

DUBLIN INSTITUTE OF TECHNOLOGY
CONSERVATORY OF MUSIC AND DRAMA

EXPLORING THE PATTERNS, FIGURES
AND FLOWING IDEAS OF LEO BROUWER

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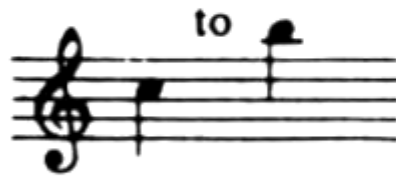
ABBREVIATIONS

arr.	Arranged by
chm	Chamber
CH	Chester Music
ch	Choir
clar	Clarinet
DY	Doberman-Yppan
EME	Éditions Max Eschig
EMT	Éditions Musicales Transatlantiques
fl	Flute
GG	Gendai Guitar Company
GP	Gringo Publications
gui	Guitar
MS	Manuscript
ob	Oboe
orch	Orchestra
OTEM	Opera Tres Ediciones Musicales
perc	Percussion
pf	Piano
R	Ricordi
SS	Schott Sohne
str	Strings
str qt	String Quartet
v	Voice
vib	Vibraphone
vla	Viola
vn	Violin

DESIGNATION OF NOTES



c^3 to b^3



c^2 to b^2



c^1 to b^1

INTRODUCTION

The Cuban composer, guitarist and conductor Juan Leovigildo Brouwer (b.1939) has received a great deal of attention in the contemporary music arena, producing a large body of compositions worthy of international admiration. His contribution to the repertoire of the guitar is immense and varied. Initially, Brouwer gained critical acclaim for his guitar works, but he has produced a great deal of music aside from that for the guitar, including many orchestral, chamber and choral works, as well as electro-acoustic, film music and solo pieces for various instruments. He is also a devoted conductor and is currently music director of the Cuban National Symphony Orchestra and conductor of the Córdoba Philharmonic Orchestra.

The history of Cuba in the twentieth century has directly affected artistic development in that country. Following the Cuban revolution of 1959, Fidel Castro came to power and with him a communist regime whereby almost all events were directly controlled by the government, including artistic expression. This made it increasingly more difficult for artistic creators to have their own voice as the government imposed sanctions on their creativity, similar to the artistic control exercised in Russia at the same time with composers such as Dmitry Shostakovich (1906–1975). Communism did however encourage a deep sense of nationalism in the arts and Cuba was no exception. Perhaps this was the reason for the large Cuban folk influences in Brouwer's music. After the revolution, it became increasingly more important for Cubans to establish a culture that was distinctly their own. As Brouwer lived through the revolution and probably received much financial aid during Castro's regime, this need to create a distinct Cuban voice was strong, as can be discerned from the composer's writings in his book *La Musica*:

The solution for a colonized country is in suppressing the defining features of the oppressing culture and not the common features with the universal culture.¹

¹ Brouwer, Leo: *La Musica, lo cubano y la innovación*, (Havana 1982), 25. This book will subsequently be referred to as *La Musica*.

Brouwer's unique and exceptional talent for innovation through the assimilation of the 'universal culture' has certainly changed the common perception of Cuban art music and earned him a place among the world's greatest composers. Through Brouwer's diligent work as a composer, administrator, teacher and performer, the true cultural identity of Cuba has been firmly established.

In his music Brouwer manages to fuse traditional Cuban music with European 'art music', a concept that was virtually unheard of prior to his innovations in the field. Many of Brouwer's works employ classical European forms such as the sonata and fugue, which are integrated with popular rhythms and sounds from Cuba, both African and Spanish in origin, as the composer himself explains:

I used the European structures and models of structures, like form, as a reference. The content that comes into these forms was built out of the essential cells and units of our folkloric roots.²

He seems to compose with remarkable ease, gliding with graceful proficiency through different forms, often assimilating Afro-Cuban rhythms and melodies to create a unique and highly personalised work of art.

This dissertation examines four of Brouwer's most remarkable compositions and his immense on-going contribution to the guitar world and to music in general. In order to investigate Brouwer's works accurately, one must take into account certain external aspects that may have affected the composer during the compositional process. Brouwer himself provides us with an insight as to how one can approach musical analysis:

Music is often analysed by means of its technical components [...] almost always neglecting to consider the circumstances which surround the creator, circumstances of philosophical-social background, political circumstances.³

The world around Brouwer is of crucial importance in order to have a full appreciation of his music and undoubtedly these circumstances should be taken into consideration when

² McKenna, Constance: 'An Interview with Leo Brouwer' originally published in *Guitar Review*, lxxv (Fall 1988), (Accessed 13 October 2002, 13:50), <<http://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html>> This article will subsequently be referred to as McKenna.

³ *La Musica*, 29.

analysing his compositions. An understanding of Brouwer and his ideology must precede any analysis of his works. Thus the format of this dissertation considers his background and life (Chapter 1) prior to an exploration of his music (Chapter 2).

Brouwer's approach to composition has undergone certain transformations throughout his life and consequently his compositions can be divided into three stylistic periods, each possessing their own distinct characteristics.⁴ This dissertation deals primarily with Brouwer's works for solo guitar as the composer himself refers to them as:

prototypes of change, like spotlights, or traffic lights on a highway or maybe not so "high", maybe it's a little path.⁵

Since the guitar pieces are 'prototypes of change', they provide us with a comprehensive overview of Brouwer's development as a composer throughout his three stylistic periods. Four pieces have been chosen for special study: *Fuga No.1* (1957), *Elogio de la Danza* [Eulogy of the Dance] (1964), *La Espiral Eterna* [The Eternal Spiral] (1970), and *El Rito de los Orishas* [Rites of the Orishas] (1993). These works were chosen for investigation mainly because they have not been explored in this particular manner, prior to this dissertation and they offer key insights into the composer's mind and compositional process. For each work it was necessary to present the findings in a slightly different fashion, as they each possess diverse characteristics.

The first of the chosen works, *Fuga No.1*, has been investigated using a graph to expose the inner workings of the fugue. *Elogio de la Danza* presents a different style of writing and therefore a new way of presenting the material is required. In this work it is revealed how Brouwer used various idiomatic guitar techniques and small cell motifs to construct the piece. The penultimate work chosen, *La Espiral Eterna*, is examined in a similar fashion to the previous piece as it is concerned primarily with the interplay of intervallic cell motifs. *El Rito de los Orishas* is the longest of all the works chosen for special study and contains various devices used in Brouwer's previous works. A graphic

⁴ Commonly acknowledged in the *New Grove* article: Rodríguez, Victoria Eli: 'Brouwer (Mezquida), Leo', *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 03 December 2002, 16:50), <<http://www.grovemusic.com>> This article will subsequently be referred to as Rodríguez, (N.G.) and referred to by the composer himself in the interview with McKenna (footnote 2 above).

⁵ McKenna.

analysis was used here to help highlight the overall structure of the work. In each of the four works chosen for special study, the texture, timbre, structure and effect produced by the various devices employed in the music have been considered. Brouwer demands rather unusual performance skills in many of his works, which help to expand the capabilities of the instrument. These particular techniques are also investigated. Where possible the 'philosophical-social' circumstances surrounding the composition are also discussed. With these works it is hoped that Brouwer's development as a composer through his various stylistic periods can be revealed and his assorted patterns, figures and flowing ideas illuminated.

