

present...

# MILOŠ | Guitar

Saturday, January 25, 2025 | 8:00pm

Herbst Theatre

## *The Arts and the Hours*

WEISS

Fantasie in C Minor  
*Passacaglia* from Sonata No. 13 in D Major

RAMEAU

The Arts and the Hours

HANDEL

Menuet

BACH

Chaconne D Minor BWV 1004

INTERMISSION

ALBÉNIZ

Asturias (Leyenda)

SCARLATTI

Sonata K. 44 in F Major

BARRIOS

Andante Religioso (from *La Catedral*)

ARLEN/TAKEMITSU

Over the Rainbow

DUPLESSY

Amor Fati

MILOŠ is represented by Opus 3 Artists

470 Park Avenue South, 9th Floor, New York, NY 10016

[opus3artists.com](http://opus3artists.com)



## ARTIST PROFILE

*Tonight is the San Francisco Performances debut of MILOŠ.*

**MILOŠ** is one of the world's most celebrated classical guitarists. His career began its meteoric rise in 2011, with the release of his international best-selling Deutsche Grammophon debut album *Mediterraneo*. Since then, he has earned legions of fans, awards, and acclaim around the world through his extensive touring, seven chart-topping recordings and television appearances.

Now exclusive to SONY Classical, MILOŠ is committed to expanding the repertoire for the classical guitar. His first album for the label, *Baroque*, came out in October 2023 and presents a carefully curated selection of baroque works especially transcribed and arranged for the guitar, both solo and in collaboration with Jonathan Cohen and his ensemble Arcangelo. Equally passionate about new music, his album *The Moon and the Forest* features two world premiere concerti, by Howard Shore and Joby Talbot.

Over the past decade, the instrument's popularity has exploded thanks to MILOŠ' pioneering approach. Aspiring guitarists can even learn from him through Schott's *Play Guitar with MILOŠ* series. In 2016 *BBC Music Magazine* included him in their list of "Six of the Best Classical Guitarists of the past century."

MILOŠ has appeared as a soloist with some of the world's greatest orchestras including the London and LA Philhar-

monics, Atlanta Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Orquesta Nacional de España, Santa Cecilia Rome, and NHK Tokyo. His first sold-out solo recital in the round at the Royal Albert Hall was lauded by the critics and became a worldwide sensation. He returned to the hall post-pandemic in June 2022 to a full capacity audience.

MILOŠ is the 2024 feature artist of the Prinsengrachtconcert in Amsterdam. Other recent and forthcoming highlights include debuts with the Frankfurt Radio Symphony and Alain Altinoglu for the annual Europe Open Air concert, Orchestre Philharmonique de Radio France, Korean National Symphony; return performances with the Atlanta and Detroit Symphonies, Orchestre Métropolitain and OSM in Montreal, Hallé Orchestra, London Philharmonic, and City of Birmingham Symphony; extensive tours across the UK, US, and China, as well as recitals in Japan, Spain, Oslo, San Francisco, and London as well as the Verbier, Gstaad, and Bad Kissingen Music Festivals.

A passionate advocate for music education, MILOŠ is an active patron of numerous charities supporting young musicians in the UK and abroad. He recently launched the MILOŠ Foundation; based in Porto Montenegro, this philanthropic organization aims to act as a regional hub of influence by empowering artistic excellence through various educational opportunities, partnerships and close mentorship.

Born in Montenegro in 1983, MILOŠ moved to London to study at the Royal

Academy of Music at the age of 17. He continues to live and work in London, while keeping close ties to his homeland. He performs on a 2017 Greg Smallman guitar.

## PROGRAM NOTES

### **Fantasie in C Minor Passacaglia from Sonata No. 13 in D Major**

**SILVIUS LEOPOLD WEISS**  
(1687–1750)

Silvius Leopold Weiss was a virtuoso lutanist and excellent composer who was greatly honored in his lifetime. Powerful rulers showered gifts and honors upon him and fellow musicians unanimously acknowledged him as a master. He was a contemporary of Johann Sebastian Bach and his music is in a similar high Baroque style. The two men met in August 1739, playing for each other and engaging in a friendly improvisation competition. Though Weiss's music was largely forgotten after his death, over 200 years later a 1965 recording by Julian Bream of Weiss's *Fantasie in C Minor* (WeissSW 9) and the *Passacaglia* from *Sonata No. 13 in D Major* (WeissSW 18) created a great deal of interest and began a Weiss revival.

