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Piano Music of Elisenda FÁbregas: A Stylistic Analysis

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PIANO MUSIC OF ELISENDA FÁBREGAS: A STYLISTIC ANALYSIS

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Submitted in Partial Fulfillment of the Requirements

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DEDICATION

To my husband, Amos, and two children (Andrew and Jonathan).

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This document could not have been completed without the support of my husband, Dr. Amos Chi, who made years of study and writing possible and who encouraged me.

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I consider it an honor to work as faculty member at University of Maryland University College in Asia.

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Last but not the least; I thank God for the wisdom, and strength during this thesis process and throughout my life.

ABSTRACT

The purpose of this study is to present a stylistic analysis of the piano music by American-Spanish composer and pianist Elisenda Fábregas (b.1955). Fábregas' compositional output includes more than forty works for solo, chamber ensemble, vocal, chorus and orchestra; her large-scale piano works consist of *Mirage* (1997), *Portraits I* (2000), *Homenatge a Mompou* (2006), and *Hommage à Mozart* (2006). Chapter I consists of an introduction, including the purpose of the investigation and a literature review. Chapter II covers brief biographical information, compositional genre and style, and compositional output of piano, vocal and chamber music. Chapter III provides a stylistic analysis of the four concert piano works of Fábregas: *Mirage* (1997), *Portraits I* (2000), *Homenatge a Mompou* (2006) and *Hommage à Mozart* (2006). Chapter IV consists of a summary, conclusion, and recommendations for further research.

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CHAPTER 1

INTRODUCTION

Elisenda Fábregas is an active contemporary composer and pianist currently residing in Seoul, Korea. She was born on July 30, 1955, in Terrassa (Spain), relocated to the United States as a recipient of a Fulbright Scholarship at The Juilliard School in 1978, and earned a doctorate degree in education (Ed. D.) at Columbia University Teachers College, New York, in 1992.¹ Fábregas' first attempt at composition was while she was an accompanist for Spanish dance classes at The Juilliard School, where she was asked to improvise music in the Spanish style. Subsequently, she wrote *Reflexiones* for piano, her first work. Fábregas' compositions have been commissioned and performed by orchestras, choirs, chamber groups and soloists in the United States, Europe, and Asia including the Orchestra of Santa Fe, the Wonju Philharmonic (Korea), the San Antonio International Piano Competition, the Dale Warland Singers, the Texas Music Teachers Association, the Cassatt String Quartet, Marina Piccinini, Meininger-Trio, Eric Himy, Roger Wright, Tallon Sterling Perkes, and Rachel Rosales. Trained as a pianist in Spain and having earned her Bachelor of Music and Master of Music in Piano Performance at The Juilliard School, Fábregas served as a piano and piano pedagogy professor for nine years at the University of Texas at San Antonio. From February 2010 to February 2012, she was a visiting professor at Chu-gye University of the Arts in Seoul, Korea. In May

¹ Elisnda Fábregas, "Designing and Implementing an Electronic Music Program in a Community Music School in New York City" (EdD.diss., Columbia University Teachers College, 1992).

2011 she earned her Doctoral degree in composition (DMA) at Peabody Institute of The Johns Hopkins University in Baltimore. Since March 2013, Fábregas has been a visiting professor at Kyung-Hee University Humanities College in Yongin, Korea. She received the Shepherd Distinguished Composer of the Year Award from the Music Teachers National Association in 2000 for her work *Portraits I* for solo piano, which was performed at the National Conference in Washington, D.C. in March 2001.²

Fábregas is an accomplished pianist. She has performed at Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall at Carnegie Hall, The Joyce Theater in New York City, The Kennedy Center for the Performing Arts in Washington D.C., The United Nation Conference in Beijing, The Place Theater in London, Palau de la Musica Catalana in Barcelona, and the Manuel de Falla International Festival in Granada, Spain.³

While she is known primarily as a composer of piano, songs and chamber music, Fábregas also composed a number of large-scale works for orchestra, including *Concerto for violoncello and orchestra* (2010), *Terra Mater* (2011) for Symphony orchestra and older works such as *Variaciones para Orquesta* (1990), and a string orchestra and choir piece entitled *Bonna Domna* (an arrangement from her own *Bonna Domna* originally for SATB Choir). Despite being a self-taught composer until 2010 when she started her former compositional studies at Peabody Institute of The Johns Hopkins University, her music was published as early as 1988 by the Southern Music Company. Since the 1990's, Fábregas has been published by Alphonse Leduc & Cie., (Paris) and Friedrich Hofmeister MusikVerlag (Leipzig, Germany). Her music is recorded commercially on Centaur

² Patricia Plude, "Introducing MTNA's 2000 Commissioned Composer of the Year," *American Music Teacher* 50, no. 6 (2001): 99-100.

³ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

Records, Profil Edition Günter Hänssler, Albany Records, NCA (New Classical Adventures), Eloquence label (ABC Classics), and Leonarda Productions.⁴ Two other limited distribution recordings are available on The Green Golly Project ('Of Water and Clouds' CD), which includes a recording of *Sonata for flute and piano* by Barbara Siesel, flute, with Fábregas at the piano; and *Fofa Le Nna* (Fly with Me), a live recording of *Andante appassionato* for solo flute. Fábregas also founded her own publishing company, Hidden Oaks Music Company, to bring newly composed pieces to the public before they are published commercially.⁵

Purpose of the study

This study intends 1) to provide a stylistic analysis of Fábregas' piano music as well as biographical information and a brief study of her music in general; and 2) to analyze her compositional style and the influences that can be traced from music of other periods, musical trends, and individual composers. This paper focuses on an analytical study of her piano works. The aim of this stylistic analysis of Fábregas' piano compositions is to encourage more pianists to include her piano works in their repertoire.

Methodology

In approaching the piano works of Fábregas, this study traces the development of her compositional style. Musical trends and other influences are discussed, including selected twentieth century musical techniques and the music of the Spanish and Catalan

⁴ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁵ Ibid.

regions. The genesis of her compositional style is discussed. Her piano music has never been widely disseminated, and the reason for this study is examined as well.

Justification

Fábregas' piano works have been performed throughout Europe, America, and Asia, but no analytical studies of her piano music exist. Although Fábregas' piano music has received critical and public acclaim, there are no comprehensive studies of her piano output. In an attempt to present guidance to other performers, this writer of this study felt it necessary to provide the first comprehensive analytical study. This writer feels that she is in a unique position to present a study of Fábregas' music since she was a piano student of Fábregas from 1998-2002, and had close contact with her. She feels the responsibility to undertake a study of Fábregas piano music in the hope that it will encourage wider performances of Fábregas' work and will contribute to further research of her style and influences.

Literature review

There are limited sources of information on Fábregas' piano music. Most of these sources are short articles, and while one published dissertation offers detailed information, it is relegated to the influence of *Cante Jondo*⁶ on a vocal music cycle. This dissertation, by Mary Etta Hobbs, is titled, "An Investigation of the Traditional *Cante Jondo* as the inspiration for the song cycle *Five Poems of Garcia Lorca* by Elisenda Fábregas,"⁷ and it is focused on a specific vocal work by Fábregas. Another source with

⁶ See page 28.

brief information on Fábregas is provided in the book, *Piano Music by Women Composers*, Volume II by Pamela Yougdahl Dees (Westport, CT, 2004).⁸ This book contains a short biography of Fábregas and describes some of her piano works. The third edition of the *Guide to the Pianist's Repertoire*, by Maurice Hinson, includes a brief description of a couple of piano works by Fábregas but in 2013, a newly revised edition will include a more comprehensive lists and descriptions.⁹ The two most important sources used in this writer's document come from personal interviews with Fábregas¹⁰ as well as information available on the artists' website.¹¹ In addition, there are several reference articles that have been published in the *American Music Teacher* magazine. For example, Martha Rearick's review of the Fábregas' *Flute Sonata*: "The composer has marvelous sense of progression and development, providing each of the four movements with a pleasing architecture structure and shape."¹² Another article written by Patricia Plude, published in the *American Music Teacher* magazine, describes Fábregas' winning the MTNA-Shepherd Distinguished Composer of the Year Award in 2000 and gives her own impressions of Fábregas' winning piano solo piece, *Portraits I*.¹³ This article titled

⁷ Mary Etta Hobbs, "An Investigation of the Traditional Cante Jondo as the Inspiration for the Song Cycle 'Five Poems of Garcia Lorca' by Elisenda Fabregas" (DMA diss., University of North Texas, 2004).

⁸ Pamela Youngdahl Dees, *A Guide to Piano Music by Women Composers* (Westport, Connecticut: Praeger, 2004).

⁹ Maurice Hinson and Wesley Roberts, *The Piano in Chamber Ensemble : An Annotated Guide*, 2nd ed. (Bloomington: Indiana University Press, 2006).

¹⁰ Elisenda Fabregas, interview by Jinha Park, Chu-gye University of Arts, Seoul, Korea, January 3, 2012.

¹¹ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

¹² Martha Rearick, "Sonata No. 1 Pour Flute Et Piano (Book)," *American Music Teacher* 53, no. 4 (2004): 99.

¹³ Patricia Plude, "Introducing MTNA's 2000 Commissioned Composer of the Year," *American Music Teacher* 50, no. 6 (2001): 99-100.

“Introducing MTNA’s 2000 Commissioned Composer of the Year” is important because it focuses attention on to the personal approach Fábregas takes in her compositions alluding to the poem by Wallace Stevens “The Man with a Blue Guitar.” Here is an excerpt of Wallace Stevens’ poem published by Plude in *American Music Teacher* magazine in reference to Fábregas:

*They said, “You have a blue guitar
You do not play things as they are.’
The man replied, ‘Things as they are
Are changes upon the blue guitar.’
And they said then, ‘But play, you must,
A tune upon the blue guitar
Of things exactly as they are.’*
-Wallace Stevens (1937)

Plude explains in her article what made her think of Stevens’ poem when she heard

Fábregas *Portraits I for Piano*:

As a young musician, these lines from the poem *The Man with the Blue Guitar*, captured my imagination. Isn’t it every musician’s dream to play a tune beyond the listeners, yet capturing the essence of things exactly as they are? I found myself reflecting on this verse again recently as I listened to the commissioned works that has earned Elisenda Fábregas, commissioned composer from Texas, the title of 2000 MTNA-Shepherd Distinguished Composer of the Year. *Portraits I for Piano* is a set of five short pieces, representing a range of emotions... With evocative melodies deftly woven into a rich fabric of chromatic harmony, the pieces spoke to me of the depths of my own unspeakable emotions. They were both beyond my experience and exactly my experience, simultaneously.

...
Fábregas is one gifted with a “blue guitar.” Her tunes are “beyond us, yet ourselves.” Indeed, they are tunes “of things exactly as they are.”¹⁴

To date, Fábregas music has been recorded in nine commercial CDs: three are by pianists (Elisenda Fábregas, Eric Himy, Roger Wright), three are chamber music (two by

¹⁴ Patricia Plude, "Introducing MTNA's 2000 Commissioned Composer of the Year," *American Music Teacher*, no. 6 (2001): 99-100.

the Meininger-Trio and one by the Kobayashi/Gray Duo), and three are vocal recordings by soprano Susan Gonzalez, Eileen Stremple and Rachel Rosales respectively. The latest widely commercially distributed CD was released in March 2012 by the Meininger- Trio on NCA Records. Two more recordings made by the recording artists and with limited distribution include a 1997 studio recording of the *Sonata for flute and piano* by flutist Barbara Siesel and Fábregas at the piano and a live recording of *Andante appassionato* for flute performed in South Africa by Barbara Highton Williams in an album titled *Fofa le Nna* (Fly with me).¹⁵

¹⁵ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

CHAPTER 2

ELISENDA FÁBREGAS

2.1 BIOGRAPHY

Elisenda Fábregas is known not only as a talented composer, but an accomplished pianist, influential educator, and an intellectual. She was born on July 30, 1955, in Terrassa, Spain, which had a population of about 100,000 at the time of her birth, and is located about 20 kilometers from Barcelona. She grew up in an 'amateur' musical environment. Her mother and uncle were dilettante pianists. Her mother loved to play Chopin Waltzes while her uncle improvised jazz. Fábregas' grandmother (on her mother's side) loved to sing and would have been a professional singer if she had been allowed to do so by her family. Fábregas' grandfather (on her father's side) was a Catalan folk song aficionado. Fábregas' mother also had an uncle that had apparently sung at La Scala de Milan, in Italy.¹⁶ Fabregas' sister, who is fifteen years younger, learned to play the guitar by ear. Evidently, music was in the genes of the family but within her immediate family no one else had pursued formal musical studies.

Fábregas began piano lessons at age five with her mother and at the age six she had piano, theory and solfege training at Las Carmelitas, local Catholic School she attended. At age seven, she began formal training at the Conservatorio del Liceo in

¹⁶ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

Barcelona. After four years she transferred to the Conservatorio Superior Municipal de Musica of Barcelona and took piano lessons first with Teresa Balcells. Later Fábregas studied with Miguel Farré, who is still a renowned pianist in Barcelona. In addition to pursuing the music degree at the Conservatorio Superior Municipal de Musica of Barcelona, Fábregas studied simultaneously chemistry for three years at the Autonomia University in Pedralbes, Barcelona. In 1978, she received the highest degree, Profesora Superior de Música (doctorate) from the Conservatorio Superior Municipal de Musica de Barcelona (Barcelona Music Conservatory). Although Fábregas showed musical talent from an early age, music and the arts in general were not encouraged as a profession in the society where she grew up. The arts were supposed to provide a refined backdrop for a girl hoping to marry well. None of the women in her family pursue education beyond high school and nor ever worked outside the home. From the beginning, Fábregas was aware of the uncertain situation of the women in her family, and of most women in Spain's society under the dictatorship of Franco (1936-1975). The Spanish general and dictator Francisco Franco (1892-1975) played a major role in the Spanish Civil War and became head of state of Spain in 1939.¹⁷ During the mid-1950s and at the time of Fábregas' birth, the 'Seccion Femenina' of the Spanish Falange, under the leadership of Pilar Primo de Rivera, was continuing to implement the new concept of femininity started in the 1940s. The rationale for this new role of women in society was partially due to the fact that many men were killed during the Spanish Civil War (1934-36) and women to a certain extent replaced men in the workplace. During the war, many women had assumed the male role of providing for their children and working outside the home while their

¹⁷ *Encyclopedia of European Social History*, s.v. "Franco, Francisco (1892–1975)," http://go.galegroup.com.ezproxy.umuc.edu/ps/i.do?id=GALE%7CCX3460500355&v=2.1&u=umd_umuc&it=r&p=GVRL&sw=w (accessed April 15, 2013).

husbands were gone. Once the war ended, the government found new ways to keep the women in the home and indoctrinated them to assume a more traditionally ‘feminine’ role. Fábregas received her education from such ‘indoctrinating’ institutions following the new government guidelines regarding women. This is an excerpt of one of the guidelines from the *Seccion Femenina* which was part of the first year of high School in 1963:

Throughout all her life, the role of a woman is to serve. When God created first a man, he thought: “It is not good that the men stay alone:” And created the women, to be his help and company, and to serve as a mother. God’s first idea was that of ‘men’. Only later he thought about women, as a necessary complement, as something useful. (Femenine Section. Political-Social Education, first grade High School, 1963).¹⁸

Fábregas’ education at the Carmelitas Catholic School was strongly directed towards a life of submission and dependency on a future husband. Here is another excerpt from the *Seccion Femenina* doctrine which permeated every aspect of women education during the time:

The life of every woman is, in spite of her wanting to simulate – or to conceal - is no more than an eternal desire to find someone to submit herself to. This voluntary dependency, the offer of all her time, of all her desires and illusions, is the most beautiful state, because is the absorption of any bad germs – vanity, selfishness, frivolity – for love.(Medina, magazine of the Seccion Femenina, August 13, 1944).¹⁹

¹⁸ A través de toda la vida, la misión de la mujer es servir. Cuando Dios hizo el primer hombre, pensó: “No es bueno que el hombre esté solo”. Y formó la mujer, para su ayuda y compañía, y para que sirviera de madre. La primera idea de Dios fue el ‘hombre’. Pensó en la mujer después, como un complemento necesario, esto es, como algo útil. (Sección Femenina. Formación Político-Social, primer curso de Bachillerato, 1963).

¹⁹ La vida de toda mujer, a pesar de cuanto ella quiera simular -o disimular- no es más que un eterno deseo de encontrar a quien someterse. La dependencia voluntaria, la ofrenda de todos los minutos, de todos los deseos y las ilusiones, es el estado más hermoso, porque es la absorción de todos los malos gérmenes -vanidad, egoísmo, frivolidades- por el amor.”(‘Medina’, revista de la Sección Femenina, 13 de agosto de 1944).

During her teenage years, Fábregas courageously rebelled against the prejudices of the conservative upbringing and actively pursued professional studies in music. In 1970 at age 15, she became the youngest piano professor at the Conservatorio de Terrassa and was able to support her studies. In 1975, the year when Franco died, she left her parents' home in Terrassa and moved to the big city of Barcelona. For two years she lived in precarious conditions and difficult economic circumstances while continuing to pursue her music studies. In early 1978, Fábregas played for a group of musicians from Barcelona, including composer Federico Mompou, and in September of 1978, the twenty-three-year-old Fábregas left her home country of Spain with the promise of a Fulbright Scholarship if she were accepted at The Juilliard School in the United States. She was carrying a recommendation letter from Federico Mompou and a certification from the American Institute of Studies in Barcelona saying that she could answer five basic questions in English: what, why, where, when, how much.

With the recommendation of Federico Mompou in French, Fábregas approached Dr. Joseff Raieff of The Juilliard School asking him for private lessons to prepare her for the entrance exam the following year. Her living circumstances during the first three months until the Fulbright Scholarship came through were very difficult - she had very little money, did not really speak English, and knew no one in the United States. She lived at the Barbizon Hotel for Women for one month in the East Side of Manhattan until she ran out of money. Afterwards, at the suggestion of the Spanish Consulate, she lived for two months at El Carmelo Residence, located at 249 West 14th Street. This organization, run by Carmelite nuns, is now described on their website:

El Carmelo is a Residence established and directed by the Carmelite Sisters Teresas of San Joseph. (Catholic Order with headquarters in Spain). The purpose

of the Residence is to host young women (18 to 35 years of age), who come to the United States to continue with their education, or to work; offering them a secure and inexpensive place to live while in New York City; in an environment of friendship and mutual respect.²⁰

Against all odds she was accepted as a piano student at The Juilliard School at her entrance examination on May of 1979. Although she had come from Spain with a post-doctoral Fulbright grant, Fábregas was placed as an undergraduate student because she did not speak English. After two years she became fluent in English and received a Bachelor of Music in May of 1982 and a Master of Music degree in piano performance in May of 1983, having studied first with Joseff Raieff and later with Beveridge Webster and Samuel Sanders. In 1984, she continued Professional Studies at The Juilliard School and in 1985 started her education studies at Columbia University Teachers College, obtaining her Ed. D. in 1992. Her specialty was piano pedagogy, music psychology, and music technology. In fact, her dissertation was titled “Designing and Implementing an Electronic Music in a Community Music School in New York City.”²¹ While living in New York City, she served as a faculty member at The Bloomingdale School of Music, teaching piano, music theory, composition, music appreciation, ensemble, and computer applications from 1985 to 1993. During her later years at Bloomingdale she was the Education Director of the institution, designing and implementing the educational programs. Fábregas’ achievement at The Bloomingdale School was highly recognized. Gary Palmer, in his dissertation entitled “The Hochstein School of Music and Dance:

²⁰ "El Carmelo Residence," CTSJ <http://www.hermanascarmelitas.org/index-english.html> (accessed March 17, 2013).