Chapter 1

LEO BROUWER - JUAN LEOVIGILDO BROUWER

Composer, guitarist and conductor Leo Brouwer was born in Havana, Cuba on 1 March 1939. Brouwer's father, who played guitar works by Heitor Villa-Lobos (1887–1959), Francisco Tárrega (1852–1909) and Enrique Granados (1867–1916), encouraged him from a young age.⁶ By the age of thirteen, Brouwer had learned some *chôros* and preludes by Villa-lobos and some of Tárrega's preludes and mazurkas, and was already beginning to compose numerous works for the guitar himself. He also had a keen interest in flamenco guitar at this time. After six months of learning by ear, Brouwer decided to pursue a more serious musical training. In 1953 he went to study guitar with Isaac Nicola who founded the Cuban Guitar School. Nicola was a pupil of the great composer/arranger Emilo Pujol (1886–1980) who was a student of Tárrega's. Thus, Brouwer became part of a lineage of great performer-composers, all of whom had a large impact on the guitar and its repertoire. When they first met, Nicola played many major works for Brouwer; this undoubtedly had a huge impact the young composer. Nicola revealed to Brouwer an extensive range of the instrument's repertoire encompassing music from the Renaissance to the present.⁷ A turning point in Brouwer's life occurred at this time, after which Brouwer suddenly became conscious of his objective in life and as a creative artist. He describes this experience:

My mind changed entirely, in such a way, and in such a speed, that probably in twenty-four hours for the first time in my life, I changed my entire scope — of the world, of the environment, of man in the earth [...] I realized the aesthetics, the world of creation.⁸

⁶ Walters, Gareth: 'Leo Brouwer in Conversation with Gareth Walters', *Classical Guitar*, iii/1, (September 1984), 17. This article will subsequently be referred to as Walters.

⁷ Brouwer Video: *Documentales Sobre el Musico Cubano Mas Importante del Siglo XX*.

⁸ Century, Paul: 'Leo Brouwer: A Portrait of the Artist in Socialist Cuba', *Latin American Music Review*, viii, Part 2, (Fall-Winter 1987), 152. This article will subsequently be referred to as Century.

This revelation gave Brouwer an understanding of the aesthetics of music and the world around him and perhaps brought into perspective his future as a composer. It also seemed to instil a yearning for a more thorough understanding of music as Brouwer embarked on an extensive investigation of the major works written for guitar, from the Renaissance through to the twentieth century. He noticed that in comparison with most other instruments there were some large gaps in the literature. Brouwer describes how he came to compose after this discovery:

We didn't have a Brahms quintet for the guitar, we didn't have the *L'Histoire du Soldat* by Stravinsky, we didn't have the chamber music by Hindemith, we didn't have any sonatas by Bartók. So, as I was young and ambitious and crazy, I told myself that if Bartók didn't write any sonatas, maybe I could do it.⁹

Brouwer made his performing debut as a guitarist in 1955 at the age of sixteen. Compositions from this year include *Música*, 'Suite No. 1 for guitar' and *Cuerdas Y Percussion*, all of which were published by 1956. Already a very able guitarist, Brouwer's skills as a composer began to shine. At the age of nineteen he was awarded a scholarship for advanced guitar studies at the Hart University in Hartford, Connecticut and for composition at the Juilliard School of Music in New York. Here Brouwer interacted with Joseph Ladone, Isadora Freed, Stefan Wolpe and Vincent Persichette.¹⁰ He insists however, that he was essentially self-taught in composition.¹¹ It was at this time he began composing the *Estudios Sencillos* [Simple Studies]. These consisted of a series of four books with twenty studies in total. Brouwer composed these works to give the student-guitarist an alternative to the traditional body of methodological repertoire, which included works by composers such as Fernando Sor (1778–1839), Mauro Giuliani (1781–1829), Mateo Carcassi (1792–1853) and Dionisio Aguado (1784–1849). He wanted to provide a contemporary alternative to Classical-Era material. These simple studies are actually far from simple and each one simultaneously engages the guitarist in an aesthetically appealing piece, challenging the student to master specific areas of technique — the result being that the student actually enjoys technical practice and has a group of works worthy

⁹ McKenna.

¹⁰ Rodríguez, (N.G.).

¹¹ McKenna.

of concert performance. They are skilfully conceived, utilising a wide range of instrumental resources and unlike some contemporary compositions, these studies can be easily accessed and understood from a harmonic and rhythmic perspective.

Upon returning to Cuba from the United States in 1960, Brouwer was appointed Professor of harmony and counterpoint at the National Conservatory in Havana. In 1961 he visited the Warsaw Autumn Music Festival where he heard music by composers such as Witold Lutoslawski (1913–1994), Karlheinz Stockhausen (b.1928) and Krzysztof Penderecki (b.1933). This experience made a lasting impression on the young composer and influenced much of his compositions in later life.¹² Following this trip to Warsaw, Brouwer was appointed head of the department of music in Cuba's Cinema Institute, the *Instituto Cubano del Arte e Industria Cinematográficos* (ICAIC). He also held the position of musical advisor to the National Radio and Television Chain of Havana and became Director in the experimental department of the Cuban Institute of Cinema Arts and Industry, the *Grupo de Experimentación Sonora* at ICAIC. This group consisted of many important contemporary Cuban composers such as Silvio Rodríguez and Pablo Milanés.¹³

Through his involvement in the cinema industry in Cuba, Brouwer composed over sixty film scores including those for 'A Walk in the Clouds' and Alfonso Arau's 'Like Water for Chocolate'. He was selected in 1987 as an honorary member of the International Council of Music of UNESCO, along with Isaac Stern, Yehudi Menuhin, Ravi Shankar, and Herbert Von Karajan.¹⁴

As mentioned earlier, the music of Brouwer can be divided into three stylistic periods. The composer states that 'I have never done a radical cut of styles. My evolution has been characterized by fusion, a gradual change forward'.¹⁵ So the change from one period to the next was gradual and therefore the dates of each period can only be approximated.

Brouwer's first compositional phase extends from 1955 to 1962. During this period Brouwer was very conscious of his cultural identity and the music of this period is characterised by an essentially tonal language incorporating much of the composer's Afro-

¹² Century, 157.

¹³ Rodríguez, (N.G.).

¹⁴ Ibid.

¹⁵ Betancourt, Rodolfo: 'A Close Encounter with Leo Brouwer', *Guitar Review*, No.113, (Spring 1998), 1. This article will subsequently be referred to as Betancourt.

Cuban culture. He had by this time received formal training in the Juilliard School of Music in New York and Hart University mentioned above. Throughout this period Brouwer utilised Afro-Cuban rhythms and melodies, recomposing popular tunes such as *Drume Negrita* and *Guajira Criolla* into elaborate works with more complex harmony. Brouwer describes his use of traditional Afro-Cuban rhythms and melodies as:

The pillar for the thematic materials of my music, the source of its Afro-Cuban taste, of course with a sophisticated harmony.¹⁶

During this period Brouwer employed traditional musical forms such as sonata and variation form to create works such as *Tres Danzas Concertantes* (1958), *Tres Apuntes* [Three Sketches] (1959) and *Homenaje a Manuel de Falla* (1957).

A second transitional period began in 1962, which Brouwer describes as ‘a big eruption, a kind of cathartic avant-garde, aleatoricism’.¹⁷ The folkloric influence apparent in the previous years became less evident during this period, although he never completely abandoned what he refers to as ‘a compositional element that is beloved and useful as a working tool’.¹⁸ The music of this period was experimental in nature and considered to be *avant-garde*. The term *avant-garde* is a term used generally to denote those who make a radical departure from tradition.¹⁹ Many of Brouwer’s works fall under this heading, such as *La tradición se rompe...pero cuesta trabajo* [tradition can be broken...but it’s a hard job]. Some of Brouwer’s most famous works were composed during this period, such as *Elogio de la Danza* [Eulogy of the Dance] (1964) and *Canticum* (1968), among others. Brouwer destroyed these works believing at the time that they were ‘just exercises and so just tore them into pieces’.²⁰ Fortunately for him and music enthusiasts alike, a friend of Brouwer’s, Jesús Ortéga procured copies of these works some years earlier and managed to save them for publication.

