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MASTER’S THESIS

ROGELIO GROBA GROBA: CONTRIBUTIONS TO THE FLUTE REPERTOIRE

Study Program: Music Performance (Flute)
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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This paper will lead us to know all the unpublished repertoire as well as understand his music by means of the composer.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 Ponteareas, 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 this 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 player and as a flutist in Banda de Música Cultural de Mondariz, collaborating with Banda de Música Reveriano Soutullo de Ponteareas 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 works are 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 Ponteareas (2014).

I had there the opportunity of listening one arrangement for flute and chamber orchestra of Mímesis, 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

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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).


by Rogelio Groba, or those that collect his testimony with different authorship, 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 articles 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 prestige 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, Mimesis for flute and piano, 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 Foundation 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.

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

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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 recordings 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.

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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.

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 composative 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.\(^\text{14}\)

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.

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.


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 Orchestra\textsuperscript{15}, or London Voices\textsuperscript{16} 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\textsuperscript{17} (Film Festival of Cans) in O Porriño (Pontevedra) with the discovery of a commemorative plaque. For this occasion, he composse the work Agroglamour en Cans, released in this act by the Banda de Música de Salceda de Caselas.

\textsuperscript{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 chimpins. 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 Ponteareas (Favorite Son of the town of Ponteareas) 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.

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18 Rogelio Groba Otero (Ponteareas, 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).
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 2015\(^{21}\), 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 catalog\(^{22}\), 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:


\(^{22}\) Calculated until March of 2019.
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 2008\(^\text{23}\) 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:

"I think the important thing is that the work is the result of authentic traditional communication, and never a show of techniques"\textsuperscript{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:

"When the composer writes does not think of theory. Music is abstract and more natural than people believe"\textsuperscript{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 organizes 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."


\textsuperscript{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 creation\(^{28}\):

“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,


\(^{27}\) 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\textsuperscript{29} and Muiñeiras\textsuperscript{30}.

In turn, López Cobas\textsuperscript{31} 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 Adaliz\textsuperscript{32} among others, as well as what the choirs and music bands did to situate me.”

\textsuperscript{29}Galician dance. Usually in ¾. Sometimes played only with percussion instruments and voice. [https://www.youtube.com/watch?v=PD1O4noCWoo](https://www.youtube.com/watch?v=PD1O4noCWoo)

\textsuperscript{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](https://www.youtube.com/watch?v=kSZcP_ed60E)


\textsuperscript{32}(1826-1881). Galician composer based in Paris and London who took some advices from Liszt. Counts with 2 operas, lieder, music for piano and chamber music.
Fernández\textsuperscript{33} as well, also emphasizes the style of Groba:

“It is the most personal, which we could define as purely "grobanian", 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 Cobas\textsuperscript{34}, referring to his neoclassical style:

“Theseir 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"\textsuperscript{35} sprouts spontaneously and naturally”.

\textsuperscript{33} Manrique Fernández, “Diabolus in musica, conversas con Rogelio Groba”, (p.10).
\textsuperscript{34} Lorena López Cobas, “Historia da Música en Galicia”, Editorial Ouvirmos. (Ourense, 2013) (p. 30).
\textsuperscript{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

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 antico” (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:

At the same time that the last example (*O xílgaro 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 Ponteareas), *Magnolia Branca* (white magnolia) for choir a capella…etc.

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\(^{37}\) 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 Nº1 “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](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](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\textsuperscript{40}, Serãns\textsuperscript{41}, pilgrimages\textsuperscript{42}, 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 Bårtok).

![Figure 6. Accompaniment extracted from the first movement of “Mimesis. Ciclo para frauta e piano”.](image)

Regarding the rhythm, we can say that it is a rhythmic formula close to the Galician musical genre of the muiñeira\textsuperscript{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:

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\textsuperscript{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: \url{http://patrimoniomusicalgalego.blogspot.com/2011/04/ranchos-de-reis-e-de-entroido.html}

\textsuperscript{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. \url{http://www.turismodevigo.org/en/serans}

\textsuperscript{42} \textit{De Romaxe á Franqueira}. (Pilgrimage to A Franqueira). Pasodoble. \url{https://www.youtube.com/watch?v=bs9PoocVg98}

\textsuperscript{43} Dance and musical genre typical of Galicia, in which it is sung and dances accompanied by the bagpipe, the tamboril or redobrante (tambourine), pandeiro, bass drum, carrasco and sometimes cunchas (shells). Its name evokes the work days in the mills (muiños) and the associated leisure during the muiñada (to grind).
While the rhythm that we are used to listening would be approximate to the following:

![Figure 7. Approximation of muiñeira's performance](image)

In the following article 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 eight notes or as a dotted eight, sixteenth and eight 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.

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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/](https://asociacionamigosdelagaitagallegaextremadura.wordpress.com/2012/09/26/muineira/)
In the next example, the composer uses the source of the hemiola\textsuperscript{45}, 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.

\textit{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).

\textsuperscript{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.
This compositional feature is what Villar-Taboada 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* 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.

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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:

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 intervalllic 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 11](image.png)

*Figure 11. Example extracted from the first movement of "Mimesis, Ciclo para frauta e piano". Piano part.*

![Figure 12](image.png)

*Figure 12. Beginning of the second movement of Mimesis 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♯, 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 flauta 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♯, 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.
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 show 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 *Mímesis - 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 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 Fernández \(^{48}\), 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 gulansés 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 Galicia50, 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 Gulansés**\(^52\) (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 *Orquesta 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.*”\(^53\).