²¹ Elisnda Fábregas, “Designing and Implementing an Electronic Music Program in a Community Music School in New York City” (EdD diss., Columbia University Teachers College, 1992).

History, Mission, and Vision” wrote “Fábregas (1992) highlighted the formation of an electronic music program for the Bloomingdale House of Music summer day camp in New York City.”²²

Fábregas started composing in 1985 when she was teaching at The Bloomingdale School of Music and while a doctoral student at Columbia University Teachers College. After many intense years of piano practice and concertizing, including her critically praised formal debut at the Carnegie Weill Recital Hall in 1983, she was not satisfied with her piano career. She became increasingly interested in creating her own personal piano style and writing music. In her later years at The Juilliard School, and especially in 1984 during her Professional Studies period, she worked very closely with the Spanish dance classes of Maestro Hector Zaraspe and Gloria Marina, and with the Modern Choreography dance classes of Janet Soares and Anna Sokolow, performing in many of their concerts. In 1984 she toured England as a pianist with the Janet Soares Dance Company. She also worked briefly with Jerome Robbins, and subsequently met and worked with Maria Benitez and her dance company. Up to that point, Fábregas was known as a accomplished pianist performing at prestigious halls, including Alice Tully Hall, Merkin Concert Hall, Carnegie Weill Recital Hall, and the Joyce Theater in New York City, The Kennedy Center for the Performing Arts in Washington, D.C., The United Nations Conference in Beijing, The Place Theater in London, Palau de la Musica Catalana in Barcelona, and the Manuel de Falla International Festival in Granada, Spain. On May 31, 1983, Fábregas presented her debut recital at Carnegie Weill Recital Hall in New York, about which the critic Tim Page from The New York Times wrote:

²² Gary Palmer, “The Hochstein School of Music & Dance: History, Mission, and Vision” (PhD diss., University of Rochester, Eastman School of Music, 2010).

Ms. Fábregas has a fluid technique and a poet's command of musical shading. She opened her program with brightly bouncing performances of two Soler sonatas ... Three selections from Albeniz's Iberia were exemplary: sultry but never indolent. And Miss Fábregas brought an insistent vitality to four sharp, sinuous compositions by Manuel de Falla.²³

She was also a talented collaborative pianist and for many years was a certified accompanist at The Juilliard School, accompanying many string, wind and brass players as well as vocal soloists. In a concert with soprano Rachel Rosales in Alice Tully Hall, Fábregas' collaborative playing was also praised: "Elisenda Fábregas played the dense piano parts with a winning vividness."²⁴ Fábregas recorded live for NPR's "Performance Today" in an album titled "Live from the Alamo" available from NPR, where she plays two selections by Padre Antonio Soler. Fábregas also recorded an American contemporary music CD for flute and piano that has been released this fall (2012) under the title "Of Water and Clouds" produced by The Green Golly Project. This album includes her *Sonata for flute and piano*.

In the fall of 1993, Fábregas was appointed Assistant Professor of Piano and Piano Pedagogy at the University of Texas at San Antonio where she remained until 2000. From 2000-2002 she became an Adjunct Professor at UTSA in order to compose full time. Her work at UTSA was highly recognized in teaching and research. In addition to her teaching, Fábregas continued to perform at concerts in the United States and Asia, including China, Taiwan, Korea, and Hong Kong, where she presented her own works *Mirage* and *flute and piano Sonata No. 1* with her flutist colleague Barbara Siesel. Her performances in San Antonio, Texas were highly praised by Mike Greenberg, San

²³ Tim Page, "Music: Debuts in Review," *New York Times*, June 5, 1983.

²⁴ Allan Kozinn, "Reviews/Music; the Accent Is on Youth at Samuel Zyman Concert," *Ibid*, October 2, 1988.

Antonio Express News:

...throughout the Spanish portions of her program, which also included two sonatas by Padre Antonio Soler and works by Enrique Granados, Fábregas displayed an instinctual feeling for the distinct rhythmic atmosphere of Spanish music, along with firm punctuation and ample agility.²⁵

Another review on Fabregas' performance from Greenberg is as follows:

In Federico Mompou's lovely, delicate, impressionistic "Scenes of Infants," Fábregas had a wonderful way of playing freely with the line and tempo while maintaining the vitality. In two of Mompou's paired songs and dances – analogous to Bach's preludes and fugues – Fábregas played the songs from the heart but without excessive sentimentality, and the dances were crisp and lively.²⁶

In 2007 Fábregas decided to pursue a Doctorate of Musical Arts in Composition at Peabody Institute of The Johns Hopkins University and studied with Christopher Theofanidis, Kevin Puts, Thomas Benjamin, and Elam R. Sprenkle. While she was a doctorate student at Peabody Institute, she served as an adjunct faculty member teaching Music Theory at Towson University in 2009. In May 2011, she was awarded a Doctorate of Musical Arts in Composition from the Peabody Institute of the Johns Hopkins University.

From 2010 to 2012, Fábregas was a visiting professor at Chugye University for the Arts in Seoul. She is currently a visiting professor at Kyung-Hee University Humanities College in Korea. Her piece, *Terra Mater* (2011) for Symphony Orchestra was commissioned and premiered by the Wonju Philharmonic conducted by Young-Min Park at Concert Hall in Wonju, Korea, on October 20, 2011. Two more recent premieres included *Caminos del duende* for Marimba and Percussion, commissioned and premiered

²⁵ Mike Greenberg, "Review," *San Antonio Express- News*, October 3, 1994.

²⁶ Mike Greenberg, "Nice Concert, but Shoot the Pianos," *San Antonio Express- News*, June 27, 1994.

by '4Plus Ensemble' at the Seoul Arts Center on July 21, 2012, and at the International Percussion Festival of Seoul at Korean National University for the Arts on July 25, 2012. *Retorn a la terra* for narrator, clarinet, bassoon, trumpet, trombone, percussion, violin, and double bass based on texts by Catalan poets Josep Carner and Joan Maragall, was commissioned and premiered by the Seoul-based Virtuoso Ensemble under the direction of Unai Urrecho at Dong Tan Art Center of Hwaseong (Korea). Forthcoming premieres include *Ancient Walls*, a violin solo work for Hungarian violinist Rodrigo Puskas, concertmaster of the Incheon Philharmonic; and a wind ensemble work for the Banda Municipal de Barcelona (premiere on February 4, 2013).

2.2 COMPOSITIONAL GENRE AND STYLE

Fábregas began writing music during her student years at The Juilliard School. In 1986, Fábregas' *Reflexiones* for piano was written for the Maria Benitez Spanish Dance Company²⁷, and taken on tour during the fall of 1986. Fábregas premiered *Reflexiones* on March 18, 1986, at the stage of the Kennedy Center for the Performing Arts in Washington D.C., along with Maria Benitez's solo dance choreography of the work. During the fall of 1986, Fábregas continued her four-week tour with the Maria Benitez Spanish Dance Company with additional performances at the Kennedy Center and the Joyce Theater in New York. Afterwards, a recording of *Reflexiones* was used in dozens of performances in the U.S. (1986-87, 1989, 1992), and Europe (1988).²⁸ Based on the success of this work, Fábregas was encouraged to continue writing. Although she never had formal composition lessons, she had received training in harmony, counterpoint,

²⁷ Jack Andreson, "Dance: Maria Benitez Spanish Group," *New York Times*, March 13, 1986.

²⁸ Ibid.

form and other musical subjects during her years of study in Spain and at The Juilliard School. Despite being primarily self-taught at the time, and not having the support of an academic environment or a mentor, she had her first work *Five Songs* for soprano published in 1986 by the Southern Music Company. From her time at The Juilliard School until the present, Fábregas has had numerous works published.

In 1992, in commemoration of the Discovery of America, the Gotham Ensemble commissioned Fábregas to write *Five Poems of Garcia Lorca* for soprano, clarinet, violin, cello and piano. James R. Oestreich in a *New York Times* review of that concert highly praised Fábregas' composition skills: "Miss Fábregas, who was born in Spain and teaches in New York, writes here in an imaginatively colored tonal idiom."²⁹

Fábregas' music has been characterized as cosmopolitan and eclectic.³⁰ One of the contributing influences is her long-term residencies on three different continents (Europe, Asia and America). The music of Fábregas is influenced by various styles and by the compositional procedures she has encountered in those different cultures. She integrates Western classical music, modal sounds of Catalonian folk songs and dances, American jazz idioms, Asian music (Japanese instruments, Korean traditional music)³¹, and modernistic trends she became familiar with while studying and performing contemporary music.

Another contributing factor to Fábregas' eclectic style is her training as pianist experienced in performing music from the Renaissance to the twentieth century. Her path

²⁹ James R. Oestreich, "Classical Music in Review," *New York Times*, October 10, 1992.

³⁰ Elisenda Fábregas, "Composer and Pianist", Hidden Oaks Music Company <http://www.efabregas.com/> (accessed January 24 2012).

³¹ Fábregas composed '*Evocation and Dance*' for *shakuhachi* (Japanese flute) and guitar, the premiere was held at the Our Lady of the Lake University in February, 2001.

as a performing concert pianist provided her a solid musical foundation for her career as a composer, and also influenced her personal compositional style. Fábregas performed many works of Spanish composers (Albeniz, Mompou, De Falla, Granados, Montsalvatge, Padre Antonio Soler among others) and French composers (Debussy, Ravel) who in turn were influenced by flamenco and folk music of Spain, and whose compositional style made a strong impact on Fabregas' style.

Fábregas' cantabile style is a result of her exposure to piano music as well as the vocal tradition of the Catalonian culture that was passed on to her through the musical gifts of her mother and grandfather. Fábregas was also profoundly influenced by Gregorian chant during her fifteen years at a Catholic school. She sang the Catholic Mass in Latin, and absorbed the musical language of the Gregorian chants. The modal inflections of the chants became one of the strong influences in her music. Fábregas' innate lyricism and sense of rhythm come from the Catalonian folksongs and Spanish music and dance. Spain and its music have a long and complicated history. The Iberian Peninsula was inhabited by Phoenicians, Carthaginians (1100 B.C.), Celts, Greeks, Romans, Vandals, Suebis, Visigoths, Arabs, Jews, Moors, and Gypsies. From these ethnic groups a rich musical and poetic heritage evolved.³² Like many Spanish/Catalan composers before her, Fábregas was deeply inspired by Spanish folk music and dance, including *cante jondo* of flamenco. *Cante jondo* is the traditional Andalusian song, which incorporates note repetition, melodic ornamentation, and the use of intervals outside the traditional major-minor Western scales.³³

³² Leslie Downs, "Spanish Dances and the Piano Music of Albeniz, Granados, Falla, Turina, and Mompou" (DMA diss., The University of Oklahoma, 2010).

³³ *The Concise Oxford Dictionary of Music*, 5 ed., s.v. "Cante Hondo."

Spanish dance can be divided into three distinct styles: regional or folk dances, flamenco, and classical. The regional dances represent the folk dances from the different provinces. The most popular and well-known dance is *Jota* which is performed differently depending on the region it comes from. The *Muiñeira* of Galicia and Asturias shows the influences of the Celtic invasion. The dances of *Flamenco* art originated in the Andalucía region, and its name refers to the essential characteristics of the songs - ardent, vivid, and flaming. The sources of flamenco idioms have been traced to the Arab, the Hebrew and the Gypsy cultures. There is much discussion as to whether the name 'flamenco' derives from one or the other of these cultures. Flamenco songs and dances employ an intricate set of rhythms and lyrics, and the guitar is the traditional instrument that accompanies it. Other rhythmic accompaniments are produced by "Palmas" (hand claps) and "zapateado" (heels sounds), creating complex rhythmic interplay. In its purest sense, *cante flamenco* is the name for the songs and dances of Andalusia, but is now more widely used to cover the genre that is simply thought of as the 'typical' music of Spain.³⁴

Fábregas uses Phrygian modes, octatonic tetrachords, harmonies, melismatic ornamentation, repeated notes, tritones, and triplet rhythms from the Flamenco dance. Another Spanish influence, this type from the other side of the Atlantic, is sometimes manifested in Fábregas' music. When Fábregas lived in the upper West Side 'Washington Heights' in New York City, she was surrounded by Dominicans, Puerto Ricans and other people from Latin America, and she was exposed to their street music and cultures. This combined influence can be seen in the third movement (*Fiesta*) of her recent work *Caminos del duende* for marimba and percussion.

While Fábregas was studying and teaching in the United States, American

³⁴ *The Oxford Companion to Music*, s.v. "Flamenco."

composers such as Aaron Copland, Vincent Persichetti, and Walter Piston among others influenced her music. Fábregas performed Copland's *Piano Variations* and chamber music such as the *Duo for flute and piano*; and the *Sonata for flute and piano* by Walter Piston. The octave displacement technique found in Copland's music is frequently used in Fábregas' compositions. She also uses extensively octatonic tetrachords and scales in her two *Sonatas for violin and piano*, *Sonata for flute*, *Portraits II* and *Portraits I* for piano. This octatonic mode usage is a result of the influence by modern composers Bela Bartok, Debussy and Stravinsky, and also from older forms of Cante Flamenco and native Catalan scales.

Fábregas is an avid reader, and during her student years at Teachers College she was influenced by the book, *Emotion and Meaning in Music* by Leonard Meyer about the psychology of music.³⁵ This book provided Fábregas a framework that explained her views of music as emotion imbued in abstract melodic/rhythmic patterns. Fábregas is fascinated by the topics of nature and the environment, and has chosen them in *Terra Mater* for Symphony Orchestra and *Voices of the Rainforest* for flute, cello and piano. In addition, Fábregas enjoys writing her own poetry which she has used in several of her vocal cycles (*Five Musings on the Past*, and *Village Scenes*).

Fábregas' musical style has been categorized as contemporary and cosmopolitan. Mike Greenberg wrote in the *San Antonio Express News* about Fábregas' piano work *Mirage* that she:

...makes equal demands on a pianist's pyrotechnics, lyricism and sense of form. The style is rooted in the highly decorated tonal atmospherics of Scriabin, Ravel

³⁵ Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago, London: University of Chicago Press, 1961).

and, especially, Liszt...³⁶

Fábregas' stylistic traits are attractive and draw in performers and audiences alike. During her student days at Columbia University Teachers College, Fábregas began to perform her own compositions for piano solo, and later works for voice and chamber ensemble, writing music for many of her friends and colleagues. After she became better known as a composer, her pieces began to be performed by other pianists and instrumentalists and she expanded her catalogue to include choral works such as *Bonna Domna* and *The Flaming Rock*; works for larger mixed ensemble, as the recent *Retorno a la terra*; works for percussion as *Caminos del Duende*; and works for orchestra such as her recent *Terra Mater* for symphony orchestra, and *Concerto for violoncello and orchestra*. It is important to mention that as a successful and respected educator, Fábregas also didactic wrote piano music: *Album for Young* (3 books), *Miniatures for the Young* (3 books), and *Lyric Scenes for the Young*. Fábregas was awarded the Shepherd Distinguished Composer of the Year 2000 by the Music Teachers National Association.³⁷

2.3 COMPOSITIONAL OUTPUT

Before proceeding to analyze Fábregas' piano music, it is important to review her compositional output, including piano, vocal, and chamber works, in order to have a general knowledge of her music.

³⁶ Mike Greenberg, "Piano Medalists' Recital Brings Some Highs, Some Lows, Some Louds," *San Antonio Express News*, October 27, 1997.

³⁷ Patricia Plude, "Introducing MTNA's 2000 Commissioned Composer of the Year," *American Music Teacher* 50, no. 6 (2001): 99-100.

2.3.1 PIANO MUSIC

Fábregas' piano works can be divided into two groups: 1) large-scale concert pieces including *Mirage* (1997), *Portraits I* (2000), *Homenatge a Mompou* (2006), and *Hommage à Mozart* (2006); and 2) pedagogical works including *Lyric Scenes for the Young* (1999) for solo piano, *Album for the Young* for piano in three books (2002), and *Miniatures for the Young* for piano in three books (2004). This document will focus on the stylistic analysis of large-scale concert pieces.

Mirage is Fábregas' first large piano work. It was commissioned for the Sixth San Antonio International Piano Competition in memory of Andrew Russell Gurwitz in 1997 and is published by Hidden Oaks Music Company. This composition received its world premiere by pianist Roger Wright (Silver Medalist) at the Ruth Taylor Hall of Trinity University in San Antonio, Texas, on October 27, 1997. Gold Medalist MiJung Im made the New York premiere at Merkin Recital Hall on March 8, 1998. The inspiration for *Mirage* originated from a fragment of an original poem by Fábregas, "...I felt myself floating in a vast and magic space among tingling and shining stars..."³⁸

In *Mirage*, Fábregas employs virtuosic keyboard writing, using the full register of the piano and a wide range of textures, dynamics and expressive markings. Her harmonic usage sometimes displays Spanish influences, especially in the middle lyrical section. In the outer emotionally tense sections, the harmony is driven by the use of the tritone and octatonic scales. The virtuosic elements in her piano writing are reminiscent of Liszt and Ravel's music. Although conceptually *Mirage* is a non-programmatic composition, it evokes quick shifts in emotions from highly charged emotional states to contemplative

³⁸ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

and melancholic moods. *Mirage* is a dramatic and declamatory work full of color and contrast, requiring a highly developed and fluid technique, and an understanding of drama. These qualities are needed to bring forth the driving and forward looking nature of the piece. Fábregas also demands an excellent control of touch, nuances, and awareness of timbre from the performer.³⁹ According to Greenberg, *Mirage* is a “...virtuosic work that makes equal demands on a pianist's technique, lyricism and sense of form,”⁴⁰

Roger Wright’s live performance of *Mirage* was recorded during the semifinals of the 2000 Sidney International Piano Competition by the Australian Broadcasting Corporation (ABC). The album is entitled ‘Roger Wright Piano Masterpieces’.

