions of Spain. In addition, Nin-Culmell became acquainted as a child with the vocal arts, through the performances of his Cuban-Danish mother, Lieder-singer Rosa Culmell (1871-1954), and his father’s frequent collaborations with such legendary vocalists as Conchita Badia, Ninon Vallin, and Conchita Supervía.²

Family life was often chaotic for the younger Joaquín (or Joaquinito, as he was called as a child). A determined concert pianist, the senior Nin was frequently off on tour but, when at home, tended to brutalize his wife and children. Not only do the diaries of

¹ Regrettably, the life, career, and music of Nin-Culmell have not received the same degree of study and documentation as those of Mompou. A comprehensive biography is much needed, as are further investigations into the composer’s richly diversified output.

² *Composers in Person: Enrique Granados, Manuel de Falla, Federico Mompou, Joaquín Nin* (EMI Classics 7 54836 2, CD, 1993) offers a number of Nin’s settings of Spanish folk materials performed by Vallin with the composer at the piano.

Anaïs (the accuracy of which has sometimes been questioned) support allegations of physical, emotional and sexual abuse, but Nin-Culmell himself has substantiated many of these charges.³ The family was frequently uprooted, as Nin sought new venues for self-promotion: following his marriage to Rosa in Havana, the couple relocated to Paris, only to move several years later to Berlin on the advice of Felipe Pedrell. Nin-Culmell was born in the German capital in 1908, and the family soon headed for Uccle, Belgium, where his father had been engaged as a “professeur adjoint.” In 1913, the Nins rented a home in Arcachon, on the French Atlantic coast, and shortly thereafter Joaquín Nin abandoned the family. Rosa and her children were provided for initially by Joaquín’s parents in Barcelona, although financial difficulties eventually drove the devastated family to journey to New York in 1914, with the promise of support from Rosa’s more affluent sisters.

Joaquinito’s musical talent became apparent during the interlude in Barcelona. His formal musical education included solfège studies with the aforementioned Conchita Badia from 1913 to 1914,⁴ although, according to Deirdre Bair, “He cheerfully ignored Badia’s instruction and created his own music.”⁵ In a preface to *Linotte: The Early Diary of Anaïs Nin*, Nin-Culmell reveals something of the younger Nins’ earliest artistic essays: “As a child Anaïs narrated stories that would make us laugh and cry and above all held us enthralled. Later, I participated in these narrations by improvising appropriate sounds at

³ Deirdre Bair’s often chilling account of the domestic scene in the Nin household provided in her acclaimed *Anaïs Nin* (N.Y.: Penguin Books, 1995) relies heavily on the corroboration of Joaquín Nin-Culmell.

⁴ Arlene B. Woehl, “Nin-Culmell: España Me Persigue.” *Clavier*, 26.1 (January, 1987), 20.

⁵ Bair, 16.

the piano as background music.”⁶ Nin-Culmell was eventually accepted at the Schola Cantorum of Paris in 1923, and has counted his studies there between 1924 and 1932 as seminal to his artistic development. During this period Nin-Culmell made the acquaintance of Federico Mompou and became an ardent admirer of his work. Paul Brand, Alfred Cortot, and Ricardo Viñes all had a hand in Nin-Culmell’s pianistic development, and many of his earlier works—the Piano Quintet, the Piano Concerto, and the *Sonata Breve*—were intended for his own performance. Paul Dukas provided Nin-Culmell with compositional instruction in the French capital, but the young composer’s profound love for the Spanish idiom was undoubtedly nurtured through his work with Falla in Granada over the course of three summers.⁷

Early in his career, Nin-Culmell enjoyed considerable success as a pianist frequently presenting programs of Spanish music from a broad chronological perspective. A recital in New York’s Town Hall on February 25, 1938 was representative, beginning with works by such sixteenth-century composers as Antonio de Cabezón and Luis de Milán, continuing with works by Cabanilles, Soler, and Albéniz, and concluding in the twentieth century with Falla, Rodolfo Halffter, Rodrigo, and Nin-Culmell himself.

⁶ Joaquín Nin-Culmell. Preface. *Linotte: The Early Diary of Anaïs Nin* (San Diego: Harcourt Brace & Company, 1978), viii.

⁷ Bair, 535.

Favorable notices from *World-Telegram*,⁸ *The New York Sun*,⁹ and *The New York Times*¹⁰

praise Nin-Culmell's pianistic strengths, breadth of repertory, and affinity for the idiom.

Writing of the composer's own *Sonata Breve*, Downes elaborated,

Mr. Nin-Culmell's own sonata may betray something of Ravel and of the modern polytonalists, but it is freshly written, has a middle movement of striking line and mood, and ends in a brilliantly fugal style. It is the voice of a young man using confidently and naturally the idioms of his generations. These idioms may change. Mr. Nin-Culmell's music may well change. But it is music and it constitutes one more of the tokens of a young musician of a refreshing sincerity, seriousness and talent.

The composer embarked on what would become a major pedagogical career in 1938, co-lecturing jointly with Spanish musicologist Adolfo Salazar on Spanish folk music at Middlebury College.¹¹ He chaired the music department at Williams College from 1940 to 1950, leaving to become a member of the faculty of the University of California at Berkeley,¹² where he founded Berkeley's celebrated Wednesday Noon Concerts and was designated Professor Emeritus in 1974.¹³

Nin-Culmell's oeuvre features numerous settings of Spanish folk materials, including folk tunes from Salamanca, Andalucía, and Catalonia as well as Sephardic songs

⁸ "Spanish Pianist Gives Recital," *World-Telegram*, Feb. 26, 1938.

⁹ "Nin-Culmell Applauded In All-Spanish Program," *The New York Sun*, Feb. 26, 1938.

¹⁰ Olin Downes, "Spanish Pianist Heard In Recital," *The New York Times*, Feb. 26, 1938.

¹¹ Woehl, 21.

¹² Michael Steinberg, "Notes." Program notes on a performance of Nin-Culmell's "Fanfare on Themes from *La Celestina*. San Francisco Symphony. Cond. Michael Tilson Thomas. Sept. 4, 1997.

¹³ Ibid.

arranged for voice and piano.¹⁴ He has produced choral versions of traditional Cuban melodies, secular works from the Spanish Renaissance, and “villancicos navideños” (Christmas carols). Among his other vocal works are a number of treatments of texts by Spanish and Cuban authors, such as José Martí, Jorge Manrique, and Gil Vicente. His opera *La Celestina*, scheduled for performance at the refurbished Barcelona Opera House in 1999, is based on the eponymous novel by Fernando de Rojas.¹⁵ Cast entirely in dialogue form, De Rojas’ masterpiece from 1499, is considered one of the classics of Spanish literature, an apt choice for the intensely Hispanophile Nin-Culmell. Other staged works include two ballets, *El burlador de Sevilla* and *Le Rêve de Cyrano*.

The penchant for Spanish and Latin-American styles prevails in much of Nin-Culmell’s instrumental music, including such guitar solos as the *6 Variaciones sobre tema de Luis Milán* and *La Matilde y El Emilio*, the latter the composer’s first published work. The *Tres Impresiones* for solo piano date from 1929, and their dedication to Falla bespeaks Nin-Culmell’s indebtedness to the model of the former’s *Cuatro piezas españolas*. The cycle opens with a sultry “Habanera,” continues with the vivacious “Las Mozas del Cántaro,”—inspired by a painting of Goya—and concludes with the impressionistic “Un Jardín de Toledo.” Beyond the influence of Falla, the pianistic approaches of such Spanish masters as Granados, Albéniz, and Turina can be discerned in the lush textures and emotional extravagance of this early work. The *Sonata Breve* of

¹⁴ Most of Nin-Culmell’s music remains in print, published by Broude International, Max Eschig, Casa Boileau, Unión Musical Española, Belwin-Mills, and World Music. Other works in manuscript form are available from the composer.

¹⁵ Steinberg.

1932 is similarly virtuosic, although the Spanish dimension is relatively muted. Here, Stravinsky's slightly astringent neo-classicism is a more obvious point of reference, although the richly embellished textures and rigorous polyphonic techniques were informed no doubt by the composer's research into early Iberian keyboard music.

In his later keyboard works, Nin-Culmell favors simpler textures and brevity of utterance. The forty-eight *Tonadas* (1956-1961) are perhaps his most often performed piano solos, several of them regularly favored as encores by Alicia de Larrocha. These diminutive settings of folk materials from virtually every region of Spain beguile through their clear presentation of indigenous melodies, always animated by some unexpectedly personal touch. Hispanic elements figure as well in the *3 Homenajes* for piano (composed at various times between 1941 and 1990), the last of which treats the Catalan Christmas carol "El noi de la mare" in homage to Mompou. The second of the *Homenajes*, entitled "Tercera Sonata del Escorial," alludes to the two similarly titled works by Rodolfo Halffter.¹⁶ Any suspicion of negligence towards the composer's Cuban ancestry in the piano works was corrected by the publication in 1985 of the *12 Danzas cubanas*.

Nin-Culmell's abiding faith in the enduring power of early music has found further expression in such orchestral works as the *3 Piezas antiguas españolas* and the *Concerto según Anselmo Viola* (vide p.16) for cello and orchestra. Religious works have figured prominently as well, including the *Misa dedicatoria* for chorus and organ, *Et lux perpetua luceat eis* for string quartet and percussion, and the *Sinfonia de los misterios* for organ in

¹⁶ Nin-Culmell jokes that, in dedicating the piece jointly to Rodolfo and Ernesto Halffter, he united in death two brothers who were estranged in life.

alternation with Gregorian chant.

Nin-Culmell's high regard for indigenous music is apparent in his observation to Arlene B. Woehl: "As a drop of water can reflect the entire sky, a folk tune can be an entire world." The composer was exposed to Spanish folk materials largely through the many "cancioneros" collected by his father. He has likened the tunes they contained to "beautifully colored butterflies...carefully pinned down for future reference...interesting but lifeless." Regarding the composer's use of such resources he elaborates, "...the pinned down butterflies must be brought back to life."¹⁷

Catalan Folk Materials in the Works of Nin-Culmell

Several compositions of Nin-Culmell make significant use of Catalan folk materials, including three volumes of regional songs arranged for voice and piano, six of the *Tonadas*, and the aforementioned *Homenaje a Federico Mompou*. In all these cases, the settings are highly concise, and the piano parts generally limit themselves to a single type of figuration and a single harmonic device. For all the unexpected dissonance and rhythmic surprises, this unity of approach recalls the Baroque preference for a consistent, uniform "affect." Locating monophonic transcriptions of folk materials for several of the works in question has proved problematic.¹⁸ Nevertheless, given the successful uncovering

¹⁷ Woehl, 22.

¹⁸ After thorough searches of the holdings of the New York Public Library for the Performing Arts' Research Division and the Library of Congress, consultations with the composer himself, and access to research by Arlene B. Woehl, the original tunes for "El ram de la Passió" and "La Paula i en Jordi" from the second volume of *Douze Chansons Populaires de Catalogne*, "L'hermosa Antonia" from *Quatre Chansons Populaires de Catalogne*, and the "Ball de garlandes" from the *Tonadas* have not been discovered.

of the tunes behind the remaining thirty folk-derived compositions, it seems unlikely that these lacunae will be of significant consequence. Moreover, on the basis of virtually all those pieces examined in the present chapter, the reader may find it feasible to approximately reconstruct the original folk tunes from those four selections, simply by isolating the main melodic line.

Vocal Settings

Douze Chansons Populaires de Catalogne, première série

“Lo noy de la mare”

The first volume of *Douze Chansons Populaires de Catalogne* (1952-1953) opens with the popular “Lo noy de la mare,” here subtitled “berceuse.” Surprisingly, despite the repeat sign, the composer has underlaid only one strophe of text. The vocal line preserves the tune as quoted in Chapter III, while the piano part maintains the caressing 6/8 lilt of a traditional “berceuse.” As in most of the composer’s vocal arrangements of regional materials, the accompaniment offers most of the unexpected touches, given the apparent desire to maintain the original folk melody in the voice. The keyboard provides unvarying ground basses and harmonic patterns for each of the melody’s two phrases. The bass line of the first figure (Ex. IV/1a) suggests a vacillation between Eb Major and its relative minor, an ambiguity developed throughout the entire song. The C pedal point in the bass of the second phrase against the unequivocally Eb major vocal line and top voice in the piano is another instance of this bi-tonality¹⁹ (Ex. IV/1b). The postlude restates the

¹⁹ Bi-tonality in the sense of evoking literally two “tonics,” without presenting chromatic clashes.

Ex. IV-1

Joaquín Nin-Culmell: "Lo noy de la mare"

a. © 1955 Editions Max Eschig

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The first line of the song consists of three measures. The melody is in the treble clef, and the accompaniment is in the grand staff. The lyrics are: "noy de la ma-re, que li darém que li sa-piga bó? Panses y figues y nous y o.li-ves, panses y figue".

The second line of the song consists of two measures. The melody is in the treble clef, and the accompaniment is in the grand staff. The lyrics are: "mel y ma-tó. 7".

original bass line while reducing the right hand to abbreviated, retarded, and simplified reductions of its original figuration (Ex. IV/1c), a sort of written-out deceleration. The emphasis on the Eb-D dyad in the right hand suggests Eb Major, while the left hand concludes on C. The tension between the two tonics and the wealth of decorative dissonance throughout the setting deliberately undermine the serenity of the original with a somewhat uneasy undercurrent.

"Lo mariner"

"Lo mariner" follows in a setting which preserves the original folk tune (reproduced in Chapter III), cast here in 2/4. The metrical alteration from 3/4 sounds surprisingly natural, since the C to F of the opening strongly suggests an anacrusic orientation. Four verses are provided in this surprising simple adaptation. The "sempre arpeggiato" directive in the piano part evokes the undulations of the "mar," while open-fifth pedal points on F enhance the sense of tidal stability and predictability (Ex. IV/2). Most of the harmonic interest is generated by dominant and subdominant harmonies suspended above the unrelenting bass. The constant registral shifts from measure to measure seem to describe the rocking motion of the ship, and the occasional doubling of the vocal line in the top voice of the piano part recalls the acoustical effect of a melody apprehended against the "whoosh" of the sea. All in all, the treatment finds Nin-Culmell at his most picturesque and evocative.

"La filadora"

A vigorous figure of two measures becomes an ostinato in the piano part of "La filadora," the third song of the series. The tune is essentially the same as that quoted in

Ex. IV-1

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Ex. IV-2

Joaquín Nin-Culmell: "Lo Mariner"

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(M.M. ♩ = 104)

p

A la vo-ra-de la mar, n'hi hau-na —
Quan ne fou á mitj'bro - dar, li'n man -
sempre arpeggiato

— don - ze - lla n'hi hau-na — don - ze - lla, — qu'en bro - dava un mo-ca - dor, n'es per —
— ca se - da; li'n man - ca se - da; — Veu ve - nir un ma-ri - ner, qu'u - na —

Chapter III, accorded two verses in the present setting. An effect of nearly impossible noisiness and confusion is generated by the piano's ostinato left hand, so strongly suggestive of F Major, and the right hand's descending broken octaves on C. The vocal line struggles to assert itself amid the tumult, all evocative of the bustle of spinning and the wild abandon suggested in the text (Ex. IV/3). In his determination to suggest the furious and unrelenting drive of the spinning wheel in the accompaniment, Nin-Culmell is perhaps willfully insensitive to the varied modal colorations of the tune.

“La pastoreta”

Example IV/4 reproduces “La pastoreta” (“The Shepherdess”), the playful folk tune with which Nin-Culmell continues his cycle. “What shall we give the shepherdess, what shall we give her to go dancing?” asks the child-like song. “I’d give her a cap and make her go to the hill,” goes the first verse, with a different article of clothing substituted in each successive stanza.²⁰ The melody breaks down into three parallel periods followed by an antecedent/consequent phrase, establishing in each section a clear-cut major tonality. Nin-Culmell captures the merriment with his fast tempo (108 to the half note) and one beat to a bar. The piano part presents an unvaried harmonic pattern of *ii*7 to *V*9 in the context of the tune’s Eb major, reserving until the end the tonic in the bass. However, the alternating Eb and Bb in the right hand suggest the tonic throughout, resulting in a sustained superimposition of tonic and dominant harmonies (Ex. IV/5). Grace notes in the treble impart a bell-like resonance to the setting, in which the keyboard once again provides mechanical inevitability as a foil to the folk material.

²⁰ Maideu, 353.

Ex. IV-3

Joaquín Nin-Culmell: "La Filadora"

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(M.M. $\text{♩} = 69$)

Un po-bre pa-gés, te-ni-au-na fi-lla;
La nit de Na-dal n'es nit d'a-le-gri-a; p.

Source: Maideu, 352

—¿Què li do-na - rem, a la pas - to - re - ta, què li do-na -

rem per a - nar a bu - llar? —Jo li do-na - ri - a u - na

cu - put - xe - ta i a la mun-ta - nye-ta la fa - ri - a a -

nar. A la mun-ta - nye-ta no hi ne - va ni hi plou

i a la ter-ra pla-na tot el vent ho mou. So - ta l'om -

bre - ta, l'om - bre - ta, l'om - bri. flors i vi - o - les i

ro - na - ní.

“Cansó de Nadal”

Nin-Culmell entitles the following song “Cansó de Nadal” (“Christmas Song”), although the original folksong is best known as “El desembre congelat” (“Frozen December”). Its text (“...in a garden of love a divine flower is born, from a beautiful rose, fertile and yet virginal”) recalls the Lutheran hymn “Lo, e’er a Rose was Blooming” (full translation in Appendix T). The folk tune (Ex. IV/6) seems to employ a pattern of “foreshortening,” in which phrase durations are consistently contracted throughout the melody. The first period consists of a single repeated phrase, made up of two-bar subphrases in an antecedent/consequent relationship. The remainder of the tune is in reality a single phrase which moves from tonic to dominant only to prolong the latter pitch. The reiteration of the conclusion of the first phrase at the end finally propels the music forward to a perfect cadence. On the subphrase level, however, measure-long fragments yield to half measures, then to single beats, and finally to half beats. The text motivates this playful disintegration: “d’una ro, ro, ro, d’una sa, sa, sa, d’una ro d’una sa,” etc.

In this setting, Nin-Culmell uses the piano in a more traditionally supportive manner than his norm providing conventional diatonic harmonies at cadences, in spite of the occasionally dissonant appoggiatura elsewhere. The syncopated chords for the treatment of the word plays are suitably whimsical, an effective contrast to the frank tenderness expressed elsewhere. The composer takes a few liberties with the original melody, writing out fermatas in effect at the ends of the last two subphrases and interpolating a reference to the opening in the piano part between them (Ex. IV/7). A

Ex. IV-5

Joaquín Nin-Culmell: "La Pastoreta"

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p
¿Que li do-na - rem a la pas - to - re - la, que li do-na - rem per a - ná a ba - llar?

Ex. IV-6

"El Desembre Congelat"

Source: Maideu, 499

El de - sem - bre con - ge - lat con - fús es re -
ti - ra. A - bril, de flors co - ro - nat, tot el món ad -
mi - ra. Quan en 'un jar - dí d'u - mor neix u -
na di - vi - na flor, d'u - na ro - ro - ro, d'u - na - sa, - sa,
- sa, d'u - na ro - d'u - na - sa, d'u - na ro - sa be - lla,
fe - cun - da i pon - ce - lla.

Ex. IV-7

Joaquín Nin-Culmell: "Cansó de Nadal"

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sa, d'una ro d'una sa d'una ro. sa be - lla, sa, d'una dol d'una sa d'una dol. sa bo - ca,

lontano

fe. cunda y pon - ce - lla. o. bra de Déu to - ta.

cresc.

fairly extensive postlude is set over E pedal points. The warmth inherent in this Christmas message of hope and love seems to have elicited an affectionate response, void of the composer's usual irony and stridency.

“La Noia de l’Empordà”

“La Noia de l’Empordà” (“The Girl from the Ampurdan”) is another quintessentially Catalan cautionary tale of love. Its parting words advise the young lady that, “...the words of men are not to be heeded...the first are rather sweet, later they grow bitter” (full translation in Appendix U). The tune (Ex. IV/8) is difficult to classify modally, given the lowered third degree in the refrain and the apparent establishment of what turns out to be the fourth degree as tonic in the opening phrase. Nin-Culmell exploits this last ambiguity in the sixth of his *Douze Chansons de Catalogne*, Volume I, superimposing a *IV* chord over a tonic pedal point (Ex. IV/9). In the keyboard part the chromatically descending tenor line, starting in measure 4, elaborates upon the original tune's chromaticism, while the unrelenting open fifths in the bass and the tonic octaves in the treble suggest an underlying stasis. Perhaps the paradoxical simultaneity of active chromaticism and absolute tonal grounding is intended as an ironic commentary on the song's first words: “You shall hear me sing a new song!” The specifics of the narrative may be fresh, but the underlying message is timeless.

“L’hereu Riera”

A setting of “L’hereu Riera,” a folk tune discussed in chapter III, follows. The composer provides a typically boisterous ostinato in the accompaniment. The dancing lilt of the rhythm subsides only in the brief postlude, where the harmonies are ultimately

Ex. IV-8

"La Noia de l'Empordà"

Source: Maideu, 135

U - na can - ço - ne - ta no - va bé lu sen - ti -

reu can - tar: tre - ta n'és d'u - na mi -

nyo - na de la pla - na d'Em - por - dà.

Flor de lli - ri, cla - vell vi - o - le - ta, l'a - mor me'n té

de ma - tar.

