

*Ilkley Concert Club*



[www.ilkeleyconcertclub.org.uk](http://www.ilkeleyconcertclub.org.uk)

## **LONDON TANGO QUINTET**



**Wednesday 11th January 2023**  
**King's Hall**

# THE TICKET OFFICE

1<sup>st</sup> CLASS FOOD & DRINKS CARRIAGE

GOING TO A CONCERT ?



ENJOY  
20% OFF  
PRE OR POST FOOD AND DRINK



WITH A VALID KING'S HALL CONCERT TICKET\*

\*MUST PRESENT A VALID ON THE DAT TICKET. TICKET MAY ONLY BE USED ONCE AND NOT IN CONJUNCTION WITH ANY OTHER OFFER. FULL TERMS AND CONDITIONS APPLY. PLEASE ASK A MEMBER OF STAFF FOR MORE DETAILS.

01943 674455

WWW.TICKETOFFICEBAR.CO.UK  
11 STATION PLAZA, ILKLEY LS29 8HF

info@ticketofficebar.co.uk

## R. W. MORTEN (ILKLEY) LTD.

2-8 CUNLIFFEROAD,  
ILKLEY. TEL.609131

for

IRONMONGERY • KITCHEN  
& HOUSEWARES  
BATHROOM & GARDEN  
REQUIREMENTS

WHY NOT ENJOY A VISIT TO  
"Yorkshire's Famous  
Hardware Store"

Email:

sales@mortens.co.uk



## IAIN



## CUNNINGHAM

PIANO SERVICES

Est. 1981

*Piano Tuning  
Restoration  
Pianos bought and sold*

Tuner for Ilkley Concert Club  
and many top artists

Telephone 01274 582122  
Mobile Phone 07850 328494  
20 Moorfield Drive, Baildon  
Shipley BD17 6LQ  
www.c pianos.co.uk  
Email: iain@c pianos.co.uk



# PROGRAMME

---

<b>Astor Piazzolla</b>	Michelangelo 70
<b>Astor Piazzolla</b>	<i>Milonga del Angel*</i>
<b>Pintin Castellanos</b>	<i>La Punalada</i>
<b>Anibal Troilo</b>	<i>Quejas de Bandoneon</i>
<b>David Gordon</b>	<i>Milonga de mis amigos virtuales</i>
<b>Astor Piazzolla</b>	<i>Contrabajisimo</i>
<b>Astor Piazzolla</b>	<i>Muerte del Angel *</i>
<b>Django Reinhardt</b>	<i>Nuages</i>
<b>Astor Piazzolla</b>	<i>Resurrecion del Angel *</i>

Duration approx. 44 minutes

---

## INTERVAL

---

<b>David Gordon</b>	Bebop Tango
<b>Astor Piazzolla</b>	<i>Verano Porteño **</i>
<b>Astor Piazzolla</b>	<i>Otoño Porteño **</i>
<b>William Kroll</b>	Banjo and Fiddle
<b>Feliciano Brunelli</b>	<i>Ilusión de mi Vida</i>
<b>Isaac Albéniz</b>	<i>Asturias (Leyenda)</i>
<b>Astor Piazzolla</b>	<i>Invierno Porteño **</i>
<b>Astor Piazzolla</b>	<i>Primavera Porteño **</i>
<b>Astor Piazzolla</b>	<i>Adios Nonino</i>

Duration approx. 43 minutes

\* Part of *La Suite del Angel*

\*\* Part of *Cuatro Estaciones Porteñas*

*All pieces first time at ICC except Asturias last played 22/02/1989*

# PROGRAMME NOTES

---

**Astor Piazzolla (1921-1992)** was born in Mar del Plata, the only child of Italian immigrants to Argentina. In 1925 the family moved to New York, finding lodgings in what was then the very rough neighbourhood of Greenwich Village. One evening, the father of eight-year-old Piazzolla presented him with a box wrapped in brown paper. Astor, who had recently been expelled from school for fighting, was doubly disappointed; instead of the ice-skates he'd been hoping for, the box contained a strange contraption which, his father explained, was a bandoneon, the instrument of the tango – a style of music he disliked intensely! Soon, however, he was playing Bach on the instrument and, gradually, he found himself drawn into the tango repertoire.