Portraits I for solo piano was commissioned by the Texas Music Teachers Association in the year 2000. For this work Fábregas was awarded the Shepherd Distinguished Composer of the Year Award from MTNA (Music Teachers National Association) in 2001. *Portraits I* comprises five movements (I. *Image*, II. *Capriccio*, III. *Lament*, IV. *Intermezzo*, and V. *Toccata*). Pianist Roger Wright gave the premiere performance of *Portraits I* at the Texas Music Teachers Association at the State Convention in Austin, Texas, on June 10-14, 2000. Wright, to whom it was dedicated, was delighted with the piece, writing:

It was a privilege to give the premiere of *Portraits I*, a richly colored multi-movement work by the gifted composer Elisenda Fábregas. Fábregas artfully suspends moods from evocative to plaintive and poignant to playful, with a style that is uniquely hers, while always attending to the overall scope in a convincing and refreshing manner. It is utterly pianistic - I adore it, and will perform it again

³⁹ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁴⁰ Mike Greenberg, "Piano Medalists' Recital Brings Some Highs, Some Lows, Some Louds," *San Antonio Express News*, October 25, 1979.

and again.⁴¹

In 2006, Fábregas wrote *Homenatge a Mompou* for solo piano. *Homenatge a Mompou* was commissioned in 2006 by Dutch pianist Marcel Worms to celebrate the music of Catalan composer Federico Mompou at a festival dedicated to the music of Mompou in Amsterdam. The formal premiere was given on November 9, 2007, at the *Bethaniënklooster*, in Amsterdam.⁴² Subsequent performances by Marcel Worms took place at Hengelo-Waterstaakerk, Middelburg, and Dordrecht in Holland (2007-2008), and in 2009 at Hertogenbosch, de Toonzaal (Holland) and in his US tour in various universities in South-Dakota and Alabama. On July 6, 2009, Marcel Worms performed the Spanish premiere of *Homenatge a Mompou* at Auditori de La Pedrera de Caixa Catalunya. This concert was sponsored by the Fundacio Frederic Mompou. On July 7, 2010, American pianist Max Lifchitz performed this work at the 2010 Festival of Song at the Auditorio Centro de Estudios Norteamericanos in Barcelona. Fábregas felt a close connection to the music of Mompou. As she writes in the program notes to her homage:

I have always felt very close to Mompou's music. I performed for him in Barcelona in 1978 right before going to study piano at The Juilliard School in New York City. A few years back, Mompou had performed and lectured on his music at The Juilliard School and he was well remembered and respected there. Mompou was a very imposing and tall man, with very large hands, but with a very gentle and quiet personality. While in New York I studied and performed most of Mompou's music. The Catalan melodies in his music made me very nostalgic of my country. Later on, the study of Mompou's music proved to be a powerful influence on my own compositional style. When in the summer of 2006 Marcel Worms approached me with the idea of writing an Homage to Mompou for the 25th anniversary of his death I was thrilled!⁴³

⁴¹ Patricia Plude, "Introducing MTNA's 2000 Commissioned Composer of the Year," *American Music Teacher* 50, no. 6 (2001): 99-100.

⁴² Virtuele zaken, "Marcel Worms," <http://www.marcelworms.com/index-en.html> (accessed January 24, 2012).

Hommage à Mozart (2006) was commissioned by an American pianist of French descent, Eric Himy, in commemoration of the 250th anniversary of Mozart's death in 2006. The formal premiere of this work was performed by Himy at La Salle Cortot in Paris on May 26, 2006. Himy performed this work in many cities in the U.S. and Europe during his 2006-07 tour. Highlights of this tour included the Embassy Series at the Austrian Embassy in Washington D.C; the 2006 Lukas Foss Music Festival in the Hamptons (Bridgehampton, NY); the KWCMS Chamber Music Series; 'Les Moments Musicaux de Notre Dame' (Marseille, France); Evrons Conservatory, (Lemans, France); The Museum of Fine Arts in St. Petersburg, Florida; the Frauenthal Center for the Performing Arts (Muskegon, Michigan); and the Soirees Musicales Concert Series (Dayton, OH).⁴⁴ This multiple-performances project was sponsored in part by a grant from the American Composers Forum through its Encore Program. Himy recorded *Homage à Mozart* in the album titled 'Homage to Mozart' as a tribute to Mozart on the 250th anniversary of his birth. In addition to Fábregas, it included music by Mozart, Salieri/Himy, Ramette, Mozart/Kempff, and Mozart/Liszt. The recording is available at www.centaurrecords.com. *Hommage a Mozart* was reviewed by *American Record Guide*:

The *Homage a Mozart* by Catalan composer Elisenda Fábregas (b.1955) is twelve interesting minutes of mostly recitative filled with Spanish harmonic flavor.⁴⁵

Pianist Roger Wright, who has also performed *Hommage à Mozart* on various occasions, said in his interview with the *San Antonio Express News*: "[Hommage a

⁴³ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁴⁴ Ibid.

⁴⁵ French, "Homage to Mozart," *American Record Guide* 70, no. 3 (2007): 202.

Mozart] is a really gorgeous piece, just a great composition." Wright also says, "Fábregas really knows how to write, how to create music. The *Homage to Mozart* is perfect for San Antonio. It's a very intricate, well-written piano piece, quite well done and unique on its own."⁴⁶

Another review of *Hommage à Mozart* in a performance by Eric Himy says:

[*Hommage a Mozart*] is an impressionist work with a very subtle range of allusion to Mozartian models -- the references range from full-blown themes to mere intervallic evocations, with the idea of laughter and the music of the unbalanced Queen of the Night in *Die Zauberflöte* serving as an unusual focus. The Variations on the Second Movement of the Mozart Sonata No. 16 in C major, K. 545, by contrast, are neo-Classic in the extreme, a sober set of variations on this familiar music that stays between early nineteenth century lines yet never seems derivative or dull. The little melody's transformation into a fugue in the fifth variation is especially artful and unexpected.⁴⁷

Fábregas also wrote several piano works between the years of 1999 and 2004 for children and/or young adult piano students, all published by Hidden Oaks Music Company. Her first work for youth is entitled *Lyric Scenes for the Young* (1999) for solo piano (late intermediate level) and it was commissioned by Dr. Francis X Kane on the occasion of his wife's Virginia C. Kane 75th birthday in San Antonio, Texas.⁴⁸ *Lyric Scenes for the Young*⁵⁰ is a set of six contrasting lyrical pieces with an introspective outlook including *The Little Soldier*, *Andalusian Landscape*, *Remembrance*, *Children at Play*, *A Far away Kingdom*, and *Catch me if you can*. Fábregas has also written a graded collection of pieces for piano students in three books (2002) entitled *Album for the Young* for piano; and another titled *Miniatures for the Young* for piano (2004), also in three

⁴⁶ Jennifer Roolf Laster, "Pianist Wright Aims to Give an Experience," *San Antonio Express-News*, June 29, 2007.

⁴⁷ Eric Himy et al., *Homage to Mozart*, [Baton Rouge, La.]: Centaur, CD, 2006.

⁴⁸ Elisenda Fábregas, *Lyric Scenes for the Young : For Solo Piano* (San Antonio, TX: Hidden Oaks Music Company, 2000).

books. *Album for the Young* comprises thirty-four pieces from early to late intermediate level students which are short and display a variety of styles. The first two volumes consist of pieces based on styles from the Renaissance to the 20th Century; the third volume is based on Spanish and Latin American music styles. The pieces are very idiomatic and well written for the piano and include detailed information on fingering, pedaling, and articulation marks, and they all feature a wealth of melodies. According to

In 2004, Fábregas was commissioned to write *Miniatures for the Young* for piano in three books for a recital of students of Dr. Charles Goodhue, a piano instructor in San Antonio, Texas. The works were first performed at a performance of Dr. Goodhue's students at San Pedro Presbyterian Church in San Antonio on May 15, 2004. There are three books for different levels containing descriptive titles that engage the imagination of young students.

2.3.2 VOCAL MUSIC

The majority of Fábregas' songs are based on texts by Spanish and/or Catalan poets, including Federico Garcia Lorca, Antonio Machado, Josep Janes, among others, and Fábregas herself. An exception is a cycle set to poetry in English by Canadian writer Margaret Atwood. Being a native Catalonian, Fábregas has a strong musical connection with the prosody and musicality of her native language. She has written several song cycles based on Federico García Lorca's poetry. These include: *Five Songs* for soprano and piano (1986); *Five Poems of García Lorca* (1992) for soprano, clarinet, violin, cello and piano; and *Gacelas de Amor* (2009) for soprano, flute and piano. Early in her compositional career, Fábregas also worked on an opera based on Lorca's theater drama,

titled *Yerma*. Her earliest cycle was written in 1986, *Five Songs* for soprano and piano, and was written for soprano Rachel Rosales, Fábregas' colleague at The Juilliard School. The second cycle, *Five Poems of Garcia Lorca* for soprano, clarinet, cello and piano, was commissioned in 1992 by the Gotham Ensemble in New York to commemorate the 500th anniversary of the discovery of America by the Spanish.⁴⁹

Federico García Lorca (1898 –1936) was a Spanish poet, dramatist and theater director who was murdered during Spanish Civil War. Lorca's fascination with Spanish folklore and Gypsy flamenco music colored much of his poetry.⁵⁰ For the *Five Songs* Fábregas selected poems from *Poema del Cante Jondo* (1921), including *El silencio* (the Silence), *La luna negra* (The Black Moon), *Las seis cuerdas* (The Six Strings), and two poems from *El Diwan del Tamarit* (1931-1935) titled *Clamor* (Clamor) and *La mano imposible* (The Impossible Hand). Fábregas was attracted to Lorca's poetry because of its extraordinary color and symbolism. As she wrote in the program notes:

Lorca's poetry is born from the continuous juxtaposition of contrasting and opposing symbols which attempt to negate each other. His obsession with death, which he referred to as the "Spanish lover," also pervades his work.⁵¹

Garcia Lorca was fascinated by the art of Flamenco (*Cante jondo*) and helped to promote and sponsor the first *Concurso de Cante Jondo* (Contest of Deep Singing) organized by composer Manuel de Falla in Granada on June 13-14 of 1922⁵² The term *cante jondo* (deep song) comes from the Gypsies, who used lyrics that reflected a preoccupation with

⁴⁹ Mary Etta Hobbs, "An Investigation of the Traditional Cante Jondo as the Inspiration for the Song Cycle 'Five Poems of Garcia Lorca' by Elisenda Fabregas" (DMA diss., University of North Texas, 2004).

⁵⁰ *Grove Music Online. Oxford Music Online*, s.v. "García Lorca, Federico."

⁵¹ Elisenda Fábregas, "Program Notes" from *Five Songs* by Elisenda Fábregas published by Southern Music Co. edited by Ruth Friedberg in Vol. 12 of Art Songs by American Women Composers collection.

⁵² http://en.wikipedia.org/wiki/Concurso_de_Cante_Jondo.

death. Flamenco melodies show Byzantine and Oriental musical characteristics and are often infused by sadness and tragedy.⁵³ The soprano Susan Gonzalez released a CD entitled, 'Songs by Women' featuring Fábregas' *Five Songs* for soprano and piano. According to the *American Record Guide*, "Fábregas's songs are modern, but still tonal."⁵⁴ They are published by Southern Music Company.⁵⁵ The following review from *Journal of the National Association of Teachers of Singing* by Sharon Mabry describes the songs in detail:

The composer's compositional style is flexible and tonal with modal tendencies. While she uses chromaticism, syncopation, and meter shifts to symbolize anxiety, she is capable of a beautiful, peaceful consonance when the text requires it. Melodic dissonance in both the vocal line and the piano writing also is used to portray anguish in the texts. At times a tonal center is difficult to discern, but tonal ambiguity is used only to depict the floating, magical quality of the poetry. Each of the five songs has a specific color, using tempo, vocal range, and accompanying techniques such as trills, to portray distinct sentiments in the texts. This composer writes beautifully for the soprano voice, staying within a range of B₃ to high C₆. She uses the low register to represent the darkness in the text, while allowing the voice to soar to high notes for exuberant or delicate moments.⁵⁶

In another review, Mike Greenberg of the *San Antonio Express News* praised the *Five Songs of Garcia Lorca* for soprano and piano:

Fábregas' idiom here [Five Songs of Garcia Lorca for Soprano and Piano] is a sinuous and erotic free tonality, influenced a bit by Ravel and a bit by Schoenberg, but altogether fetching.⁵⁷

⁵³ Leslie Downs, "Spanish Dances and the Piano Music of Albeniz, Granados, Falla, Turina, and Mompou" (DMA diss., The University of Oklahoma, 2010).

⁵⁴ John Boyer, "Songs by Women (Music)," *American Record Guide* 67, no. 1 (2004): 238.

⁵⁵ Elisenda Fábregas and Federico García Lorca, *Five Songs* (San Antonio: Southern Music Company, 2000).

⁵⁶ Sharon Mabry, "The Inspirational Lorca," *Journal of Singing* 61, no. 3 (January/February 2005).

⁵⁷ "What's Up," *San Antonio Express-News*, October 21, 1996.

The following vocal cycle, written in 1992 and titled *Five Poems of García Lorca* (1992) was inspired by five poems of Lorca: *Casida del Llanto* from the collection *El Diwan del Tamarit* (1931-1935): *Un punto lejano*, *Ay!*, and *Fuera* from the collection *El Poema del Cante Jondo* (1921); and *La luna asoma* from the collection *Canciones* (1921-1924). Fábregas' work was commissioned and premiered by the Gotham Ensemble, with guest soprano Cheryl Marshall, in New York City at the 'Village Variations' Concert Series of the Greenwich House Music School, on October, 8, 1992.⁵⁸ James R. Oestreich of the New York Times wrote "(Ms. Fábregas) writes with an imaginatively colored tonal idiom."⁵⁹

The next vocal cycle, titled *Cinco Soledades*, was originally written for bass-baritone and piano in 1999, and based on Spanish poetry by Antonio Machado (1875-1939). (Later this work was arranged also for lyric baritone). The five poems used in this set were selected from the collection *Soledades, galerías, otros poemas* (1907: *Solitudes, Galleries, Other Poems*), and include: Soledad #79 (*Desnuda está la tierra...*), Soledad #63 (*Y eres el demonio...*), Soledad #88 (*En sueños...*), Soledad #21 (*Daba el reloj las doce...*) and Soledad #75 (*Yo como Anacreonte*). As Fábregas writes in the program notes of this work:

Antonio Machado was a Spanish poet with symbolist and modernist tendencies. His poetry was born from the subtle link between the 'exterior world' and the 'interior world of feelings.' Machado's poetry is tinged with melancholy, sadness and solitude. These melancholic feelings compounded with the distance by which he seems to contemplate life, points to death. The poet seems to lack meaning in his own life, looking around and not finding a satisfactory answer to his

⁵⁸ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁵⁹ James R. Oestreich, "Classical Music in Review," *New York Times*, October 10, 1992.

existence.⁶⁰

Baritone Jacob Cantu gave the premiere performance on February 11, 2001, at Our Lady of the Lake University in San Antonio, Texas, with Fábregas at the piano.

The next vocal cycle Fábregas wrote was in 2002, titled *Five Musings on the Past* for soprano and piano. This work was set to her own poetry (in Spanish) written in 1992. It consists of five songs: I. *Deseo* (Desire), II. *Definición* (Definition), III. *El pasado perdido* (The lost past), IV. *Calor* (Heat), V. *El Sol* (The sun). According to Fábregas:

In 1992, the casual meeting of an old friend from the past in a busy city street prompted the revival of many memories, some going back to my teenage years. These intense feelings were translated to poetry in the span of two days in the form of eight poems. Five of these poems are set to music in this collection [*Five Musings on the Past*].⁶¹

Fábregas wrote *Five Musings on the Past* for soprano Rachel Rosales, and in specifically, for a concert taking place at Ruth Taylor Concert Hall, Trinity University, sponsored by the Composers Alliance of San Antonio (CASA), on October 6, 2002. Rosales was accompanied at the piano by the composer. This cycle has a distinct Spanish character and is highly personal in expression.

In the following vocal cycle, *Moments of Change* for soprano and piano (2005), Fábregas set music to poetry in English from *The Moment from Morning in the Burned House* by Canadian writer Margaret Atwood. This collection of five songs was written for soprano Eileen Stempel and it was premiered at the Society for New Music Concert Series at Hosmer Auditorium, Everson Museum, in Syracuse on April 24, 2005. It is

⁶⁰ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁶¹ Ibid.

published by Hidden Oaks Music Company. Gregory Berg wrote in the Journal of the National Association of Teachers of Singing (NATS):

The songs of Elisenda Fábregas seem not to lie quite as comfortably for the soprano [Eileen Strepel] and the rich colors of her voice occasionally obscure the melodic line, but there is still much to enjoy here. Actually, there might be more apt words to use than "enjoy" because several of these songs are among the most intense and unsettling in the collection⁶²

Fábregas originally wrote *Village Scenes* for soprano and piano in 2002, and Fábregas dedicated it to soprano Rachel Rosales. However, in 2004 she arranged it for Catalonian mezzo soprano Anna Alas who premiered it at COM radio.com in Barcelona in 2005. In *Village Scenes*, the composer uses her own poetry in Catalan language, which reminisces about her childhood memories of the summer vacation town of Ullastrell, Catalonia. It includes three poems titled: *El portal* (The Gates), *El poble* (The village), and *La pluja* (The Rain). As she, herself, writes in the program notes of the published score:

Village Scenes was inspired by memories of my childhood in the early 60s. During the summers of the early 1960s my family and I used to take a vacation at the home of my grandparents in Ullastrell, a very small village near Terrassa (Barcelona). The three poems that inspired these songs were written in early October of 2002, after returning from a trip to Barcelona.⁶³

Village Scenes is published by Hidden Oaks Music Company.

In 2009, Fábregas wrote another work involving the voice, *Gacelas de amor* for soprano, flute, and piano. In *Gacelas de amor*, Fábregas set music to three poems by Federico García Lorca from the collections *Diwan del Tamarit* (1931-1934) and *Canciones*. *Gacelas de amor* consists of three movements: I. *El amor desesperado*

⁶² Gregory Berg, "(in) Habitation: Musical Settings of Margaret Atwood Poetry by American Women Composers," *Journal of singing* 67, no. 3 (2011): 375.

⁶³ Personal Notes from Fabregas.

(Desperate love), II. *Lucia Martinez*, and III. *El amor maravilloso* (Marvelous love). *Gacelas de amor* was commissioned by Christiane Meininger, flutist and long time friend and written specifically for Jörg Waschinski's male soprano voice. Waschinski, Meininger and pianist Rainer Gepp premiered the *Gacelas de amor* at the 'Zentrum for Information und Bildung' in Unna, Germany. The concert was sponsored by the American Embassy in Berlin, the Center for International Light Art in Unna, and a travel grant from the Peabody Institute of the Johns Hopkins University.⁶⁴ *Gacelas de amor* will be available in print in early 2013 by Friedrich Hofmeister Musikverlag.

2.3.3 CHAMBER MUSIC

Fábregas feels very much at home as a composer of chamber music and ensemble music. She has written nineteen works featuring chamber ensembles. Two of them, *Five Poems* and *Gacelas de amor* include the voice in a chamber ensemble setting and have been discussed above. Being a pianist, it is natural that many of Fábregas' chamber music works include the piano. In 1994 and 1995 Fábregas wrote two sonatas for violin and piano for violinist Benjamin Breen. Breen is an Australian concert violinist based in Manhattan, New York, who performs recitals, concertos, and chamber music.⁶⁵ The first violin and piano sonata consists of three movements, and the second sonata comprises four movements. Later, Fábregas became interested in the flute, writing first *Andante Appassionato* (1996) and later *Sonata for flute and piano* (1996), both for Tallon Sterling Perkes. Perkes was the Principal Flute with the San Antonio Symphony at the time and

⁶⁴ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁶⁵ Benjamin Breen, "Biography," <http://www.aussifiddler.com/> (accessed January 29, 2012).

was an active clinician and recitalist.⁶⁶ Perkes and Fábregas often performed recitals together in San Antonio, TX. *Andante appassionato* was premiered by Perkes at the San Antonio Museum of Art in Texas in November of 1996 at the Oguni Art Museum in Kumamoto in Japan in April of 1998. The premiere performance of the *Sonata for flute and piano* by Perkes and Fábregas took place at the New Music Festival at the University of Texas at San Antonio in March 1997.⁶⁷ Subsequent performances by Perkes and the composer took place at the 1996 *National Flute Convention* in New York City in August 1996. Additional performances of the *Sonata for flute and piano* took place in Europe at the *Lochotinsky Pavilion* in Plzen, Czechoslovakia in December 1996, and at the *United Nations Conference on Women's Rights in Beijing, China: Kuumba Stage* in Huiarou (September 8, 1995) and *Lon Shan Auditorium* in Huiarou (September 7, 1995). During the Asian concerts only the first movement of the *flute and piano Sonata* was performed by flutist Barbara Siesel with the composer at the piano. Both works are published by the leading French publisher Alphonse Leduc & Cie⁶⁸ in Paris. Recently, a recording of the *Andante appassionato* for flute has been released by Barbara Highton Williams and is available online from the website CD Baby. Similarly, a recording of the *Sonata for flute and piano*, originally recorded in 1996, has been released by Siesel in a CD with Fábregas performing duo works by Lowell Liebermann, Elena Ruehr, and Stefania De Kennessey. In a review of the *Sonata for flute and piano* published in the *American Music Teachers Magazine* in 2004 Martha Rearick writes:

⁶⁶ Interlochen Center for the Arts, "Tallon Perkes," <http://camp.interlochen.org/person/tallon-perkes> (accessed January 29, 2012).

