



Federico  
**Mompou**  
**Misteriós**

Transcriptions for Guitar

Vol.1

**Marco Ramelli**  
guitar

**Federico Mompou** 1893-1987

**MISTERIÓS**

**Transcriptions for Guitar, volume 1**

*by James Beneteau / revised by Marco Ramelli*

*from Canciones y Danzas*

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|-----------------------|------|
| 1. Canción y Danza I  | 2'46 |
| 2. Canción y Danza II | 2'48 |
| 3. Canción IX         | 2'23 |
| 4. Canción y Danza IV | 4'37 |
| 5. Canción y Danza V  | 4'39 |

*from Cants màgics*

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|-----------------|------|
| 6. IV Misteriós | 2'43 |
|-----------------|------|

*from Préludes*

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|-----------------|------|
| 7. Prélude V    | 2'38 |
| 8. Prélude VI   | 3'58 |
| 9. Prélude VIII | 2'20 |
| 10. Prélude II  | 5'13 |

*from Impresiones intimas*

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|-----------------------------|------|
| 11. Impresiones intimas I   | 0'57 |
| 12. Impresiones intimas II  | 2'07 |
| 13. Impresiones intimas III | 0'38 |
| 14. Pájaro triste           | 2'57 |
| 15. La barca                | 1'47 |
| 16. Cuna                    | 3'01 |
| 17. Secreto                 | 2'03 |

*from Unpublished Works Collection*

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|-----------------------|------|
| 18. Pensaments        | 2'53 |
| 19. Camí de muntanya  | 1'06 |
| 20. L'eco             | 1'25 |
| 21. El camí del jardí | 0'49 |

*Dos petits preludis*

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|---------------------|------|
| 22. Oració d'ermita | 1'30 |
| 23. Il·lusió        | 1'38 |

- |              |      |
|--------------|------|
| 24. Pastoral | 1'28 |
| 25. Preludi  | 1'50 |

*from Marguerite Long,  
La Petite Méthode de piano*

- |                             |      |
|-----------------------------|------|
| 26. Sur la pointe des pieds | 0'57 |
|-----------------------------|------|

**Marco Ramelli** *guitar*

*The music is written for the inexpressible, I wish it seemed that it comes out of the shadows to return back into it.*

Federico Mompou

This album is dedicated to the compositions of Federico Mompou i Dencausse, a composer and pianist of profound sensitivity. Born on April 16, 1893, in Barcelona, Mompou exhibited an early inclination for the piano. However, his artistic journey took a critical turn in 1909, inspired by a Gabriel Fauré concert. Shifting his focus to composition, he embarked on a trajectory akin to many artists of his era, finding his way to Paris to further his study. Upon returning to his homeland, he continued his profoundly personal approach to the piano, exploring its most poetic facets as a composer and interpreter. Despite his innate introversion, the unique voice of his music soon gained recognition. His contemplative and poetic music is a mirror to his life, one of introspection, in which music was used as a medium to connect to his spiritual world.

*Ah, the inspiration. That's the secret. I don't know from where it comes, but that's one of the secrets of art. It's a form of medium in the spiritual world. I receive the messages, but I don't know where they come from... they come at unexpected moments. You must learn to wait. It demands great patience.*

Federico Mompou

Mompou's compositional approach was rooted in the trust of intuition and inspiration, channeled through the piano, which he considered fundamental in connecting with music's essence. This symbiotic relationship with the piano during his creative process led him to compose primarily on and for the instrument. However, there are some exceptions, most notably his compositions for the guitar: *Suite Compostelana* (1962) and *Cançon i Dansa N<sup>o</sup> 13* (1972).

In the guitar's melancholic and evocative timbre, Mompou discovered an ideal medium to express his contemplative and gentle poetic world. The guitar becomes the canvas where sound and silence intertwine, evoking emotions capable of transporting the listener to archaic places suspended in time.



In 2018, Brilliant Classics released my recording of Mompou's original guitar compositions. This new album further continues this exploration of the composer's works, taking his piano compositions and reimagining them for the guitar. My heartfelt gratitude first goes to James Beneteau, who, years ago, presented me with his exquisite transcriptions of Mompou's pieces. Since then, our collaboration has been profound, transcribing Mompou's music not solely to fit within the confines of the guitar's six strings, but to perceive it through an alternative lens. I perceive Mompou's music from a realm beyond time and space, it is music that can be experienced without the need for understanding, a pure form of sonic expression that transcends the boundaries of knowledge. Therefore, this note does not aim to 'dissect' or to 'explain' the recorded music. Instead, I would like to offer some insights into Mompou's poetic essence, as conveyed through his writings and interpretations, exploring how it relates to the nature of this recording.

*When I smell a flower*

*I don't think about how it was cultivated.*

*That's how I like to listen to my music.*

Federico Mompou

Mompou's poetic, spiritual connection and music are intertwined through his intimate relationship with sound. Mompou never perceived himself as a composer. He used physical contact with his instrument and sound as the conduits for composing music through inspiration. Thus, Mompou's music thrives on a unique form of listening inspired by Eastern and mystical cultures that may be better described as 'feeling.' It is an active engagement that guides the composer into a world where music is born by inspiration through the contact of resonance and vibration. Music that is not composed, but received.

