

Joaquín RODRIGO

A classical painting of a cherub or putto sitting on a stone pedestal. The cherub is looking down and holding a small object. The pedestal is decorated with a relief of two figures. The scene is set by a body of water with a forested background. The painting has a soft, painterly style with visible brushstrokes.

COMO UNA FANTASÍA ARANJUEZ, ma pensée

Michael Kevin Jones
Agustín Maruri

HR
RECORDINGS

E249HR

JOAQUÍN RODRIGO, (1901-1999)

1.-*Como una Fantasía*.....12:55

2.-*Aranjuez ma pensée*.....5:48

T.T: 18:44

Michael Kevin Jones, *violoncello*
Agustín Maruri, *guitar*





Michael Kevin Jones

“Como una Fantasía” for solo cello was written in 1979 nearly 40 years after Rodrigo had written his iconic ***“Concierto de Aranjuez”***. It was written for the Mexican cellist Carlos Prieto. This piece take us on a musical journey into a world of extreme tonal contrasts between the dissonance and the lyrical Spanish ***“Tonadilla”***.

The cello is pushed to its technical limits as a solo instrument but the result is a unique piece of virtuosity and romantic intensity.

Rodrigo understood perfectly the nature of the instrument, its vast tonal range, colours and technical possibilities. This work from his mature days is a master piece for the solo cello repertoire.

When the “*Concierto de Aranjuez*” for guitar and orchestra was premiered in 1940 almost no one could have suspected the fabulous success that the work received.

“*Aranjuez ma pensée*” is an adaptation made by the composer himself for voice and guitar, incorporating a text in french written by his wife, Victoria Kamhi.

The substitution of the voice for the cello adds a dimension of depth to this iconic melody.



Recorded by **Sean Murray**, March 2024 in Madrid.

Soundfield microphones.
32/DXD Recording

Violoncello by **Martin Schleske**, 2017. München.
Germany.

Cello bow by **Eugene Sartory**,
(*Kindly loaned by Ifan Williams, Nova Scotia, Canada.*)