⁶⁷ Mike Greenberg, "Composers Alliance Deftly Re-Creates Works," *San Antonio Express-News*, November 25, 2006.

⁶⁸ "Fabregas", Alphonse Leduc http://www.alphonseleduc.com/EN/auteur_bio.php?IdAuteur=784 (accessed March 15 2013).

A stunning new work for flute and piano, this sonata [Fábregas Sonata for flute and piano] is an exciting addition to the contemporary repertoire... This is a major work of four movements and fifteen minutes' duration, requiring careful study and precise coordination between flute and piano. The first movement, Allegro, features rapid, energetic tonguing on the flute, punctuated by slightly acidic harmonies from the piano. A haunting, rather mournful melody, characterized by descending minor second intervals, glides through the second movement (Largo). The playful Scherzo, the third movement, is like a rhythmic game of tag dancing between piano and flute. And the finale, Allegro molto con brio, is an athletic "tour de force" for both flutist and pianist. Rapid triplets permeate the movement, ending the work with a flourish. Although difficult, the music is written idiomatically for both instruments--the flute part is "flutistic" and the piano part "pianistic." Dissonant harmonies prevail, but no extended techniques are required. The composer has a marvelous sense of progression and development, providing each of the four movements with a pleasing architectural structure and shape.⁶⁹

According to Greenberg in his review of the flute sonata in the *San Antonio Express*

News:

Stylistically looking back to interwar Europe, the piece was notable in its sturdy and arresting generative themes.⁷⁰

The next major work for chamber ensemble was *Portraits II* for clarinet, violin, cello and piano completed in 1999 and commissioned and Premiered by Soli Chamber Ensemble. This work is also available for flute, violin, cello and piano.⁷¹ The flute version was composed and arranged for Quarteto Sereno in 1999, and first performed at the Gustav Luebcke Museum Hamm in Germany in honor of a Pablo Picasso Exhibition.⁷² The review on *Portraits II* in the *San Antonio Express News* says:

⁶⁹ Martha Rearick, "Sonata No. 1 Pour Flute Et Piano (Book)," *American Music Teacher* 53, no. 4 (2004): 99.

⁷⁰ Mike Greenberg, "20th-Century Water Music at UTSA Fest," *San Antonio Express-News*, March 17, 1996.

⁷¹ Maurice Hinson and Wesley Roberts, *The Piano in Chamber Ensemble : An Annotated Guide*, 2nd ed. (Bloomington: Indiana University Press, 2006).

Its tonal harmony, traditional forms and romantic sensibility mark *Portraits II* as conservative, but the composer's individuality shows through in yearning dissonances, quirky juxtapositions of thematic material and a pervasive sensuality not unlike that of her native Barcelona.⁷³

In October of 2001, Fábregas was invited to perform a newly composed work for the Bowling Green New Music Festival; this work titled *Winged Serpent* for clarinet and piano, was premiered by Kevin Schempf and Fábregas at the festival. A subsequent review of a performance of a revised version of *Winged Serpent* in *San Antonio Express News* said:

The revision was Elisenda Fábregas' "Winged Serpent" for clarinet (Ilya Shterenberg) and piano (the composer). Inspired by a harrowing and bloody Native American myth about the origin of the Milky Way, the piece depicts the ravenous serpent with aptly serpentine clarinet lines punctuated by sinister shakes and turns.⁷⁴

In 2003, Elisenda started a long-lasting working relationship with the Meininger-Trio, a group formed in 2000 that has since had a substantial history of performances in Germany and Europe. The leader of the group, Christiane Meininger, is the flutist who adores Spanish music. Upon Meininger's request, Fábregas wrote *Voces de mi tierra* for flute, cello, and piano in 2003. This work was premiered at the 15th International Bodensee Festival in Meersburg, Germany in May 24, 2003, and later in the same year published by Friedrich Hofmeister Musikverlag in Leipzig. A recording of this work was included in the CD entitled, 'Gardens of Anna Maria Luisa de Medici' recorded at

⁷² Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

⁷³ Mike Greenberg, "Soli Premieres Likable Composition by Fabregas," *San Antonio Express News*, January 21, 2000.

⁷⁴ Mike Greenberg, "Concert Review - Text Focus of Composers' Work," *San Antonio Express News*, November 19, 2004.

Deutschlandradio in Berlin and released by Profil/ Günter Hänssler in 2005.⁷⁵ *Voces de mi tierra* (Voices of my homeland) comprises four movements: I. *El Cortejo* (Courtship), II. *Noche en la Alhambra* (Night in the Alhambra), III. *La moza y el Gitano* (Scherzo) (The Peasant and the Gypsy), and IV. *Gigue*. The next composition written for the Meininger-Trio was *Colores Andaluces* for cello and piano in 2006. Fábregas dedicated this work to the late Françoise Groben⁷⁶, the cellist of the Meininger-Trio at the time. In her program notes Fábregas writes:

Colores Andaluces was written for and at the request of cellist Françoise Groben. I had the chance to experience the artistry and charisma of Françoise at several extraordinary performances of *Voces de mi tierra*, a work written for the Meininger-Trio, where Françoise enjoyed an extended cadenza. At one of these performances she mentioned that she liked the way I treat Spanish music in *Voces de mi tierra ... Colores Andaluces* was the product of intense and focused inspiration, a very spontaneous work written in a few days. I remember sending Françoise piece after piece by email and her encouraging comments only reassured me and facilitated its rapid completion.⁷⁷

The third work written in 2007 for the Meininger-Trio was *Voices of the Rainforest* for flute, cello and piano. This work deals with the topic of ‘nature,’ a topic that later would be treated differently in Fábregas’ orchestral work *Terra Mater*. Because of the importance of this topic to Fábregas, following is a description of the conception of this work and Fábregas connection with the nature that appeared recently in an interview published in *VivaVoce* Magazine (August 2012):

Since I was a child I have been a lover of nature. I used to collect flowers, leaves, insects, even rocks. My family and I used to go to the countryside on a regular

⁷⁵ Hilary Tann, *Gardens of Anna Maria Luisa De Medici*, Profil/G. Haenssler, CD, 2005.

⁷⁶ Françoise Groben was also a member of the Zehetmair Quartet and passed away in May of 2011.

⁷⁷ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

basis and we had a summer home in the outskirts of the city next to some unusual mountains. I have always felt at home in nature. From 2000 to 2007, I managed a small rural property I had in San Antonio, Texas. There I run a wild life management plan and took care of the wildlife and native vegetation, repopulating native species and providing nests for exotic tropical birds, working on erosion control and improving the natural habitat. During this time, flutist and friend, Christiane Meininger talked to me about the topic of the rainforest and of course I was on board very quickly. I listened to a recording of actual rainforest sounds from Papua New Guinea and wrote *Voices of the Rainforest* which represents an actual day in the life of the rainforest from what the natives call the ‘morning night’ (*I. Awakening*) through the food gathering in the afternoon (*II. Sago gatherers*), the daily thunderstorm (*III. Evening rainstorm*), the stillness of the night and the whispering of its creatures (*IV. Voices of inside night*). The last movement is a homage to the magic beliefs of the natives and their ceremonial dances in honor of their spirits (*V. Night spirits*). Although it may sound as programmatic this is not ‘program’ music. This music is not a musical description but an emotional expression in musical terms of the life in the rainforest. I have been pleased to see that the critics reviewing this work have also acknowledged this music as not being programmatic.

With *Voices of the Rainforest* I attempted to show the power and beauty of nature and show my respect for native cultures. I feel very much at home surrounded by nature and I am an avid gardener when I have the opportunity to do it. I am fascinated by the dual characteristics of Nature: both creative and destructive. Nature must destroy life in order to create new one, always recycling, but also very cruel from our point of view. This is a little like music composition and artistic creation in general: we use old materials and reorganize into new structures of meaning.⁷⁸

The first performance of *Voices of the Rainforest* took place at Nachmusik-WDR Broadcasting Station in Cologne, Germany on March 15, 2008. Subsequent performances by the Meininger-Trio took place at the American Institute in Berlin (2008) and at MusikFestStuttgart on August 11, 2012. Other trios have championed this work including the Marsyas Trio (London), Trio Quer-Strich (Amsterdam), Icarus trio (Lansing, Michigan), Lands’ End Ensemble (Canada), and the Murali Trio (Belgium). *Voices of the Rainforest* has been recorded on the Haenssler Profil Edition label (PH11039) by the

⁷⁸ Rebecca Berg, "Fragen an...", *Viva Voce* 93 (2012): 15-18.

Meininger Trio.

In 2008, Fábregas was commissioned by flutist Marina Piccinini to write *Goyescas* for flute and guitar and it was premiered by Piccinini and Emanuele Segre (guitar) at the Philadelphia Chamber Music Society on January 23, 2009. It is inspired by six paintings of Francisco de Goya, and consists of six movements: I. *Pregón*, II. *La familia de Carlos* (The family of Charles IV), III. *Las majas en el balcón* (The maiden on the balcony), IV. *El sueño* (The dream), V. *La fragua* (The foundry), and VI. *El entierro de la sardina* (The burial of the sardine). Later, and at the request of Ensemble Gaudi, *Goyescas* for flute and guitar was arranged for flute, viola and piano. Ensemble Gaudi has been actively performing this work in Spain and has made a recording that will be released on CD. This later version of *Goyescas* is published by Friedrich Hofmeister MusikVerlag, and is scheduled to be published in 2013.

In March 2012, Fábregas wrote her largest work for chamber ensemble while living in Seoul, Korea. The 22-minute work *Retorn a la terra*, for narrator, clarinet, bassoon, trumpet, trombone, percussion, violin, and double bass, was commissioned by Korean-based Vasque conductor Unai Urrecho, and it was premiered on May 26, 2012, at Ban Sook Concert Hall of the Dong Tan Art Center of Hwaseong Arts Center, South-Korea by the *Virtuoso Ensemble*. This ensemble consisted of Rodrigo Puskas, violin; Hyo-Sun Lee, double bass; Hyonsuk Kim, clarinet; Nguyen Bao Ahn, bassoon; Eric Robins, trumpet; Lim Hyun Su, trombone; and Kevin Clarke, percussion. Jong Hoon Yoo and Elisenda Fábregas were the narrators. This composition was inspired by two Catalan poems: *Retorn a Catalunya* by Josep Carner and *La Sardana* by Joan Maragall. The first poem is narrated in its entirety and certain parts repeated at certain points in the first and

second movements. Carner's poem portrays the excitement of the poet returning to his native country and describing its beauty. In the first movement the music is inspired by the anticipation of the return to the homeland and the excitement at seeing familiar landscapes and vegetation, as well as meeting the Catalan people; in the second movement, connected to the first without a pause, the music freely uses a melancholic Catalan melody that imparts a religious tone to the entire movement. The third movement uses the typical the *sardana* rhythm as well as certain melodic turns of the *sardana's* melodies.

Fábregas wrote her first percussion ensemble piece titled *Caminos del duende* for solo marimba and percussion in May of 2012. *Caminos del duende* (The ways of duende)⁷⁹ was commissioned and premiered by 4Plus Percussion Ensemble at the Seoul Arts Center Recital Hall on July 21, 2012, with a subsequent performance at the International Percussion Festival of Seoul at KNUA on July 25, 2012. This work explores aspects of the harmonic and expressionist worlds of Spanish and Catalanian music from a contemporary perspective consisting of three movements: I. *Alma escorchada* (Burning soul) - a dramatic dialogue between marimba and percussion; II. *Canço de desig* (Song of desire) - a yearning piece in a vocal idiom that evokes the lyricism of Catalan folk music; III. *Fiesta* - a light character piece with thicker texture and exciting rhythms, some of Latin American origin

⁷⁹ In Andalusia (Southern Spain) people say of certain toreros and flamenco artists that they have duende: "an inexplicable power of attraction, the ability, on rare occasions, to send waves of emotion through those watching and listening to them." Poet Garcia Lorca wrote extensively about duende extending its meaning to artists whose inspiration went beyond the concept of 'muse'. Lorca's duende is irrational, close to nature, has an acute awareness of death, and is a bit diabolical. Lorca's duende has also elements of the religious and a deep sense of internal struggle and pain.

CHAPTER 3

ANALYTICAL INFORMATION CONCERNING PIANO MUSIC BY ELISENDA FÁBREGAS

3.1 *Mirage* (1997)

In 1997, Fábregas was commissioned to write a piano work for the San Antonio International Piano Competition. *Mirage* is written in one continuous movement consisting of four sections (A-B-C-A'-coda). Fábregas was inspired to write *Mirage* based on a fragment of one of her poems. This piece is 'impressionistic/ romantic' in its expressive intent and sense of color; however, it is not programmatic. The character of the outer sections (A, A') is tense and driven, with extensive use of the tritone embedded in the harmony of the Theme A. This theme consists of an evolving melody based on a short motive with accompaniment figures that outline octatonic tetrachords.⁸⁰ The central sections (B, C) consist of variations on two themes (B and C) that originate from Theme A. Themes B and C are both melodic and tonal, with each variation increasing the harmonic rhythm, tempo and the level of virtuosity. The piano writing includes arpeggio-like passages and demanding octave and chordal textures that cover the entire keyboard range. *Mirage* has no key signature or key indication at the beginning, nor anywhere throughout. It is a virtuosic and exciting piece that performers enjoy because for its

⁸⁰ Octatonic scale consists of eight notes with alternating whole and half steps.

passionate character and technically challenging textures.

3.1.1 STYLISTIC ANALYSIS

Table 3.1. Formal outline of *Mirage*.

Part	A	B	C (development)	Recap A'	Coda
Theme	A	B	A, B and C	A'	C
Measure	1	68	124	189	220

In *Mirage*, Fábregas uses two motives to construct all the themes in this piece: the interval of a minor second and its inversion (a, a') and the interval of a minor third and its inversion (b, b') (Figure 3.1). These motives a and b are also used to construct the longer melodic motives c and c' of measures 7-8 (Figure 3.2), which in turn are used - in rhythmic and melodic transformation - to create Themes B and C of the central section. Another crucial building block in *Mirage* is the interval of the tritone, which first appears in measure 2 of the accompaniment (Figure 3.1). The first page of *Mirage* includes all the materials that are used to construct the piece.

Figure 3.1 *Mirage*, mm. 1-2 (motives a, b).

Allegro inquieto (♩ = 92) Elisenda Fábregas (1997)

Piano

p *lontano* tritone

Motives: a, a', b, b'

Figure 3.2 *Mirage*, mm. 7-8 (motives a, b, c).

Mirage begins with the appearance of Theme A, built with motives a, b, and c, which spins out from the initial ascending minor 2nd of motif a, while the left hand sextuplet figure outlines the interval of the tritone (B-F) and echoes the descending version of the motive a' (last two quarter notes of each measure). The phrase structure of Theme A consists of an antecedent and consequent but the harmony does not resolve at the end of the consequent and the phrase structure is not symmetrical (Figure 3.3). The antecedent (mm. 1-10) is made of two three-bar phrases (mm. 1-3 and mm. 4-6), plus four extra bars (mm. 7-10) that further develop rhythmically and melodically the gesture of the previous measures. The rhythmic activity and intervallic range increases and the antecedent portion of Theme A ends with a passionate question-like character in m.10.

Starting on m.11, the consequent appears on top of an E pedal tone and the first part of Theme A is repeated but now the melody appears first for three bars in the left hand (mm. 11-13) while the right hand accompanies with the sextuplet figuration. Then, at m. 14, the theme continues and the gesture from measure 7 is insistently reiterated three times over a Bb pedal tone, each time growing in intensity with a thicker texture and wider intervallic range until it leads back to a varied repetition of Theme A at m. 19.

Figure 3.3 *Mirage*, mm. 1-19. Phrase structure of theme A.

Allegro inquieto (♩ = 92)
Antecedent (3+3+4)

p *lontano*

mp *mf* *sfz*

Consequent (3+3+2)

f E pedal tone *f*

extension

Measures 19 through 36 present a varied repetition of Theme A. The harmony throughout this section is based on static dominant seventh-chords. From mm. 36-39 a prolongation of the tritone-based harmonic gesture is used to drive the music to the *forte* transitional passage of m. 40, marked *Piu mosso* (Figure 3.4).

Figure 3.4 *Mirage*, mm. 40-44.

Più Mosso (♩ = 110)

sfz risoluto tritone dimin. 8th *sfz*

tr

This transition at m. 40 consists of a long-held tritone trill in the left hand (D-G#) and a melodic variant of Theme A in the right hand that outlines the interval of a diminished octave. This melodic variant is repeated twice and, along with the tritone in the left hand, creates massive tension. At the *Cédez* in m. 60, the tension starts to subside and is released at the beginning of the middle section (Part B) on m. 68, a more relaxed tonal section.

Part B starts with the exposition of Theme B, which is a set of theme and variations of motive c (Figure 3.2) This B theme (*Andante tranquillo*) is characterized by the leaps of Major sevenths and ninths, which mimics the characteristic ascending-descending melodic gesture of motive c from Theme A (compare the outlined notes of Figure 3.5 with the first two bars of Theme B in Figure 3.6).

Figure 3.5 *Mirage*, mm. 7-8.



Figure 3.6 *Mirage*, Theme B, mm. 68-70.

Andante tranquillo (♩. = 63-66)

68

p *espressivo*
e con innocenza

delicatamente

2 2 5 2

Variation I (mm. 76-84) is an embellished variation of Theme B with more contrapuntal parts and with the melody exchanged between the left and right hands.

Variation II (mm. 85-98) is in $g\#$ natural minor and consists of a highly elaborate embellishment of Theme B, virtuosic and highly idiomatic, showing influences of Liszt and Ravel: long scalar figurations of sixteenth-note triplets with Theme B embedded exchange hands at the m.91.

In Variation III (mm. 98-110), the tempo quickens to *Piu mosso* and the music continues in the key of $g\#$ natural minor. It is a rhythmic variation marked *ballabile* with partial notes from the melody theme B embedded within the sixteenth-note figuration of the right hand, while the left hand strongly punctuates the first beat of each measure with a characteristic ‘Spanish’ style triplet (Figure 3.7) The last part of this variation (mm. 106-108) is in the Lydian mode.

Figure 3.7 *Mirage*, mm. 99-102 from Variation III of Theme B.

Variation IV (mm. 111-118), in c# natural minor, intensifies the rhythmic character of the previous variation as well as the dynamic intensity. Now the accompanying rhythmic figure of the surrounding thicker texture is that of a thirty-second note turn. At m. 120, a short bridge leads to a *Recitative. Dolente* segment, characterized by its *declamando* plaintive character. This four-bar *Recitative* marks the beginning of a Part C and introduces Theme C, a thematic transformation of motif c, the melodic gesture of m. 7 of Theme A (Figure 3.2), presented over a pedal d# diminished triad, in a declamatory style, reminiscent of Liszt's recitative idiom (Figure 3.8).

