

Dušan Bogdanović (1955)	Quatre pièces intimes:	
	Prière	2:04
	Mouvement	2:47
	La Harpe de David	2:18
	Chant	1:57
Marcelo Nisinman (1970)	Homenaje a un angel... :*	
	Allegro	1:29
	Adagio 66	3:09
	Presto	2:16
Atanas Ourkouzounov (1970)	Tanzologia:	
	Contempotango	5:00
	Valse – Slave	3:04
	Bulgarian Rock	3:40
Béla Bartók (1881-1945)	Romanian Dances:	
	Joc cu băță	1:11
	Brăul	0:34
	Pe loc	1:23
	Buciumeana	1:29
	Poarca românească	0:36
	Măruntel	0:58
Radamés Gnattali (1906-1988)	Sonata for Guitar and Violoncello:	
	Allegretto comodo	4:21
	Adagio	3:15
	Allegro	3:25
Dušan Bogdanović	Rainforest Canticles:*	
	Morning	1:22
	Forest Goblins	1:37
	Coquits	1:45
	In the Vog	0:53
	Dance of the Forest	1:47
	Moon over Ohias	2:31

* dedicated to Bugarski – Ignjatović Duo,
world premiere recording

total time 55:40

Žarko Ignjatović guitar
 Southeast Meets Southwest
 Nebojša Bugarski violoncello

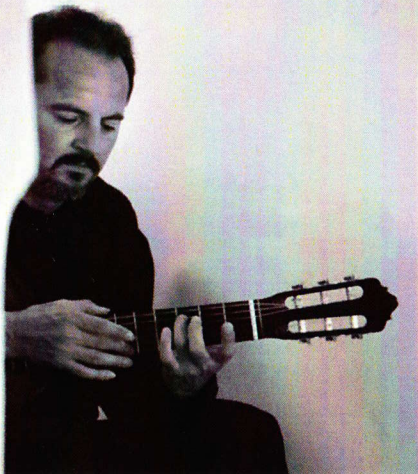
*The chamber duo **Nebojša Bugarski** – violoncello & **Žarko Ignjatović** – guitar has been performing for more than 15 years. The experienced musicians have performed home and abroad. Their cooperation lasts despite the distance of their homes (Basel, CH – Ljubljana, SLO).*

Nebojša Bugarski was born in Belgrade and studied cello with Ivan Poparić in Belgrade, Miloš Mlejnik in Ljubljana, Peter Hörr in Bern and Ivan Monighetti (Mstislav Rostropovich's last student) in Basel. Nebojša Bugarski won first prizes in several former Yugoslavian federal competitions and was honoured with the Stevan Mokranjac and France Prešeren prizes for gifted students. He also won the first prize at the 1st International Cello Competition in Liezen (Austria) in 1992.

Bugarski has appeared as a soloist with renowned orchestras, performing works by Schumann, Dvořák, Boccherini, Vivaldi, Honnegger and Lutosławski. He has performed throughout Europe and Asia as well as in the USA and Mexico either as a soloist or as a member of chamber groups and has been invited to prestigious music festivals, including Carinthian Summer, La Preé, Les Muséiques - Gidon Kremer's festival in Basel. Bugarski has recorded for several radio stations, such as ORF, DRS, RTS and RAI. Several contemporary composers, including Dušan Bogdanović, Marcelo Nisinman and Balz Trümpy, have written compositions for him and he has given world première performances of them.

Since 2006 Nebojša Bugarski has been the principal cellist of Collegium Musicum Basel and has been teaching at the City of Basel Music Academy. His recording of Boccherini's Cello Concerto was released in 2007 by the Impromptu label under the title *Concerti all'italiana*.





The guitarist **Žarko Ignjatović** completed his primary and secondary music school in his native Pula (Croatia). He graduated from the Academy of Music in Zagreb in the class of prof. Darko Petrinjak (1983), and from the Hochschule für Musik und darstellende Kunst in Graz (A) under prof. Marga Bäuml-Klasinc (1987). In 1995 he completed his three-year post-graduate studies at the Salzburg Mozarteum in the class of prof. Eliot Fisk.

