

LITHUANIAN ACADEMY OF MUSIC AND THEATRE
FACULTY OF MUSIC
DEPARTMENT OF WIND AND PERCUSSION INSTRUMENTS



Estefanía Fernández Agulla

MASTER'S THESIS

**ROGELIO GROBA GROBA: CONTRIBUTIONS TO THE FLUTE
REPERTOIRE**

Study Program: Music Performance (Flute)

Advisor: Assoc. Prof. Doc. Kazys Daugėla

Vilnius - Vilnius, 2018 – 2019

INDEX

ABSTRACT	4
1. INTRODUCTION	4
1.1. Justification.....	5
1.2. Objectives.....	6
1.3. Problem statement.....	6
1.4. Status of research	6
1.5. Methodology	7
2. THE COMPOSER: ROGELIO GROBA GROBA	9
2.1. Biography.....	9
2.2. <i>Fundación Rogelio Groba</i> (Rogelio's Groba Foundation)	11
2.3. Catalog of works.....	12
2.4. Compositional style	13
2.4.1 The ethnographic resource. In the archaic style.....	15
2.4.2 Hyperrealism. In the <i>grobianan's</i> style.....	16
2.4.3. Examples of grobianian's style	18
2.5. Writing technic	27
3. THE FLUTE IN THE WORK OF GROBA	28
3.1. Flute soloist and symphonic orchestra	28
3.2. Several soloists, flute and orchestra.....	30
3.3. Chamber Music	32
3.3.1. Flute and piano.....	32
3.3.2. Wind Quintet.....	33
4. CONCLUSIONS.....	35
5. BIBLIOGRAPHIC AND DOCUMENTARY SOURCES.....	36
5.1. Documentary sources:	36
5.2. Journal Articles:.....	36
5.3. Interviews.....	37
5.4. Publishing.....	37
5.5. Multimedia recordings.....	37
5.6. Internet sources	38
5.7. Bachelor's Thesis.....	39
5.8. Master's Thesis.....	39
5.9. Doctoral Thesis	39
6. APPENDIX	40
6.1. Table of figures.....	40

6.2. Concert brochure of the Premiere of <i>Mímesis</i>, ciclo para frauta e piano. (A Coruña, Galicia. 1982-08-24).	41
6.3. Concert brochure of the World Premiere of <i>Mímesis</i>, ciclo para frauta e piano. (Argentina. 1982-09-09).	42
6.4. Formal and harmonic analysis of <i>Mímesis</i>. <i>Ciclo para frauta e piano</i>	43

ABSTRACT

This final project's topic are the compositions done for solo flute or piccolo and chamber music by Rogelio Groba Groba (Guláns, Ponteareas, Galicia, Spain. 1930).

The structure is presented around two main points: in the first one we will talk about the composer, where we will study his biography to contextualize and understand his composing style and his whole work for flute. We will know more about the foundation with his own name, leaded by himself and managed by his son, Rogelio Groba Otero. It disclosures his music and was the one that gave us access to his work and personal files, making the study of his general repertoire possible, and letting us know by firsthand the repertoire for solo flute and piccolo and the use of these instruments in chamber music. His prolific catalog will be a very important point, where after an investigation we find all the pieces where the flute and piccolo take the main voice and as well as the participation in different music ensembles.

In the second section, we will discover the whole pieces that are part in this catalogue, explaining the premiere of each one, the background, style, and information referring to the release and the sound recordings of his works.

This paper will lead us to know all the unpublished repertoire as well as understand his music by means of the composer.

1. INTRODUCTION

Rogelio Groba Groba is a composer born in the parish of Guláns in 1930 (Ponteareas, Galicia, Spain) with a great prestige national like internationally.

We can find in his catalogue about 700 works destined for a wide variety of formations: popular groups (folkloric quartets, choirs, wind bands, etc.), symphonic orchestra, chamber music or a big instrumental variety of ensembles as well as operatic and solo repertoire. Along with all this musical creation he finds we have several compositions for solo flute or as a participant in different ways with a personal belief that makes Groba of Galician folklore: traditional melody created by himself mixed with a characteristic language of an academic work.

Regarding the general bibliography that collects information about the author and his work, we find national and international dictionaries or encyclopedias that represent a first approach to the figure of Groba with bibliographic terms but which barely provide specific information about his works.

1.1. Justification

The choice of this topic for my work arises for several reasons. In the first place, due to the strong family and personal union that I have with the municipalities of Mondariz, Mondariz-Balneario and Pontearreas, in which I have lived part of my childhood and which have seen me grow personally and musically.

It was in them that I discovered the beautiful spots next to the *Xabriña* and *Tea* rivers, which would have inspired many authors for their artistic creation, and in which my passion for music grew. From very young, I enjoyed the cultural activity of these places and especially as performer in the woodwind bands and folkloric groups around it, starting my walk in the traditional folk group *Airiños do Sobroso* as a *tamboril*¹ player and as a flutist in *Banda de Música Cultural de Mondariz*, collaborating with *Banda de Música Reveriano Soutullo de Pontearreas* and *Banda de Música Xuvenil de Xinzo* of which I am currently a member.

The second reason is for the lack of knowledge about the repertoire for solo flute from Galician composers and my own need to collaborate on their knowledge and dissemination. This work is not reflected in the flute program of the Spanish and Galician Academies, so my interest started when I was in my second course of Bachelor and attended the *II Festival Groba* in Pontearreas² (2014).

I had there the opportunity of listening one arrangement for flute and chamber orchestra of *Mímesis*³, with André Cebrián on the flute and the *Orquesta de Cámara Galega* conducted by Rogelio Groba Otero. For me it was a discovery, being astonished by the music of this composer and even more to the knowledge of the existence of four concerts for flute soloist in his catalog.

After this, I started to investigate other composers from my country who made contributions to the flute repertoire, finding to Paulino Pereiro, Manuel Balboa, Jesús González, Juan Durán, Xoan Antón Vázquez Casas, Toni Cantal ...among others, discouraging me the few information related to this repertoire, and more now, knowing all the published material we have at our disposal and never is performed.

¹ Traditional Galician drum made by lambskin, similar to the Lithuanian *Būgnas*.

² This Festival was born in 2013 as an impulse for the new generations of Galician musicians as well as to promote the cultural diffusion of this town, with master classes, concerts and cultural activities during a week in summer. In 2014 the Contest for Young Violinists Festival Groba was included as a novelty.

³ Cycle for flute and piano created in 1985; the composer decided to make an arrangement for chamber orchestra in the year 2012.

1.2. Objectives

The following are the objectives that we will address in this research work:

- 1) To deepen into the life of the composer approaching as close as possible to understand his musical thinking, as well as to the most excellent characteristics of his compositional language.
- 2) To show his work composed for flute and piccolo until the moment, being this work as a source of information for future generations.
- 3) To promote the performing of Rogelio's Groba creations and to motivate the knowledge about Galician composers and its music.

1.3. Problem statement

Although a part of the concertos for flute and orchestra of this composer were released (only *Mimesis for flute and piano* is performed by the students' own motivation in some of the Academies in Galicia) there are no scientific studies about the repertoire for this instrument as well as the lack of knowledge of all this musical legacy by students and teachers, a circumstance that has completely influenced the election of the topic of my Master's Thesis, in order to divulge a small part of his work for flute and piccolo and for facilitating the next generations of flutists a small approach to the complete work of this composer.

1.4. Status of research

We find research works published in relation to Galician composers and their music⁴, as well as Rogelio Groba⁵, who has been the subject of numerous researches due to its wide compositional catalog.

Regarding the general bibliography that collects information about the author and his work, we find national⁶ and international⁷ dictionaries or encyclopedias that represent a first approach to the figure of Groba with bibliographic terms but which barely provide specific information about his works.

In the case of the most specific bibliography - where we find questions referring to its compositional style as well as to the evolution of its aesthetic thoughts - we find publications

⁴ There are several biographies about Galician composers such as Pascual Veiga, written by Xulio Pardo de Neyra and Xosé de Cora; Juan Montes, by Juan Bautista Varela de Vega or works about the Maestro Vide by Javier Jurado Luque.

⁵ As regards the references on the composer's catalog, we find entries in the *Bibliothèque Internationale de Musique Contemporaine in Paris* or *Colgate University* (New York), and about his biography at the *Biography Center of Cambridge* (England).

⁶ Ramiro Cartelle, Rogelio Groba y Groba. Gran Enciclopedia Gallega. Ed. Silverio Cañada, (Santiago, 1980).

⁷ David M. Cummings, "*International Who's Who in Music and Musicians' Directory (In the Classical and Light Classical Fields)*", Ed. Cambridge, (1994).

by Rogelio Groba, or those that collect his testimony with different authorship⁸, being of vital importance because even if it is not written by the composer it has information provided by himself. We add to these publications articles⁹ and works written by Groba and other researchers of their work - among them musicologists such as *Carlos Villar Taboada*, *Xoán Manuel Carreira*, *Mercedes Goicoa* and *Carlos Villanueva*, as well as performers from Galicia of great prestige¹⁰ that deal with punctual aspects of his catalog, compositional techniques or researches about some of his works at an interpretative level - being of great interest and help to carry out this Master's Thesis.

1.5. Methodology

The methods used in the elaboration of this research were essentially qualitative - as regards the study of the main characteristics of the compositional style of this author - although in certain phases of the study, the methodological approach was quantitative - in relation to the use of diagrams, necessary for the study of the catalog - taking an analytical character through the musical analysis of one of his works, *Mímesis* for flute and piano¹¹, that helped us to understand its musical idea, as well as the treatment of folklore.

On the other hand, we carry out a type of exploratory research - because it is a first scientific approach to his catalog for flute and piccolo- and bibliographic, through the search of the information, compilation, organization, evaluation and bibliographic review of the topic to know the status of the investigation.

Referring to the information collection tools that made it possible to know and understand in greater depth the object of study, the information provided by the Rogelio's Groba Foundation¹² was very important, such as the catalogs of works, images, scores, recordings ... as well as interviews or conversations with the composer in order to obtain direct information on the different issues related to the main theme of our work, such as the creative context, the motivations for the composition of the work, the choice of instrumentation, etc, that took an empirical vision.

⁸ We find publications made by the ex- Foundation's manager (2002-2017), Manrique Fernández, as well as Rogelio Groba Otero.

⁹ Jose Manuel Brea Feijoo, "*Rogelio Groba, O frautín de Guláns*", *Etno-Folk: revista galega de etnomusicoloxía*, 2, 145-151, (2005).

¹⁰ Iria Rodríguez, Susana Blanco, Clara Groba or Asterio Leiva carried out different research works on the figure of the composer.

¹¹ Finished on the 28th of August of 1981 in A Coruña (Galicia, Spain). Chamber work for flute and piano shos a mimetic relation between both instruments.

¹² Created in 2002, has as objective "*the protection, study, care and diffusion of the musical work of Rogelio Groba Groba*".

Following the election of the main theme, the work plan included the following phases: preparatory, field work and analytical and informative, which were developed in chronological order and respecting the parameters that defined them.

The preparatory phase consisted of an approximation to the bibliographic material available on the author as well as his musical catalog - these data based the theoretical conceptual framework of the research - as well as the complete study of the different paradigms, approaches, instruments and techniques that defined the methodology to be used in the development of the investigation.

Field work consisted in the search and collection of all the information related to the composer's musical work: scores, premiere programs, sketches, sheet music written by hand ...as well as conversations with the composer, visits to the Foundation, etc.

The search of the existing bibliography in relation to our object of study as well as recordings¹³ or multimedia material that includes works from its catalog allowed us an approximation to its aesthetics and musical thought (all of this, most of it provided by the Rogelio Groba Foundation). Finally, by making a personal interview with the composer, we add direct information to our research.

The analytical phase consisted of the processing and synthesis of all the collected information.

After obtaining all this information we organize them in several blocks, directly related to the historical and aesthetic approach of the work and the author, the study of documentary sources as well as his general catalog.

¹³ We find published CD's with recordings of vocal, symphonic, popular, soloist or chamber repertoire.

2. THE COMPOSER: ROGELIO GROBA GROBA

2.1. Biography

Musician, composer and conductor, as well as the promoter of a regulated musical education in Galicia, Rogelio Groba Groba was born in the parish of Guláns (Ponteareas, Pontevedra) on the 16th of January of 1930, in a family of farmers and an environment in which he referred in many occasions as *Celtic*. His artistic career begins at 11 years in the wind band "A Unión" de Guláns, where he will stand out as a piccolo soloist with 13 years, and with 17 as director of the same, while participating with different jazz and dance orchestras as tenor saxophone, trumpet or euphonium player. All these experiences in the knowledge of different instruments and the different forms of sound production extend new musical horizons, learning techniques applied to the orchestration in a practical way.



Figure 1. Rogelio Groba Groba

With 20 years he joins his composition studies at the *Real Conservatorio de Madrid*, where he ends with first prizes in Harmony, Counterpoint and Fuga under the tutelage of maestro Julio Gómez. During this stage, it is in charge of different bands of winds and choirs.

Due to his musical concerns, in 1962 he decided to immigrate to Switzerland, where he discovers the European vanguards trends that would enrich his musical idea: Arnold Schönberg, Alban Berg or Anton Webern ... that will lead to the creation of a proper compositive style.

