

WIGMORE HALL

Friday 30 June 2023
7.30pm

MILOŠ guitar

- Silvius Leopold Weiss (1686-1750) Fantasie (pub. 1719) *arranged by MILOŠ*
- Johann Sebastian Bach (1685-1750) Chaconne from Partita No. 2 in D minor for solo violin BWV1004 (1720) *arranged by MILOŠ*
- Jean-Philippe Rameau (1683-1764) The Arts and the Hours from *Les Boréades* (1763) *arranged by Michael Lewin*
- Agustín Barrios Mangoré (1885-1944) La Catedral (1921 rev. 1939)
I. Preludio saudade • II. Andante religioso • III. Allegro solemne
- Interval
- François Couperin (1668-1733) Les Baricades mystérieuses (pub. 1716-7) *arranged by David Russell*
- Domenico Scarlatti (1685-1757) Sonata in D minor Kk32 *arranged by Michael Lewin*
Sonata in F minor Kk466 *arranged by Michael Lewin*
- Silvius Leopold Weiss Passacaille *arranged by MILOŠ*
- George Frideric Handel (1685-1759) Minuet from *Suite in B flat* HWV434 (1733) *arranged by Michael Lewin*
- Mathias Duplessy (b.1972) Amor Fati (2022)

CLASSIC *fm* Wigmore Hall £5 tickets for Under 35s supported by Media Partner Classic FM



Our Audience Fund provides essential unrestricted support for our artistic and learning programmes, connecting thousands of people with music locally, nationally, and internationally. We rely on the generosity of our audience to raise £150,000 each year to support this work. Your gifts are, and continue to be, indispensable. To donate, please visit <https://wigmore-hall.org.uk/support-us/wigmore-hall-audience-fund>

Wigmore Hall is a no smoking venue. No recording or photographic equipment may be taken into the auditorium nor used in any other part of the Hall without the prior written permission of the management.

In accordance with the requirements of City of Westminster persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

Disabled Access and Facilities - full details from 020 7935 2141.

Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use this facility by switching hearing aids to 'T'.



Please ensure that watch alarms, mobile phones and any other electrical devices which can become audible are switched off. Phones on a vibrate setting can still be heard, please switch off.

The Wigmore Hall Trust Registered Charity No. 1024838
36 Wigmore Street, London W1U 2BP • wigmore-hall.org.uk • John Gilhooly Director

Wigmore Hall Royal Patron HRH The Duke of Kent, KG
Honorary Patrons Aubrey Adams OBE; André and Rosalie Hoffmann; Louise Kaye; Kohn Foundation; Mr and Mrs Paul Morgan

Department
for Culture
Media & Sport

LOTTERY FUNDED

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

Registered with
**FUNDRAISING
REGULATOR**

Music dictionaries generally define the guitar as an instrument that speaks when someone plucks or strums its strings. Yet such a simple description draws attention away from the guitar's singing qualities to focus exclusively on the beginning of each sound and not its gradual decay or, put another way, its lyrical nature. Most if not all of the works in this evening's programme reveal the guitar's capacity for weaving polyphonic lines. They also depend on the instrument's capacity for producing strikingly subtle contrasts of voicing and articulation, the mastery of which is arguably of greater and certainly no less value to the true virtuoso's art than the mechanical ability to play fast and loud.

Silvius Leopold Weiss and his slightly older contemporary Johann Sebastian Bach belonged to a central European world of courtly, church and civic music making shaped by the Protestant Reformation. The two men, who met at least once and probably crossed paths on other occasions, were renowned performers - Bach at the keyboard, Weiss on the lute - and prolific composers for their respective instruments. Weiss's *Fantasie* and *Passacaille*, the latter possibly conceived as the finale of a Suite in D, stand as enduring monuments to his art. They were revived and introduced to a new audience in the 1950s by the guitarist Julian Bream and have since entered the mainstream of the guitar repertoire. **MILOŠ**'s arrangements draw the ear to the intricate contrapuntal dialogue at play in both works.

