

**73. DUBROVAČKE LJETNE IGRE**  
**73<sup>RD</sup> DUBROVNIK SUMMER FESTIVAL**  
**2022.**  
**HRVATSKA CROATIA**

**MILOŠ KARADAGLIĆ**  
*gitara guitar*

**Atrij Kneževa dvora**  
Rector's Palace Atrium  
**13. kolovoza 2022. | 13 August 2022**  
21.30 9.30P

## **Hommage Andrésu Segoviji | Homage to Segovia**

### **Fernando Sor:**

Varijacije na Mozartovu temu, op. 9 | Variations on a Theme by Mozart, Op. 9

### **Johann Sebastian Bach:**

Partita za solo violinu u d-molu | Partita in D minor for solo violin

*Chaconne*

### **Isaac Albéniz:**

Suite española, Op. 47

*Sevilla*

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### **Heitor Villa-Lobos:**

Pet Preludija | Five Preludes

1. Homenagem ao sertanejo brasileiro - Melodia lírica
2. Homenagem ao Malandro Carioca - Melodia capadócia
3. Homenagem a Bach
4. Homenagem ao índio brasileiro
5. Homenagem ao vida Social

### **Harold Arlen/Toru Takemitsu:**

*Over The Rainbow*

### **Mathias Duplessy:**

*Amor fati*



Gitarist Andrés Segovia (Linarec, 1893. – Madrid, 1987.) iznimno je zaslužan za obnavljanje interesa za gitaru u moderno doba i, kako je sam rekao „za iskupljenje gitare iz okova *flamenco*“: svojim je izvedbama pokazao da se na gitari može još mnogo više, potaknuo skladanje novih djela i sam za gitaru transkribirao postojeće klasične skladbe. Miloš Karadaglić u počast Segoviji svira spoj novih i starih djela za gitaru, kako je činio i Segovia:

Katalonski skladatelj i gitarist Fernando Sor (Joseph Fernando Macari Sors / Josep Ferran Sorts i Muntades, Barcelona, 1778. – Pariz, 1839.) glazbu je učio u školi samostana Montserrat, a zatim je bio na Vojnoj akademiji u Barceloni. Radio je administrativne poslove u Barceloni i u Málagi, često odlazio u Madrid i pisao je patriotske pjesme u borbi protiv Francuza 1808. Poslije je ipak radio pod francuskom vlašću pa je morao napustiti zemlju kada su otišli Francuzi i preselio se u Pariz pa u London. Sor je u mladosti skladao simfonije, gudačke kvartete, bolera i *seguidille*, za glas i gitaru ili klavir. U Londonu je postavio četiri baleta, od kojih je naročito uspješan bio *Cendrillon*.

Fernando Sor bio je vrlo uspješan koncertni gitarist, a napisao je i više od 65 skladbi za gitaru koje su i danas važan dio repertoara. Napisao je i utjecajan udžbenik sviranja gitare. Razvio je ideju Federica

Morettija, da na gitari treba svirati cijele dionice, ne samo akorde, a kao skladateljske utjecaje navodio je Haydna i Mozarta.

Introdukcija i Varijacije na Mozartovu temu, op. 9, klasik su gitarističkog repertoara. Temu je Sor preuzeo iz Mozartove *Čarobne frule*, iz zbora s kraja 1. čina, „Das klinget so herrlich“. Sor je operu čuo u Londonu, ali vjerojatno na talijanskome kao „O dolce concerto“, ili „O cara armonia“, kako je bio zapisao. Živahno i virtuosno djelo ponekad se izvodi i bez polaganog uvoda, a ima pet varijacija, u rasponu od svečano-odmjerene druge do raskošno pokretne završne. Sor ga je posvetio bratu Carlosu, također gitaristu, a muzikolog Brian Jeffery o skladbi je zapisao „nigdje ne troši prostor uzalud, a glazba nije posvećena 'gitarističkim' efektima, već samo sebi.“

