

Joaquin Rodrigo and Lex van Delden

by Timothy Reynish

Joaquin Rodrigo

Born 22nd November, 1901, died July 6th, 1999

"Parmi mi, las tres mejores cosas que hay en el mundo son: la musica, la mujer, y la paz" (For me, the three best things in the world are: music, women, and peace.)

Joaquin Rodrigo was born on St Cecilia's day, 22nd November, 1901. As a result of an epidemic of diphtheria, he became blind at the age of three. He wrote: *I believe my blindness gave me more insight with the inner world, the world in which we the blind live. While sitting on this wicker chair I am thinking that the illness, the loss of vision, was the vehicle that took me down the road to music. I have more auditory memories than visual memories, I remember the song of the crickets, of the cicada, the pounding of the waves, the sound of organ and church bells in my hometown*

He studied in Paris from 1927, a student of Dukas, and good friends with Falla, Honneger, Milhaud, Ravel and many others. He was abroad during the Spanish Civil War, but returned in 1939. In 1940, the world première of his *Concierto de Aranjuez* was given, a masterpiece which has overshadowed his many other works for solo instrument, voice, guitar, piano and in other forms.

His major work for wind is the *Adagio for Wind Instruments*, written for the American Wind Symphony and its conductor, Robert Boudreau in 1966. An atmospheric beginning, with solo flute, erupts into a violent middle section, before the work returns to the elegiac mood of the start. It is scored for orchestral wind, brass and percussion: 3332.4331:T 3P.

Works for Wind

<i>Adagio for wind instruments</i>	9'	1966	3332.4331:	T 2P
<i>Per la Flor de Liri Blau</i>	7'	1934	33672.4432232	P T
<i>Sonata La Cortesana</i>	20'	1975	22224331	P Hp
<i>Pasodoble para Paco Alcázar</i>	4'	1975	226 5Sax1 4 2Fl 321	P
<i>La Destrucción de Sagunto</i>	30'	1954	3320 4331P	Hp sop chorus

Transcriptions for Wind

<i>Homenaje a la Tempranica</i>	4'	1939	arr E Gomez
<i>Homenaje a Sagunto</i>	3'	1955	arr Ribelles

EJR Edition Joaquin Rodrigo

Address: General Yage, 11 4 J · 28020 Madrid · Spain Telephone: 34-1-555 27 28 Fax: 34-1-556 43 35 Website: www.joaquin-rodrigo.com
Email: Ediciones@Joaquin-Rodrigo.com

Information on Rodrigo and his music from Robert P Antecki <rob@composers.net>
<SymphonyNo1@worldnet.att.net> He runs an excellent website at www.composers.net/rob/rodrigo/biography.htm

"I approve of a clear type of art, joyful, profound, certainly, but not obscure"

Lex van Delden

Born 10 September 1919, died 1 July 1988

It is very easy for composers, even good composers, to get forgotten, especially if like Lex van Delden they earn their living in another way. Van Delden's studies were in medicine, and these were interrupted by World War II. In 1947 he became the music editor for the daily paper *Het Parool*, and was extremely influential in Dutch musical life, holding a number of important administrative posts, as well as composing in all forms.

Self-taught as a composer, his style is traditional; his work for wind could be categorised as 'neo-classic', (it is strange that we actually mean neo-Baroque more often than not by this slightly pejorative term), cast in that post-Stravinsky, post-Hindemith language which exploits the sonorities of wind, brass and percussion so aptly. I find however that he also has a warmth and lyricism so often lacking in this type of music. Most of his wind music is for small ensembles, and his love of the wind orchestra sound-world is shown in his many concertos, including examples for flute, percussion, trumpet, 2 oboes, 2 soprano saxophones, and three trombones.

There is a passion and energy about his music which should bring his work into the public domain. The duet for the soloist and the bass clarinet in the slow movement of his *Violin Concerto*, the romantic gestures of the *Fantasia*

op 57, the slow movement of the *Piccolo Concerto* (this is a small concerto, not a concerto for piccolo), these are passages of great beauty which make a marvellous foil to the restless bustle of his allegro movements.

Some idea of the importance of his work can be gleaned from the fact that the *Piccolo Concerto*, which was played at the 1991 WASBE/BASBWE Conference, has also been programmed by the Concertgebouw (conducted by Jochum), the Hague Residentie (Otterloo), the Suisse Romande (Baud-Bovy), American Wind Symphony (Boudreau) and the Irish Symphony (Tibor Paul). The *Sinfonia VII op 83* was written for the Netherlands Wind Ensemble, who played it at the Wigmore Hall on their London debut concert.

Works for Wind

Op 67 <i>Piccolo Concerto</i> (1960)	2222.22::T P Pft:	10 min
Op 78 <i>Animal Suite</i> for male voice choir and ensemble	:	10 min
Op 80 <i>Fantasia K.V. 594 (Mozart)</i> orchestrated 1963	1222.2:	10 min
Op 83 <i>Sinfonia VII</i> - Sinfonia Concertante (1964)	2222.2 + bass clarinet	22 min
Op 87 <i>Fantasia</i> (1965)	Harp	0222.2: 10 minutes
Op 96 * <i>Partia</i> (1965)	Fanfare Band	
Op 104 <i>Concerto for Violin, Woodwind and Percussion</i> (1978)	2333.4:Perc:	17 minutes
Op 107 <i>Quintet for Brass</i> (1981)	horn, 2 trpt 2 trb	
Op 109 * <i>Marcia Pomposa</i> (1982)	Symphonic Wind Band	
Op 112 <i>Tomba</i> (1985)	Saxophone Quartet	
Op 113 * <i>Adonijah's Death</i> (1986)	Male voice choir and Symphonic Wind Band	

Available from Donemus

*Published by Molenaar

More details of his music are available from Donemus, or from the Lex van Delden Foundation, c/o Flat 3/120 Kentish Town Road, London NW1 9PY, tel +44 (0)171 482 5519



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