Ex. IV-9

Joaquín Nin-Culmell: "La Noia de l'Empordà"

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(M. M. ♩ = 66)

U - na can - so - ne - ta no - va
Si'n son dos qu la fes - te - jan,

p
sempre arpeggiato

“blocked out,” and a “diminuendo” finally alleviates the song’s incessant “forte.” The droning pedal-point fifths in the bass are typically rustic, and the periodic accents on first and third beats suggest hand clapping (Ex. IV/10). The accompaniment’s unremitting rhythm and grounding on the tonic are curiously at odds with the soaring shape of the original tune, tending to anchor it rather heavily. The full text is not provided in this treatment, but the narrative (translated in Appendix J) alludes to the interruption of the happy-go-lucky Riera’s merry dancing with worrisome news of his fiancée’s illness. At the risk of excessive speculation, one might wonder if Nin-Culmell’s setting seeks to evoke the intrusion of the heavy yoke of responsibility into a festive event.

“Caterina d’Alió”

“Caterina d’Alió,” the eighth setting of the series, is another tale of marital woes, which bears in places a resemblance to “El testament d’Amèlia” (translation in Appendix V). The tune (Ex. IV/11) appears to be in the minor mode ending on the dominant, although the final pitch could be heard as tonic in the context of the Phrygian mode (see Chapter II for a discussion of this type of modal ambiguity). The tune’s phrase structure is curiously at odds with its versification, since the refrain (“La dolça dama d’Alió,” etc.) commences in the midst of the second complete phrase. Musically speaking, “Caterina d’Alió” consists of two phrases, the first of six bars, the second of five, followed by a brief coda, the Phrygian cadence. The text breaks down into stanzas of six lines each, four for verse and two for refrain.

Nin-Culmell casts the folk song in a diatonic light, emphasizing the dominant with pedal points in both prelude and postlude. The setting is essentially in B Minor, although

Ex. IV-10

Joaquín Nin-Culmell: "L'hereu Riera"

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f

Pe - ra Sant An - to - ni grans ba - llas hi ha; pe - ra Sant Mau - ri - ci, tot lo poble hi
A - nèm don - ze - lle - tas a - nèm a ba - llà, que l'heréu Rie - ra, nos hi fa - rà en.

Ex. IV-11

"Caterina d'Alió"

Source: Maideu, 124

Cu - te - ri - na, l'a - mor, de ma - tí s'és lle -
va - da, n'a - ga - fa el ren - ta - dor, el ren - ta - dor i la
ban - ca. La dol - ça da - ma d'A - li - ó,
oh, lai - là, oh, lai - là!

the only true perfect authentic cadence is the elision between prelude and vocal entrance (Ex. IV/12a). A semi-cadence supports the end of the first phrase, but the second phrase ends with a deceptive progression, which segues into the coda. The parallel seventh chords which support the vocal line at this point lead to the final cadence—decorated and extended in the postlude—on the dominant (Ex. IV/12b). The abandonment of traditional diatonic procedures at this point underlines the aforementioned modal complexities.

“Bon cassador”

Hemiola is the order of the day in Nin-Culmell’s treatment of “(El) Bon cassador,” the ninth song. Measures of 6/8 alternate with 3/4 throughout, resulting in a delightful distortion of the original tune (Ex. IV/13). The good humor of the text is underlined by the capricious rests at the end of all the 3/4 bars, undermining the lilt inherent in the folk melody. The keyboard part’s brusque accents and added sevenths and seconds contribute to the willfulness of the setting without ever obscuring the clear-cut diatonicism of the harmony. The descending broken octaves recall the texture of “La filadora,” although the composer springs a final surprise by abandoning the ostinato in the last two bars to double the vocal line.

“La Mort de la núvia”

“La Mort de la núvia” (“The Death of the Fiancée”), is the basis for the tenth number. The tune (Ex. IV/14) is clearly in the Phrygian mode, each of the three phrases ending on an E approached via F-natural. Nevertheless, the opening suggests A minor, and this ambiguity is exploited in Nin-Culmell’s setting. The tune breaks down into a six-bar phrase, followed two four-bar units. The refrain cuts across the phrase structure,

Ex. IV-12

Joaquín Nin-Culmell: "Caterina d'Alió"

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(M.M. ♩ = 92)

Ca -
So -

p cresc.

te - ri - na l'a - mor,
ta'l pont d'A.li - ó,

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ban - ca: La dol - ja da - ma d'A.li - ó, oh lay la, oh lay
da - da:

dim.

dim.

p cresc.

p sempre

182

Ex. IV-13

Joaquín Nin-Culmell: "Bon Cassador"

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U - na ma - ti - na - da
Si no, u - na pasto -

fres - ca jo me'n vaig a naá cas - sa, no'n trovo perdiu ni guat - lla,
re - ta qu'engu - ar - da - va'l bes - tià. Si la'n tro - vo dormi - de - ta,

Ex. IV-14

"La Mort de la Núvia"

Source: Aureli Capmany, *Cançoners Popular* (Barcelona: Ketres Editora, 1901-1913)

LA MORT DE LA NÚVIA

Cançó popular catalana

De nuia feres me - na - na - na - na - na -

net a pun - ta d'el - la - po - na - la - na - na -

- rel - del a mor - ten - un mi - na - re - la - na - na -

- na - na - na - na - na - na - na - na - na - na - na -

beginning at the cadence of the second phrase (“ta li ra li rom”). The gloomy narrative relates the tale of a young man who leaves town on horseback, only to be summoned back by tolling bells. He learns of the impending death of his beloved and takes his own life: “Ah! How sad it is when one death causes another!” concludes the song (translation in Appendix W).

Nin-Culmell reproduces the pitches of the original folk melody, although he alters the binary meter to conform to a 3/4 time signature. The keyboard part dwells hypnotically on a two-bar ostinato, which emphasizes the E/F-natural dyad of the Phrygian mode and the A/B dyad of A Minor blurred under a single pedal marking (Ex. IV/15). The situation of E in the bass ultimately confirms that pitch as tonic, however. The inexorable tread of the accompaniment against the melodic line suggests the journey on horseback as the backdrop for the unfolding drama.

“Lo mestre”

Hemiola is featured again in the eleventh work, a setting of “Lo mestre,” a folk song discussed in Chapter II. Nin-Culmell adheres to the tune as published by Maideu, apparently a standard version in many “cançoners,” although the alternating 6/8 and 3/4 is his personal liberty. The meter shifts at each new bar in the verse, although the refrain juxtaposes at first two complete measures of 6/8 with one of 3/4. A four-bar interlude for the piano links the first phrase of the refrain to the second through a sequence entirely in 6/8, although the final measure is interrupted by the voice on the fifth beat (Ex. IV/16). The tune’s modal ambiguities were discussed in Chapter II, and the composer casts it largely in C aeolian. The abundance of parallel open fifths in the bass of the piano part and

Ex. IV-15

Joaquín Nin-Culmell: "La Mort de la núvia"

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(M.M. ♩ : 76)

p

Jo me'n lle - vo ma - ti - net, ma - ti -
Jo me'n pu - jo costa a - munt, a - munt

pp

And. →

Ex. IV-16

Joaquín Nin-Culmell: "Lo Mestre"

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lom xi ri bi ri cle na tum pe na tum pi.

Mes ¡ay! a - ra - tam pa tan tam xi ri bi ri clon.

the Picardy third at the end recall the musical practices of the remote past. Syncopations in the accompaniment and numerous accented dissonances emphasize the sense of discomfort and dissatisfaction expressed in the narrative, while the more lilting 6/8 and parallel thirds at the start of the refrain suggest the playfulness of this whimsical phrase. The first phrase of the refrain is harmonized on the dominant, extended in the interlude as a pedal point, whereas the same pitch functions as the top voice of an imperfect authentic cadence at the end.

“La ploma de perdiu”

The first volume of *Douze Chansons Populaires de Catalogne* concludes with “La ploma de perdiu” (“The Partridge Feather”), a tale of flirtation between three seamstresses and a prince. The narration takes the form of a dialogue, after the initial establishment of the scene, with the nonsensical refrain (“lumberbigudí bigudon dondeta...”) interspersed between query and response in each strophe (translation in Appendix X). Musically, two large phrases embrace both verse and refrain, the first coming to rest on an implied semi-cadence, the second on the tonic two bars before the end, allowing for a brief coda, or cadential extension (Ex. IV/17). Nin-Culmell frames his setting with an imitative fragment, which moves from tonic to dominant, adding a final *i* chord only in the second ending. The first phrase is built over a tonic pedal point in the piano part, the parallelisms of which emphasize the crude rusticity of the tune. The second phrase employs a dominant pedal point and essentially transposes the entire accompaniment to the fifth scale degree. Allusions to the rural setting are underlined here by the addition of written-out glissandi in the keyboard part, suggesting some sort of fife (Ex. IV/18). Although the original tune is

Source: Maideu, 239

Si n'hi ha - vi - a tres ni - ne - tes, lum - ber - bi - gu -

dí bi - gu - don don - de - ta, lum - ber - bi - gu - dí bi - gu - de - ta

don, que to - tes tres bro - da - ven se - da, lum - ber - bi - gu -

dí lum - ber - bi - gu - don, lum - ber - bi - gu - dí bi - gu - de - ta

don.

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di, bi-gudon don. de-ta. Lumber bi-gu - di, bi-gu-de - ta don. que to - tas très broda - van
di, bi-gudon don. de-ta. Lumber bi-gu - di, bi-gu-de - ta don. y l'al-tre n'e - ra ver - me.

se - da. Lumber bi - gu - di lumber bi - gu - don, lumber bi - gu - di bi - gu - de - ta
lle - ta. Lumber bi - gu - di lumber bi - gu - don, lumber bi - gu - di bi - gu - de - ta

clearly in the melodic minor, the composer makes frequent allusions to the natural form in his harmonization, resulting in the occasionally sour cross relation.

Douze Chansons Populaires de Catalogne, deuxième série

“La Mare de Déu”

The second volume of *Douze Chansons Populaires de Catalogne*, from 1957, opens with “La Mare de Déu,” also known as “La mare de Déu quan era xiqueta” (“When the Mother of God Was a Girl”). Nin-Culmell omits the “Introducció-Epíleg,” reproduced by Maideu in Example IV/19 and included in the translation in Appendix Y. This framework derives from a tetrachord on E, with various chromatic alterations to the second degree. Its text reveals the tune’s identity as a lullaby: “No, no, no, noneta, my child is sleepy. He can’t fall asleep, and the Mother of God shall fluff his pillow. No, no.” The narrative relates the Annunciation to the Virgin, described here a young seamstress. Although Maideu transcribes the strophic portion of the tune in A melodic minor, Nin-Culmell renders it in the Aeolian mode, lowering the seventh scale degree. The prelude and postlude recall the E Phrygian tetrachord of the bypassed section (Ex. IV/20a). The bass line reveals an essentially tonal orientation in spite of numerous added dissonances. The half-cadence on *v* at measure 10, the allusion to the dorian mode in measure 8, and the final Picardy third all convey the aura of “early music,” appropriate to the song’s devotional character. The piano part frequently doubles the vocal line in the alto voice, its top line functioning as an organum-like discant (Ex. IV/20b). The setting bears a striking resemblance to the tenth *Canción y danza* of Mompou in its careful part writing, controlled dissonance, and religious air.

Source: Maideu, 292

Introducció - Epíleg

Non, non, non no - ne - ta, el meu xi-quet té

so - ne - ta. No es pot a - dor - mir,

i la Ma-re de Déu li fa-rà el coi-

xí. Non, non.

Estrofes

La Ma-re de Déu quan e-ra xi-que-ta a-

na - va a cos - tu - ra a a - pren - dre de lle - tra.

Ex. IV-20

Joaquín Nin-Culmell: "La Mare de Déu"

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(♩ = 60)

p

La Ma-re de
L'angel hi va en.

f

p

1. lle - tra. _____

2. ple - na. _____

f

p

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Déu quan e - ra xi - que - ta, a - na - va a cos - tu - ra a a - prendre de
trar per la fi - nes - tre - ta: Déu vos guard, Ma - ri - a, de gràcia sou

“La dama d’Aragó”

“La dama d’Aragó,” the folkloric source behind Mompou’s twelfth “canción,” is the third setting of the series. Nin-Culmell varies the tune slightly from the version quoted in Chapter III, most significantly in the altered melodic profile of the end of the second phrase and the written-out fermata at the start of the refrain (“Ai...”). The composer emphasizes the tune’s Aeolian orientation in his harmonization, which features a *VII4/2* chord over a tonic pedal as a substitute for the usual dominant (Ex. IV/ 21a). The accompaniment alternates between slowly sustained chords built over pedal points and more active passages, in which it doubles the vocal line. The first part of the refrain is a good example of the latter, where the melodic line is embellished by dissonant ninths, recalling the “catch” in the voice of much gypsy singing. Indeed, such fleeting dissonances abound in the piano part, most expressively at the exclamatory “Ais” (Ex. IV/21b). The vocal line is also decorated in places by similar grace notes, serving no doubt again to underline the emotional state of the lovelorn speaker.

“El testament d’Amelia”

The collection continues with “El testament d’Amelia,” a folk song discussed as well in the previous chapter. Tension between duple and ternary subdivisions and modal and diatonic harmonic schemes seems to be the essence of the present setting, no doubt a reflection of the profound discord and dysfunction described in the text. The interjection of hemiola into the tune’s originally straightforward ternary rhythm is the most immediately striking characteristic. The prelude introduces a motive in the treble suggestive of the folk tune’s rhythm, while the accompanying texture vacillates between

Ex. IV-21

Joaquín Nin-Culmell: "La Dama d'Aragó"

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gò n'hi hau - na da - ma que es bo - ni - ca com un sol; te la
es a - ques - ta da - ma que llen - ça - tal res - plan - dor. Fi - lla

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còr! Ai de l'a - mor!

groupings of three and two beats every two measures. This figure functions as a rhythmic ostinato, and the vocal line itself is subjected to the same sort of rhythmic expansion (Ex. IV/22). Harmonically, the keyboard part alludes frequently to the Phrygian mode, with numerous lowered second degrees (F-naturals). The bass line of the prelude, E-C-D-E, is also distinctly modal, and its use in augmented values in the postlude denies the “last word” to the tune’s obvious diatonicism.

“L’Hostal de la Peira”

The sixth song is a setting of “L’hostal de la Peira” (“The Inn of Peira”), a grisly tale of banditry and infanticide foiled by a cunning servant: “Innkeeper of Peira...you should remember this well! You should cherish your maid who saved your life and your inn from robbery...” ends the narrative (full translation in Appendix Z). The tune (Ex. IV/23) is in the aeolian mode and is distinguished by melodic and textual repetitions. The repeated notes at “ja en truquen a la porta” (“they knock at the door”) are surely onomatopoeic. Nin-Culmell anticipates this bit of word-painting in his setting of “dames hi van anar,” followed by an imitation in the keyboard part (Ex. IV/24a). Indeed, the frequent interruptions of the original melodic line by points of imitation in the accompaniment evoke creepy echoes throughout the inn, an effective atmospheric device at the service of the narrative. The harmonization is largely aeolian, although the melodic minor is suggested at the prolonged semi-cadence starting at measure six. Also noteworthy is the four-part canonic writing at “ja responen: qui hi ha?”, which expands the metrical structure of the original tune (Ex. IV/24b). The rhythmic diminution of the final “O-là,” renders the double neighbor notes as a sort of embellishment, imitated in the

Ex. IV-22

Joaquín Nin-Culmell: "El Testament d'Amelia"

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(♩ = 108)

p

N' A - me - lia es - tá ma - lai - ta, la
Ma - re, la me - va ma - re, bé

ri - lla del bon rei, set doc - tors la vi -
prou que ho sa - beu, met - zi - nes me n'heu

Source: Maideu, 225

A l'hos - tal de la Pei - ra. o - là, da -

mes hi van a - nar. da - mes hi van a - nar; ja en

tru - quen a la por - ta. o - là, ja en res - po - nen:—Qui

hi ha? o - là, ja en res - po - nen:—Qui hi ha?

Ex. IV-24

Joaquín Nin-Culmell: "L'Hostal de la Peira"

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da - mes hi van a - nar. Ja
per po - guer shi tan - car. La

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truquen a la por - ta, o - la! ja res - ponen: qui hi - ha?
mo - ça se les mi - ra, o - la! no li van a - gra - dar.

senza rit.

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O - là! ja respo - nen: qui hi - ha?
O - là! no - li van a - gra - dar.

keyboard part as written-out mordents (Ex. IV/24c).

“Muntanyes regalades”

In his setting of “Muntanyes regalades” (see Chapter III), Nin-Culmell creates dissonant clusters in the piano part out of agogically stressed pitches in the vocal line. The first phrase, for example, emphasizes metrically F, E, D, and C, and these same pitches are employed in that order from the bass up in the accompaniment (Ex. IV/25a). Only in the refrain—“I don’t like it,” etc.—does the composer willfully withhold a crucial melodic pitch from the accompanying texture, allowing for a harsh clash between the piano’s Bb and the voice’s A. This tart dissonance is surely illustrative of the text. Also significant is the introduction of syncopation at the start of each melodic unit as well as at each feminine ending. This distortion of the original tune pays handsome dividends in the postlude, where three ascending statements of the opening phrase elide, exploiting the “double meaning” of the F on the sixth beats (Ex. IV/25b).

“Cançó del lladre”

The popular “Cançó del lladre” follows (see Chapter III). Nin-Culmell underlines the ABB phrase structure with an unvaried treatment of the repeated second phrase. Most remarkable is the expansion of this phrase from a four-bar prototype in the original to the six bars of the present setting. The anticipation of the first measure and the reiteration of the last in the accompaniment account for the discrepancy, confounding the listener as to which part is being echoed and momentarily disrupting the expected harmonic rhythm (Ex. IV/26). At times the keyboard part doubles the vocal line only to abandon it after a single measure, another aspect of two parts’ fading in and out of focus. Perhaps the moral

Ex. IV-25

Joaquín Nin-Culmell: "Muntanyes regalades"

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la nyes re - ga - la - des son les del Ca - ni - gó que -
dor i pri - ma - ve ra en tot temps hi ha - flor hi

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gai - re, la vi - da del pas - tor.

gai - re, la vi - da del pas - tor.

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es - par.denya blanca al peu i mo - ca - dô a la fal -
me - só po.sat a ro - bar, o - fi - ci de ca - da

si - a. A - deu, clavell mo.re.
di - a.

perversion championed in the text is reflected in the composer's subtle mischief. The plainly diatonic harmony serves as a stabilizing influence, with a semi-cadence articulated at measure 4, and plagal cadences at measures 9-10 and 15-16.

“El pardal quan s’acojava”

“El pardal quan s’acojava” (“When the Sparrow Was Retiring”), the ninth song of the series, is another tale of unrequited love. The speaker relates the story of a sparrow and his inaccessible lover: “The sparrow, upon retiring, murmured to see if his love could hear him...His love is in the bedroom and can’t hear a thing...” The poem concludes with the lament, “Oh, song, who has dictated you, who has brought you forth?” (full translation in Appendix Aa). The text presents an interesting verse structure with internal rhymes in the fourth line of each stanza (“oranger/diré,” “amor/remor,” etc.), and repeated phrases in the second. The third and fifth lines are identical, and the sixth repeats the opening of the fourth line. The first strophe illustrates the versification and the ABABAB rhyme scheme:

Una cançoneta nova
vos la diré, vos la diré,
del pardal quan s’ajocava
sot l’oranger, vos la diré;
del pardal quan s’ajocava
sot l’oranger.

The melody (Ex. IV/27) breaks down into three phrases, in which the third and fourth and fifth and sixth lines are grouped together as musical and textual repetitions. The extra words at the end of the fourth line end on an imperfect cadence, reserving the perfect cadence for the tune’s conclusion. The folk song impresses through its metrical shifts and its use of identical melodic material for repeated bits of text (e.g. “vos la diré, vos la

Source: Maideu, 138

U - na can - ço - ne - ta no - va vos lu di -

ré, vos lu di - ré. del par - dal quan

s'a - jo - ca - va sot' l'o - ran - ger, vos lu di - ré:

del par - dal quan s'a - jo - ca - va sot' l'o - ran -

ger.

diré”).

Nin-Culmell’s treatment is essentially diatonic, although numerous dissonances added to standard harmonies recall the style of Francis Poulenc. The motion toward *V* of the relative minor at each of the imperfect cadences provides an unexpected “twist,” as does the chain of parallel seventh chords supporting the descending melodic sequence at the start of the second and third phrases (Ex. IV/28). The addition of a painfully dissonant discant to this sequence suggests the raucous cry of birds, or perhaps the frustration expressed in the narrative. Interestingly enough, the composer chooses to include the first and last verses in his setting, indicating an awareness of the ultimate anguish expressed in the poetry.

“La filla del marxant”

Nin-Culmell’s setting of “La filla del marxant,” a popular tune quoted and discussed in Chapter III, is characterized by nearly incessant hemiola: the relentless eighth notes of the piano part are grouped by two’s in patterns recurring every two beats, while the vocal line divides each bar of 6/8 into the customary two beats with ternary subdivisions (Ex. IV/29). An F pedal point persists throughout, over which subdominant (Bb) harmonies are occasionally suspended, as well as added sixths. The overall effect is of popular urban music, with a decidedly Latin American “rumba” rhythm. The postlude concludes with an unresolved major seventh above the tonic pedal, contributing further to the “cocktail hour” flavor of the treatment. The composer must have wanted to accentuate the rather risqué, debauched aspects of this “traveling salesman’s daughter.”