Barokni glazbeni genij **Johann Sebastian Bach** (Eisenach, 1685. – Leipzig, 1750.) ostaje trajnim utjecajem na suvremene glazbenike, a njegova djela često sviraju i gitaristi. Bach je najviše vremena proveo u Leipzigu, gdje je 1723. postao kantorom u crkvi sv. Tome, no prije toga bio je, između ostalog, dvorski kapelnik u Köthenu. U tome je razdoblju napisao i Šest sonata i partita za soloviolinu (*Sei Solo – a violino senza basso*

*accompagnato*), danas integralni dio violinističkog repertoara – ali i gitarističkoga. *Ciaconna / Chaconne*, koja je na današnjem programu, iako ne u izvornom obliku, zadnji je, najopsežniji stavak 2. partite u d-molu, a na ovogodišnjim Dubrovačkim ljetnim igrama već smo imali priliku čuti i klavirsku inačicu. Trodijelni stavak zapravo je niz varijacija na temu, nad basovskim obrascem koji se ponavlja, a *Chaconne* se izvodi kao samostalno djelo i prihvaćena je kao jedan od vrhunaca violinističke i druge solističke glazbe. Johannes Brahms u pismu je Clari Schumann o tom stavku rekao: “u samo jednom crtovlju, za jedan mali instrument, čovjek je napisao cijeli svijet najdubljih misli i najsnažnijih osjećaja.”

**Isaac Albéniz** (Isaac Manuel Francisco Albéniz; Camprodón, 1860. – Cambo-les-Bains, 1909.) odrastao je u Barceloni i odmalena pokazivao talent za glazbu, a s pet godina već je nastupao. Nastavio je u Parizu, poslije je upisao Konzervatorij u Madridu, no studij je često prekidao zbog nastupa i putovanja – sa sestrom je odlazio na koncertne turneje, naročito nakon što je njihov otac ostao bez posla. Zatim je upisao studij u Leipzigu, gdje je ostao kratko, dobio je stipendiju i za Konzervatorij u Bruxellesu, gdje je studirao klavir i zatim u Španjolskoj

razvijao pijanističku karijeru. Bavio se i dirigiranjem i počeo skladati *zarzuele*. U Barceloni je studirao kompoziciju s Felipeom Pedrellom, legendarnim profesorom koji je odgojio cijelu generaciju španjolskih autora, i predavao klavir. Imao je uspjeha s komičnom operom *Čarobni opal*, skladao pjesme, djela za solo klavir inspirirana Španjolskom. Zbog zdravstvenih problema nastojao je vrijeme provoditi u toplim krajevima.

Kao pijanist, bio je poznat po jasnom i delikatnom tonu, a bio je i dirigent i organizator koncerata. Skladbama je razvijao je nacionalni stil te je promovirao španjolsku glazbu po svijetu (kao i Granados i de Falla, također Pedrellovi učenici). Za razliku od Pedrella, nije rabio pučku glazbu kao osnovnu građu, već je skladao glazbu koja je *sugerirala* poveznice sa španjolskom tradicijom, a s vremenom je pisao sve kompleksnija djela. Od 1905. do 1908. pisao je suitu *Iberia*, dvanaest „impresija“, kako ih je nazvao, u četiri knjige, kojima je htio ovjekovječiti zvuke i ritam svoje domovine. Mnoga Albénizova djela za klavir postala su čak poznatijima u transkripcijama za gitaru. *Suite española* Albéniz je počeo skladati 1886., ubrzo nakon što je počeo raditi s Pedrellom. Namjeravao je napisati osam stavaka, svaki posvećen jednoj španjolskoj regiji, ali objavio je četiri, zasebno.

Dvadeset godina poslije, drugi je izdavač u zbirku dodao djela koja je Albéniz napisao u međuvremenu. Stavak *Sevilla* je, očekivano, *sevillana*, kastiljanski ples prvi put zabilježen u 15. stoljeću.