On the other hand, he have been in charge of great success with musical ensembles such as *Corps de Musique* de Yverdon, *L'Harmonie* de Sainte Cécile d'Orbe, *Fanfare Municipale L'Edelweiss* (Martiny-Bourg), *Fanfare Municipale de Perroy* e *Fanfare Municipale l'Agau-noise* (Saint Maurice) getting to celebrate four Groba Festivals in recognition of their artistic work.¹⁴

In 1967, he definitively returned to Galicia to take charge of the *Banda de Música Municipal de A Coruña*, later becoming a professor of Harmony, Composition, Counterpoint and Fuga at the Conservatory of this city, as well as director of it, arranging these positions as conductor of the choirs *Follas Novas* and *El Eco*.

¹⁴ Manrique Fernández, "Diabolus in musica. Conversas con Rogelio Groba", 75-76, Editorial Galaxia, (Vigo, 2011).

After observing that there was not so much cultural demand after offering an innovative repertoire and closest to all audiences, in 1969 he presented different musical projects being all rejected. Rogelio longs for the Swiss musical tradition and the importance that was given to it there, with the eagerness that in Galicia it would also be valued in the same way. In 1975, it obtained the status of Conservatory as well as new facilities that could guarantee quality education in the city of A Coruña.

As of the year 1989 and with the creation of the *Orquesta Sinfónica de Galicia*, he will be the position of associated composer of the aforementioned orchestra, deciding to close his intense pedagogical and performing work for dedicating fully to the composition until today.

He has been awarded several prizes throughout his artistic career: 1st Prize at the *Concorso Internazionale Dante Luini* (1973), *Premio da Crítica Galega* (1979), *Premio Xunta de Galicia da Cultura* (1992), *Medalla Castelao* (1995), *Premio Internacional Auditorio de Galicia* (2004), *Premio da Cultura Galega* (2011) or its appointment like *Fillo Predilecto d Vila de Pontearreas* (2005). Since 1974 is a member of the *Real Academia de Bellas Artes de Nuestra Señora del Rosario* (A Coruña) and from 1984 of the *Real Academia de San Fernando* (Madrid).

Getting big successes with all the groupings that he conducts (*Orquesta de A Coruña*, founded by himself, the choir *El Eco* and the *Banda – Orquesta Municipal*) decides to make the first symphonic-choral recordings of Galician music in four compact disc for the label Columbia. Also in these years we find recordings of his works by the London Symphony Orchestra¹⁵, or London Voices¹⁶ among others.

On May 24, 2014, on the occasion of the 65th anniversary of his debut as director of "La Unión", he receives a tribute in the X Festival of the renowned *Festival cinematográfico de Cans*¹⁷ (Film Festival of Cans) in O Porriño (Pontevedra) with the discovery of a commemorative plaque. For this occasion, he composed the work *Agroglamour en Cans*, released in this act by the *Banda de Música de Salceda de Caselas*.

¹⁵ The London Symphony Orchestra, "*Elgar Cello Concerto/Groba Cello Concerto*", Concerto Nº1 para cello e orquestra "Fauno", solista: Mats Lidström.

The London Symphony Orchestra, "*Confidencias, Concierto nº 2 para violín y orquestra*", solista: Pedro León.

¹⁶ Rogelio Groba : Maria Orán, Mabel Perelstein, Antonio Ordóñez, Alfonso Echeverría, Jorge Chaminé, London Voices, The London Symphony Orchestra, "*Gran Cantata Xacobeá - Para 5 Solistas, Coro e Orquestra*", Editorial Alpuerto, (1993).

¹⁷ The Cans Festival is an annual short film festival held in the parish of Cans (O Porriño, Spain) that coincides with the near-homophonous Cannes Film Festival. It is organized by the Arela Cultural Association and coordinated by the scriptwriter Alfonso Pato. At the same time it takes over the whole village; barns and basements change their normal uses to become cinema screens and the audience are ferried by locals to and from the screenings on two-wheel tractors, known locally as *chimplíns*. Other free activities are also available to the public: concerts, parades and hiking routes. The slogan is one dog, because in Galician language, *can* means dog. <http://www.festivaldecans.gal/gl/>

Is named *Fillo Predilecto da Vila de Pontearreas* (Favorite Son of the town of Pontearreas) in December of 2015 for his work of Galician music broadcasting and in February 2016 is approved in the municipal plenary that the street *Rúa Darío Bugallal* (politician and notary public will be elected as deputy in the Congress of Deputies in three different legislatures that passed between the end of the nineteenth century and the beginning of the twentieth century) would be called *Rúa Rogelio Groba Groba*, in which the composer currently resides and locates the Foundation that bears his name.

On the initiative of the composer and his family, the Groba Foundation, classified by the *Xunta de Galicia* as "of cultural interest" and "of galician interest", was born in 2002.

2.2. Fundación Rogelio Groba (Rogelio's Groba Foundation)

This Foundation, born in 2002, was built in the house that the composer owns in the central and old street of Darío Bugallal (current street Rogelio Groba Groba) with the aim of cataloging and protecting the musical legacy of the composer, as well as promoting his diffusion. To its head is the composer and as director-manager his son, Rogelio Groba Otero¹⁸. According to their founding statutes, the objective is "*the protection, study, care and diffusion of the musical work of Rogelio Groba Groba, representing an activity of special relevance to the cataloging, study, editing, interpretation, recording and sharing of the musical heritage of Rogelio Groba Groba as well as the diffusion of classical music and, above all, of Galician authors*"¹⁹.

Since its creation, it has been developing its work based on two programs:

1. Scanning program: consisting of the conversion to digital format of everything the composer's catalog, as well as the extraction of the parts from scores to be available for the professional performers and students keeping all his legacy in the best conditions, as well as guarantee the conservation of the archive by its duplicity.

This arduous work is being carried out from the year 2012 to the present day.

2. Broadcasting program: it consists of promoting the culture and work of the composer in different ways: the organization of concerts, the *Festival Groba*, Master classes and the violin contest that is held every summer, as well as recordings or the edition of its catalog until 2017.

¹⁸ Rogelio Groba Otero (Pontearreas, 1971). Composer, conductor and violinist. Currently conducts the *Orquesta de Cámara Galega* and works as a teacher in *Conservatorio Superior de Música de A Coruña (Galicia, Spain)*.

¹⁹ Extracted from the webpage of the Foundation. <http://www.fundacionrgroba.com/index.php?lang=gl>

In both cases, this Foundation has collaborated with numerous institutions such as the City of Culture Foundation, the Department of Culture, the General Society of Authors, the Ministry of Culture and the Cervantes Institute, among others.

2.3. Catalog of works

As we have mentioned above, Groba has a prolific work's catalog of various styles and aimed at a wide variety of musical groups, continuing to disseminate Galician music to the present day. As an appointment or author, "*compose, it is a biological necessity, the essence of my existence*"²⁰. This personal restlessness is the motive of the compositional eagerness that he shows up to the present, being a composer in time complete His style, soaked in the essence of his origin in the rural, grew through his artistic preoccupations, germ of the search for new sounds and modern languages found in his stage emigrated to Switzerland. These new ways of expression led him to develop his own style. It should be noted that the organization of this catalog has not been donated due to the wide variety of formations for which it is intended for its musical creation.

We have based the latest cataloging carried out by the Groba Foundation in the year 2015²¹, as well the information provided by it on new creations until January 2019, deciding to structure it in the following sections: wind band and fanfare, choir / plus other groups, symphony orchestra, symphonic-chorale, chamber orchestra, soloist accompanied by symphony orchestra, folk/traditional Galician quartet "*cuarteto enxebre*", chamber music and instrument alone.

In the following graph we observe the general catalog²², although as we mentioned, the ensembles are very diverse, so the organization of this diagram was based on the groups that had the greatest musical creation:

²⁰ Manrique Fernández, "*Rogelio Groba, Meditacións en branco e negro*", Edicións Xerais de Galicia, (Vigo, 1999).

²¹ Rogelio Groba, Manrique Fernández, "*Rogelio Groba, Mi obra musical comentada, (1952-2015)*" (p.13).

²² Calculated until March of 2019.

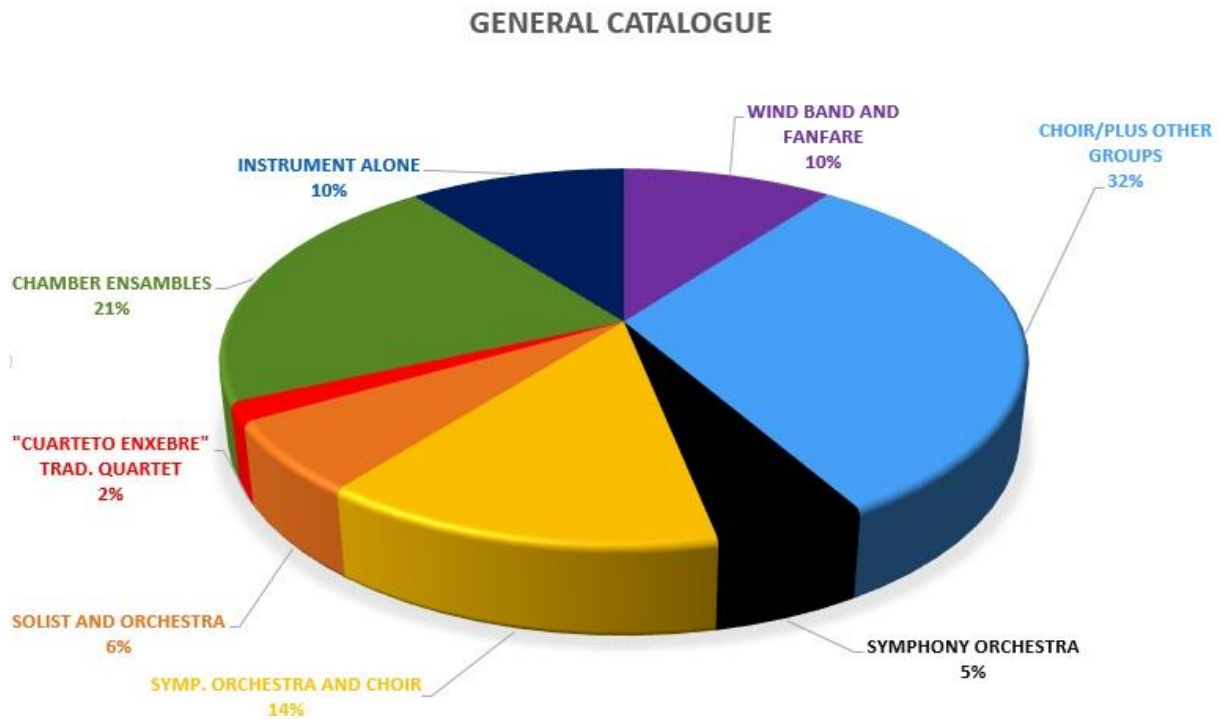


Figure 2. General catalogue of the composer

Although Groba worked most of his life on wind and fanfare bands, as well as orchestra, we observe that most of his production is destined for the vocal field. We also have to add that because of the diversity of assemblies to which their compositions are intended, we have had to add to the choir / plus section other lieder groups, cantatas, operas, solo voice with orchestra, among others, to formalize a block clearly representative.

2.4. Compositional style

Rogelio Groba Otero, included in the catalog made in 2008²³ that it is difficult to structure in stages his compositions, but we can group the production into two major aesthetic blocks:

1. The ethnographic resource. In the archaic style.
2. Hyperrealism. In the *grobianan's style*.

During the study of the latest composer's catalog we observed a spectacular compositional heterogeneity that ranges from classical compositions to Impressionist works or even dodecaphonic. Referred to this variety or author says:

²³ Rogelio Groba Otero: "*Rogelio Groba Groba. Catálogo de obras (1952-2007)*", Edición bilingüe (galego / castellano), Fundación Rogelio Groba, Edicións Alén Miño, (Ponteareas, 2008).

*"I think the important thing is that the work is the result of authentic traditional communication, and never a show of techniques"*²⁴.

For Rogelio, the fact of creating consists of something beyond what we are used to do in our society, in which we always try to justify everything to make sense. He focuses on simplicity and compositional freedom, and insists that performers and researchers should analyze the works from a deeper perspective, looking for a physical meaning:



Figure 3. Groba composing in his house

*"When the composer writes does not think of theory. Music is abstract and more natural than people believe"*²⁵.

Groba tells how ideas come to his mind from a previously chosen instrument; sometimes it is difficult to sleep because he is turning to developing an idea and how he can organize this whole process:

"I'm looking for the agent most suitable for my idea, that is what I anticipate and you know it's going to condition you. The ideas you have are clearer over time. But sometimes there is a danger: that ideas take over my brain, and that is very bad. The truth is that I take care of myself a little more, I do it in the morning and then I leave for the next day, but to have fun I have to always be mentally occupied. "

He believes that the main problem with his music and that no one plays because he does not fully understand it:

"The message transmitted depends on the language used, the problem is to have a musical culture appropriate for its comprehension. Probably when I die, my music will start playing. "

²⁴ Manrique Fernández, *"Rogelio Groba, Meditaciones en blanco e negro"*, Edicións Xerais de Galicia, (Vigo, 1999). P. 48.

²⁵ Interview to the composer by Estefanía Fernández Agulla on the January 8, 2016. Fundación Rogelio Groba.

Regarding his idea about current compositions:

"We are now at a time when music has become dehumanized, because if you work in a factory you hear noises, if you are on the street you hear noises and the composers of now want to be original."

2.4.1 The ethnographic resource. In the archaic style.

Groba Otero defines this style as *"the traditional root language that emerges from a naturally ethnographic background."* Fernández, affirms that *"it is a language that is born of the Galician tradition and that it links with a more ancestral classicism that one to which the author himself wanted to denominate in old way expression used in many of his compositions"*²⁶.