Ex. IV-28

Joaquín Nin-Culmell: "El pardal quan s'acajava"

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no.va, vos la di - ré, vos la di - ré, — del par - dal quan s'a - jo -
ta.da, qui tre.ta t'ha? qui tre.ta t'ha? — Tres fa - dri - nets de la

ca.va so - tao-ran - ger so.tao ran - ger, — del par - dal quan s'a - jo -
pla.na de l'Empor - dá de l'Empor - dá, — tres fa - dri - nets de la

Ex. IV-29

Joaquín Nin-Culmell: "La Filla del Marxant"

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fi - lla del mar - xant — diu - en que es la més be - lla no es
cer - cat ai - ma - dor — a la fai - só no - ve - lla n'ha

“Mariagneta”

Maideu’s transcription of “Mariagneta,” quoted in Ex. IV/30, presents the tune in the melodic minor mode. A phrase elision occurs at the start of the refrain, along with an interesting metrical irregularity. In the eleventh song of the series, Nin-Culmell renders the melody in the Aeolian mode, with a sort of written-out rubato (Ex. IV/31). He employs a different musical version of the refrain, eschewing the metrical variation. The keyboard part presents a ground bass over an E pedal point, both of which suggest the Phrygian mode, in opposition to the tune’s Aeolian assertions. The postlude concludes with an open fifth on E in the bass and an E/F minor second in the treble, supporting further the Phrygian orientation of the accompaniment. As discussed in previous sections, this sort of modal ambiguity is common in the folk idioms of Catalonia.

The text (translation in Appendix Bb) relates the passionate, obsessive love of a spurned young man: “Ah, farewell, Mariagneta, princess of my sighs! You steal the hearts of men and make me suffer and die...” reads the first verse. The speaker goes on to relate his intention to take holy orders and live in perpetual hope of some missive from the beloved Mariagneta. The emphasis on the dissonant F/E minor second and the freely expressive alteration of the original rhythmic values in Nin-Culmell’s setting underline the painful sentiments expressed in the narrative.

“Els fadrins de Sant Boi”

The second volume of *Douze Chansons Populaires de Catalogne* concludes with “Els fadrins de Sant Boi” (“The Young Lads of Sant Boi”), another tale of unrequited affection, albeit expressed with good humor. The narrative deals with the tribulations of

Ex. IV-30

“Mariagneta”

Source: Maideu, 140

Ai, a-déu, Ma-ri-ag - ne - ta, prin - ce - sa dels meus sos -

pirs! Tu ro-bes el cor dels ho-mes i a mi em fas pe-nar i mo -

rir. Ai, a-déu, Ma-ri-ag - ne - ta, prin - ci-pidel meu so - frir!

Ex. IV-31

Joaquín Nin-Culmell: “Mariagneta”

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a-deu Ma - ri - ag - ne - ta, — prin - ci - pi del meu so - frir, — tu —
 amant és a la por - ta, — que no es pe - ra si nó el si; — no —

the shortest of the “young lads of Sant Boi,” the biggest show-off of them all (translation in Appendix Cc). The dandified braggadocio sets off to the home of his sweetheart with a bouquet of flowers festooned in his hat. The young lady takes the gift without offering her love, or even “a hug.” She explains, “I shall not do that, since I’d be punished, punished by God, my father and my mother...also by my brothers and sisters and all my relatives and the household staff.”

The melody (Ex. IV/32) alternates masculine and feminine endings (“Boi,” “gasten,” “tots,” “altres”), typical of much Catalan folk poetry. The refrain steals in at the end of the second complete phrase, requiring a repeat of the final subphrase: once again musical and textual structures are at odds. Nin-Culmell embellishes line-endings in the vocal part and interpolates substantial pauses between most subphrases. Similarly, the rhythmic values at the end of the first phrase (“gasten”) are augmented (Ex. IV/33). The notations of the fourth and fifth lines in single measures results in hemiola, since these bars of 9/8 interrupt the regular duple flow of 6/8. The accompaniment is essentially diatonic major, in spite of numerous quartal harmonies and the frequent superimposition of tonic, dominant, and subdominant chords. The bass line at the 9/8 measures clearly points to the underlying standard cadential progression, and the fortissimo repeated C’s at the end of the postlude recall the tune’s opening and affirm the pervasive C Major tonality. In its noisy use of dissonance and splashy exploitation of registral extremes, the piano part suggests the swagger of the overconfident “fadrins de Sant Boi.”

Ex. IV-32

"Els Fadrins de Sant Boi"

Source: Maideu, 237

Els fa - drins de Sant Boi

mol - ta fat - xen - da en gas - ten,

i el més pe - tit de tots

en gas - ta més que els al - tres. tra-la - rà,

el ma - co de la La - ia. tra-la - rà.

Ex. IV-33

Joaquín Nin-Culmell: "Els Fadrins de Sant Boi"

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mol - ta fat - xen - da gas - - - ten : El més pe - tit de
bo - to - na - da de pla - - - ta; se n'ha comprat un

Quatre Chansons Populaires de Catalogne

“Rossinyol que vas a Franca”

Nin-Culmell set yet another group of Catalan folk songs in his *Quatre Chansons Populaires de Catalogne* of 1960. The sequence opens with “Rossinyol que vas a Franca,” the same “El rossinyol” discussed in the preceding chapter. The haunting leap of a fourth with which the first phrase ends permeates the accompaniment as a decorative figure in the treble and in the occasionally quartal harmonies (Ex. IV/34a). The top voice of the piano part doubles the vocal line throughout most of the setting, while the bass lines confirms the diatonic orientation of the tune. The characteristic repeated notes are elaborated in the first phrase as a pedal point on F in the tenor line, and the descending sixths of the alto and tenor at the final cadence echo the opening motive in augmentation (Ex. IV/34b). Like Mompou in his ninth *Canción y danza*, Nin-Culmell allows subordinate voices to carry fragments of the essential melody.

“El pobre alegre”

“El pobre alegre” (“The Happy Poor Man”), the third of the *Quatre Chansons Populaires de Catalogne*, is another Christmas carol. Different versions of the text exist, but in all of them the unexpected pleasures and dignity of the “simple life” are consistently contrasted with the stresses of “high living.” In any case, the refrain reminds listeners of the true source of joy: “I sing and rejoice that Jesus is born” (full translation in Appendix Dd). The tune consists of a repeated four-bar unit which cadences on the tonic, followed by another phrase, ending on the dominant. The refrain rounds out the melody, repeating the initial phrase. The symmetrical phrase structure, unequivocally major mode, and

Ex. IV-34

Joaquín Nin-Culmell: "Rossinyol que vas a Franca"

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$\text{♩} = 54$
p

Ros-si - nyol que vas a França, ros-si - nyol, en-co -
 ma - nem a la ma-re, ros-si - nyol, là mon
 pa - re no pas gai-re, ros-si - nyol, per que

p

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1. 2.

vol. _____ En-co -
 vol. _____ A mon
 vol. _____

p

narrow compass all point to the tune's popular origins (Ex. IV/35). Nin-Culmell preserves the simplicity of the original with a plainly diatonic setting, enlivened by numerous passing dissonances. Of particular interest is the treatment of the third phrase (the only contrasting section), undergirded by a cycle of fifths (*vi*7 to *ii*7 to a prolonged *V*) and extended by a three-bar interlude (Ex. IV/36a). In the postlude as well Nin-Culmell alters the tune's predictable four-bar metrical structure, adding a five-bar reiteration of the main phrase ending in descending octaves (Ex. IV/36b). The four-beat pattern is repeated four times within the triple meter, resulting in the extra measure. Clearly, the composer revels in the quirky good humor of the text.

“La gata i el belitre”

The cycle concludes with “La gata i el belitre” (“The Cat and the Knave”), a humorous animal story, narrated by a discontented dog. “Whether it be cold, raining, or snowing, they chase me out...without bed, without supper...what a hard lot it is to be a dog!” laments the mistreated creature (translation in Appendix Ee). In the end, the animal reminds his listeners of his value: “Now comes spring, and the fox'll take over...and then you'll see whether dogs are worth anything!” The tune (Ex. IV/37) breaks down into two repeated phrases, the first cadencing on the dominant, the second on the tonic. The mode vacillates between natural and harmonic minor.

Nin-Culmell sets the tune in the Aeolian mode, adding a decorative flourish at measure 16 to connect the two phrases of the parallel period and a final statement of the refrain subphrase at the end (“a la nyigo, nyigo, nyigo”). The accompaniment is frequently suggestive of G Major, the bass line vacillating between C and D throughout much of the

Ex. IV-35

"El Pobret Alegre"

Source: Maideu, 484



Jo en tinc u - na ju - pa to - ta de ve - llut. No és
no - va ni ve - lla. hi ca - bo tot just. Ai, po - bre de
mi, se m'ha es - par - ra - cat. Jo can - to i m'a - le - gro quan
Je - sús és nat.

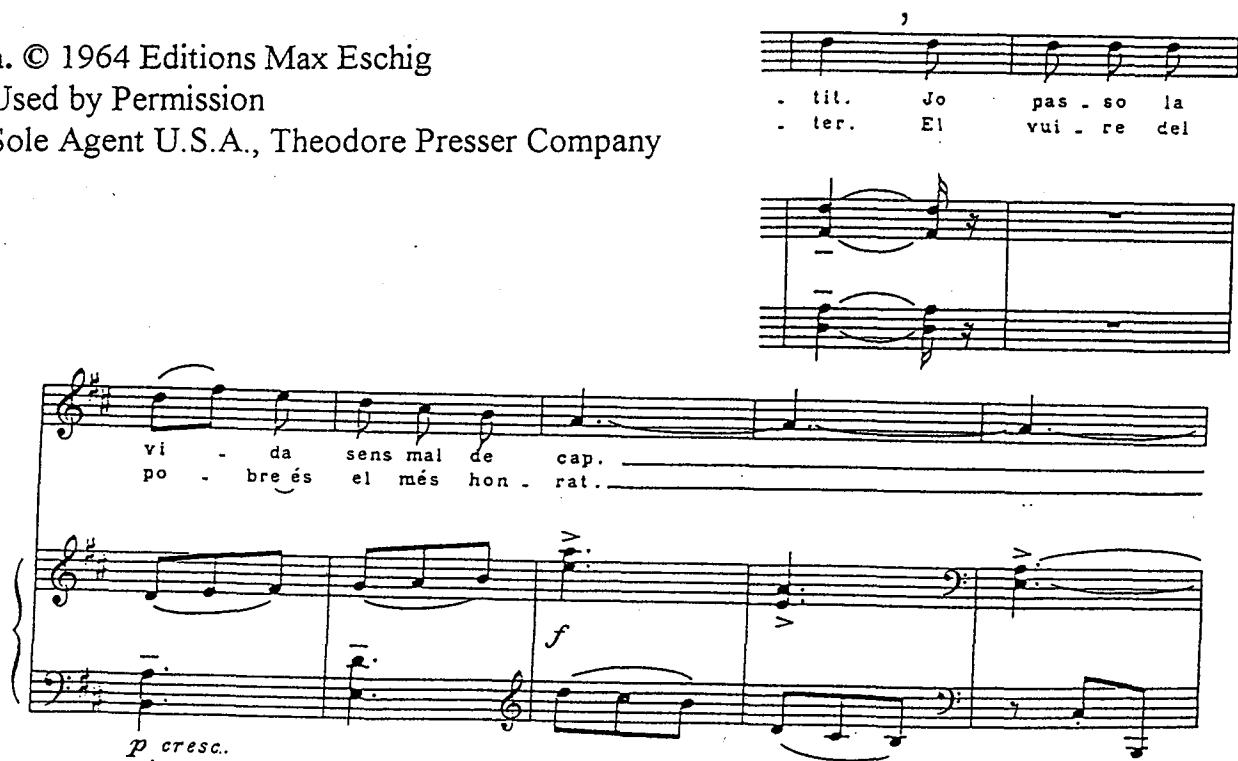
Ex. IV-36

Joaquín Nin-Culmell: "El pobre alegre"

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tit. Jo pas - so la
ter. El vui - re del

vi - da sens mal de cap.
po - bre és el més hon - rat.

p cresc. *f*

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Ex. IV-37

“La Gata i el Belitre”

Source: Maideu, 332

De lu ga - ta i el be - li - tre jo us di - ré lo que ha pas -

sut: s'ha per - dut al - gu - na co - sa, no sé qui l'ha - rà tro -

bat. Si se - rà el gos o bé el gat, a la nyi - go, nyi - go,

nyi - go, si se - rà el gos o bé el gat a - quell qui l'ha - rà tro -

bat.

Ex. IV-38

Joaquín Nin-Culmell: "La gata i el belitre"

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gat aquell que ho hau.rà tro . bat aquell que ho hau . rà tro .

p *f* *p*

bal.

f *f sempre*

1960

latter half of the song. Only the postlude resolves this progression to E instead of the expected G (Ex. IV/38). The G to F# of the alto line in the prelude and the glissandi on F# both prepare G Major, although the semi-cadence on B at the end of the first phrase suggests E as the true tonic. The seventh chords of the second phrase provide much characteristic dissonance in spite of the distinctly tonal root motion. The playfulness of the original is captured in the aforementioned “shrieking” glissandi and the whimsically varied articulations of the keyboard part, which at times capriciously abandons its role of doubling the vocal line.

The Piano Works

Tonadas

The forty-eight miniatures in four volumes which comprise the *Tonadas* have their origins in folk materials from most regions of Spain. These brief pieces have become Nin-Culmell's most widely performed and recorded works. Excerpts have been committed to disc by Alicia de Larrocha and Edmund Battersby, and an integral recording exists by Maria Luisa Cantos. The composer counsels performances of rather large groups of the *Tonadas*, likening them to “a bouquet of violets. One or two small violets seem rather lonely. It takes a sufficient number to make a bouquet.”²¹ Nin-Culmell has offered the following description of his freedom in setting folk resources, providing valuable insights into his compositional procedures:

The musical elements began having a life of their own...in some cases, even the original folk melody would be blurred by other considerations...Tunes might be quoted literally but they might also be distorted, varied, distilled in all possible

²¹ Woehl, 24.

ways, changing the tempo and rhythm, mode, or melodic outline.²²

“Ball del ventall i el ram”

The first six works of *Tonadas*, Vol. IV are treatments of Catalan folk materials. Example IV/39 reproduces a transcription of the “Ball del ventall i el ram” (“Dance of the Fan and the Bouquet”), the basis for the first of these. The melody falls into two eight-bar phrases, the first ending on an implied dominant harmony, the second on the tonic. The tune is characterized by a relatively broad compass and a tendency toward repeated pitches in the second half. The mode is primarily major, although the flatted seventh degree in the second phrase suggests the Mixolydian mode. Nin-Culmell fashions a satisfyingly traditional ternary form out of this material.

In the first phrase, the original melody appears in the top voice, although canonic imitation in the tenor and the extension of the tune via sequence to a tonic resolution add another two bars to the structure (Ex. IV/40a). The four-part writing is essentially diatonic, albeit embellished by numerous dissonant seconds, sevenths and ninths. The elision of the tenor voice with the following phrase connects the two sections in a way not suggested by the popular tune. Canonic treatment persists in the two-part texture of the second phrase. The composer elaborates upon the structure of the original dance by creating a middle section in Eb, the flatted mediant. The material is a literal transposition of the initial phrase, but the tonal shift suffices to delineate the new section. Careful voice-leading between tenor and alto make for a seamless transition back to the opening section,

²² Woehl, 21.

Ex. IV-39

Ball del ventall i el ram

Source: Josep Crivillé, *Música Tradicional Catalana III - Danses* (Barcelona: Publicacions Clivis, 1983), 268



Ex. IV-40

Joaquín Nin-Culmell: "Ball del ventall i el ram"

a.



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followed by a brief coda. This concluding phrase is characterized by hemiola, a plagal cadence, octave displacement in the top line, and a written-out turn in the final two measures (Ex. IV/40b).

“Ball de la ratolinesa”

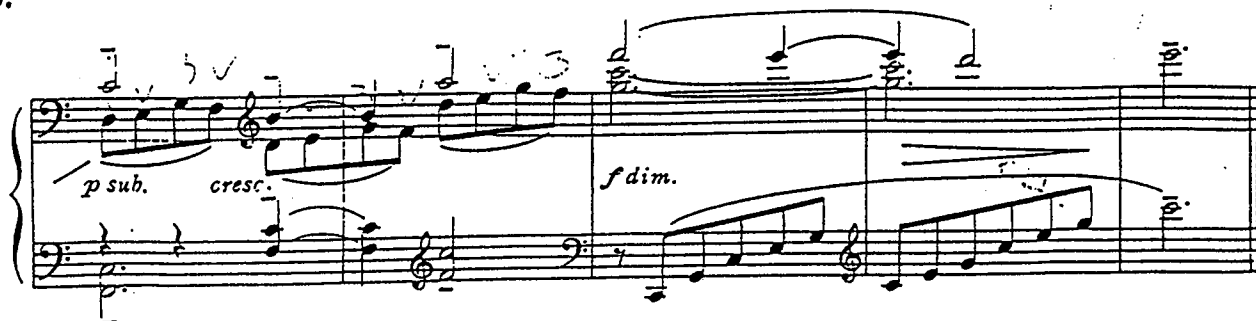
The “Ball de la ratolinesa” (“Dance of the Little Mouse”) provides the melodic material to the following “Tonada,” entitled simply “Ratolinesa.” The tune (Ex. IV/41) is strongly triadic, each phrase ending on the tonic in alternating feminine and masculine cadences. The melody is distinctly child-like in its abundance of thirds and trite repetitiveness. The rather shrill grace notes, accented syncopations, and dissonant seconds of the present setting underline the playful ambiance. Nin-Culmell varies the original phrase structure, fashioning a single eight-bar phrase out of the two four-bar units of the original, by avoiding closure on the tonic in the fourth measure. The phrase is repeated with a slight rhythmic variant. The composer capriciously deletes the fourth bar from the next phrase, interrupting the highly predictable rhythmic pattern with an unexpected syncopated Ab melodic minor scale (Ex. IV/42). The pattern is repeated an octave higher, segueing to a reprise of the opening phrase. A slightly modified version of the middle section returns, related to the fourth and fifth lines of Example IV/41. The Ab minor scale now serves as the third bar of the phrase, which is again repeated in the higher octave. An added measure underlines the final cadence on the tonic.

“Ball de Sant Farriol i la bolangera”

The “Ball de Sant Farriol i la bolangera,” the fortieth “Tonada,” couples two different folk dances in a ternary form. The first is a rather comedic affair, danced

Ex. IV-40

b.



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Ex. IV-41

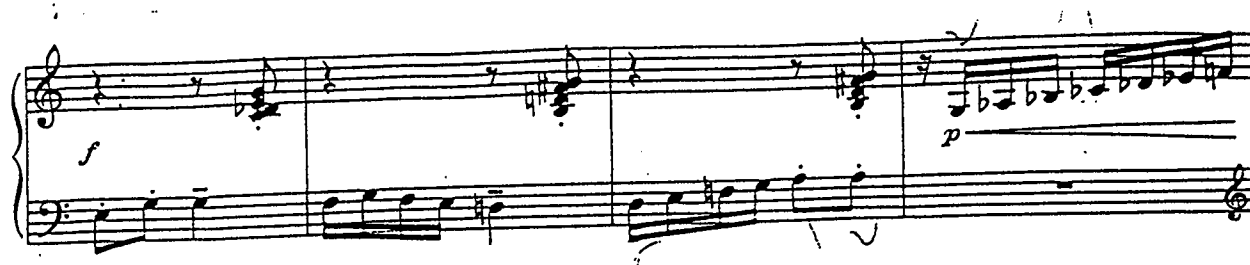
Ball de la ratolinesa

Source: Josep Crivillé, *Música Tradicional Catalana III - Danses* (Barcelona: Publicacions Clivis, 1983), 218



Ex. IV-42

Joaquín Nin-Culmell "Ratolinesa"



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Ex. IV-43

"Sant Ferriol"

Source: Raymond Gual, *Chansons Populaires Catalanes*, 2ième série (Montpellier: Revue "Terra Nostra," 1971), 48

Jo iel pas-tor ne-vi-ví-em d'a-
 mo-re-tés. Jo iel pastor ne vi-ví-em de l'a-
 mor. A-rea ve Sant Ferri-ol balla-rem si Déu ho
 vol. El que to-ca el tam-bo-ri n'ha per
 dut el fla-bi-ol

exclusively by men.²³ Walter Starkie relates the legendary narrative behind the origin of the “ball de Sant Ferriol,” an anecdote imparted to him by the mayor of Manresa. According to the tradition, Saint Ferriol was captain of a gang of thugs based in the Catalan Pyrénées. After committing a murder, Ferriol hides in the forest until he decides to confess his misdeed to a priest. Upon the father’s refusal to grant absolution, Ferriol murders him too. Eventually, he finds a priest willing to absolve him of his sins, in exchange for the promise to lead “the good life.” Learning of their leader’s reform, Ferriol’s band murders him and disposes of the body under a wine cask in the basement of a local inn. Years later, the lady innkeeper is perplexed by the seemingly infinite supply of wine flowing from one of her casks. Upon further investigation, she discovers an arm and hand underneath and digs up the remains of Saint Ferriol. The body is “fragrant” and emanates a “resplendent radiance.” On another occasion, ten comrades partaking of libations at a tavern notice that their wine glasses are mysteriously refilled ten times. They invent the “ball de Sant Ferriol” in honor of the supposed source of the miracle. In recognition of the penitent robber turned saint, the dance is performed with raised arms and forefingers.²⁴

Raymond Gual provides the tune along with a text in his *Chansons Populaires Catalanes*. He associates the dance with Saint Ferriol’s votive day, September 18th, alluding to the large crowds drawn to the Ermitage de Sant Ferriol atop Mt. Ceret, in

²³ Preciado, 186.