**Heitor Villa-Lobos** (Rio de Janeiro, 1887. – 1959.) bio je jedan od najvažnijih brazilskih i južnoameričkih skladatelja. U mladosti je nekoliko puta započinjao formalno glazbeno obrazovanje, ali bi i odustajao, frustriran strogim akademskim pristupom, i vraćao se popularnoj i pučkoj glazbi Brazila. Svirao je u kinima, noćnim klubovima i kavanama, a i na ulici. U djelima je kombinirao elemente Zapadne klasične glazbe s brazilskim ritmovima i autohtonim melodijama. Napisao je više od 2.000 skladbi, za gitaru, vokalnu glazbu, koncerte, simfonije. Njegovu klavirsku glazbu rado je na koncertima promovirao pijanist Artur Rubinstein. Osim skladanju i izvodilaštvu, Villa-Lobos poslije se posvetio i organiziranju glazbenog obrazovanja u Brazilu.

Pet preludija je napisao 1940. i posvetio legendarnom gitaristu Andrésu Segoviji, kojemu je „posvećen“ večerašnji koncert (ali kada su objavljeni 1954., na njima je bila posveta Mindinhi, Villa-Lobosovoj supruzi). Treće je to i zadnje njegovo djelo za solo gitaru, povratak instrumentu nakon deset godina. Svaki od Pet preludija ima i posvetu u podnaslovu, najčešće u jedini

koja predstavlja veću skupinu ljudi: prvi brazilskome žitelju ruralnih područja, drugi mangupu iz Rija, četvrti brazilskom *Indiosu* i peti društvenom životu, „djevojčicama i dječacima rumenih lica koji odlaze na koncerte i u kazalište u Riju.“ Uz trajno zanimanje za glazbene tradicija Brazila, Villa-Lobos trajno je bio inspiriran Bachovom glazbom koju je upoznao kroz interpretacije svoje tetke, pijanistice. Napisao je i devet *suita Bachianas Brasileiras*, u kojima je povezo ljubav za Bachovom i za brazilskom tradicijskom glazbom, a Bachu je posvećen i treći od Pet preludija.

**Harold Arlen** (Buffalo, 1905. — New York, 1986.) rodio se kao Hyman Arluck na sjeveru američke države New York i odmalena svirao glasovir, zatim i pjevao te kao mladić skladao za revije u klubu *Cotton Club* u njujorškome Harlemu. Njegove su najpoznatije pjesme nastale za filmove *Zvijezda je rođena*, s Irom Gershwinom, te *Čarobnjak iz Oza*, u suradnji s tekstopiscem E. Y. Harburgom. Iz potonjega na današnjem je programu njegova vjerojatno najpoznatija pjesma *Over the Rainbow* (*S one strane duge*). Za gitaru ju je obradio **Toru Takemitsu**, (Tokio, 1930. – 1996.), japanski skladatelj koji je svjetsku slavu stekao djelima koja spajaju Zapadnu klasičnu glazbu sa zvukom tradicionalnih



Istočnih instrumenata, ali se bavio i serijalnom i konkretnom glazbom. Osim koncertnih djela, skladao je glazbu za više od 90 filmova. Takemitsu je većim dijelom bio samouk (učio je s prekidima kod Yasujija Kiyosea), a prva skladba kojom je stekao međunarodni ugled bio je *Rekvijem za gudače* (1957.). Zatim su njegovu glazbu promovirali Igor Stravinski i Aaron Copland te su se njegova djela počela izvoditi u inozemstvu. Kasnija Takemitsuova faza obilježena je utjecajima Debussyja, Gershwinia i Messiaena, a također je napomenuo da je inspiracija za strukturu njegovih djela formalni raspored japanskog vrta.

**Mathias Duplessy** (Pariz, 1972.) samouki je gitarist koji svira od šeste godine i skladatelj koji se rano oduševio klasičnom glazbom, naročito djelima Ravela. Poslije je otkrio i jazz Milesa Davisa i Johna Coltranea, u Granadi je upoznao *flamenco*, a u Parizu je upoznao tzv. *world music*. Sve je te utjecaje povezo u svojim djelima, a počeo je i svirati instrumente iz raznih svjetskih tradicija, kao što su morin khuur, igil, drombulja, berimbau. Gitarist Jérémy Jouve naročito je posvećen izvođenju njegovih djela, a Duplessy redovito piše i glazbu za filmove. Skladbu *Amor fati* (*Ljubav prema usudu*) ove je godine prouzveo Miloš Karadaglić te naglasio da, baš kako je to činio i Andrés

Segovia, želi redovito proširivati gitaristički repertoar.



