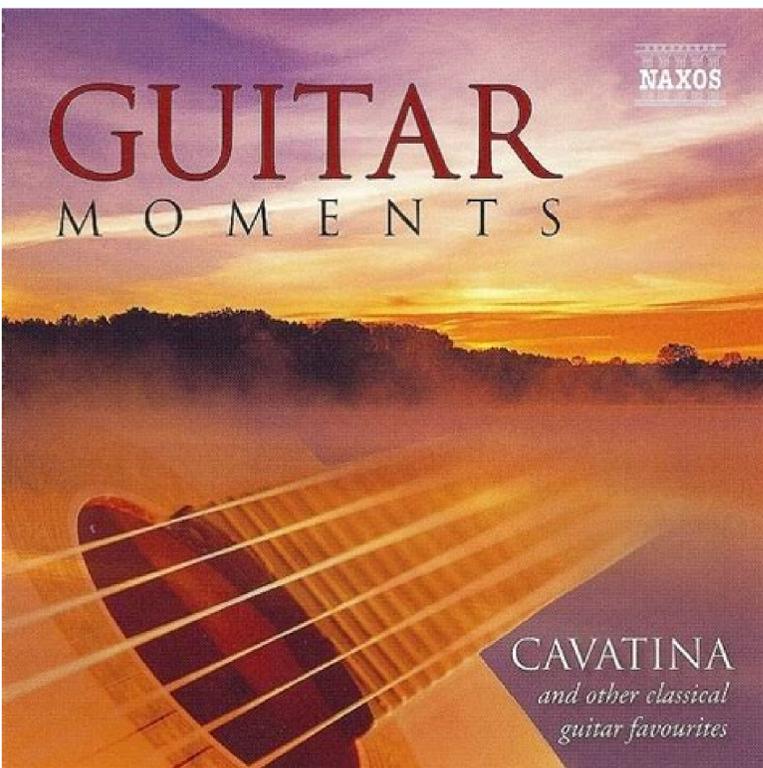


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Adagio  
from "Concierto de Aranjuez"      Joaquín Rodrigo  
Solo Flugelhorn      Daniel Drage

Andante ♩ = ca. 75

The musical score is written for Solo Flugelhorn and is in the key of B-flat major. It begins with a tempo marking of "Andante" and a metronome marking of "♩ = ca. 75". The score is divided into three sections: Section A (measures 1-10), Section B (measures 11-24), and Section C (measures 25-40). Section A starts with a dynamic marking of *mf* and a *cantabile* instruction. Section B begins with a dynamic marking of *f*. Section C starts with a dynamic marking of *f* and includes a fermata over the final measure. The score features various musical notations, including slurs, ties, and dynamic markings.

## Adagio

Trombone I from "Concierto de Aranjuez" Joaquín Rodrigo Daniel Dugga

Aranjuez guitar solo tab. Aranjuez tab. Aranjuez classical guitar. Aranjuez guitar chords.

