

Tuesday, February 19, 2013, 8pm
First Congregational Church

Miloš, *guitar*

PROGRAM

Johann Sebastian Bach (1685–1750) Lute Suite in C minor, BWV 997
Prelude
Fugue
Sarabande
Gigue
Double

Heitor Villa-Lobos (1887–1959) Prelude No. 1 in E minor
Étude No. 11 in E minor
Valsa-Chôro from the *Suite Popular Brasileira*
Étude No. 12 in A minor

INTERMISSION

Jorge Morel (b. 1931) Danza Brasileira

Jorge Cardoso (b. 1949) Milonga

Isaias Savio (1902–1977) Batucada

Augustín Barrios Mangoré (1885–1944) Un Sueño en la Floresta

Carlo Domeniconi (b. 1947) Koyunbaba, Op. 19
Moderato
Mosso
Cantabile
Presto

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Johann Sebastian Bach (1685–1750)
Lute Suite in C minor, BWV 997

Johann Elias Bach, the son of a cousin of Johann Sebastian, came to Leipzig in 1738 to study at the city's university, earning his room and board by serving as the composer's secretary. In a letter dated August 11, 1739, Elias reported on "something extra fine in the way of music" going on in the Bach household. "My honored cousin from Dresden"—Wilhelm Friedemann Bach, Johann Sebastian's eldest son, who was then organist at the Sophienkirche in Dresden—"who was here for over four weeks, made himself heard several times at our house with the two famous lutenists Mr. Weise and Mr. Kropfgans." Elias's "Mr. Weise" was Silvius Leopold Weiss, an internationally celebrated virtuoso and then Court Lutenist to the Saxon Elector Frederick Augustus I ("The Strong") in Dresden. Johann Kropfgans, a pupil of Weiss, was lutenist in the household of Frederick Augustus's chief minister, Count Heinrich von Brühl. Bach had met them both the previous year when he visited Wilhelm Friedemann in Dresden, upon which occasion he joined them in "playing harmonic modulations and good counterpoint," according to an account by the writer and composer Johann Friedrich Reichardt.

It is likely that Bach's interest in the lute was rekindled by his friendly encounters in 1738–1739 with Weiss and Kropfgans, both of whom were also noted composers for the lute, since two of his small catalog of solo works for the instrument were composed during the following years: the Suite in C minor (ca. 1740, BWV 997) and the Prelude, Fugue and Allegro (ca. 1740–1745, BWV 998). His other lute compositions were scattered across his earlier years: while still at his first important position, as court organist and "Chief Chamber Musician" in Weimar from 1708 to 1717, he wrote the Lute Suite in E minor (BWV 996); around 1720, while he was *Kapellmeister* at the court of Leopold of Anhalt-Cöthen, north of Leipzig, he created a little Prelude in C minor (BWV 999) and arranged the Fugue from his G minor Violin Sonata for lute (BWV 1000); and during his long tenure

as director of music at Leipzig's churches, from 1723 until his death in 1750, in addition to the C minor Partita and the Prelude, Fugue, and Allegro, he made arrangements for lute of his Cello Suite No. 5 in C minor (ca. 1730, BWV 995) and Violin Partita No. 3 (ca. 1737, BWV 1006a). In addition to his works for solo lute, Bach also included the instrument in two of his larger compositions: it was used to accompany a bass aria (No. 31) in the *St. John Passion* of 1724 and was employed as an orchestral instrument in the *Trauer Ode* ("Ode of Mourning," BWV 198), the elaborate funeral music for Queen Christiane Eberhardine heard at a commemorative service held at St. Paul's Church, Leipzig, on October 17, 1727. Bach would also have pressed any available lute into service as a continuo instrument on occasion, though without writing an independent part for it into his scores.

Bach was one of the finest keyboard performers of his day and a competent violinist, but he apparently did not play the lute, though he is known to have owned one and probably would have tried it out at some time. The resulting unidiomatic passages in the solo works generally associated with the lute have called into question the specific instruments for which they were conceived: only the Suite in G minor (BWV 995) is unequivocal, since Bach's manuscript is marked "*Pièces pour la Luth à Monsieur Schouster*," the Leipzig book dealer and publisher Jakob Schuster who may have been negotiating to print the score. (No edition ever appeared.) Bach's only other extant manuscripts are ambiguous: the one for BWV 998 indicates that it may be played on "*Luth. à Cembal* [harpsichord]" while BWV 1006a bears no heading at all. Other surviving contemporary manuscript copies of the music are designated for harpsichord, clavier (then a generic term for any keyboard instrument with strings), harp, and *Lautenwerck*, a hybrid keyboard instrument that combined the sonorities of the harpsichord and the lute by incorporating ranks of both metal (harpsichord) and gut (lute) strings; Bach owned two of these musico-mechanical curiosities, constructed to his own specifications by the organ builder Zacharias Hildebrand of Naumburg. Judicious

adaptations to the technical requirements of their instruments by both lutenists and guitarists have made these pieces an irreplaceable part of their repertory.