Figure 3.8 *Mirage*, mm. 124-128.

On m. 128, this new Theme C is restated in a dreamy mood but soon leads to an increase in tempo and intensity, and is used as preparation for the eventual recapitulation

of Part A. Theme C is the basis for in a new set of variations. At the beginning of theme C (mm. 128-141) the bass notes oscillate between two tones (A-Ab) creating a static harmony (Figure 3.9) but eventually intensity, restlessness and tension return by m. 142.

Figure 3.9 *Mirage*, mm. 128-131 of Theme C.

At the *Poco piu mosso* (m. 150), another variation of Theme C, characterized by an insistent rhythmic repetition of the theme doubled in octaves, leads to a highly virtuosic variation. In this new variation, Theme A appears embedded in arpeggio-like figures that span the entire range of the keyboard (Figure 3.11) but is interrupted by a passage with elements of Theme B at mm. 165-166. This alteration between Theme A and B goes on until m. 172 (See Figure 3.10 and 3.11).

Figure 3.10 *Mirage*, mm. 158-159.

Figure 3.10 shows the musical score for measures 158 and 159 of the piece *Mirage*. The score is in 4/4 time with a tempo of 116 bpm. The dynamic marking is *ffz brillante*. The right hand has a melodic line with a trill in measure 158 and a descending scale in measure 159. The left hand has a bass line with a descending scale in measure 158 and a trill in measure 159. Fingerings are indicated throughout.

Figure 3.11 *Mirage*, m. 171.

Figure 3.11 shows the musical score for measure 171 of the piece *Mirage*. The score is in 3/4 time with a dynamic marking of *mf*. The right hand has a melodic line with a trill in measure 171. The left hand has a bass line with a descending scale in measure 171. Fingerings are indicated throughout.

At the *Affrettando* (mm. 174-176), Theme A again returns itself, but is again delayed by an explosion of virtuosic arpeggios and octaves at the *Allegro con fuoco* (m. 177). The writing here is the most intense of entire piece.

Figure 3.12 *Mirage*, mm. 175-180.

The musical score for Figure 3.12 consists of two systems. The first system, measures 175-180, is marked *Affrettando* with a tempo of $\text{♩} = 84-88$. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The second system, measures 178-180, is marked *Allegro con fuoco* with a tempo of $\text{♩} = 88-92$. It includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* and *sfz*.

Eventually, Theme A prevails and reappears in complete form at the formal recapitulation in m. 189.

Figure 3.13 *Mirage*, mm. 189-190.

The musical score for Figure 3.13 consists of two systems. The first system, measures 189-190, is marked *Tempo I* with a tempo of $\text{♩} = 92$. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score includes various musical notations such as slurs, dynamic markings like *mf*, and a *Sub* marking in the left hand.

As in the exposition, the recapitulation uses the same tone center (B), but it is not an exact repetition of the material of the exposition. The texture is now thicker with the theme in octaves above a pedal tone, and occasionally expanded and embellished (mm. 199-200).

The *Recitative.Dolente* section also returns in the Recapitulation but now appears over a diminished e minor chord followed by seven measures of Coda. This Coda features Theme C in a long curving melodic line that spans the entire piano range until it dies out in the bass. During the last seven measures of the Coda the music settles in the key of d minor and the g# of the tritone so prominently featured in Theme A (D-G#) finally resolves to A and comes to a rest in m. 227(Figure 3.14).

Figure 3.14 *Mirage*, mm. 225-228.

The image displays a musical score for the piece 'Mirage' by Fábregas, specifically measures 225 through 228. The score is written for piano and is marked 'A Tempo'. It consists of two systems of music. The first system starts at measure 225 and includes the instruction 'p delicatamente e allontanandosi'. The second system starts at measure 227 and includes the instruction 'morendo'. The right hand part features a long, curving melodic line that spans the entire piano range. The left hand part features a bass line with sixteenth-note patterns. The score is in the key of D minor and ends with a rest in measure 227.

3.2 PORTRAITS I (2000)

Portraits I for piano received the Shepherd Distinguished Composer of the Year Award from MTNA (Music Teachers National Association) in the year 2000. The work consists of five movements: *I. Image*, *II. Capriccio*, *III. Lament*, *IV. Intermezzo*, and *V. Toccata*. Each movement presents contrasting emotional states. According to the program notes by Fábregas, these emotions include: passion, lyricism and tenderness in *Image*;

playfulness, verve and mischievousness in *Capriccio*; yearning and anguish in *Lament*; contemplation and reflection in *Intermezzo*; and vitality, endurance and decisiveness in the *Toccata*.⁸¹

3.2.1 STYLISTIC ANALYSIS

I. IMAGE (PASSION, LYRICISM, TENDERNESS)

The formal structure of *Image* is a modified Rondo with elements of Sonata structure.

Table 3.2 Formal outline of *Portraits I, Image*.

	Part I								
Theme	A		A	Episode	B		A'	Episode	Pause
Motive	x	y	X		z	Y	x		
Measure	1	6	9	14	19	27	30	35	40
Part II									
	Part II				Part III		Codetta		
Theme	Developmental (Themes A and B)				A''	B		Codetta	
Motive	x, z				x	z		Y	
Measure	41				52	58		68	

⁸¹ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

Figure 3.15 *Portraits I, Image*, motives x,y and z.



In part I, Theme A makes its first appearance in measures 1-8. This theme is characterized by the initial ascending melodic leap of a minor ninth and a descending minor second (motive x) and has a characteristic dotted rhythm. The last three measures of theme A (mm. 6-8) are characterized by a leap of a major ninth (motive y) and are cadential in nature, closing Theme A in pianissimo.

Figure 3.16 *Portraits I, Image*, mm. 1-8.



In measure 9, Theme A reappears but this time transposed up a minor third above

and with an additional contrapuntal line in mm. 10-13. In measure 14, Theme A appears in retrograde motion and, treated contrapuntally, is used to increase tension leading to the climax in measure 18. In measure 19, the forward motion of the music is interrupted by a new rhythmic motive (z) consisting of dotted repeated notes that define Theme B. Treated sequentially Theme B (mm. 19-22; 23-26) ends, as with Theme A, with three measures of motive y with the characteristic leap of a major ninth.

Figure 3.17 *Portraits I, Image*, Theme B, mm. 19-26.

In measure 30, Theme A appears for the third time, now transposed to F#, expanded and with a thicker texture (mm. 33-34). In m. 35 Theme A is treated in retrograde motion as before (mm. 14-15), leading to a second climax in measure 40 with a fermata ending Part I of *Image*.

Then the music takes on a strong dissonant feel as Themes A and B are superimposed with Theme B above of Theme A. This section is the developmental part of “Image” consisting of a thick texture in a forte and dynamic leading to an appearance of motive z in measure 49 and to a fortissimo climax in measure 51.

After a pause, Theme A is recapitulated in the *Grandioso* in measure 52. This time, the texture is thickened with octave doublings and extra contrapuntal layers, with an increase in mass and volume and a wider use of registers. For example, in mm. 57 -58 the melody and bass are respectively at the lower and higher extreme ends of the piano, while a scalar passage of tetrachords of sixteenth-notes fills the space in between. This passage is the most orchestral type of writing in *Image* and illustrates the *Grandioso* marking of this section. In measure 58, the music is interrupted as before (m.19), and it turns inward with two descending sequential transpositions of Theme B (Figure 3.17). With each appearance of Theme B the music dispels the energy built throughout the piece. The last 2-bars of Theme B consisting of descending minor 2nd are expressively used in fragmented form in m. 66. Then, after a fermata, motive y is used in ascending motion to get back to the high register with a *lontano* marking in pianissimo. *Image* ends with three bars of motive y (mm. 68-71) providing no traditional resolution to the movement. However the pieces ends in a serene mood due to the major ninth that encompasses motive y in contrast to the minor ninth of motive x.

II. *CAPRICCIO* (UNPREDICTABLE WITH A MISCHIEVOUS AND QUIRKY QUALITY)

The spirit of *Capriccio* is carefree, naïve, and it flows freely without restraint, giving an impression of openness, without any boundaries. *Capriccio* comprises three

sections, AA'A'', with only one theme, varied every time it reappears. This movement starts with a two-bar introduction marked *Adagio espressivo* that introduces the two essential motives (x, y) that are used throughout the entire piece. Motive x also appears in an augmented transposed inversion in descending motion (x') (Figure 3.18). The two-bar introduction will also be varied and used as transition and code to separate the different sections and to end the piece.

Table 3.3 Formal outline of *Portraits I, Capriccio*.

Part	Intro		A	A'	Intro	A	A'	Intro	A''	Intro
Motives	x	x', y	x,x',y	x,x',y	x	x,x',y	x,x',y	x,x',y	x,x',y	x,x',y
Measure	1	2	3	9	14	17	25	36	39	47

Figure 3.18 *Portraits I, Capriccio*, mm. 1-2.



The interval of the tritone plays also an important role in this movement, linking motives x and y (mm. 1-2) by the interval G#-D. The two-bar introduction starts interrogatively supported by an ambiguous and static harmony. On measure 3, the *Allegretto tranquillo e con eleganza* elaborates the original motive and propels the music forward with an increased rhythmic activity. Motives x and its inversion, x', are dovetailed creating a sextuplet pattern of ascending-descending sixteenth notes (Figure

3.19) in the right hand reminiscent of the accompaniment figure at the beginning of *Mirage*. The bass line in m. 3 outlines the descending motive x' (E, D#, C#) in contrary motion to the right hand.

Figure 3.19 *Portraits I, Capriccio*, mm. 3-7.

Likewise in m. 4, motive x is expanded into a longer scalar passagework (E-F#-G#-A-B-C#-D) in the mixolydian mode, encompassing the range of a minor ninth (E5 to F6). Motive x' appears in m. 5 in the right hand and in m. 6 the left hand echoes motif y accompanied by a characteristic figure of repeated sixteenth-notes in the right hand. This repeated note pattern will appear several times but since it is not developed and used as a building block it does not constitute a motive.

In measure 9 Theme A makes another appearance, this time varied and developed. For example, in m. 13 the dotted motive y is expanded and in m. 14 at the *Affretando* the sextuplet is extended sequentially in ascending motion leading to temporary halt in

harmonic motion with simple quarter-note rhythm. Here the writing is similar to the introduction (mm. 1-2) with trills appearing in both hands, and with motive x' in the left hand. At measure 17, the music resumes motion again and a variation of the main theme (A) reappears: the beginning is the same as m. 1, but the scale passage in the first beat of the right hand of m. 18 is in descending instead of ascending motion. In mm. 19-20 the dotted rhythmic figure of motive y is repeated in descending motion leading to the chromatic figuration comprised of an extended motif x' (mm. 21) (Figure 3.20).

Figure 3.20 *Portraits I, Capriccio*, mm. 17-21.

In m. 31 the harmonic language acquires a relatively stable c# natural minor orientation and the character of motive y (along with scalar fragments of motive x) is transformed from a playful to gentle melodic character. The motion stops again at m. 34 and both hands trill in half and quarter notes in contrary motion. Then, at the *Adagio espressivo* of m. 36, the introduction reappears transposed and expanded from two to

three measures (Figure 3.21).

Figure 3.21 *Portraits I, Capriccio*, mm. 34-40.

The musical score for Figure 3.21 is divided into two systems. The first system, measures 34-40, is titled "Adagio espressivo". It features a right-hand melody starting at measure 34 with a dynamic of *mf*, and a left-hand accompaniment. The tempo and mood are indicated by the marking "Adagio espressivo". The second system, measures 38-40, is titled "Allegretto tranquillo e con eleganza". It features a right-hand melody starting at measure 38 with a dynamic of *meno*, and a left-hand accompaniment. The tempo and mood are indicated by the marking "Allegretto tranquillo e con eleganza". The score includes various musical notations such as slurs, accents, and dynamic markings.

At the *Allegretto tranquillo e con eleganza* (m. 39), the first three measures of Theme A return in c minor, and marked *mp*, but with a simplified left hand portraying motive x' in quarter-notes. Then, at measure 42, the music takes on an improvisatory feel with a playful ascending scale in 32nd notes based on motive x, and leads to the highest pitch of the piece, D7 in m. 43. Then, from mm. 43-45 motive y is treated sequentially in descending motion from D7 to D#5.

Capriccio ends with a variation of the initial two-bar introduction in g# with a plagal cadence (c#-g#).

Figure 3.22 *Portraits I, Capriccio*, mm. 42-52.

III. LAMENT (MELANCHOLIC, ANGUISHED TONE)

Lament is comprised of three sections (A-B-A) with the middle section (B) providing a sharp contrast. Of the five movements of *Portraits I*, this movement is the most dissonant, with frequent non-chord tones and much chromaticism. The sadness tinge of the *Lament* is conveyed by the ‘Lament bass’ (chromatic version) spanning the interval of a fourth with all the semitones filled (G, F#, F, E, D#, D) from mm. 2-6. It is interesting to note that a repeated descending chromatic bass line with the range of a fourth was often used in Baroque opera to connote doom, death, and fate, for example, in *Dido’s Lament* from Henry Purcell’s Opera *Dido and Aeneas* (1689). (Figure 3.23)

Figure 3.23 Henry Purcell's Opera, *Dido and Aeneas*, *Dido's Lament*, mm. 1-7.

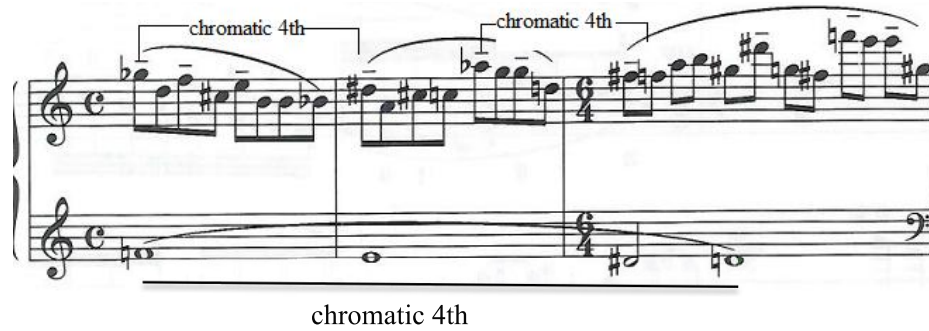
In Fábregas's score not only the bass is in a descending chromatic motion of 4th but also the soprano line is chromatic with a descending motion replicating, in diminution, the bass line.⁸²

Table 3.4 Formal outline of *Portraits I, Lament*.

Section	I				II			III	IV	V
Theme	A				A	Trans. I	B	A + Var. Trans. I Climax	A	
Phrase	a1	a2	a3	a4	a1	a3	t1	b1,b2	a2,t1, a4	a1
Motives	x, y,z						Y	y'	x, y, y',z	x,y,z
Measure	1	7	16	20	25	33	37	42	58	76

⁸² J.S. Bach for example used chromaticism as a metaphor for death and suffering, for example the Prelude from the WTC in a minor.

Figure 3.24 *Portraits I, Lament*, mm. 1-3.



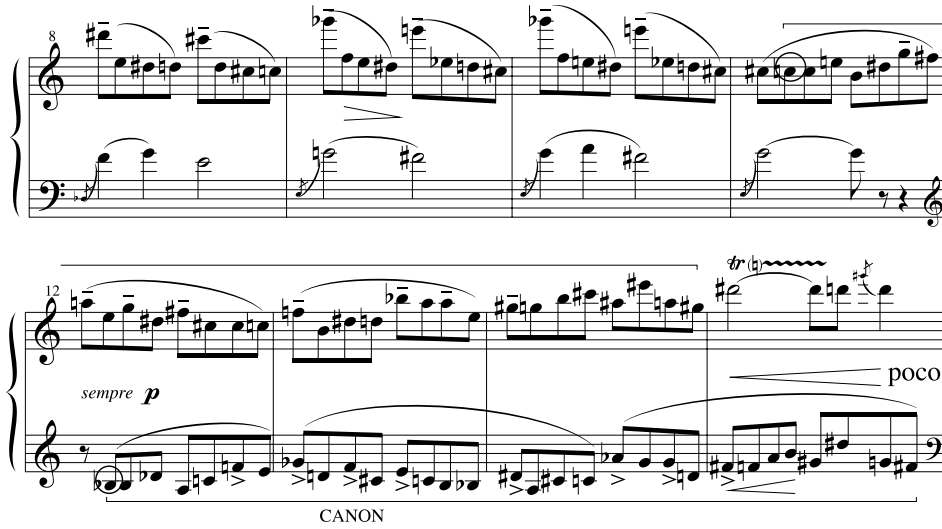
Three melodic motives (and their variations) are used in ‘Lament’: motif x: (ascending or descending M2); motif y: (three-note descending chromatic scale, sometimes the notes are permuted); and motif z: (descending m2.) – two z motives become motif y (Figure 3.25).

Figure 3.25 *Portraits I, Lament*, motives x, y, z.



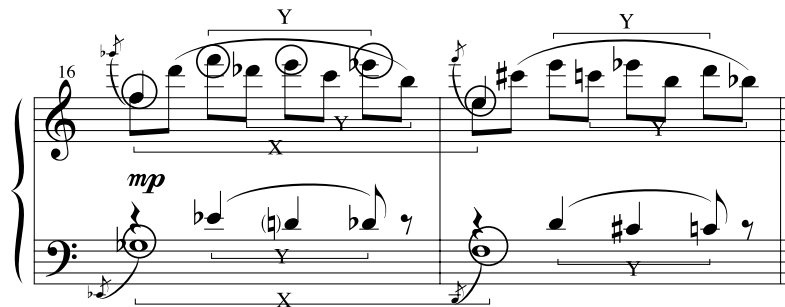
These three motives are combined in a compound-type melody, with an imbedded polyphonic texture. For example, the top voice consists of motif x, the middle voice is motif y, and the left hand is motif z (which are based on a simple chromatic scale fragment). This three-voice polyphonic texture is developed up to m. 11. Then, in mm. 12-15, the left hand imitates the soprano line in canon (mm. 11-14). (Figure 3.26)

Figure 3.26 *Portraits I, Lament*, Cannon mm. 11-15.



At m. 16, a poignant dissonance can be heard on the first beat (M9) emphasized by dissonant grace notes. Throughout the whole measure, motive x appears superimposed in both hands at the interval of M9 in parallel motion. (Figure 3.27) This dissonant clash occurs again at m. 17; a sequence of m. 16 transposed a semitone down, continuing the descending chromatic scale in both hands.

Figure 3.27 *Portraits I, Lament*, mm. 16-17.