Firstly, the music is visually vivid to an extraordinary extent: you simply can't listen to it without conjuring up images in your head. It earned its composer a place in his nation's hereditary peerage. If they play too loudly, there's no point, because you cannot hear the guitar. But what precisely is this guitar? Bath: CMC, Brown Dog Books, 2016. "The second movement is all up to you, the soloist, and that's the golden moment, I'm never worried about it. By the time Rodrigo and Victoria visited Aranjuez in the 1930s, the place would have been sadly depleted. The music of the Concierto de Aranjuez, a synthesis of the classical and the popular, of form and feeling, sounds forth - hidden in the breeze which moves the leaves of the gardens - and only wishes to be strong like a butterfly, but as tightly controlled as a veronica, the pass of a bullfighter's cape. In late 1938, as Rodrigo embarked on the piece, Spain was still in the throes of civil war. Sources: Joaquín Rodrigo : Voice & vision : selected writings on music / translated by Raymond Calcraft and Elizabeth Matthews. "There's a really magical relationship of intervals there", Miloš explains, and points at the unusual and stunningly effective way in which the Adagio is constructed: "the cor anglais gives the theme, and then the guitar takes the theme, embellishes it and brings it to another level. Whenever I work with orchestras and conductors, the first thing I say is that you have to just think of a really hot summer and the sound of the crickets and the sound of the birds, in every note that you have. Its strength is to be found in delicacy, and in intense contrasts. Winter conditions were Arctic - 12 to 15°C below zero - and they were only comfortable when huddled around their ancient stove: perhaps this contributed to Victoria's miscarriage and a hospital bill that could only be paid for by selling her beloved Pleyel piano. Rodrigo's suitcase which brought the manuscript back to Spain © Por cortesía de la Fundación Victoria y Joaquín Rodrigo Miloš Karadaglić, who has played the piece as much as any guitarist of recent years, is entranced by the sheer optimism of the first movement and by its visual appeal, with its evocation of the royal palace gardens. For Miloš, the soloist needs to go the extra mile, to push the boundaries of what's possible on the guitar. What instrument is it that the composers of Spain hear in their moments of greatest intensity? Includes a high-quality printed music score annotated with track-break indicators and informative liner notes; and a compact disc, voluminously indexed for ease of practice, with two performances in digital stereo: one complete with soloist, then a second minus you, the soloist. It also makes little difference that the subject matter of the concerto owes more to its composer's imagination than to physical reality. He was living in Paris with his beloved wife, scribe and later editor and biographer, the pianist Victoria Kamhi, and the couple's financial situation was dire. It would not be until the following September, just before the start of World War II, that Rodrigo would return to Spain, carrying the precious score in his luggage, to a stable job with Radio Nacional de España. "It's such a joy to play, because it's full of these accents and staccatos and scales and strums; it's really as if you hear so many different elements in nature. But in the first and the third movement, the writing for the guitar is very thin in texture, so it's very difficult to find the golden middle with the orchestra and the conductor. Later in life, he described his thinking: To say "dance" is to say "rhythm", and rhythm in Spanish terms means "guitar". Written in 1939, it is Rodrigo's best-known work and a household recognizable work. Elsewhere, Rodrigo related that the melody came to him fully formed as he stood in his studio in the Latin Quarter in Paris. This phantom, this impossible sonority, created by the imagination of the Spanish musician, is what inspires our music. Three things, however, tend to get mentioned by everybody. Hosted by the music lover and patron the Marqués de Bolarque, the couple were joined by the guitarist Regino Sáinz de la Maza. Graham Wade, The Truth About Rodrigo's 'Concierto de Aranjuez'. Classical Guitar Magazine, 15th July 2015 Author's interview with Miloš Karadaglić, with kind thanks, August 2018 Jump to ratings and reviewsPerform timeless Guitar works with a full orchestra! Perfect for practice, rehearsal, auditions, contest solos, performances, and more! What is undoubtedly the most famous and most acclaimed guitar concerto ever written is now a fabulous MMO release! The recently deceased Joaquín Rodrigo, foremost proponent of the classical guitar in the concert literature, wrote this masterpiece of 20th-century music in 1939. I like the size of the orchestra here and the sharp accents. Gorgeous and eternally popular, it is an indispensable component of any guitarist's library. Victoria writes that he composed it in a night where he couldn't sleep as he was grieving for their lost child and trying to conjure back his love for