While the author justifies:

*"The name of sonata, cantata, oratorio ... is because I am deeply based on the primitive sources."*²⁷

His musical beginnings were in rural Galicia, a circumstance that marks his work in relation to the tone colors that enlighten sounds inspired by the natural world. The place of popular bands was the cradle in which he discovered, in addition to the mastery of the textures and testaments of the wind instruments, the importance of the rhythm. This served to make arrangements for the jazz and dance orchestras in which he participated, as well as learning to play different instruments thanks to which he would earn his living. All this together with his stage as director created the need to acquire more compositional technique. The composer himself is aware of the importance of these factors for his musical creation²⁸:

"The important thing for the composer is the experiences that are accumulating throughout his life. It is true that if I had grown up in a city, I would not have had the raw material that inspired my work. I am aware that the environment in which I grew up did not favor the best,

²⁶ Manrique Fernández, *"Rogelio Groba, Meditacións en branco e negro"*, Edicións Xerais de Galicia, (Vigo, 1999).

²⁷ Interview to the composer by Estefanía Fernández Agulla on the January 8, 2016. Fundación Rogelio Groba

²⁸ Interview to the composer on the January 8, 2016. Fundación Rogelio Groba

therefore, if I had not had an interest in knowing and training, I would probably only compose *Xotas*²⁹ and *Muiñeiras*³⁰”

In turn, López Cobas³¹ states that of the composers of the 20th century, Groba is the composer who absorbs folklore, but from a very personal perspective. Although there are very few works with obvious popular references (*Álbum de gaitas de fole e percusión*, collection of nine pieces that reproduce the most characteristic features of traditional Galician music), it does include constant references to folklore. On the other hand, in *Soatiña para piano* (1975) or *Mímesis para frauta e piano* (1981) he produced popular materials, mixed with a harmonic organization near the neoclassical language, with constant pedals, remembering the drone of the bagpipe. This mixture with the recreation of the thematic material collected from folklore is what characterizes his personal touch.

We also emphasize, *Na Pandeirada* (1974) for piano, or the ethnographic cycles *Galicia Anterga*, for voice and piano.

2.4.2 Hyperrealism. In the grobianan's style.

After not filling up all his compositional curiosity in Madrid, he decides to go to Switzerland, where he will know firsthand the vanguards. The neoclassical and expressionist currents serve as a source of learning, ending in the creation of an own style, with a special taste of including these works in Galician themes.

The composer himself affirms that, around his stay in Switzerland, a change in his compositional style is created, with a totally personal language that is reflected from the *Cantata Nova Galicia* (1972):

“The thing that happened was that I was studying, I went to the Real Academia Galega and saw the compositions of Marcial del Adalí³² among others, as well as what the choirs and music bands did to situate me.”

²⁹ Galician dance. Usually in 3/4. Sometimes played only with percussion instruments and voice.
<https://www.youtube.com/watch?v=PD1O4noCWOo>

³⁰ Usually played in 6/8, like a jig. Dancers often form a circle or parallel threes. Often jumps are incorporated, synchronized with percussion accompaniment: a snare-drum known as the *tamboril* (a wooden natural-skinned drum with gut snares), and the *bombo*, a bass drum. Bagpipes and voices take the melody.
https://www.youtube.com/watch?v=kSZcP_ed60E

³¹ Lorena López Cobas, “*Historia da Música en Galicia*”, Editorial Ouvirmos, (Ourense, 2013).

³² (1826-1881). Galician composer based in Paris and London who took some advices from Listz. Counts with 2 operas, lieder, music for piano and chamber music.

Fernández³³ as well, also emphasizes the style of Groba:

"It is the most personal, which we could define as purely "grobadian", and it is based on a polytonal syntax that is based on the fourth quarter of an increase, that dissonant tritone that in the Middle Ages was known as "diabolus in musica" and that he offended the ears of my very dear God for his brusquely."

López Cobas³⁴, referring to his neoclassical style:

"Their compositions have been considered as the most genuine expressions of a renewed musical "galeguismo", which will break with the previous proposals on "Galician airs" by resorting to the basic compositional models - on the Bartok line -, investigating the bitonality and valuing the breadth of an enlarged tone in which the dissonance acquires expressive value. This author has a prolific catalog of works about half a hundred items, highlighting in general his attachment to the Galician identity component and his effort to find a personal language, mixing the vanguard with his vision. For Groba, Galician musical creation should use its folklore as a source of inspiration, avoiding mere copying, for which techniques that update and universalize are welcomed, which will materialize in later works".

About composing dodecaphonic music:

"I have methods of dodecaphonism, but I am not interested in composing it, just listen to works", as well as using different elements or forms of writing typical of music contemporary: "I became more human, I stopped being rebel".

Fernández emphasizes that in the musical evolution of the composer there is an element that remains "constant and unalterable: Galicia":

"Groba sings in Galicia, dreams it, describes it, imagines it, draws it and molds it in its staves without ties and without complexes of any type, looking for that universality that the musical language allows. The use of ethnographic data, extracted from popular songbooks, as the raw material of creation, is constant throughout its work; but even when he does not resort to him and works with his own themes, his "galleguidad"³⁵ sprouts spontaneously and naturally".

³³ Manrique Fernández, *"Diabolus in musica, conversas con Rogelio Groba"*, (p.10).

³⁴ Lorena López Cobas, *"Historia da Música en Galicia"*, Editorial Ouvirmos. (Ourense, 2013) (p. 30).

³⁵ Proud of being Galician.

2.4.3. Examples of grobanian's style

In this part we will discover, taking the scores as the first resource, the main features of compositional style of Groba, showing different examples directly from the parts and trying to understand the treatment of each element in his creations.

2.4.3.1 Focusing in primitive sources:

*"The name of sonata, cantata, oratorio ... is because I am deeply based on the primitive sources."*³⁶

O XÍLGARO E O PICAPAU (Concerto para flauta, xilófono e corda **in modo antigo**)

Score 1.- Rifeiros R. Groba (2014)

The image displays a page from a musical score. At the top, the title 'O XÍLGARO E O PICAPAU (Concerto para flauta, xilófono e corda in modo antigo)' is written. Below it, 'Score' and '1.- Rifeiros' are centered, with 'R. Groba (2014)' on the right. The score itself consists of seven staves: Flauta, Xilófono, Violín I, Violín II, Viola, Violoncello, and Contrabaixo. The Flauta and Xilófono staves are mostly empty. The string staves (Violín I, Violín II, Viola, Violoncello, and Contrabaixo) contain musical notation with dynamic markings 'f' and 'p'. The tempo 'Allegro' and time signature '3/8' are indicated at the beginning of the first staff.

Figure 4. Example extracted from "O xílgaro e o picapau", concert for flute, xylophone and string orchestra.

As we have mentioned before, Rogelio bases or makes reference to different primitive sources in his compositions, as we can see in this score of the year 2014, in *O xílgaro e o picapau* "in modo antigo" (The goldfinch and the woodpecker. In old mode).

Some creations like *Cantata Nova Galicia*, *Diabolus in musica* (string quartet), *Catro Bagatelas* (Four Bagatelas) for string orchestra, *Soatiña* (for string orchestra and piano)....between others. About *Concerto para violín e cordas* «Nemet» (1981, rev. 2003), where the name shows relation with the Celtic culture and its rituals as well the use of the Augmented fourth, makes reference to the past with modal sounding.

³⁶ Interview to the composer by Estefanía Fernández Agulla on the January 8, 2016. Fundación Rogelio Groba.

2.4.3.2. Nature and its sounds:

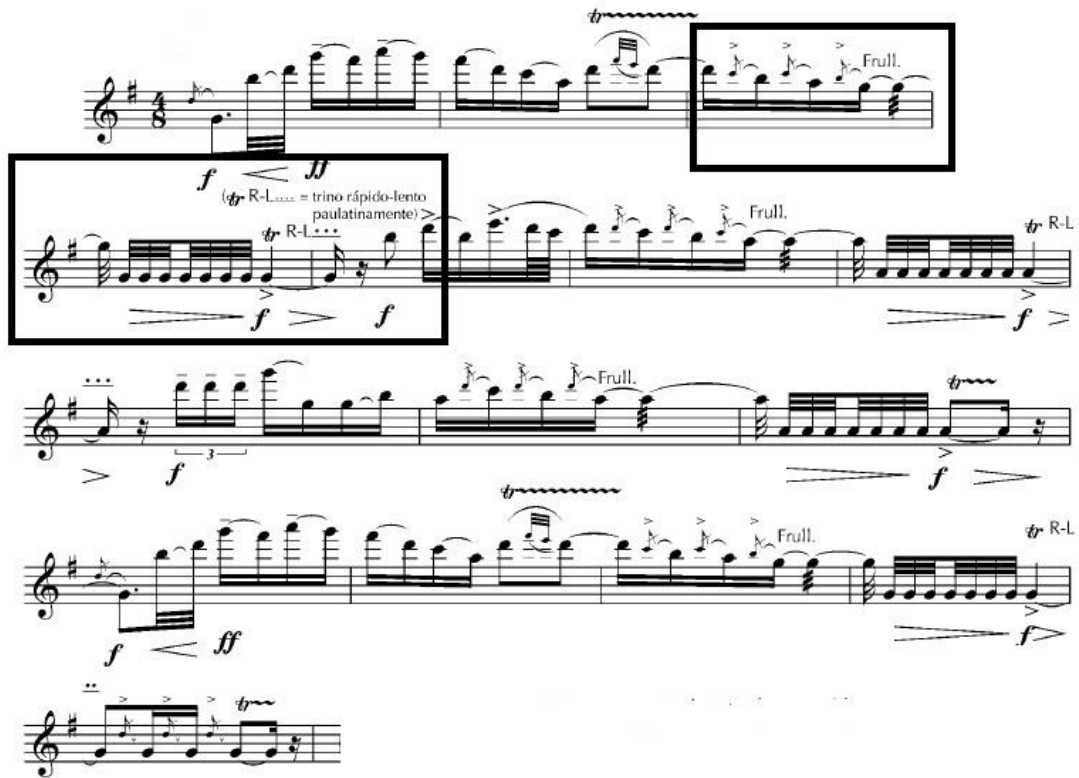


Figure 5. Example extracted from the flute part of the second movement of "Mimesis. Ciclo para frauta e piano".

At the same time that the last example (*O xilgare e o picapau*) was showing how the composer includes elements from the nature in his pieces, here we observe with the indicated elements (*frullato*³⁷, grace notes or trills with speed changes) added to the rhythms used by him, to look like an animal, in this case to a chicken.

The sea is represented in *Cantigas do mar*³⁸ (Sea songs) for choir and string orchestra (with flute), *A Freixa*³⁹ (a river beach close to the town of Pontearias), *Magnolia Branca* (white magnolia) for choir a capella...etc.

³⁷ In Italian *Frullato*, *Flatterzunge* in German or in English Flutter-tonguing, this effect, similar to the tremolo in the strings, consists of the pronunciation of "Trrrr" or "Frrrr" while it is blown normally in the instrument and executing the note or set of notes indicated by the composer. We can observe more examples in his works the use of this effect in the IV Mov. (Dance) of the *Concerto for Cello and orchestra N°1 "Fauno"* (1991-92) in the voice of the trombones.

³⁸ *Cantigas do Mar*. Coro de Cámara de Pamplona and Orquesta de Cámara Galega.
<https://www.youtube.com/watch?v=xNwofr8zZFc&t=718s>

³⁹ *A Freixa*. Banda de Música de Música Cultural de Teo (Santiago de Compostela).
<https://www.youtube.com/watch?v=swQdgb8bKp4>

2.4.3.3. Galician Folklore:

During his childhood, Rogelio had a very direct connection with traditional music groups, either by the different events in his or different parish (*Rancho de Reis*⁴⁰, *Seráns*⁴¹, pilgrimages⁴², regional celebrations ...) or as belonging to different *cuarteto enxebre* as a “professional whistle”, since, as he was so well heard, when he visited other towns, he quickly memorized the melodies that were trendy at the moment, to later teach them to the components of the group.

Here we have the accompaniment of one traditional melody, with a special treatment of the harmony by the composer: in this the sequence of 3rd, 5th, 3th, 5th, and 5th and m2 simultaneous, which generate a ninth chord with absence of the 3rd note, interpreting Re # as a dissonance sought by the author (already we have observed in advance the taste for this type of chords that remind us of the compositional style of Bãrtok).



Figure 6. Accompaniment extracted from the first movement of "Mimesis. Ciclo para frauta e piano".

Regarding the rhythm, we can say that it is a rhythmic formula close to the Galician musical genre of the *muiñeira*⁴³, although the most normal in this type of popular structure is that it is composed in compass of 6/8 and has a living character besides different representation graphic. If we transcribe the previous accompaniment we would find the following formula that would approach the *muiñeira* rhythm:

⁴⁰ Christian - Spanish tradition, where dances and songs are performed after the mass on the day before of the “arrival of the Three Kings to Belem”. We can find more information about it on: <http://patrimoniomusicalgalego.blogspot.com/2011/04/ranchos-de-reis-e-de-entroido.html>

⁴¹ Celebrations during some evenings where folk music and dances are performed by groups or people who want to join it where hot chocolate or traditional food is for free for the assistants. <http://www.turismodevigo.org/en/serans>

⁴² *De Romaxe á Franqueira*. (Pilgrimage to A Franqueira). Pasodoble. <https://www.youtube.com/watch?v=bs9PooCvg98>

⁴³ Dance and musical genre typical of Galicia, in which it is sung and dances accompanied by the bagpipe, the *tamboril* or *redobante* (tambourine), *pandeiro*, bass drum, *carrasco* and sometimes *cunchas* (shells). Its name evokes the work days in the mills (*muíños*) and the associated leisure during the *muiñada* (to grind).