„Ljubav na prvo slušanje“, tako **Miloš Karadaglić** opisuje trenutak kad je u Crnoj Gori kao dijete prvi put uzeo u ruke staru gitaru koja je skupljala prašinu u njegovom obiteljskom domu. Kako Crna Gora ranih devedesetih nije pružala puno mogućnosti za ulazak u svijet klasične glazbe, obitelj ga je s oprezom podržala kada je s četrnaest godina odlučio upisati glazbenu školu. Odlazak s Balkana u London da bi se školovao na prestižnoj Kraljevskoj glazbenoj akademiji bio je, kako kaže, „pomalo poput odlaska na Mars“. Godine 2010. potpisao je ekskluzivni ugovor s diskografskom kućom Deutsche Grammophon, specijaliziranom za klasičnu glazbu, nakon čega su uslijedili rasprodani recitali i solistički koncerti s međunarodnim orkestrima. Otad je nastupao u nekim od najprestižnijih svjetskih koncertnih dvorana i na najuglednijim glazbenim festivalima diljem svijeta, a njegovi nosači zvuka

redovito osvajaju vrhove top-ljestvica. Jedan od najsajnijih trenutaka u tom periodu bio je njegov solistički recital u rasprodanom Royal Albert Hallu, prvi takve vrste, kojim je oduševio kritičare. Ondje je ponovno nastupio 1. lipnja ove godine.

Njegovi rani

albumi *Mediterraneo* i *Latino* bili su iznimno uspješni, dok ga je zbog snimke Rodrigovih koncerata s Londonskom filharmonijom i Yannickom Nézet-Séguinom iz 2014. *Sunday Times* proglasio „kraljem Aranjueza“. Njegov album *Blackbird – The Beatles Album* iz 2016. osvojio je kritičare, kao i njegov peti studijski album *Sound of Silence* iz 2019., koji donosi nove aranžmane klasičnog repertoara, obrade pop-pjesama i glazbene suradnje s prijateljima.

Tijekom posljednjeg desetljeća popularnost klasične gitare znatno je porasla zahvaljujući i Miloševom pionirskom pristupu. Mladi gitaristi mogu učiti od njega putem serije Schottovih izdanja *Play Guitar with Miloš*. Čaopis *BBC Music Magazine* ga je 2016. godine uvrstio na svoj popis šest najboljih klasičnih gitarista prošlog stoljeća.

Ove godine Miloš Karadaglić slavi deset godina suradnje s diskografskom kućom Universal Music novim albumom *The Moon and the Forest*, koji sadrži studijsku premijeru dvaju novih koncerata za gitaru

napisanih za njega. *Ink Dark Moon* Jobyja Talbota praizveden je 2018. godine na festivalu BBC Proms u Royal Albert Hallu sa Simfonijskim orkestrom BBC-ja, dok je *The Forest* Howarda Shorea praizveo 2019. godine s Orkestrom Nacionalnog centra za umjetnost iz Ottawe. Ovaj album plod je njegove posvećenosti naručivanju novih djela za gitaru i trajno učvršćuje njegovu ulogu pionira i inovatora suvremenog repertoara za gitaru. Nastupao je kao solist s Londonskom i Losanđeleskom filharmonijom, Simfonijskim orkestrom iz Atlante, Orkestrom iz Philadelphije, Simfonijskim orkestrom iz Chicaga, Orkestrom iz Clevelanda, Nacionalnim orkestrom Španjolske, Orkestrom Nacionalne akademije svete Cecilije iz Rima i tokijskim Simfonijskim orkestrom NHK. U sezoni 2021./2022. nastupa na Festivalu u Verbieru, Glazbenom festivalu u Schleswig-Holsteinu, u Istanbulu, Kotoru i Ostravi, održava recitale u New Yorku, Londonu i Washingtonu te koncerte sa simfonijskim orkestrima iz Atlante i Detroita, Orkestrom Métropolitain iz Montreala, Londonskom filharmonijom i Orkestrom Hallé.