Brouwer’s techniques of composition began to change during this second period. He experimented with *avant-garde* techniques, which included clusters, indeterminate

¹⁶ Ibid.

¹⁷ Ibid.

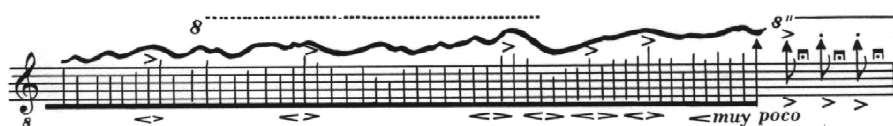
¹⁸ Ibid.

¹⁹ Kennedy, Michael, ed.: ‘Avant-garde’, *The Oxford Dictionary of Music*, (Oxford 1994), 39.

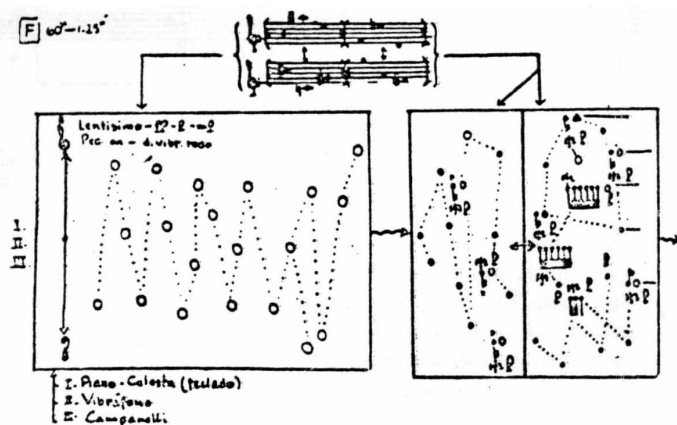
²⁰ Walters, 18.

pitch, serialism, partially aleatoric procedures, and an expansion of timbral resources through experimentation. Experimental notation was also a feature of Brouwer's works at this time, examples of which can be found in *La Espiral Eterna* [The Eternal Spiral] (1970) (see Ex.1a), *Commutaciones* (1966) (see Ex.1b) and *Concerto for Guitar and Small Orchestra No.1* (1972) (see Ex.1c):

Ex. 1a *La Espiral Eterna*, Section B3



Ex. 1b *Commutaciones*, Section F



Ex. 1c *Concerto for Guitar and Small Orchestra No.1*, 3rd Mvt., guitar



In the passage taken from *La Espiral Eterna* (Ex.1a above) Brouwer instructs the performer to improvise on the first string, ascending and descending irregularly. *Commutaciones* (Ex. 1b) was written for three percussionists on twenty-three instruments.²¹ Brouwer allows the performers to interpret the visual relationships as musical cues, similar to the techniques of composers such as Morton Feldman (1926–87) and Roman Haubenstock-Ramati (1919–94) who also utilised graphic notation. In the

²¹ Century, 158.

Concerto for Guitar and Small Orchestra No.1 (Ex. 1c) Brouwer requests the use of aggressive pizzicato interwoven with irregular improvisation and sharp dynamic contrasts, all of which create a vivid array of tonal colour.

Influences of composers such as Lutoslawski and Stockhausen can be traced in Brouwer's compositions following his visit to the Warsaw Autumn Music Festival in 1961. Lutoslawski was well known for his use of aleatoric procedures within strictly-defined limits, for example his work 'Venetian Games' of 1961.²² This use of controlled aleatoric procedures can be seen in Brouwer's *La Espiral Eterna* [The Eternal Spiral] (1970) and is discussed at a later stage. Stockhausen was regarded as the leader of the electronic *avant-garde* and was noted for his use of tape-recorder in 'chance music'.²³ Many of Brouwer's compositions during the second period involved electronic devices similar to those employed by Stockhausen, e.g. *La Metaphor del Amor* (1974) for guitar and tape. In comparison with Brouwer's previous compositional stage, a distinct submergence of folkloric elements can be discerned the second period. This brings forth a more abrupt, atonal language characterised by sharp dynamic contrasts, which can be found in many of Brouwer's compositions around this time including *Per Suonara a Tre* (1971), *Per Suonara a Due* (1972) and *Parabola* (1973).

Much of Brouwer's music during the second period focuses primarily on form and timbral experimentation. As Brouwer explains himself, much of the inspiration for his music, and in particular the form of his compositions, stemmed from extra-musical sources:

I take as a basis any geometric design, any plastic vision, anything inspiring me more than the traditional forms. This process is called (and I call it particularly) modular composition. Modular things exist everywhere in architecture, graphic design, painting, film, montage and why not in music?²⁴

The success of his works throughout this period masked a creative crisis in Brouwer's music, in that he was becoming progressively more unsatisfied with the *avant-garde* movement. His resolution to this crisis came in the form of a third compositional period,

²² Kennedy, Michael, ed.: 'Lutoslawski, Witold', *The Oxford Dictionary of Music*, (Oxford 1994), 529.

²³ Ibid., 'Stockhausen, Karlheinz', 845.

²⁴ Brouwer Video: *Documentales Sobre el Musico Cubano Mas Importante del Siglo XX*.

during which he composed some of the most remarkable compositions for guitar in the second half of the twentieth century, e.g.: *Preludios Epigramáticos* (1981–83), *Variations sur la Thème de Reinhardt* (1984) and the Sonata (1990). In 1978 Brouwer's compositional approach began to take a new direction; elements of the *avant-garde* began to wane as a return to a more tonal idiom became evident. Brouwer has a strong belief in the law of opposing forces, whereby all circumstances in the world are perfectly balanced with corresponding opposites; if there is movement, there has to be rest and if there is tension, there has to be relaxation. For Brouwer, the compositional elements of the *avant-garde* style now seemed to be fundamentally flawed as they lacked this essential relaxation, therefore being unbalanced. The emergence of what the composer calls a 'new simplicity' began to take place.²⁵ Due to this 'new simplicity' and a return to a more tonal idiom, much of Brouwer's output during this period appeals more to the common man and was not exclusively designed for an elite group that appreciated the quest of modernism. When questioned about this change of direction on the nature of contemporary music Brouwer replied:

There has been too much brain. It is time to appeal more to other and equally valid human attributes, of which the heart and its basic rhythm is obviously one but not the only one.²⁶

Brouwer refined his compositional technique further with this third period, pursuing a variety of arcane tonal colours never created before. He refers to this latest period as his 'hyper-romantic' phase.²⁷ During this 'hyper-romantic' phase there is a discernible tendency for warm lyricism, programmatic gestures and a marked increase in the use of Afro-Cuban elements, as seen in *El Rito de los Orishas* [The Rites of the Orishas] discussed below.

Brouwer changed his compositional philosophy and artistic outlook on a number of occasions throughout his career. He seemed to acquire inspiration from the most banal and extra-musical sources, all of which created a consistently refreshing and very individual sound world. This world is investigated in the four pieces chosen for special study below.

²⁵ Rodríguez, (N.G.).

²⁶ Cooper, Colin: 'Chanson de Geste: Leo Brouwer and the New Romanticism', *Classical Guitar*, No.3 (June 1985), 14.

²⁷ McKenna.

