



Conductor

Angel Romero



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Angel Romero – Biography

Hailed for his superior artistry as the Spanish maestro of the guitar, Angel Romero's eminence in the music world as soloist and conductor is heralded by audiences and critics alike. One of the most sought-after musicians of his generation, Angel Romero has appeared in the major cultural centers throughout the world including those of London, Paris, Berlin, Vienna, Madrid, Munich, Zurich, Chicago, Los Angeles and New York among others. He has appeared as soloist with such leading orchestras as the New York Philharmonic, the Cleveland Orchestra, the Royal Philharmonic, the New World Symphony, and the Royal Concertgebouw Orchestra. As conductor, he has led numerous orchestras worldwide including the Pittsburgh Symphony, the Academy of St. Martin in the Fields, the Royal Philharmonic, Germany's NDR Symphony Orchestra and the Berlin Symphoniker, the Beijing Philharmonic, the Euro-Asia Philharmonic, the Shanghai Symphony, the Bogotá Philharmonic, the Chicago Sinfonietta, the Orquesta de Baja California, the Santa Barbara Symphony, the San Diego Symphony and the San Diego Chamber Orchestra among others. Regardless of his role on stage, his driving intensity and flawless control mark him as a true master of the arts.

Angel Romero's extensive discography includes highly acclaimed recordings for Delos International, RCA Victor Red Seal and RCA Victor Worldwide, Telarc and Angel/EMI. In 2001, Delos released "Bella," which includes monumental pieces such as Bach's Air on the G String to Romero's own father's Tango Angelita - a composition dedicated to his late mother. In 1999, "Romero Plays Rodrigo" was released featuring works written for and dedicated to Angel Romero through his long and close relationship with the Spanish composer. In 1998, he was featured as soloist and conductor in an acclaimed recording of Vivaldi's guitar concertos with the Academy of St. Martin in the Fields. In 1995, RCA released a crossover recording of flamenco and pop music, featuring Angel Romero playing a diverse repertoire spanning works from Pachelbel to Bill Conti. This particular recording features Mr. Romero's world-premiere transcriptions for one guitar.

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Angel Romero – Biography

In February 2000 he was presented with the highest honor that the country of Spain has to offer, the Grand Cross of Isabel la Catolica and was knighted Sir Angel Romero in reverence of his astounding musical accomplishments. In 2007, Angel Romero was honored by the Recording Academy, producer of the Grammy Awards, with the Recording Academy President's Merit Award for his significant contributions to the music world and for his professional career achievements.

Angel Romero is noted for his activities in the film industry. In 1989, he performed the entire score for "The Milagro Bean Field War" directed by Robert Redford. In 1994, he composed and directed the musical score for the Gabriele Retes film "Bienvenido-Welcome," which opened at the Muestra del Cine film festival in Guadalajara. For his work on this film, Mr. Romero won the 1995 ARIEL (the "Academy Award" of Mexico) in the category of music written originally for film. He also performed and recorded the entire score for the film "By The Sword" composed by Bill Conti, and played a cameo role in the major motion picture "Bound by Honor," a Taylor Hackford film.

Born in Malaga, Spain, Angel Romero made his professional debut at the age of six and his United States debut at the Hollywood Bowl when he was 16 giving the West Coast premiere of the famed Rodrigo's "Aranjuez Concerto." This occasion also marked the first time a guitarist was featured as soloist with the Los Angeles Philharmonic. In 1991, he gave the world premiere of Joaquin Rodrigo's "Rincones de España" at New York's Lincoln Center. Mr. Romero studied conducting privately with Eugene Ormandy, the legendary conductor of the Philadelphia Orchestra. Angel Romero has played for numerous world leaders including his globally telecast 1992 appearance in the United Nations General Assembly Hall with the National Orchestra of Spain under the baton of Rafael Frühbeck de Burgos. The performance was by invitation of then Secretary General Boutros Boutros-Ghali to promote world peace and to celebrate the 500th Anniversary of the discovery of America by Christopher Columbus.

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Angel Romero – Press

“Sir Angel Romero, guitarist extraordinaire, collaborated with (JoAnn) Falletta and (Detroit Symphony Orchestra) in...a virtuoso flight that had to be seen to be fully appreciated.”

– The Detroit News

“Lovely accuracy, sweet tone and elegance.” – The New York Times

“A musician of rare quality, blandishing in his attacks, warm and insinuating in his phrasing.”

