

# And Yet...

DUSAN BOGDANOVIC

music for guitar

with guitarists

Marc Teicholz

Dusan Bogdanovic

William Kannengiser

James Smith

Dimitri Illarionov

Gruber-Maklar Duo

Vera Ogrizovic

and

Douglas Masek, clarinet

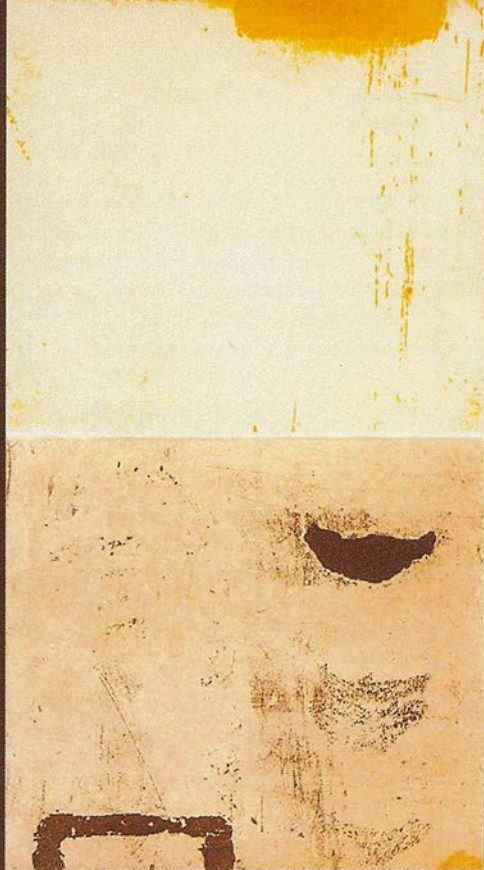
Yoko Awaya, koto

Shirley Yamamoto, flute

Bel Arts Trio, flute-cello-guitar

Goyescas Duo, cello-guitar

Saint-George String Orchestra



*I wish to express my appreciation  
to all of the musicians and recording professionals  
who were involved in this project.  
My thanks to each of you for your enthusiastic cooperation  
in bringing part of Dusan's music to the public.  
The recordings on this CD were done in Moscow, Belgrade,  
Los Angeles, San Francisco, Germany, and France,  
and my special thanks go to Jonathan Marcus (Orpharion Recordings)  
for the final assembly and mastering.*

*Paul Gerrits, Producer*

And Yet...

*A world of dew?  
Perhaps,  
and yet...*

*Issa*

How to give meaning to this world of ours, the world of suffering and impermanence, the world where we remain only fleeting visitors – where, in the midst of hopes and calculations, we become silenced forever? This world – the world of dew – in which the fifty-six year old poet Issa loses his baby daughter Sato, contains both a sense of the marvel at the beauty of the universe and the pain from his loss. No answer is given. Without mental crutches and blinders, he faces the totality of his existence.

Maybe it is in the integration of that totality that both the question and the answer become fully revealed. And maybe music remains one of the few outposts of spirit from which to catch a glimpse of it.

*Balkan Bargain*, *Nicky's Reggae* and *Stirfry* make a collection of humorous tunes, which, just like *The Unknown Standards*, can be played as through composed pieces, or freely improvised upon. The supposed bargain in the first piece is a polymetric exchange of five for three. The difficulty of playing the pattern, however, makes the piece seem more than what one has bargained for. For the difference of *Balkan Bargain*, which is essentially a synthesis of jazz and ethnic music, *Nicky's Reggae* and *Stirfry* stick to the idioms implied, but remain somewhat unpredictable. The *Reggae* plays with bare minimum of material to create a quirky and Felliniesque atmosphere. It might be helpful to mention that the inspiration for *Stirfry* primarily came from music by Donald Fagen – one of the pioneers of the jazz/rock new frontier.

A collection of “as if jazz perennials”, *Book of the Unknown Standards* can be played either in its present composed form, or as a suite of “heads” with freely improvised solos. Most of the pieces reference very concrete jazz standards. *Monk-a-ning*, for example, is a Blues modeled after *Rhythm-a-ning*, one of Monk’s twisted tunes; *Esmeralda’s Waltz* is designed after one of my favorite pieces by Bill Evans, *Waltz for Debby*; *Twelve-Note Samba* is a chromatic spoof on the legendary *One-Note Samba* of Jobim, and *Steps to Hell and Back* is inspired by Miles’s *Seven Steps to Heaven* (the retrograde form of the theme is referred to as *and Back*). While my work in jazz was always geared towards elaborating on originals, this music might be one of the rare offspring of my infatuation with a more traditional approach.