Chapter 2

SELECTED WORKS OF LEO BROUWER

The following works have been chosen for special study:

1. *Fuga No.1* (1957)
2. *Elogio de la Danza* [Eulogy of the Dance] (1964)
3. *La Espiral Eterna* [The Eternal Spiral] (1970)
4. *El Rito de los Orishas* [The Rites of the Orishas] (1993)

Fuga No.1 (1957).

As a young guitarist in the 1950s Brouwer developed his compositional discipline by writing solo works for many other instruments in addition to his compositions for guitar, including two *Bocetos* for piano, a sonata for violoncello and *Variantes* for percussion. Brouwer seemingly did not compose a fugue for any other instrument prior to *Fuga No.1*. Perhaps knowing that he was soon to study at the Juilliard School of Music, Brouwer wanted to compose this work so as to conquer fugal writing prior to formal tuition. Being self-taught and having already demonstrated a very individual approach to composition, he may have wanted to preserve this attribute. A new sense of maturity can be discerned in this work, as it is polyphonically more complex and diverse than many of his previous compositions e.g. *Suite No.2* (1955) and *Preludio* (1956). Brouwer's extraordinary ability to combine rhythms borrowed from folk music with the formal language of the Classical tradition is evident throughout this fugue. The incessant pulsating nature and rhythmic vitality contained within this fugue produces a light-hearted, mischievous façade, and after the exposition a more serious disposition is revealed.

Although Brouwer defines the work as a fugue, and it contains many aspects of fugal writing, it is however not a strict fugue in the conventional sense of the word. It seems to be an amalgamation of two principal aspects of Brouwer's compositional style:

Afro-Cuban rhythms and an admiration for complex European forms, such as the fugue. This early work exhibits some interesting compositional techniques that can be traced through many of Brouwer's works, including those found in his second and third periods. One such technique is the use of repetition for the purpose of expanding a rhythmic cell. The motif that occurs in bar 3 of the fugue subject undergoes a process of expansion by means of repetition, to create the rhythmic motif found in bar 4 (see Ex. 2).

Ex. 2



This expanded rhythmic motif returns several times throughout the piece and forms an integral part of the work. This process of expansion through repetition can be seen in works such as *El Rito de los Orishas* [The Rites of the Orishas] (1993) and in the second movement *Danza de las Diosas Negras* [Dance of the Black Goddess], bars 6–7 (see Ex. 3):

Ex. 3



This subject is four bars in length and is found in various guises throughout the work but is not restated in its original form (see Ex. 4).

Ex. 4 (subject)



In an article published in 1989, Roberto Pinciroli identifies the use of a folkloric rhythmic pattern known as a *tresillo* in this fugue.²⁸ *Tresillo* is the Spanish word for

²⁸ Pinciroli, Roberto: 'Leo Brouwer's works for guitar', translated from Italian by Possiedi, Paolo, *Guitar Review*, No.77 (Spring 1989), 4–5. This article will subsequently be referred to as Pinciroli.

triplet. The *tresillo* pattern found in traditional Cuban music is to be performed as in Ex. 5 below:

Ex. 5



The opening subject found in this fugue contains explicit use of the *tresillo* pattern as seen in Ex. 6:²⁹

Ex. 6








































To aid a clear and concise analysis of *Fuga No.1* it is presented below in graphic format. The bar numbers are arranged in a linear fashion across the top of the table and the voices are vertically aligned, with each colour representing different events throughout the fugue.

²⁹ Ibid., 5.








































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









































I	Voice 1		Subject		Answer		Episode
II	Voice 2		Countersubject		Free Counterpoint		Stretto
III	Voice 3		Pedal		Partial use of S, A, or CS		Altered

Graphic analysis of *Fuga No. I* (1957):

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
I																	
II																	
III																	

Exposition

	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
I																
II																
III																

	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49
I																	
II																	
III																	

Coda

The subject is first stated in the middle voice in D minor after which a real answer in A minor occurs in the lower voice at bar 5. The final full entry of the subject occurs in the top voice at bar 9. The exposition lasts only 12 bars, after which the texture changes somewhat at bar 13 and a new tempo is indicated and more movement indicated (*piu mosso*). A more dense texture is generated at bar 13 with a semiquaver pattern on the notes *a'* and *g'* repeated consistently, and a single open sixth string lasting the entire bar. This helps to create the space needed for an altered subject to appear in the bass at bar 14. This section sounds rather hurried in comparison with the exposition as it has an increased metronome marking of crotchet = 60. These repeated notes also help to keep momentum and create an energetic atmosphere in the piece. An episode commences at bar 18, utilising thematic material seen at the end of the initial subject in bar 4 (see Ex. 4 above).

This is organised into an overlapping ascending progression marked with a long crescendo, all of which conveys a feeling of escalating expressive tension. The repeated semiquaver pattern returns at bar 21, only this time concentrating on the note *d'*, while the answer is stated below in voice III (see graph above). Another episode similar to that of bar 18 appears at bar 25, except this time slightly expanded through repetition and strategically placed rests. This is a very tense part of the fugue as heavily accented chords followed by rests fashion an air of urgency suggesting Brouwer's belief in the essential balance between tension and relaxation.³⁰ Stretto is used to great effect at bar 29, creating a heightened sense of drama while employing a motif initially seen in bar 4 (see Ex. 4 above), followed by a period of relaxation in bars 30–3.

Brouwer employs some interesting devices to create this fugue such as the explicit use of rests to generate tension in bars 27–8, 33 and 47. The use of repeated notes, usually open strings, provides a strong resonance as the themes are stated in other voices. Throughout the entire piece there is a real sense of an elemental struggle, whereby the tempestuous natured folkloric motives are only semi-controlled within the boundaries of fugal writing. This struggle reaches its peak at bar 37, soon after the coda begins, but by the end of the piece, as the rhythmic motifs are exhausted, the conflict still seems to be unresolved. Brouwer utilises an interesting technique in the final chord, where he doubles in unison the lower *a* creating a curious sounding chord. These two notes can be found on two different strings (6th string at 5th fret and open 5th string) each of which have their own timbral characteristics. Guitar composers in particular are fond of this device, as certain notes on the guitar may be found on various different strings, creating a diverse array of timbre with only one tone, e.g.: *Campanas del Alba* by Eduardo Sainz de la Maza. As Andrés Segovia (1893–1987) states:

The guitar is like a tiny orchestra, seen through the wrong end of a pair of binoculars. It is polyphonic and contains many different timbres. It contains all the colours of an orchestra. It can sound like a flute or an oboe or like strings.³¹

³⁰ Discussed above in Chapter 1, page 7 and later in *El Rito de los Orishas*, page 23.

³¹ Wade, Graham: *Maestro Segovia: Personal impressions anecdotes of the great guitarist*, (London 1986), 39.

This may very well be the beginning of Brouwer's fascination with the diverse timbral qualities of the guitar, which he explores in greater depth in the second and third compositional phases.

Elogio de la Danza [Eulogy of the Dance] (1964).

