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CRAIG OGDEN and MILŐS MILIVOJEVIĆ



King's Hall

Wednesday 6th November 2019



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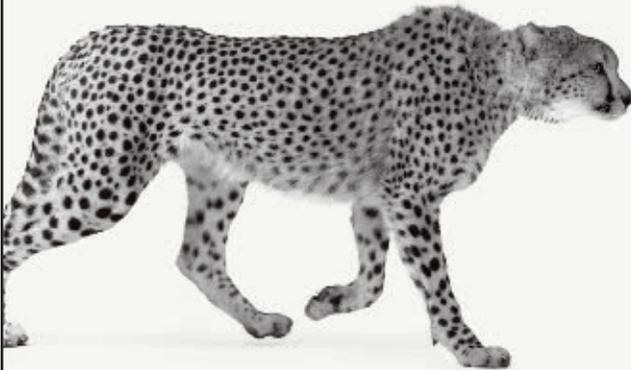
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TONIGHT'S PROGRAMME

Vivaldi

Concerto in D major, RV93

Falloni

Felix Tango; Jewel; Pirotango

Vlasov

Five views on Gulag state

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

D Scarlatti

Sonata K380; Sonata K483

Coste

Fantasie dramatique 'Le Depart', op 31

Mangoré

Vals, op 8 no. 4

Boccherini

Introduction and Fandango

Truhlář

Kontroverse

Piazzolla

Libertango

All first performances at ICC

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PROGRAMME NOTES

ANTONIO VIVALDI
(1678-1741)

Concerto in D (RV93)
Allegro | Largo | Allegro

Performed this evening in a transcription for accordion and guitar, this Concerto in D major (RV93) was written in the 1730s and is one of four works for lute by Vivaldi. The lute was an important instrument in the 16th and 17th centuries, but this work is most commonly heard today on the modern guitar and is also performed on the mandolin. The three movements are in Vivaldi's typical fast-slow-fast form commonly used in concertos. The first movement features *ritornello* form, whereby an instrumental section is repeated throughout the movement. In between the opening and closing *ritornellos*, the *tutti ritornello* alternates with sections played by the soloist and continuo. The slow second movement is the most famous of the three, with the lyrical solo part ornamented on repeats while sustained strings provide gentle accompaniment below the filigree of the guitar. The final movement, lighter and more playful than the first, is in a lively 6/8 time signature that has the dance quality of a fast, whirring tarantella.

(Duration: approx. 11 minutes)

MATTEO FALLONI
(born 1969)

Three Pieces
Felix Tango | Jewel | Pirotango

Matteo Falloni is an Italian pianist, composer and arranger. Like many musicians around the world he has been inspired by the work of the legendary Argentinian tango master, Astor Piazzolla. These three original works for guitar and accordion exploit many of the key rhythmic and harmonic characteristics of both traditional and 'new' tango but without falling into the trap of pastiche.

(Duration: approx. 20 minutes)

VIKTOR VLASOV
(born 1936)

Five Views on Gulag State
Zona | Foot Stage | Blatny | Timber Cutting |
Pahan and Shestroyka

This original work for accordion was influenced by the novels of Alexander Solzhenitsyn, Varlam Shalamov and Lev Razgon. Here, with chilling musical clarity, some of the horrors of Stalin's 'Zonas' of the 1930s–50s are transformed into sound, using techniques unique to the free bass accordion. Vlasov achieves in this music a dramatic tension and picturesque brightness sometimes bordering on cinematographic clarity. It is impossible to imagine this work being transcribed for any other instrument, such is the special sound world of the accordion. It is not a 'comfortable' piece.

The term Gulag is an acronym for the Soviet bureaucratic institution, Glavnoe Upravlenie ispravitel'no-trudovykh LAGerei that operated the Soviet system of forced

labour camps in the Stalin era. Since the publication of Solzhenitsyn's *The Gulag Archipelago* in 1973, the term has come to represent the entire Soviet forced labour penal system.

1 - *Zona*: A long winter's night in Siberia... the burning cold wind howls... all is surrounded with cutting wire... towers with watchers... flashlights beam, shadows hop from the lanterns hanging in the wind. This is 'Zona', the symbol of the Gulag.

2 - *Foot Stage*: while imprisoned, prisoners were often moved from one colony to another, sometimes over very long distances. The transportation could be by foot, by train or ship. Every part of this transportation was called a 'stage'. This piece represents a foot stage. One can imagine how, exhausted with inhuman work, starving and ill people were made to walk many tens and even hundreds of kilometres. A man goes on and on, day and night – first, second, third... a week... in winter, in summer – the heat, the thirst... a man surrenders and falls down... he is still alive but cannot move... watchers shout at such men, and then register them as the ones who tried to escape.