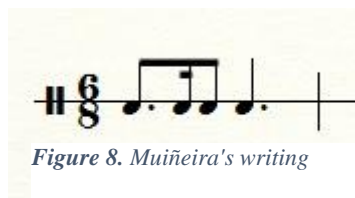


Figure 8. Muiñeira's writing

While the rhythm that we are used to listening would be approximate to the following:



Figure 7. Approximation of muiñeira's performance

In the following article⁴⁴ hosted on the website of the *Asociación Amigos de la Gaita Gallega* in Extremadura (Spain), we find an explanation regarding the rhythm of *muiñeira*:

“Although it is represented as three eighth notes or as a dotted eighth, sixteenth and eighth note, we have to keep in mind that none of these representations is real, because it is half way between both. Muiñeira does not have written real representation.”

Historically, like many traditional styles, it has undergone a number of modifications over time, distinguishing two types, the old and new ones:

- The *muiñeira vella* (old muiñeira), also called *empuñada*, or *riveirana*, by the particular way of touching the tambourine, in which the second quarter is accentuated, producing a different rhythmic sensation. The old muiñeira can be danced in combinations of one or two men in front of several women, depending on the local tradition.
- The *muiñeira nova* (new muiñeira) in which the first quarter of the three that make up the base rhythm is accentuated. As a dance, the new muiñeira follows the traditional choreographic scheme in which a group of couples of men and women dance making choreographies based on tables or wheels. Normally when referring to this musical genre is what we usually refer to.

⁴⁴ Article about muiñeira found in the web of “*Asociación Amigos de la Gaita Gallega en Extremadura*”. <https://asociacionamigosdelagaitagallegaextremadura.wordpress.com/2012/09/26/muineira/>

In the next example, the composer uses the source of the hemiola⁴⁵, very common in Galician music, where beats of 6/8 and 3/4 are alternated. In general, the use of this element, means that the melody is in two kind of styles: *muiñeira* or *rumba*. The main characteristic is the very rhythmical and energetic mood that they transmit, inviting to dance. This rhythm is followed by the singers, bagpipe or drum, while the bass drum only shows the beats. In this example we have two different characters showed in the tempo change, *muiñeira* merged with the legato in the quarters that makes a contrast between the energetic rhythm and the soft of the slur parts.



Figure 9. Example of *muiñeira* rhythm and hemiola included in the third movement of "*Mimesis. Ciclo para frauta e piano*". (Example extracted from the flute part).

⁴⁵ A musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre.

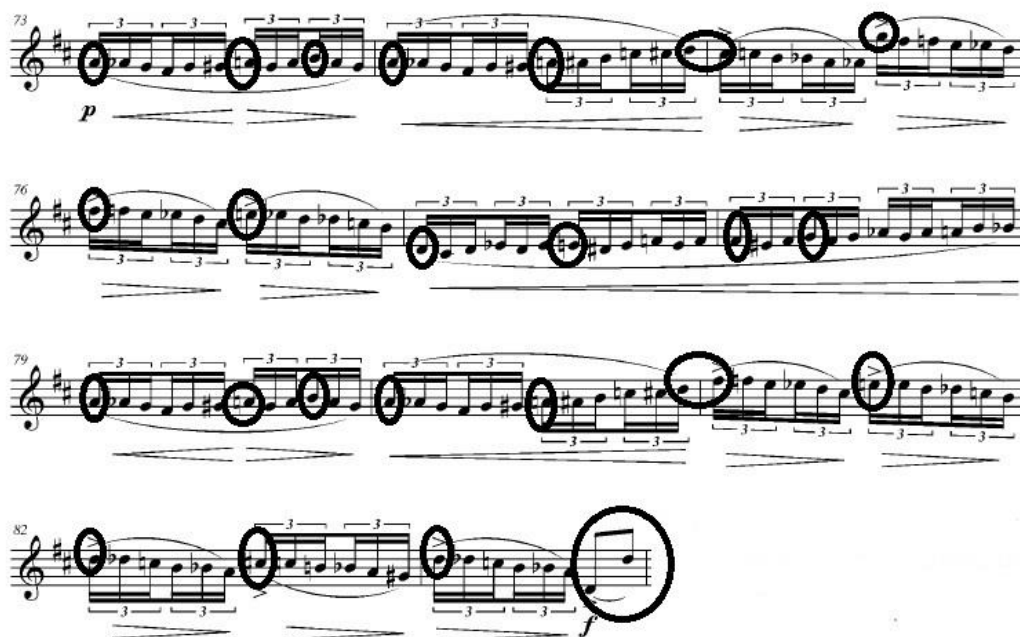


Figure 10. Example extracted from the first movement of "Mímesis. Ciclo para frauta e piano". Chromatized pedal.
(Bagpipe effect)

This compositional feature is what Villar-Taboada⁴⁶ calls it a "*pedal cromatizado*" (chromatized pedal), consisted of the stylization of an element of Galician popular music, such as the sound of the *ronco*⁴⁷ of the bagpipe, dynamically chromatically. The composer makes use of it as an expressive tool that creates controlled dissonances by means of repetition, be it a diatonic scale or a chromatic turn.

⁴⁶ Carlos Villar-Taboada "Las músicas contemporáneas en Galicia (1975-2000): entorno cultural y estrategias compositivas." Ann Arbor, MI: UMI Press, ProQuest. (2005 [2007 ed. impr.]). p. 180-181.

⁴⁷ The Galician gaita has a conical chanter and a bass drone (*ronco*) with a second octave. It may have one or two additional drones playing the tonic and dominant notes. Three keys are traditional: D (*gaita grileira*, lit. "cricket bagpipe"), C (*gaita redonda*), and Bb (*gaita tumbal*). Galician pipe bands playing these instruments have become popular in recent years. The playing of close harmony (thirds and sixths) with two gaitas of the same key is a typical Galician gaita style.

2.4.3.4. Polytonality / Neoclassical style:



Figure 11. Example extracted from the first movement of "Mímesis, Ciclo para flauta e piano". Piano part.

On the right hand we observe the traditional melody in the upper voice, while at the bottom, this is duplicated a semitone below, causing a dissonant clash of the minor second, commonly called "stained melody". Helping to find the complete dissonance, we find in the lower voice the four notes that are repeated throughout the accompaniment (Re # -La -Re natural-La) added to the rest of it create the following intervallic schema (A3, M3, M3, M3).

Continuing with his compositional characteristics, we find the following fragment, where the composer uses a variety of unconventional indications, which shows a very personal and innovative writing: sound effects such as flutter-tonguing and trills with gradation at the speed of beats, represented with the abbreviation "tr" (in the normal case) or "RL" in the case of being required to start much faster and to reduce the speed of them.

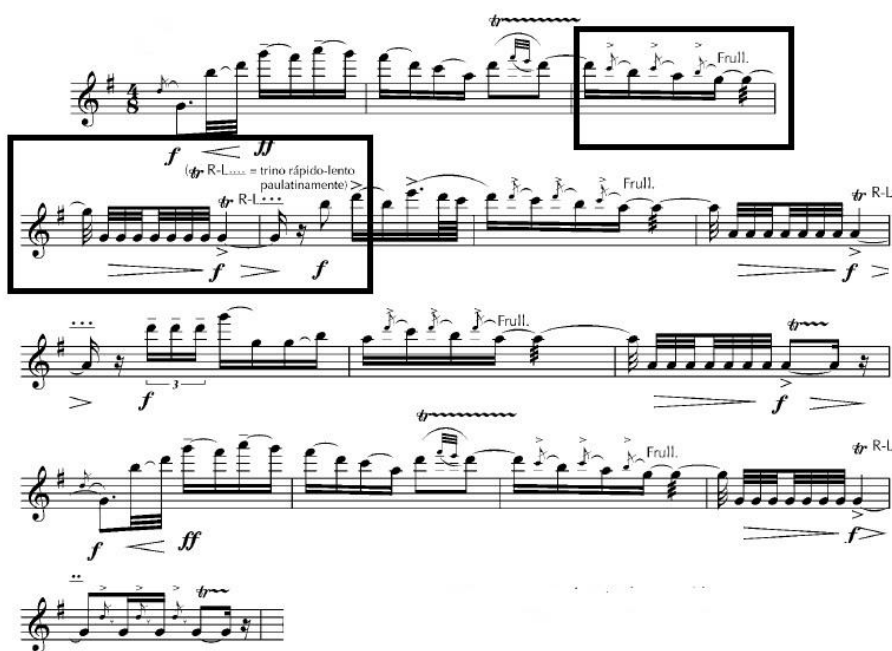


Figure 12. Beginning of the second movement of Mímesis sonata. Contemporary effects.

We can appreciate two different planes in this musical fragment: the melody itself and then a pedal note (Sol and La) in which the composer focuses, reminding us of works for flute sounds like *Syrinx* by Claude Debussy or *Sonata in the minor* of Carl Philipp Emanuel Bach.

Another resource for his compositions is the cluster, which the indication appears in the score, which consists of a chord composed of different consecutive chromatic halves (for example, the notes of, how, re, re \sharp , me and it sounds at the same time), achieving a dissonant loudness. The dissonance is always present in all the themes of Groba, either by clashes of intervals (M2, A4 ...) as well as different effects between instruments, clusters ... etc.



.Figure 13. Melody accompaniment in the piano part. *Mimesis Ciclo para frauta e piano. 1st Movement. Clusters.*

In 1887, Giuseppe Verdi was the first important composer of the western tradition that wrote an unequivocal chromatic cluster in *Otello*, which begins with an organ cluster (do, do \sharp , re), with the longest duration of any score. Around 1910 - writes Harold C. Schoenberg - Percy Grainger caused great controversy with the clusters used in works like *Gumsuckers march*. In 1911, the first composition in which real clusters are used are the first: *Tintamarre* (The Clangor of Bells), by the Canadian composer J. Humfrey Anger (1862-1913) and a long list to the present day.

This effect, coupled with the use of the pedal, makes the harmony indescribable, due to the capacity of existing dissonances and those that unite when it is pressed, adding the resulting harmonic ones created in the shock of all the notes.



Figure 14. Modal harmony for traditional melody. Extracted from the beginning of the third movement of *Mimesis*.

In this figure, the harmony is created by use of mixtures: chromatic-descending chords, which remind us of this Wagnerian harmony of the end of Romanticism, with an intervallic formation of Tonic, 5th and duplication of the note of the bass, causing a sensation of verticality and modal sound. On the other hand, the answer (p), creating a contrast with a less dense and accretive texture figured, with a harmonic process using an *arpeggio* with the opposite movement in both hands, in a distance of M2 between the voices. In the top (from the 3rd bar), we find a distribution of arpeggios Major – minor – diminished and minor while in the lower voice are aum5 and the rest P4. While in the first note of each eighteen note on the right hand is creating the melody in a consecutive grade of the scale (SI – LA – SOL – FA# - MI – DO # - LA – RE), on the left hand we find a descent chromatic movement (DO# - DO – SI – Sib – LA – SOL# - SOL) being doubled in the final of this part by octaves and fifth intervals. This characteristic shows us one more time the use of primitive sources (Bàrtok style) mixed with folkloric music.

2.5. Writing technic

We can observe above the first page of the general score of *Mimesis -ciclo- para flauta y piano*, with an original drawing of DIN A3 :

in vertical orientation (reduced when we scanned it) having as writing material an onionskin paper, which according to the composer explained to us, meant a better conservation of it from the humidity or various insect pests. This work was carried out at a table of draftsman, in which, after selecting a sheet of onionskin paper, the pentagrams were made in a press as well as indications of the piano systems. This last element was also used for musical writing, however, when adding the titles of the work and movements, as well as the name of the composer and metronomic indications, there was used a sequence of letters or ink numbers formerly distributed in



Figure 15. Manuscript of *Mimesis*.

bookstores, who have a sticker on their reverse that hung up on the surface in which we wanted to adhere it. By risking above their protective plastic with a pencil, they were stamped in the selected area. In case there was some error in the score, the ink was scraped meticulously by the author with a knife so as not to break the paper. Manrique Fernández⁴⁸, explained us how Rogelio loved doing this work, since he could focus better on a correct writing and avoid or correct mistakes, and that, thanks to this, it was very easy to publish his works, because was not necessary to edit them.

Currently, he does not use this task for the score's creation due to the technological advances we have, so it uses a role of some yellow roughness, in which the systems are already printed. The author makes small sketches of all the musical ideas organized in his head (he does not use any musical software or almost use the piano, he writes everything directly to the paper). Subsequently, the Foundation's manager is in charge of scanning the work through a music publishing program, which is previously printed and reviewed by the compositor to correct possible mistakes.

⁴⁸ Director of *Fundación Groba* from 2002 until 2016.

3. THE FLUTE IN THE WORK OF GROBA

After studying the general catalog of the composer, we note that the flute is present in most of his musical creations-except in the choral and quartet music, he emphasized his participation as soloist and in different ensembles such as symphony orchestra, band, fanfare and music of camera. Given that its participation is remarkable, we will only focus on the works in which it has the greatest impact, organizing this repertoire in three sections: solo flute and symphony orchestra, several soloists and orchestra and chamber music. As mentioned before, much of the composer's repertoire is unpublished, waiting for interpreters who can make their music known to the public, as in the case of most of the works that will be discussed briefly below. The composer himself admits that his music is difficult to interpret, but claims that this should not be a problem for the instrumentalists, but must be considered as a new challenge to face.