²⁴ Starkie, 53-54.

Provence.²⁵ Curiously, the text (translated in Appendix Ff) does not allude to the legend reported by Starkie, but rather deals with the giddy anxiety of a young peasant boy contemplating the opposite sex: “How many women there are who make me queasy, how many there are I’d like to marry!” goes the final verse. The tune consists of two parallel periods, one for the verse, the other for the refrain. All but the last end on implied semi-cadences, in this unmistakably diatonic idiom (Ex. IV/43).

The “ball de la bolangera,” another “round dance,” most likely derives its name from the French “boulangère.” Aureli Capmany speculates that the dance may have been named by some French refugee of the late eighteenth century, citing couplets to a popular French tune of the period that allude to “la Boulangère.” Many variants of “la bolangera” exist in Catalonia, all sharing a rather humorous disposition. The traditional text (translated in Appendix Gg) plays wittily on the double sense of “bolangera,” both a persona and a dance. Capmany transcribes the tune, pointing out the structure of two eight-bar phrases, the first serving as “entrance” music for the dancers, the second for two sets of steps (Ex. IV/44). The first of these step patterns defines the “bolangera,” consisting of a set, unvaried configuration. Male and female dancers alternate in a circular formation holding hands, pointing elbows towards the inside of the circle. Starting on an upbeat the dancers move towards the right, frequently jumping slightly as each foot clears the ground. While steps for the latter portion of the dance vary from one locale to another, these opening moves are standard.

²⁵ Raymond Gual, *Chansons Populaires Catalanes*, Série 2, (Montpellier: Revue “Terra Nostra,” 1971), 48.

Nin-Culmell's setting of the "Ball de Sant Ferriol" alters slightly the melodic contour, although the alto voice maintains the main pitches of the original (Ex. IV/45a). Quartal harmonies support the main line, while the syncopated bass line preserves a consistent tonic/dominant alternation. The melodic line of the second phrase is punctuated by sharply accented octaves and harmonized in its first subphrase by a chromatically descending bass line. The second subphrase is extended through an augmentation of the tune and an additional measure in which the whole-step progress of the bass regains the tonic (Ex. IV/45b). An extended pedal marking sustains the open fifth over the tonic in the bass while the "bolangera" melody resounds shrilly at the fifth (really the twelfth). The sonority evokes the crudeness of shawms and other rustic instruments, recalling the simple village "cobla" which would have accompanied this dance. The acerbic quality is underlined by the diminution of the rhythmic value of the upbeat as well as by the Lydian implications of the combined voices. Variants of the extended phrase ending of the "ball de Sant Ferriol" interrupt the progress from phrase to phrase of the "bolangera," functioning as a sort of refrain or "ritornello" (Ex. IV/45c). Thus, Nin-Culmell cleverly joins the two dances, treating the "bolangera" tune almost a soloistic outburst over the sustained harmonies of the "ball de Sant Ferriol." The initial section returns, coming to rest on the tonic and followed by a coda which quotes again the "bolangera." This final statement is softened by a diminuendo and written-out ritardando.

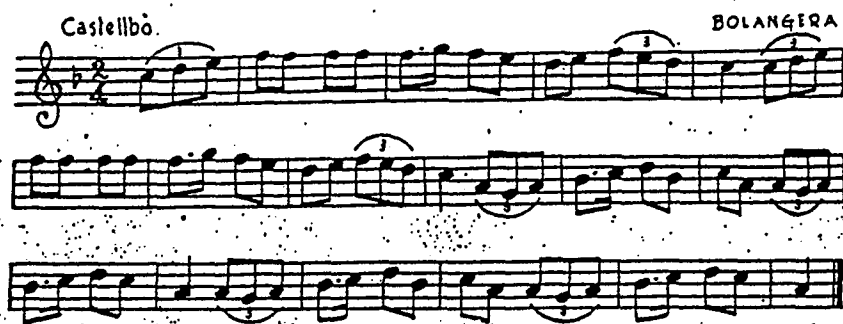
"El cant dels ocells"

Nin-Culmell turns next to the ubiquitous "El cant dels ocells," the Catalan Christmas carol discussed in the previous chapter in conjunction with Mompou's *Canción*

Ex. IV-44

La Bolangera

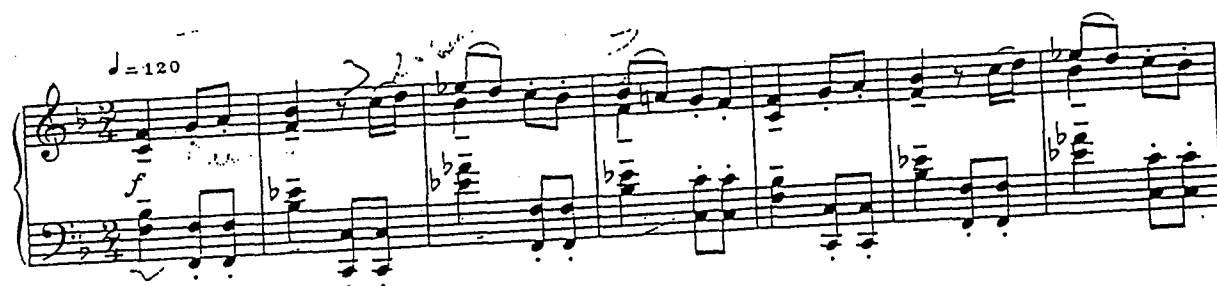
Source: Capmany



Ex. IV-45

Joaquín Nin-Culmell "Ball de Sant Farriol i la bolangera"

a.



b.



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Handwritten musical score for the song "The Rose Tree". The score is written on two systems of grand staves (treble and bass clef). The key signature is one flat (B-flat). The time signature is 3/4. The first system includes a tempo marking of 8 and a dynamic marking of *loco*. The second system includes a tempo marking of 8 and a dynamic marking of *ff*. The music features a melody in the treble clef and a bass line in the bass clef. The melody includes a triplet of eighth notes. The bass line includes a triplet of eighth notes. The score is written in a clear, legible hand.

Joaquín Nin-Culmell: “El cant dels ocells”

Handwritten musical score for 'The Rose Tree'. The score is written on two systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system shows the beginning of the piece, with a treble clef and a key signature of three flats. The second system continues the melody and accompaniment, with a treble clef and a key signature of three flats. The score is written in a clear, legible hand, with notes and rests clearly marked. The paper is aged and slightly discolored.

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y *danza* No. 13. The present setting maintains the tune in the top voice, exaggerating the rhythmic values of phrase endings in order to elaborate a countersubject in sixths in the inner voices (Ex. IV/46a). The composer sets the complete tune once, adding a coda in which the opening “motto” is thrice reiterated in ascending octaves and subject to rhythmic augmentation at the end. This “heavenly” ascent is no doubt an allusion to the angelic birds immortalized in the song. In the initial phrase the bass line maintains a tonic (F) pedal point. Only in the brief connective interlude to the second phrase does the bass line move, descending to the dominant. The start of the second phrase of the tune interrupts the aforementioned inner voice activity. Parallel minor sevenths in the bass support the melody at this point, yielding eventually to *iv* harmonies and a plagal cadence, although the tune itself progresses from dominant to tonic (Ex. IV/46b). The setting is especially satisfying for its finely detailed counterpoint and voice leading, the richness of which suggests perhaps the confused sounds of an avian multitude.

“Ball pla i l’esquerrana”

The final “tonada” of Catalan origins couples two popular dances, “El Ball pla” and “L’Esquerrana” in a ternary form, much as was the case with “El Ball de Sant Ferriol” and “La Bolangera.” The first of these dances is described by Capmany as suitable for people of all ages and stations of life. “El Ball pla” is performed by couples arranged one in front of the other in a round formation. The shout “risto” is used as a signal to switch partners, whenever one of the dancers tires of the proceedings. The men join their right hands to the left hands of their partners, keeping the hands at shoulder-height and on an even plane with their chests. The steps entail light gliding motions, in which the heel lifts

slightly to mark the movements. The dance exists in numerous variants throughout the region, although the version associated by Capmany with Pallars Sobira (Ex. IV/47) is more or less the tune employed by Nin-Culmell.²⁶

“El Ball de l’Esquerrana,” or “The Dance of the Left-Handed Lady,” is also associated with Pallars Sobira. According to one legend, the title alludes to a young woman whose love of dancing was perpetually frustrated due to her missing right arm. A proclamation by the count of Pallars demanded the creation of a suitable dance for the handicapped lady, leading to the creation of the elegant “Ball de l’Esquerrana.” Numerous local variants exist, some employing a two-part melodic structure, others a ternary form. Instances of each are quoted in Example IV/48, since Nin-Culmell’s binary treatment nevertheless employs the mixolydian flattened seventh degree of the three-part version from Senterada. Singing frequently accompanies the dance, and the rather square-cut binary meter is ideally suited to such “corrandes” as the following, quoted by Capmany:

You give me your right hand
and I must offer my left
since as an unfortunate wretch
God put me on earth.

The left-handed girl eats straw
she gives flour to the oxen
and rye to the hens.
so they can make good eggs.

This sort of verse is traditionally chanted at the end of the dance, which terminates with a gesture of the left hand.

²⁶ Capmany, 21-25.

Ex. IV-46

b.

musical score for piano, system b. The score is written for two staves (treble and bass clef). It features a melody in the treble staff and a supporting bass line. The music is in 4/4 time. Dynamics include *poco cresc.* and *f dim.*.

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Ex. IV-47

El Ball Pla a Sort

Source: Capmany

musical score for piano, system b. The score is written for five staves. The first staff is in treble clef and 3/8 time, marked *Sort*. The following four staves are in bass clef. The music is a rhythmic exercise. The system ends with *D.C.* and *PLA*.

Source: Capmany

EL BALL DE L'ESQUERRANA A ESTERRI D'ANEU
COMARCA DEL PALLARS SOBIRAEL BALL DE L'ESQUERRANA A SENTERADA
COMARCA DEL PALLARS JUSSA

“El Ball de l’Esquerrana” is performed by couples arranged in a circular formation, each pair standing face to face. The dance begins with two steps to the right, followed by two to the left: since the partners are opposite one another, they appear to move in contrary motion. In the second phrase, each pair holds right hands and makes a quarter-turn to the left, then switches hands and turns to the left. At the end of the section the participants change partners and start the dance anew. These proceedings are repeated until the original partners are reunited. Beyond the specific steps, Capmany alludes to the simplicity and relaxed nature of the “Ball de l’Esquerrana.”²⁷

In “Tonada” No. 42, “Ball pla i l’esquerrana,” melodic lines are maintained clearly in the top voice, although the composer subjects the tune of the second dance to considerable variation. The melody of the “ball pla” is decorated in the first phrase by sixteenth-note triplets, functioning here as written-out embellishments. The accompaniment alternates tonic and dominant bass notes from measure to measure, although the dominant (D) is extended over the last three bars. Also noteworthy are the dissonant seconds which add “spice” to the diatonic harmonic language (Ex. IV/49a). The second phrase is harmonized by open fifths in the bass, arranged in a cycle of fifths from A to Ab. This harmonic pattern pursues its course almost indifferent to the melody it supports: the dissonant G over Ab phrase ending is resolved in the ensuing cadenza-like flourish, in which the Ab is ultimately relegated to its role as Neapolitan to the tonic (Ex. IV/49b). “L’Esquerrana” follows, with a change of time signature and key, its C Major prepared by the G of the preceding section. Both versions of the dance provided in

²⁷ Capmany, 46-50.

Ex. IV-49

Joaquín Nin-Culmell: "Ball pla i l'esquerrana"

a.

Handwritten musical notation for section a. The tempo is marked $J. = 76$. The music is in 3/8 time, key of D major. The right hand has a melodic line with a fermata on the final note. The left hand has a rhythmic accompaniment with accents and slurs. Dynamics include *f* and *f marcato*.

b.

Handwritten musical notation for section b. The music is in 3/8 time, key of D major. The right hand features a complex melodic line with many slurs and ties. The left hand has a rhythmic accompaniment with slurs and ties. Dynamics include *f*, *p*, *cresc.*, and *ff*.

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Example IV/48 reiterate the initial two-bar motive four times, suggesting a tonic to dominant motion in each case. Nin-Culmell substitutes a somewhat more interesting ascending pattern which nevertheless preserves the essential rhythmic and intervallic profile of the original (Ex. IV/49c). His initial phrase cadences on the dominant, approached here via a Mixolydian cadence. The second section is taken clearly from the Senterada version, the grace-notes of which are rendered as triplets in the present setting. Nin-Culmell employs quintal chords in an ascending series of thirds (D to F to A to C in the bass), changing harmonies on the upbeats, marked here by strong accents (Ex. IV/49d). The diminishing dynamics of the final phrases - “p” to “pp” - are an obvious complement to the increasingly remote harmonization of the tune: the open fifth on Eb and the Bb-Ab-G bass line clash significantly with the top line. The final dominant chord elides logically with an elaborated reprise of the introduction and a da capo of the entire “Ball pla.”

“Homenaje a Federico Mompou”

One final work for solo piano derives from Catalan folk materials, the “Homenaje a Federico Mompou,” subtitled “Que li Darem?” The tender tribute to the Catalan composer dates from 1990 and sets the ubiquitous Christmas carol “El noi de la mare,” quoted and discussed in Chapter III. Whereas Nin-Culmell’s earlier setting of the text stressed its berceuse-like gentle lilt, the four-part treatment of the present version is decidedly reverential. The tune is maintained in the top voice throughout, although, as was often the case in the *Canciones y danzas* of Mompou, the remaining voices are frequently permeated by faint echoes of the primary line. Indeed, the second and third phrases feature

Ex. IV-49

c.

Exercise c is a musical score for a single system. It consists of a treble staff and a bass staff. The tempo is marked as $\text{♩} = 120$. The key signature has one flat (B-flat). The treble staff begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes, some with slurs and accents. The bass staff features a series of chords and single notes, with some measures containing triplets. The piece concludes with a final chord in the bass staff.

d.

Exercise d is a musical score for a single system, consisting of a treble staff and a bass staff. The key signature has one flat (B-flat). The treble staff contains several measures of eighth notes, with some measures featuring triplets (indicated by a '3' over the notes) and slurs. The bass staff features a series of chords and single notes, with some measures containing triplets. The piece concludes with a final chord in the bass staff.

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Ex. IV-50

Joaquín Nin-Culmell: "Homenaje a Federico Mompou"

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dim.

f

dim.

p

marcato

dim.

dim.

pp

1991

canonic imitation in the tenor voice of the entire top line, compelling the shifts from a binary (6/8) to a ternary (9/8) meter to complete the “echo effect” (Ex. IV/50). Elsewhere, the lower voices occasionally counterpoint the main line in parallel or contrary motion, emphasizing euphonious thirds and sixths in the first phrase. On the other hand, the *iv* chord of the second and third phrases creates several striking dissonances, which recall the celebrated “metallic chord” of the dedicatee.

Walter Starkie’s comments about the naturalness of Mompou’s appropriating Catalan folk materials apply to some extent to Nin-Culmell’s handling of such resources. In many of the solo piano works, it is indeed possible to sense a complete assimilation of the pre-existent melodies into the composer’s own musical idiom. Elsewhere, in the vocal settings especially, Nin-Culmell’s objectives seem quite different: the folk tunes are set in sharp relief against backgrounds which clash and compete as much as they support. In such cases, the folk materials emerge in their timeless glory through the kaleidoscopically shifting colors of a wholly temporal musical language.

CHAPTER V: THE ROLE OF FOLKOLORIC STUDIES IN INTERPRETATION

Nationalism is a term bandied about rather freely in musical circles, and, given the focus of the present study, some attempt at comprehending its implications is in order. Composers such as Mompou and Nin-Culmell, who quote folk materials in their works, are commonly labeled “nationalistic,” but the range of meanings embodied in the expression requires further examination. In the first place, a distinction must be made between national trends and characteristics in music and “nationalistic music.” Italian composers, for instance, have long been acclaimed for the facility of their lyrical gifts, whereas Germans have been associated with greater polyphonic and structural complexity: however, these phenomena cannot be construed as aspects of nationalism.

Regional traits seem to have abounded in music since at least the dawn of notational systems. Before the standardizing and homogenizing impact of Gregorian Chant spread throughout the Holy Roman Empire, various local forms of chant flourished: the Ambrosian chant of Milan, the Sarum rite in England are obvious examples. Whatever the stylistic characteristics of these regional modes of chanting might have indicated about the engendering cultures, they were not fashioned with any intention of celebrating or expressing a particular regional identity. Similarly, the occasional appropriation of German folk tunes and the pervasive rhythmic cadence of the German tongue in Lutheran chorales cannot be said to represent a nationalistic phenomenon, because of the exclusively liturgical objectives of the style. Nationalism in music is thus largely a matter of intention: the conscious attempt to express national characteristics or inspire patriotic sentiments through music. Not surprisingly, this musical phenomenon is generally associated with the

rise in nationalistic feelings throughout Europe in the nineteenth century. The music of Mompou and Nin-Culmell certainly flows from this rekindling of regional pride in Catalonia.

Musically speaking, “nationalism” has been identified with a number of different approaches. The mazurkas of Frederic Chopin, for example, provide a deeply personal synthesis of several different Polish dances in a revolutionary harmonic idiom. Other composers—Grieg, for example—borrowed folk materials in more literally imitative ways, evoking the sounds of rustic instruments and the melodic traits of folk song. In addition to the above, for composers such as Mussorgsky and Smetana, nationalism entailed the creation of a national opera. The former’s *Boris Godunov* and the latter’s *The Bartered Bride* incorporated the rhythmic idiosyncracies of the Russian and Czech languages respectively into the musical speech, and both works assimilated various national musical traditions and idioms. Wagner’s nationalistic spirit centered around the mining of ancient Germanic mythological and historical sources in his operas, whereas Verdi’s patriotic sentiments, encoded in the historical plots of various operas, were understood by his audiences to be of actual political relevance. At the turn of the twentieth century, Béla Bartók and Zoltan Kodály recorded, studied, and transcribed Eastern European peasant music in a scientific spirit as well as using the material in very personal ways for their concert music.

Throughout its history, Spanish art music has enjoyed an unusually long and fruitful cross-pollination with folk materials, even if periods of fertility have alternated with extensive dry spells. In his landmark study, *The Music of Spain*, Gilbert Chase refers

to the long history of Iberian music as a stream which runs at times like a subterranean river. The musical current has surfaced at many points over the centuries, generally wedding sophisticated musical idioms to more popular ones. Chapters I and II of this paper explored this history in much detail, but the meaning of “folk,” as opposed to “art,” music needs to be considered more closely.

To speak of “authenticity” in the study of folk music is somewhat oxymoronic. By its very nature, this branch of musical expression depends upon oral transmission for its dissemination. Unlike the enduring masterworks of Western music, which have been “fixed” through (evolving) notational systems, or the more recent proliferation of music in the form of electronically generated and reproduced sounds, folk music resists too precise a description. Each performer becomes a part of the ongoing development of the musical tradition, contributing consciously or unconsciously some precious bit of self to the infinite stream. The popular children’s game known as “telephone” provides useful insight. Youngsters seated in a circle whisper a given message one to the next. If the group is sufficiently large, the message is often unrecognizable by the completion of the cycle. Embellishments, alterations, simplifications and the like have accrued, some willfully, others through misunderstanding. The game serves as a microcosmic illustration of the development of folkloric expression. Material conveyed orally flickers and scurries like quicksilver, evading definitive form. Individual performers alter text and tune alike to suit a given occasion or performance context, and instrumentation is generally improvised with whatever resources are available.

Given the seemingly endless possibilities of folkloric communication, should the

works of Federico Mompou and Joaquín Nin-Culmell be understood as highly personal expressions in such a tradition? The answer is surely negative: both composers are clearly operating within the context of art music, seeking to fix their musical visions through the most precise notational systems available. Whatever utilitarian or inwardly expressive purposes folk music might serve are overshadowed in their work by the need to document their personal artistic voices and contributions. They reject for themselves the anonymity of the folk singer and the pragmatic employment of music. At the same time, these highly trained, internationally seasoned artists have done what all folk musicians do: they have expressed themselves through the use of pre-existent materials, which they manipulate freely to personal aims. Where they part company with the native performer is in their implicit reliance on the interpretive “middleman,” who will need to revive the musical impulse from its dormancy on the printed page. This leads to the issue of interpretation of the works explored in the present study.

What does a convincing interpreter bring to a musical score? A high level of technical competence seems basic, since physical impediments to artistic expression will becloud the essential communicative clarity. An understanding of notational issues is fundamental as well, although modern-day performers are increasingly aware of how complicated such matters can be. The quest for an authoritative source is an important pre-requisite to many contemporary interpreters, although questions of performance practice are often not conclusively resolvable. Analysis is a useful tool to a number of artists, and may imply a variety of different procedures. Study of a work’s structural layout, harmonic language, voice-leading, and motivic development can sometimes resolve

certain interpretive quandaries. By instilling an awareness in the performer of the workings of a musical composition, analysis can bestow a deeper sense of security and purpose in projection. Alfred Brendel nevertheless points out the limitations of an analytical approach to music-making in an interview with Jeremy Siepmann:

As for analysis, there are many ways of analyzing music, some more helpful to performers than others. But it's interesting to note that composers have rarely spoken at all about musical analysis. They've avoided the subject to an extent which seems to me very revealing. One finds, on the other hand, a lot of comment about atmosphere, about character, about poetic ideas - even in the most unlikely places...It was Schoenberg who said, in a letter, that formal analysis is often overrated because it shows *how* something is done, not *what* is done. This, from one of the supreme analysts, is something valuable, I think.¹

Other areas of investigation are still less widely credited, but may nevertheless be of considerable relevance. Research into the personal background of a composer can lead to dangerously simplistic conclusions about the relationship between a given work and the composer's supposed frame of mind at the time of composition. Genuine psychological insight can nevertheless equip the interpreter with a point of entree into a composer's world. In his acclaimed *Mozart: A Life*, for example, author Maynard Solomon provides particularly useful speculation about his subject's emotional development and maturation and the impact of this evolution on his music. Recorded documentation of composers', their students', and contemporaries' performances is another venue to approach with caution. Such materials can often provide revelatory information, but can become perilous if viewed as sacrosanct and accepted uncritically.