Miloš Karadaglić koristi svaku priliku koja mu se ukaže za promociju klasične glazbe među najširoom publikom te se često nađe u ulozi radijskog i televizijskog voditelja. Kao strastveni zagovornik glazbenog



obrazovanja pokrovitelj je Zaklade za mlade glazbenike gradonačelnika Londona i Nagrada za mlade glazbenike.

Živi u Londonu i svira na gitari Grega Smallmana iz 2007. godine. Jedan je od najcjenjenijih svjetskih gitarista današnjice.

*Dina Puhovski*

The guitarist Andrés Segovia (Linarec, 1893 – Madrid, 1987) played an important part in the twentieth-century revival of the guitar and, according to his own words, ‘liberating the guitar from the chains of flamenco’: he demonstrated the possibilities of the guitar in his performances, encouraged the writing of new works and transcribed classical works for the guitar. As homage to Segovia, Miloš Karadaglić is playing a combination of new and old guitar pieces, just like Segovia did:

The Catalan composer and guitarist **Fernando Sor** (Joseph Fernando Macari Sors / Josep Ferran Sorts i Muntades, Barcelona, 1778 – Paris, 1839) attended the choir school at Montserrat monastery and military school in Barcelona. He held administrative posts in Barcelona and

Málaga, often visiting Madrid, and wrote patriotic songs during the French invasion of Spain in 1808. Then he took a post with the French government and was forced to leave the country after the French were defeated, so he moved to Paris and later London. In his youth Sor composed symphonies, string quartets, boleros and seguidillas, for voice and guitar or piano. He staged four ballets in London, *Cendrillon* being the most successful. Fernando Sor was a very successful concert guitarist who wrote over 65 guitar pieces which have remained an important part of the guitar repertoire until this day. He is the author of an influential book on guitar-playing methodology. He developed Federico Moretti’s idea that whole parts should be played on the guitar, not just chords, and named Haydn and Mozart as his influences.

Introduction and Variations on a Theme by Mozart, Op. 9, are the classics of the guitar repertoire. Sor took the theme from Mozart’s opera *The Magic Flute*, from the chorus at the end of Act 1, ‘Das klinget so herrlich’. He saw the opera in London, probably performed in Italian as ‘O dolce concerto’, or ‘O cara armonia’, as he wrote. The lively and virtuosic piece is sometimes performed without the slow introduction; it is comprised of five variations ranging from the graceful second to the decorative and dance-like

final. Sor dedicated it to his brother Carlos, also a guitarist. In his analysis of the piece, musicologist Brian Jeffery wrote that ‘no space is wasted and the music devotes itself not to „guitaristic“ effects but only to itself.’

The baroque genius **Johann Sebastian Bach** (Eisenach, 1685 – Leipzig, 1750) remains a lasting influence on contemporary musicians, and his works are often performed on guitar. Bach spent a long period of his life in Leipzig, where he became a cantor at St Thomas Church in 1723, after serving as court Kapellmeister in Köthen. In this period he wrote Six Sonatas and Partitas for solo violin (*Sei Solo – a violino senza basso accompagnato*), today a standard part of both the violin and guitar repertoire. The **Ciaccona / Chaconne**, which will be performed this evening, although not in its original form, is the final, longest movement of the Partita No. 2 in D minor, whose piano version was performed recently at this year’s Dubrovnik Summer Festival. The three-part movement is in fact a series of variations on a theme over repeating bass lines. Often performed as an independent piece, *Chaconne* is considered one of the most outstanding works of violin and other music. Here is what Johannes Brahms wrote about this movement in one of his letters to Clara

Schumann: ‘On a single staff, for a small instrument, the man writes a whole world of the deepest thoughts and the most powerful feelings.’