Originally commissioned and choreographed by Luis Trapaga for a ballet, this work is now best known as a solo guitar piece and has become one of Brouwer's most popular compositions.³² *Elogio de la Danza* bridged the gap between his first and second stylistic periods, after which he did not compose any solo guitar works for four years. This work is presented in two movements, *Lento* and *Obstinato*. Brouwer states himself that:

Its very simple structure is in two parts. The first part is an Adagio. Everyone knows that the adagio (for the classic ballet) is a cultural institution in the whole world and in the history of music. For that reason I made an Adagio. And the second part is a tribute to the Russian ballets and directly to Stravinsky, my idol.³³

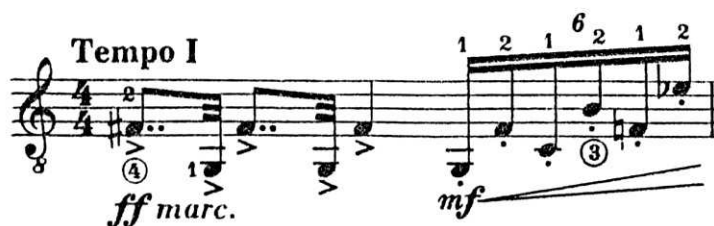
The first movement, marked *Lento* can be divided into three main parts: Section A bars 1–15, Section B bars 16–24, Section C bars 25–44 and a codetta from bar 45–54. Brouwer ensures that the performer captures the mood of this work flawlessly with rigorous performance directions. The sharp dynamic contrasts, percussive violence and caustic tone colours found in both movements reveal a new stylistic trend that is still evident today. These new stylistic elements evident in this work were nonexistent in Brouwer's previous compositions and could be perceived as an emulation of Stravinsky's treatment of dynamics, percussive effects and tone colours, e.g. *The Rite of Spring*.

The three repeated notes that open the work are important in determining the structure, as it is this three-note pattern that Brouwer employs in assorted guises throughout the first movement. This three-note pattern, on the note *b'*, can be seen at bar 10 with energetic triplet arpeggios creating a gentle fluidness of line in anticipation of cluster chords at bar 21 changing the texture somewhat. Integrated with these triplet arpeggios are four sextuplet flourishes. The movement of the fingers across the fretboard to create the sextuplet passages is interesting: fingers 1 and 2 are used in an identical fashion across the strings at the same fret (see Ex.7):

³² Pincioli, 10.

³³ Brouwer Video: *Documentales Sobre el Musico Cubano Mas Importante del Siglo XX*.

Ex. 7



The formation and ease of movement would suggest that Brouwer gave precedence to fluid finger placement, rather than the actual tones created by the passage. These sextuplets passages sit well under the fingertips and it is very probable that this formation was conceived with the guitar in the hands of the composer.

The precise nature and sheer abundance of performance directions help to shape this composition and indicate Brouwer's fascination with and desire to expose the unique timbral qualities of the instrument. Section C has an almost unstoppable pulse, as fast staccato bass notes are combined with short rhythmic flourishes, offering a hint of what lies ahead in the second movement. Although now slightly altered, a return of the finger formation seen above in Ex. 7 is evident in bars 33, 37 and 42. With the addition of slurred notes and a faster tempo, the passage now sounds smoother. A ten-bar *Lento* section concludes the first movement with unambiguous references to the initial *Lento* section while integrating material from the beginning of section B.

Appropriately named *Obstinato* [obstinate], this second movement has an unrelenting rhythmic pulse. To allow for a clearer analysis this movement can be divided into two sections: Section A bars 1–16 and Section B bars 17–92. In many of Brouwer's compositions he uses just a few closely-related rhythmic cells, which are progressively explored until the entire work has been created. Thus many of his works could be seen as variations on a number of cells. The organic development of one basic cell into many helps to create a sense of unity throughout the entire work. This process can be seen at a later stage in *La Espiral Eterna* (1970). In the *Obstinato*, the core cell appears in bar 1. It consists of two notes, b^1 and g^2 , falling to g^1 -sharp and e^2 respectively (see Ex. 8):

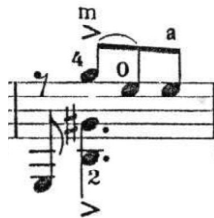
Ex. 8 (Cell 1)



This cell is expanded in bars 2 and 3 using repeated notes. It is interesting to note the intervallic disposition of cell 1, as Brouwer seems to use this formation of parallel sixths to create the chords in bar 4. The formation of the fingers on the fretboard in cell 1 is also worth consideration, as he uses this shape as a ‘moveable’ chord, that is the fingers stay in the same shape while the hand moves to different positions on the fretboard. The Brazilian composer Heitor Villa-Lobos utilised this technique in many compositions, including *Étude* No.6 and *Prélude* No.4. In bar 7 cell 1 is moved to the fifth fret where it undergoes a similar development, as the time signature alters rapidly to accommodate the diverse repetitions of parallel sixths. Short staccato notes followed by the sound of clashing chords, marked *molto marcato*, create an atmosphere of unsettled energy in section A.

Section B, marked *Vivace* (bar 17), is in contrast with the previous section and imparts a vibrant rhythmical drive, which is possibly the most thrilling part in the entire work. Loud percussive *golpes* are integrated with rapid, slurred semiquavers passages, which generate an animated ambience. The use of the *golpe*, which is somewhat similar to the sound of a drum, is used here with great effect and may be the main reason that this work is one of the most popular pieces in the guitar repertoire. Bar 19 contains remnants of the initial cell employed in the top voice, although this time slurred (see Ex. 9):

Ex. 9



The position of the fingers in bar 19 takes precedence in forming the structure of the chords in bars 20–1 and 23–5. By bar 20 the slurred interval in the top voice has been expanded to a fourth (cell 2), which allows for further development in bar 31. Brouwer utilises a very effective technique in bars 31–7: notes that are positioned relatively far up the fretboard are slurred to the open strings allowing for a more forceful sound from the guitar. Marked *crescendo poco a poco*, these slurred notes are overlapped, creating an exciting air of anticipation and as more notes are added to the chords, the texture builds towards a tremendous thump on the bridge (*golpe*) at bar 38. Here a return to the initial material seen at the beginning of section B occurs, reiterating the lively rhythmic figures

and patterns previously discussed. At bar 53 this intervallic expansion is introduced an octave lower and is reiterated in the bass line at bar 59 after which there is a short pause. This leaves the listener in a state of suspended animation, which is amply quelled with dense *rasgueado*³⁴ chords marked *fff* intertwined with *golpes* to provide a powerful climax to this section, after which there is a short codetta from bar 77–92 and a return to section A.

The diverse palette of rich tonal colours and progressive, dissonant harmonies found in *Elogio de la Danza* indicate that a change of compositional attitude has taken place. The sharp increase in the use of idiomatic guitar techniques in this work, would suggest a newfound desire for exploring the instrument's timbral capacity. *Elogio de la Danza* is also one of the first of Brouwer's works that utilises the cell technique, seen operating more extensively in *La Espiral Eterna*. The European *avant-garde* movement was to attract Brouwer's attention for the next decade, providing him with the expertise that helped mould a very individual compositional philosophy and instigated a life-long infatuation with the experimental.

³⁴ A *rasgueado* is a technique borrowed from the flamenco style and is produced by releasing the fingers of the plucking hand one-by-one across the strings, creating a lavish strumming pattern.

La Espiral Eterna [The Eternal Spiral] (1970).

This work stems from Brouwer's second period of composition, during which he explored *avant-garde* music. Prefaced to the score of *La Espiral Eterna* is a quotation from the physicist G.J. Whitrow referring to spiral structures in the macrocosm and to the occurrence of similar structures in the microcosm—this must have been Brouwer's stimulus for the work. In 1970 he had spent much of his time in Germany where he worked closely with Hans Werner Henze (b.1926) performing pieces such as *El Cimarrón*.³⁵ Henze's use of the twelve-tone technique and the improvisatory nature of his compositions seem to have influenced much of Brouwer's compositions during this period. This is particularly evident in *La Espiral Eterna*. Other major pieces composed during this period include *Canticum* (1968) and *Parabola* (1973) both of which revolve around similar ideas: using basic cells and controlled aleatoric procedures. However, differences do arise in structure and general texture. *La Espiral Eterna* was originally composed as electronic music.³⁶ It certainly sounds as if it should be produced by electronic means, apart from the occasional Bartók pizzicato, a technique whereby the string is pulled away from the guitar and allowed to slap down onto the fretboard, producing a harsh smashing sound.