How might an awareness of pre-existent sources influence the interpretation of

¹ Alfred Brendel, *Musical Thoughts and Afterthoughts* (Princeton: Princeton University Press, 1976), 145.

music which evolves out of folk materials? To acknowledge the pertinence of such study to any degree is to reject the notion of a work of art as wholly autonomous. If all the answers are to be found on the printed page, as a certain generation of twentieth-century interpreters once tended to claim, then any background information must be dismissed as irrelevant and potentially misleading. Artistic masterworks may well make their own laws and function as self-sufficient, living organisms, but music requires the mediation of an interpreter in order to exist. This "partner" in creation, this "midwife" at the birth of a musical composition, must reconcile his aesthetic orientation with that of the composer. A work of music has no absolute existence, since it will be created anew at every performance: the responsible interpreter will seek out any number of means to adapt the composer's unique voice to his own. Surely, the most authoritative performances give the illusion of the creative act, a fusion of the worlds of composer and executant. A widely circulated anecdote, attributed to Leon Fleisher and Robert Mann, describes the reaction of the exasperated violinist to the rather poetic and abstract musical demands of the idealistic pianist: "Slower, faster, softer, louder?" It may well be that most interpretive matters can be defined along such objective lines, but to approach music-making "from the outside in" is to seek a result without a cause. The externals of a musical performance, perhaps empirically definable, may well emerge most effectively from a personal, subjective process.

In an article entitled "The Influence of Peasant Music on Modern Music," Bartók asked, "What is the best way for a composer to reap the full benefits of his studies of peasant music? It is to assimilate the idiom of peasant music so completely that he is able

to forget all about it and use it as his musical mother-tongue.”² Such a degree of facility implies an immersion in native musical repertory obtainable only through prolonged contact with such resources. Undoubtedly, local inhabitants have the advantage of a life-long association with such music, but a systematic, thorough study of folk materials may eventually yield a similar degree of identification. In the case of Bartók and Kodály, both sorts of involvement contributed to their profound assimilation of Eastern European folk idioms. An awareness of the spoken language, its rhythm and agogics, seems another basic requirement.

In the case of Federico Mompou, the composer’s residency in Catalonia, his childhood contact with various regional locales and customs, and his immersion in the language since birth leave no question as to the “authenticity” of his vision. Nin-Culmell’s connection to the region is substantial as well, though more tenuous than Mompou’s. Although a native of Havana, Joaquín Nin spent much of his early, pre-marital life in Barcelona, and his estranged wife lived briefly in the Catalan capital with her young children. Moreover, in more recent years, Nin-Culmell has divided his time between Oakland, California and Barcelona.

The two composers share other important similarities. Both resided in Paris during the bustling 1920's, and their work bears a certain resemblance to the urbane, sometimes ironic music of Francis Poulenc and Erik Satie. Furthermore, all the works examined in the present paper are rather miniature in scale and texture. Simple, time-honored forms

² Béla Bartók, “The Influence of Peasant Music on Modern Music,” reprinted from *Tempo* in *Béla Bartók: A Memorial Review* (N. Y.: Boosey and Hawkes, 1950), 71.

contain the composers' delicate expressions, and elaborate development seems decidedly at odds with their approaches. Furthermore, a certain degree of technical simplicity characterizes their writing for the piano, along with an eschewal of any overt display or garish gestures. The works discussed waste no ink on pianistic effects or vapid decoration: they proceed unflinchingly with their uniquely personal treatment of pre-existent folk materials. Mompou and Nin-Culmell also share a commitment to a clear-cut tonal language, which undergirds much superficial dissonance and modal coloration. Most significantly, both composers address in their music a basic paradox of much indigenous music: stasis through forward motion. This contradiction seems inherent in most strophic forms, in which the sequential unfolding of a narrative is experienced via music which loops about on itself endlessly. The widespread use of drones and pedal points in their music recalls not only the specific sounds of numerous folk instruments, but also undermines the progress of harmony and melody. This sense of inertia in the face of change embodies the essence of an historical view of folk music: in spite of its ever-changing mien, the music preserves a timeless tradition.

There are nevertheless telling differences in the ways Mompou and Nin-Culmell address Catalan folk materials in their music. Titles alone reveal many of the distinctions. Nin-Culmell announces his use of pre-existent resources up front: *Chansons Populaires de Catalogne* and the specifically identified regional songs and dances of the *Tonadas* inform audiences from the outset of the composer's esteemed sources. Moreover, when Nin-Culmell's output is viewed in a larger context, the complete *Tonadas* treat folk materials from a wide range of Spanish regions, and the various volumes of Catalan folk songs are

only several among numerous collections of indigenous tunes. Seen as a whole, this aspect of Nin-Culmell's oeuvre reads like a ethnomusicologist's overview of the peninsula's music. A closer examination of these works reveal the irony of such an understanding: the subjectivity and imagination of these settings evoke the "face" of Nin-Culmell through the scrim of so many diversified sources.

Mompou rarely italicizes his materials as explicitly as Nin-Culmell. In his vocal works, for example, the Catalan native often sets such regional poets as Janés and Blancafort but avoids working with specific folk materials: Mompou's "Catalanism" seems to well up naturally from his personal background. In his *Canciones y danzas* the composer's harmonic language and signature "bell sounds" color pre-existent tunes so idiosyncratically that the unsuspecting listener cannot disentangle them from the veiled sonorous web. In the case of Nin-Culmell, one is conscious of the clever craft which offers unexpected perspectives on folk melodies. Entrusted entirely to the vocalist in the songs and nearly always to the top voice in the piano works, the pre-existent tunes are unmistakable. The more complex polyphony of Mompou tends to obscure his sources, which dart in and out of prominence and shift voices with quicksilver elusiveness. The greater subtlety of Mompou is not merely a matter of technique: the Catalan composer seems to use the folk materials of his native province with the selfless transparency of a first language.

Significantly, the melodic materials of both composers can almost always be gleaned from "cançoners" dating from the late nineteenth and early twentieth centuries. These song books generally provide the pitches and rhythms more or less precisely as used

by Mompou and Nin-Culmell. This complicates the matter of assimilation. After all, if Mompou in particular grew up immersed in the tradition of orally transmitted music and poetry, how improbable that he would reproduce standard transcriptions so literally! Ethnomusicological studies which have entailed genuine “field research” throughout the region usually turn up a bewildering array of melodic and textual variants, as the celebrated *Obra del cançoner popular de Catalunya* demonstrated as far back as the 1920's. Indeed, unlike Bartók and Kodály, Mompou and Nin-Culmell never took to rural settlements of Catalonia with recording devices in hand. Their materials are more accurately viewed as products of the “Renaixença,” the afterglow of the explosion in the mid-nineteenth century of newfound ethnic and cultural pride in Catalonia. The proliferation of “cançoners” and collections of folk poetry derived ultimately from a nostalgia for a remote past and an impulse to revive a moribund language and literature. Mompou and Nin-Culmell found suitable inspiration in the memorialization of a timeless culture, without undertaking independent scholarly explorations into its ever-evolving present.

How important are the underlying poetic texts in interpreting instrumental works that employ narrative songs and dances? At times, one may discern a correlation between the mood of a given folk song and its treatment in one of the piano works, but surely the composer's interpretive directives must always take precedence over any performer's view of a specific pre-existing compositional resource. Still, allied to a careful reading of a composer's text, a knowledge of underlying folk sources can contribute significantly to interpretation. Furthermore, one need not look only to the nationalistic tendencies of the

late nineteenth century to encounter the use of folk materials in the context of instrumental music. The final *Goldberg Variation* of J. S. Bach, for example, is a “quodlibet,” which combines the German folk songs “Ich bin solang nicht bey dir g’west” (“It is so long since I was by your side”) and “Kraut und Rüben haben mich vertrieben” (“Cabbage and turnips have made me flee”).³ The humor of this concluding gesture in a work which embraces virtually every compositional technique and style of the late Baroque era relies in large part on the interpreter’s awareness and projection of this material. The clever performer will no doubt “decode” the reference in the song titles to the “aria” itself, which is about to return. Another “monumental” work, Beethoven’s penultimate piano sonata, Op. 110, quotes two folk tunes, “Unsa Kätz häd Katzln ghabt” (“Our Cat has had kittens”) and “Ich bin lüderlich, du bist lüderlich” (“I’m debauched, you’re debauched”), in its second movement.⁴ The enlightened performer may well be guided in his choice of tempo and broader comprehension of character in this scherzo by such knowledge.

In the folk-derived works of Mompou and Nin-Culmell, textual considerations will frequently enhance and elucidate the atmosphere. The tragic grandeur of Mompou’s eighth “canción” and the reverential aura of Nin-Culmell’s “Hommage à Mompou” are but two examples of the pervasive suggestive power of the original texts. Any interpreter would comprehend the message of such works more intensely through an awareness of the poetic sources. In other cases the compositions seem to betray the original intent of the

³ Anthony Newman, *Bach and the Baroque* (N. Y.: Pendragon Press, 1995), 194.

⁴ Martin Cooper, *Beethoven: The Last Decade* (London: Oxford University Press, 1970), 190-191.

text. Mompou's third "canción," for instance, sets the same "El noi de la mare" as the aforementioned "Hommage", but renders the Christmas carol as a sort of decadent nightclub music. In such a situation the paradoxical treatment of the underlying material might well influence the interpretive stance. Yet another possibility exists in those cases where the folk melody itself seems at odds with its own text. A good illustration is "El cant dels ocells," a hauntingly beautiful melody which nevertheless fails to evoke the songs of the birds it immortalizes. In his setting of the tune in the *Tonadas*, Nin-Culmell suggests the celestial creatures in the ascending fragmentation of the coda, without ever resorting to crude "word painting." More significant still are those folk songs the melodies of which do not support the broader sense of the narrative. To some extent this is bound to be a consequence of unmodified strophic forms, but the ultimately chilling moralistic tale of "La filla del marxant," for example, is virtually mocked by the lilting underlying tune. In such instances the context provided by the composers may contribute valuable commentary. In the case of "La filla del marxant," the placement of the tune in the first movement of Mompou's cyclic *Scènes d'enfants*—the raucous "Cris dans la rue"—is balanced by the reemergence and transformation of the same theme in the concluding "Jeunes filles au jardin." The meaning of the folk song has "ripened" from childish prattle to the budding maturity of adolescence, a reflection of the unfolding message of the narrative.

The last observation has implications as well for the listener. Should the ideal audience of the works in question be well versed in the appropriate folkloric sources? What might this add to the public's comprehension of these pieces? Would such a

artists as Alicia de Larrocha and Josep Colom, but also in interpretations by Artur Rubinstein, Arturo Benedetti Michelangeli, and Stephen Hough. A comparison of these diverse renditions follows, with the goal in mind of assessing any general traits associated with those performers steeped most completely in Catalan traditions.

A brief review of the work's structure is a necessary point of departure. The "canción," based on "La filla del Carmesí," presents the original tune twice, the second period embellishing the first with a bell-like discant line. The "danza" elaborates three major themes from the "Dansa del Castellersoll." The initial theme is accorded a single phrase, while the second is repeated against a quintessentially Mompouian backdrop of "metallic" chords. The final section is also repeated, with the addition of acciaccature to the droning fifths in the bass the second time. The entire "danza" is then reprised, followed by a coda which restates the first theme and adds a "fade-out" ending. Mompou is unique among the performers in question in omitting the repeat and in shortening the repeated harmonies of the notated ending, both decisions which seem to undermine the work's impact.⁵

In any event, these structural points of demarcation seem most vividly delineated by the composer and his compatriots. The varied characteristics of these diverse sections are more determinedly projected by the native interpreters than by their foreign counterparts. The recordings of Rubinstein, Michelangeli, and Hough, while masterful and always persuasive, tend to offer more single-minded approaches to the piece, perhaps more representative of their pianistic virtues than of the message of the music.

⁵ Michelangeli also neglects the repeat, but plays the ending as written.

The composer is freest in his application of rubato, the arpeggiation of chords, the separation of hands, and “unauthorized” ritardandi at phrase endings. Some of these devices are no doubt in the “stock-in-trade” of a pianist trained at the turn of the century, but they nevertheless suggest a free and improvisatory approach to the music. At the same time, Mompou succeeds to a greater extent than any of the other artists surveyed in clarifying the voicings of his textures. The primary melodic line is always brought to the fore, but each subordinate voice is projected as well with tonal depth and plangency. Every note is made to count, without the suggestion of heaviness or opacity. The tempo of the initial “moderato” is surprisingly slow, but the rhythmic flexibility counteracts any impression of lethargy. The dissonant chords of the “danza” are projected with the harshness of a village “cobla,” a reflection of the popular origins of the melody. Like the other Catalan performers, Mompou follows the melodic line of the first phrase into the alto voice, projecting the pitches of the underlying folk tune the non-native performers seem to ignore. The second theme is taken at a brisker pace, with a ravishingly delicate treatment of the harmonically elaborated repeat. The repeat of the third theme is also subjected to special effect, slightly slower, lighter, and more whimsically shaped than the initial statement.

Alicia de Larrocha, a close friend of the composer’s and a champion of his music, has devoted two solo recordings to the solo music of Mompou. The version of the first “Canción y danza” on her integral recording for RCA finds the admired virtuoso in a mellow mood. The chords of the “canción” are somewhat less pointedly projected than in Mompou’s version, and her grace notes are a bit sluggish by comparison. Nevertheless, in

her firm, almost stout tone, Larrocha approximates the composer's own deeply characterful piano sound. Her "danza" also suggests the acerbic quality of a rustic band, although the section is somewhat more generously pedaled than in Mompou's rendition. Like the composer, she slightly hurries the second theme of the "danza," and the bell effect of its repeat registers with great sensitivity. Throughout, the rhythmic devices recall the composer's approach, albeit on a somewhat more contained level, admitting less flexibility.

A winner of the 1978 Paloma O'Shea International Piano Competition in Santander, Spain, Josep Colom has enjoyed considerable acclaim throughout Europe and has committed to disc the complete solo piano output of Mompou for the Mandala label. His version of the work in question shares many traits with those of his illustrious compatriots: a clear, full-bodied tone and an appreciation of the rusticity of the "danza." At the same time, this performance falls short of the atmosphere and imagination evident in the two recordings discussed above. The sound crosses the line between firmness into percussiveness at times, and the consistent emphasis on the main melodic line compromises the wealth of Mompou's intriguing secondary detail. Colom seems most interested in presenting a well-organized, somewhat objective discourse on the piece. The "danza" begins at a brisk pace, assuring a continuity of tempo where Mompou and Larrocha tended to make adjustments from section to section. The veiled, well-pedaled sonority of the start of the "danza" also integrates it better with the preceding section, although its novelty is muted in the process. The subtle variations in repeated phrases so endearingly produced by the composer are alien to Colom's more "modernist" approach.

Still, if the pianist lacks some of the magic of Larrocha and Mompou, he speaks their language and paints a similar picture of the first “Canción y danza,” albeit in drabber colors.

Of the non-Catalans, Artur Rubinstein comes closest to the interpretive world of the composer. The Polish pianist was a noted interpreter of Spanish music and enjoyed his first international acclaim in Spain and Latin America. The “canción” is approached with a persuasive rhythmic freedom and full-bodied singing tone, more muted in the repeat. Unlike Mompou, however, Rubinstein’s style emphasizes only the primary melodic line, tending to subdue counterpoint and harmonic interest in both “canción” and “danza.” The “danza” begins gently, sustaining the tempo of the first section. The second theme is slightly more animated, but the bell effect of the repeat is underplayed. The third thematic area continues in a similarly lyrical vein, its rusticity somewhat uncharacterized. Throughout, Rubinstein varies repetitions imaginatively, often with more delicate tonal qualities. The performance is quite beautiful in its expressive freedom and lyrical orientation, but fails to suggest the shifting moods from section to section.

English pianist Stephen Hough has recorded a recital of works by Mompou for the Hyperion label, including several *Canciones y danzas*. His exquisitely sensitive sound and subtle intimacy suits the music well, as does his impeccable tonal control. His recording of the first “Canción y danza” commences with a leisurely paced opening, the melodic line projected delicately with a veiled sonority. Hough’s sound is a balm to the ears, evoking a world of perfumed fragrances. The “danza” continues in a similar vein, the tempo somewhat expansive, and the melodic tone still distant and rarified. Hough maintains a

single tempo for all three themes, although rhythmic freedoms abound. For all its beauty, the performance seems a little precious in comparison with the work of the Catalan pianists. The reading is imaginative, but lacks the spontaneity of the composer's: Hough's interpretive choices seem studied and rehearsed.

Finally, the legendary Arturo Benedetti Michelangeli frequently performed the work in question as an encore and a recording from the early 40's captures the elusive artist in excellent form. A few misreadings are of little consequence, and the occasionally arpeggiated chord and the embellishment at the end of the "danza's" third theme are far less significant than the composer's own liberties. One has nevertheless the impression that Mompou's licences are extemporaneous emanations of a generally free approach, whereas Michelangeli has methodically planned each interpretive detail. The "canción" proceeds slowly, with a beautifully sustained singing tone and surprisingly "straight" rhythm. It is indeed this nearly hypnotic rhythmic steadiness which characterizes the reading as a whole, never rigid, but decidedly "cool" in expression. The "danza" begins lightly, with an almost waltz-like lilt, a lovely but unidiomatic touch. Only in the third theme does Michelangeli speed the tempo slightly, but the sound quality remains consistent throughout.

All six pianists provide persuasive renditions of Mompou's first "Canción y danza," revealing a deep identification with the music. If there are generalizations to be drawn from the work of the three Catalan pianists versus their foreign counterparts, they have to do with the projection of diverse characters within the short piece. Mompou, Larrocha, and—to a lesser degree—Colom all find unique sonorities for the two main sections and for each of the three themes of the "danza." Moreover, these artists seem

attuned to the composer's sonorous associations, enjoying the unabashed harshness of the village "cobla" in the "danza" and savoring the occasional intimations of bell sounds.

Rubinstein, Hough, and Michelangeli all project the lyrical nature of the music winningly, but seem to view the music a bit "from the outside." Their approaches are characterized by a consistency of sound and mood which unifies the readings but short-changes the music's diversity. One might conclude that these foreign artists find aspects of their own unique pianistic strengths to display through Mompou's writing, in lieu of putting their formidable abilities at the service of the music.

This is not to suggest that the performances of the non-Catalans are ultimately inferior. Indeed, they are all highly persuasive and masterfully executed. The lyrical exuberance of Rubinstein, the tonal sensitivity of Hough, and the trance-like control of Michelangeli are pianistic and musical attributes which bless virtually any work these artists undertake and are of special value to the aesthetic of Mompou. Still, in the playing of the composer himself and his Catalan compatriots, one is left with an impression of more direct engagement and a more proprietary attitude towards the music. The textural richness of the music and its folkloric crudeness are more fearlessly projected by these three. They play from within the idiom, seemingly unconcerned with point making, or presenting the music as a "polished gem."

Further insight into the "modus operandi" of a native interpreter of this music was provided in a masterclass by Alicia de Larrocha at the Manhattan School of Music in November, 1998. A gifted Asian pianist performed Mompou's seventh "Canción y danza" in a decidedly "Romantic" vein. The approach to rhythm was quite free, often evolving out

of a heated, “affetuoso” emotionalism in the opening section. Dynamics were frequently inverted, and voicings were highly unconventional, though deftly handled. Almost every polyphonic line was emphasized, save those bearing the original folk tunes. (The unidiomatic but charismatic work of the student, a pupil of Russian pianist Nina Svetlanova, recalled his teacher’s rendering of the piano part in an old recording of Falla’s *Siete canciones populares españolas* with Russian mezzo-soprano Zara Dolukhanova.) Larrocha focused virtually all her comments on the work’s popular origins, urging a simpler, less bombastic course. She alluded to “Muntanyes regaldes,” the folk song employed in the “canción,” encouraging the student to imagine the “majestic mountains” in the melodic contours. In the “danza,” the Spanish artist relied again on visual imagery, asking the pupil to picture a scene of rustic dancing. While these remarks cannot be taken to speak for all Catalan musicians, the comments of a native performer closely allied to the composer and profoundly experienced with the music point to a cultural awareness as an important basis for interpretation.