3.1. Flute soloist and symphonic orchestra

Regarding the repertoire in which the flute acquires a solo character, we highlight two concerts in which it is accompanied by a symphonic orchestra: *Concerto gulanés* and *Concerto no Lameiro*. In these two pieces the author tries to approach the characteristic sounds of the village as well as small anecdotes during his childhood: the sounds of nature (the birds, the water of the streams, the cars of the oxen ...), as well as the noise of people, the different popular celebrations in the parish, as they were the *Rancho de reis* (Ranch of kings).

- **Canto de berce (1977).** *For flute, cello and string orchestra.*

Approximate duration: 3'43 ''.

This lullaby, as its name indicates in Galician language, is an adaptation of the original written about popular texts in 1968 for choir⁴⁹. It is included in the collection *6 canciones galegas* (six Galician songs) published by the *Xunta de Galicia*⁵⁰, along with other pieces of the time being the most well-known within the vocal repertoire, although it was only a compilation, it has no direct relationship with the other songs. This work has a total of 7 different versions: for voice and strings; voice, choir and strings; voice and piano; string orchestra; violin, cello and piano; cello and string orchestra⁵¹; and, ultimately, for flute, cello and string orchestra. In this version, the soloists take on the role of the voice, a warm melody, that as it cites the name of the work, is a corner of the crib, showing us a dialogue between both instruments and the orchestra, of an extraordinary beauty. Instrumentation indications by the composer are: Flute-5-5-4-3-2.

⁴⁹ Original version: <https://soundcloud.com/vox-stellae/canto-de-berce-rogelio-groba>

⁵⁰ Autonomic government of Galicia.

⁵¹ Version for chelo and string orchestra: <https://open.spotify.com/album/3g8h5PV9tKM6hMCSdR6Oev#> =

- **Concerto Gulansés⁵² (1978-79)**. Approximate duration: 26’.

I. Allegro ritmico

II. Largo

III. Allegro festivo

It was released on July 17, 1979 at the Auditorio Municipal de Vigo (Galicia) by the *Orquestra de A Coruña* under the leadership of Rogelio Groba Groba and the flutist Miguel de Santiago (†) as soloist. In this case, as an argument of the same, we refer to the following article:

“Well in that rural corner, a six-year-old boy offered a concert on top of a rocky cloister plowing an artisan flute and moving his arms in the manner of an orchestra conductor, while the imaginary audience, scattered around the countryside, applauded at his feet. And the Rogelio man, remote for seven decades, proudly and happily remembers that image of the childhood. That rocket would have to be a future inspiration for a real work: Concerto Gulansés para frauta e orquestra.”⁵³.

- **Concerto no Lameiro (2004)**. Approximate duration: 23’.

I. Allegro rítmico

II. Largo

III. Allegro festivo

Released on January 16, 2010 by the *Real Filharmonía de Galicia* and under the baton of Manuel Hernández Silva and the flutist Luis Julio Toro at the *Auditorio de Galicia* (Santiago de Compostela), he on the occasion of the 80th anniversary of the composer. The author shows in this work his experiences outside the rural, in the downtown Lameiro’s neighborhood, the most popular area of the village.

Orchestral instrumentation: Solo - 1 Flute - 1 Oboe - 2 Clarinets - 1 Bassoon – 2 Trumpets – 2 French Horns – 1 Timpani – 1 Percussionist – 10 Violins I – 8 Violins II – 6 Violas – 6 Cellos – 4 Double basses.

⁵² For copyright reasons we have not been able to access to the material of this concert.

⁵³ Translated from the galician article by Jose Manuel Brea Feijoo, “*Rogelio Groba, O frautín de Guláns*”, *Etno-Folk: revista galega de etnomusicoloxía* (p.10).

3.2. Several soloists, flute and orchestra

Without leaving the limelight of the flute aside, we find the repertoire for several soloists and orchestra:

- **Concerto no Casal⁵⁴ (2011).** *For flute, oboe, clarinet, trumpet and orchestra.*

Approximate duration. 17'.

I. Tempo competitivo

II. Tempo dubitativo

III. Tempo diverxente

Also it is born from the revision of the *Concerto Gulansés*, where the author shows his experiences in the neighborhood of the *Casal*, another downtown neighborhood of the parish where he experiences the chaos of the people's hubbub or the strokes of the bells of the church.

About the orchestral instrumentation we don't have direct information of the number of performers, but we find the following instruments: Flute, Oboe, Clarinet and Trumpet (solo)

- Flute (1) – Clarinet I and II – Bassoon (1) – Trumpet I and II – French horn I and II – Percussion I and II – Timpani – Violin I – Violin II – Viola – Cello – Double bass.

- **O xílgaro e o picapau (2014).** *For flute, xylophone and strings "in modo antico".*

Approximate duration: 9'.

I. Rifeiros

II. Sosegados

III. Fedellos

Concert for flute and xylophone dedicated to André Cebrián Garea (flute) and the percussionist Xael González. They were the ones in charge of their debut on August 14, 2015 with the *Orquesta de Cámara Galega* and under the baton of Rogelio Groba Otero at the III Festival Groba at the *Auditorio Reveriano Soutullo de Pontearreas*.

In this work with air of small fable, we find the relationship between the flute (goldfinch) and the xylophone (woodpecker).

The recommended (minimum) orchestral group would be: Flute and xylophone (soloists), 5 Violins I - 5 Violins II – 4 Violas – 3 Cellos – 2 Double Basses.

⁵⁴ Here we can find references about the experiences lived in the neighborhood of Casal: Manrique Fernández. *"Diabolus in musica. Conversas con Rogelio Groba"*. (p. 45 – 56).

- **A festa no espello (2016).** *For piccolo, oboe and orchestra.*

Approximate duration: 16'45''.

I. Os fastosos

II. Os íntimos

III. Os bulideiros

This concert is the first composition for piccolo as soloist. The author tries to reflect through his music the people most characteristic that usually go to the popular celebrations of the different Galician small towns, called in Galician language, *romería* or *romaxe*⁵⁵. It is necessary to explain that this kind of celebrations take place in small chapels on top of the mountain or close to forests, where a big tent isolates the assistants from the cold.

Groups of traditional dance, wind bands, *charangas*⁵⁶ and dance orchestras come to the place to liven up the party, where traditional food and drinks are sold, making the people of the town meet to talk, dance or drink together.

The first movement reflects to the most elegant people, although the place is quite *enxebre*,⁵⁷ they go with their best ways of dress and observe the course of the celebration from the distance, almost with arrogance to the rest of the participants; in the second we find the lovers, who dance stuck together side by side, letting themselves be led by music with this complicity of full romanticism; and finally, in the third, those without any complex, who are going to the celebration with the desire to dance, drink and enjoy it without any worries.

The idea of incorporating piccolo as a soloist in this work, came from a personal conversation I had with Rogelio during one visit to his house before the Christmas holidays of 2015, where after studying all his catalogue I showed some curiosity about why this instrument, with which he debuted in the "Unión" does not count on any creation that gave it this prominence within his catalog as well as the flute.

The composer explained me that he was having in mind a concert for several soloists, wishing that one of them was the bassoon, but that perhaps the musical idea that he had in mind

⁵⁵ The term comes from *romero/romeiro*, meaning a person travelling to Rome. This travelling can be done in cars, floats, on horseback or on foot, and its destination is a sanctuary or hermitage consecrated to a religious figure honored in that day's feast. Besides attending religious services and processions, the pilgrims may also engage in social events like singing, feasting and dancing. Nowadays few maintain the tradition of pilgrimage and have become more social events where the townspeople meet to celebrate the festivities.

⁵⁶ Charanga is, in several areas of Spain a name given to represent a small musical band, with wind and percussion instruments, which typically plays in popular festivals (mostly in northern Spain and in the Valencian Community). The musicians are often amateurs and usually travel around as different towns celebrate their festivals. For the most part, charangas play popular, traditional and medley songs, which have simple or lightly rhythms and often feature risqué lyrics.

⁵⁷ Genuine or pure-bred in Galician language. The composer uses a lot this word for referring to different elements from the pure Galician culture.

came out of the normal range of this instrument, so he would choose another one according to his idea. After this conversation, on the return of the Christmas holidays, the manager of the foundation call me saying that the work was finished and oboe and piccolo were included in this piece and instead of it send me the material.

It is important to be mentioned that all this repertoire is unreleased, less the concert for flute, xylophone and orchestra, *O xílgaro e o picapau “in modo antico”*.

Piccolo and oboe (soloists), 5 Violins I - 5 Violins II – 4 Violas – 3 Cellos – 2 Double Bases.

3.3. Chamber Music

As we observed in the graph that represents the legacy of the composer, 22% of the total corresponds to the compositions for chamber groups. Next, we will show the small part in which the flute participates, that was organized in two sections according to the destined ensembles: flute and piano and wind quintet.

3.3.1. Flute and piano

So far, we only find in the composer's catalog an only work for flute and piano:

- **Mímesis, ciclo para frauta e piano (1981).** *Duración aproximada: 13’.*

I. Moderato rítmico

II. Andante rubato

III. Allegro molto rítmico

Chronologically, it is the first sonata of this composer, being, according to him, a virtuosity and expressive competition between the two instruments, giving both of the same limelight through a mimetic effect, hence the title of it. Both of them make similar variations on the popular themes presented, with increasingly technical difficulties boasting of a cautious virtuosity.

It was released by Natalia Lamas (piano) and Miguel de Santiago (†) on the August 14, 1982 belonging to the cycle *Noches de la Ciudad Vieja*, organized by the *Concello de A Coruña*, in the church of San Francisco, and shortly after carried to Argentina and performed on the September 9, 1982 by the flutist Jorge Slivskin (†) and Armando Krieger at the *Auditorio de Buenos Aires*.

In 2012, he made an adaptation for flute and string orchestra released in that same year by André Cebrián Garea⁵⁸ and the *Orquestra de Cámara Galega* at *III Festival Groba* in Ponteareas (2013).

The only sound record known of this piece is the from the year 2010, published by the *Fundación Paideia*, which every year conducts a competition at the autonomous level among the students of the Galician Academies, giving the winner the recording of a CD. Only students who have won outstanding or honors in their final exam are able to opt for this contest, being Adrián Silva Magdalena⁵⁹ the winner. He recorded with the Lithuanian pianist Rasa Jakutytė, a compilation of works for flute and piano from Galician composers like Rogelio Groba, Paulino Pereiro, Eligio Vila and Karolis Biveinis in a CD titled *Sons da diáspora*.

3.3.2. Wind Quintet

Before beginning to explain each of the works, it is important to show that these works are waiting to be released.

- **Marcha nupcial (2014).** *Approximate duration: 4'.*

This work was composed in 1971, as a wedding present to a performer of the Banda de Música de A Coruña, a group that was led by the composer at that time. The real formation responds to the following ensemble: 3 flutes, 3 clarinets, 1 bassoon, 3 trumpets, 3 horns, 3 trombones, 2 violoncellos, 2 bass, bells and timpani.

With its compositional eagerness, Groba decides in the year 2014 to recover this march making an arrangement for a wind quintet.

⁵⁸ André Cebrián Garea (Santiago de Compostela, A Coruña, 1986). Studied in the Academies of Salamanca, París, Detmold and Geneve with Pablo Sagredo, Janos Balint and Jacques Zoon. Currently is flute teacher in Conservatorio Superior de Música de Aragón.

⁵⁹ Adrián Silva Magdalena (Barro, Pontevedra, 1984). Studied in Conservatorio Superior de Música de Vigo with the teacher Fernando Raña Barreiro and currently is the First flute in Banda de Música Municipal de A Coruña and Quinteto Rubato.

- **Xentes de Embora (2014).** *Approximate duration: 16'30''*

I. Don Silverio

II. Ulises Pedreira

III. Sito e Valentina

IV. Elpidio

V. Suso da Laxe

With a great technical difficulty for its 5 performers, this work is born from the idea that music could narrate a story, using some short stories from the book for adults written by Manrique Fernández, entitled *Crónicas de Embora*⁶⁰. These, narrate the life of ten people of the imaginary town of Embora, located inside the province of Lugo (Galicia), in which they are described the anecdotes and events of the village with great ingenuity and sarcasm. Before performing each of the movements, it is necessary to read a brief summary of each one of the stories, provided by the composer himself, in order to be able to merge us totally in this wonderful musical history.

⁶⁰ Fernández, Manrique. *Crónicas de Embora*. Editorial Toxosoutos. (Ourense, 2013).

4. CONCLUSIONS

After delving into the life of the composer, knowing his origin, musical training outside of Galicia, as well as analyzing his creations formally, harmonically and audibly, we see the different stylistic stages within his musical production, allowing us to understand the process until he reaches an own and personal language.

Is the case of *Mimesis. Cycle for flute and piano*, from we took almost part of our examples, is where we see a work of medium-high difficulty for the player, in which a *Neonationalistic* language of Galician essence is used and based on a genuine treatment of its musical folklore through free use of chromatics - accentuated by the almost systematic use of triton - in different musical styles typical from the country -, such as *Muiñeira* or *Pandeirada*. The different sounds of the nature or village are represented in part of Groba's creations and past musical tenses are referred by terms like "*in modo antico*" or the influence of the Baroque suite on the alternation of fast and slow movements, like the repetition or tendency of the contrast of the different elements displayed during the musical discourse.

In the catalog of works by Rogelio Groba, where we observe nearly 700 creations for a great variety of instrumental formations, is normal to find a large amount of material that has not been released yet, like opera, cantatas, symphonic repertoire, piano...being the same case for the flute and piccolo, who count whit a lot of solo compositions, as well as in the chamber music field. Although the composer acknowledges that it is difficult to perform his music, he claims that this should not be a problem for the instrumentalists, but should be considered as a new challenge to face. I think that the problem is not about the difficulty of his pieces, because in the last fifteen years, music students from all Spain are being referents in the whole Europe as performers, so it means that the Academies are working correctly, there are many qualified people to confront this works and we have all the necessary resources to be able to do it. The really big mistake is the lack of knowledge by the teachers and students about Spanish composers and its music (with a great quality) starting from small regions of our country to large cities.