3 - *Blatny* (Criminals): All the prisoners in Gulags were divided into political or criminal classes. Political prisoners were the elite of the nation (often simply slandered, not guilty people) while criminals were social riff-raff (murders, thieves, scroungers, etc). Political and criminal prisoners were often intentionally placed in the same wards in order to create social and emotional unrest.

4 - *Timber Cutting*: One of the work punishments in Siberian Gulags was timber cutting. It was hard but sometimes preferable work. Prisoners were brought to the work areas, and the watchers sometimes disappeared for the whole day. There was nowhere to run. You are in the air, free, and while monotonously sawing a log you can remember your home, your relatives and friends...

5 - *Pahan and Shestroyka*: In Gulag language, a 'pahan' is a criminal authority, a leader within the group. A 'shestroyka' is a servant who offers unquestionable obedience to the leader. On the pahan's instructions a shestroyka could be forced to commit the most terrible crimes – otherwise he could pay with his own life. We witness how many layers of fear man can devise.

(Duration: 20 minutes)

INTERVAL

(Coffee, tea and bar facilities available in the Winter Garden)

DOMENICO SCARLATTI **(1685-1757)**

Sonata K380, Sonata K483

Giuseppe Domenico Scarlatti was an Italian composer who spent much of his life in the service of the Portuguese and Spanish royal families. Like his renowned father Alessandro Scarlatti, he composed in a variety of musical forms although today he is known mainly for his 555 keyboard sonatas. All of these are single movements, mostly in binary form, and mostly written for the harpsichord or the earliest pianofortes. Some

of them display harmonic audacity in their use of discords and also unconventional modulations to remote keys. Other distinctive attributes of Scarlatti's style include the influence of Iberian (Portuguese and Spanish) folk music. Many of Scarlatti's figurations and dissonances are suggestive of the guitar, which may be attributable to the four years he spent in Seville, during which time he became familiar with flamenco.

(Duration: approx. 6 minutes)

NAPOLÉON COSTE *Fantasie Dramatique 'Le Départ', op 31* **(1805-1883)**

Napoléon Coste was a French guitarist and composer who was first taught the guitar by his mother and later studied under Fernando Sor in Paris. Coste was influenced by the early Classical-Romantic composers of the time, including Berlioz and Beethoven. He was a prolific composer whose works took inspiration from a wide range of sources including nature, opera and historic events and included studies and other pedagogical works. His Opus 31 actually comprises two pieces, *Le Départ* (The Departure) and *Le Retour* (The Return) and was inspired by the events of 29 December 1855, when the French marched into Paris after their siege of Sebastopol.

(Duration: 8 minutes)

AGUSTIN BARRIOS MANGORÉ *Vals op 8 no. 4* **(1885-1944)**

Agustín Barrios was one of the first guitarists to make records, which is fortunate for guitarists and audiences today as he never had any of his approximately 300 works published. This has provided today's guitarists with the fascinating task of transcribing his compositions from Barrios' own recordings and manuscripts. Consequently, there are many fine volumes of Barrios' works available, often with slight variations, which are explained by his tendency to make alterations (not always intentionally!) to his own pieces on different occasions. *Vals* op 8 no. 4 is a lively, South American take on the European waltz.

(Duration: approx. 3 minutes)

LUIGI BOCCHERINI *Introduction and Fandango* **(1743-1805)**

A prolific composer as well as inveterate transcriber, Luigi Boccherini created the *Introduction* and *Fandango* by stitching together two of his most popular earlier works. He took the two opening movements of his String Quintet in D major for two violins, viola, and two cellos, op 10/6, composed in 1771, reversed their order and added them to the two opening movements of his String Quintet in D major for two violins, viola, and two cellos, op 40/2, composed in 1788, to create his String Quintet in D major for two violins, viola, cello, and guitar, G448, in 1798. The result is a work completely unified by both the key, the ensemble, the mood and Boccherini's endless fund of melodies. Over the last two centuries the *Introduction* and *Fandango* has been arranged

for everything from two guitars to guitar and harpsichord (which forms the basis of tonight's version for guitar and accordion), to guitar and orchestra. The 1798 original is arguably still the most effective, particularly with Boccherini's castanet obligato in the cello part, evoking as it does the blood and sensuality of the old Spain.

