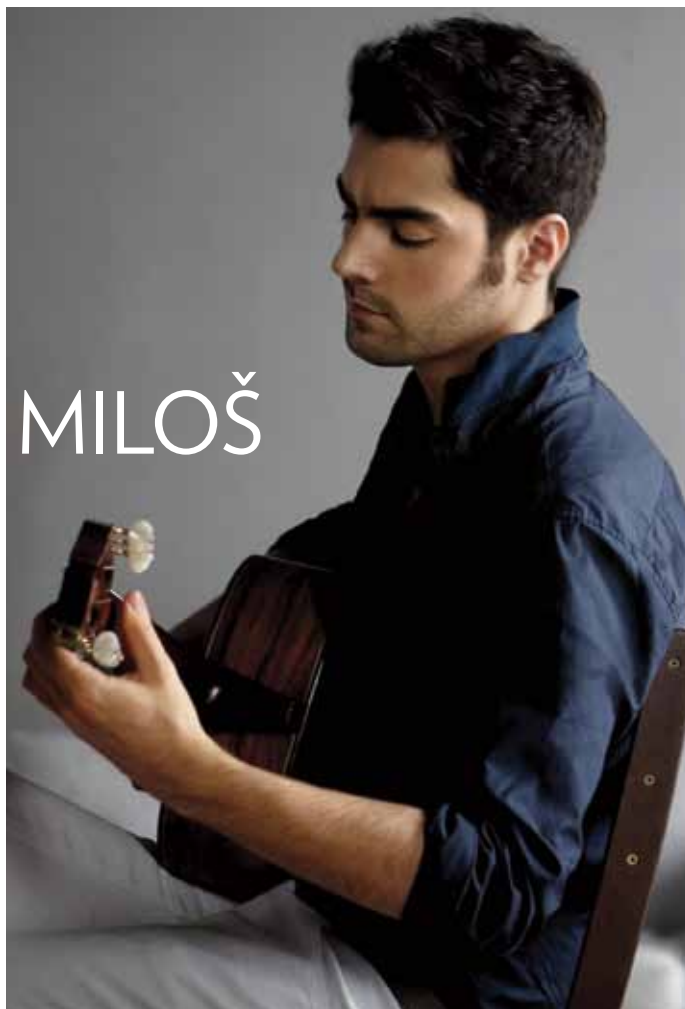


WEDNESDAY, AUGUST 6, 2014 / 7:30 PM / BING CONCERT HALL



ARTIST

Miloš Karadaglić, *Guitar*

Mr. Karadaglić appears by arrangement
with IMG Artists, 152 W. 57th St., 5th Floor,
New York, NY, 10019.

PROGRAM

Fernando Sor: *Grand Solo in D*, op. 14 (publ. ca. 1810–1823)

Joaquín Rodrigo: *Invocación y danza* (1961)

Johann Sebastian Bach: *Lute Suite BWV 997* (ca. 1740–1741)

Praeludio

Fuga

Sarabande

Gigue

Double

INTERMISSION

Roberto Gerhard: *Fantasia* (1957)

Enrique Granados: *Danza Española No. 5, Andaluza*
(ca. 1888–1890), arr. Michael Lewin

Enrique Granados: *Danza Española No. 2, Orientale*
(ca. 1888–1890), arr. Michael Lewin

Manuel de Falla: *Danza del molinero* from *El sombrero de tres picos* (1916–1919), arr. Michael Lewin; *Homenaje: Pour Le tombeau de Claude Debussy* (1920); *Danza Española No. 1* (1913), arr. Michael Lewin

Carlo Domeniconi: *Koyunbaba*, op. 19 (1985)

Moderato

Mosso

Cantabile

Presto

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.



SELECTED PROGRAM NOTES

The 65 guitar works by the Barcelona-born Catalan composer Fernando Sor (1778–1839) form a key part of the classical guitar repertory. The *Grand Solo* in D, op. 14, was published in both Paris and Sor's adopted home of London during the peak of his success as a composer of guitar music, ballet, song, and popular music. An introduction in the minor key gives a hint of things to come. This opens into a vigorous theme full of energy and vitality—in complete contrast with a lyrical second theme and its variants, which are drawn straight from the opera house. An extended coda turns the movement into, in effect, a fine concert overture.

The music of Spanish composer Joaquín Rodrigo (1901–1999) travels well beyond the Aranjuez of his earliest and best-known concerto, written in 1939. His long journey (he was 98 when he died) took him through 170 compositions in many genres, 11 of which are concertos. In his 1961

Invocación y danza (*Invocation and Dance*), Rodrigo adopts the French tradition of the musical homage in his own tribute to his fellow countryman Manuel de Falla. As in the Falla *Homenaje*, which Rodrigo quotes, the mood in this substantial one-movement piece is primarily melancholic and inward looking, though the gestures are frequently emphatic.

More than a century later, the deeply felt heritage and ideals of Roberto Gerhard (1896–1970), another Catalan composer, led to his exile in England for the last 30 years of his life. By nature, Gerhard celebrated the vitality of Catalan folk song. By nurture, however, he spent much of his later years exploring the potential of post-Schoenberg serialism in a series of abstract orchestral works, which were at the leading edge of musical modernism. His short *Fantasia* for solo guitar marries the discipline of his formal composition with the gestures and inflections of

folk song and flamenco. Gerhard initially wrote the piece, his only work for solo guitar, as an intermezzo to be played during a performance of *Seven Spanish Songs*, which he had written in 1956 for voice and guitar.