Currently in the Autonomous Community of Galicia and its *Conservatorio Profesional* and *Conservatorio Superior* (High School and Academy) we don't count with this kind of repertoire in our study programs, so first of all, without any reference about this music in our education centers, it is very difficult to make the students know about it, totally leaving on them the responsibility of knowledge.

Here we have a research work on a small part of the total of the repertoire of these composers, which I hope will serve as inspiration to future generations.

5. BIBLIOGRAPHIC AND DOCUMENTARY SOURCES

5.1. Documentary sources:

- 1) First visit to the Foundation on November 12, 2015. Meeting with the composer. Organization of the work.
- 2) Interview to the composer on November 26, 2015. Analysis and most important characteristics of *Mímesis. Ciclo para piano*. Idea about to compose for piccolo.
- 3) Meeting with the composer on January 8, 2016. *A festa no Espello* is finished. Found mistakes in the score of *Mímesis* and its corrections. The piece is performed for Rogelio by myself.
- 4) Visit to the Foundation and interview with the composer on January 20, 2016. Speech about the flute repertoire. Access to the manuscripts.
- 5) Visit to the Foundation on April 1, 2016. Corrections in the piano part of *Mímesis*.
- 6) Visit to the Foundation of January 10, 2017. Recollection of scores and images.
- 7) Visit to the Foundation on April 4, 2017. Last corrections in the scores. Brochures.
- 8) Personal archive of *Fundación Rogelio Groba*. Brochures of concerts, images, scores and manuscripts.
- 9) Personal call with Rogelio Groba Groba. April 12, 2018. Information about compositions.
- 10) Personal call with Rogelio Groba Groba. January 21, 2019. Additional information.
- 11) Emails with the Foundation. Information and scores. Catalogue.

5.2. Journal Articles:

- 1) Andrade Rodríguez Lois, Malde Andrade Julio, Carreira Manuel Xoán, Groba Rogelio, López-Calo José, Núñez Suárez David, Villanueva Carlos. “*Mesa redonda sobre la situación de la música en Galicia*”. Vol. 48. Nº. 480. Ritmo, 1978, p.78-80.
- 2) Brea Feijoo J.M. “*Rogelio Groba, O frautín de Guláns*”. *Etno-Folk: Revista galega de etnomusi-coloxía*. Nº 2. 2005, p.145-151.
- 3) Groba, Rogelio. “Un discurso esquecido”. *Abrente: Boletín de la Real Academia Gallega de Bellas Artes de Nuestra Señora del Rosario*. Nº35-37. 2003-2005, p.299-312.
- 4) Groba, Rogelio, entrevista de Xoán Manuel Carreira. “*Compositores españoles, en la madurez de los cincuenta años (III)*”. *Nuestra música*. Ritmo. Vol. 50. Nº 504. 1980, p.45-47.
- 5) Groba Rogelio, Aviñoa Santiago, Bermúdez Martín Xosé, Mira González Pedro, de Llano Onaindía Gerardo, Sales Luis, Cano Pablo, Taddei I. “*Crítica musical*”. Vol. Nº51. Nº 511. Ritmo, p. 49-60.
- 6) Villanueva, Carlos. “*El mito del héroe medieval en la obra de Rogelio Groba. Los precedentes de una peregrinación estética*”. Quintana. Revista de Estudios do Departamento de Historia da Arte, Nº1. 2002, p.127.

5.3. Interviews

- 1) Rodríguez, Salvador. “*Rogelio Groba: He dedicado mi vida a elevar el nivel musical de Galicia*”. La Opinión Coruña. (September 13, 2009).

5.4. Publishing

- 1) Aguirre Artigas, Inmaculada and García Estefanía, Álvaro. *Rogelio Groba*. Sociedad General de Autores y Editores. Colección “Catálogos de compositores”. (Madrid, 1996).
- 2) Cartelle R. *Rogelio Groba Groba. Gran Enciclopedia Gallega*. Editorial Silverio Cañada, (Santiago de Compostela, 1980).
- 3) Fernández, Manrique. *Crónicas de Embora*. Editorial Toxosoutos. (Ourense, 2013).
- 4) Fernández, Manrique. *Rogelio Groba, Meditacións en branco e negro*. Edicións Xerais de Galicia, (Vigo, 1999).
- 5) Fernández, Manrique. *Diabolus in musica. Conversas con Rogelio Groba*. Editorial Galaxia, (Vigo, 2011).
- 6) Groba Rogelio, Manrique Fernández, *Rogelio Groba, Mi obra musical comentada, (1952-2015)*. Fundación Groba. (Ponteareas, 2015).
- 7) Groba, Rogelio. *Análisis de 252 alalás*. Deputación Provincial de A Coruña. Colección “Ciencia folklórica analítico-musical”. (A Coruña, 1998).
- 8) Groba Otero, Rogelio: *Rogelio Groba Groba. Catálogo de obras (1952-2007)*. Edición bilingüe (galego / castellano), Fundación Rogelio Groba - Edicións Alén Miño, (Ponteareas, 2008).
- 9) López-Cobas, Lorena. *Historia da Música en Galicia*. Edición en Galego. Editorial Ouvirmos, (Ourense, 2013).
- 10) Rushton, Julian. “*Hemíolia*”. New Grove Dictionary of Music and Musicians. Stanley Sadie. 2001.
- 11) Villar – Taboada, Carlos. “*Las músicas contemporáneas en Galicia (1975-2000): entorno cultural y estrategias compositivas*.” Ann Arbor, MI: UMI Press, ProQuest. (2005 [2007 ed. impr.]).

5.5. Multimedia recordings

- 1) Xota de Pazos de Borbén. Galician traditional folk dance by 'Trompos ós Pés', from Marin, Galicia, Spain. Recorded in Marin, Galicia, Spain, on 07/07/2010. <https://www.youtube.com/watch?v=PD1O4noCWOo>
- 2) Muíñeira de Chantada. XXXIII Festival Internacional de Danzas. Semente Nova group. Winner of the Festival. https://www.youtube.com/watch?v=kSZcP_ed60E
- 3) Vox Stellae. Canto de Berce. Rogelio Groba. Live recording. NGB Concert Hall, Vigo-Galicia (december, 2013). Soprano: Aida López Carrera: <https://soundcloud.com/vox-stellae/canto-de-berce-rogelio-groba>
- 4) Clara Groba and Orquestra de Cámara Galega. Diálogos. Music from Rogelio Groba. Fundación Rogelio Groba (2013). Canto de berce for violoncello and orchestra: https://open.spotify.com/album/3g8h5PV9tKM6hMCSdR6Oev#_
- 5) Rancho de Reis. Guláns, Pontevedra. https://www.youtube.com/watch?time_continue=26&v=9zZ68bAbOTY

- 6) Cantigas do Mar. Coro de Cámara de Pamplona and Orquesta de Cámara Galega in Plaza de María Pita. (A Coruña) August 16th of 2018.
<https://www.youtube.com/watch?v=xNwofr8zZFc&t=718s>
- 7) A Freixa. Banda de Música de Música Cultural de Teo (Santiago de Compostela). V Certame Galego de Bandas de Música. 25, 26 and 27th of November of 2011 Auditorio de Galicia. Santiago de Compostela. <https://www.youtube.com/watch?v=swQdgb8bKp4>
- 8) Orquesta De La Coruña*, Rogelio Groba Y Groba* - Orquesta De La Coruña (LP). Columbia. (1977).
- 9) Banda-Orquesta Municipal de La Coruña*, Rogelio Groba Y Groba* - Coruña (LP). Columbia. (1977).
- 10) Miguel Alonso / Rogelio Groba - Cuarteto Sonor - Música Española Contemporánea (LP). Movieplay A.C.S.E. (1979).
- 11) Rogelio Groba, Banda Municipal De Musica De La Coruña - Galicia Ten Himno e Escudo de Seu (12", Album). Xunta de Galicia. (1985).
- 12) Natalia Lamas* / Rogelio Groba - La Obra Pianística Completa De Rogelio Groba (2xLP, Gat). (1989).
- 13) Banda-Orquesta Municipal De A Coruña*, Rogelio Groba - Cruñesas. Editorial Alpuerto. (1984).
- 14) London Symphony Orchestra - Pedro León. *Confidencias. Concierto nº 2 para violín y orquesta*. Dir. Rogelio Groba. Comp. Rogelio Groba. (1986).
- 15) Rogelio Groba : Maria Orán / Mabel Perelstein / Antonio Ordoñez / Alfonso Echeverría / Jorge Chaminé / London Voices / The London Symphony Orchestra - Gran Cantata Xacobeá - Para 5 Soloistas, Coro E Orquesta (2xCD, Album, Promo). Editorial Alpuerto. (1993).
- 16) London Symphony Orchestra - Andrew Litton, Mats Lidström. *Elgar Cello Concerto / Groba Ce-llo Concerto* . Comp. Elgar / Groba. (1997).
- 17) Orquesta de Cámara Galega. *Orquesta de Cámara Galega*. Dir. Rogelio Groba Otero. Comp. Rakov / Groba / Elgar / Groba Otero. (2000).
- 18) Orquesta de Cámara Galega / Rogelio Groba Otero, Javier Cedrón e Clara Groba Otero. *Rogelio Groba: Intres Boleses Suite Barroca; Concierto Arcaico En Re; Añoranzas, Concerto No. 2 for Violoncello*. Dir. Rogelio Groba Otero. Comp. Rogelio Groba. (2005).
- 19) Adrián Silva Magdalena y Rasa Rakutyte. "Son da diáspora". Fundación Paideia. (2010).
- 20) London Symphony Orchestra/ Coro London Voices. *Gran Cantata Xacobeá*. Dir. Rogelio Groba. Comp. Rogelio Groba. 1993. (Reed: 2010).
- 21) Clara Groba Otero Orquesta de Cámara Galega/Lulio Mourenza. *Concerto nº2 "Añoranzas", Diálogos (sonata) Canto do berce*. Fundación Rogelio Groba (2012).
- 22) Alejo Amoedo. Asterio Leiva. *Antoloxia de Compositores Galegos: Clarinete e Piano*. (2012).
- 23) José Núñez Ares. "Gallaecia". *Gallaecia Pandeirada de laxe Tipoloxías (LibroIII) Puteus acerbus. Meditación en branco e negro Soatiña. Un adeus* (2012).
- 24) *Lux Stellae Gaude Maria Virgo*. Dir. Luis Martínez. (2014).

5.6. Internet sources

- 1) Fundación Groba. (Last Access: 2019.02.07, 11:40 h).
<http://www.fundacionrgroba.com/index.php?lang=gl>
- 2) Enxebre. (Last Access: 2019.02.07, 11:50 h).
<https://www.wordmeaning.org/gallego/enxebre.htm>
- 3) Muíñeira. (Last access: 2019.02.08. 13:11 h).
<https://en.wikipedia.org/wiki/Mui%C3%B1eira>
- 4) Xota. (Last access: 2019.02.08. 13:13 h) <https://gl.wikipedia.org/wiki/Xota>

- 5) Definition of Charanga. (Last access: 2019.02.07, 11:58 h)
[https://en.wikipedia.org/wiki/Charanga_\(Spain\)](https://en.wikipedia.org/wiki/Charanga_(Spain))
- 6) Rancho de Reis. (Last access: 2019.02.10, 12:00 h).
<http://patrimoniomusicalgalego.blogspot.com/2011/04/ranchos-de-reis-e-de-entroido.html>
- 7) Festival de Cans (2019.3.5, 14:30 h.) <http://www.festivaldecans.gal/gl/>
- 8) Artigo da muiñeira aloxado na web da “Asociación Amigos de la Gaita Gallega en Extremadura”. (Last access: 2019.3.06 10:10 h)
<https://asociacionamigosdelagaitagallegaextremadura.wordpress.com/2012/09/26/muineira/>
- 9) Publishing about Rogelio Groba. (2019.3.19 22:55 h)
https://dialnet.unirioja.es/buscar/documentos?query=Dismax.DOCUMENTAL_TODO=rogelio+groba

5.7. Bachelor's Thesis

- 1) Fernández Agulla, Estefanía. *Mímesis. Ciclo para frauta e piano de Rogelio Groba: Análise estilística e interpretativa*. Conservatorio Superior de Música de Vigo. (Vigo, 2017).
- 2) Grandal Besada, Soraya. *El clarinete actual en Galicia: estudio analítico comparativo*. Universidad de Valladolid. Facultad de Filosofía y Letras. (Valladolid, 2014).

5.8. Master's Thesis

- 1) Blanco, Susana. *O violonchelo solista na música de cámara de Rogelio Groba: Análise estética e interpretativa*. Universidade de Vigo. Facultade de Filoloxía e Tradución. (Vigo, 2015).
- 2) Cuevas, Iria. *GALICIA ANTERGA DE ROGELIO GROBA: APROXIMACIÓN ESTÉTICA AL MODELO FOLKLORISTA A TRAVÉS DE SU ANÁLISIS LITERARIO Y MUSICAL*. 2 vols. Universidade de Vigo. Facultad de Filología y Traducción. (Vigo, 2013).

5.9. Doctoral Thesis

- 1) Leiva, Asterio. *O REPERTORIO PARA CLARINETE E PIANO DE COMPOSITORES GALEGOS (1947-2010)*. Universidade de Vigo. (Vigo, 2016).