The C minor Lute Suite opens with a *Prelude* that is confident in its steadily striding rhythm but somewhat somber in mood. The following movement is a lengthy and elaborate *Fugue* that treats the scalar subject in both its original rising configuration and an inverted, descending form; the opening section of the Fugue is reprised to round out the movement. When the *Sarabande* emigrated to Spain from its birthplace in Mexico in the 16th century, it was so wild in its motions and so lascivious in its implications that Cervantes ridiculed it and Philip II suppressed it. The dance became considerably more tame when it was taken over into French and English music during the following century, and it had achieved the dignified manner in which it was known to Bach by 1700. The *Gigue* arose from a lively English folk dance, and became popular as the model for instrumental compositions by French, German, and Italian musicians when it migrated to the Continent. It is here complemented by a *Double*, a showy variation on the preceding *Gigue*.

Heitor Villa-Lobos (1887–1959)
Prelude No. 1 in E minor
Étude No. 11 in E minor
Valsa-Chôro from the Suite Popular Brasileira
Étude No. 12 in A minor

Heitor Villa-Lobos, Brazil's greatest composer, had little formal training. He learned the cello from his father and earned a living as a young man playing with popular bands, from which he derived much of his musical background. From his earliest years, Villa-Lobos was enthralled with the indigenous songs and dances of his native land, and he made several trips into the Brazilian interior to study the native music and ceremonies. Beginning with his earliest works, around 1910, his music shows the influence of the melodies, rhythms and sonorities that he discovered. He began to compose prolifically,

and, though often ridiculed for his daring new style by other Brazilian musicians, he attracted the attention of the pianist Artur Schnabel, who helped him receive a Brazilian government grant in 1923 that enabled him to spend several years in Paris, where his international reputation was established. Upon his permanent return to Rio de Janeiro in 1930, Villa-Lobos became an important figure in public musical education, urging the cultivation of Brazilian songs and dances in the schools. He made his first visit to the United States in 1944, and spent the remaining years of his life traveling in America and Europe to conduct and promote his own works and those of other Brazilian composers. Villa-Lobos summarized his creative philosophy in an interview with *New York Times* critic Olin Downes by saying that he did not think of music as "culture, or education, or even as a device for quieting the nerves, but as something more potent, mystical and profound in its effect. Music has the power to communicate, to heal, to ennoble, when it is made part of man's life and consciousness."

Villa-Lobos's father died when Heitor was eleven, and the boy's mother forbade him to continue his study of music so that he could begin preparing instead for a medical career. Heitor rebelled. He taught himself to play guitar and ran away from home to live a bohemian existence performing with the wandering street musicians of Rio de Janeiro, known as *chôros*. The style of popular Brazilian music had an indelible effect on him: he wove its alluring rhythmic and melodic traits into compositions throughout his life and even created a new concert genre to which he gave the name *Chôros*. (The *Chôros* No. 1 is for solo guitar.) Villa-Lobos developed into a virtuoso of the instrument, and he once claimed that the only thing that kept a certain cannibalistic tribe he encountered during a trip into the interior from having him for dinner (literally) was the spellbinding effect of his playing. He wrote a good deal of solo guitar music during his early years in Brazil and Paris for himself and for Andrés Segovia, whom he befriended in 1923; much of it is now lost. He largely abandoned performing on the guitar after returning

to Brazil in 1930, but he did compose the Five Preludes for Guitar in 1939–1940 and a concerto for Segovia in 1951.

The Prelude No. 1 in E minor (1939) takes a somber, striding melody as the theme for the outer sections of its three-part form (A–B–A) and counters it with a brighter, more animated central episode.

Villa-Lobos composed his Twelve Etudes for Segovia in 1928, though they were not published until 1953. Segovia wrote in the introduction to the published edition that the Twelve Etudes “consist of formulas of surprising efficiency for the technical development of each hand, and at the same time have a ‘disinterested’ musical beauty, without an educational aim, but with an enduring aesthetic value as concert pieces.” Etude No. 11 in E minor takes as the music of its outer sections a melancholy strain imbued with the pathos of traditional flamenco *cante hondo* (“deep” or “serious song”). The central episode is more extroverted in mood and rhythmically insistent in style. The Etude No. 12 in A minor balances the rapid, *glissando* chords of its first and last sections with a repeated-note, drum-like central trio.