The *12 Danzas Españolas* (*12 Spanish Dances*) by Enrique Granados (1867–1916) precede his masterpiece, the piano cycle *Goyescas*. Granados, also Catalan, by birth if not by ancestry, began to publish the collection in the 1890s while establishing a reputation as a pianist. Much of his piano music, 11 stage works, and songs include music derived from the rhythms of Spanish folk song. Improvisation, too, lies at the heart of some of his finest music, such as the melancholy, reflective, and intensely romantic *Orientale*, the second of these Spanish dances.

With sets and costumes designed by Pablo Picasso and choreography by Léonide Massine, the full-length ballet *El sombrero de tres picos* (*The Three-Cornered Hat*) by Spanish composer Manuel de Falla (1876–1946) was a triumph at its 1919 premiere in London by Sergei Diaghilev's Ballets Russes. The music had already brought Falla considerable success as a staged pantomime. Now, with full orchestra, Falla's music provided Massine with one of his most famous ballets and a dance, the *Danza del molinero* (*The Miller's Dance*). Massine continued to perform onstage to the assertive rhythms and idiomatic Spanish atmosphere of this dance until the end of his long career.

Falla wrote his only piece for guitar—a short, reflective *Homenaje* (*Homage*) to Debussy—the following year. He composed it in Granada, and in it, he pays tribute to Debussy's piano piece *Evening in Granada* (*Estampes*), drawing on its habanera rhythm and opening sigh-like motif and, toward

the end, employing a direct quotation from the French composer he admired.

Granada is also the setting for Falla's short opera *La vida breve* (*The Brief Life*), the earliest of his mature works. Its characters inhabit an emotional world full of joy, sorrow, dancing, and the agony of a broken love affair. The popular *Danza Española No. 1* is drawn from the opera.

Italian by birth, German by training (he lives in Berlin), and adopted Turkish through marriage, guitarist and composer Carlo Domeniconi (b. 1947) has written music based on several different cultures. But it is his 1985 composition *Koyunbaba* that has defined his success. Domeniconi taught guitar at the Istanbul Conservatory during the 1970s and based the evocative four-movement piece on the traditional music he heard there. A song, "*Uzun nce bir yoldayim*" ("I Travel a Long and Narrow Path"), is heard at the beginning of *Koyunbaba*, and it forms an underlying motif in all four movements. The sounds of the *baglama* or *saz*, the Turkish lute, are echoed. The music ranges widely from the reflective, improvisatory opening movement to the whirling, hypnotic repetitions of the finale. "*Koyunbaba* uses very difficult techniques that make the instrument almost not sound like a guitar anymore," Miloš says. "I always feel like I'm in a trance when I play it." —© 2014, Keith Horner

MILOŠ

One of the hottest properties in classical music, Miloš Karadaglić came to international attention in 2011 with his debut album, *The Guitar (Mediterráneo)*. In the span of just a few months, the album topped classical charts around the world, became an international best-selling sensation, and earned

Mr. Karadaglić the prestigious Gramophone Award for Young Artist of the Year. An exclusive Deutsche Grammophon recording artist, Mr. Karadaglić released his second album, *Latino (Pasión)*, in 2012 and went on to receive both Classic Brit (U.K.) and Echo Klassik (Germany) awards. Reviewing the album, *Gramophone* commented, "Karadaglić is a guitarist of superior musical and technical gifts who allows his personality to sing through the music with taste and intelligence." The *Daily Telegraph* added, "This new Latin American program is outstanding in its finesse, warm sensuality, and sheer beauty."

Latino proved so successful that it was subsequently rereleased as *Latino Gold*, which featured 30 minutes of newly recorded tracks from a wealth of Latin American-inspired music. Meanwhile, *Miloš: Heartstrings*, a documentary filmed throughout 2012 that charts the guitarist's story to date, was released on DVD and aired on numerous TV stations.

The breakthrough year on the concert stage for Mr. Karadaglić was 2012–13 with sold-out debut performances and tours around the world. "Part of the reason Karadaglić has such a large following," commented the *West Australian*, "is his ability to straddle both hard-core classical and pop classical camps." This was echoed by the London press following his celebrated Royal Albert Hall debut, about which the *Guardian* commented, "More extraordinary by far, however, was the way a single guitarist, playing an intimate and understated set, and equipped with a single microphone and some clever lighting, could shrink the Hall's cavernous space into something so close." The *Independent* concluded, "Defying its many critics to offer a dramatic and rounded

evening of classical music, the guitar itself was the breakout star here—a sleight of hand that makes Karadaglić not only a magician, but a serious and accomplished musician."

Mr. Karadaglić's passion for the guitar is matched with an intuitive sense of how to bring the instrument across to his public, whether for an audience of 3,000 in the Royal Albert Hall or an intimate chamber music performance for 100 people. He enjoys performing in the major concert halls as much as in nontraditional venues, such as New York's Le Poisson Rouge, London's Roundhouse (iTunes Festival), and Deutsche Grammophon's Yellow Lounge club nights in London, Berlin, Amsterdam, Madrid, New York, and Seoul.

The 2013–14 season promises to take Mr. Karadaglić to new heights with extensive tours throughout Europe, North America, and the Middle East; in recitals and concerto performances; and with appearances at prestigious festivals, such as Cheltenham (U.K.), Ravinia (U.S.), Gstaad (Switzerland), Rheingau (Germany), and Mecklenburg-Vorpommern (Germany). His much anticipated third album on Deutsche Grammophon/Mercury Classics will be released in July 2014 and includes Rodrigo's *Concierto de Aranjuez* and *Fantasia para un gentilhombre*, recorded with Yannick Nézet-Séguin and the London Philharmonic Orchestra.

Born in Montenegro in 1983, Mr. Karadaglić first started playing the guitar at the age of eight. He uses D'Addario J46 strings and plays a 2007 Greg Smallman guitar, kindly lent to him by Paul and Jenny Gillham.✻