If one allows nevertheless that the work of non-native performers can be convincing on its own terms, is there any reason for immersion in the cultural milieu which spawns a folk-inspired composition? Each interpreter will arrive at his own conclusions about such matters. One must concede that great performances will always depend on the communicative and instrumental skills of the artist, and that research into issues of performance practice, historical background, ethnomusicology, and various types of analysis is by no means essential. Such efforts are never to the detriment of the gifted performer, however, and can only serve to fuel the already sensitized imagination. Those

interpreters who seek to discover the essential voice of a composer will look beyond the possibility of facile success to a more involved process of reconciling diverse musical orientations. In the case of the works of Mompou and Nin-Culmell that derive from the folk materials of Catalonia, awareness of the region's history, its traditional music and dances, and unique cultural psyche can only aid the performer in finding the spiritual roots of the music at hand. Natural talent and fine training will enable all artists to glean everything possible from the printed page, but what lies beyond must be grasped through a broader approach. The "spirit" of a musical composition may indeed rest "between the notes," and the air of Catalonia, echoing with its unique cultural heritage, surely inhabits that space in the enchanting works of Federico Mompou and Joaquín Nin-Culmell examined in the present study.

Appendix A: Translations of Texts from Ex. II/1a-e*

- a. "El Mestre," *Obra del Cançoner Popular de Catalunya: Materials, Vol III*, 273
(from the research mission of Tomàs and Llongueres, 1924).

A father and mother
have only me;
they make me go study
to learn how to read.
La pom, xiri, biri, pompa
la pom, xiri, biri, cleri
la pom, xiri, biri, pompa, la pom.
And the teacher who teaches me
has fallen in love with me;
he whispered in my ear:
-Rosa, do you want to marry me?
-Since you are the master teacher
I'd not know how to serve you.
-You will do like the others,
when you see me coming:
you'll set the white tablecloth,
some fine wine and bread,
and there at the head of the table
we'll plant a pine tree,
and at the highest branch
a francolin will sing.

- b. *Obra del Cançoner Popular de Catalunya: Materials, Vol. III*, 289-290 (from the
research mission of Tomàs/Llongueres).

The teacher who teaches me
has fallen in love with me;
he says I shouldn't become a nun,
that he wants to marry me.
In peace, ai, in peace,
pantantim, patantam,
xiri, biri, cleris,
ai, more patantam,
xiri, biri, clam.
-I'm too young for that,
I'd not know how to serve you.

*All translations are by the author.

-You will do like the others,
when you see me coming:
you'll set the white tablecloth,
good bread and wine;
at the end of the table
we'll plant a pine tree,
the roots will be silver,
the branches fine gold;
on the highest branch
a Mallorcan bird will sing;
he'll speak in his language,
saying:- Where have you got your husband?

c. *Obra del Cançoner Popular de Catalunya: Materials, Vol. III*, 379-380 (from the research mission of Samper and Ferrà, 1924).

Din, dan, din, dan, dindeta,
-I'm too small
and cannot serve.-
They sent her to school
to learn to read.
And at every table head
a good jug of wine.

d. *Obra del Cançoner Popular de Catalunya: Materials, Vol. III*, 390-391 (from the research mission of Samper and Ferrà, 1924).

My father and my mother,
Mindó, mindó, mindeta,
my father and my mother
don't let me sleep;
they're sending me to school
to learn to read.
The teacher who teaches me
has fallen in love with me.
He tells me: - Catalineta,
do you want to marry me?
-I am too young
and cannot serve.
-We'll eat a bite at the table
and a book to read;
at every table setting,
a jug full of wine.

My father and mother
have only me:
they make me go to school
to learn to read.

Mes ai! Ara tom,
patantom, xiribiriclona,
tumpena, tumpí.
Mes ai! Ara tom,
patantom, xiribiriclom.

The teacher who teaches me
has fallen in love with me;
he tells me:-Don't become a nun,
you will marry me.-
Mes ai, etc.

I answer him
that I wouldn't know how to serve him.
- You'll do like the others
when you see me coming:
Mes ai, etc.

You'll set the table for me,
you'll put out bread and wine,
the white napkins
like the finest paper,
Mes ai, etc.

At every table head
a jasmine bud
so that when people pass
they smell my aroma.-
Mes ai, etc.

The teacher goes off to war,
to serve king Felipe;
he has told me he'll return
when the heather blooms.
Mes ai, etc.

A great sorrow overcomes me:
I go to the garden,
my father's garden
where there is an orange tree.
Mes ai, etc.

The roots are silver,
the branches are of fine gold;
on the highest branch
sings a French bird;
Mes ai, etc.

on the lowest branch
the hoepoo makes her nest.
The francolin sings
and says in his language:
Mes ai, etc.

-What would you give me, my lady,
to make the teacher come?
-I'd give you Tolosa,
half of Paris.
Mes ai, etc.

-Tolosa isn't yours
and Paris isn't for me.
-I'd give you a fountain
which drives three mills:
Mes ai, etc.

one mills pepper and cinnamon,
another fine sugar,
the last white flour
for you and for me.
Mes ai, etc.

Appendix B: Translation of “La filla del marxant” (“The Traveling Salesman’s Daughter”)

Source: Maideu

The traveling salesman’s daughter
is said to be the prettiest;
she’s not the prettiest, no,
there are others.

**La virondon, la virondon,
what a girl,
la virondon.**

She sought a lover
in the latest way;
she gave her love
at the foot of an olive tree.

La virondon...

When she goes dancing
she gets all dolled up:
red skirt
with black trim.

La virondon...

She gets asked to floor
at the first dance,
and her partner says to her,
he remarks,

La virondon...

Her partner says to her:
- My love, you’re getting heavy.
- How do you know,
how did you figure it out?

La virondon...

- It’s very noticeable,
it’s easy to see:
you keep your feet flatter,
and you don’t dance as lightly;

La virondon...

Your belt doesn’t close,
your skirt creeps up,
your waistline is growing,
your apron is rising;

La virondon...

And the red skirt
doesn’t reach the floor by a hand span.
What would you give
to return to the way you were?

La virondon...

- Sir, if you could do that,
I’d dress you in silk,
buy you a hat
with feathers by your ear,

La virondon...

I’d give you a horse
decked out in French style,
a white horse, valiant,
that would fly over the ground,

La virondon...

And I’d pay your inscription fee
for war.

- Will you come with me, my love?
You shall be free.

La virondon...

In the middle of the king’s back garden
there’s a little fountain;
every girl who drinks of it
becomes as pure as the rose.

La virondon...

- Let's go there, don Joan,
so I can drink there.
When they go to the fountain,
the fountain is dry;
La virondon...

from the emotion
the baby falls out onto the ground.
- Pick it up, don Joan,
throw it in the river.
La virondon...

- My beauty, I'll not do that,
this doesn't concern me. -
She picks up the infant from the ground,
and throws it into the river.
La virondon...

Once she has thrown it away,
the water turns red.
- Hey, my beauty, what have you done?
You will be punished! -
La virondon...

The king's fishermen
are downstream fishing;
they fish out a baby
as lovely as a star.
La virondon...

So lovely is it
that they bring it to the queen.
The guards have seen what has
happened:
they've imprisoned the traveling
salesman's daughter.
La virondon...

- You shall be the fairest
of all the king's prisoners;
you shall be here seven years
seeing neither earth nor sky.
La virondon...

At the end of those seven years
they open the bars:
behind the grating
the lady gazes out the window.
La virondon

- When can I return,
ay, to my land? -
She sees a lad pass by
who is from her country.
La virondon...

- Lad, good lad,
What's going on in our land?
- Since you were last there,
there have been many wars;
La virondon...

The vassals go to sea
with red banners,
with banners of blood
drowning the earth.
La virondon...

- I shall not return again,
ay, my homeland! -
A man passing by sees her
and falls in love.
La virondon...

Let me, o prison guard,
speak with that prisoner.
- Come back tomorrow,
when she goes forth on the path
La virondon...

dressed in white,
with the hangman behind her. -
The next morning,
they bring her out with a flag;
La virondon...

the cross goes before her,
the hangman behind;
two friars at her side
chanting the Miserere;
La virondon...

her mother follows her,
now a Magdalena.
- Ay, girls of my times,
learn from my example!
La virondon...

Mothers, don't ever let
your daughters party. -
When she passes in front of,
in front of her house,
La virondon...

she lets out a great cry:
- Save me, o God, my mother!
If you'd gotten me married
at fifteen,
La virondon...

I wouldn't have fallen
to such depths. -
When she is at the gallows
she asks for a drink:
La virondon...

the mayor and the chief magistrate
fill a bowl:
- Drink, Elinor;
this is your last. -
La virondon...

Appendix C: Translation of “La filla del Carmesi” (“Carmesi’s Daughter”)

Source: Maideu

They married her off as a young girl,
Carmesi’s daughter;
so young was she that
she didn’t know how to put on her own
shoes or dress herself

**He who has love scorns it;
he who has it not craves it.**

The count has left her,
for seven years he will not sleep with her;
he has left her at her mother’s home
because she’s unable to serve him.

He who has...

And he has gone off to war
just to let her grow up;
from the day of their wedding
it’ll be seven years before he returns.

He who has...

At the end of these seven years
her husband returns.
He knocks at the door:
“Carmesina, come down and open up!”

He who has...

He asks her mother
who has heard him knocking:
“Where is Carmesina,
mother, why doesn’t she come down and
open the door for me?”

He who has...

“How can she come down, the sad one,
if she isn’t here?

The Moorish king has carried her off,
seventeen leagues from here.”

He who has...

“Mother, fetch me her cape,
the one with the white cotton lining;
I shall seek Carmesina
even it means my death.

He who has...

“I shall go from gate to gate,
like a poor pilgrim;
I shall go from gate to gate,
begging everywhere for bread and wine.

He who has...

“Mother, fetch me the cape,
the cape with the white cotton lining;
don’t bring me the prettiest one,
or the satin one,

He who has...

“But the most ragged one,
the one she used to wear,
and with the cape the pilgrim’s book
and cane.

He who has...

“Mother, you have here my clothing
and the satin sash.

Sew in these weapons;
my sword, I want it with me.

He who has...

"To rescue her
I shall beg bread and wine;
I shall return with Carmesina
or you'll never hear of me again."
He who has...

He arrives in the land of the Moors,
taking the most direct route,
and the first castle he finds
is the Moorish king's.
He who has...

He goes from door to door,
begging everywhere for bread and wine;
at the second door
he finds Carmesina;
He who has...

He sees her at the window,
rushing through her sewing.
Her needle is made of silver,
her thimble of fine gold,
He who has...

The golden cushions on which she sits
are embroidered with crimson,
all the jewels she wears
make her shine,
He who has...

And more than everything else the chain
and the jewel she wears on her chest.
"Take pity, Carmesina,
on this poor pilgrim;
He who has...

"Take pity on him, mistress,
for the love of Jesus Christ."
"How can I give you charity
when I'm not mistress here?"
He who has...

"Come back tomorrow at 9 A.M.
or the day after in the morning.
Then the wedding will have taken place
between the Moorish king and me;
He who has...

"Then will I be mistress
of this place."
The Moorish king hears her
as he passes through the garden.
He who has...

"Carmesina, whom are you talking to?"
"To a poor pilgrim
who has asked me for alms
for the love of Jesus Christ."
He who has...

"Is he from your land
this poor pilgrim?"
"He's neither from my land
nor from my country,
He who has...

"Nor do the birds of the air
know how to fly there."
"Carmesina, give him alms,
give alms to the pilgrim;
He who has...

"Set the white tablecloth for him
with good bread and wine,
give him butter in a cup,
in a cup of fine gold,
He who has...

"Since you know well that you are
mistress
of everything here."
Carmesina sets the table
for the poor pilgrim;
He who has...

As she sets the table
she lets out a great sigh.
“Why do you sigh, lady,
why do you sigh so deeply?”
He who has...

“Through your face and demeanor
it seems to me that I’ve seen you before,
in your eyes and red beard
you resemble my husband;
He who has...

“The sword you carry resembles
the one with which he used to gird
himself.”
“Do not sigh, no, lady,
sigh no more for me,
He who has...

“The man who speaks to you,
Carmesina,
is your beloved husband.
Do you want to come, Carmesina,
do you want to come with me?”
He who has...

“Yes indeed, count,
I wish I were already along on my way;
all this waiting is so long for me,
I wish I’d already left,
He who has...

“And most of all to be free
from the Moorish kingdom.
Let me see the king, count,
I’ll see if he wants anything from me.”
He who has...

“I don’t want anything, no, Carmesina,
but that you let me sleep.”
“Hurry, go to the stable,
choose the two best horses,
He who has...

“While I choose from the chests
the best dresses
and take from the desk
all the gold there is.”
He who has...

He goes to the stable
looking for the best horse,
she climbs up to the bedroom
looking for the best dress.
He who has...

They load up gold and silk
to their hearts’ content,
when they have all they want,
they set out on their way.
He who has...

As they leave the castle
the Moorish king wakes up,
but by the time he discovers their flight,
they are quite far away.
He who has...

The Moorish king calls out to his people
to catch them;
he himself grabs his sword
and also gives chase.
He who has...

As he crosses the courtyard
he saddles up a horse
and sees how the meats are being
brought in
for the wedding that night.
He who has...

Servants are carrying platters
with roast chickens and capons,
others with cakes
topped with cheeses and jams.
He who has...

When the Moorish king sees them
he cries out enraged:
"Accursed Carmesina!
May you suffer ill fortune, pilgrim!
He who has...

"Now that you've done this to me,
you shall remember me;
had I known you,
you'd never have entered here."
He who has...

And with haste he runs after them
to catch them;
when they are near the water,
he thinks he will reach them;
He who has...

When they are on the other side of the
water
the bridge separates them.
"Now she will indeed be yours,
great traitor of a pilgrim;
He who has...

"For seven years I've fed her for you
on good bread and good wine,
for seven years I've clothed her for you
in damask and crimson,
He who has...

"For seven years I've cared for her
without being able to take advantage of
her.
A maiden you take with you,
ai, traitor of a pilgrim.
He who has...

"Her cloths cost 100 crowns
and her horse another 100,
and I'd gladly give you another 100
to return her to me.
He who has...

"A maiden you carry off,
still a virgin by me;
if you make off with her now a maiden,
she'll not be by tomorrow morning."
He who has...

From the other side of the water
the pilgrim responds:
"Thus I carry her off a virgin,
as the barren tree comes to flower."
He who has...

Demonstrating this as a miracle,
a barren tree bursts into bloom.
"Now that I know, now
that it is by you and not by me.
He who has...

"I don't mourn for the gold she carries
off,
neither for the jewels nor the satin,
but only for my mother's gem
which she wears hanging from her
chest."
He who has...

**Appendix D: Translation of Modona Agnès Armangol de Badia's Verses for the
"Dansa del Castelltersol"**

Source: Capmany

Beneath the skies of our land
blue and clear
Get together, young ladies;
Get together, young men;
just as the stars get together
above the firmament, o lovers
to dance, mysterious,
luminous.

as much as he gazes upon her,
lum-la-la-la la.
Let's sing...
charming in her speech.
Hark!

Hark, the dance begins!
The star of hope
designates good weather.

Hark!

Hark! As the stars shine
beautiful ladies twirl about,
fast as sparks.
Lum-la-la-la la.

**Let's sing, young people, it's for good,
let's dance on tiptoe and on heel,
he who sings, frightens away his evils,
let's sing, let's dance, for good and
better.**

Greetings, your great lordship and
Mayor,
also you Counselors;
Stroll at your leisure,
my partner I offer you.
A king might well feel envious,
seeing how beauty guides
and courts
power.

Hark! The young girl is splendid,
pretty and festive,
charming in her speech.

Hark!

Hark! The gallant who admires her
looses all sense

Appendix E: Translation of “La senyora Isabel” (“Lady Isabel”)

Source: Maideu

A dozen chevaliers,
a dozen comrades
went to Tremp
to abduct a lady.*

They arrived in Tremp
as the sun was setting.

When they got to Tremp
they found her alone.

Alone on her balcony,
she was out in the fresh air.

“Lady Isabel,
have you had supper yet?”

“No indeed, gentlemen,
since I didn’t care to.

My father isn’t here
and neither is my mother;

They’re in Aragon,
trying to marry me off

To a wretched old creep
who’ll never please me.”

“Lady Isabel,
you shall be abducted

At midnight
or at day break.”

“I shall be abducted,
if the kidnapper be pleasing to me.”

At midnight
she hears a noise in the house:

“Let me get dressed,
since I’m naked.”

Two men seize her,
one by each side;

By the golden staircase
they whisk her out;

On a white horse
they’ve led her away,

With a cape of silk
they’ve cloaked her,

With a handkerchief
they’ve covered her face

So that her father and mother
won’t recognize her.

While on horseback,
they meet up with her father:

“Where are you taking
this lady,

Where are you taking her,
so covered up?

Is it for fear of the sun,
or of the dew?

Or of the swamp air
that she conceals her face?

"It's not for fear of the sun,
or of the dew,

Only of the swamp air
that she conceals her face.

Off with you,
no more questions."

A little further along
they meet up with her sister:

"Who is that lady
going about so bundled up?

Is it for fear of the sun,
or of the dew?"

"It's not for fear of the sun
or of the dew,

Only of the swamp air
that she conceals her face."

Further along
they meet up with her mother:

"Where are you going, Isabel,
where are you going, reckless one?"

"With these young men
who have abducted me."

"Don't say that
we abducted you,

Since you came along
quite willingly."

"Get down from the horse
and let's go home;

Tomorrow you'll go to mass,
properly accompanied;

a page at your side,
as befits a lady."

*The last two lines of each stanza are
sung twice and function as well as the
first two lines of the subsequent stanza.

Appendix F: Translation of “El noi de la mare” (“The Son of the Mother”)

Source: Maideu

“What shall we give to the Son of the
Mother?

What shall we give him, which will taste
good to him?”

“Raisins and figs and nuts and olives,
raisins and figs and honey and cheese.”

**Tam, patantam, the figs are green;
tam, pantantam, they’ll ripen soon.
If they don’t ripen by Easter day,
they’ll ripen by Palm Sunday.**

“What shall we give the little Son of
Mary?

What shall we give to the beautiful
Infant?”

“We’ll give him raisins with a scale,
we’ll give him figs in a basket.”

Tam, patantam...

Appendix G: Translation of "El mariner" ("The Sailor")

Source: Maideu

At the seashore
there is a young lady,
who is embroidering a handkerchief
for the queen.*

In the midst of her embroidering,
she runs out of silk;
she casts her eyes towards the sea:
she sees a sail.

She sees a galleon coming
straight for the shore,
she sees a sailor there
who guides the ship.

"Sailor, kind sailor,
are you carrying silk?"
"What color do you want,
white or crimson?"

"I want crimson,
since it's better silk;
I want crimson,
since it's for the queen."

"Climb on board,
and you can choose some."
"Ay, no! I can't come on board,
I've no money.

"My father keeps it locked up
in his desk."
"Don't stay away for money's sake, no,
kind lady.

"Don't stay away for money's sake, no,
I have enough trust in you."
The young lady boards the ship,
and selects her silk.

While she is busy choosing,
the boat sets sail.
The sailor starts to sing
new songs.

With the sailor's singing
she falls asleep,
and with the noise of the sea
she awakens.

When she awakens
she no longer sees land;
the ship is on the high seas,
sailing forth.

"Sailor, kind sailor,
take me back to land,
because the air of the sea
makes me ill."

"That I will not do,
for you must be mine;
for seven years I've been traveling the
seas
for you, gentle lady;

"100 leagues out at sea,
far from land."
"Of us three sisters,
I am the fairest.

"One wears a dress of gold,
the other of silk;
and I, poor thing that I am,
wear one of coarse black wool.

“One is married to a duke,
the other is a princess,
and I, poor thing that I am,
am to be a sailor’s wife.”

“You are not a sailor’s wife, no,
you shall be queen,
for I am the son
of the king of England.”

*The second and fourth of lines of each
strophe are repeated.

**Appendix H: Translation of Modona Agnès Armangol de Badia's Verses for "El
Ball del ciri" ("The Dance of the Candle")**

Source: Capmany

Part I:

Like the ancient bell of the revered
church,
lun-le-ta-lai. Long live love!
Let us serve the highly regarded tradition
singing altogeth'er in chorus
of the customs of our meeting,
the customs of our ancestors.
Long live love!

Part II:

May God keep you, beautiful, chaste,
young
lady of April,
may God keep you, modest and graceful
like a bouquet of flowers.
May God keep you, butterfly which
charms
so gently the flower;
may God keep you, young lad,
may God keep you, lover.
Long live love!

If I were a butterfly, my fresh rose,
gallant and charming
I'd flutter about you on airy
wings
light as a will-o'-the-wisp.
If you were the fluttering butterfly,
and I the gay flower,
I'd beg the breeze
to spread my deep aroma.
Long live love!

If the breeze played with your scent,
my heart, what pain!
The butterfly may well fear that the air
can steal you away.

Jealous little butterfly,
forget such worries
the end is indeed gentle
your flower indeed faithful.
Long live love!

Part I da capo

Take the branch, you red-haired maiden
of celestial countenance,
take the branch, airy little brown one
with eyes black as night,
it's a legacy, a sacred command
from your lover
who passes the coming year
to the new administrator.
Long live love!
Guard it well, like a good Catalan
woman,
with the ancient jewels.
If honest, devoted in your heart, you
have followed the Holy Martyrs,
you shall be for now and forever
the guardian of the treasure.
Long live love!

Brave lads, show us the candle holder
of shiny glass
with the clarity of the sun which gives
courage,
smash it if you will.
When the shards fall to the floor
in a shower of aroma
to the Dance of the Candle, farewell,
farewell, Festa Major.
Long live love!

Part I da capo

Appendix I: Translation of “Muntanyes Regalades” (“Regal Mountains”)

Source: Maideu

Regal are the mountains
of the Canigo,
in bloom all summer,
spring and fall.
I don't like it,
I don't like it at all,
I don't like
the life of a shepherd.

My father has promised me
to a poor shepherd.
They live in the mountains,
I by the river.
I don't like it...