(Duration: 7 minutes)

JAN TRUHLÁŘ (1928-2007)

Kontroverse

Jan Truhlár was a Czech pianist, guitarist and composer. Since his earliest days as a composer, Truhlár had given great prominence to the guitar, both as a solo and as a concerto instrument, and had also explored its potential in a wide variety of chamber combinations. In 1963, his Quartet for flute, violin, cello and guitar op 14 won first prize and gold medal at the Coupe Internationale de la Guitare organized by ORF Paris. When the same competition was next held, Truhlár's Second Concerto for Guitar and Orchestra won second prize with the solo part being performed by Narciso Yepes. Jan Truhlár's interest in the accordion was inspired by the playing of Slovakian accordionist, Vladimir Cuchran, to whom he dedicated the Sonata op 24. This work was quickly followed by a series of compositions for accordion, both in a solo capacity and in combination with other instruments including, amongst others, the guitar. In 1989 he was a prize winner in the competition Le prix de l'Academie d'Accordeon des Alpes held in Digne-les-Bains, with his composition *Resonances* for viola, vibraphone and accordion. Truhlár wrote a series of works for accordion competitions both at home and abroad. *Kontroverse* brings together two of Truhlár's most beloved instruments in a highly picturesque style of writing in which dissonance is a key feature.

(Duration: 6 minutes)

ASTOR PIAZZOLLA (1921-1992)

Libertango

The music of Astor Piazzolla has become ubiquitous in recent years. The combination of pathos and bravado encapsulated in his work touches music lovers and musicians alike and with a pervasiveness that is only really echoed in the music of J.S. Bach. *Libertango*, arguably his most famous work, was published and recorded in 1974. The title is a portmanteau merging the Spanish word, Libertad and Tango, which symbolized Piazzolla's break from classic tango music to new tango music. Piazzolla transformed tango music by introducing new instruments like the saxophone and electric guitar, by introducing new harmonic and melodic elements to traditional tango music and by taking it away from its traditional association with dance and onto the concert platform.

(Duration: 6 minutes)

Programme notes © Craig Ogden and Miloš Milivojević (edited by C.N. Lane)

CRAIG OGDEN

Craig Ogden was last here in April 2016 when he performed the Boccherini and Castelnuovo-Tedesco Quintets with the Carducci String Quartet. I remember writing at the time that Julian Bream and John Williams were the great guitarists when I was growing up. The BBC Music Magazine has dubbed Craig ‘A worthy successor to Julian Bream’. Craig and John Williams have performed together at various venues including London’s Globe Theatre. It could be said that Craig has picked up the mantle of his senior colleagues in exploring the length and breadth of guitar repertoire across the various genres.

Born in Australia, Craig started learning the guitar at the age of seven and percussion at thirteen. He is the youngest instrumentalist to have received a Fellowship Award from the Royal Northern College of Music.

Craig is one of the UK’s most recorded guitarists. His six chart topping albums for Classic FM are regularly played on air and his debut solo album for Nimbus of 20th century classics by British composers was nominated for a Grammy Award.

Some of Craig’s more unusual collaborations include a music and poetry evening at the Globe Theatre with actress Meera Syal and outdoor performances at Jamie Oliver’s and Alexander James’ *Big Feastival* and the *Wilderness Festival*. He has co-hosted *The Segovia Legacy* with Louis de Bernières on BBC Radio 3 and presented a programme about his mother’s upbringing in Northern Ireland, *Ten Pound Pom Mum*.

However, the more traditional gigs have not been neglected. Craig has performed concertos with all the main UK orchestras plus many abroad. He has twice stepped in at short notice for Miloš Karadaglić for tours with the Royal Northern Sinfonia and the English Chamber Orchestra. With counter-tenor David Daniels he has toured the USA, performing at the Tanglewood, Ravinia and Mostly Mozart festivals. Subsequently he was invited to perform as soloist in New York’s Lincoln Center’s Great Performers Series. In 2017 he gave the world premiere of a concerto written for him by Andy Scott. This summer he and Miloš Milivojević gave the world premiere of *Il Filo*, a double concerto for guitar and accordion by David Gordon.

In the UK Craig has collaborated with the Carducci Quartet, the Nash Ensemble, percussionist Paul Tanner, tenor Mark Padmore, mezzo-soprano Claire Bradshaw and soprano Patricia Rozario. He has recently released a new album with vocalist Jacqui Dankworth. (Many years ago, guitarist John Williams produced an album with Jacqui’s mother, Cleo Lane – one of my treasured LPs from ‘back in the day’!)

Craig is Director of Guitar at the Royal Northern College of Music, Adjunct Fellow of the University of Western Australia, Associate Artist and Curator of Craig Ogden’s Guitar Weekend at the Bridgewater Hall in Manchester, Director of the Dean and Chadlington Summer Music Festival and Visiting Musician at Oriel College, University of Oxford.