The freedom of the *ricercar*, stemming from its improvisatory nature, and the constraint, stemming from motivic work, always seemed like an ideal combination of elements on which to build compositional forms. This particular *Ricercar* is a short, orphan-like work written for clarinet (or violin) and guitar. Both instruments follow their respective developments independently in a pastoral setting, not unlike that of the Rumanian *Doina*.

*No Feathers on this Frog* is an early attempt at synthesizing jazz, folk and classical idioms, written in the eighties. The title of the piece is based on a short, humorous folk tune my mother sang to me when I was a child. There are no frogs with feathers to my knowledge, so the question arises where could they have evolved, if there were any? My guess is that cold climate in a region such as Siberia or Alaska might have selected amphibians with feathers to help them through long winter nights. In that kind of environment, a featherless “hopeful monster” would probably find it easier to migrate to an area with warmer climate, such as the Balkans.

When writing for an unusual combination of instruments, I often feel like I was building a small, fragile cage for an endangered species. Writing for koto – an instrument that has obvious ethnic references, compounded this. In order to create a coherent, but not facile musical world, I have built a synthetic harmonic language combined with a flexible rhythmic profile. While koto and guitar form a unified timbral group, flute matches their use of ornaments and bends in a shakuhachi-like manner. In writing *And Yet...*, I was hoping to capture the very spirit of Japanese Buddhist sensibility, without resorting to any extraneous models (such as music of Takemitsu and others). The poetry by Issa Kobayashi, which I have known and loved since I was fifteen years old, turned out to be a powerful statement not only for this piece, but also for the recording as a whole.

Not unlike my *Raguette No.2*, *Ex Ovo* has overall structural similarities with Indian raga and Turkish taksim. The piece can be roughly divided in three parts. The introductory section, which, in an improvisatory manner, establishes the main motivic “egg”, is followed by a dramatically heightened elaboration of the material, concluding with a rhythmically propulsive finale. Like the primordial snake, which by biting its tale forms a perfect circle, *Ex Ovo* dissolves its end into its beginning.

Polaris, or polestar, is located in the Little Bear near the North Pole. Originally written for three guitars under the title of *Pastorale*, this piece was built as a three-voice fantasia. In its present incarnation (*A Polestar*), arranged by Jim Smith, the cello takes on the cantus firmus line, the flute, its counterpoint, and the guitar takes on the role of the accompanying percussion instrument. As in much of my music, the lines are very vocal and melismatic and mostly based on modes from the Levantine region. The overall feeling of the music is that of a peaceful, yet expressive meditation.

A composition dating back to the time I lived in Geneva, Switzerland, *Quatre pièces intimes* is an early work for cello and guitar, which is very direct and emotional in its simplicity. The piece is a collection of four movements, primarily influenced by Hebrew and Byzantine modal languages, although my interest in Bibayak Pygmy rhythmic patterns finds its niche, especially in the second and the fourth movements. I wrote this music for the great Croatian cellist Valter Despalj, who became my duo partner in the late seventies.

The *Concerto for guitar and strings* was written in 1979 and premiered by the Grenoble String Orchestra with Maria-Livia São Marcos as the soloist, that same year. In many ways, this work represents both a resultant of my compositional efforts up to that time and a closure of that line of development. The Balkan melodic and rhythmic profile is used as the cornerstone for building of complex polymetric, polymodal and atonal structures, whereas the overall architecture relies on the Sonata form. This piece is probably one of my most dramatic compositions; the catastrophic intensity is at its peak while the contrasting forces struggle for integration and balance.

### **Acknowledgement**

I give my thanks and gratitude to Paul Gerrits and Marie Lévesque for their great enthusiasm and help in bringing my music to life and being a constant support in my creative endeavors through the years. I am also grateful, honored and touched by wonderful contribution to this recording of my friends musicians Marc Teicholz, Bill Kanengiser, Gruber-Maklar Duo, Jim Smith, Douglas Masek, Shirley Yamamoto, Yoko Awaya, Dimitri Illarionov, Bel Arts Trio, Duo Goyescas, Vera Ogrizovic, Saint-George String Orchestra, and Seiko Tachibana, for generously donating her art for this CD. I also give private thanks to Yukako, for her love and support.