her and the happy days of their honeymoon. There are very, very few conductors who know how to do it." Perhaps it's best to leave the last word to the composer himself about the work that earned him the title of 1st Marquis of the Gardens of Aranjuez: It would be wrong to expect power in this Concerto of mine, and one can look in vain for great sonority; that would be to falsify the guitar's essential nature, and debase an instrument which is capable of creating the subtlest of sounds. Marcin Dylla plays the complete Concierto de Aranjuez with CORda Cracovia led by Daniel Stabrawa. Joaquín Rodrigo and Victoria Kamhi © Courtesy of the Fundación Victoria y Joaquín Rodrigo What's the key to a great performance of the Aranjuez? Whichever of these - if any - is true, it's undeniably a melody that makes you explore the depths of your own soul. In the texture of the writing, it brings out such an amazing feeling that you can smell it." The visual appeal is made particularly uncanny by the fact that the composer had been blind since he was three years old (he wrote his works in braille). Graham Wade, Joaquín Rodrigo and the Concierto de Aranjuez. Leeds: Mayflower Enterprises, 1985. And finally, the concerto exudes Spanishness. Great playing by Dylla as usual. If the orchestra plays too softly, there is no energy. Victoria Kamhi, De la mano de Joaquín Rodrigo : historia de nuestra vida. Madrid : Fundación Banco Exterior, 1986. Rodrigo was confident, but as late as the night before the 1940 première, as composer and guitarist shared a sleeping compartment on the train to Barcelona, Sáinz was overcome by fear that his instrument would not be audible, and neither man slept. And yet, the circumstances of the birth of Joaquín Rodrigo's Concierto de Aranjuez were hardly propitious. Secondly, the theme of the Adagio - together with the way it's developed - is impossibly heart-breaking. Guitarist Regino Sáinz de la Maza (right) with the Rodrigo family © Courtesy of the Fundación Victoria y Joaquín Rodrigo The concerto was conceived in September 1938, just two days before the Munich accord between Hitler and Chamberlain, during a boozy lunch in San Sebastián, where the Rodrigos were stopping over on their way back to Paris. It is - as I have said before - a strange instrument, gigantic, multiform and fantastic, an instrument which has the tail of a piano, the wings of a harp, and the soul, in fact, of a guitar. Later, the enthusiasm gave way to doubt: guitar concertos had been written by Mauro Giuliani back in the classical era, but it wasn't clear that a concerto for guitar and modern orchestra was even feasible, or its affiliates Braille manuscript of the Concierto de Aranjuez © Courtesy of the Fundación Victoria y Joaquín Rodrigo It's the most famous work of classical music to come from Spain. It's just a very clever way of doing it, because the cor anglais has that amazingly expressive sound." Rodrigo consciously injected Spanishness into the score, with the guitar itself, and its redolence of flamenco and dance rhythms, as the primary medium for so doing. It stands head and shoulders above all other guitar concertos, with a place in the top handful of concertos for any instrument. To one fellow musician, he explained that "it came to me while waiting for a tram". Joaquín Rodrigo in Salzburg © Courtesy of the Fundación Victoria y Joaquín Rodrigo As to that extraordinary theme of the Adagio, Rodrigo told different stories to different people about its genesis. Ask ten people what makes the Concierto de Aranjuez so special and you'll get ten different answers, with a good place to start being Graham Wade's description of it as "a wonderfully coherent statement, rich in local detail and loaded throughout with musical felicities of many kinds". Accounts differ as to whether it was Bolarque or Sáinz who made the suggestion that Rodrigo should write a concerto for Sáinz, but everyone agrees that the wine was excellent and plentiful and that all three men were enthusiastic. I Allegro con spirito II Adagio III Allegro gentile # concertos# Joaquín Rodrigo# Marcin Dylla In the event, the première was wildly successful, but that didn't prevent well-meaning colleagues from advising Rodrigo to arrange the concerto for piano, on the grounds that it was so difficult that he would find no-one except Sáinz who could play it (after the war, the 20-year old Narciso Yepes was the first of many guitarists to prove their advice to be utterly wrong). For the students out there Spanish composer Joaquín Rodrigo's (1901-1999) Concierto de Aranjuez is pretty much the most famous and most often played guitar concerto... ever. © 1996-2014, Amazon.com, Inc. Rodrigo had in mind the Aranjuez of the Bourbon kings of the eighteenth century, with its majas and bullfighters, described in its glory days as "an enchanted palace ... birds singing on all sides, the waters murmuring sweetly, the sepalliers loaded with delectable fruit and the beds with fragrant flowers". This deluxe 2CD set includes a slow-tempo practice version to help you get up to speed.

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