They sleep on straw,
I on cotton.
They eat dark bread,
I light.
I don't like it...

They eat goat meat,
I mutton;
they drink spring water,
I the finest wine.
I don't like it...

Appendix J: Translation of "L'hereu Riera (Inheritor Riera)"

Source: Maideu

At St. Anthony's Feast
there are great dances;
to St. Maurice's Feast
everyone comes.
**Tralara, la, tralara, la,
tralara, la, la:
tralara, la, tralara, la,
tralara, la, la.**

Three damsels are going,
they're from Emporda;
one says to the other:
"And who shall ask you to the dance?"
Tralara, la, tralara, la...

At the first dance
he asks her to the floor;
at the second
the news arrives.
Tralara, la, tralara, la...

"My goodness, inheritor Riera,
how can you dance so
with your beloved
at death's door?"
Tralara, la, tralara, la...

All at once
the music stops.
"Forgive me, ladies and gentlemen,
I must leave."
Tralara, la, tralara, la...

"My beloved is
at death's door!"
He grabs his walking stick,
taking it in his arm,
Tralara, la, tralara, la...

Strolls out onto the plaza,
hat in hand.
Entering the village
he takes communion:
Tralara, la, tralara, la...

He heads back,
unsure of where he's going;
at last he goes straight to the house
he used to frequent.
Tralara, la, tralara, la...

He climbs the stairs
without knocking;
he finds his beloved
at death's door.
Tralara, la, tralara, la...

"God keep you, Maria,
Maria, how goes it?"
"For me, Riera,
quite badly."
Tralara, la, tralara, la...

"Fever night and day
is killing me."
He casts his eyes towards the ground,
and starts to weep.
Tralara, la, tralara, la...

"Why are you crying, Riera?
There's no reason for tears.
I have a sister,
and you can marry her."
Tralara, la, tralara, la...

"The jewels I wear
you can give to her.
If she isn't to your liking,
there are lots of good fish in the sea.
Tralara, la, tralara, la...

I've prayed to
the Virgin of Carmen,
that, if she would heal me,
I would visit Her.
Tralara, la, tralara, la...

"For me, Maria,
there are no others;
it's not your sister
but you I wish to marry."
Tralara, la, tralara, la...

He turns around
and heads for the church;
before the Holy Christ
he kneels.
Tralara, la, tralara, la...

"Lord, help me,
if this be Your will;
return to me my beloved
who is at death's door."
Tralara, la, tralara, la...

After nine days
Maria is back on her feet;
in three weeks
they marry.
Tralara, la, tralara, la...

Appendix K: Translation of “El testament d’Amèlia” (“Amelia’s Will”)

Source: Biblioteca Popular de l’Avenç

Amelia is sick,
the daughter of the good king.
Seven doctors visit her.
They know not what ails her.
*Ai, how my heart grows bare
for a bunch of carnations.*

Ladies go to see her,
chevaliers and the king’s people.
Also her mother has climbed up
with them.

“Ai daughter, my daughter,
what illness afflicts you?”

“Ai mother, my mother,
you know quite well:
you’ve given me poison
inside a bunch of carnations.”

“Ai daughter, my daughter,
I never intended any such thing.
When you’ve received communion
you’ll have to make your will.”

“You shall have little joy, mother,
from the testament I’ve made:
the seven castles I have in France
are all under my control.

I leave three to my father;
three to Carlos, my brother;
the other I leave to charity
for the poor and homeless.

The cross, necklaces, and bracelets
are for the Mother of God;
my other jewels, for the friars
who shall bury my body.

“Ai daughter, my daughter,
then you leave nothing to me?”

To you the earmuffs,
which you don’t even deserve.

“Ai daughter, my daughter,
and you leave nothing else to me?”

“I leave you, evil mother,

forever my husband,
so that you can have him in your bed
whenever you want,
since now
I shall not be a hindrance
when you embrace him.

Appendix L: Translation of "La filadora" ("The Spinning Girl")

Source: Maideu

A poor farmer had a daughter,
who was fifteen years old and still didn't
spin.

**Tralara, la, la, la, spin well, spin well,
tralara, la, la, la, she spins well and
goes.**

The night of Christmas, a night of joy,
she takes up distaff and spindle, she
makes the rounds of the village.

Tralara, la, la...

She meets her suitor, the one she has
loved:

"Where are you coming from, John?"

"Where are you going, Maria?"

Tralara, la, la...

"To the weaver's - I've got some woven
fabric there."

"How many lengths is it, beautiful
Maria?"

Tralara, la, la...

"How many lengths of woven fabric?"

"Sixteen lengths: I'm short fifteen."

Tralara, la, la...

"What shall we do with the cloth,
beautiful Maria?"

"We'll make sheets - sheets and shirts.

Tralara, la, la...

From what remains, we'll set up shop:
there won't be any left, so well have we
planned.

Tralara, la, la...

And with the scraps we'll dress the
children;

people will say: 'Beautiful shop!'

Tralara, la, la...

I'll answer them: 'I decorated it myself.'"

"Let's agree to that, beautiful Maria."

Tralara, la, la...

Appendix M: Translation of “El rossinyol” (“The Nightingale”)

Source: Maideu

Nightingale who goes to France,
nightingale,
commend me to my mother,
**Nightingale from the beautiful woods,
nightingale, in flight.**

Commend me to my mother,
nightingale,
and not to my father,
**Nightingale from the beautiful woods,
nightingale, in flight.**

And not to my father,
nightingale,
for he has arranged an unhappy marriage
for me,
**Nightingale from the beautiful woods,
nightingale, in flight.**

For he has arranged an unhappy marriage
for me,
nightingale;
he has given me to a poor shepherd,
**Nightingale from the beautiful woods,
nightingale, in flight.**

He has given me to a poor shepherd,
nightingale,
who makes me watch over cattle,
**Nightingale from the beautiful woods,
nightingale, in flight.**

Who makes me watch over cattle,
nightingale;
I’ve lost my little bell,
**Nightingale from the beautiful woods,
nightingale, in flight.**

I’ve lost my little bell,
nightingale;
the cowboy has taken it from me,
**Nightingale from the beautiful woods,
nightingale, in flight.**

The cowboy has taken it from me,
nightingale.
“Cowboy, give me back my goat,
**Nightingale from the beautiful woods,
nightingale, in flight.**

“Cowboy, give me back my goat,”
nightingale.
“What will you pay me?”
**Nightingale from the beautiful woods,
nightingale, in flight.**

“What will you pay me,”
nightingale?
“A kiss and a hug,
**Nightingale from the beautiful woods,
nightingale, in flight.**

“A kiss and a hug,”
nightingale.
Such are creatures,
**Nightingale from the beautiful woods,
nightingale, in flight.**

Such are creatures,
nightingale;
when they have bread they want cheese,
**Nightingale from the beautiful woods,
nightingale, in flight.**

When they have bread they want cheese,
nightingale,
when they have wine they want red
grapes.

**Nightingale from the beautiful woods,
nightingale, in flight.**

Appendix N: Translation of “La dama d’Aragó” (“The Lady from Aragon”)

Source: Maideu

In Aragon there’s a lady
who’s as lovely as the sun;
she has red hair,
down to her heels.
Ai, beloved Anna Maria,
love’s thief,
ai, how smitten I am!

Her mother would comb her hair
with a golden brush;
her sister braided
her locks in twos.
Ai, beloved...

Each hair, a pearl,
each pearl, a golden ring;
each golden ring, a band
which wraps about her whole body.
Ai, beloved...

Her godmother washed her hair
with scented water;
her youngest sister
fastened her hairpin.
Ai, beloved...

The hairpin she fastened,
a rose of nine colors;
her brother watched her
with a lover’s eyes.
Ai, beloved...

“If we weren’t siblings, Maria,
we’d get married;
however, since we’re brother and sister,
I shall find you a husband.”
Ai, beloved

He takes her to the fair,
to the fair at Lió;
all the rings he buys her
fall from her handkerchief.
Ai, beloved...

Her servants follow behind
gathering them up two by two;
“Here, lady Maria,
here, here are the golden rings.”
Ai, beloved...

As they make the rounds of the fair
they hear the bells for high mass.
“My brother, let’s go to mass,
let’s go to high mass.”
Ai, beloved...

As they enter the church
all the altars radiate;
the fountain of holy water
turns into a bouquet of flowers.
Ai, beloved...

The water channel
becomes a channel of gold;
ladies sit on the floor,
Anna Maria in a golden chair.
Ai, beloved...

All the women gaze at her
with envious eyes;
the priest who recites the mass
looses his place.
Ai, beloved...

The choirboy who accompanies him
doesn't know how to right the matter:
the two of them have lost the mass,
they've lost it for good!

Ai, beloved...

Instead of saying: "God be with you,"
the priest says: "What a lady, wow!"

The choirboy answers:

"I'd like her for myself, wow!"

Ai, beloved...

"And who is this lady
who glows so radiantly?"

"She is the daughter of France's king,
sister to Aragon's.

Ai, beloved...

And if you don't want to believe it,
take a look at her on Saturday:
you'll see the three lily flowers
and the arms of Aragon."

Ai, beloved...

Appendix O: Translation of "La mala nova" ("Bad News")

Source: Maideu

Great cries have sounded, **dondeta**,
there will be a great war, **la dondé**.
Tra-la-la, la, la-ra, tra-la-la, la;
tra-la-ra, la-ra, ;a, la-ra, tra-la-la, la-
ra, la, la.

All counts must go, **dondeta**,
counts and chevaliers, **la dondé**.
Tra-la-la...

Also noblemen must go, **dondeta**,
they must be the first, **la dondé**.
Tra-la-la...

Whoever flees, **dondeta**,
shall be beheaded, **la dondé**.
Tra-la-la...

Even the count of Estela, **dondeta**,
who is newly wed, **la dondé**.
Tra-la-la...

He looks for the countess, **dondeta**,
to let her know, **la dondé**.
Tra-la-la...

He doesn't not how to tell her, **dondeta**,
when she stands before him, **la dondé**.
Tra-la-la...

"What's happening, good count?
dondeta,
You don't seem well," **la dondé**.
Tra-la-la...

"The bad news I have, countess,
dondeta,
you must know gravely, **la dondé**.
Tra-la-la...

I must go to war, **dondeta**,
I know not when I'll return," **la dondé**.
Tra-la-la...

"Tell them that you're newly wed,
dondeta,
that you have a wife," **la dondé**.
Tra-la-la...

"That won't help, countess, **dondeta**,
that won't help at all, **la dondé**.
Tra-la-la...

Everyone who is going to war, **dondeta**,
has a wife," **la dondé**.
Tra-la-la...

They start their cries again, **dondeta**,
there will be a great war, **la dondé**.
Tra-la-la...

Noblemen must go, **dondeta**,
they must be the first, **la dondé**.
Tra-la-la...

The count cries out for his pages,
dondeta,
for more than 100 soldiers, **la dondé**.
Tra-la-la...

At day break, **dondeta**,
in the inner court of the castle, **la dondé**.
Tra-la-la...

That they might load up his donkeys,
dondeta,
with all the necessary supplies, **la dondé**.
Tra-la-la...

That they might all bring their
arms, **dondeta**,
with all their decorations, **la dondé**.
Tra-la-la...

"As you go, count, **dondeta**,
you're leaving me all alone, **la dondé**.
Tra-la-la...

If at least you told me, **dondeta**,
the day of your return," **la dondé**.
Tra-la-la...

"I hope that by Easter, **dondeta**,
that you'll see me return," **la dondé**.
Tra-la-la...

The lady despairs, **dondeta**,
of being alone at the castle, **la dondé**.
Tra-la-la...

Easter draws near, **dondeta**,
she awaits her husband, **la dondé**.
Tra-la-la...

She climbs up the tower, **dondeta**,
to keep watch and see him, **la dondé**.
Tra-la-la...

She sees the pages return, **dondeta**,
and also the soldiers, **la dondé**.
Tra-la-la...

They all wear black robes, **dondeta**,
down to their feet, **la dondé**.
Tra-la-la...

She sees the pages return, **dondeta**,
but she doesn't see the count, **la dondé**.
Tra-la-la...

"Won't you tell me, pages, **dondeta**,
where my husband is?" **la dondé**.

"Countess, o countess, **dondeta**,
soon you shall know, **la dondé**.
Tra-la-la...

Indeed, you'll do away with all display,
dondeta,
dress yourself for mourning, **la dondé**.
Tra-la-la...

The Count of Estela, **dondeta**,
never again shall you see, **la dondé**.
Tra-la-la...

He died in the war, **dondeta**,
as befits a nobleman, **la dondé**.
Tra-la-la...

The day of the burial, **dondeta**,
there is great grief everywhere, **la dondé**.
Tra-la-la...

There come more than a hundred,
dondeta,
chevaliers and noblemen, **la dondé**.
Tra-la-la...

Atop his tomb, **dondeta**,
an orange tree is born, **la dondé**.
Tra-la-la...

And on the highest branch, **dondeta**,
sings a starling, **la dondé**.
Tra-la-la...

which says in its own language, **dondeta**,
its face always to the wind, **la dondé**.
Tra-la-la...

"A curse on war, **dondeta**,
and those who make them." **la dondé**.
Tra-la-la...

Appendix P: Translation of "El cant dels ocells" ("The Song of the Birds")

Source: Maideu

On seeing the great light
arise
on the most joyous night,
the little birds, singing,
celebrate Him
with their melodious voices.

The imperial eagle
goes flying through the air
singing his melody,
saying: "Jesus is born
to save us from sin
and bring us joy."

The sparrow answers:
"This night is Christmas,
night of great happiness."
The greenfinch and the linnet
say in song as well:
"What joy we feel!"

The sparrow sings:
"Oh, how fair and beautiful
is the Child of Mary!"
And the joyous starling (says):
"Vanquished is death,
now my life is reborn."

The nightingale sings:
"He is as beautiful as the sun,
shining like a star."
The redstart and the stonechat
celebrate the Gentle One
and his Virgin Mother.

The golden crested wren sings
for the glory of the Lord,
puffing up with pride;
the canary follows:
the music seems to be
the great melody of heaven.

The pipit sings:
"Birds, come, come,
to celebrate the dawn."
And the blackbird, whistling,
goes celebrating
the best Lady.

The crested tit sings:
"It is neither winter nor summer,
but spring;
because a flower is born
which gives off its aroma everywhere
in heaven and on earth."

The francolin sings:
"Birds, who wants to come
make melodies,
seeing the holy Lord
with his great splendor
in a stable?"

The hoopoe sings:
"Tonight the King of heaven and earth
is victorious."
The turtle-dove and the dove
admire everyone,
singing without sorrow.

Woodpeckers and bullfinches
line up through the fruit trees,
singing with joy;
The quail and the cuckoo
have come from afar
to gaze upon the Messiah.

The partridge sings:
"I shall make my nest
in this stable,
to see the Child,
how He trembles
in Mary's arms.

The magpie, thrush, and jay
say: "Now I see May."
The goldfinch answers:
"Every tree grows green again,
every plant blossoms
as though it were spring."

The chaffinch sings:
"Glory today and tomorrow!
I feel great joy
seeing the diamond—
so beautiful and brilliant—
in the arms of Mary."

The horned owl and the snowy owl,
seeing the sun rise,
confused, withdraw.
The tawny owl and the eagle owl
say: "I cannot look:
the splendor dazzles me."

Appendix Q: Translation of “El bon caçador” (“The Good Hunter”)

Source: Maideu

One fine morning
I went out to hunt;
I found neither partridge nor quail
to shoot.
**If love shoots at me and hits me,
if it hits me, that'll suit me fine.**

Only a poor shepherdess
who was tending her flock:
I found her asleep
at the edge of the reed bed.
If love...

She was so lovely
that I didn't wish to wake her;
I picked her a bunch of violets
and cast them at her breast.
If love...

The violets were fresh:
the shepherdess awoke;
when she roused
all the colors changed.
If love...

“Tell me, shepherdess,
whose flock is this?”
“The sheep are my father's;
the rams are my brother's;
If love...

The goats are mine;
the kids, the shepherd boy's.
What are looking for here, good youth?
What have you come to seek?”
If love...

“Your love, lady,
if you wish to give it to me.”
“Ask my father,
or perhaps my brother.
If love...

And, if not, my aunt the nun,
or perhaps my uncle the priest;
for if they will grant it to you,
it shall gladly be given by me.”
If love...

Appendix R: Translation of “Cançó del lladre” (“Song of the Thief”)

Source: Maideu

When I was little
I partied and flirted,
white sandals on my feet
and a handkerchief in my pocket.
Farewell, dark carnation,
farewell, star of the day.

And now that I've grown up,
I've taken to the bad life.
I've started to steal,
my daily job.
Farewell...

I robbed a journeyman
who was coming from the fair:
I took all his money
and the samples he carried.
Farewell...

When I had his money,
I took his life;
when I had his money
I stole his little girl.
Farewell...

I stole her with treachery
saying that I would marry her;
the law caught wind of it,
and immediately pursued me.
Farewell...

I was not to blame
nor was she;
I wanted to marry her
and her parents wouldn't let me.
Farewell...

I kept her for five days
in noble towns and cities;
in one noble city
I kept her for two weeks.
Farewell...

The town of Bisbal,
since it's an odd town,
didn't lack a traitor:
the authorities were notified.
Farewell...

There was a bailiff
who wanted to arrest me;
I pulled out my dagger
and stabbed him.
Farewell...

They arrested me and imprisoned me,
they put me in a cell;
I started to cry out
to the humble Virgin Mary.
Farewell...

Save me, my friends,
of whom I've had a few;
save me, my friends,
save me, comrades.
Farewell...

I saw 500 young men coming,
all servants of my company:
they freed the prison,
and released me from my cell.
Farewell...

Appendix S: Translation of “La pastoreta” (“The Little Shepherdess”)

Source: Maideu

“What shall we give the little
shepherdess,
what shall we give her to go dancing?”
“I’d give her a little cap.” *

and make her go to the little mountain.
On the little mountain there’s neither
snow nor rain
and in the flatlands the wind blows.
In the shade, the shade, the dark,
flowers and violets and rosemary.

* The initial strophe can be repeated
indefinitely, simply by substituting a new
article of clothing each time.

Appendix T: Translation of “Cansó de Nadal” (“Christmas Song”)

Source: Maideu

December freezes
and withdraws in a blur.
April, crowned with flowers,
is admired by all.
When in a garden of love
a divine flower is born,
from a beautiful rose*,
fertile yet virginal.

The first father made
the dark night
which concealed
the painful sight
from all the world;
but, in the middle of one night,
the sun shines as it emerges
from a beautiful dawn,
beloved of heaven.

When the dawn appeared
the sun, already out,
with great love said to her:
“Come, my life;
take this warm liqueur
from a breast
which is full for you.”

The month of May has blossomed,
without there being yet
any white and lovely lilies
of rare fragrance,
of which the whole world smells,
from East to West
all their sweetness
and aroma, with joy.

The Virgin has on her chest
such a great treasure,
that it would be good to listen
when she sings Him
a most gallant lyric
to make the Child happy
with Her sweet mouth,
altogether the work of God!

The three Kings have arrived
with great joy,
adoring the King of heaven
in a stable,
offering presents,
such as gold, myrrh, and frankincense,
to the holy Mother,
the Virgin Mary.

When the Virgin Mary
brought Him to the temple,
a good old man grew happy,
with great joy.
Taking the divine Child,
he goes about chanting the “Nunc
dimittis”
of a sacred life
the great praise.

With joy and love
let us celebrate the day,
when the divine Lord
was born in a stable.
If we have no other treasure,
let us offer Him our heart,
all the strength
of our resolve.

* The noun in each verse’s penultimate
line is subject to the sort of word-plays
described in Chapter IV

Appendix U: Translation of “La noia d’Empordà” (“The Girl from Ampurdan”)

Source: Maideu

A new song
you shall hear indeed:
it’s all about a damsel
from the Ampurdan plane.
**Flower of lily, violet carnation,
my love must slay me.**

Three fellows are out courting,
all three want to get married.
One is the mayor,
another the captain.
Flower...

The third is the night watchman:
he’s the one who’ll get the girl.
One day, coming from his watch,
he finds her alone.
Flower...

“Where are you going, Mariagna?
They let you go out all alone?”
“Although I go out all alone,
no one shall rob me.”
Flower...

I’m going to my father’s vegetable
garden
to water one of the plots there.
If you like, Mariagna,
I’ll accompany you.”
Flower...

They make the rounds of the garden
and start to talk.
As they chat about various things,
the sun catches them there.
Flower...

When he sees that the sun is upon her,
he gets all upset.
He offers her his hat,
so that the sun won’t shine on her.
Flower...

“Even though the sun beats down on me,
it won’t be noticeable.”
The sweet words spoken
are for seduction.
Flower...

“If you want to be mine,
I shall ask for your hand.”
“I’m too poor for you;
there are wealthier ones.”
Flower...

The mother was listening to them
at the great window there:
“Come along, come along, Mariagna,
it’s time for bed.”
Flower...

If your father knew about this
he’d come looking for you,
since the words of men
are not to be heeded;
Flower...

At first, they’re sweet indeed,
but, in time, they grow bitter.”
“When you were young,
they must have pleased you!”
Flower..

Appendix V: Translation of "Caterina d'Alió" ("Catherine of Alio")

Source: Maideu

Catherine, the love,
got up one morning,
got a hold of the wash basin,
the wash basin and bench.
The sweet lady of Alio,
oh, lai-la, oh, lai-la!

Beneath the bridge of Alio
she washes her laundry;
she doesn't wash alone, no,
she washes with her sister-in-law.
The sweet...