By the age of 13 his virtuosity had secured him a cameo in a film with the tango legend, Carlos Gardel, who, soon after that, invited him to join his band on tour. Piazzolla's father refused to allow him to accept the offer, a decision which was to save his life when Gardel's plane crashed during the tour killing all on board.

In 1938, Piazzolla moved back to Buenos Aires to join one of the leading tango orchestras created by Anibal Troilo. Soon after this he began composition studies with Alberto Ginastera and, over the next fifteen years, his musical horizons widened to include contemporary jazz as well as the music of Ravel, Bartok and Stravinsky. Having already unsettled tango purists by bringing jazz elements into his tango arrangements, the inclusion of two bandoneons in his 1953 orchestral composition, 'Buenos Aires Symphony', provoked a riot at its premiere. Nevertheless, the symphony won him a scholarship to study with the great Nadia Boulanger in Paris. It was she who persuaded Piazzolla that, despite his evident talent and his ambition to become a 'serious' composer, his real genius lay in tango music.

Returning to Buenos Aires he continued to experiment, developing a *nuevo tango* style which dispensed with the traditional singer but adopted elements of classical and baroque music as well as introducing jazz-influenced improvisations.

In 1960, he presented a tango quintet with bandoneon, violin, guitar, piano and bass instead of the more traditional sextet of two violins, two bandoneons, piano and bass. The inclusion of the electric guitar was enough to inspire death threats from traditionalists, but this iconic ensemble marked the beginning of a sustained period of international success for him. Shortly before his death in 1992 he said, 'My music has all the primitive tango from the bordello. You can hear that underneath but on top of that you can hear contemporary sounds. It is a new way of composing and new way of playing—a new expression.'

## **ASTOR PIAZZOLLA**

## **Michelangelo '70**

*Michelangelo '70*, takes its name from the famous Buenos Aires nightclub where Piazzolla's quintet performed in the 1970's. Based on a repeated three-note figure over a driving bass line this short piece bursts with pure rhythmic energy.

## **ASTOR PIAZZOLLA**

## ***Milonga del Angel* *Muerte del Angel* *Resurrección del Angel***

The haunting *Milonga del Angel* is from incidental music that Piazzolla wrote for Rodrigo Muñoz's play, 'The Tango of the Angel', in which an angel descends on an impoverished Buenos Aires neighbourhood to heal broken human spirits. In *Muerte del Angel* Piazzolla uses the baroque fugue form to dramatise the angel's death in the inevitable knife fight. Finally, in *Resurrección del Angel*, the angel returns—proof that tango does, occasionally, have a happy ending!

## **PINTIN CASTELLANOS (1905-1983)**

## ***La Puñalada***

Pintin Castellanos was a prolific composer, pianist and band leader born in Montevideo, Uruguay. Written in 1933, *La Puñalada* (the stab), is the most popular of the 200 or so tangos he composed and quotes the popular Neapolitan song *O Sole Mio*. It was written to lyrics by Celedonio Flores which depict two eternal tango themes: love and broken lives.

## **JUAN DE DIOS FILIBERTO (1885-1964) *Quejas de Bandoneon***

Juan de Dios Filiberto was, like Piazzolla, a difficult child. Expelled from school at the age of nine for bad behaviour, he worked as newspaper boy, bricklayer and stevedore before enrolling at a local music school where he studied violin, piano and composition. Although *Quejas de Bandoneon*, written in 1918 while he was still a student, was greeted with rapturous applause at its premiere, Filiberto was unable to find a publisher for it. He self-published *Quejas de Bandoneon* in 1920 but it wasn't until 1944, when the great Anibal Troilo recorded it, that it became one of the most popular compositions in the tango repertoire.

## **DAVID GORDON**

## ***Milonga de mis Amigos Virtuales***

The composer writes: 'Lockdown project: while others were doing something useful like building an extension, or learning a foreign language, I thought it would be fun to write a piece which imagines the quintet trying to play together over Zoom. As we all discovered, the current technology dictates that Zoom has an inescapable time-lag, meaning that playing music live together is impossible. So, in the piece you'll hear moments of connectivity loss, buffering pauses and sudden speeding up and so on, subverting the music in what I hope is a humorous way.'