6. APPENDIX

6.1. Table of figures

Figure 1. Rogelio Groba Groba	9
Figure 2. General catalogue of the composer	13
Figure 3. Groba composing in his house	14
Figure 4. Example extracted from "O xílgaro e o picapau", concert for flute, xylophone and string orchestra.	18
Figure 5. Example extracted from the flute part of the second movement of "Mímesis. Ciclo para frauta e piano".....	19
Figure 6. Accompaniment extracted from the first movement of "Mímesis. Ciclo para frauta e piano".....	20
Figure 7. Approximation of muiñeira's performance	21
Figure 8. Muiñeira's writing	21
Figure 9. Example of muiñeira rhythm and hemiola included in the third movement of "Mímesis. Ciclo para frauta e piano". (Example extracted from the flute part).....	22
Figure 10. Example extracted from the first movement of "Mímesis. Ciclo para frauta e piano". Chromatized pedal.	23
Figure 11. Example extracted from the first movement of "Mímesis, Ciclo para frauta e piano". Piano part.	24
Figure 12. Beginning of the second movement of Mímesis sonata. Contemporary effects....	24
Figure 13. Melody accompaniment in the piano part. Mímesis Ciclo para frauta e piano. 1 st Movement. Clusters.....	25
Figure 14. Modal harmony for traditional melody. Extracted from the beginning of the third movement of Mímesis.	26
Figure 15. Manuscript of Mímesis.	27

6.2. Concert brochure of the Premiere of Mímesis, ciclo para flauta e piano. (A Coruña, Galicia. 1982-08-24).

PROGRAMA

PRIMERA PARTE

- FANTASIA PASTORAL HUNGARA op. 26 ... FR. DOPLER**
molto andante
andantino - allegro
allegro finale
- los tiempos van unidos -
- BERCEUSE op. 16 G. FAURE**
- GRAN SOLO DE CONCIERTO op. 82 J. DEMERSEMAN**
maestoso
canción napolitana
tarantela y gran final
- los tiempos van unidos -

SEGUNDA PARTE

Música Española para flauta

- DEDICATORIA F. MORENO TORROBA**
- OFRENDA A FALLA J. ARAMBARRI**
- ARIA ANTIGUA J. RODRIGO**
- TIRANA (homenaje a Sarasate) J. GURIDI**
- MEMESE (MIMESIS) Sonata para Flauta y Piano R. GROBA**
allegro
andante rubato
allegro molto rítmico
- obra en estreno mundial -

6.3. Concert brochure of the World Premiere of *Mimesis, ciclo para flauta e piano*. (Argentina. 1982-09-09).

**ARTE
CONTEMPORANEO 82
BUENOS AIRES
ARGENTINA**



JUEVES 9 DE SETIEMBRE
18.30 HORAS
HOTEL LIBERTADOR
SALA ARLEQUIN

PANEL DE ARTE
TEMA: "EL FUTURO DEL ARTE"
PARTICIPAN

JORGE ASIS (Literatura)
PACHO O'DONNELL (Teatro)
ARMANDO KRIEGER (Música)
RODOLFO MEDEROS (Música Urbana)
PAULINA OSONA (Danza)
RAFAEL SQUIRRU
ENRIQUE DAWI (Cine)
BRUNO VENIER (Pintura)

COORDINADOR GENERAL: WALTER THIERS

VIERNES 10 DE SETIEMBRE
18.30 HORAS
L.S.1 RADIO MUNICIPAL – AUDITORIUM

RECITAL DE POESIA LATINOAMERICANA
Actriz: LEONOR SORIA
Guitarrista: ROBERTO DE VITTORIO

VIERNES 10 DE SETIEMBRE
20.30 HORAS
L.S.1 RADIO MUNICIPAL – AUDITORIUM

BENJAMIN BRONFMAN (ARGENTINA)
IMPROVISOS I y II (1981)
para guitarra microtonal
R. de Vittorio, guitarra

ROGELIO GROBA (ESPAÑA)
MEMESE (MIMESIS) (1981)
para flauta y piano
(ESTRENO MUNDIAL)
Jorge Silivskin, flauta
A. Krieger, piano

6.4. Formal and harmonic analysis of *Mimesis. Ciclo para frauta e piano*

COLOUR CODING:

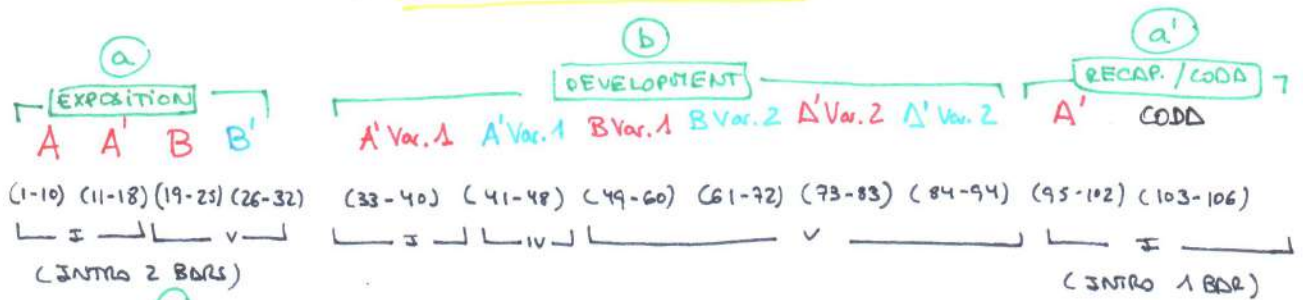
- THEME A AND VAR.
- THEME B AND VAR.
- MOTIVIC ELEMENT 1
- MOTIVIC ELEMENT 2
- > CHROMATIC LINES

MÍMESIS (ciclo para flauta e piano)

I.- Moderato ritmico

R. Groba (1981)

FORMAL AND HARMONIC ANALYSIS



Handwritten musical score for Flauta and Piano, showing the first section (Exposition) and the beginning of the Development.

Flauta: The score starts with an introduction of 2 bars, followed by the Exposition (A A' B B'). The first measure of the Exposition is marked with a red circle and labeled 'A'. The tempo is marked as $\text{♩} = 80$.

Piano: The score starts with a piano introduction of 2 bars, followed by the Exposition (A A' B B'). The first measure of the Exposition is marked with a red circle and labeled 'A'. The piano part is marked with *pp* (pianissimo) and includes a pedal point (pedal) on the 5th line.

Annotations:

- MOTIF 1 (Chromatic line (♭) + Pedal of 5th):** A yellow box highlights the first measure of the Exposition in the piano part, showing a chromatic line and a pedal point on the 5th line.
- BASE OF THE WHOLE MOVEMENT (±):** A red circle highlights the first measure of the Exposition in the piano part, indicating the base of the whole movement.

Handwritten musical score for Flauta and Piano, showing the second section (Development) and the beginning of the Recapitulation.

Flr.: The score starts with the Development (A' Var. 1 A' Var. 1 B Var. 1 B Var. 2 A' Var. 2 A' Var. 2) and ends with the Recapitulation (A' CODA). The first measure of the Development is marked with a red circle and labeled 'A'.

Pno.: The score starts with the Development (A' Var. 1 A' Var. 1 B Var. 1 B Var. 2 A' Var. 2 A' Var. 2) and ends with the Recapitulation (A' CODA). The first measure of the Development is marked with a red circle and labeled 'A'.

Annotations:

- MISTAKES (Not in the manuscript):** A red circle highlights a mistake in the Flr. part, indicating a note that is not in the manuscript.

Fundación Rogelio Groba (2012)

3rd Edition

- 1981 Manuscript
- 1985 Editorial Arte Triphorica
- 2012 Digital Edition

Fr.

7

Pno.

7

Leo. * Leo. * Leo. *

Fr.

10

Pno.

10

Leo. * Leo. * Leo. *

MONTE 1 // TYPICAL FLUTE CROSS

A!

f

Fr.

13

Pno.

13

Leo. * Leo. * Leo. *

MÍMESIS I.-Moderato ritmico

7

Fr. 16

Pno. 16

ff

Fr. 19

Pno. 19

f

V Grade (no exactly). Change in the intervals

m2

f

Pedal transposed to the V grade. (exact)

Fr. 22

Pno. 22

25

Fr.

Pno.

25

27

Fr.

Pno.

29

Fr.

Pno.

29

mf

STAINED MELODY → DISTANCE OF m2 (DISSONANCES) ← THEY DEPEND ON THE MELODY.

L m3 m3 m2 m3 m2 m3

→ VARIATION OF THE MOTIVIC ELEMENT ≠ B

→ TRANSPOSED TO THE VI GRADE (WITHOUT PEDAL)

Fr.

Pno.

31

ff

L m3 m3 m3 m2 m2

Fr.

Pno.

33

mf

p

DEVELOPMENT

Δ' Var. Δ

VARIATION OF THE ELEMENT 1 \neq 13 (WITHOUT PEOPLE OF STARS).

MOTIVIC ELEMENT 3. CLOSE TO THE MIMESIS'S RHYTHM ($\frac{6}{8}$.1.3).

LOOKING FOR THE DISSONANCE // STATIC HARMONY // SLOW HARMONIC RHYTHM

Fr.

Pno.

36

Fr. 39

Pno. 39

4

Δ' Var. 4'

ff

mf

ff

FREE D MAJOR

HARMONY BASED ON THE IV GRADE

Fr. 42

Pno. 42

PENTATONIC

PENTATONIC SCALE OF D#

Fr. 45

Pno. 45

MÍMESIS I.-Moderato ritmico

11

B Var. 1

Fr. 48

Pno. 48

mf

ff

III m GRADE (TRANSPOSITED)

NON CHROMATIC MOVEMENT

m2 p m2 m3

STATIC PEDDL

IMPRESSIONIST SOUNDING

Fr. 51

Pno. 51

Fr. 53

Pno. 53

ff

Fr. 55 *mf*

Pno. 55

Fr. 57

Pno. 57

Fr. 59 *ff* ⑥ B. Vn. 2

Pno. 59 *ff* *p*

Laum 3 — m2

Fr. 62

Pno. 62

m2 *n2*

Fr. 64

Pno. 64

f

Fr. 66

Pno. 66

p

69

Fr.

Pno.

f

71

Fr.

Pno.

p

molto legato

pp **A4**

fff

Lead + sord

STATIC ACCOMPANIMENT

5th

OVERSTRESSING THE DISSONANCE

ADD ONE BDM (REP.)

74

Fr.

Pno.

74

Fr.

Pno.

A' Var. 2 → 1ST TIME THAT LEAVES THE DIATONISM

⑦

Fr. 76

Pno.

Fr. 78

Pno.

Fr. 80

Pno.

Fr. 82

Pno. 82

REPEATS ONE BAR

f

*

Fr. 84

Pno. 84

pp

[cluster] sempre *pp* Led.

Fr. 86

Pno. 86

88

Fr.

Pno.

88

90

Fr.

Pno.

90

92

Fr.

Pno.

92

Handwritten musical score for two parts: 'Fr.' (Flute) and 'Pno.' (Piano). The score is written on two staves. The 'Fr.' staff is in treble clef with a key signature of one sharp (F#). The 'Pno.' staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked '100' at the beginning of each staff. The 'Fr.' staff has several green circles highlighting specific notes. The 'Pno.' staff has a 'Ped.' (pedal) marking under the first measure and a '*' (crescendo) marking under the second measure. The score ends with the handwritten text 'END OF PART A'.

1

COLOUR CODING:

- THEME A AND A'
- THEME B AND VAR.
- THEME C AND VAR.
- MOTIVIC ELEMENT 1
- > CHROMATIC LINES
- EFFECTS (CONTEMPORARILY)

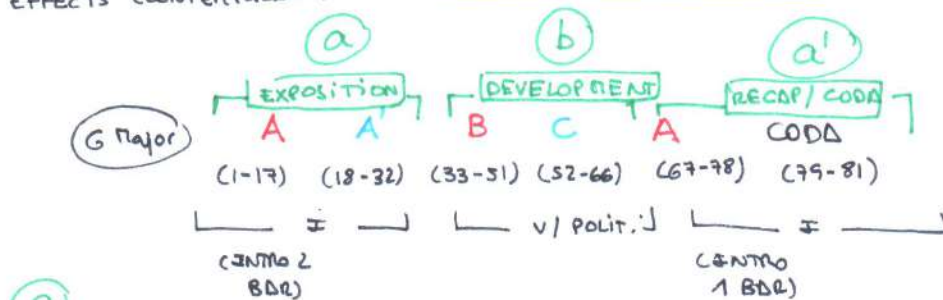
MÍMESIS

(ciclo para frauta e piano)

II.-Andante rubato

FORMAL AND HARMONIC ANALYSIS

R. Groba (1981)



Exposition (a)

♩ = 60 (aprox.)

INTRO 2 BARS

Frauta

Piano

OSTINATO BASS (RHYTHMIC AND MELODIC)

LEITMOTIV 1

pp

Lea

HARMONY → BASS OF THE WHOLE MOVEMENT // CLUSTER (m2) // STATIC HARMONIC RYTHM

OSTINATO SIMILAR TO THE 1ST MOVEMENT

A

Fr.

Pno.

f

ff

Full

Lea

Fr. *tr* R-L.... = trino rápido-lento paulatinamente
tr R-L.....

Fr. *f* *f* *Frull.*

Pno. *Leo.* * *Leo.* * *Leo.* *

Fr. *tr* R-L..... *f* *f* *3* *Frull.*

Pno. *Leo.* * *Leo.* * *Leo.* *

Fr. *tr* *f* *f* *ff* *Frull.*

Pno. *Leo.* * *Leo.* * *Leo.* *

Fr. 15

Pno. 15

Frull.

tr R-L.....

f

Lea.