- The Los Angeles Times

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I write about the entertainment business, culture and the arts.

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Angel Romero: Living Master

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There aren't many living masters around these days. The word "legend" has been overused. It also doesn't necessarily convey the right message. "Legendary" status is almost always reserved for those who are no longer creating new work and are resting on laurels from the past.



Angel Romero

This spring, I had the fortune and joy to collaborate with Angel Romero. Maestro Romero is the definitive living master and proponent of the classical guitar. Despite his status as a 68 year-old maestro, Romero is as youthful as ever. In fact, it is difficult to assign the qualification of "legendary" to him because he is just too "alive". Whether it is watching him carve and savor his beloved jamon serrano or talk about De Falla or Rodrigo, he has the energy of a twenty year-old.

Maestro Romero took part in the launch of the Festival of the Desert in the Coachella valley (www.festivalofthedesert.org). He appeared at the Founders' dinner at the historic Annenberg estate hosted by the Annenberg Foundation and Sunnylands (www.sunnylands.org) and at the chamber music concert at the Sunnylands Center and Gardens the next day. His performances are always infused with joy, authenticity and the utter mastery of his instrument.

Hearing Maestro Romero recount his experiences growing up in Malaga is always entertaining. The Romeros are the royalty of the classical guitar: Angel Romero is the son of the preeminent proponent of the Spanish classical guitar, Celedonio Romero, and the brother of virtuosos Pepe and Celin. On the occasion of the launch of the Festival of the Desert, Romero told many stories about Celedonio Romero and his family. Celedonio Romero composed many seminal works for the guitar including "Malaguena" and "Fantasia", both of which Maestro Romero played at Sunnylands.

The Romeros left their beloved Malaga and Spain to move to the US in 1957. Celedonio Romero's international career had been impeded by the Franco regime and its refusal to allow him to travel abroad to play concerts. The family obtained permission to go to Portugal to visit a family member there that had become ill. They obtained an American visa and fled to the US instead of returning to Spain.

At the age of 16, 50 years ago, Angel Romero gave the west coast premiere of the classic work for guitar and orchestra, the Concierto de Aranjuez by Joaquin Rodrigo, at the Hollywood Bowl with the Los Angeles Philharmonic. In May of this spring, Maestro Romero returned to Disney Hall to perform the concerto under the baton of the music director of the Los Angeles Philharmonic, Gustavo Dudamel. Romero's account of the concerto is at once authoritative, masterful and beautiful. One can sense Romero's sentimental journey through his interpretative skill, but his account is never overwrought or filled with the stereotypical clichés often heard when the work is performed today by modern-day virtuosi.

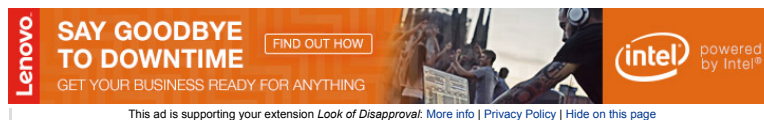
The thunderous applause bestowed upon Maestro Romero by his Disney Hall audience went on and on. It was clear that the public didn't only read that they were about to hear a living master, but they actually felt it. Gustavo Dudamel was also clearly moved by the performance on and off the stage after the performance, bestowing his congratulations upon Romero backstage in the long line of well-wishers.

We should cherish our living masters. There aren't many left like Angel Romero that continue to perform with the energy and passion that he does.

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With 'Rincones de España' Angel Romero Pays Homage to his Friend and Mentor, Joaquín Rodrigo

Classical Guitar Magazine July 28, 2015

[Stories](#)



[Editor's Note: **Angel Romero** is the youngest son of legendary guitarist **Celedonio Romero**, who, along with Angel's brothers **Pepe** and **Celin**, formed the widely admired **Los Romeros** guitar quartet in 1960, three years after the family emigrated from Spain to America. He continued playing with Los Romeros until 1990, when he was replaced by Celin's son Celino. Following Celedonio's death in 1996, Angel's son Lito joined. Angel has enjoyed a long, distinguished career as a guitarist, composer and conductor. Here, he shares memories of his close relationship with **Joaquín Rodrigo**, which ultimately resulted in Angel writing a concerto called *Rincones de España* ("Corners of Spain"), based partially on themes conceived by Rodrigo. The work debuted at Lincoln Center in 1991.]

