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## Joaquin Rodrigo Fantasia Para Un

the second concerto is the concierto de aranjuez, written for a spanish guitar and orchestra. it is based on a poem by federico garcía lorca, el pobrecito imposible, and is a lyrical work, frequently compared to lorca's fantasia para una tarde española (fantasia for a spanish afternoon) of 1924. rodrigo composed the work in 1954, when he was 59 years old. the work was dedicated to spanish guitarist andrs segovia, the same year that the work was composed. the third concerto is el conductor del jazz (the jazz conductor), based on the madrigals of the italian renaissance composer francesco cavalli. the work takes the form of a concerto, like the other concertos by rodrigo. the music is based on six madrigals from cavalli's le nuove musiche (the new music). in the 1960s, when the piece was first performed, the composition was not intended to be a jazz concerto. rather, it was thought to be a concerto for guitar and orchestra with a jazz influence. the main theme of the concerto (a "concerto rondo") is also taken from a cavalli madrigal, and the work also contains a solo section for the guitar. the work is in three movements: the first movement is titled fantasia; the solo guitar introduces a melody that is repeated throughout the movement. the second movement, allegro molto, is in two sections: the first section is a romantic theme, while the second section is a version of the "concerto rondo" theme from the first movement. the finale, allegro con spirito, is in sonata form and is in three sections: the first section is a cadenza, the second section is a slow movement, and the third section is a rondo.



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Joaquin Rodrigo (1899-1986) was one of the great geniuses of 20th-century music, winning the 1951 Premio Nacional de Música for his outstanding contribution to Spanish music. His most famous work, the nine-movement Concierto de Aranjuez, is a tour de force of the Spanish guitar that inspired a new generation of composers. His music is unsurpassed for its beauty, subtlety, and expressiveness, not to mention its sheer enjoyment. Rodrigo started learning to play the guitar in Paris at the age of 13. In 1923, he began a 3-year stint as a Professor of harmony and counterpoint at the Ecole Normale de Musique. After leaving, he became a virtuoso in a more traditional mode, composing music for guitar and piano, and winning successive prizes in competitions held at the Athens, Madrid and Warsaw Conservatoires, including the competition, organized by Ernest Ansermet, for the Premio Nacional de Música. In 1927, Rodrigo moved to Spain to become a Professor of Music at the Instituto Superior de Arte in Madrid. Despite residing in Madrid for the next five years, Rodrigo's deteriorating eyesight prevented him from working. After a lengthy recovery, he finally returned to composing, producing a string of fantastic pieces, including the nine-movement Concierto de Aranjuez. In 1958, the municipality of Valencia awarded Rodrigo the distinction of "Premio Nacional de Música" for his outstanding musical and humanistic achievements. About a year later the Emperor of the Roman Empire, Victor Emmanuel III, died, and his son, Umberto II, brought about the birth of the Kingdom of Italy, and henceforth, the Italian language came to be spoken in the entire peninsula. As a composer, his later works included his Concierto de Aranjuez, which he dedicated to the new nation. In its opening movement, Rodrigo quotes from the original Aranjuez to illustrate the glory and mystery of the Spanish splendour. The theme that has become associated with this work is sometimes known as the Aranjuez theme, but is not for the most part the only theme or the main theme of the composition. Rodrigo himself changed the arrangement of the theme. The last movement of the work is of startlingly distinct character. First heard in the role of a Villancico, it was an immediate success for Rodrigo, who later changed the title to Fantasia Para Un Gentilhombre. It was first performed on April 19, 1957, in the Tivoli Theatre, London. 5ec8ef588b

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