**ASTOR PIAZZOLLA****Contrabajissimo**

In *Contrabajissimo* ('extremely double-bass') Piazzolla places the bass centre-stage. After an improvised solo cadenza, the bass drives the band with a relentless ostinato figure. A lyrical interlude featuring the bandoneon is interrupted by a violent transition leading to a virtuosic piano solo before the focus returns to the double bass. This was the only one of Piazzolla's compositions to be played at his funeral.

**DJANGO REINHARDT (1910-1953)****Nuages****arr. Roland Dyens**

*Nuages* is one of the most popular compositions of the legendary Romani-Belgian guitarist, Django Reinhardt. Reinhardt, who had returned to Paris from a tour of the UK at the outbreak of war, wrote *Nuages* in occupied France in 1940. Despite the Nazi's condemnation of jazz as degenerate and their genocide against the Romani people which resulted in 600,000 deaths, he was able to continue performing thanks, in part, to jazz-loving German officers. *Nuages* became an unofficial anthem against the occupation and Reinhardt recorded it no fewer than 13 times. The version in this evening's concert is a transcription of one of those recordings by the Tunisian born guitarist, Roland Dyens.

**INTERVAL**

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

**DAVID GORDON****Bebop Tango**

This composition is the result of an imaginary meeting between Bud Powell, king of bebop piano, and the great tango pianist Horacio Salgán, in New York, circa 1950.

**ASTOR PIAZZOLLA****Cuatro Estaciones Porteñas**

Piazzolla composed his *Cuatro Estaciones Porteñas* (Four seasons of Buenos Aires) between 1967 and 1970. Originally conceived as four separate pieces rather than a set, Piazzolla pays tribute to Vivaldi only in the final section of *Invierno Porteño* with a quote from the Italian composer's Winter. However, instead of portraying seasonal changes of weather (which in any case are far less extreme in Buenos Aires than Vivaldi's Venice), Piazzolla's Seasons are an affectionate portrait depicting the volatility and passion of the residents of Buenos Aires, the *porteñas*. In recent years they have become popular in arrangements for violin and string orchestra but are presented this evening in the composer's original ensemble of violin, bandoneon/accordion, guitar, piano and bass.

**WILLIAM KROLL (1901-1980)****Banjo and Fiddle**

William Kroll was an American violinist and composer. After studying in Berlin and New York at what was to become the Juilliard School, he toured Europe and the Americas as a soloist. He formed the Kroll Quartet and taught at leading American conservatoires but today is best remembered for *Banjo and Fiddle*, a witty ‘lollipop’ in which the violin imitates the plucking of a banjo.

**FELICIANO BRUNELLI (1903-1981)*****Ilusión de mi Vida***

Feliciano Brunelli was born in Marseilles to Italian parents. In 1908 his family joined the large wave of immigration that brought many Italians to Argentina in search of better lives. The music that travelled with them was influenced by Andalusian dance and its close relative, the *Habanera*. In Argentina and Uruguay this mixed with African *candombe* and European polkas, to create the tango, a dance usually in duple time with two or four beats per bar. *Ilusión de mi Vida*, written in 1933 is an example of the less-common Tango Vals in which a high-tempo waltz time propels the dancers across the floor with dramatic turns and rapid, virtuoso footwork.

**ISAAC ALBÉNIZ (1860-1909)*****Asturias, op 47 no.5***

Spanish pianist, composer and conductor Isaac Albéniz was an infant prodigy who began his performing career at the age of four. While popular legend has it that he ran away, aged twelve, as a stowaway bound for South America, comparison of his concert appearances in Argentina, Uruguay, Brazil, Cuba, Puerto Rico and the USA with the travel itinerary of his customs-agent father suggests that, whether he was an official passenger or not, he was not an unaccompanied minor! He returned to Spain aged thirteen and studied in Leipzig and Brussels before accepting a position at the Spanish court in Madrid. *Leyenda* (legend), was originally written for the piano and published in 1892 but, after Albéniz’s death, was included in the Suite Espanola op 47, with the title, *Asturias*, added by its German publisher. The rapid repeated notes, more reminiscent of Andalusian flamenco than Asturian music, have proved irresistible to the generations of guitarists who have performed this piece. More recently, accordionists have staked their claim to *Leyenda* as a brilliant showpiece displaying the agility and power of their instrument.