  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.


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\(^{52}\) 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 Golán*”, 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 Casal**54 (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)


- **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 Xoel 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 Ponteareas*.

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.

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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 romaxe55. 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, charangas56 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

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55 The term comes from romerol/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 Basses.

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:

- **Mimesis, 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*. 

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In 2012, he made an adaptation for flute and string orchestra released in that same year by André Cebrián Garea\textsuperscript{58} 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 Magdalena\textsuperscript{59} 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.

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

\textsuperscript{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 Embora⁶⁰. 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.

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 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 *Mímesis. 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 *Neo-nationalistic* 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.
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.

5.2. Journal Articles:

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


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) Muiñeira de Chantada. XXXIII Festival Internacional de Danzas. Semente Nova group. Winner of the Festival. [https://www.youtube.com/watch?v=kSZcP_ed60E]
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/3g8h5PV9tKM6hMCsDr60ev#=_]
5) Rancho de Reis. Guláns, Pontevedra. [https://www.youtube.com/watch?time_continue=26&v=9zZ68bAbOTY]


5.6. Internet sources


5) Definition of Charanga. (Last access: 2019.02.07, 11:58 h)
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/

https://dialnet.unirioja.es/buscar/documentos?queriesDismax.DOCUMENTAL_TODO=rogelio+groba

5.7. Bachelor’s Thesis


5.8. Master’s Thesis


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6.4. Formal and harmonic analysis of *Mínesis. Ciclo para frauta e piano*
MÍMESIS
(ciclo para frauta e piano)

I.- Moderato ritmico

R. Groba (1981)

EXPOSITION
A A' B B'

DEVELOPMENT
A'Var. A A'Var. A BVar. A BVar. 2 AVar. 2 A'Var. 2

RECAP. / CODA

A' CODA


(Intro 2 Bars)

Frauta

Piano

PEQUEÑA CHROMATIC LINE (+) + PEDAL OF 5TH (

BASE OF THE WHOLE MOVEMENT (+)

Fr.

Pno.

MISTAKES (Not in the manuscript)

Fundación Rogelio Groba (2012)

Lo 3rd Edition 1981 Manuscript
1985 Ediciones Arte Típico
2012 Digital Edition
V Grade (no exacting). Change in the intervals.

Pedal transposed to the V grade. (exact)
MIMESIS I.-Moderato ritmico

25
Fr.

3

B

STRINGED MELODY + DISTANCE OF M2 (CONSONANCES) + THEY DEPEND ON THE MELODY.

Pno.

25

mf

L73 - m3 M3 m2 M3 m2 M3

TRANSPOND TO THE VI GRADE (WITHOUT PEDAL)
A strong drum beat leaves the dissonance.

Adagio one beat (ref.)

Molto legato

Overstepping the dissonance

Static Accompaniment

5ths
MIMESIS I.-Moderato ritmico

CODA
VAR. OF ELEMENT 2 (OPPOSITE MOVEMENT)
FREE IMPROVISATION

Fr.

Pno.
MÍMESIS
(ciclo para frauta e piano)

II.-Andante rubato

R. Groba (1981)

COLOUR CODING:
- THEME A AND G
- THEME B AND VAR.
- THEME C AND VAR.
- MOTIVE ELEMENT 1
- > CHROMATIC LINES
- EFFECTS (CONTTEMPORARY)

G Major

FORMAL AND HARMONIC ANALYSIS

EXPOSITION

Developmen

Recapitulation

Frauta

Piano

Harmony = Bass of the whole movement // Cluster (m2) // Stone Harmonic Rhythm

Ostinato similar to the 1st movement

Fundación Rogelio Groba
MÍMESIS II. - Andante rubato

Fr.

Pno.
DEVELOPMENT OF B
\[ ... (3 bars) \]
Heterodyne \( \rightarrow \) Accompaniment Theme A
MİMESİS II.- Andante rubato

**Motif A → Element B**

Here the pedal helps to create the clusters

Theme C → ... (2 bars / 2 bars, Leitmotiv A)
A BAR OF LEITENZA

molto rall.

RECAPITULATION

a tempo

a tempo

[cluster]

Trill?

— RHYTHMIC VARIATION ON THE LEFT HAND
— INCLUDES "LA" AND "SI" TO THE HORIZON.
MÍMESIS
(ciclo para frauta e piano)

III.- Allegro molto ritmico
R. Groba (1981)

FORTELL AND HARMONIC ANALYSIS

\[
\begin{align*}
A & \quad \text{DFlat} \\
B & \quad 3/4 \\
C & \quad G/\flat \\
D & \quad C/\flat \\
A' \text{ CODA} & \\
\end{align*}
\]

Frauta

Piano

"Chromatic pedal" \\
"Pedal sound? (Vertical)"

Mixturas

Fr.

Pno.
MÍMESIS III.- Allegro molto ritmico

Fr.

Pno.

Fr.

Pno.

Fr.

Pno.

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Pno.
MIMESIS III.- Allegro molto ritmico

* RHYTHMIC STRUCTURE
OF THEME C

\[
\begin{array}{c|c|c}
50 & 18 & \end{array}
\]
MIMESIS III.- Allegro molto ritmico

RHYTHM VARIATIONS + ADDS DIFFERENT MATERIALS

CHORD PROGRESSION ("A") USES A4
MIMESIS III.- Allegro molto ritmico

Fr.

Pno.  

Fr.

Pno.

Fr.

Pno.