

Commentary on the piece 'Lux de luce, Deus de Deo genite'

The title of this piece is taken from a troped Kyrie of the mid-11th century.

The opening quartal block harmonies on the piano imply a liturgical setting, in which tolling bells announce the beginning of the holy service.

The melodic structure is directly inspired by the monophonic nature of the Mozarabic Chant over drones and pedals.

At rehearsal letter A, a short melodic formula, assigned to the woodwinds, has been freely conceived as an echo of the old Hispanic tradition blended with counter-melodies or responses and more elaborate statements, over long drones or reverberating non-triadic background. Often, the piano punctuates the texture by marking specific melody notes to recall the natural resonance in the temple where the effect of simultaneous sounds is produced, often with ethereal dissonant results.

At rehearsal letters B and C, a melodic variant enters preserving the general diatonic character, this time combined and mixed with Arabic nuances of chromatic elements in quartal context, leading to rehearsal letter D, a 'tutti' section, where the theme predominates in the foreground arranged in parallel fourths.

Rehearsal letter E is an ostinato section, where a similar two-bar recurring melodic pattern is gradually taken over by the individual parts, engaging in quartal combinations over a secundal background on the piano part, culminating in a dissonant climax as a contrast to previous expositions.

At the final section, rehearsal letter F, the general mood comes back to divine serenity; a fragment of the prominent thematic idea is heard as an epilogue, the piano background sticking to the block non-triadic sonorities leading to a distant fading out 'al niente'.