The climatic section (m. 20) is a continuation of the dissonant clashing between the right and left hand motif x, now at the interval of minor 7. This time, however, the motive x appearing in the left hand is permuted, creating an appoggiatura and

intensifying the lamenting quality. The first beat of each bar starts with a heavy chord spanning a major tenth that provides overtones and reinforcement to the leaping grace notes (M10) attached to motif x at beginning of each bar. (Figure 3.28)

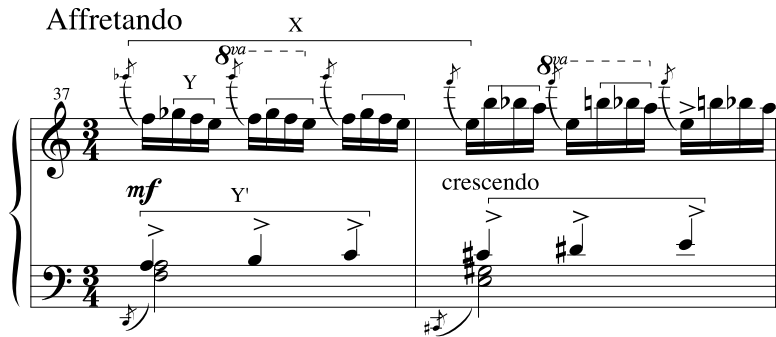
Figure 3.28 *Portraits I, Lament*, mm. 20-21.

poco stringendo up to Tempo I

The musical score shows two staves for the piano. The right hand (treble clef) contains a melodic line with grace notes and a four-note figure. The left hand (bass clef) contains a bass line with a three-note chromatic motive. Motif X is indicated in the left hand at the start of each bar, and Motif Y is indicated in the right hand. The dynamic is marked *mf*. The tempo is 'poco stringendo up to Tempo I'.

From mm. 22-24 the texture thickens with octaves in both hands leading to the conclusion of Part I marked *f*. Measure 25 starts Part II, a shorter version of Theme A appearing in the unexpected tonal center of G Major in *mf*. The mood becomes more tranquil momentarily. At the *Affrettando* (m. 37), a agitated transition features the three-note chromatic motive (y) in the left hand in ascending motion (supported by parallel chords) while in the right hand the sixteenth-notes (a diminution from the beginning four note figure) intensify the excitement leading to the climactic m. 41.

Figure 3.29 *Portraits I, Lament*, mm. 37-38.



Then at the contrasting Part III (*Poco piu mosso*), a characteristic ostinato of sixteenth-notes in the left hand (y'), based on a permutation of motif y occasionally embellished with grace notes, accompanies a lyrical Theme B (Figure 3.30).

Figure 3.30 *Portraits I, Lament*, Part III (Theme B) mm. 42-43.



From m. 58 to m. 62, a short transitional section (Part IV) based on Theme A leads to a variation of the previous *Affrettando* transitional section (m. 63 to m. 67) heard before at m. 37. Then at m. 68 a variation of Theme A is featured at the *Grandioso*. Now, marked *sempre f*, Theme A is much more intense, in sixteenth notes (diminution from the eighth notes in the beginning) and both hands are in parallel chromatic motion at the interval of a minor sixth, with very dissonant harmony (Figure 3.31).

Figure 3.31 *Portraits I, Lament*, mm. 68-69.

Grandioso (♩ = 75)

sempre *f*

At m. 72 (Figure 3.32), three music staves are needed to notate the thicker texture and wider register (Figure 3.32) that lead to the climax of the piece in *ff* at m. 74 with a descending cascade of octaves.

Figure 3.32 *Portraits I, Lament*, mm. 72-73.

72

72

3 3 3

ff

At m. 76 the music arrives to triadic harmony in G emulating the similar harmonic effect heard before in m. 25. This is the start of the final Part V, a condense recapitulation of Theme A.

Figure 3.33 *Portraits I, Lament*, mm. 76-79.

The musical score for measures 76-79 of 'Lament' from *Portraits I* is shown. It is in 3/8 time with a tempo of 65 bpm. The score is written for piano and includes a sub-bass line marked 'sub-b' and 'Xen.'. The music features a piano (p) dynamic and a forte (f) dynamic. The score is written for piano and includes a sub-bass line marked 'sub-b' and 'Xen.'.

“Lament” ends with a shorter and varied repeat of the opening Theme A (m. 78). After a dissonant chord involving the tritone (m. 87), the dynamics suddenly drop to *ppp* at the *Meno mosso* (m. 88). Then a decisive gesture marked *sub mf* at the *A Tempo* follows. The last chord of the piece, marked *sfz*, ends with a B in the bass as tonal center.

IV. INTERMEZZO (SLOW, INTROSPECTED, SEARCHING QUALITY)

Intermezzo is the shortest movement in *Portraits I*, serving as an introduction to the *Toccata* to which it leads without interruption. The music is marked ‘pensaroso’ and most of this movement is constructed with the acoustic scale, also called the ‘overtone’ scale (C,D,E, F#,G,A,Bb), which includes the tritone [C- F#(Gb)], and dominant and diminished 7th chords supported by pedal tones that provide resonant overtones. As in *Image* and *Lament*, the *Intermezzo* leans heavily on appoggiaturas (m2, M2) and suspensions large melodic leaps for melodic expression. The music is in three parts (ABA’) (Table 3.5). Part A starts unfolding and ascending slowly from the depths in rising arpeggio-like figures. (Figure 3.34) At m. 11 the melodic peak of C# is reached and the music then diminishes in intensity and becomes stationary around an E tone center.

Table 3.5 Formal Outline of *Portraits I, IV. Intermezzo*.

Section	A	B	A'	Phrase extension
Measure	1-16	17-26	31-42	43-46

Figure 3.34 *Portraits I, Intermezzo*, mm. 1-7.

Part B starts at the *poco piu mosso* in measure 16. In this section the rhythmic activity increases and the mood is a bit more turbulent. The left hand contributes to the change of mood with chromatically embellished figures outlining the tritone while the right hand focuses on the descending and ascending m2 interval. After the high point in *f* of m. 21 the music comes to a halt with the left hand trilling for five bars and the right hand descending in sequences. At the *poco mosso* (m. 27), marked *pianissimo*, the mood is calm and for the first time the harmony does not contain the tritone, but is centered in the key of *c# minor*. The note B is missing and it is not clear if it is natural minor or harmonic minor creating an ambiguous effect. These mm. 27-30 have a cadential restful effect. At Tempo I (m. 31), Part A is recapitulated but transposed up a major third above.

It unfolds as before but stops at the moment where the exchange of registers should occur in the right hand (m. 40) in *f*. Then the music stops at the dissonant chord of m. 42 and the piece ends with a G# diminished 7th chord in 2nd inversion (4/3). The D pedal tone in the bass acts as a preparation to the C major triad of the beginning of the *Toccata*. (Figure 3.35) The *Toccata* then feels as a harmonic resolution of the *Intermezzo*.

Figure 3.35 *Portraits I, Intermezzo*.



V. *TOCCATA* (VITALITY, ENDURANCE AND DECISIVENESS)

As the title implies, this *Toccata* is motoric, in constant sixteenth-notes throughout, and with continued alternation of meters. For example during the first five measures the meters go through 10/16, 7/16, 9/16 and 3/4. This piece uses the overtone scale intermittently as a constructive pitch pool. There is much chromaticism, providing color to this ‘giocoso’ and lighthearted character piece. The form of the *Toccata* is that of a rondo structure, with a main theme (Theme A) of twelve measures. This theme can be clearly identified at the beginning, reappearing either complete or in fragmentation throughout the piece in a Rondo fashion alternating with episodes.

Theme A consists of three distinguishable phrases: phrase 1 (mm. 1-5), phrase 2 (mm. 6-9), and phrase 3 (mm. 10-13). In addition we can distinguish six building blocks,

or cells, in this twelve measure theme: a (mm. 1-2), b (m. 3), c (mm.4-5), d (m. 8), e (m. 9) and f (mm. 10-11). These blocks or cells are used to construct the music, including the two episodes, where cells of Theme A are developed and used sequentially.

Table 3.6 Formal outline of *Portraits I, Toccata*.

Part	A	A'	Episode 1	A''	Episode 2	A
Measure	1	14	29	45	58	89
Tone center	C	b-D	D	D		E
Cells	a,b,c,d,e,f	a,b,c,d,e,f	Sequences & motivic dev. of Theme A	a,b,c,d,e	Sequences & motivic dev. of Theme A	a,b,c,d,e,f

Figure 3.36 *Portraits I, Toccata*, mm. 1-13.

Phrase 1 (m. 1-5) includes three cells (a,b,c): cell a is based on the overtone scale, which contains the characteristic tritone (C-F#); cell b is based on an octatonic tetrachord

in descending motion (right hand); and cell c is a reaffirmation of the C overtone scale and has a cadential feel. Phrase 2 (m. 6-9) includes four cells (a, d, e and f) and starts with cell a transposed a m2 up (Db), followed by cell d. Phrase 3 (mm. 10-13) includes cell f. Cell e consists of a stepwise scale that will be used and expanded in the episode sections, and cell f resembles the initial two beats of cell c.

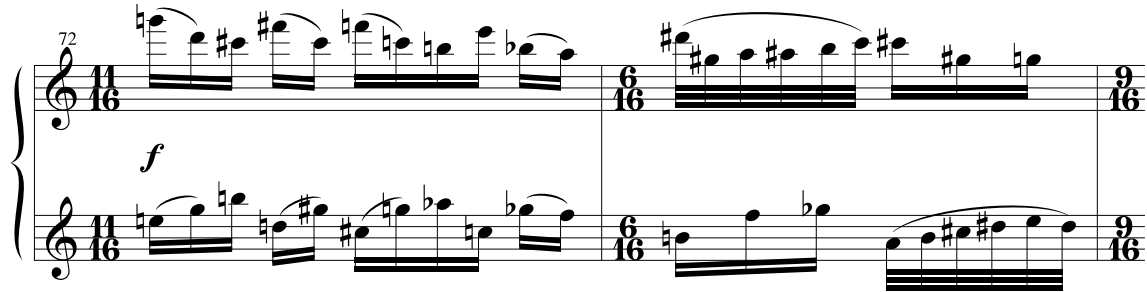
The second appearance of Theme A takes place on m. 14 transposed up a major second. This time Theme A is not complete and, in m. 24, cell e leads straight into the first Episode in *f*. Episode 1 develops several cells in sequential treatment to build excitement. The texture in this episode becomes thicker with the addition of chordal textures up to the climactic *sfz* of the *A tempo* that brings a false return of Theme A (m. 39) (Figure 3.37).

Figure 3.37 *Portraits I, Toccata*, mm. 37-42.

The musical score for *Portraits I, Toccata*, measures 37-42, is presented in two systems. The first system, marked *Allargando*, covers measures 37-42. It features a right-hand part with a descending scale and a left-hand part with a similar descending scale. The right-hand part has a triplet of eighth notes in measure 41. Dynamics include *f* and *ff*. The second system, marked *A tempo*, covers measures 39-42. It features a right-hand part with a descending scale and a left-hand part with a similar descending scale. Dynamics include *sfz*, *sf*, and *mf*. The right-hand part has a triplet of eighth notes in measure 41.

The proper Theme A returns in m. 45 marked *f*, although is only a partial return and is interrupted by a second episode. In Episode 2, cell a appears several times in ascending sequences reaching the high melodic apex of B6 in *f* (m. 72) (Figure 3.38).

Figure 3.38 *Portraits I, Toccata*, mm. 72-73.



From that point on the music loses energy and intensity moves gradually into a comfortable return of Theme A (m. 89), this time complete (12 measures) and in e minor. At the end of Theme A (m. 101), cell a appears several times in sequential succession and the music grows in intensity leading to a final gesture with a high trill on G6 that descends in staccato figure resolving to the low C3 in the right hand.

3.3 HOMENATGE À MOMPOU (2006)

Fábregas performed for Frederic Mompou (1893-1986) in 1978 in Barcelona prior to studying at The Juilliard School. She was familiar with most of Mompou's piano music and had performed much of it in her piano recitals. *Homenatge a Mompou* was commissioned by and dedicated to Dutch pianist Marcel Worms, in commemoration of the 25th anniversary of Mompou's death. Fábregas was deeply influenced by Mompou's compositional style and felt a close connection with Catalan folk melodies imbued with modal lyricism. Mompou's music is extremely lyrical and emotionally varied, with

many changes of tempo and diverse, but occasionally his music can be lighthearted and rhythmic. Harmonically,

[Mompou's] music shows the influence of Impressionism. The simplicity of his overall musical structures shows the influence of Satie. He often makes use of widely-spaced intervals, sometimes eschews key signatures and barlines, and avoids expected cadences. His piano works are also saturated with Catalonian folk elements.⁸³

Mompou's music was colored by the two major influences in his life- his Catalan folk heritage and the influence of the French modernists of his youth, principally Debussy and Satie. A shy man, he never aggressively propagated his music of sought ambitiously to write in the grand, large-scale forms that invite worldly success. He also worked in a highly personalized, simple, folklike idiom that ran counter to the main trends of rationalist modernism. But there were those, performers and audiences alike, who loved his music, and kept it alive.⁸⁴

Since Marcel Worms was going to play Fábregas' *Homenatge a Mompou* along with Mompou's music she decided to focus on the more playful and rhythmic aspects of Mompou's music in her composition. Fábregas used a melodic/rhythmic motive from Mompou's *Scenes of infants* (I. *Crits en el carrer*), as well as a Spanish folksong (II. *Tinc una nina vestida de blau*), and a short musical quote from *Impressions intimes* (III. *Jocs en el carrer*). Fábregas used a more developmental style than Mompou in her homage (Mompou was a proponent of 'primitivism' and totally opposed to developmental techniques in music. Mompou's *Musica Callada* for piano, for example, is an extreme example of Mompou's succinct music, reduced to pure 'ideas' with no development).

⁸³ Leslie Downs, "Spanish Dances and the Piano Music of Albeniz, Granados, Falla, Turina, and Mompou" (DMA diss., The University of Oklahoma, 2010).

⁸⁴ John Rockwell, "Federico Mompou, Spanish Composer, Dies," *New York Times*, July 1, 1987.

3.3.1 STYLISTIC ANALYSIS

I. *CRITS EN EL CARRER* (SCREAMS IN THE STREET)

In *Crits en el carrer* Fábregas uses a melodic/rhythmic idea from Mompou's *Scenes d'Enfants*. This short motif (a) - the note D with its upper neighbor E (D, E, D), is the basis of piece and is found numerous times throughout the piece in various shapes and variants. Fábregas achieves unity within diversity by using this single motive in textures, dynamics, timbres, tempos and mood.

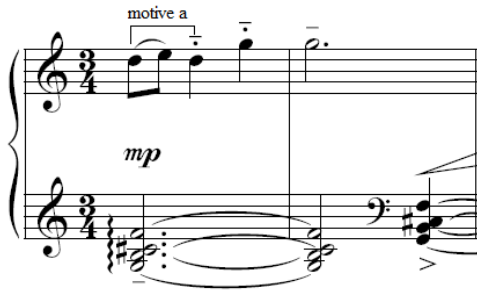
As Fábregas says in her program notes:

I focus on the characteristic melodic and rhythmic motif (ascending and descending major second)...and use it in different setting and moods: from mysterious and longing to playful and energetic.⁸⁵

This three-note motive quoted from Mompou's *Cris dans la rue* is both melodic and rhythmic (Figure 3.39) and Fábregas uses it separately for these contrasting properties.

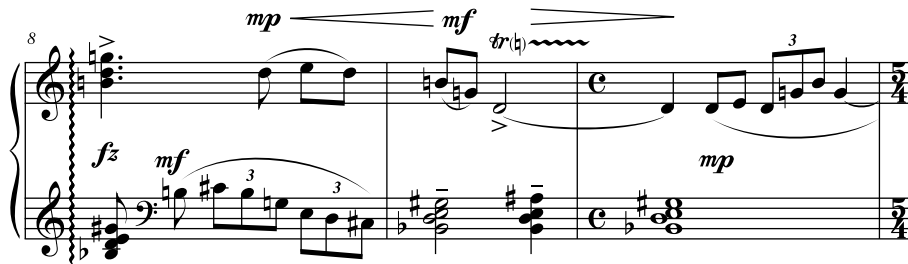
⁸⁵ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

Figure 3.39 *Homenatge a Mompou, Crits en el carrer*, mm. 1-2.



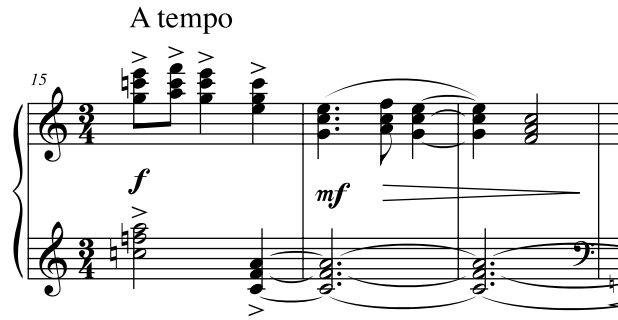
Crits en el carrer is built on tone centers and uses the tritone to create tension, as is typical of Fábregas' music pass. From mm. 1-14, the music revolves around the tone center of G resolving to the tone C in mm. 15-16 in *f*. Fábregas uses the Lydian mode in m. 7. At m. 8, the music becomes harmonically ambiguous and dissonant through by the superimposing of a G major chord (right hand) against an augmented chord (left hand) (Figure 3.40).

Figure 3.40 *Homenatge a Mompou, Crits en el carrer*, mm. 8-10.



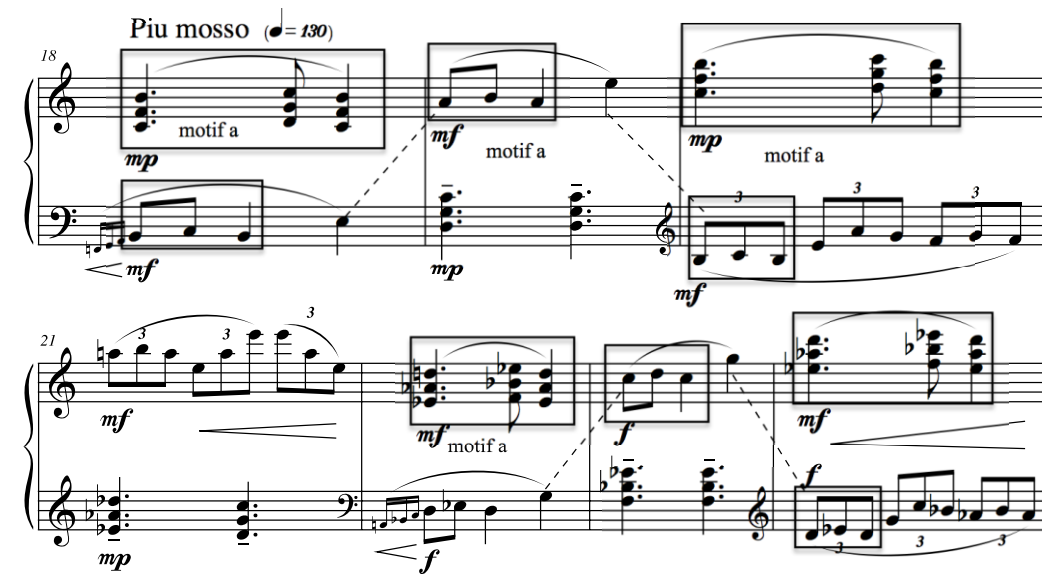
In mm. 11-12, the right-hand arpeggio is based on a tertian 'tall' chord (G-B-D-F#-A-C#). At m. 15, motive a reappears in a forte statement doubled within a chord using only adiatonic scale (pandiatonicism) (Figure 3.41).

Figure 3.41 *Homenatge a Mompou, Crits en el carrer*, mm. 15-17.



Fábregas frequently uses grace notes in this piece, for example at m. 4 and m.7. This is a characteristic of all of Fábregas' music and can be considered as an influence from Spanish music. At m.18, the music starts a dialogue, exchanging a short melodic figure with motif a, between hands which intensifies motive a, in polyphonic texture (Figure 3.42).

Figure 3.42 *Homenatge a Mompou, Crits en el carrer*, mm. 18-24.