*Dusan Bogdanovic, San Francisco, January 2005*

A richly gifted composer, improviser and guitarist, **Dusan Bogdanovic** has explored musical languages that are reflected in his style today – a unique synthesis of classical, jazz and ethnic music. As a soloist and in collaboration with other artists, Bogdanovic has toured extensively throughout Europe, Asia and the United States. His performing and recording activities include work with chamber groups of diverse stylistic orientations including The Falla Guitar Trio and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadic, Mark Nauseef, Anthony Cox and others. He has over fifty published compositions ranging from guitar and piano solo works to chamber and orchestral ensembles (Bèrben, GSP, Doberman-Yppan et al.), as well as close to twenty recordings ranging from Bach Trio Sonatas to contemporary works (Intuition, GSP, Doberman-Yppan, M.A. Recordings et al.).

Bogdanovic was born in Yugoslavia in 1955. He completed his studies of composition and orchestration at the Geneva Conservatory with P. Wissmer and A. Ginastera and in guitar performance with M.L. São Marcos. Early in his career, he received the only First Prize at the Geneva Competition and gave a highly acclaimed debut recital in Carnegie Hall in 1977. He has taught at the Geneva Conservatory and the University of Southern California and is presently engaged by the San Francisco Conservatory.

His theoretical work for guitar, at Bèrben Editions, includes *Polyrhythmic and Polymetric Studies*, as well as a bilingual publication covering three-voice counterpoint and Renaissance improvisation with a structural analysis of motivic metamorphoses in composition and improvisation.

**Marc Teicholz**, classical guitarist, is the First Prize-winner of the 1989 International Guitar Foundation of America Competition, a winner in New York's 1991 "East-West Artists" Competition, the 1986 Paganini Competition, and a finalist in the 1992 Pro Musicis Competition. A member of the California Council for the Arts Touring Roster, Marc Teicholz has toured extensively throughout the United States, Canada, and Europe, receiving critical acclaim for his recitals and master classes. He has appeared as a soloist with several orchestras in Europe, the Far East, and the US. Mr. Teicholz also toured extensively with the popular quartet, "A Festival of Four." He has recorded several solo CDs for Naxos, Sugo, and Menus and Music, as well as the pilot new works written for him. He is on the faculty of the San Francisco Conservatory of Music, and at California State University at Hayward. Marc Teicholz graduated magna cum laude from Yale University (1985), received a master's degree from the Yale School of Music (1986), and a J.D. from the University of California, Berkeley at the Boalt School of Law (1990).

Recognized as one of America's most brilliant guitarists, **William Kanengiser** won First Prize of the Concert Artists Guild Competition as well as major international competitions in Toronto and Paris. He has developed a unique repertoire for his instrument, ranging from dazzling arrangements of Mozart, Handel, and Bartók to his innovative excursions into the music of Eastern Europe and the Caribbean. Praised by the Los Angeles Times for his "dizzying execution" and "exceeding vitality and warmth," his debut recording for GSP won an INDIE award for Best Classical Recording. Born in Orange, New Jersey, and now residing in Los Angeles, Mr. Kanengiser is a founding member of the L.A. Guitar Quartet. He is a member of the University of Southern California faculty and offers frequent master classes throughout the world.

Internationally renowned performer and lecturer of the saxophone and clarinet, **Douglas Masek** is sought after by orchestras and concert series to perform concertos and solo recitals on stage throughout six continents. His performances emphasize versatility in a wide range of musical styles, from classical and contemporary to jazz. Critics have consistently acclaimed his extraordinary musicianship and his dazzling virtuosity. Dr. Masek completed his academic education with a Doctorate in Musical Arts at the University of Southern California, where he taught from 1975-1995. In 1996 he was a visiting professor of clarinet and saxophone at the University of Cape Town, South Africa. Additionally, he is a Leblanc/Yanagisawa saxophone clinician, and Vandoren Artist, and is Professor of Saxophone at UCLA and Cal State Northridge. His discography includes three CD solo collections; *A Distant Memories*, a recording of music ranging from classical to new-age to jazz, *Windwood*, with classical guitarist James Smith, and *Recrudescence*, a variety of compositions featuring saxophone, clarinet, voice, percussion, and jazz. Masek has also recorded for Albany, Cambria, Atlantic, Koch International, Stereophile, Summit, and Philips Classics recording companies. In addition, he continues to perform on motion pictures soundtracks for Sony, Warner, Paramount, Universal, Disney and 20<sup>th</sup> Century, along with television and recording broadcasts.

**Christian Gruber** and **Peter Maklar** studied guitar together at the Augsburg and Heidelberg/Mannheim conservatories with Helmut Hehl and Walter Schumacher-Löffler. In addition they attended the master classes of Alvaro Pierri, Angelo Gilardino, Leo Brouwer, Sérgio and Odair Assad, and Tilman Hoppstock. Their international concert career began when they won First Prize at the International Competition for Guitar Duos in Montélimar, France, in 1991. Numerous invitations to perform at concerts and festivals

have taken the two musicians all over Europe and the United States. The duo has made studio recordings for the German radio, and has recorded many CDs. Gruber and Maklar have held scholarships from the Villa Musica of Mainz and have been promoted by Yehudi Menuhin's international organization, *Live Music Now*.

