

187. Concierto d'Aranjuez

Hintergründe von S. Radic

JOAQUIN RODRIGO (1901-1999) was an important contemporary Spanish composer. He went blind as a child and received a sound musical education at a very early age. His works contain many elements of national folklore. Characteristic are the colorful instrumentation, distinctive harmony and occasional use of 18th century figures.

There are countless recordings of the "Concierto de aranjuez", all the more so for the famous second movement. From Nana Mouskouri and Andrea Bocelli, James Last and Stefan Mross to the many guitar versions, this classic work that has become a "hit" had to endure. The first guitar concert by the Spaniard Joaquin Rodrigo is a very personal piece that addresses the death of his first-born child and the life-threatening situation of his wife.

Rodrigo's works stand within the framework of tonality, but he liked to enrich his harmony with slight dissonances. He was particularly interested in the genre of the concert. His most famous work is the Concierto de Aranjuez, which is certainly one of the most popular pieces of music of the 20th century.

I would like to draw your attention to the following remarks, because you can listen to or view them on the Internet portal "You Tube":

JOHN WILLIAMS plays "Allegro con spirito", the first part of Concerto d'Aranjuez, of which Mark Whale only took over the very first part. Here is the Yuo Tube-Link:

<http://www.youtube.com/watch?v=U0f0dLBr2BQ>



JOHN WILLIAMS

NARCISO YEPES delivers a wonderful guitar version of the Adagio part with orchestra accompaniment and a 10-string guitar. Here is the link to it:

<http://www.youtube.com/watch?v=RxwcelLaODM>



NARCISO YEPES

A really remarkable, own guitar arrangement in the classical sense delivers the guitar virtuoso REEMI BOUCHER:

http://www.youtube.com/watch?v=IJxl_WrUZtl



REEMI BOUCHER

This work for guitar and orchestra, in a very skilful organ version by MARK WHALE, is still his show title, when it comes to getting the most out of an organ, consists of two parts, part A being a short introduction to the solo guitar from the part "Allegro con spirito". Then follows the Adagio main theme with the oboe, accompanied by a horizontal string chord and the arpeggio chords of the natural guitar. The cadence consists of a sequence of partial modulations and finally ends with the major conversion of the basic minor key.

The diagram illustrates the programming for a drum set in a 4/4 time signature. It is divided into two main sections: 'Step-by-Step-Programm.' and 'Real-Time-Programm.'

Step-by-Step-Programm.: This section shows a 16-step grid. Above the grid, four measures are indicated by downward arrows labeled 1, 2, 3, and 4. The grid has 16 columns numbered 1 to 16. Two tracks are shown: 'Ride' and 'B-Drum'. The 'Ride' track has a circle with a dot at step 1 and another at step 9. The 'B-Drum' track has a diamond with a dot at step 1 and another at step 9.

Real-Time-Programm.: This section shows musical notation for five instruments: Drums, Guitar, Strings, and Bass. The 'Drums' staff uses a D-clef and a common time signature (C). It shows two measures with a cymbal icon (circle with an X) at the start of each measure. The 'Guitar' staff uses a G-clef and a common time signature (C), showing two measures with arpeggiated chords. The 'Strings' staff uses a G-clef and a common time signature (C), showing two measures with horizontal lines representing sustained chords. The 'Bass' staff uses a D-clef and a common time signature (C), showing two measures with a single note in each measure.

Programming instruction

This programming can also serve as a "standard", but its role is more in the area of "rhythmic support". The delicate Aranjuez melody must never be drowned out by the rhythm! For this reason, there are only two very sparingly used instruments in the drum area: ride cymbals and bass drum, which together indicate the two halves of the beat. The following happens in the accompaniment: The bass plays the fundamental twice in time and the guitar plays two arpeggiated chords. As a reassuring antipole to this we put the horizontal strings over the whole bar.