The *Valsa-Chôro*, from the collection of five pieces composed between 1908 and 1912 that Villa-Lobos gathered together as the *Suite Popular Brasileira*, follows the typical form of the classic waltz, with a sweetly melancholy returning refrain balanced by several episodes of complementary character.

Jorge Morel (b. 1931) Danza Brasileira

Argentine-American guitarist and composer Jorge Morel, born in Buenos Aires in 1931, began his musical studies at age seven with his father and five years later became a pupil of the renowned Pablo Escobar at the city’s Academy of Music. Morel started his career performing on radio and in concert with his teacher, but he was soon appearing on his own in Argentina, Ecuador, Colombia, and Cuba. By the mid-1950s, he was featured on a weekly television

show and had made his first recording. In 1961, Morel made his American debut at Carnegie Hall, and he has since remained based in New York City while appearing in concert around the world, recording more than a dozen solo albums, collaborating with such noted jazz and popular artists as Erroll Garner, Stan Kenton, Herbie Mann, and Chet Atkins, studying composition with Rudolf Schramm, teaching at Lehmann College/CUNY, and composing and arranging prolifically for his instrument. Morel combines the alluring rhythms of Latin America with the influences of North American jazz and blues in such characteristic miniatures as the *Danza Brasileira*.

Jorge Cardoso (b. 1949) Milonga

Jorge Cardoso was born in Posada, Argentina, in 1949 and completed his music studies at the Royal Conservatory in Madrid and his medical studies at the National University in Córdoba, Argentina. He has concertized, held master classes and lectured throughout South and North America and Europe, made numerous recordings and DVDs, published studies of the *Science and Method of Guitar Technique* and *Rhythms and Musical Forms of South America*, and composed more than 350 works, most of them for his own instrument. He has won top awards at several competitions in Argentina and Brazil, founded the Orquesta de Camara de Guitarras de Madrid, directed international guitar festivals in Alsace, France, and Posadas, Argentina, served as president of GUIDE (an organization dedicated to fostering the guitar music of the Americas), and taught at the Royal Conservatory in Madrid. He is also a practicing physician at the National University in Córdoba.

The *milonga* is an Argentinean dance whose duple meter, nostalgic mood, and sensuously syncopated rhythms provided sources for the tango. Cardoso’s *Milonga* is derived from his song *Milonga de agua herida* (“Milonga of the Wounded Water”), originally for soprano and two guitars, which sets a poem by the Spanish

writer Antonio Portanet that begins, “Who am I? Skin of the mountain.”

Isaias Savio (1902–1977) Batucada

Isaias Savio was among the most influential guitar performers and teachers in Brazil during the mid-20th century. Born in Montevideo, Uruguay, in 1902, Savio began piano study at age nine, wrote his first piece when he was twelve, and took up the guitar the following year. He progressed rapidly on the instrument, and started touring South America in his twenties. After a brief residency in Argentina, Savio settled permanently in Brazil in 1931, traveling throughout the country to perform and teach, and eventually joined the faculty of the São Paulo Conservatory, where he founded the guitar department and mentored such gifted musicians as Luis Bonfá and Carlos Barbosa-Lima. His recordings and many original works and arrangements have earned a permanent place in the guitar repertory. Savio’s festive *Batucada*, composed in 1945 as one of his *Scenas Brasileiras* (“Brazilian Scenes”), is derived from a style of Brazilian samba whose percussive effects recall the dance’s African roots.

Augustín Barrios Mangoré (1885–1944) Un Sueño en la Floresta

Augustín Barrios Mangoré was one of the great pioneers of the classical guitar—he was the first Latin American guitarist to appear successfully in Europe, where his 1934 tour drew favorable comparisons with Andrés Segovia; in 1910, he became one of the first guitarists to record; he was among the first to transcribe and perform Bach’s works on guitar; and he was a seminal figure in distilling the style and ethos of Latin American music into compositions for his instrument. Barrios, born in San Juan Bautista de las Misiones, Paraguay, in 1885, had little formal education other than some instruction in guitar with Gustavo Sosa Escalada and in composition

with Nicolo Pellegrini in Asunción, the country’s capital; he polished his performing and arranging skills by transcribing works by Bach, Beethoven, and Chopin. He set off for a week of concerts in Argentina in 1910, but won such notoriety that he toured for the next two decades throughout South America, Mexico, and Cuba. He went to Europe in 1934, where his appearances in the garb of a South American chief-tain—he claimed to be of Indian ancestry—drew much comment. He returned to Latin America in 1936, and taught at the conservatory in San Salvador from 1939 until his death five years later. Barrios is thought to have written some 300 original works for guitar, but his publications were sporadic and many of his compositions have had to be rescued from manuscripts or his own recordings.