The *Fantasie*'s first half, which is written so the rhythms will be improvised, consists of a continuous flow of brilliantly undulating musical phrases. The second, which is metered, presents a fugue subject which rises quickly to an expansive state before returning suddenly to the melodic discourse of the beginning and concluding in a paroxysm of closing chords. Many guitarists are familiar with the concluding *Passacaglia*, which reveals Weiss's compositional prowess in full flower. This passacaglia evolves through a steady increase in dramatic tension which, while uplifting, is well-controlled. One of the most appealing attributes of this composition lies in the power of the bass line, with its continuous syncopations giving forward propulsion to the musical discourse.

## The Arts and the Hours

**JEAN-PHILIPPE RAMEAU**  
(1683–1764)

Asked to identify the greatest composer in Germany during the first half of the

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eighteenth century, most people would name Bach. When asked who the greatest composer in England was, the response would be Handel. But the intellectual and artistic center of Europe during that period was neither Germany nor England, but France where the leading composers were François Couperin (1668–1733) and Jean-Philippe Rameau. The opera *Les Boréades* is the last of Rameau's five operas, a tragedy based on Greek mythology. *The Arts and The Hours* is an interlude from that work and feels musically ahead of its time. It features rich harmonies of suspended ninths and elevenths one could almost imagine Mahler writing in the late nineteenth century.

## Chaconne in D Minor BWV 1004

**JOHANN SEBASTIAN BACH**  
(1685–1750)

Johann Sebastian Bach wrote six works, *Sonatas & Partitas*, for solo violin. In these works Bach creates the illusion of a full harmonic and contrapuntal texture by means of single melodic lines that outline or suggest an interplay of independent voices—a technique originally developed by lute composers and perfectly suited to the guitar. The three sonatas consist of four abstract movements: an introductory prelude, a complex fugue, a movement of lyrical relaxation and a brilliant finale. The three partitas take the form of baroque dance suites, each with its own individual characteristics. The *Partita in D Minor BWV 1004* begins with four customary Baroque dance movements—*Allemande*, *Courante*, *Sarabande*, *Gigue*—and

concludes with a monumental and stately dance in triple meter, the *Chaconne*. In this final movement a traditional harmonic sequence serves as the basis for a powerful series of variations. A trio in D major occurs midway preceded by a four-voice setting of the harmonic sequence that also closes the work. The *Chaconne* portrays the entire gamut of human experience from profound contemplation to perfect serenity and from anguished sorrow to exuberant joy. It ranks among Bach's most powerful works.

## Andante Religioso (from *La Catedral*)

**AGUSTÍN BARRIOS MANGORÉ**  
(1885–1944)

The Paraguayan guitar virtuoso Agustín Barrios was a romantic composer who tried to capture the pure essence of emotion in his music. Everyday life seemed dull, repressed and over-rational to the romantics who felt it could be transcended only through heightened emotional expression. They idealized romantic love, wore odd clothes and led irregular lives that were frowned upon in their time as Bohemian. Barrios saw himself as a brother of the medieval troubadours; undergoing an artistic journey through life, suffering a romantic madness, but inspired by destiny.

I am dancing in a mad whirlwind  
to the four corners of the planet!  
I carry in my blood a restless life,  
and in my pilgrimage,  
uncertain and wandering,  
Art lights up my path  
as if it were a fantastic comet!

Barrios wrote music that was rich in romantic charm and rhythmic complexity derived from the indigenous culture of South America, but he was also influenced by J.S. Bach, whose music he heard in the Montevideo Cathedral—probably the site of the original inspiration for *La Catedral*. It is a three-movement work consisting of an ethereal *Preludio* depicting Barrios at prayer, an *Andante Religioso* evoking the grandeur of Bach's organ music heard in the magnificent cathedral, and an *Allegro Solemne* which perhaps depicts Barrios “dancing in a mad whirlwind” as he leaves the church on his wandering pilgrimage.

## Amor Fati

**MATHIAS DUPLESSY**  
(B. 1972)

Mathias Duplessy is a French composer and multi-instrumentalist who became passionate about the music of Ravel, Miles Davis, John Coltrane at a young age. As a young man he studied flamenco in Spain and world music wherever he found it. A multi-instrumentalist he plays guitar, khuur, igil, fiddles, jaw harp, berimbau, flutes and percussions of all kinds, saz, oud, and banjo. His music has been championed by French guitarist Jérémy Jouve and performed by many others. *Amor Fati* was written for Miloš Karadaglić on the occasion of a concert honoring the centenary of a New York recital debut of the guitar legend Andrés Segovia.

—Program notes by Scott Cmiel