Madame **Yoko Awaya** is one of the leading koto artists in Southern California who has concertized in major cities throughout the United States. She was also featured in the motion picture *Challenge and Sword Killer* and in the studio recordings for Walt Disney World. Madame Awaya studied koto and shamisen (Japanese banjo) in Tokyo, where she received her teaching credentials and masters degree from the famed Michio Miyagi School of Koto. After relocating to Los Angeles, she founded the Yoko Awaya Koto Music Conservatory to promote cultural awareness and to advance the study of koto and shamisen. Yoko Awaya has received critical acclaim by the Los Angeles Times and the Rafu Shimpo (Japanese newspaper of Los Angeles) and high recognition for her contributions and cultural services to the communities of Los Angeles. They include awards from the Orange County Japanese American Cultural Association, the Japanese Chamber of Commerce and the California State Assembly.

**Shirley Yamamoto** is a free-lance flutist in Los Angeles, performing as a soloist, orchestral player, chamber musician, and recording artist for major television studios. She holds a Bachelor of Music degree in flute performance from the University of Southern California, and she has studied with David Shostac, principal flutist of the Los Angeles Chamber Orchestra, Anne Zentner, principal flutist of the Los Angeles Philharmonic orchestra, and Julius Baker, former principal flutist of the New York Philharmonic Orchestra.

**James Smith** is chairman of the Classical Guitar Department at the University of Southern California. His students include prizewinners, as well as the Los Angeles Guitar Quartet and the Falla Trio. Active as a soloist and chambrist performer on stage and in recording, judge in competitions, lecturer, he has been regularly invited to give master classes. A highly skilled arranger, several of his works are recorded by the LAGQ. Recordings with flutist David Shostac on *Excelsior*, and with Douglas Masek on *Massax* include numerous arrangements by Smith. He has also given the first performance and recording of several contemporary works. His solo playing is featured in the acclaimed movie "Sleepy Time Gal" starring Jacqueline Bisset. He has been president of the Guitar Foundation of America, was on the advisory committee of the First American Guitar Congress, and serves as a board member of ASTA-LA. He organized the Stotsenberg International Classical Guitar Competition held at USC in 1996, and the Andres Segovia Master classes and Commemorative, in 1986, a two-week long tribute that was an event of historical significance.

Born 1980 in Moscow, **Dimitri Illarionov** studied with Natalia Dmitrieva and with Alexander Frauchi from whom he is an assistant since October 2002. In 2000, he was the laureate of the most prestigious Russian International Guitar Competition, *Guitar in Russia*, and was the winner of the Guitar Foundation of America's Competition in 2002. That prize earned him a solo recording (Naxos – Laureate Series), a concert tour in the USA, Canada and Mexico and a concert video recording (Mel Bay Publications). He also recorded *Classical Duo* (Delos Records) with Boris Andrianov, gifted young Russian cellist, and *Premières* on the Doberman-Yppan label, with The Seasons Orchestra of Moscow featuring concertos for guitar and strings by Denis Gougeon, Jacques Hétu and Dusan Bogdanovic.

The **Bel Arts Trio** is an original ensemble that enriches the traditional flute and guitar duo with the powerful and melodic voice of the cello. The trio's range is at times almost orchestral, and its colors can be both vivid and subtle. When formed in the mid-80's, there were only a handful of original works for the ensemble, but the basic premise of the combination was so compelling that within a few years they had works written for them by Bogdanovic, Johanson, Leisner, Neil, and York to name but a few. All three musicians have active careers. David Shostac, principal flutist with the Los Angeles Chamber Orchestra, has soloed with numerous major orchestras throughout the world, and recorded for Crystal and Orion records; John Walz is acclaimed as one of the outstanding cellists of his generation, and his many European tours have included recitals and radio broadcasts in London, Zurich, Geneva, Rome and Vienna; James Smith, director of the Classical Guitar Program at USC Thornton School, has given numerous solo and chamber music recitals and has recorded for Protone, Orion and Town Hall records.

