

Celebration concert for  
**Leo Brouwer**  
on his 75<sup>th</sup> Birthday

Studierende der Gitarrenklassen  
der Universität Mozarteum

Mittwoch, 11. März 2015  
20.00 Uhr  
Solitär  
Universität Mozarteum  
Mirabellplatz 1

# Programm

**Canticum** (1968)

Santiago Molina

**Tarantos** (1974)

Markos Destefanos

**An Idea, „Passacaglia por Eli Kassner“** (1999)

**Danza Caracteristica** (1957)

Utkan Aslan

**Preludio Eprigmatico Nr. 4**

**„Rié, que todo rié: que todo es madre leve“** (1981)  
for Eli Kassner

**Fool on the Hill** (arr. Leo Brouwer)

Andres Madariaga  
Aldo Bonta

**Micropiezas**

Hommage à Darius Milhaud (1958)

*Tranquilo*

*Allegro Vivace*

*Vivacissimo ma ritmico*

*Finale*

Vivi Gypari

Neza Lopatic

**Musica Incidental Campesina** (1964)

*Preludio*

*Interludio*

*Danza*

*Finale*

Vivi Gypari  
Leonie Marchl

**Aus der Sonate Nr. 1** (1990)

*II Sarabanda de Scriabin*

*III LaToccata de Pasquini*

Eduardo Rodriguez

Aus: **El Decameron Negro** (1981)

*II La Huida de los amantes por el Valle de los Ecos*

*III Ballada de la Doncella Enamorada*

Petros Kampourakis

Aus: **Preludios Epigramaticos** (1981)

Chronis Koutsoumpides

**Acerca del cielo, el aire y la sonrisa** (1979)

Guitar Ensemble

# Ausführende

Markos Destefanos  
Vivi Gypari  
Leonie Marchl  
Eduardo Rodriguez  
Antigoni Baxe  
Santiago Molina  
Dominik Schramm  
Utkan Aslan  
Raul Rolon  
Jakob Puchmayr  
Johannes Bauer  
Nino Atanaskovic  
Antonia Haslinger  
Petros Kampourakis  
Benjamin Doss  
Neza Lopatic

Musikalische Leitung: Manuel Huber  
Organisation: Benjamin Doss

# Celebration Concert in Honor of Leo Brouwer on his 75<sup>th</sup> Birthday

The Cuban artist Leo Brouwer is considered by many to be the most important living composer for the guitar in the 20<sup>th</sup> century. He was born in 1939 in Havana, Cuba and is one of the most prolific composers of our time. Tonight's program is dedicated to him in celebration of his 75<sup>th</sup> birthday and aims to present a wide range of styles and pieces representative of his many different compositional stages and styles. From his earlier music, abundantly full of influences from Cuban folk music through to the 1960's and 70's at which point he became interested in modernist composers such as Luigi Nono and Iannis Xenakis writing pieces such as *Canticum* and *Tarantos*. During the 1980's Brouwer's works once again began to lean towards tonality and modality as demonstrated in pieces such as the *Decameron Negro*.

As well as his vast repertoire for solo guitar, Leo Brouwer has also composed several concertos, ensemble music and over 40 film scores. To end the program tonight, we are proud to present the guitar ensemble of the Mozarteum in a debut concert featuring one of the most important works for guitar ensemble called *Acerca del Cielo, el Aire y la Sonrisa*.

*Canticum* was composed in 1968, in two movements *Eclosion* and *Ditirambo*. *Eclosion* is the Spanish word referring to the moment when a flower blooms or a butterfly breaks out of its cocoon. *Ditirambo* comes from the Greek word *dithyrambos*, an ancient Greek hymn sung and danced in honor of Dionisos the god of wine and fertility. Plato remarks that dithyramps are the clearest examples in which the poet is the only speaker and according to Aristotle dithyramb was the origin of Athenian tragedy. It was sung by a chorus of fifty men or boys dressed as satyrs.

*Danza Caracteristica* is one of Leo Brouwer's best examples of the compositional influences of Cuban folkloric music. This piece also has strong influences in the music of Bartók and Stravinsky. A great part of Brouwer's compositional innovation is the adaptation of percussion techniques and characteristic rhythms treated idiomatically for the guitar.

*Micropiezas* for two guitars is an *Hommage* to Darius Milhaud. The piece was composed in 1958 and consists of four movements:

I. Tranquillo, II. Allegro vivace, III. Vivacissimo ma ritmico, IV. no musical indication.

Leo Brouwer's first *Sonata* is dedicated to the English guitarist Julian Bream, who requested its composition and performed the premiere. It was composed in 1990, and fits into Brouwer's style "new simplicity" in which he returns to simplifying the musical material, developing small motifs and creating huge dynamic contrasts between tension and rest.

The *Preludios Epigramaticos* were written in 1981 in what he called his "New Romanticism" phase. These preludes were inspired by poems by Miguel Hernandez. They are short works which use minimalistic gestures, unusual time signatures, Greek modes and recurrent intervals of 2nds, 4ths and 7ths in a somewhat somber atmosphere. They also appear to be free of established keys or tonality, maintaining a center with independent melodic lines linked to each other through the shared musical idea.

Brouwer draws his inspiration for *Tarantos* from the melancholic Andalusian song of the same name, in which the different rhythmic harmonic parts (expositions, clusters) alternate between melodic variations called *falsetas*.

The small miniature called *An Idea* composed in 1999, represents Brouwer's return to a more lyrical and neo-classical style of writing that began for him during the 1980s. It is written for the great Viennese-Canadian guitarist and professor, his life long friend, Eli Kassner.

The Fool on the Hill adapted by Leo Brouwer

These transcriptions are perfectly adapted for the guitar as they embody and combine elements of classical music such as polyphony and impressionism with elements of popular music. The Cuban Editorial published 5 Beatles songs including the Fool on the Hill which was dedicated to the duo Tamayo-Montesinos.

*Música Incidental Campesina* was written in 1976 and is a powerful piece for two guitars full of severity and simplicity. Like a Sonata, it is composed of four (short) movements, of which the second *Interludio* builds to be seen as a up the lyrical centre, and the third *Danza* could *Menuett*. The four movements consist of elements of popular Cuban music and borrow motives from the composer's opera, *El Fantasma*.

*El Decameron Negro* or, *The Black Decameron* was composed in 1981 and is one of the most popular pieces in the concert repertoire of the classical guitarist.

The work is based on a collection of African folk tales about love and eroticism consisting of three movements - tonight we will hear the second and third movements.

La Huida de los Amantes por el Valle de los Ecos

*The Flight of the Lovers through the Valley of the Echoes* where the music represents the flight or escape of the lovers. Horseback rhythms alternate with music of the lover's melodies. The rhythm of the horse's hooves echo off the valley walls as they ride away.

*La Ballada de la Doncella Enamorada*

*The Ballad of the Girl in Love* is the longest and most complex of the three movements and is a rondo rather than a ballad. It begins with a lyrical melodic section with artificial harmonics woven into the song before moving on to a very rapid and energetic second section that is more dissonant and restless in its nature.

*Acerca del Cielo, el Aire y la Sonrisa, Close to the Sky, the Air and the Smile* is written for guitar ensemble and combines fragments of almost all of Brouwer's very distinctive musical influences and compositional genres. This extraordinary ensemble piece consists of two movements: *La Ciudad de las Mil Cuerdas* - The City of a Thousand Strings and *Fantasia de los Ecos*, Fantasy of the Echos.

Happy Birthday Leo!!!