The first in Andrés Segovia's *Guitar Archive* series, published by Schott in 1926, set benchmark standards for transcribing instrumental compositions for guitar. Each of the edition's many volumes contained modern works, original pieces for guitar, and 'Classical Transcriptions', the latter often devoted to music by **Johann Sebastian Bach**. Segovia's Bach arrangements included a majestic transcription of the concluding *Chaconne* or *Ciaccona* from the Partita No. 2 in D minor for solo violin. The piece presents a set of progressively elaborate melodic variations underpinned by a short chord sequence repeated 64 times, above which the soloist spins a complex web of polyphony.

Flowing arpeggios and repeated melodic figures are on display in **Domenico Scarlatti**'s wistful Sonata in F minor which together with the Sonata in D minor makes an ideal subject for translation to guitar. **Michael Lewin**'s arrangement of the well-known *Minuet* from **Handel**'s *Suite in B flat* preserves the intense beauty of its original keyboard incarnation and adds to it the guitar's great clarity of line and infinite variety of timbres.

In the penultimate act of his five-act tragédie lyrique *Les Boréades* (c.1763), **Rameau** includes an exquisite 'Entrée de Polymnie' (or Polyhymnia), the muse of sacred poetry and hymn, dance and eloquence. It has gained an independent life (and a fresh title) as *The*

Arts and the Hours, aided by Víkingur Ólafsson's recent transcription of the piece for solo piano. The work's charm stems from the bell-like scales that flow through its opening bars and the heartfelt melodic refrain that rises from them. It is performed this evening in an arrangement by Michael Lewin, Head of Guitar at the Royal Academy of Music since 1987. **François Couperin**, who thrived as a composer to the court of Louis XIV, was renowned for his keyboard suites and the so-called character pieces they often contained. The latter are distinguished by titles that evoke a particular image or mood. *Les Baricades mystérieuses*, performed this evening in Glasgow-born guitarist **David Russell**'s suave arrangement, began life as the fifth number in Couperin's *Ordre No. 6*, a suite of keyboard pieces in the French style.

Agustín Barrios Mangoré, a native of Paraguay, was one of the first guitarists to make gramophone records. He built his international reputation in the early 1920s with a series of recordings for the Odeon label and, above all, his virtuoso compositions for guitar. *La Catedral*, overtly influenced by the music of JS Bach, dates from 1921. The piece began life as a composition in two movements, marked *Andante religioso* and *Allegro solemne*. Barrios wrote an additional *Preludio saudade* during a visit to Cuba in 1938, a decade after he recorded the work in its original form. *Preludio saudade* establishes an atmosphere of appropriately nostalgic melancholy from which emerges the *Andante religioso*, with its evocation of a sacred procession into a grand cathedral, bell-like opening chords and the spirit of Bach at the organ. The pace of street life pulses through the *Allegro solemne*, a world in perpetual motion, driven by a repeated rondo theme, punctuated by the sounds of cathedral bells, and intensified by increasing dissonances as the music dashes towards its brief chordal coda.

French composer and multi-instrumentalist **Mathias Duplessy** began playing guitar at the age of six and made his professional debut 12 years later. *Amor Fati*, a term usually translated from the original Latin as 'love of one's fate', was commissioned by and written for MILOŠ. He gave its world première in New York City in October 2022. The work explores the eternal yet ever-changing theme of interwoven Life and Fate. Duplessy's eclectic musical language spans numerous influences: flamenco and jazz, classical and klezmer, and sometimes even pop. The piece is highly programmatic, although Duplessy intends that it should tell a different story to each listener. *Amor Fati* begins on a single note and travels through intense stages of internal reflection and personal drama. It makes fierce technical demands on the player and retains its emotional intensity throughout.

© Andrew Stewart 2023

Reproduction and distribution is strictly prohibited.