**ASTOR PIAZZOLLA*****Adios Nonino***

Piazzolla wrote *Adios Nonino* in 1959 while in Costa Rica on a tour of Spanish-speaking America. The tour had been going badly when, already faced with financial losses and plagued by homesickness, Piazzolla received news of his father’s death. *Adios Nonino* took its name from the Italian for grandfather by which Piazzolla’s daughter called the older Piazzolla. Written in under an hour, it drew rhythmic figures from an earlier composition, *Nonino*, with the addition of, Piazzolla said, the finest melody he ever wrote.

# LONDON TANGO QUINTET

---

**David Juritz** *violin*      **Craig Ogden** *guitar*

**Milos Milivojević** *accordion*      **David Gordon** *piano*

**Richard Pryce** *bass*

The London Tango Quintet consists of five versatile and highly talented musicians drawn together by the love of the tango. Formed in 2007 by violinist David Juritz, the quintet has made numerous appearances in music festivals and concert halls around the UK. As all the players are outstanding soloists, repertoire is not limited to the tango but includes a wide variety of music from baroque to contemporary.

**David Juritz** was born in Cape Town, South Africa. He studied at the Royal College of Music in London and then joined the English Chamber Orchestra before being appointed leader of the London Mozart Players where he made many appearances as soloist and director, including his debut at the Proms in 2006.

The following year David made headlines when he took a sabbatical and busked round the world for charity! On the 60,000 mile journey through 50 cities in 24 countries he paid for the entire journey with his busking earnings, playing Bach on the streets. He used the trip to raise funds for music education for disadvantaged children in developing countries and remains committed to encouraging young musicians in Kurdistan, the National Youth Orchestra of Iraq and students at Project Xiquitsi in Maputo, Mozambique.

David's career has featured numerous concerto performances on prestigious international stages. Film credits as orchestra leader include the soundtracks to *Long Walk to Freedom*, *The Theory of Everything* and *Last King of Scotland*. He gave the world premiere of the tango concerto *Tales from South America* which was composed for him by Cecilia McDowall.

**Craig Ogden** is the chart-topping Australian-born guitarist and the youngest instrumentalist to have received a Fellowship Award from the Royal Northern College of Music in Manchester, where he is Head of Guitar. Other professional roles include Adjunct Fellow of the University of Western Australia, Associate Artist of the Bridgewater Hall in Manchester, Director of the Dean and Chadlington Summer Music Festival and Visiting Musician at Oriel College, Oxford. Craig is one of the UK's most recorded guitarists and his five Classic FM albums all shot to Number One in the UK classical charts. He has performed concertos with all our main orchestras plus many abroad. He regularly appears as soloist and chamber musician and collaborates with UK's top artists and ensembles.



This is Craig's third appearance in Ilkley. He last played for us in November 2019 with Milos Milivojević.

**Milos Milivojević** was born in Serbia, He studied in Kragujevac and won international competitions in Italy, Denmark, France and Germany before coming to London to study at the Royal Academy of Music. Whilst there he won the prestigious Derek Butler Prize and began a mission to promote the accordion as a concert hall instrument. He has given dozens of world premieres including works by Howard Skempton, Ben Foksett, Elena Firsova and Luciano Berio.

Milos plays with Kosmos Ensemble, Accord Duo and the Balkan group, *Paprika*. With these ensembles he has toured Russia, Slovenia, Italy, Iceland, Serbia, Montenegro, Spain, the Canary Islands, Malta, Australia and New Zealand. His repertoire ranges from contemporary with the London Sinfonietta to tangos on *Strictly Come Dancing*. In 2014 he was elected an Associate of the Royal Academy of Music. He is the official artist of Pigini Accordions.

**David Gordon** crosses musical boundaries with relish! He has degrees in Mathematics and Logic but his compositions and piano playing have taken him from Ronnie Scott's in London to the Red Sea Jazz Festival and the Copenhagen Jazzhouse with any number of smoky dives on the way! He has played at international festivals with his own group, the David Gordon Trio, violinist Christian Garrick's quartet and a quartet with jazz singer Jacqui Dankworth entitled *Butterfly Wing*.