**Isaac Albéniz** (Isaac Manuel Francisco Albéniz; Camprodón, 1860 – Cambo-les-Bains, 1909) grew up in Barcelona and performed since he was five years old. He went to Paris and later entered the Madrid Conservatory, but his studies were often interrupted by performances – he toured with his sister, especially after their father lost his job. After a short stay at the Leipzig Conservatory, he received a scholarship to study piano at the Brussels Conservatory, and subsequently had a career as a pianist in Spain. He was also active as a conductor and started composing zarzuelas. He studied composition in Barcelona with Felipe Pedrell, a legendary professor who taught an entire generation of Spanish composers, and taught piano for a period of time. His comic opera *The Magic Opal* was a success, and he also wrote songs and solo piano pieces inspired by Spain. His health problems forced him to spend a lot of time in places with warm climate. As a pianist, Albéniz was known for his clear and delicate sound, and he was also active as a conductor and concert organiser. As a composer he participated in the development of the Spanish national

style and promoted Spanish music around the world (alongside Granados and de Falla, also Pedrell's students). Unlike Pedrell, he did not employ folk music as the basis of his works, but composed music with only *hints* of influences of Spanish traditional music, and eventually started composing more and more complex works. Composed between 1905 and 1908, his suite *Iberia*, twelve 'impressions', as he called them, in four books, is a tribute to the sounds and rhythms of Spain. Many of Albéniz's piano works became more popular as guitar pieces.

Albéniz began composing *Suite española* in 1886, shortly after he started working with Pedrell. He planned to write eight movements, each dedicated to one of Spain's regions, but published only four, separately. Twenty years later, another publisher added to the collection the works Albéniz wrote in the meantime. The movement *Sevilla* is, as one would expect, a *sevillana*, Castilian dance first recorded in the 15th century.

**Heitor Villa-Lobos** (Rio de Janeiro, 1887 – 1959) was one of the most significant Brazilian and South American composers. In his youth, he quit and returned to formal musical education several times, frustrated by the strict academic approach, and turned to popular and folk music of Brazil. He performed in film theatres, night clubs,

cafes and streets. In his works he combined the elements of Western classical music with indigenous Brazilian rhythms and melodies. He wrote over two thousand works, for guitar, vocal music, concertos and symphonies. His piano music was enthusiastically promoted by pianist Artur Schnabel in his concerts. Apart from composing and performing, Villa-Lobos was dedicated to organising music education in Brazil.

He wrote the Five Preludes in 1940 and dedicated them to the legendary guitarist Andrés Segovia, to whom this evening's concert pays homage (although the original publication from 1954 was dedicated to Mindinha, Villa-Lobos's wife). This is his third and last piece for solo guitar, with which he returned to the guitar after ten years. Each of the Five Preludes has a homage in the subtitle, most of them in singular forms representing large groups of people: the first to the Brazilian country dweller, the second to the rascal of Rio, the fourth to the Brazilian Indios and the fifth to social life, 'to the fresh-faced young boys and girls who go to concerts and the theatre in Rio'. In addition to his interest in Brazil's music traditions, Villa-Lobos was inspired by Bach's music, which he heard from his aunt, a pianist. He wrote nine suites, *Bachianas Brasileiras*, in which he combined his love for Bach and Brazil's

traditional music; the third of the Five Preludes is also dedicated to Bach.

**Harold Arlen** (Buffalo, 1905 – New York, 1986), born Hyman Arluck in Upstate New York, played piano since he was a child. Later he was also a singer, while as a young man he wrote shows for the Cotton Club, a night club in Harlem, New York. His most famous songs were written for the films *A Star is Born*, with Ira Gershwin, and *The Wizard of Oz*, in collaboration with lyricist E. Y. Harburg. This evening's programme includes his most famous song, *Over the Rainbow*, from *The Wizard of Oz*. It was arranged for the guitar by **Toru Takemitsu**, (Tokyo, 1930 – 1996), a Japanese composer internationally renowned for combining Western classical music with the sound of traditional Eastern instruments, who used serialism in his composing and wrote *musique concrète*. Apart from concert works, he composed music for over 90 films. Takemitsu was mostly self-taught (he briefly studied with Yasuji Kiyose), and the piece that brought him international attention was his *Requiem for strings* (1957). His music was promoted by Igor Stravinsky and Aaron Copland, after which his works began to be performed outside Japan. While Takemitsu's late phase was influenced by Debussy, Gershwin and Messiaen, he also said that

the structure of his works was inspired by the form of the Japanese garden.