At mm. 28-30, a direct quote from Mompou's Theme from Scenes of Infants emerges, first as a syncopated melody (m. 28) and later, at the Energico (m. 32), the

original Mompou melody is quoted (Figure 3.43), although with quartal harmony (Figure 3.44).

Figure 3.43 Federico Mompou, *Cris dans la rue* in *Scenes d'Enfants*, mm. 1-3.



Figure 3.44 *Homenatge a Mompou*, *Crits en el carrer*, mm. 25-35.



At the *Meno mosso* (m. 41) the initial theme A appears harmonized with a static M9 harmony (E-G#-B-D#) and the music is momentarily suspended. (Figure 3.45)

Figure 3.45 *Homenatge a Mompou, Crits en el carrer*, mm. 41-45.

At m. 46, the rhythmic activity increases: motive a, changes from duplet to triplet and is accompanied by a three-note descending ostinato figure in the left hand. At m. 50, the same passage is transposed a m3 above. After that, the material is condensed rhythmically and melodically (mm. 54-56), creating excitement and a sense of progression, and leading to a fortissimo climax at m. 57 (Figure 3.46).

Figure 3.46 *Homenatge a Mompou, Crits en el carrer*, mm. 55-59.

Throughout these passages, motive a can be found in triplet form until it reappears back in the original form at m. 60 in forte and as a duplet, surrounded by massive

dissonances. The motive a is embellished and developed from mm. 60-68 until the *Rallentando* at m. 69. (Figure 3.47)

Figure 3.47 *Homenatge a Mompou, Crits en el carrer*, mm. 60-65.

Then, at the *Energico*, motive a is doubled with accented quartal harmony in forte (Figure 3.49), and a descending scale of perfect fourths leads to the *Meno mosso* at m. 75, which is a variation of Theme A.

Figure 3.48 *Homenatge a Mompou, Crits en el carrer*, mm. 71-74.

The *Meno mosso* at m. 75 prepares the appearance of the *Lento* section built on G M9 harmony that imparts an open and serene quality. The piece could end at m. 84 since the G pedal tone in the bass is the same as in the beginning of the piece. However, the final gesture at the *Piu mosso* (m. 85) brings back a memory of the passage in triplets (m. 46) and the G pedal tone resolves down to F#. This minor 2nd (G-F#) is an inversion of motive a.

Figure 3.49 *Homenatge a Mompou, Crits en el carrer*, mm. 87-89.



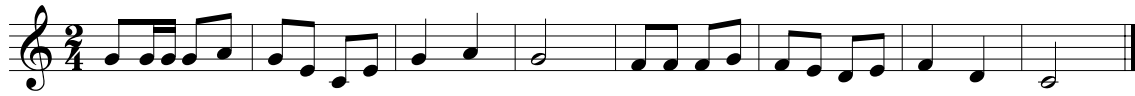
In *Crits en el carrer*, Fábregas sometimes employs harmony reminiscent of jazz, as in the chords in fourths that are used throughout. She also employs tritones, octatonic and whole tone scales, parallelism, as well as tall chords of the ninth and eleventh, which are characteristic of Impressionist music. The free floating and colorful arpeggio passages of mm. 11-12 are an example of this impressionistic influence.

II. *TINC UNA NINA VESTIDA DE BLAU* (I HAVE A DOLL IN A BLUE DRESS)

Mompou wrote many compositions based on Catalan and Spanish folksongs.⁸⁶ In her homage to Mompou, Fábregas also borrowed a tune from a popular Spanish Children's folksong titled, *I have a Doll in a Blue Dress* (Figure 3.50). The first theme is a quote from this piece.

⁸⁶ See *Cançons i dances* collection by Mompou.

Figure 3.50 Spanish Folk Song, *I have a Doll in a Blue Dress*.



The form of Fábregas's *Tinc una nina vestida de blau* is a double variation. Themes A and B appear several times in alternation, each time further developed and varied throughout the piece.

Table 3.7 Formal outline of II. *Tinc una nina vestida de blau*.

Theme	A	B	A'	B'	A''	B''	A'''
Measure	1	15	30	36	52	62	80

Figure 3.51 *Homenatge a Mompou, Tinc una nina vestida de blau*, mm. 1-8.

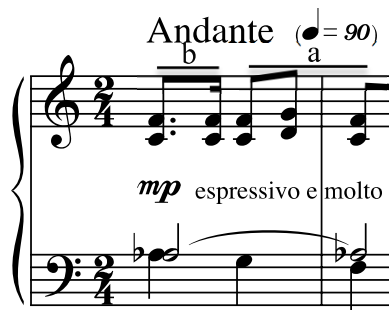


Figure 3.52 *Homenatge a Mompou, Tinc una nina vestida de blau*, mm.15-18.



Both themes A and B are based on the same ‘motive a,’ as in the first movement of this work (see figure 3.40) anticipated by another motif consisting of two repeated notes with a dotted rhythm. (Figure 3.53)

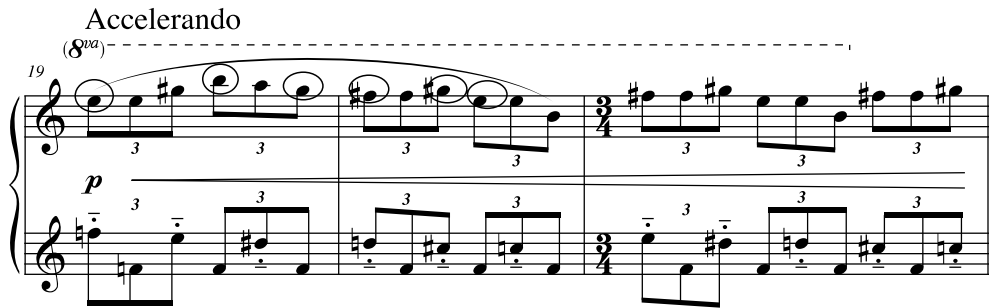
Figure 3.53 *Homenatge a Mompou, Tinc una nina vestida de blau*, motives a, b.



Theme A, which consists of the Spanish folksong tune appears twice as an antecedent (mm. 1-8) and as a consequent (mm. 9-12). However the consequent does not resolve properly; instead, at the Piu mosso (m. 15), theme B immediately follows. Theme B marked *leggero*, has a lilting and playful character brought about by the articulations and left hand accompaniment. Theme B consists of four measures with a characteristic dotted rhythm on the first beat, just like in Theme A. Both themes in this piece are usually doubled in 4ths and are freely transposed in various registers and colors. Unusual harmonies are used to disguise the original folksong.

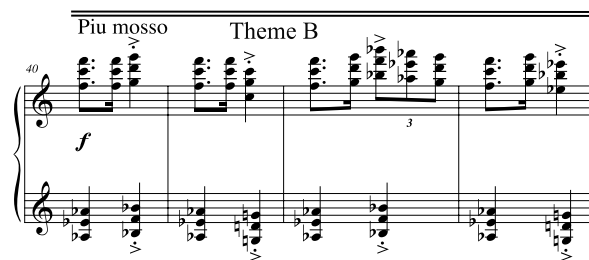
At m. 19, Theme B appears as a rhythmic variation in triplets and the theme is expanded to eleven measures, ending quietly in pianissimo and with a ritardando.

Figure 3.54 *Homenatge a Mompou, Tinc una nina vestida de blau*, mm. 19- 21.



At Tempo I (m. 30), Theme A returns a m3 higher accompanied by the left hand with an oscillating figure of two quartal chords. The harmony is ambiguous and static here with the use of the tritone to harmonize part of the theme. At m. 36, Theme B is presented in a martial style (Figure 3.55).

Figure 3.55 *Homenatge a Mompou, Tinc una nina vestida de blau*, Theme B



At m. 40, the texture thickens and Theme B is doubled in chords leading into the ff climatic point (mm. 44- 47).

Figure 3.56 *Homenatge a Mompou, Tinc una nina vestida de blau*, Theme B

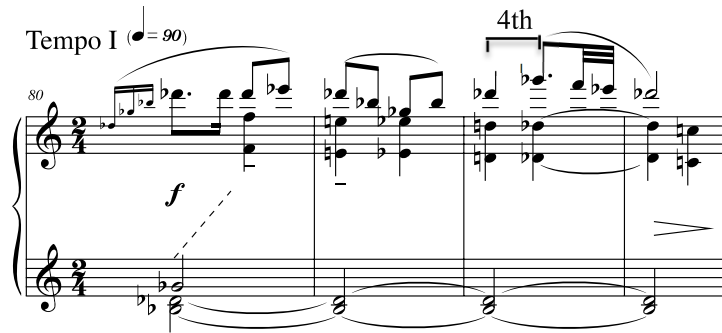
In m. 48 the melodic line moves into the upper register where a full statement of Theme A in D Major is accompanied by a left hand chordal trill outlining the tritone, resulting in a bitonal harmony.

Figure 3.57 *Homenatge a Mompou, Tinc una nina vestida de blau*, Theme A.

In m. 62, Theme B returns, embellished with grace notes and repeated notes. Between mm. 67-75, Theme B is embellished with sixteenth-notes and interpolated measures in octatonic harmony that intensify the unsettled mood. This tense dialogue relaxes between mm. 76-79, featuring parallel arpeggios in both hands that outline the pitches Eb, D, C# on the first beat of each bar. Finally, through use an

enharmonic/common tone modulation, part of Theme A the key returns in the Gb Major (Figure 3.58).

Figure 3.58 *Homenatge a Mompou, Tinc una nina vestida de blau*, mm. 80- 83.



At m. 84, the Gb Major harmony abruptly changes to a bitonal environment in which Theme A is partially restated. At m. 87 the characteristic interval of 4th in Theme A (Figure 3.60) and a partial repetition of some melodic elements in Theme A are sequentially transposed, while other elements - such as the repeated notes- are expanded and developed over a dominant E 7th chord. The parallel sextuplets arpeggios in both hands outline the interval of the 4th (both perfect and augmented), and finally lead, in m. 93, to a melodic resolution of Theme A. Harmonically, the piece ends with a repetition of a bitonal chord repeated three times consisting of B major (left hand) and Bb Major (right hand) and in pianissimo (Figure. 3.59).

Figure 3.59 *Homenatge a Mompou, Tinc una nina vestida de blau*, mm. 87-98.

The musical score for Figure 3.59 consists of two systems. The first system (measures 87-90) features a piano accompaniment with a melody in the right hand and chords in the left hand. The tempo is marked 'Poco rallentando' and the dynamics range from *mp* to *f*. The second system (measures 91-98) includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Ad libitum' and the dynamics range from *sfz* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

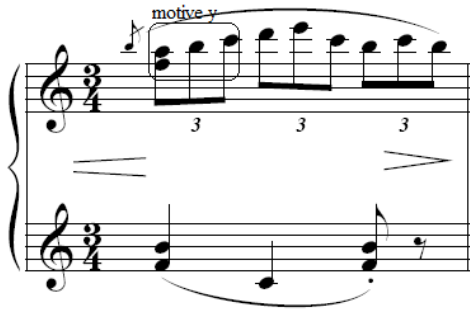
III. JOCS EN EL CARRER (GAMES IN THE STREET)

This piece consists of three main sections: a central lyrical section in slow tempo surrounded by two outer rhythmic sections in a fast tempo. *Jocs en el carrer* begins with a dance-like Theme A, in F major, characterized by downbeats with a grace note attached that have a propulsive character. The theme is built on two motives: motive x (a rhythmic dotted figure), and motive y (a legato melodic figure of three triplets), (Figure 3.60 and 3.61).

Figure 3.60 *Homenatge a Mompou, Jocs en el carrer*, mm. 1-2.

The musical score for Figure 3.60 shows the piano accompaniment for the first two measures of 'Jocs en el carrer'. The melody in the right hand is marked 'motive x' and features a rhythmic dotted figure. The dynamics are marked *mf* with accents. The left hand provides a simple harmonic accompaniment.

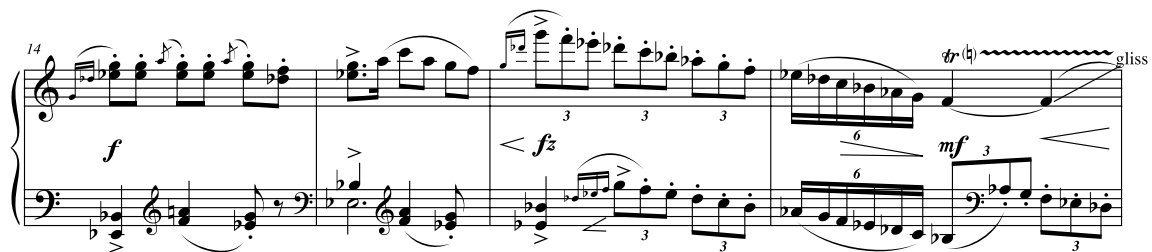
Figure 3.61 *Homenatge a Mompou, Jocs en el carrer*, mm. 3 (motive y).



Through the first thirteen measures, Theme A is expanded and developed using both motives (x, y) in addition to: Fábregas uses here: 1) chromatic parallel chords in mm. 5-6 and mm. 8-13 as accompaniment; 2) the whole tone scale in the right hand (m. 11); and 3) octave displacement technique in mm. 8-9 and mm. 10-11.

At m. 14, Theme B makes its first appearance marked forte. The first two bars of Theme B are in Eb Lydian mode but the next two (mm. 16-17) are in Eb major. Theme B is characterized by its staccato repeated notes (with grace notes), sets of triplets, and a scalar passage from eighth to sixteenth-notes (Figure 3.62).

Figure 3.62 *Homenatge a Mompou, Jocs en el carrer*, Theme B, mm. 14-17.



A glissando at m. 18 brings Theme B back in a varied form, with its character transformed from a graceful theme to a two-bar acerbic set of staccato eighth-notes leading to a *sfz* rhythmic figure (m. 25) (Figure 3.63).

Figure 3.63 *Homenatge a Mompou, Jocs en el carrer*, Variation of Theme B, mm. 24-32.

The second time this *sfz* rhythmic figure appears, (m. 28) it is extended. Measures 24-31 are repeated again but this time the ending in sixteenth-notes now leads in downward motion to a short transition accompanied by a G dominant 7th chord. The tension relaxes here in preparation for the central section at the *Meno mosso* featuring a new Theme C. Theme C is made of a graceful circling figure using the same motive ‘a’ from *Crits en el Carrer* (Figure 3.39).

Figure 3.64 *Homenatge a Mompou, Jocs en el carrer*, Theme C, mm. 43-50.

Theme C reappears three times, sometimes extended and/or with development as in mm. 50-64. The third appearance (m. 65), transposed a P4 above to D, is similar to the second appearance at m. 50. However, the statement is only partial and is interrupted at m. 70 with a transition with motivic elements of Theme A (mm. 71-76) leads to a varied restatement of Theme A (mm. 77-83).

Figure 3.65 *Homenatge a Mompou, Jocs en el carrer*, Theme C, mm. 69-80.

The musical score is divided into three systems. The first system (mm. 69-70) is labeled 'Theme C' and 'Poco accelerando'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a melodic line with triplets, and the left hand plays a bass line with chords. Dynamics range from *mp* to *mf*. A tempo marking of $\text{♩} = 130$ is indicated. The second system (mm. 71-76) is labeled 'interruption (motivic elements of Theme A)'. It features a treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The right hand plays a melodic line with triplets and glissandos, and the left hand plays a bass line with chords. Dynamics range from *f* to *mf*. The third system (mm. 77-80) is labeled 'Restatement of Theme A'. It features a treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The right hand plays a melodic line with triplets, and the left hand plays a bass line with chords. Dynamics range from *mp* to *mf*.

At m. 77, Theme A is featured in the left hand and is accompanied by repeated staccato notes in the right hand at the dissonant interval of m2. Theme B follows immediately at m. 85 and there is an increase in rhythmic and harmonic intensity at a forte dynamic level.

At m. 94, a partial restatement of Theme A leads to insistent repetitions of its characteristic rhythmic/melodic motives. At m. 99, this material is echoed in dissonant sextuplets in fortissimo that cover the entire piano range and lead to an inversion of an E major chord with an A# added note at the low register. This final explosion of sextuplets in sixteenths uses the octatonic scale. It is worth noting that *Jocs en el carrer* started in F and ends in E at the end (m2 half step resolution) (Figure 3.66).

Figure 3.66 *Homenatge a Mompou, Jocs en el carrer*, mm. 95-107.

The musical score is presented in four systems, each with a treble and bass clef.
 - **System 1 (mm. 95-97):** Labeled 'Motivic elements from Theme A'. It features triplets in both hands. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. Dynamics include *fz* and *X*.
 - **System 2 (mm. 98-99):** Labeled 'motive y'. It shows octatonic sextuplets (8va-6) in the right hand and a bass line. Dynamics include *ff*.
 - **System 3 (mm. 100-102):** Features glissandos in the right hand, a trill in the left hand, and dynamics *mf* and *ff*.
 - **System 4 (mm. 103-107):** Continues with octatonic sextuplets (8va-6) and dynamics *ff* and *ffz*. The piece concludes with a half-step resolution.

Unlike the first two movements in which Fábregas borrowed themes from Mompou and Spanish folksongs, this movement is not based on any foreign tune. However the composer does use a short musical quote, in mm. 56- 60, that reminds us of Mompou's *Impresiones Intimas*. (Figure 3.67 and 3.68)

Figure 3.67 *Homenatge a Mompou, Jocs en el carrer*, mm. 56-60.

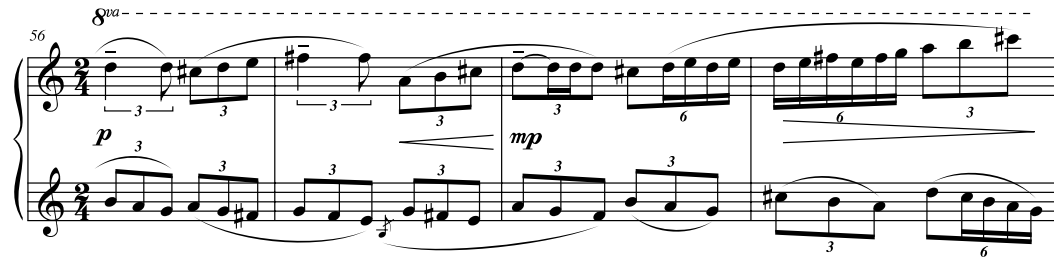


Figure 3.68 Federico Mompou, *Impresiones Intimas* (III), mm. 9-12.



3.4 HOMMAGE À MOZART (2006)

Hommage à Mozart was written for and dedicated to American pianist Eric Himy, in commemoration of the 250th anniversary of Mozart's birth. Himy premiered this work at La Salle Cortot in Paris in 2006. With this work, Fábregas' intention was to honor Mozart's gift for melody, his wide emotional range and the incredible feeling of spontaneity and improvisation in his music.⁸⁷ Several themes from Mozart are directly

⁸⁷ Elisenda Fabregas, interview by Jinha Park, Chu-gye University of Arts, Seoul, Korea, January 3, 2012.

quoted in this work such as the Piano Concerto K. 459 and K. 491, and two arias from The Magic Flute: No. 20 (*Ein Mädchen oder Weibchen*), and No. 14 (*König der Nacht*). Fábregas did not write a set of variations in this work; instead she embedded and integrated Mozart's themes within her own music so as to become undistinguishable in most cases.