Seven loads of sheets,
another seven loads of cloths.
As she washes
three gentlemen pass by.
The sweet...

Three gentlemen pass by
and greet her;
the tallest says:
"Ah, what a kind lady!"
The sweet...

The middle one answers:
"If I could get her into bed!"
The shortest one replies:
"Quiet, quiet, gossips,
The sweet...

because, if she's married,
she'll be beaten,
and if she's a maiden
she'll be gossiped about."
The sweet...

Her mother-in-law was nearby,
and heard it all;
she gathers up her basket
and hurries home.
The sweet...

She finds her son
who is coming from ploughing:
"Will you tell me, my son,
where is Catherine now?"
The sweet...

"Catherine is at the river,
washing laundry."
"You lie, my son,
for I have done the wash;
The sweet...

Three gentlemen passed by,
greeting her."
He picks up his walking stick
along with the goad.
The sweet...

In the midst of his walk
he meets Catherine.
"Won't you tell me, wife,
where you're coming from?"
The sweet...

"You know that perfectly well:
from washing the laundry."
"You're lying through your teeth, wife:
my mother did the wash."
The sweet...

"What will you say about that, husband,
now that I know it well?"
And, as she finishes uttering those words,
he starts to beat her with his stick;
The sweet...

so much does he beat her,
that he leaves her for dead.
She climbs the stairs
and crawls into bed.
The sweet...

Her sister-in-law climbs up:
"What a sight, my delicate one!
Catherine, my love,
what evil has befallen you now?"
The sweet...

"Of the evil which has befallen me,
you are indeed already aware."
"From a blow or two
you've taken to your bed!"
The sweet...

"It's beyond a blow,
a blow and a slap;
lift up my sheet
and also my blanket,
The sweet...

Look within the bed,
and you shall see how my blood gushes
out."
She lifts a span of the sheets
and another of the blanket,
The sweet...

and sees a fat baby
moving about in the bed.
"Catherine, my love,
which doctor do you want now?"
The sweet...

"The doctor I want,
is the cross and the shroud."
"Catherine, my love,
what testament will you make now?"
The sweet...

"The testament I shall make
will not please you at all:
my velvet dress,
return to my father's home;
The sweet...

and the one for days of hard work,
give to the maid.
The jewels I have,
to the Virgin of Carmen.
The sweet...

"Catherine, my love,
and me, what will you leave me now?"
"What I shall leave you
won't please you at all:
The sweet...

my husband, hanged,
my sister-in-law, quartered;
my mother-in-law
is already burned;
The sweet...

the ashes of her body
have already been scattered to the wind."
The day of her death
they hang her husband,
The sweet...

And the day of her funeral
they quarter her sister-in-law;
and the next day
they burn her mother-in-law.
The sweet...

Appendix W: Translation of “La Mort de la Nuvia” (“The Death of the Fiancée”)

Source: Capmany

I get up in the morning;
in the morning, at the break of dawn,
I saddle up the horse;
straight to the mountains I go.
 Talira, lirom;
 talira, lirom, talirom, lumlaina;
 talira, lirom.
A black stripe in my hat,
my shoes laced up.
I head uphill,
up the sunny hill.
Half way up
I hear a fine and clear voice.
A needle pierces my heart:
it's my beloved.
I turn my horse around:
I see her through a little bush.
I wish her a “God keep you”:
she returns the greeting.
We start to talk
about the troubles of the heart.
As we converse,
she starts to weep.
“Won't you tell me, my love,
when we'll see one another again?”
“Ay, love! How shall I tell you?
Love, how shall I tell you now?”
I give her a golden ring,
with seven variegated stones;
she gives me a handkerchief
all embroidered with silk and silver.
“Farewell, sweet love!
It shall be a long time before we met
again!”
I take the reins of the horse,
and go straight to the sunny slope.
When I'm a little ways further
I hear the church bells toll.
I see a friend coming,

a greatly trusted friend.
“Will you tell me, my friend,
for whom the bells toll?”

“My friend, I shall tell you:
for your beloved.”
“Good heavens! How can this be?
It's not even a quarter hour since I left
her!”
I turn back,
down from the sunny slope;
I take the horse's reins;
I go straight to her home.
I meet a carpenter
who is making a box.
“Carpenter, good carpenter:
for whom is this box?”
“For a girl of fifteen years,
who is your beloved”
When I approach the cemetery
I find an old man digging.
“Ay, old man, good old man:
for whom do you dig the hole?”
“I dig it for a child:
she is dead from love.”
“Will you tell me, good old man,
will you tell me her house?”
“Three doors from the main gate
you'll find her enshrouded.”
Thus, I go out onto the street
and find a door half-closed;
a black curtain on the balcony.
My heart pierces through me!
All is tears and laments!
Thus, I enter
and head upstairs,
as if I were from the household,
I climb the first step,
then the second.

Atop the landing,
I see her enshrouded.
I see her on the bed,
on the bed enshrouded,
with a light at each side,
both burning.
I kneel on my feet,
on my feet I kneel,
and I start to pray
to all the male and female saints.
After praying,
I uncover her face.
"My love, don't touch me,
lest I be damned!"
"You should return me
the love-notes I've written you."
"Go to the middle bedroom.
You'll find my mother,
who wants to give you back the jewels,
the jewels you've given me.
Tell her to give you the keys,
the keys to my coffin:
there you'll find the gold ring,
with seven variegated stones.
Give her back that handkerchief,
all embroidered with silk and silver.
In the first drawer
you'll find the *arrecades*;
in the bottom drawer
you'll find the silver ring,
and the crimson hairnet
beneath the white dress.
Then go to the carpenter's
and tell him that, in making my coffin,
to make it a little bigger,
so that we both can fit,
since I'm leaving the world,
I've left the world."
I descend the stairs,
and meet her father and mother.
"Now you must be truly happy
that my beloved is dead!
Since you wouldn't let me have her,

would you rather have married her off
now?"

"We wouldn't have married her off, no,
now that the good Lord has taken her.
In the world there are many
young ladies like her."

"Not for my eyes
is there any other in the world."
Now I lay by her side
and stab myself thrice.

Oh! How sad it is,
when one death causes another!

Appendix X: Translation of “La ploma de perdu” (“The Partridge Feather”)

Source: Maideu

There were three young ladies,
lumberbigudi bigudon dondeta,
lumberbigudi bigudeta don,
who were all embroidering silk,
lumberbigudi lumberbigudon,
lumberbigudi bigudeta don.

One was yellow, another green,
lumberbigudi...
and the third was crimson.
lumberbigudi...

The son of the king strolled by,
lumberbigudi...
and asks them for a thread of silk.
lumberbigudi...

“What do you want to do with a thread
of silk?”
lumberbigudi...
“I want it for a little bow.”
lumberbigudi...

“Why do you want the little bow?”
lumberbigudi...
“To catch a little partridge.”
lumberbigudi...

“Why do you want the little partridge?”
lumberbigudi...
“To take one of its little feathers.”
lumberbigudi...

“What do you want to do with the little
feather?”
lumberbigudi...
“I want it to write a little letter.”
lumberbigudi...

“What do you want to do with the little
letter?”

lumberbigudi...

“I want to send it to my little love.”

lumberbigudi...

“What do you want to do with your little
love?”

lumberbigudi...

“I want to give her a little hug.”

lumberbigudi...

Appendix Y: Translation of “La mare de Déu quan era xiqueta” (The Mother of God, When She Was Little)”

Source: Maideu

**Hushaby,
my little one
is sleepy.
He can't fall asleep,
and the Mother of God
shall fluff his pillow.
Hushaby.**

Hushaby, etc.

The Mother of God, when she was little
went sewing to learn to write,

with her pincushion and sewing basket.
In the sewing basket she carried four
little apples.

on her pincushion she made little points:
the pincushion was golden, the points
silken.

She taught two little saints:
saint Susanna and saint Pauleta.

When she was resting in her little room,
an angel came in through the window.

“God be with you, Mary, you are full of
grace.

The night of Christmas you shall be
mother and virgin;

you shall have a son like a star:
he will be your son, he will be the son of
a virgin;

his name shall be called, he shall be
named:

Jesus, savior of heaven and earth.”

Appendix Z: Translation of "L'hostal de la Peira" ("The Inn of Peira")

Source: Maideu

To the inn of Peira, o-la
went ladies;*
they knock at the door, o-la,
they answer: "Who's there?" o-la,
they answer: "Who's there?"

"We are poor ladies, o-la
can you give us lodging?"
"Open the door, little girl, o-la,
and let them in, o-la,
and let them in."

They say to the lady of the inn: o-la
"What is there for supper?"
"There's cabbage with onions, o-la,
fried vegetables with salt cod, o-la,
fried vegetables with salt cod."

The first lady isn't in the mood, o-la
the second doesn't want to eat,
and the third is pregnant, o-la,
and wants to go to bed, o-la,
and wants to go to bed.

They ask for a room, o-la
in which to hole themselves up;
the young woman looks at them, o-la,
and doesn't like them, o-la,
and doesn't like them.

"Take the candle, you, girl, o-la
and show them the way."
When they're in their room, o-la,
they undress, o-la,
they undress.

The young woman is treacherous, o-la
she watches them through the keyhole.
She goes back down, o-la,
and starts to sigh, o-la,
and starts to sigh.

"Why are you sighing, girl, o-la
what troubles you to sigh?"
"What troubles me, mistress, o-la,
is that they intend to rob us, o-la,
they intend to rob us!"

They're wearing short stockings, o-la
with pistols concealed.
"Go to bed, mistress, o-la,
because I want to keep watch, o-la,
I want to keep watch."

Because, if I'm not mistaken, o-la
they intend to rob us."
The lady of the inn goes to bed, o-la,
the young woman sits on the bench, o-la,
the young woman sits on the bench.

There, at two in the morning, o-la
the thieves descend;
they go from room to room, o-la,
to see what there is, o-la,
to see what there is.

They enter the kitchen; o-la
they find the young woman there.
Upon seeing them enter, o-la,
she starts to snore, o-la,
she starts to snore.

She pretends to be asleep o-la
atop a sack of grain;
three droplets of wax, o-la,
fall on her chest, o-la,
fall on her chest.

The young woman is treacherous, o-la
she snores and snores;
one thief says to the other: o-la,
"She's sound asleep, o-la,
she's sound asleep."

The arm of a baby o-la
they throw to the fire:
those who sleep, wake up, o-la,
those who don't, fall asleep, o-la,
those who don't, fall asleep.

They go outside o-la
and start to whistle.
The young woman is treacherous, o-la,
she locks the door, o-la,
she locks the door.

"Open the door, young woman, o-la
and I'll give you 100 coins."
"Not for 100 or for 50 will the door o-la,
open, o-la,
will the door open."

"That baby's arm o-la
if you'll give it to me..."
"I'd certainly give it to you, o-la,
but I cannot put out the fire, o-la,
I cannot put out the fire."

"In the jug of oil o-la
you should throw it."
The young woman is treacherous, o-la,
she goes to the kitchen, o-la,
she goes to the kitchen.

She takes the arm in her left hand, o-la
an ax in the other hand:
"Where shall I give it to you, o-la,
where can I give it to you, o-la,
where can I give it to you?"

"Give it to me through the door, o-la
through the foyer."
"Stick your hand through the door, o-la,
so I can give you the arm, o-la,
so I can give you the arm."

The young woman is treacherous, o-la
she chops off the hand.
"I promise you, maid, o-la,
that you shall pay for this, o-la,
you shall pay for this.

With the blood of your veins o-la
I shall clean my hands,
and with your hair o-la,
I shall wipe them dry, o-la,
I shall wipe them dry."

Inn keeper of Peira, o-la
you should well remember this!
Your maid, o-la,
you should greatly esteem, o-la,
you should greatly esteem.

She saved your life o-la
and your inn from robbery:
of the three sons you have, o-la,
you should let her choose one, o-la,
you should let her choose one.

*The first two lines of each stanza are repeated.

Appendix Aa: Translation of "El pardal" ("The Sparrow")

Source: Maideu

A new little song
I shall sing you, I shall sing you,
about the sparrow when it withdrew
beneath the orange tree, I shall sing you;
about the sparrow when it withdrew
beneath the orange tree.

The sparrow, when it withdrew,
made a noise, made a noise,
to see if his love could hear him,
to see if his love could hear him,
he made a noise;
to see if his love
could hear him.

His love was in her chamber
and heard nothing, and heard nothing,
but the young man of the house,
the carrying man, and heard nothing;
but the young man of the house, the
carrying man.

From the highest window
he spoke to her, he spoke to her:
"The clock has struck eleven,
go tuck yourself in, he spoke to her;
the clock has struck eleven,
go tuck yourself in."

"I'm not yet tucking myself in,
I'm going for a walk, I'm going for a
walk:

I've made a promise
to Saint Magi, I'm going for a walk;
I've made a promise
to Saint Magi.

When I make it to Saint Magi
I shall pray, I shall pray
that she lets me return to my land
to celebrate, I shall pray;
that she lets me return to my land
to celebrate.

When I'm in my land
I shall find her, I shall find her;
I shall ask her if she wants little crosses
from Saint Magi, I shall find her;
I shall ask her if she wants little crosses
from Saint Magi.

She answers me:
"It's not time, no, it's not time, no;
when you ask me
it'll be right, it's not time, no;
when you ask me
it'll be right."

Ay, song, who dictated you,
who brought you forth, who brought you
forth?

A young lad from the plains
of Ampurdan, who brought you forth?
A young lad from the plains
of Ampurdan.

Appendix Bb: Translation of "Mariagneta"

Source: Maideu

Ay, farewell, Mariagneta,
princess of my sighs!
You steal the hearts from men
and make me suffer and die.
**Ay, farewell, Mariagneta,
start of my suffering.**

Your lover is at the door
waiting only for your "yes":
don't upset your parents
to console me.
Ay...

I'll become a friar
of the Capuchin order.
When you get married
you'll let me know;
Ay...

You'll send me a letter,
about how things are going with your
 husband;
I'll send you one,
about how things are going for me in the
 monastery.
Ay...

If you have a baby
let me be the godfather:
if its mother didn't love me,
at least the child will.
Ay...

Ay, farewell, Mariagneta,
princess of my sighs!
One day, saying mass,
I see the letter arrive;
Ay...

A pretext for kissing the ground,
he picks up the letter;
the mass seems endless
before he can read it.
Ay...

As he glimpses the envelope
he lets out a great sigh:
Little lamb of my insides,
if I could only have you here!
Ay...

Just a bit of conversation
and I wouldn't fear death.
When the mass is over
he rushes to read the letter;
Ay...

Just as he's in the midst of reading it
he lets out a great sigh:
ay, farewell, Mariagneta,
I feel myself dying!
Ay...

Appendix Cc: Translation of “Els fadrins de Sant Boi” (“The Lads of Saint Boi”)

Source: Maideu

The lads of Saint Boi
spend a lot on showing off,
and the smallest of them all
spends more than the rest,
tralara,
Laia's handsome boy,
tralara.

He goes about dressed in velvet,
with silver buttons;
he has bought a bouquet
to give to his sweetheart.
Tralara...

He has bought a bouquet,
it cost seven gold coins:
three for the bouquet,
four for the wrapping.
Tralara...

When he has it bought
he still doesn't know where to keep it;
he puts it in his hat
to make for more pomp and garishness.
Tralara...

When he has it placed there
he goes forth on his way;
when he is in the middle of his journey
he looks up.
Tralara...

He sees his love
alone, as she combs her hair
with a golden comb,
a silver dressing-comb
Tralara...

With the sign she makes
he knows that he can go in;
he goes upstairs
as though he were from the house.
Tralara...

When he's at the landing
he finds her descending;
he greets her with “God keep you,”
loosing all sense.
Tralara...

He presents her with the bouquet,
and nearly makes her laugh;
he tries to present it to her again,
and makes her double over.
Tralara...

“You've taken indeed the bouquet from
me,
and have not given me your love;
if you won't give me your love
give me a hug.”
Tralara...

“I won't do that,
since I'd be punished,
punished by God,
by my father and my mother;
tralara...

Also by my siblings,
my brothers and sisters
and all my relatives
and the people of the house.”
Tralara...

Appendix Dd: Translation of “El pobret alegre” (“The Happy Poor Man”)

Source: Maideu

I have a skirt
all of velvet.
It's neither new nor old,
and fits just so.
Ay, poor me,
it's torn.

**I sing and rejoice
since Jesus is born.**

Capons and hens
are food for the rich;
you'll see them all skinny
and weak;
for the poor man a mouthful of bread
is worth more.

I sing...

The rich man leaves his home
all overdressed,
with black shoes
and a well ironed collar.
With my collar, on the other hand,
I've never seen an iron.

I sing...

No folding in four
have I ever seen;
I bring up my family
with pain and travail;
no miller has ever
stolen a sack from me.

I sing...

I get up in the morning,
I go to the fountain;
I wash my face
and get over my sleepiness.
The rich man cannot do this
because he doesn't get up.

I sing...

The rich man doesn't relax,
for fear of being robbed;
the poor man, on the contrary,
sleeps well relaxed.

I lock my door
with a single bolt.

I sing...

Appendix Ee: Translation of “La gata i el belitre” (“The Cat and the Knave”)

Source: Maideu

I shall tell you what happened
between the cat and the knave:
something got lost,
I don't know who might have found it.
Whether it's the dog or perhaps the cat,
with a screech, screech, screech,
whether it's the dog or perhaps the cat
who might have found it.

A little old lady answers:
“I think it must have been the dog;
I've neither seen the cat
nor heard her meow.
If only I can catch him,
with a screech, screech, screech,
if only I can catch him,
he'll pay for this!”

Ladies, you must be indeed glad
that the dog has gone away;
you'll gorge the cat
since she soon grows fat.
You'll give her bread with nougat,
with a screech, screech, screech,
you'll give her bread with nougat
with sweetened garlic mayonnaise.

Be it cold, or rainy, or snowy,
they make me go outside;
Be it cold, or rainy, or snowy,
they make me go outside
without a bed, without supper,
with a screech, screech, screech,
without a bed, without supper:
what a bad lot it is to be a dog!

I went to the pear tree:
I was lucky!
I ate but a single pear
and they nearly stoned me to death.
They say they want to kill me,
with a screech, screech, screech,
they say they want to kill me:
what a bad lot it is to be a dog!

Now comes the spring,
when the fox shall rule;
now comes the spring,
when the fox shall rule,
and then you'll see indeed,
with a screech, screech, screech,
and then you'll see indeed
whether we dogs are good for anything!

Appendix Ff: Translation of "Sant Ferriol"

Source: Gual

The shepherd and I
live by flirtation,
the shepherd and I
live on love.

**Now comes Saint Ferriol's Day,
let us dance, if God wills it,
he who plays the drums
has lost his fife!**

Once there was a shepherd,
who had three sheep,
once there was a shepherd,
who had a chilblain.

Now comes...

We all have it (love),
with itches and tickles,
we all have it,
if we're alive and don't die.

Now comes...

You can dance indeed,
if you have no bread or sausage,
you can dance indeed,
if you've got nothing to eat.

Now comes...

There are so many women
that I grow queasy,
there are so many women,
whom I'd like to marry!

Now comes...

Appendix Gg: Translation of "La bolangera" ("The Baker's Wife")

Source: Capmany

**The Baker's Wife has a cooking pot
which, without fire, without fire,
the Baker's Wife
makes boil.**

**Every agile lady
learns to dance the "Baker's Wife."
Every agile lady
learns to dance the "Baker's Wife."**

When the cooking pot goes click, clock,
the Baker's Wife, the Baker's Wife,
when the cooking pot goes click, clock,
the Baker's wife blows on the fire.

The Baker's Wife...

When the cooking pot boils,
Baker's Wife, o Baker's Wife,
when the cooking pot boils,
there won't be any Baker's Wife.

The Baker's Wife has an alcove
where she cooks, where she cooks,
the Baker's Wife has an alcove
where she cooks for the neighborhood.

Where she cooks for Paul and Peter,
make her dance the "Baker's Wife;"
where she cooks in grand style,
make her dance the "Baker's Wife."

The Baker's Wife has a pigeon
who, with its tail, with its tail,
the Baker's Wife has a pigeon,
who, with its tail, sweeps the oven.

With the wings of the kneading trough
goes the "Baker's Wife;"
with the wings of the kneading trough,
goes the "Baker's Wife."

So pleased was Mary
with the place they had chosen
that, when the Angels wanted her,
she would remain immobile:
this temple was testimony
to a unique success!

The Mother of God of Nuria
we'll all go a'visiting.

"The Roussillon and Sardinia,
the counties of Urgell and Conflent,
the peoples of France and Spain,
from the Llevant to Ponent,
oh Mother! are compelled to proclaim
Your clemency!

The Mother of God of Nuria
we'll all go a'visiting.

"Like a crystalline fountain
You heard our cries,
because You are the divine fountain
which rains down waters of grace.
No one is turned away from You
empty-handed
if he is humble in his prayers.
The Mother of God of Nuria
we'll all go a'visiting.

Prostrate before Your presence,
if a married woman prays with devotion
she always finds
the fruit of Your blessing;
and never ceases to proclaim
Your pleasant name.
The Mother of God of Nuria
we'll all go a'visiting.

The shepherds of the mountain
who invoke You with all their hearts,
You protect from the blind rage
of the devil, the treacherous wolf;
and, since You are also a shepherdess,
You watch over their flocks.

The Mother of God of Nuria
we'll all go a'visiting.

Conclusion:

Since in Her great clemency
She is willing to hear our wishes:

The Mother of God of Nuria
we'll all go a'visiting.

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