MILOŠ MILIVOJEVIĆ

The accordion has a distinguished but relatively little-known history as a classical instrument. It is becoming far better known nowadays, thanks in large part to the ambassadorship of **Miloš Milivojević**. Serbian born Miloš has been described by Hilary Finch in *The Times* as ‘A hurricane of imaginative invention’. His versatility as a musician performing different genres including classical, tango and world music, has ensured that he is in demand internationally.

Miloš began his musical education in Kragujevac in Serbia and was soon winning international accordion competitions in Italy, Denmark, France and Germany. In 2002 he was awarded a scholarship to the Royal Academy of Music in London, completing his studies with a Master’s degree under Professor Owen Murray. In 2004 Miloš made his debut at London’s Purcell Room and three years later he was the first accordionist ever to win the Royal Academy of Music’s Club Prize open to all instrumentalists. The following year he was chosen to represent RAM, and subsequently won the prestigious Derek Butler London Prize at Wigmore Hall, contested by students from all four of the London Conservatoires.

Many British composers have written for Miloš, including Anthony Gilbert, Howard Skempton, Elena Firsova, Patrick Nunn, Anna Merdith and Bushra El-Turk. In addition, he has given the UK premiere of *Sequenza no. 13* by Luciano Berio.

He has appeared as soloist and chamber musician at many well-known classical and world music festivals across the UK, Russia, Slovenia, Hungary, Italy, Iceland, Montenegro, Spain, Malta, Australia and New Zealand. He particularly enjoys playing with the London Tango Quintet, Kosmos Ensemble, Accord Duo and the Balkan group, Paprika. He also appears regularly with acclaimed violinists David Juritz and Harriet Mackenzie, cellists Adrian Bradbury and Matthew Sharp, soprano Bibi Heal and, of course, with guitarist Craig Ogden.

Miloš has appeared with the London Mozart Players, London Sinfonietta, Russian Virtuosi, Filharmoniker Orchestra and Chroma Ensemble. He has given live interviews and broadcasts on BBC Radio 2’s *Friday Night is Music Night*, BBC Radio3, BBC4, Classic FM and Serbian national radio and television stations. His playing featured in the Bollywood movie *Barfi* and he has performed tango live on BBC’s *Strictly Come Dancing*. The versatility of Miloš’s playing extends to working with leading opera companies and he is regularly invited to perform with Opera North, most recently in their production of Mozart’s *Magic Flute*, and *Don Giovanni*, Humperdinck’s *Hansel and Gretel*, and Donizetti’s *Elixir of Love*. In 2017 Miloš performed Brett Dean’s new opera of Shakespeare’s great tragedy, *Hamlet*, with Glyndebourne Opera’s touring production.

In 2014 Miloš was elected an Associate of the Royal Academy of Music for his contribution to music. He is an official artist and performs exclusively on Pignini Accordions. His debut solo CD *Accord for Life* is available on the Nimbus label.

(Biographical notes compiled by Sarah Warnes)

CLUB NOTES

TEA AND COFFEES

You may have noticed at the last concert that we have changed the cups being used for our refreshment service. The new cardboard cups have a fully recyclable lining. Environmental web pages suggest these are among the most genuinely fully compostable and recyclable ones available. We also now provide compostable wooden spoons: we will make sure that all these disposable items are put into the King's Hall recycling bins.

LOOKING FORWARD TO THE 75TH SEASON!

As our Programme Committee are busy putting the final touches to the programme for our 75th season, we are able to announce that our October 2020 concert will see the return of piano virtuoso, Paul Lewis, in a programme of Beethoven and Schubert. In this repertoire, in which he is recognised as a leading interpreter, Paul follows in the footsteps of his teacher, Alfred Brendel, who played the opening concert of our 60th season.

However, Paul has played an important role in Concert Club history. When we were negotiating the purchase of our current piano – so essential to many concerts – it was Paul who agreed to visit Steinway London to try out and select the final instrument. We look forward to welcoming Paul back again to play on his selected piano!

Your Committee hopes to make the 75th season not only a festival of great music but also a celebration of the Ilkley Concert Club and all that it means. If you have an idea for a way of celebrating our 75th birthday, please share it with a member of the Committee.

AN ICC ROMANCE!

Our concerts are often very memorable for a variety of reasons. For one long-standing member, Ann Howson, the last Craig Ogden concert in April 2016 was certainly one, as that was when she and Dr Malcolm Jones first met. I am happy to pass on the club's congratulations to the couple, who were married last month. At the wedding Malcolm paid tribute to the role of ICC in bringing them together, remarking on the happy coincidence that Craig was performing at that concert as he is at this one.