Living the Dream

by *Angel Romero*

I once dreamt a fairy tale of a young man meeting a great composer. In reality, I was the young man and Joaquín Rodrigo was the great

composer.

Many years ago, at the age of 16, I had the opportunity to perform the West Coast premiere of a guitar concerto that I had admired since childhood: Rodrigo's *Concierto de Aranjuez*. My next dream was to meet the great Rodrigo. This occurred in 1966 on the occasion of the premiere of the *Concierto Madrigal* for two guitars that I played with my brother—Pepe Romero—with the Los Angeles Philharmonic, under the baton of the great conductor Rafael Fruhbeck de Burgos. This was the first time I was in the presence of this great composer, and very quickly our friendship bloomed into a very close and fraternal relation. I had the pleasure of going to Rodrigo's home often to spend time with him not only as a friend, but professionally as well—he was fond of me as an interpreter of his works.

On his visits to the United States he would sometimes stay with my family [near San Diego] and I often had the pleasure of taking long walks with him on the beach in Del Mar, where we enjoyed many private moments sharing questions and giving advice, as a grandfather and grandson might. During one of these walks on the beach, I asked him if he would write a concerto for me. With his arm resting on mine, he told me warmly that he was too old to write such a piece, but that I would be the perfect vehicle to realize this work. He laughed as he patted my shoulder and said "Angelín, you know my music as well as I do." He told me that he had long wanted to put into a work a set of themes which he had collected over the years, titled *Rincones de España*. When I heard him say all these things to me, my excitement grew to a point where I lost touch with reality for a moment, left him on the side of the sand, and dove into the ocean! When I came out of the water, I again took his arm as he stood there smiling. As he was blind, the expression on his face was one of amusement and at the same time worry about where I had disappeared to.

Soon after his return to Spain, he surprised me with a letter and package that included a piano score titled *Rincones de España*. Accompanying the themes, was a written statement from him to me which I have kept and cherished all these years: "Through my years I have collected these themes which I have titled *Rincones de España* which I send you, Angel, with the greatest admiration and affection, knowing that only one such as you will put pen to paper with the most gratifying outcome."

'Rodrigo had an incredible zest for life and a tremendous sense of humor which can very much be heard in some of his compositions.'

ANGEL ROMERO

One can only imagine the emotions that I, an interpreter of Rodrigo's music, felt upon receiving this treasured gift.

A few years went by before I decided to finally write the concerto *Rincones de España*. I tried to be as faithful as possible, using Rodrigo's own harmonies and order of the themes. I took some liberties, as allowed by him, to embellish and augment the original themes, taking them through my own feelings and imagination, and different changes of keys. I added harmonies and also included a slow movement in which I presented my own theme and created my own signature. In a way, it was a heartfelt thank you to show my gratitude to him for his gift—this incredible vehicle which allowed me to express myself and tell, through music, about my life in Spain, my immigration as a young boy to a new world called the United States of America, and my close relationship with my father, my mother, and my brothers.

When I arrived, I was one week shy of 11 years old and had no idea of how to speak English. The first word I learned was "come," like "follow me," but without knowing what it really meant, so I always wondered why at the playground all the kids would follow me wherever I went. I asked one of my Spanish-speaking friends, "Why are so many kids following me and laughing?" He answered me, smiling: "Could it be because you keep repeating 'Come'? Maybe you should learn some other words."

At the time, this made me laugh hysterically.

The transition from Spain to the United States was difficult for me. Over time, I became more Americanized—like other kids, I enjoyed the cowboys and Indians I would see on television and in the movies—but I never forgot the feelings of that young boy from Spain. Throughout my youth, I listened constantly to Spanish music, and I always looked up to Joaquín Rodrigo as representing the pinnacle of Spanish music.

When I finally did meet Rodrigo, I found that he was very much of the same temperament as I was, to the point where he asked my family to take him to Disneyland. It was quite something to see the maestro going up and down, screaming inside a roller coaster car. He had an incredible zest for life and a tremendous sense of humor, which can very much be heard in some of his compositions.

The way I am today, years later, is a personification of all of these great experiences I had with him and with others. I can still recall clearly that when as I was putting the theme of "León" down [in *Rincones de España*] my own inspiration came into play and brought [Rodrigo's] original theme to an abrupt halt—"This is where my theme comes in."