The **Goyescas Duo** was founded in 1995 by cellist Virginie Constant and guitarist Benoît Maurel with the aim of contributing to a renewed vision of chamber music. Virginie Constant obtained a First Prize in cello and chamber music from the Paris Conservatory in 1995. A winner of international competitions her career has taken her to many foreign destinations in Europe, the Far-East, and Africa. A much sought after chamber music partner, she has participated notably in the recording of piano trios by Haydn, Mozart, and Beethoven, and she has been invited to perform at numerous festivals and radio broadcasts. Holder of a teacher's certificat Virginie Constant teaches at the Vincennes Conservatory and in the framework of master classes. A former student of Alexandre Lagoya and Alberto Ponce, Benoît Maurel obtained First Prizes in guitar, harmony, fugue, and orchestration at the Paris Conservatory.

Giving recitals in France and abroad on a regular basis, his training in composition and orchestration pushed him to enlarge the repertoire of chamber music for guitar by transcribing a large number of works. His recording of Latin American music with the Lutetia Guitar Quartet, on the Mandala label, received a glowing review from Diapason magazine. Benoît Maurel is also a professor of harmony at the University of Rouen.

**Vera Ogrizovic** has graduated from the École Normale de Musique in Paris, in the class of Professor Rafael Andia. She has been teaching at the Music Academy of Belgrade from 1989, and she has been on the faculty at the Music Academy of Cetinje in Montenegro from the year 2000. For her exceptional work as a pedagogue, she has been honored with the Great Silver Medal of the Music Academy in Belgrade. She has performed as a solo guitarist, member of various chamber groups, and as a soloist with orchestra throughout former Yugoslavia, France, Greece and Finland.

The **Saint-George String Orchestra** was formed in 1992. Most of the members are former students of the Music School for Special Talents in Cuprija, as well as students of the Music Academy in Belgrade. The artistic director and conductor of the ensemble is the renowned pedagogue and viola master performer Petar Ivanovic. The orchestra has had over 600 concerts in former Yugoslavia and throughout Europe.



Dusan Bogdanovic



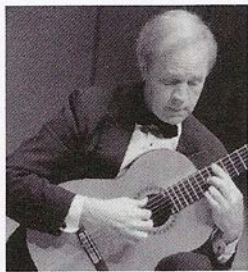
Marc Teicholz



Bill Kanengiser



Douglas Masek



James Smith



Gruber-Maklar Duo



Yoko Awaya

Shirley Yamamoto

James Smith



Dimitri Illarionov



Duo Goyescas

Bel Arts Trio



Vera Ogrizovic

## RECORDINGS

Title	Engineer	Mastering
Balkan Bargain	Chris Seifert	Sparks Studio
Unknown Standards	Penguin Recording	Penguin Recording
Ricercar	Steve Barker <sup>1</sup>	Jonathan Marcus <sup>2</sup>
No Feathers on this Frog	Gruber-Maklar	Gruber-Maklar
And Yet...	Steve Barker <sup>1</sup>	Jonathan Marcus <sup>2</sup>
Ex Ovo	Alexander Volkov	Alexander Volkov
A Polestar	Steve Barker <sup>1</sup>	Joseph Privatelli
Quatre pièces intimes <sup>3</sup>	Bertrand Cazé	Robert Prudon
Concerto	Zoran Jerkovic	(Live recording)

1 BBAT Productions

2 Orpharion Recordings

3 From CD Traverses, Mandala 5048, distributed by Harmonia Mundi

**Covert art:** Riverbank #10 by Seiko Tachibana

**Design:** Elyse Gagnon

Scores of all the works on this CD are available at:

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*"Dusan Bogdanovic is a composer of masterful craft with a genuine clarity and purity of vision. His music is distinct to the extent that it would be nearly impossible to mistake it for another's, and he happens to play the guitar..."*

Guitar Review

- |    |  |      |
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| 2  | Nickey's Reggae  | 1,38 |
| 3  | Stirfry  | 2,43 |
|    | <b>Book of the Unknown Standards</b> , Bill Kanengiser |      |
| 4  | Esmeralda's Waltz                                      | 3,03 |
| 5  | Monk-A-Ning  | 1,50 |
| 6  | Of Odds and Ends                                       | 1,19 |
| 7  | 12-Note Samba  | 0,55 |
| 8  | Steps to Hell and Back                                 | 1,20 |
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| 10 | <b>No Feathers on this Frog</b> , Gruber-Maklar Duo    | 3,27 |
|    | <b>And Yet...</b> , S. Yamamoto, Y. Awaya, J. Smith    |      |
| 11 | Adagio   | 3,41 |
| 12 | Lento espressivo                                       | 4,18 |
| 13 | Adagio   | 3,11 |
| 14 | Ex Ovo, Dimitri Ilarionov                              | 6,39 |
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| 17 | Mouvement  | 3,12 |
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|    | St-George String Orchestra                             | 5,46 |



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Producer: Paul Gerrits

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