Brouwer has used a rather unorthodox compositional process for this work. Before writing out any music he created a plan of it in his head and simply wrote out a description.³⁷ In his interview with Constance McKenna he describes the compositional language of this piece:

Now the climax goes up, then there is a smashing chord of whatever, and then there is an atomised convulsion, then we go down slowly, the tempo goes down like a cascade of water, and it dissolves into drops.³⁸

A spiral is a geometric figure, a curved line that turns around a centre, defined in the *New Oxford Dictionary* as 'winding in a continuous curve of constant diameter around a central

³⁵ Century, 158.

³⁶ McKenna.

³⁷ Ibid.

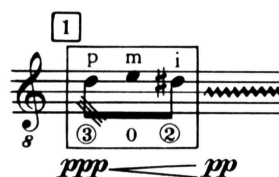
³⁸ Ibid.

axis' and 'progressive rise or fall of two or more quantities'.³⁹ This circular turning motion and progressive rise or fall is the fundamental element by which the piece is conceived. Brouwer's inspiration can often stem from extra-musical sources, as is the case with *La Espiral Eterna*:

I use any form to help me find musical forms: that of a leaf, of a tree or geometric symbolisms. All these are also musical forms; despite the fact that my works appear very structured, what interests me is sound.⁴⁰

This work is structured in the form of a spiral whereby the original motif gradually evolves 'expanding and contracting like a nebula'.⁴¹ The harmonic basis for this composition is a three-note motif, which Brouwer used previously in his work *Canticum* (1968). This motif is a basic cell consisting of a three-note chromatic cluster presented in such a way that the note from which one departs is, as anticipated, returned to, creating a circular spiralling motion:

Ex. 10



For the listener there is certainly a sense of spiral-shaped rotary created by the continuous expansion and contraction of the various cells around a focal point.

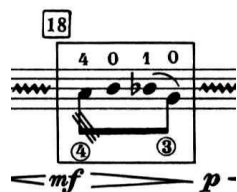
Brouwer's division of the work into four sections A, B, C and D allows for a straightforward analysis. Section A consists of 24 cells, all of which evolve from the first basic cell of three notes. The second cell begins the process of intervallic expansion while introducing a third interval, an *f-natural*. A fourth interval is introduced in cell 8 and a fifth is established in cell 15. The tonal nuances within section A are reflected in the change of centre note around which the cluster revolves. This centre note could be thought of as the nucleus. At first *e²-natural* is at the centre of the spiral, shifting to *b¹-natural* towards the end of the section:

³⁹ *The New Oxford Dictionary of English*, (Oxford, 1999).

⁴⁰ Rodríguez (N.G.).

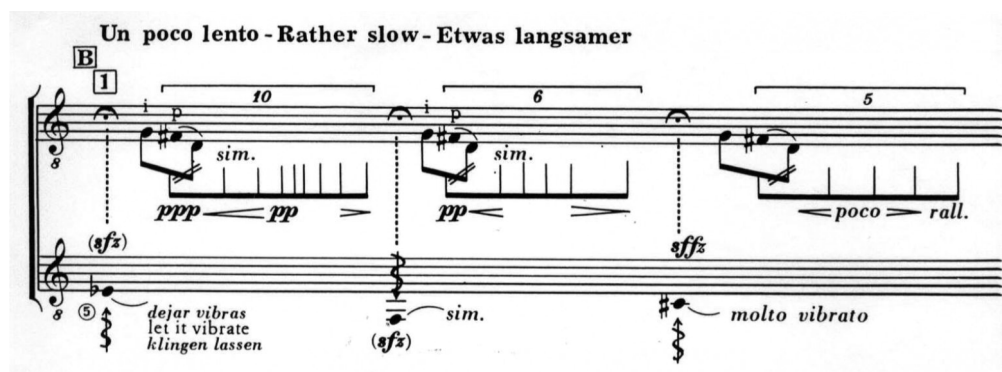
⁴¹ McKenna.

Ex. 11



In section B Brouwer divides the score into two staves, possibly to differentiate clearly between the two layers of activity. The top staff continues the idea of expansion and contraction through the use of different intervals centring on the note b^1 . The bottom staff slowly introduces the remaining eleven notes of the chromatic scale utilising a very interesting technique. Brouwer indicates that these chromatic notes are to be created by means of a glissando on the string with the nails of the right hand fingers, indicated by an arrow with a crimped line through it, seen here at the bottom of the score:

Ex. 12



The first glissando seen here is created on the note e^1 -flat, whereby the note is held with the fretting hand and the nail of the plucking hand is scraped along the string down towards the bridge, eventually sounding the note. A similar procedure is required for the following notes on the lower staff. This technique produces a contrasting texture to the swirling notes above and certainly captures the listener's attention with its scraping, uncanny sound.

Section C is the pivot point of the piece. In keeping with the definition of a spiral quoted above the work reaches its peak here, after which an expected fall occurs. Here is Brouwer's description of the piece:

It's like a theory of evolution. I gradually go from pure sound to noise, and I explore the whole panorama, the whole register of the guitar.⁴²

Section C is where the transformation from 'pure sound to noise' occurs. Brouwer instructs the performer to play this section for approximately forty-five seconds. The performer decides the rhythm here while the composer specifies the contour and density of the sound, (See Ex. 13a).

Ex.13a **C Rapido - Fast - Schnell**
Irregolare - irregular - ungleichmäßig

45^{||}

Utar de la m. izq. dedos: 1, 2, 3., mano derecha i, m. a.
To use left hand fingers: 1, 2, and 3. Right hand: i, m. a.
Mit dem 1., 2. und 3. Finger der linken Hand. Rechte Hand: i, m. a.

The 'noise' is created in a rather unique way: both hands strike the strings at different intervals. The sound of the fretting-hand slamming down onto the fret-board creates a harsh reverberation causing a powerful climax. Brouwer also used this technique in his work *Paisaje Cubano con Campanas* [Cuban Landscape with Bells] (1986):

Ex.13b

Section D can be divided into three parts. The first part is similar to cell 8, which consisted of *f*-sharp, *g*² and *g*²-sharp, except there is now an octave between each note—it has evolved (see Ex. 14a).

⁴² Ibid.

Ex. 14a

Ex. 14a shows a guitar fretboard diagram and a musical staff. The fretboard diagram is for a D major chord, with notes on strings 1-4 at frets 10, 11, 12, and 15. The staff shows the notes G4, A4, B4, C5, D5, E5, F5, G5, with fingerings 2, 1, 4, 1, 2, 3, 4, 5. Above the staff are boxes containing 'D' and '1'. Text above the staff reads '10^{II} - 15^{II}' and 'pos. fija'. Below the staff is the text 'fixed pos. in d. Lage bleiben'.

In the next cell, which is a continuation of the first part in Section D, Brouwer provides the performer with rhythmic patterns on which to improvise using the notes seen in Ex.14a above.

Ex. 14b

Ex. 14b shows a musical staff with a chromatic scale in arpeggio format. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The staff is marked with a bass clef and a key signature of one flat. Above the staff are the instructions: 'improvisar sobre las notas y las figuraciones', 'improvise on notes and figures', and 'über die Noten und Figuren improvisieren'. Below the staff are the instructions: 'no cambiar las notas - don't change the notes - die Noten nicht verändern' and 'intercambiar las fig. - interchange the figures - die Figuren austauschen'. The staff is marked with a mezzo-piano (mp) dynamic and a 2/4 time signature. Fingerings 2, 1, 4 are indicated for the first three notes.