✱ Lea.

✱ Lea.

✱

①

Fr. 18

Pno. 18

f

Lea.

(tr L-R..... = trino lento-rápido paulatinamente)

tr L-R.....

TRILLO

Fr. 20

Pno. 20

ff

p

ff

p

ff

Lea.

✱

Fr. 23

Pno. 23

f *ff* *f* *ff*

tr L-R.....

tr L-R.....

Sim.

Fr. 26

Pno. 26

f *p* *ff* *p*

tr R-L.....

tr R-L.....

Fr. 28

Pno. 28

f *f*

tr L-R.....

Leo.

(B) DEVELOPMENT (b) ELEMENT A → G Major (I Grade) → Starts in D Harmonic progression (D → T)

Fr.

ff

Pno.

ff

The musical score for 'Fr.' and 'Pno.' is presented in two systems. The 'Fr.' system features a single treble clef staff with a key signature of one sharp (F#). It contains two measures of music, each marked with a '34' and a '3' below the staff, indicating a triplet. The notes are quarter notes, and the first measure is highlighted with a light blue background. The 'Pno.' system consists of two staves, both with a key signature of one sharp (F#). The upper staff contains two measures of music, each marked with a '34' and a '3' below the staff, indicating a triplet. The notes are quarter notes, and the first measure is highlighted with a light blue background. The lower staff contains two measures of music, each marked with a '34' and a '3' below the staff, indicating a triplet. The notes are quarter notes, and the first measure is highlighted with a light blue background.

DEVELOPMENT OF B \swarrow $\overline{\text{H}}^3 \dots (3 \text{ bars}) // \overline{\text{H}}^4 \rightarrow \text{end of Theore B}$
Homorhythmic // Accompaniment Theorem A

Fr. 35

Pno. 35

p *f*

ELEMENT A1 (V Grade)

Fr. 37

Pno. 37

ff

Fr. 38

Pno. 38

Fr. 39

Pno. 39

Fr. 40

Pno. 40

p *mf*

ELEGANT a2 (VI Grade)

Fr. 42

Pno. 42

ff

The image displays a musical score for two instruments: Flute (Fr.) and Piano (Pno.). The score is divided into three systems, corresponding to measures 43, 44, and 45. The key signature is one sharp (F#), and the time signature is not explicitly shown but implied by the notation.

Measure 43: The Flute part features a melodic line with eighth notes, grouped in threes (trios). The Piano part provides a harmonic accompaniment with chords and single notes, also featuring trios in the right hand.

Measure 44: The Flute part continues with a similar melodic pattern. The Piano part maintains the accompaniment, with the right hand showing more complex chordal textures.

Measure 45: The Flute part concludes with a melodic phrase. The Piano part features a dynamic marking of *p* (piano) and a crescendo hairpin. A yellow box highlights a specific section of the Piano part in measure 45, which includes a trill or tremolo effect marked with a wavy line and the letter *tr*.

ELEMENT a3 (v Gude) → D Flayr

The image displays a musical score for measures 47, 48, and 49, featuring a Flute (Fr.) and Piano (Pno.) part. The key signature is one sharp (F#), and the tempo is Andante rubato. The score is divided into three systems, each corresponding to a measure. In each system, the Flute part is on a single staff, and the Piano part is on a grand staff (treble and bass staves). The Flute part consists of a continuous eighth-note triplet pattern, with the first note of each triplet highlighted in light blue. The Piano part features a complex accompaniment with triplets in both the right and left hands. A yellow bracket highlights the first two measures of the Piano part in the first system. The dynamic marking *ff* (fortissimo) is present at the beginning of the first system. The measure numbers 47, 48, and 49 are indicated at the start of each system.

Fr. 50

Pno. 50

p *mf*

Fr. 52

Pno. 52

ff

C MOTIV 1 → ELEMENT b

Fr. 53

Pno. 53

p

→ HERE THE PEDAL HELPS TO CREATE THE CLUSTERS

→ MUSICAL DISTENSION

Theme C → ff ... (2 BARS / 2 var. Leitmotiv 1)

Fr. 55

7 **MOTIF 2** b1

+ HIGH // + TENSION →

Pno. 55

pouco rall.

a tempo

ff

Fr. 57

Pno. 57

2 ENDS OF LEITMOTIF 1

Fr. 59

7 **MOTIF 3** b2

Pno. 59

pouco rall.

a tempo

ff

Fr. 61

Pno. 61

Fr. 62

Pno. 62

1 BAR OF LEITMOTIF

p

Fr. 64

Pno. 64

ff

8va

8va

Leo.

Fr.

65

Pno.

Fr.

66

Pno.

1 BAR OF LEITMOTIF 1

molto rall.

p

Fr.

68

Pno.

RECAPITULATION

ENTRO 1 BAR

f

a tempo

pp

[cluster]

Trill?

- RHYTHMIC VARIATION ON THE LEFT HAND
- INCLUDES "LA" AND "SI" TO THE HARMONY.

The musical score is presented in three systems, each featuring a French Horn (Fr.) and a Piano (Pno.) part. The key signature is one sharp (F#), and the time signature is 4/4.

System 1 (Measures 70-71):

- Fr. (Measure 70):** The melody is marked with a wavy line above it, indicating a tremolo. It features a series of eighth notes, some of which are highlighted in green. The measure ends with a fermata and the instruction "Frull." (trill).
- Pno. (Measures 70-71):** The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a downward bow stroke indicated by a vertical line.

System 2 (Measures 72-73):

- Fr. (Measure 72):** The melody continues with eighth notes, some highlighted in green. A wavy line above the staff indicates a tremolo. The measure is marked with a forte (*f*) dynamic and a downward bow stroke. The instruction "tr R-L" (trill right-left) is written above the staff.
- Pno. (Measures 72-73):** The piano accompaniment continues with the eighth-note pattern, marked with a forte (*f*) dynamic and a downward bow stroke.

System 3 (Measures 74-75):

- Fr. (Measure 74):** The melody features a series of eighth notes, some highlighted in green, followed by a wavy line indicating a tremolo. The instruction "Frull." (trill) is written above the staff.
- Pno. (Measures 74-75):** The piano accompaniment continues with the eighth-note pattern, marked with a forte (*f*) dynamic and a downward bow stroke.

Fr. 76 *f*

Pno. 76

Fr. 78 *Fruil.* CODD 3

Pno. 78

Fr. 80 *tr R-L* SOUND OF THE KEY *pppp*

Pno. 80 *pppp*

COLOUR CODING:

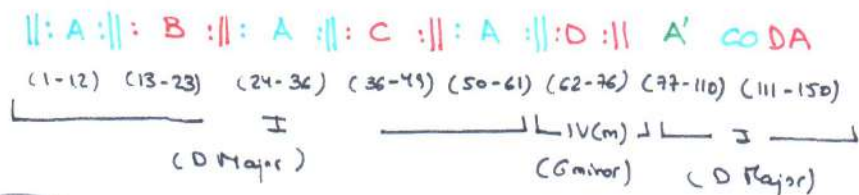
- THEME A / A'
- THEME B
- THEME C
- THEME D
- MAIN NOTES OF THE MELODY
- MOTIF 1
- VARIATION OF MELODY
- CHROMATIC PEDAL

MÍMESIS (ciclo para frauta e piano)

III.- Allegro molto ritmico

R. Groba (1981)

FORMAL AND HARMONIC ANALYSIS



A ♩. = 112 6/8 3/4 6/8

Frauta

Piano

ff *p*

“Chromatic pedal”
 Modal sandw. (vertical)

MIXTURAS

5 3/4 6/8 3/4

Fr.

Pno.

ff

Fr. 9 $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Pno. p

Fr. 13 $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

f-mf

OSTINATO DEPENDS ON THE MELODY // HOMORRHYTHMIC // CONTRASTING MOVEMENT

Pno. 13 $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

mf-p $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

simulates the bass drum [folk music] (rhythmic stability)

Fr. 17 $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Pno. 17 $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

* RHYTHMIC STRUCTURE
OF THEME B

$$\left\| : \left\| : \frac{6}{8} + \frac{3}{4} + \frac{6}{8} + \frac{3}{4} : \left\| + \frac{6}{8} : \left\| \right. \right.$$

1B 1B 2B 1B 1B

Fr. 21

Pno. 21

3/4 6/8 A 6/8

f *ff*

Fr. 25

Pno. 25

3/4 6/8 3/4

p

Fr. 29

Pno. 29

6/8 3/4 6/8

ff *p*

Fr. 33 $\frac{3}{4}$ 1. $\frac{6}{8}$ 2. $\frac{6}{8}$ *p*

Pno. 33

Fr. 37 *f* *p* *f* *p* *f* $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$

Pno. 37 *m2* *r 1137* *Cluster*

Fr. 40 $\frac{3}{4}$ $\frac{6}{8}$ *p*

Pno. 40 *mf*

* RHYTHMIC STRUCTURE
OF THERE C

$\parallel : \parallel : \frac{6}{8} + \frac{3}{4} : \parallel : \parallel$
50 10

Fr. *f* *p* *f* *p* *f*

Pno. *p* Cluster

Fr. *p*

Pno. *mf*

3/4 6/8

Fr. *mf-pp*

Pno. *mf-pp*

6/8 A 6/8 3/4 6/8

53

Fr.

Pno.

57

Fr.

Pno.

61

Fr.

Pno.

moi batido

p

m2

p

sord.

RHYTHMIC MOTIF

Fr. 64 *f* $\frac{3}{4}$

Pno. 64

Fr. 67 *p* $\frac{5}{8}$

Pno. 67

Fr. 70 *f* $\frac{3}{4}$

Pno. 70

Fr. 73

Pno. 73

Fr. 76

Pno. 76

PHYSICAL VARIATIONS + DOES DIFFERENT MATERIALS

6/8 A' 6/8 3/4

Chromatic line

Fr. 79

Pno. 79

CHORD PROGRESSION (A4) (USES A4)

mf

m2

p

A4

82

Fr.

3/4

6/8

mf

Pno.

ff

p

→ Mistake from the Edition.

86

Fr.

86

Pno.

88

Fr.

p

88

Pno.

ff

pp

Fr. 92

Pno. 92

ff *mf*

ff *pp* *LIDIO*

RHYTHMIC AND MELODIC OSTINATO
LIDIAN SOUNDING

Fr. 96

Pno. 96

mf

Entrance in canon

CHROMATIC PROGRESSION (A4)

CHROMATIC PROGRESSION (A4)

Fr. 100

Pno. 100

ff *mf* *p* *mf*

Fr. 104

Pno. 104

TRANSPOSED

ff

pp

ff

Fr. 108

Pno. 108

CODA

Prestissimo $\text{♩} = 112$

f

ppp

f

pp

mf A4 + m2 (dis)

Fr. 112

Pno. 112

x 10

↳ CADENTIAL PIELCOY

Fr. 116

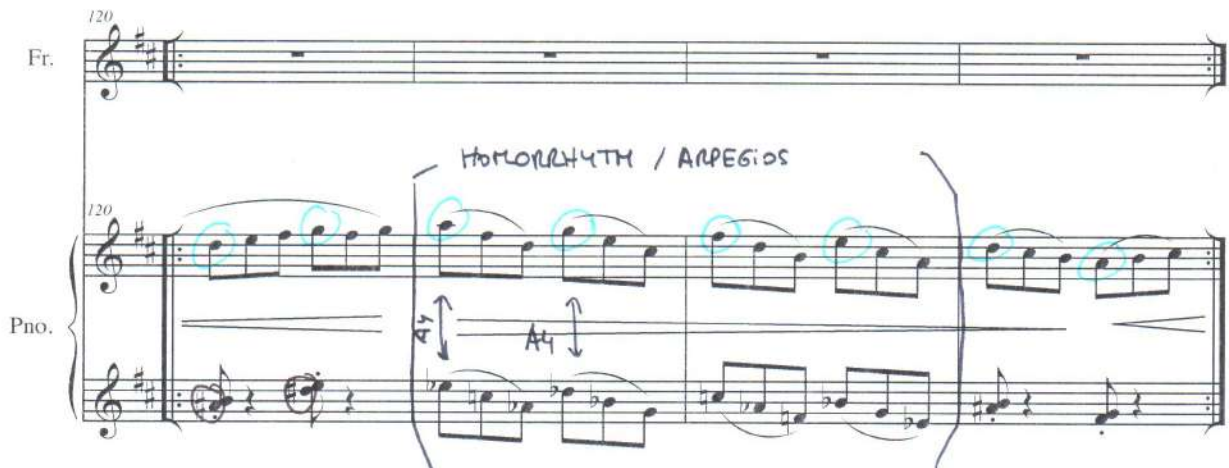
Pno. 116



Fr. 120

Pno. 120

HOMORHYTHM / ARPEGGIOS



Fr. 124

Pno. 124

HOMORHYTHMIC MOV (♩) — AUGMENTED (Duration)



Fr. 128

p sempre cresc.

Chromatic pedal (x) [Dissonances]

Pno. 128

p sempre cresc.

Fr. 132

VARCAT.

Pno. 132

* MISTAKE FROM THE EDITION // TRUE NOTE = LD (A)

Fr. 136

Pno. 136

MÍMESIS III.- Allegro molto ritmico

Augmented

Fr. 140

Pno. 140

OSTINATO

CADENTIAL GROUP

Fr. 144

Pno. 144

T / D

Fr. 148

Pno. 148

fff

fff

Rogelio Groba
(28/VIII/1981)