**Mathias Duplessy** (Paris, 1972) is a self-taught guitarist who started playing the guitar at the age of six, and a composer who fell in love with classical music early on, especially with Ravel. Later he discovered jazz, specifically Miles Davis and John Coltrane, flamenco in Granada, and world music in Paris. He combines all those influences in his works and plays instruments from different cultures, such as the morin khuur, igil, Jew's harp, berimbau. Guitarist Jérémy Jouve regularly performs his works, and Duplessy also composes for films.

*Amor fati (Love of Fate)* was premiered this year by Miloš Karadaglić, who pointed out that, just like Andrés Segovia, he wants to regularly expand the guitar repertoire.



‘Love at first listen’ is how **Miloš Karadaglić** describes the moment when, as a child in Montenegro, he first picked up the old guitar that was lying around his childhood home gathering dust.

Montenegro in the early 1990s was not an obvious gateway to classical music, hence his family were cautiously supportive when, aged 14, Miloš decided to go to a specialist music school. Leaving the Balkans and arriving in London to take up a coveted place at the prestigious Royal Academy of Music was, he says, ‘a bit like going to Mars’.

In 2010 Miloš signed an exclusive recording contract with the legendary classical label Deutsche Grammophon and before long he was performing sell-out

concerts as a soloist with international orchestras and in recitals. He has appeared in some of the most important concert halls and at major festivals around the world, while continuously topping music charts with his bestselling recordings. One of the highlights of that period was his solo guitar recital at the Royal Albert Hall to a full house, which was the first of its kind and much lauded by the critics. He returns to the Royal Albert for a recital in-the-round on June 1st 2022.

Miloš’s early albums *Mediterraneo* and *Latino* were hugely successful, while his 2014 recording of Rodrigo’s concertos with the London Philharmonic Orchestra and Yannick Nézet-Séguin had the Sunday Times calling him ‘The King of Aranjuez’.

His 2016 record, *Blackbird – The Beatles Album*, was received with unanimous acclaim, as was his fifth studio album *Sound of Silence*, released in 2019 and showcasing a musical treasure trove including brand new arrangements of classical repertoire, affectionate nods to the pop world, and collaborations with friends. Over the past decade, the instrument's popularity has exploded thanks to Miloš' pioneering approach. Aspiring guitarists can 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'.

This year Miloš celebrates 10 years with Universal Music with his new album *The Moon and the Forest*, showcasing world premiere recordings of two brand new guitar concertos written especially for him. Joby Talbot's *Ink Dark Moon* received its stage premiere at the BBC Proms in 2018 at the Royal Albert Hall, with the BBC Symphony Orchestra, while Miloš joined the National Arts Centre Orchestra Ottawa for Howard Shore's *The Forest* in 2019. The album celebrates his commitment to commissioning new works for the guitar and cements his role as a pioneer and

innovator of contemporary guitar repertoire for the ages.

Miloš appeared as a soloist with London and LA Philharmonic, Atlanta Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Orchestra National d'España, Santa Cecilia Rome, NHK Tokyo. Performances in the current 2021/22 season include Verbier Festival, Schleswig Holstein Music Festival, Istanbul, Kotor, Ostrava, recitals in New York, London, Washington DC, concertos with Atlanta and Detroit Symphony Orchestras, Orchestra Metropolitan in Montreal and The Halle Orchestra.

Taking every opportunity to promote classical music to the widest possible audience, Miloš often finds himself in the role of a radio and TV presenter. He is a passionate supporter of music education and acts as a Patron of the Mayor of London's Fund for Young Musicians and the Awards for Young Musicians.

Miloš Karadaglić lives in London and performs on a 2007 Greg Smallman guitar. He is one of the world's most celebrated classical guitarists today.

*Dina Puhovski*