The third part of section D, marked *Rapidísimo*, contains segments of chromatic scales in arpeggio format, which are derived from the initial cell. A circular motion is also created here with the pedal on the open sixth string acting as the point of departure for each gyration.

Even though the four sections of the work are clearly differentiated, Brouwer unifies the piece by reworking and developing the basic material, such as the swirling motion of the chromatic clusters. This is a common trait found in a large number of Brouwer's compositions, where he seeks unity by having a few closely related themes. Diversity in Brouwer's compositions is usually created through the natural ornamental figurations of the guitar, ingenious use of rhythm and an extensive exploration of timbre. Brouwer has clearly created a work of intense poetic beauty by applying a cell expansion technique sometimes in an indeterminate score. In later works, such as *El Decamerón Negro* (1981) and *Concerto Elegiaco* (1986), there are still some traces of the *avant-garde* style. Brouwer's immersion in the world of experimental music lasted only a decade, but it was enough to influence his thought and technique substantially.

Rito de los Orishas [Rites of the Orishas] (1993).

This two-movement work for solo guitar is a fine example of Brouwer's empathy with the Yoruban folklore and culture.⁴³ *Orishas* is the Yoruban word for Afro-Cuban Gods and Goddesses.⁴⁴ This piece was composed for the Uruguayan guitarist, Alvaro Pierri who premiered it in Paris in 1993. Pierri explains Brouwer feelings at the time he composed this work:

Brouwer experienced the same kind of magical feeling while composing *Rito de los Orishas* as he did for the *Elogio de la Danza*, a sort of communication with the divinity — a feeling that emanates from his deep empathy for Yoruban culture.⁴⁵

The first movement, *Exordium-conjuro*, suggests a ritual ceremony in which the evil spirits are confronted. The second movement titled *Danza de las Diosas Negras* [Dance of the Black Goddess] is based on three dance variants. This work is a prime example of Brouwer's latest phase with rich, delicate tone colours expressed through highly ornamental figuration.

For the purposes of analysis of this work a visual plan is helpful, which can be found on the following page. From this graphic plan one can immediately perceive the overall structure and how Brouwer has integrated the various themes. Brouwer's insistent repetition of the *Lento* section is also instantly apparent in the plan; perhaps this represents that 'essential relaxation' that the *avant-garde* movement lacked.⁴⁶ The various *Lento* sections, introduced regularly, endow the entire work with a certain sense of stability, relaxation and overall unity. The tension created in the work is balanced with equal relaxation.

⁴³ Yoruban – people and language of the West-African coastal area.

⁴⁴ Barrueco, Manuel: *Cuba*, EMI Classics, 1999.

⁴⁵ Markow, Robert: *Alvaro Pierri plays Brouwer*, Analekta, 1995.

⁴⁶ Previously discussed in Chapter 1 page 7.

The first movement, *Lento* begins with a repeated three-note theme marked *ppp*. In bars 1–14 and bars 80–7 this theme is interwoven with fast energetic figurations that lead to raucous dissonant chords, creating focal points within the slower sections. The presence of an evil spirit seems to manifest itself in these dissonances and consequently the programmatic title is realised. Some similarities, such as the repeated three-note theme, can be seen between *Exordium-conjuro* and the first movement of Brouwer's *Elogio de la Danza* (1964). While the repeated three-note theme can be traced through many of Brouwer's works, such as *Canticum* (1968) and *Paisaje Cubano Con Campanas* [Cuban Landscape with Bells] (1986), it is particularly evident in the first movement of *Elogio de la Danza* (See Ex.15a and Ex.15b).

Ex.15a (*Elogio de la Danza*, 1st mvt. *Lento*)

Ex.15b (*Rito de los Orishas*, 1st mvt. *Exordium-conjuro*)

This three-note theme, which is evident in both works, is perhaps the manifestation of Brouwer's aforementioned 'communication with the divinity'. The composer uses this theme frequently to create an intense, pungent atmosphere.

Brouwer has a rather unusual fascination with numbers and mathematical connections—he sees people as having inexplicable links with certain numbers, which he assigns after certain characteristics are evaluated. Colin Cooper interviewed Brouwer in 1996 where he explained: 'Falla represents No.7, [...] because of the Seven Spanish Popular Songs'.⁴⁷ Brouwer's own number is three as he was 'born on the first day of the

⁴⁷ Cooper, Colin: 'Binary Rhythm, Leo Brouwer in Rome', *Classical Guitar*, xv/4, (December 1996), 11. This article will subsequently be referred to as Cooper 1996.

third month of the year 39—1939'.⁴⁸ It is conceivable then that the repeated three-note theme mentioned above, represents the composer himself and that the *Exordium-conjuro* symbolises a personal struggle between the divinity and evil spirits.

A *vivace* section begins at bar 26 with repeated staccato notes. This pedal allows for the introduction of a new arpeggio pattern in the bass, which is consistently placed on the offbeat, creating a quirky upbeat pattern. These flowing ideas are regularly interrupted with harsh dissonant chords produced by means a flamenco influenced technique, whereby the first finger is dragged across the strings from the first to the sixth, generating a much crisper and more rhythmical attack. A small snippet of the huge flowing pattern seen in the *tempo libero* section (bar 71) is introduced in bars 47 and 49, as if to prepare the listener for the forthcoming passage. The first movement is finished off with another *Lento* section incorporating the three-note theme seen in Ex.15b above.

The second movement, *Danza de las Diosas Negras* [Dance of the Black Goddess], consists of a ten-bar introduction followed by three dances interwoven with slower sections, some of which are marked *Evocacion*. Brouwer indicates a cancellation of metre for each *Evocacion* and incorporates plenty of light bell-like harmonics; this provides the rhythmic and textural contrast to the dances either side. In *Danza I* there are many tempo fluctuations generating an unsettled mood. An evocation-like passage from bar 38–40 helps to slow the pace prior to a reintroduction of the dance at bar 43. Throughout *Danza I* the accent markings are carefully positioned so as to expose the descending interval of a third (see Ex.16), which is later employed in *Danza II* (see Ex.18a).

Ex.16



A similar figuration can be seen in one of Brouwer's earliest works, *Estudios Sencillos IX* (1962) bar 14, (see Ex. 17).

⁴⁸ Ibid., 11.

Ex. 17



Brouwer seems to have been captivated with this particular theme as he has employed it in various forms for over thirty years. *Danza II* begins at bar 55 with a recurring rhythmical theme found in many of Brouwer's works, including his *Tocatta* (1993) for four guitars and *Danza Característica* (1958). For the purposes of clarity the motif seen below in Ex. 18b that comprises the descending interval of a third followed by a rising second, will henceforth be referred to as motif A. In this dance motif A can be seen clearly when separated from the chords as shown in examples 18a and 18b below.

