

Adagio para orquesta de instrumentos (Adagio for Winds)

Joaquín Rodrigo (1901-1999)

About the Composer



- Full name: Joaquín Rodrigo Vidre, Marqués de los Jardines de Aranjuez (Marquis of the Gardens of Aranjuez)
- Completely lost sight at age 3 from diphtheria - believed personal tragedy led him to music career
- Studied solfège, piano, and violin at age 8; harmony and composition at age 16
- Wrote compositions in Braille
- Studied music and musicology (in Spain and France)
- Well acquainted with composers like Ravel, Milhaud, and Manuel de Falla
- Received numerous awards: Spain's National Prize for Orchestra, the Premio Nacional de Música (Spain's highest composition award), Prince of Asturias Award (Spain's highest civilian award)
- Joined Spanish nobility by King Juan Carlos I, named Commander of the Order of Arts and Letters by the French government.
- Was a professor of music history at Complutense University of Madrid
- Composed many types of works: orchestral, wind ensemble, concertos (cello, flute, guitar, harp, piano, violin), choral, and various other instrumental works both solo and small ensemble (bandoneón, cello, guitar, harp, piano, harpsichord, voice, and violin).
- Rodrigo's music is characterized by delicate lyricism, orchestral resonance, emphasis on Spanish tradition/culture, and colorful harmonizations.



Place of Birth



Sagunto, Valencia
(Spain)

Instrument



Piano

Known For

Raising Spanish guitar to respected concert instrument, being a successful blind composer/performer, his *Concierto de Aranjuez* (guitar concerto as a response to miscarriage) and his *Fantasia para un gentilhombre*.

About *Adagio for Winds*



- Composed in 1966
- Commissioned by Robert Bourdreau and the American Wind Symphony
- Bourdreau visited Spain in 1964 and met Rodrigo, a leader of Spanish composers
- Premiere conducted by Bourdreau at a festival of Spanish art and music
- Rodrigo's first work for winds, considered a complex piece for small wind ensemble
- Piece presents two moods in contrasting sections (repeated multiple times)
- First section: quiet, tranquil, peaceful
- Expressive, lyrical melody passed through upper woodwinds (solos and duets)
- Flute solo believed to be reminiscent of flute solo in Ravel's *Scheherazade*
- Second section: fanfare-esque, driving intensity, dark
- Timpani leads the charge into this section
- Addition of brass and percussion, ostinato rhythm pressing piece forward
- Rhythmically challenging for musicians, stretches range for many parts
- Piece ends in a tranquil mood with low voices and timpani
- Form: ABABA

INSTRUMENTATION FOR ADAGIO FOR WINDS

Piccolo, two flutes, three oboes, three clarinets (B-flat), one bassoon, three trumpets (C), four horns (F), three trombones, one tuba, and percussion (suspended cymbal, tambourine, tam-tam, timpani).

