

Leo Brouwer est né à la Havane en 1939 et a étudié la guitare et la composition à Cuba. En 1959, il est inscrit au Julliard School of Music et à l'Université de Hartford où il se spécialise en composition. En 1960, il est nommé directeur de l'Institut Cubain de cinéma et professeur d'harmonie et de contrepoint au Conservatoire national Roldan à la Havane. Il devient ensuite professeur de composition au Conservatoire.

Leo Brouwer est considéré comme l'un des compositeurs les plus importants et les plus prolifiques de la guitare classique et ses oeuvres sont jouées par plusieurs grands guitaristes, dont John Williams et Narcisco Yepes. Outre ses compositions pour guitare, il a écrit des ballets, des opéras ainsi que des oeuvres pour orchestre et ensembles divers.

Comme soliste, il a donné des concerts à travers le monde et il a été reconnu pour avoir un répertoire des plus variés. Il a enregistré plusieurs disques avec Deutsche Grammophon, Erato et Musical Heritage Society.

Comme chef d'orchestre, Leo Brouwer a dirigé plusieurs orchestres de grande renommée incluant la Philharmonie de Berlin.

Actuellement, Leo Brouwer est conseiller pour le Ministre de la culture de Cuba et directeur artistique de l'orchestre symphonique de la Havane.



Andrée Girard








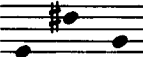
Leo Brouwer was born in Havana in 1939 and studied guitar and composition in Cuba. 1959-1960 he attended Julliard School of Music and Hartford University where he specialized in composition. In 1961 he was appointed Director of the Cuban Cinematographic Institute and professor of harmony and counterpoint at the National Roldan Conservatory in Havana. Following these appointments, he was made professor of composition at the Conservatoire.

Leo Brouwer is considered to be one of the most important and prolific composers for the classical guitar and his works have been performed by many renowned guitarists, including John Williams and Narcisco Yepes. In addition to his compositions for guitar he has written ballets, operas as well as works for orchestra and ensemble.

As a performer Leo Brouwer has given concerts all over the world to critical acclaim and he is acknowledged as having one of the most varied repertoires of concert guitarists. He has recorded several albums on Deutsche Grammophon, Erato and Musical Heritage Society labels.

As a conductor Leo Brouwer has appeared with major orchestras in many countries, including the Berlin Philharmonic. At present Mr. Brouwer serves as advisor to the Minister of Culture and as Artistic Director of the Havana Symphony Orchestra.

NOTATION

Laisser vibrer	<i>l.v.</i> ou/or		<i>Let vibrate</i>
Points de repère			<i>Cues</i>
Entre 3 et 5 secondes			<i>Between 3 and 5 seconds</i>
Aussi vite que possible			<i>As fast as possible</i>
Répéter le motif			<i>Repeat the established pattern</i>
Fin de répétition de motif			<i>End of pattern repetition</i>
Prolongation ad lib.			<i>Continuation ad lib.</i>
Tirer la corde de telle façon qu'elle rebondisse contre les sillons		<i>Bartok pizz.</i>	<i>Pull string so that it snaps against the frets</i>
Valeurs de notes irrégulières tout au long du motif répété		<i>irregolare</i>	<i>Uneven note values the entire length of the repeated pattern</i>
Valeurs de notes indéterminées			<i>Undetermined note values</i>

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CUBAN LANDSCAPE WITH RAIN

1984

Leo Brouwer
1939

<Solo>
A Moderato ♩ = 60-66

I *p* *Solo* *x4* *x4* *x4* *x4* *x4* *lv.*

II *p* *lv.*

III *p* *lv.*

IV *p* *lv.*

6 *lv. sempre* *x4* *x4* *cresc. poco a poco*

lv. sempre *cresc. poco a poco*

lv. sempre *cresc. poco a poco*

lv. sempre *cresc. poco a poco*

9 *x4* **<tutti>** **B** *Poco più mosso* ♩ = 80 *ppp* *mp*

ppp *ppp*

pp sub. *pp sub.*

14

Musical score for measures 14-20. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a rest in measure 14, then has notes in measures 15, 16, 17, 18, 19, and 20. Dynamics for the vocal line are *ppp* (measures 15-16), *mf* (measures 17-18), *pp* (measures 19-20), and *f* (measure 20). The piano accompaniment features a constant eighth-note pattern in the right hand and a similar pattern in the left hand, both marked *pp sempre*.

21

Musical score for measures 21-25. The score consists of four staves. A box labeled 'C' is positioned above measure 23. The vocal line has notes in measures 21, 22, 23, 24, and 25. Dynamics for the vocal line are *pp* (measures 21-22), *mp* (measures 23-25), and *f* (measure 24). The piano accompaniment continues with the eighth-note pattern, marked *mp* in the right hand and *mp* in the left hand.

26

Musical score for measures 26-30. The score consists of four staves. The vocal line has notes in measures 26, 27, 28, 29, and 30. Dynamics for the vocal line are *p* (measures 26-27), *mf* (measures 28-29), and *p* (measures 30). The piano accompaniment continues with the eighth-note pattern, marked *pp* in the right hand and *pp* in the left hand.

31

mf *pp* *ppp* *mp*

pp *p* *pp* *ppp* *mp*

mf *pp*

mf *pp*

D

37

pp *mf* *pp* *mf*

pp *mf* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

44

pp *mf* *p*

mf *p*

mp *p*

Più mosso
E Legato (sul tasto ad lib.)

Musical score for measures 49-53. The score is written for four staves. The first staff (treble clef) contains the main melodic line with dynamics *pp*, *ppp*, and *p*. The second staff (treble clef) contains a secondary melodic line with dynamics *pp* and *p*. The third staff (treble clef) contains a bass line with dynamics *pp* and *p*. The fourth staff (bass clef) contains a rhythmic accompaniment with dynamics *p* and *pp*. The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for measures 54-59. The score is written for four staves. The first staff (treble clef) contains the main melodic line. The second staff (treble clef) contains a secondary melodic line. The third staff (treble clef) contains a bass line. The fourth staff (bass clef) contains a rhythmic accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for measures 60-64. The score is written for four staves. The first staff (treble clef) contains the main melodic line with dynamics *p* and *Poco stacc.*. The second staff (treble clef) contains a secondary melodic line with dynamics *p*. The third staff (treble clef) contains a bass line with dynamics *p*. The fourth staff (bass clef) contains a rhythmic accompaniment with dynamics *p*. The music is in a key with one sharp (F#) and a 3/4 time signature.

66 **Più stacc.**

cresc. *f*

70

dim. *pp*

Più presto possibile

F

pp *pp* *pp* *pp*

4" 4" 4" 10"-15"

8 9 10 11

cresc.

cresc.

cresc.

cresc.

G **Agitato**
Bartok pizz., irregolare 20"-25"

H Bartok pizz. a nat.
rall. 3"-5" 3"-5" 3"-5" 3"-5"

f *mf* *mp* *p*

rallentando *rallentando* *rallentando*

pp

<Solo>

CODA **Modèrato** **Poco a poco dim. al niente**

nat. x4 x4 x4 x4 x4 x4

ppp *lv.* *ppp* *lv.* *ppp* *lv.* *ppp* *lv.*

ppp *ppp* *ppp* *ppp*

ca 10'