Ex.18a (original)



Ex.18b (motif A separated)



This motif, doubled at the octave, also occurs in bar 75 of the *Tocatta* (1993) for four guitars:

Ex.18c



Motif A appears in various forms throughout this section and indeed throughout the entire work, including a rather subdued reiteration found in *Evocacion I* at bar 85 and *Evocacion*

II at bar 101. Brouwer's compositions often have small cells that contain, what the composer refers to as the 'magic notes'.⁴⁹ As Colin Cooper explains:

Often in a composition, four or five notes carry the main significance — the 'magic notes', he once called them. [...] In each piece there may be only one such moment, a small yet significant detail that contains something special: 'perhaps a flying bird, perhaps a tree, the wind blowing, perhaps a young girl passing by. This is the way I like to compose'.⁵⁰

The frequent reappearance of motif A mentioned above (Ex.18b), would suggest that it contains this work's 'magic notes'. Brouwer expands and develops this fundamental cell in an improvisatory manner to create all three dances. The process by which Brouwer expands and develops this cell is similar in all three dances. All the dances contain a pattern similar to that seen in *Estudios Sencillos IX* (1962) (see Ex. 17 above) in which the descending interval of a third is exploited. Brouwer utilises this pattern to create a kind of underlying refrain or ostinato, over which he exposes various melodies, such as the melody in Ex. 19a.

At bar 61 a different, more lyrical theme is introduced in the top voice (see Ex.19a):

Ex. 19a



This lyrical theme contains some elements of motif A (see Ex. 18b above). The gentle, fluid momentum of the melody is helped along by the energetic accompaniment. The descending interval of a third, which is strongly accented, can be seen at the phrase end in bar 65 (see Ex. 19b).

Ex. 19b

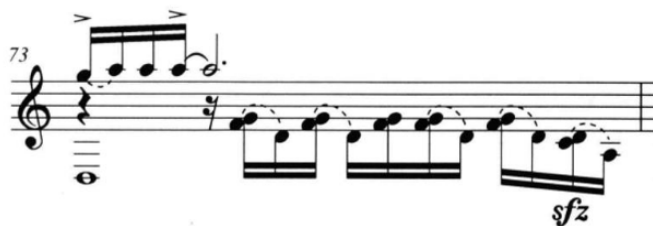


⁴⁹ Cooper 1996, 14.

⁵⁰ Ibid., 14.

This is subsequently answered at bar 73 with the ascending interval of a second, completing the initial motif A (see Ex. 19c):

Ex. 19c



This thematic answering helps to create a feeling of unity amid a feral backdrop of textural interchange. *Danza III* begins at bar 125 where a similar theme to that found in Ex. 19a (top voice) is reintroduced but this time below the rhythmic accompaniment. It is also accented and marked *marcato mf il canto* in order to expose it amid a busy accompaniment, which is to be played *pp* (see Ex. 20 and Ex. 21).

Ex. 20 (original)



Ex. 21 (theme separated)



Motif A appears in bars 151–2 in a reversed state marked with a + sign. This sign indicates that the notes are to be produced by slapping the fretboard, with the thumb of the plucking hand, at the nineteenth fret (see Ex. 22).

Ex. 22



Marked *un poco pesante*, this slapping of the fretboard produces a loud hammering sound and is used to great effect here. Utilising these types of techniques on the guitar, Brouwer is constantly expanding the possibilities of the instrument, which may well be the reason his music is so popular among guitar enthusiasts. A three-bar section marked *Vivace* (bars 154–6) is a restatement of the hasty scale-like passage found in bars 72–7 of the *Exordium-conjuro*. This passage is subsequently followed by the *Lento* section, which was discussed previously.

Rito de los Orishas demands much of the performer but, like most of Brouwer's compositions, it is typically idiomatic for the instrument, rather like Liszt or Chopin is for piano. Brouwer describes his compositional philosophy:

I compose with the instrument and for the instrument. I compose for the guitar having in mind the orchestra, or for the orchestra having in mind the guitar, and in this way I avoid the cliché of “guitar” music.⁵¹

By treating the guitar like a small orchestra Brouwer creates simultaneous multiple textures with colour and dynamic contrast. He does not perceive the guitar as a naturally melodic instrument and so most of his works, apart from those from his first compositional period, have been primarily concerned with the texture and timbre of the guitar, as Brouwer explains:

Instruments which are not melodic, like the guitar which can be wonderful and magical, but not melodic, should travel another path. They should go more toward texture; through the development of patterns, figures — flowing ideas.⁵²

Rito de los Orishas is certainly not a work with large melodic interest; the primary focus is on exploring the textural and polyphonic possibilities of the guitar within the realm of the three dances influenced by Yoruban culture and folklore. This exploration has resulted in an enriched energetic composition overflowing with a very personal sense of articulation and ornamental figuration. Although this work does conclude with a return to the initial *Lento* and the three-note theme, it imparts an air of optimism suggesting that Brouwer has overcome his personal struggle between divinity and evil.

⁵¹ Cooper 1996, 12.

⁵² Markow, Robert: *Alvaro Pierri plays Brouwer*, Analekta, 1995.

CONCLUSION

As a composer of stature in the contemporary music arena, Brouwer fused the essence of his homeland and related folk music with organic harmonic structures that grow and develop through the expansion of smaller motivic cells, indeterminacy and timbral experimentation to achieve a style that is at once nationalistic and deeply personal. As a performer, Brouwer's own playing is marked by an exceptionally precise technique combined with a very intense and rather unconventional expressiveness, in that he manages to reveal in his playing, the inner mechanisms of the music. By listening to Brouwer perform, one can tell immediately that he is aware of the music from a composer's perspective and reveals the true nature of the music from the micro through to the macro. Specifically, his phrasing tends to expose the smaller cells contained in a piece, while still maintaining the overall integrity of the work.

To date Brouwer's career as a composer has undergone three main transformations. His compositional approach and philosophy has altered considerably throughout his three stylistic periods. All Brouwer's music, irrespective of the period in which it was written, has a very individual sound quality that thoroughly traverse the musical forms adopted and distinguishes him from all the other guitar composers of the second half of the twentieth century. One notices that there is one particular element that never leaves his compositional style, his Afro-Cuban roots. As Brouwer himself states of his life compositional approach:

Since I begun to compose in 1955 until now, I have taken the elements of the Cuban popular music. What I take are the cells of the most antique music, which are the African ritual music. I have taken rhythmic and melodic cells that are archetypes and I have elaborated them into a more universal context. For me the ideal thing would be that they transcend in the space and the time the same way Roldán and Caturia did, for example.⁵³

Here Brouwer is referring to the great Baroque sculptor, painter and architect Pedro Roldán (1624–1700) who attempted to amalgamate the different areas of art in order to combine painting, sculpture, and architecture in a theatrical unity. Brouwer also fused the various art forms in a process he calls 'modular composition' discussed earlier in the

⁵³ Brouwer Video: *Documentales Sobre el Musico Cubano Mas Importante del Siglo XX*.

introduction and seen operating in *La Espiral Eterna*, where the geometric form of a spiral dictates the artistic intent within the work.

The patterns, figures and flowing ideas found in the four works chosen for special study provide us with an insight into the artistic mind of this remarkable composer and in particular the regular occurrence of the three-note theme found in many works suggests that Brouwer's own artistic voice is omnipresent throughout the three stylistic phases and various compositional philosophies. In the latter three of the four works, *Elogio de la Danza* (1964) *La Espiral Eterna* (1970) and *El Rito de los Orishas* (1993) we can see Brouwer's truly impressive ability to generate a kaleidoscope of timbral colours and sounds, that seem to permeate the listener's mind and consequently be effortlessly absorbed. The four works investigated reveal Brouwer's gradual development as a composer: first he combined folkloric aspects with classical European forms (*Fuga No.1*), then he commenced a journey into (*Elogio de la Danza*), through (*La Espiral Eterna*) and away from (*El Rito de los Orishas*) *avant-garde* type composition. His approach to composition and music in general has a propensity to 'convert' those opposed to the modernistic ideals as his extraordinary eclecticism as a composer has given new meaning and worth to the guitar repertoire, ensuring the guitar's place as an eminent instrument in contemporary music for years to come.

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