*Music must be conceived as pure inspiration, a fluid that arrives from beyond, perceived as if through a kind of medium.*

Federico Mompou

Central to Mompou's philosophy was the notion that the piano was the medium bridging him to the realm of the spiritual. He possessed a heightened sensitivity and, through contact with the instrument, created a bridge between the ethereal and the tangible. In particular, he focused his listening on the space *between* two notes. Mompou's unique essence is encapsulated in this region of the 'between,' where the very essence of one note is transferred to another.

*It is as if the image of the note transfers its sonority to the other at a given moment, and the other accepts it, receiving it back at the precise moment. That is, it seems like a loving thing, like the loving sense from note to note...*

Federico Mompou

In his music and interpretations, everything responds to the perception of the sound between two notes and sensing the instrument's sound production process. In this artistic philosophy, Mompou's written score becomes a map for reliving his listening/playing experience through interpretation. Time and rhythm symmetry bow to the act of listening, becoming fluid entities that serve the demands of the sound. The written compositions are not definitive, they evolve through interaction with sound and silence and the instrument vibration, and Mompou's own recordings are testimony of that.

*I don't think music, I just convey it. I have a clear conscience.*

Federico Mompou

Transcribing and interpreting Mompou's compositions has set me on a transformative path, profoundly influencing my approach to sound and music. Indeed, it has urged me to rethink my vision of the guitar. The guitar's beauty and mystery lie in the sound's decay, that is, the space between the notes. Mompou's compositions demand us to embrace the silence amidst the notes—an active silence where both instrument and player continue their relationship through vibration.

Throughout our transcription journey, we followed Mompou's scores as a map, transmuting each piece through the lens of contact with the geography of the guitar's unique resonance. Decisions about transcription, instrumental technique, tempo, and dynamics are all intertwined with this listening to the instrument itself. Playing Mompou's music transcribed for guitar is a journey aimed at heightened listening and sensitivity, exploring the spaces between notes through tactile contact with the instrument. This recording captures this creative process and marks the beginning of this ongoing artistic journey.

*From the moment the first vibration began in dark empty space, until the moment we assume that immobility will return to the darkness: are this beginning and this end, this life and death the limits of eternity?*

*If nature teaches us that everything rebegins, it may also be believed that this beginning and end, this eternity assumed by our poor imagination, is only a period of eternity.*

Federico Mompou

© *Marco Ramelli*



Born in Milan, Italy, **Marco Ramelli** is an artist of diverse interests, encompassing roles as a guitarist, composer, researcher, lecturer, and artistic director.

Marco has performed worldwide as a guitarist, appearing in important venues as a soloist and chamber musician. His artistic path has been marked by several achievements, including the first prizes in international competitions in Italy, Spain, the UK, France, and Serbia and the recording several albums for Brilliant Classics, Nimbus, and Naxos.

Expanding his horizons into composition, Marco gained international recognition with the ‘World Guitar Composition Competition’ award in Serbia for his piece *Im Nebel, homage to Kengiro Azuma*. His compositions are played globally, interpreted by celebrated soloists such as Sean Shibe, Andrea Dieci, Lorenzo Micheli, and Andrea De Vitis. Collaboration stands as a cornerstone of Marco’s artistic journey. He has nurtured enduring associations with other contemporary

composers, resulting in premieres of several compositions dedicated to him.

Marco’s academic pursuit led to a doctorate in performing arts from the University of St Andrews and the Royal Conservatoire of Scotland. As a dedicated researcher, he shares his insights through conferences and lectures at distinguished universities worldwide, and he is a keen promoter of artistic research through the organization of conferences.

Going beyond his performances, Marco is a driving force in music education and music promotion. He serves as the Artistic Director of renowned music festivals in Italy and Ireland and is a dedicated guitar educator, inspiring the next generation of musicians. He created several projects to promote classical music and support young performers, such as the TouchTheSound project, Residenze Erranti, and Festival Corde d’Autunno, all committed to enriching the guitar musical community.

Marco’s passion for sharing knowledge extends to his role as a lecturer at the TU Dublin Conservatoire, Ireland and through masterclasses and lectures. [www.marcoramelli.com](http://www.marcoramelli.com)



*I want to extend my heartfelt gratitude to Gabriele Lodi, the luthier behind the guitar named 'La Macchiata,' a resonant companion that enriched these recordings. 'La Macchiata' is characterized by its extreme lightweight construction. The idea behind the guitar, created for this project, explores the concept of fragility and delicacy transforming them from a limitation into a potent tool for musicians to explore its nuanced subtleties. Gabriele created an instrument of mystical exploration.*

*Lastly, I would like to express my gratitude to Chandra Candiani. Her poetry and her book *Il silenzio è cosa viva*, have accompanied and influenced my exploration of Mompou's music.*



Fundació  
**Frederic Mompou**

Recording: 13-14 July 2022, Collegio Rotondi, Gorla Minore, Italy

Sound Engineer: Alessandro Scandroglio

Guitar: Gabriele Lodi 'La macchiata'

Artist photo: © Marco Ramelli

Cover: Drawing of a Bird (date unknown) by Federico Mompou

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