Un Sueño en la Floresta (“A Dream in the Forest”) is an evocative nocturne in the style of a slow, wistful waltz based on a lyrical melody given resonance and continuity by its seamless tremolo.

Carlo Domeniconi (b. 1947) Koyunbaba, Op. 19

Carlo Domeniconi, born in 1947 in Cesena, Italy, 30 miles south of Ravenna, began playing guitar as a youngster and started formal instruction on the instrument when he was 13. He went on to receive his professional training at the Rossini Conservatory in Pesaro and did his advanced study at the State School for Music in Berlin, where he later served on the faculty for two decades. From 1977 to 1980, Domeniconi established the department of guitar studies at the Istanbul Conservatory; his experiences in Turkey profoundly affected his creativity. Domeniconi has concertized internationally, recorded prolifically and composed many works for his instrument alone or with chamber ensembles or orchestra, including more than 20 concertos.

Domeniconi’s *Koyunbaba* (1984–1985) takes its title and inspiration from a 13th-century holy man who lived on the wild, rocky

peninsula along the southwest coast of Turkey that still bears his name. The composer wrote, “Koyunbaba’s grave is still adorned with scraps of cloth, particularly by young women who desire children. The bay that bears the hermit’s name opens onto the Mediterranean, which the composition captures in its regular, eternal movement, its gleam when the sun is at its zenith.” The word means “shepherd,” a conflation of the Turkish “*koyun*” (“sheep”) and “*baba*” (“father”), and British guitarist, composer, and writer John W. Duarte wrote, “The two concepts are brought together in the work in that a shepherd is uniquely given both the time and insight to contemplate and understand the vastness and immense power of Nature. The area of Koyunbaba, with its spectacular and contrasting land- and seascapes, is particularly conducive to such profound thoughts, mirrored in Domeniconi’s music. Each of the four movements develops a unique mood in the hypnotic fashion of eastern music and on a time-scale that reflects the unhurried life of both shepherd and mystic, using a wide range of the guitar’s available devices and textures.”

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ONE OF THE HOTTEST properties in classical music and an exclusive Deutsche Gramophone recording artist, **Miloš Karadaglić** is Gramophone Young Artist of the Year, Echo Klassik Newcomer of the Year, and Classic Brit Breakthrough Artist of the Year. His debut album *The Guitar/Mediterráneo* topped classical charts around the world in 2011 and sold over 150,000 copies. His eagerly awaited follow-up, *Latino/Pasión*, has just been released.

In September 2012, Miloš gave a solo recital at London’s Royal Albert Hall which was attended by 3,000 people and described by *The Guardian* newspaper as a “hypnotic and quite extraordinary evening.” The 2012–2013 season also sees him make debuts at the BBC Proms, Amsterdam Concertgebouw, and Zurich Tonhalle, and with the Atlanta Symphony, NHK Symphony, Hong Kong Philharmonic, Royal Scottish National Orchestra, and Indianapolis Symphony. He will also embark on major recital tours of the United States, Canada, Germany, Australia, and Japan.

Other recent appearances have included recitals at the Wigmore Hall, Théâtre des Champs-Élysées, Carnegie Hall, and the Lucerne Festival, and concerto engagements with the London Philharmonic and English Chamber orchestras.

Miloš has also enjoyed great success outside of the traditional concert hall, with performances at the Camden Roundhouse for the iTunes Festival, Limelight at the 100 Club, and Deutsche Grammophon’s Yellow Lounge



Olga Heinzel/DG

club nights in London, Berlin, Amsterdam, and Seoul.

Born in Montenegro in 1983, Miloš grew up against the background of the Balkan civil war. He began learning the guitar at age eight and quickly rose to national prominence before winning a scholarship to London’s Royal Academy of Music at age 16. He has been the recipient of many prizes, including the Julian Bream Prize, the Prince’s Prize, and the Ivor Mairants Guitar Award. He is a Patron of the Mayor of London’s Fund for Young Musicians and the Charity Awards for Young Musicians.

Miloš uses D’Addario J46 strings and a 2007 guitar by Greg Smallman, kindly lent to him by Paul and Jenny Gillham. He appears by arrangement with IMG Artists, Carnegie Hall Tower, 152 West 57th Street, New York, New York 10019.