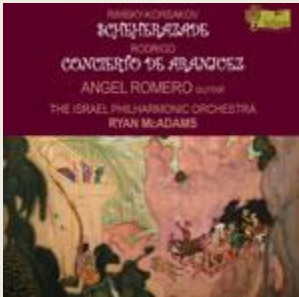
After I drift far away from the original theme and go into a full development of my own theme, I bring it to a close with a solo guitar cadenza, which speaks of all the themes, including my own. As it approaches the end of the large cadenza, the guitar brings back Rodrigo's suggested theme with a lush orchestral tutti. This climactic moment is where I musically blend the mutual love and respect between Rodrigo and myself.

As an epilogue to the above I must say: "Thank you, Don Joaquín, for having allowed me to be part of your life, not only musically, but personally. I ate with you, I laughed with you, I swam at the beach with you. You took care of me when I needed you, as I also took care of you. I miss you. I wish I could hear your laughter again, although I do musically when I hear some of your themes. You never were able to hide your personality, or disguise it in any way, in your music. You, as a person, with all your God-given attributes, will always live through your music. Thank you for the words of guidance that you gave which helped inspire me to put pen to paper and write this concerto based around your themes."

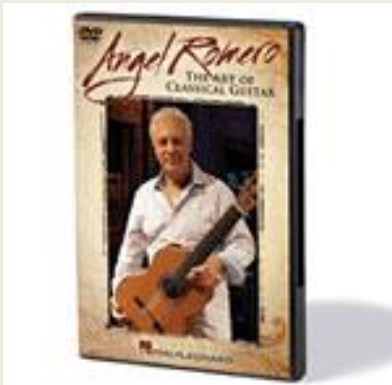
Here's Angel performing the Adagio from Rodrigos's *Concierto de Aranjuez*.

Angel Romero – Discography

“Rimsky-Korsakov: Scheherazade; Rodrigo: Concierto de Aranjuez [Import]”
Angel Romero, guitar



“Angel Romero: The Art of Classical Guitar” DVD
Angel Romero, guitar



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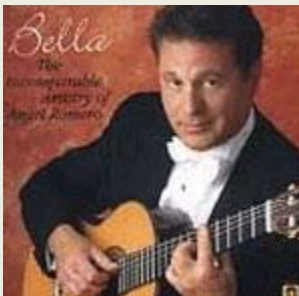
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Angel Romero – Discography

“Bella: The Incomparable Artistry of Angel Romero” instructional book
Angel Romero, guitar



“Bella: The Incomparable Artistry of Angel Romero”
Angel Romero, guitar



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Angel Romero – Discography

“Romero/Rodrigo – solo works for guitar”

Angel Romero, guitar



“Remembering the Future”

Angel Romero, guitar



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Angel Romero – Discography

Vivaldi Concertos with the Academy of St Martin in the Fields
Angel Romero, guitar and conductor



Granados: Twelve Spanish Dances
Angel Romero, guitar
Celedonio Romero, guitar



“Angel Romero Plays Bach: The Music of Bach Transcribed for Guitar”
Angel Romero, guitar



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Angel Romero – Discography

“A Touch of Romance: Spanish & Latin Favorites Transcribed for Guitar”
Angel Romero, guitar



“A Touch of Class: Popular Classics Transcribed for Guitar”
Angel Romero, guitar



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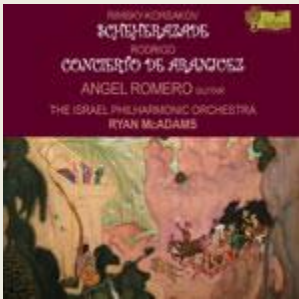
Angel Romero – Discography

Concierto de Aranjuez and Fantasia para un Gentilhombre

Angel Romero, guitar

Andre Previn, conductor

London Symphony Orchestra



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Angel Romero – YouTube Links

Beethoven Symphony #5 (Rehearsal) - Berlin

<https://www.youtube.com/watch?v=F4nbXFtFMk8>

Danzon #2 by Arturo Marques – Caracas

<https://www.youtube.com/watch?v=sDO301D3tqw>

Angel Romero - Beethoven Symphony #4 (Rehearsal) - Chicago

<https://www.youtube.com/watch?v=KrfpPg61reY>

Beethoven Symphony #7 – Caracas

<https://www.youtube.com/watch?v=ixfSagc0uRQ>

Recuerdos De La Alhambra by Tarrega

<https://www.youtube.com/watch?v=xGI7nDNANvw>

Artist Website: <http://www.angelromero.com>

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Angel Romero – Photo Gallery



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