3.4.1 STYLISTIC ANALYSIS

Hommage à Mozart was composed in a continuous modified rondo form that flows without interruption, although three parts and a coda can be clearly distinguished. Part I has two sections: Section A from mm. 1-40 and Section B from mm. 40-95. Theme A is the main theme used in this work and is constructed with melodic and rhythmic motives taken from the selected Mozart themes and is varied every time it returns (See main motives in Figure 3.69).

Part I

Section A: mm. 1-40

Theme A consists of six motifs (a,b,c,d,e,f) which are presented at the beginning in mm. 1- 4. Theme A starts with motif a, a 'sigh'-like figure (m2), leading into a series of repeated notes at m.2, which are an indirect quote from the Aria No. 14 (*König der Nacht*) of the 'Magic Flute.' The repeated notes at the fourth beat become repetitions an inversion of the 'sigh' motive a. Motive c appears at mm. 1-2 and outlines the tritone (Gb-C). The tritone will play an important melodic and harmonic role in this work. Grace notes, another of Fábregas style characteristics, appear at m. 3 along with the presentation

of motives d and e. These two motives are a variation of motive c since the contour and main pitches are the same. Motive f (m. 4) includes the tritone again and leads to a trill-like figure (an inversion of motive a). The general motion of Theme A is one of descending direction, from Gb5 to G2, outlining the m2 (motive a) (Figure 3.69).

Figure 3.69 *Hommage à Mozart*, mm. 1-5.

Theme A appears again at the last beat of m. 5 (a diminished 3rd below), and again at m. 9 (an augmented second below). This time, Theme A is extended and developed, leading in m. 13 to the first Mozart melody quote, the first movement of Piano Concerto K.491. The Mozart melody is embedded in the inner voice and travels from the left to the right hand, continuing and slowly disappearing through m. 15-19, echoing the characteristic interval of a sixth and smoothly leading back into a return of Theme A. (Figure 3.70). This new statement of Theme A (mm. 20-22) is more embellished and seamlessly connected (mm. 20-22) to a more intense entrance of Theme A in octaves (m. 27).

Figure 3.70 *Hommage à Mozart*, mm. 13-14.

At mm. 29-30, motives a,b,c, are used in a declamatory fashion to end the long phrase and give way to a calmer *Meno mosso* (mm. 32-39) where materials from theme A (motif d, e) are developed and used as a transition to the next section (Figure 3.71).

Figure 3.71 *Hommage à Mozart*, mm. 32-33.

Section B: mm. 40-95

At the *Piu Lento* the musical materials are changed and now we find two new Mozart themes introduced in imitation. The Mozart themes are from the first movement of Piano Concert K. 459, appearing in C Major in the right hand, and the theme from the *Ein Mädchen oder Weibchen* at m. 41 in the middle voice, also in C major. However the harmony in the left hand creates a bitonal effect. For example in m. 42 and 46 we find C Major against C#/Db. The dialogue between the two Mozart themes continues up to m. 54.

Figure 3.72 *Hommage à Mozart*, mm. 40-50.

From m. 54 to m. 66 the development of the Mozart theme from the first movement of Piano Concerto No. 19 along with motivic fragments from theme A (b, d, e and f) continues. At this point the texture thickens and there is an intense repetition of motivic figures of the '*Affrettando*' at mm. 65-66. These two measures lead to the return of a variation of Theme A.

At m. 67, Theme A in the upper voice is accompanied by triplets of sixteenth-
 notes and much virtuosic arpeggio writing. The music grows in intensity up to the Poco
 sostenuto in m. 76.

Figure 3.73 *Hommage à Mozart*, mm. 67-70.

The theme from the Piano Concerto K. 491 (as in mm. 18-19) appears in the left
 marked forte and accompanied by tremolos built with motives from Theme A (Figure
 3.74).

Figure 3.74 *Hommage à Mozart*, mm. 76-79.

Poco sostenuto

76

sfz

Poco allargando

78

At m. 86 the dotted motive from the Piano Concerto K. 491 in C minor appears again. Now in sequential treatment, the dotted motive increases the tension and leads to the most dramatic moment in Section B (mm. 93-95).

Figure 3.75 *Hommage à Mozart*, mm. 88-89.

Tempo giusto (♩. = 45)

88

mf risolutamente

From mm. 93-95, the music cascades in an abrupt descent coming to a halt with a low register dissonant chord held for almost a measure and a rest at m. 95.

Part II (*Andante sostenuto e con tristezza*): mm. 96-152

In this new section, marked *pensaroso*, the character of the music becomes highly introspective and philosophical. The tempo is slow and expansive, releasing the tension built in Part I. The texture is chordal, with many 7th and 9th chord and resonant pedal tones. Part II is the center of gravity of the entire piece.

At mm. 96-152, it begins with Theme B, derived from Theme A. Motive a and c from Theme A are used here to produce a very different musical result. For example, the first two half notes of m. 96 are motive 'a' and here are presented in rhythmically expanded form. Motive c is used in this context to extend the line and provide intensity (Figure 3.76).

Figure 3.76 *Hommage à Mozart*, mm. 96-103.

The musical score for Figure 3.76 shows measures 96-103 of 'Hommage à Mozart'. The tempo is marked 'Andante sostenuto e con tristezza' with a metronome marking of 60. The score is in 3/4 time and features Theme B. Motive 'a' is shown in measures 96-97, and Motive 'c' is shown in measures 98-100. Dynamics include *pp* (pianissimo) and *p* (piano). The score is written for piano with treble and bass clefs.

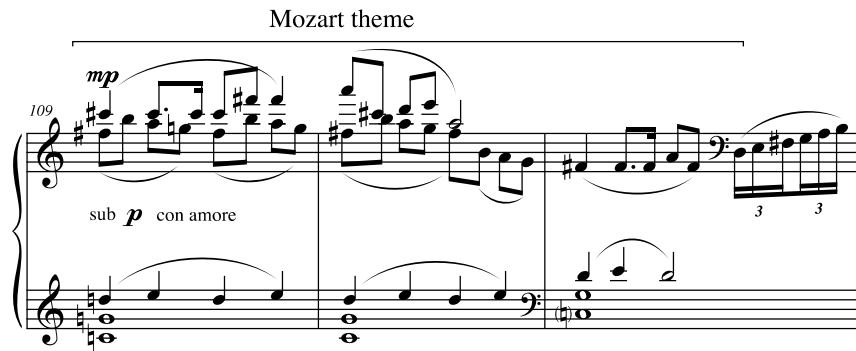
At m. 109, a luminous melody (Mozart's theme from the Larghetto of the Piano Concerto K. 491, in C minor) interrupts the introspective mood. This theme is stated with

some intervallic changes and surrounded by suggestive impressionistic harmony (tall chords with M9, M11). Marked *con amore*, the Mozart theme is presented in an atmosphere of warmth and intimacy (Figure 3.77 and 3.78).

Figure 3.77 *Mozart Piano Concerto, K. 491, Larghetto*, mm. 1-4.



Figure 3.78 *Hommage à Mozart*, mm. 109-111.



Another statement of the theme occurs at m. 115. Then a sequential treatment of the beginning of Theme A (mm. 118-127), disguised with dissonant harmony and with rhythmic motives of Mozart's *Larghetto* theme, is used as a transition to lead back into a full statement of Mozart's theme at m. 128 (Figure 3.79).

Figure 3.79 *Hommage à Mozart*, mm. 128-134.

From mm. 137-143 in a variation of the Larghetto theme, part of the theme is inverted at the interval of a perfect fourth.

Figure 3.80 *Hommage à Mozart*, mm. 135-141.

From mm. 144-154, there is progressive reintroduction of Mozart's rhythmic motive 'x,' common to both the Larghetto (Piano Concerto K.491) and the first Theme from Mov. I (Piano Concerto K. 459) (Figure 3.81).

Figure 3.81 *Mozart Piano Concerto, K.459, Allegro*, Rhythmic motif 'x' and Theme.



Part III (*Tempo giusto e con risoluzione*)

Part III (mm.153-205) is characterized by the predominance of motif 'x' (Figure 3.82) and the König der Nacht, second aria from the Magic Flute of the mad Queen. This Aria is characterized by fast repeated notes and arpeggios. The repeated notes and arpeggios are combined with motif 'x' to produce a whimsical and rhythmic ending to Part III. At m. 153, the beginning of Mozart's Theme (here in C# Major) is superimposed in both hands in bitonal harmony at the interval of an augmented 4th (C# over G) (Figure 3.82). From m. 153 to m. 178, parts of the Mozart's Theme, especially motif 'x,' are exchanged between both hands and travel through many tone centers, in a bitonal setting, and always at dissonant intervals (Figure 3.82).

Figure 3.82 *Hommage à Mozart*, mm. 153-156.

Head of Mozart's Theme in C# Maj.
Tempo giusto e con risoluzione (♩ = 70)
p playful
Mozart's Theme in G Major
mf

Suddenly at the Precipitato (Figure 3.83), activity comes to a halt with a descending arpeggio followed by a dramatic silence (m. 179).

Figure 3.83 *Hommage à Mozart*, mm. 168-179.

Mozart's Theme Piano Concerto #19 (Mov. I)

Queen of the Night Theme

Affrettando

extension of final motif of Theme

crescendo poco a poco

Precipitato

Abrupt interruption

In a passage marked *Adagio* (m. 180), the music ascends, slowly, in a majestic but introspective mood towards the heavens, first in the major sonority of F#, then in A Major and C Major (m. 185.) Three repeated sixteenth-notes (E) lead to the *Sostenuto e con dolore* conclusion, with statements of variants of Theme A over a chromatic descending left hand (Figure 3.84).

Figure 3.84 *Hommage à Mozart*, mm. 186-190.

Theme A

Sostenuto e con dolore

mp espressivo

Var. Theme A

chromatic lamenting bass line

Var. Theme A with extension

A return varied quote of the beginning of the central slow Part II (Theme B) follows at m. 191. (Figure 3.85) In a low register the mood is somber but in m. 192 becomes pleading ushering a variant of Theme A.

Figure 3.85 *Hommage à Mozart*, mm. 191-193.

Then the mood abruptly shifts back to the nervous laughter of the Queen of the Night (m. 194). The music accelerates from m. 195 through 200 with repetitions of the characteristic arpeggio and repeated notes of the *König der Nacht*. A final outburst marked *sfz* at m. 201 (*Risolutamente e con strepito*), takes the music back into the depths of despair. Fábregas envisioned this descending arpeggio as a symbol of Mozart laughing from the grave.⁸⁸ The piece ends in the lower depths of the piano register, with the beginning motif *c* from Theme A (D# (Eb)-C#-A in augmentation in the bass line, with a question and unresolved as if asking why! (Figure 3.86).

⁸⁸ Elisenda Fábregas, "Composer and Pianist," Hidden Oaks Company, <http://www.efabregas.com/> (accessed January 13, 2013).

Figure 3.86 *Hommage à Mozart*, mm. 196-205.

The musical score is divided into four systems, each with a right-hand and left-hand part. The first system (mm. 196-197) features a 'Queen of th night motif' with a tempo marking of quarter note = 60. The second system (mm. 198-199) is marked 'Accelerando and crescendo' and 'ff'. The third system (mm. 200-201) is marked 'Risolutamente e con estrepito' and 'ffz', with a change in time signature from 3/16 to 6/16. The fourth system (mm. 202-205) is marked 'Poco rallentando' and shows dynamics from 'f' to 'pp'. A bracket at the bottom of the fourth system is labeled 'Head of Theme A'.

CHAPTER 4

SUMMARY, CONCLUSION, AND RECOMMENDATIONS FOR FURTHER STUDY

4.1 SUMMARY AND CONCLUSION

The purpose of this study was to provide a stylistic analysis of four large-scale piano works including *Mirage* (1997), *Portraits I* (2000), *Homenatge a Mompou* (2006), and *Hommage à Mozart* (2006) by Spanish-American composer Elisenda Fábregas (b.1955). To this end, all four piano works were analyzed and described from the point of view of musical style. A brief biographical information also provided an overall picture of Fábregas career in music and her development as a composer.

Fábregas was first known as an excellent pianist and successful educator who served as a faculty member at the Bloomingdale School of Music, University of Texas at San Antonio and Towson University in the United States. Since the mid-1980s to the present, Fábregas has composed more than forty compositions including solo instrumental works, chamber ensemble, vocal, choral and orchestral works. This music shows a wide array of influences that has been characterized as cosmopolitan and eclectic as a result of her studies and teaching in three different continents (Europe, America, and Asia). Following is a brief descriptive summary of the four large piano works researched in this study. *Mirage* was Fábregas' first large piano work. It was commissioned for the

Sixth San Antonio International Piano Competition in memory of Andrew Russell Gurwitz in 1997 and is published by Hidden Oaks Music Company. *Mirage* is a highly virtuosic keyboard work, using a wide range of dynamics, the full register of the piano, and is highly dramatic. The influence of her native country, Spain, is evident in the lyrical section in this piece.

Portraits I for solo piano was written for the Texas Music Teachers Association in 2000, where Fábregas was awarded the Shepherd Distinguished Composer of the Year Award from MTNA (Music Teachers National Association) in 2001. *Portraits I* comprises five movements (I. *Image*, II. *Capriccio*, III. *Lament*, IV. *Intermezzo*, and V. *Toccata*). In 2006, Fábregas wrote *Homenatge a Mompou*, which was commissioned by Dutch pianist Marcel Worms in commemoration of the 25th anniversary of Catalan composer Federico Mompou, and premiered at a festival dedicated to the music of Mompou in Amsterdam. *Hommage à Mozart* (2006) is a one-movement work commissioned by American pianist of French descent, Eric Himy, in commemoration of the 250th anniversary of Mozart's death in 2006.

There are common stylistic similarities in all four of these works; they all use: 1) modal harmonies; 2) octatonicism and the tritone as a main ingredient to create harmonic tension; 3) static harmonies in the form of dominant 7th and 9th chords used as pedal points over which the upper voices develop the melody; 4) motivic development as a tool to extend the initial melodic motives and evolve into longer melodies; 5) polyphonic textures although sometimes hidden under compound melodies and not apparently visible; 6) common tones used as an axis to move around symmetrical tone centers, 7) extended tertian harmonies over long pedal points; and 8) added tones.

As far as Catalan and/or Spanish music traits, they are also common in all four works although some are not obvious. They include: 1) the pervasive use of triplets and compound meters; 2) hemiola (for example alternation between 3/4 and 6/8); 3) Phrygian melodic motives; 4) use of modality originating from Gregorian chant vestiges in Catalan folk song; 5) the use of certain intervals typical of Catalan folk songs – 2nd and 4th in contrary motion, direct and indirect motion – in the motivic melodies; 6) latent duality of the voices (compound melodies); 7) a dance idiom; 8) the use of grace notes as expressive devices; 9) a tendency to stay around tone centers and use static harmony which is common with the oriental-influenced Catalan and Spanish folk melodies; and 10) the use of variation techniques as a means of development as is the case in most Catalan/Spanish folk music.

These four works were written over a period of ten to twelve years and show a progressive interest in complexity in the treatment of harmony, timbre and texture. They increasingly use more dissonance, more variety of added tones, parallelism, bitonality, superimposed tertian sonorities, dissonant counterpoint, and more complex textures. In particular, *Portraits I* and *Hommage a Mozart* are two of the pieces that use the most dissonance and have the most embedded polyphony. However, the music never sounds harsh or overtly complicated, and always maintains the characteristic lyrical style of Fábregas. In *Portraits I*, the composer uses dissonances to create various moods. For example, in the development of the first movement (*Image*) from *Portraits I*, she seeks to portray dramatic harshness and therefore features assertive and bold dissonances, resulting from the linear superimposition of the two main themes. On the other hand, the

dissonances used in the third movement of *Portraits I (Lament)*, are mostly appoggiaturas and suspensions, and have a lyrical expressive intent.

The other two works, *Mirage* (1997) and *Homenatge a Mompou* (2006) are divergently different. The octatonicism prominent in the outer sections of *Mirage* flank a tonal and romantic central section, while in *Homenatge a Mompou*, Fábregas uses quartal harmony and jazz inspired harmonies, as well as sharp contrast of textures, rhythm and tempo changes, especially in the first movement.

As for the use of Spanish inspired harmonies, they are present in the lyrical and romantic central section of *Mirage*, and in the *Homenatge a Mompou*, where Fábregas actually uses a fragment of a Mompou musical motif from *Scenes d'infants*, and a Spanish folksong in *Tinc una nina vestida de blau*.

All four works use the entire range of the piano and the technical and musical resources of the pianist, but are very different from each other in character and style. As for the length, *Portraits I* is the longest lasting approximately 18 minutes, *Hommage a Mozart* about 14', *Mirage* with 10', and *Homenatge a Mompou* is the shortest with a duration of 7'.

As a pianist who is now more intimately familiar with Fábregas piano music, I have noticed that initially, Fábregas music seems easier than it is because it looks like 'traditional' music, but in actuality is technically and musically demanding for the performer. Fábregas has an individual style of piano writing: from particular figurations and spacing to substantial use of the left hand, and subtle pedaling due to extensive use of pedal tones.

4.2 RECOMMENDATIONS FOR FURTHER STUDY

Fabregas' music is increasingly being performed around the world and she has a number of loyal instrumentalists that champion her music. Fábregas' compositional plans are also becoming more ambitious. She is writing her first *Symphony* for Symphonic band and a *Triple Concerto* to be premiered in 2014 in Barcelona and the U.S. Her career as a composer shows her determination to grow from a pianist who started as a self-taught composer to an artist who has numerous works published and recorded commercially. At the present moment recordings are available by pianists (Elisenda Fábregas, Eric Himy, Roger Wright), chamber music (Meininger-Trio, Kobayashi/Gray Duo), and vocal recordings (Susan Gonzalez, Eileen Stremple and Rachel Rosales). Upcoming recordings by artists such as flutist, Roberto Alvarez (Singapore Philharmonic), and Hungarian violinist Rodrigo Puskás, are also on their way.

Fábregas's music deserves further study, not only because her music is attractive to classical music audience, but because it is well constructed and communicates at a deep emotional level. The influences on her music are really international due to the countries where she has lived, studied and worked in. However, it is the Spanish color, poetry and spirit of Fábregas' music that is increasingly attracting more performers. The reason is perhaps that the Hispanic populations in the world, especially the United States, are growing and impacting the musical tastes of audiences. Based on these arguments the present writer proposes the following further study of Fábregas's music.

1) Fábregas' music has a Spanish color but is not really based on recognizable Spanish music rhythms or melodies. A detailed study of Fábregas' music from the point of view of Spanish music perhaps will show which specific technical characteristics of Spanish music - such as scales, modes, melodic figurations, ornamentation, rhythms, guitar

writing, and melodic and harmonic traits from Catalonian folk and Flamenco music, for example, are present in her music. Such study can also bring insight into the ‘spirit’ and poetry of her music.

2) Further research on other works by Fábregas, such as her chamber music works and vocal cycles, may provide insights into Fábregas treatment of other instruments or medium besides the piano, and her approach to textural fabrics and timbre

3) An analysis of Fábregas’ music from an ‘international’ stylistic point of view, such as the influences of American and European classical music, may help to identify such sources and how she has integrated them in her music.

4) A comparative stylistic analysis of Fábregas’ music with other Spanish contemporary composers may show how Fábregas music compares in style with current compositional trends in Spain.

5) Further research on Fabregas’ pedagogical works for children and/or young adult piano students including *Lyric Scenes for the Young* (1999) for solo piano, *Album for the Young* for piano, and *Miniatures for the Young* for piano (2004) will provide information about Fabregas’ style as an educator.

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