THANKS FOR THE WELCOME

After the last concert, Zara Benyounes wrote to say that 'we felt very well looked after, ... the acoustics were great [and] it was a pleasure to play to such a large and appreciative audience'. Thanks in particular to all the overnight hosts who made this possible!

Chris Skidmore (Chairman of ICC)

RECOMMENDED RECORDINGS

As there are hardly any of tonight's works in the instrumental combination of guitar and accordion, I shall only recommend two recordings which feature tonight's artists.

First, a CD from Classic FM-CFMD 39 (full price) which has Craig Ogden as soloist, and in combination with other artists, and includes Piazzólla's Libertango with Miloš Milivojević. The repertoire, over 17 tracks, is extremely varied.

'Accord for Life' is the title of the other disc from Nimbus Alliance-NI6370 (medium price), with Miloš Milivojević on solo accordion, in works by Domenico Scarlatti, Mendelssohn, Bach, Vlasov, Angelis, Semenov, and Sarasate. The recording quality is excellent.

Raymond Waud. rayward@gmail.com

NEXT CONCERT - WEDNESDAY 4th DECEMBER 2019 AT 8PM

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Haydn	Sonata in G major, Hob XVI:40
Schubert	Sonata in C minor, D958
Schumann	'Abegg' variations, op 1
Gál	nos. 5 & 6 of 24 Fugues, op 108
Brahms	<i>Vier Klavierstücke</i> , op 119
Chopin	<i>Polonaise-Fantaisie</i> in A flat major, op 61

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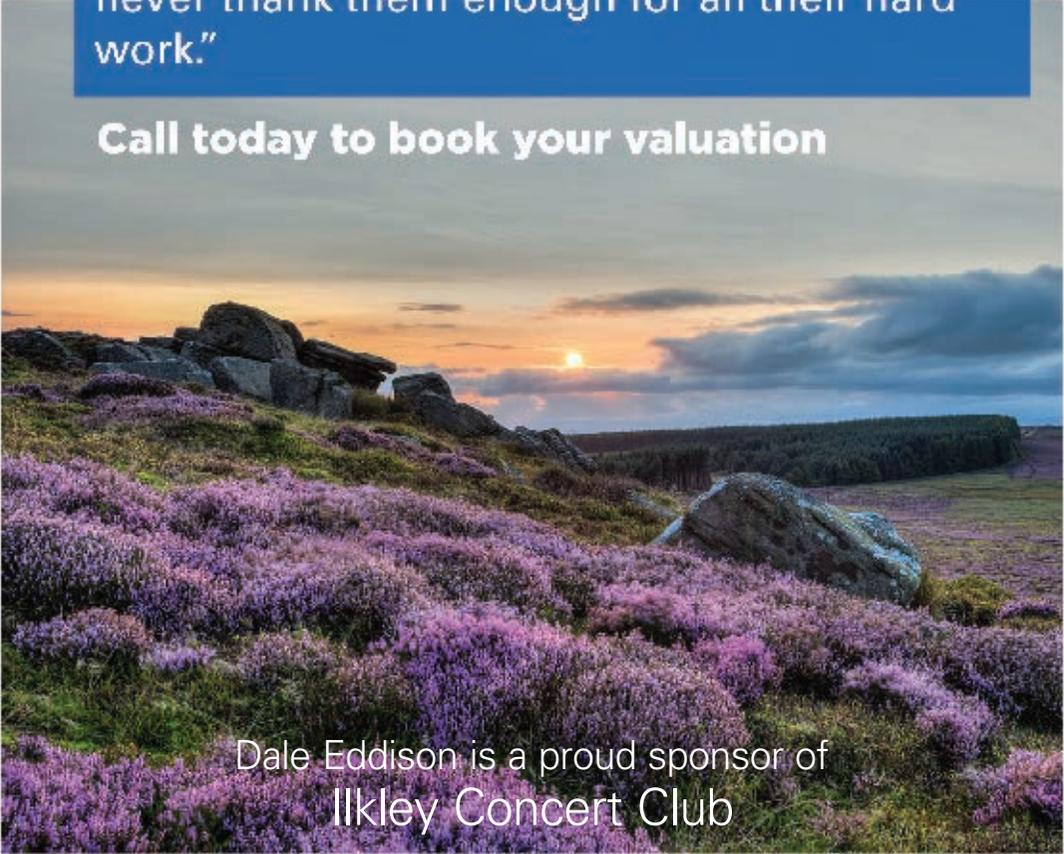
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