David's many recordings with his own trio have earned him rave reviews. Over 20 CDs featuring his compositions have established him as a unique talent on the British music scene. In 2009 he was awarded an Ability Media International Award for *Semmerwater*, a community musical play commissioned by the Swaledale Festival.

**Richard Pryce** studied at the Royal College of Music where he won the Eugene Croft Solo Double-Bass Prize. He continued his studies at the Guildhall School of Music and Drama in London on the Postgraduate Jazz course. Since then he has been in demand as a classical, studio and jazz musician, appearing at venues from Ronnie Scott's to the Royal Opera House. Richard has worked with the Dixie Chicks, James Cullum, Nitin Sawney and Shirley Bassey. He is regularly invited to play electric bass with ensembles from the London Symphony Orchestra and the Philharmonia. Over the last few years he has been busy in London's top studios recording film scores and working with artists such as Sam Smith, Ellie Goulding and Kanye West. He has also worked with operatic baritone, Simon Keenlyside, performing jazz standards to opera fans across Europe! As a member of the strings-based jazz quartet, Basquiat Strings, Richard was nominated for a Mercury Award in 2007.

# CLUB NOTES

---

## **Keeping World Class Music Live in Ilkley**

We are so fortunate that the Club has over the years built a wonderful membership and a loyal following of music lovers that purchase single tickets for the specific concerts they wish to attend. This has meant that, although we were not fully subscribed this year, our first three concerts have provided the artists with near to full, highly attentive and appreciative audiences. Over and over again our artists tell us how satisfying it is to play to an Ilkley audience.

Achieving this success relies upon the significant contributions from our committee members and volunteers. The tasks they undertake range from engaging with agents and artists to create our diverse range of outstanding concerts, designing attractive promotion and publicity (both physical and virtual), providing personal attention to the membership and ticket sales through to the concert day arrangements of CD stall, programme sales and artists' hospitality (including homely B&B) and the end of season collection for Help Musicians UK. I believe everyone involved finds their contribution highly rewarding.

To continue delivering this success is dependent on regular additions to our pool of volunteers. This is not only to replace those that find they now need to step back due to age or other commitments but most importantly to bring new ideas about what concerts we could be putting on and how these can be best produced in these much changing times. At the moment we are seeking particularly those with design skills, writing skills and good knowledge of the musical repertoire.

If you now or in the future would like to be involved in **Keeping World Class Music Live in Ilkley** please get in touch with me or any of the committee members and we will be happy to discuss how you can help.

Chris Skidmore, Chair

# NEXT CONCERT

---

**WEDNESDAY 15 FEBRUARY 2023**

**8:00pm**

**ENSEMBLE 360 string trio**



## **Dohnányi**

Serenade in C major, op 10

## **Huw Watkins**

String trio

## **Beethoven**

String trio no. 1 in E flat major, op 3

## **Ticket Sales**

Contact Lindsey Wharmby  
concertclubilkley@gmail.com OR 07791 083326

## **Members**

Please let Lindsey know in good time if you can't come

## **Ilkley Concert Club**

Registered Charity No. 506886

The Club records its appreciation of the invaluable assistance and support given by the City of Bradford Metropolitan Council.

  
SUPPORTING AND CHAMPIONING  
VOLUNTARY MUSIC

# BRADFORD THEATRES **INTERNATIONAL CONCERT SEASON** 2022/23



Fri 3 March 2023 7.30pm

**THE HALLÉ**

Sat 29 April 2023 7.30pm

**YORKSHIRE SYMPHONY  
ORCHESTRA**

**& BRADFORD FESTIVAL  
CHORAL SOCIETY**

Fri 19 May 2023 7.30pm

**ESTONIAN NATIONAL  
SYMPHONY ORCHESTRA**

---

Tickets: £33 – £16.50

Concessions, Schools, Under 30s and Family Tickets available

**ST GEORGE'S**  
CONCERT HALL

[bradford-theatres.co.uk](http://bradford-theatres.co.uk)  
01274 432000



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