He has also taken part in numerous seminars and workshops, held by renowned names of the world scene (Julian Bream, John Williams, David Russell, Sergio and Odair Assad, etc.) and has won many prizes in national competitions.

He has lived in Ljubljana since 1984. He teaches the guitar and chamber music at the Pedagogical Faculty in Maribor and at the Conservatory for Music and Ballet in Ljubljana. Apart from his soloist concerts home and abroad, he performs in chamber groups. He frequently performs in duos with the guitarist Jerko Novak, the flutist Cveto Kobal and the violoncellist Nebojša Bugarski. He regularly makes recordings for TV and radio. His first solo CD with compositions by Weiss, Piazzolla, Tippett, Bogdanović and Rojko came out in 1998 and the second, "Hic et nunc", dedicated to contemporary Slovene composers (Krivokapič, Strajnar, Lazar, Kumar, Vrhunc, Rojko), in 2001. He also appeared on Cveto Kobal's CD "20th Century Flute Music" published in 2003. His latest project, a CD of guitar duos performed with Jerko Novak, was released in December 2005.

We would like to thank Marek Jerie for his kindness, Tone and Miro for their enthusiasm, hard work and professionalism, Matjaž for the perfect sound quality, Damjan Damjanovič for allowing us to use the acoustically suitable Marjan Kozina Hall of the Slovenian Philharmonic, Luana for the English translation, Monika for her musical suggestions, Marta for her patience, Botas for the wonderful design, Sylvain Lemay and Les Éditions Doberman-Yppan for publishing this record and Diveco for financial support.

Dušan Bogdanović (1955) was born in Belgrade. He studied guitar, orchestration and composition in Geneva with famous and important artists such as A. Ginastera. Except for a short stay in his native country where he taught guitar at the Belgrade Academy of Music, he lived in the USA for nearly 30 years. He currently teaches at the Geneva Conservatory of Music and is a prominent figure in the world of music, both as a performer and a composer. He made a breakthrough in his artistic career when he won the Jeunesses Musicales Competition in Belgrade, aged 18. Two years later, the first prize at a famous Geneva competition followed. His American debut at Carnegie Hall took place in 1977. His career as a composer started approximately at the same time. The toccata, composed in 1969, instantly showed his exceptional talent. Fantastic at improvising, Bogdanović often plays jazz and world music. His rich discography reflects the variety of his interests – Bach's Trio Sonatas (with harpsichord), Pygmean music, authorial music, occasionally New Age. Over the years his musical talent has been defined and refined to become a unique fusion of classical European music, jazz and folk.

*I first met Bogdanović at a guitar festival in Amsterdam. Since then we have been seeing each other at different events all over the world. Being a devoted admirer of his compositions, I have occasionally performed them to him and finally asked him to compose something completely new, just for us. He grinned in his particular way and playfully remarked: "Well, I could compose something challenging!" At about the same time (in 2004) he bought a cottage in Hawaii. Right there, in the woods, away from city noise and near volcano craters, **Rainforest Canticles** emerged. Instantly, our enthusiasm grew, we rolled up our sleeves and the hard work has begun. Together with the extraordinary Quatre Pieces Intimes, Rainforest Canticles form an ideal frame for this recording.*

Note:

III Coquits are singing frogs that came to Hawaii from Puerto Rico and make a characteristic love call in sevenths (ko-kee).

IV Vog is volcano fog.

VI Ohia is a widespread Hawaiian tree.

Composer and bandoneonist **Marcelo J. Nisinman** (1970) was born in Buenos Aires. He studied with G. Graetzer (harmony and counterpoint) and J. Pane (bandoneon) and was a protégé of A. Piazzolla. While staying in Paris, he studied orchestration in J. L. Campani's class. He currently lives in Basel (Switzerland) where he has recently completed his studies of composition in the class of D. Müller-Siemens. Nisinman is a renowned instrumentalist. He has performed with numerous famous musicians, including G. Burton, G. Kremer, Ch. Dutoit, F. Otero, F. Suarez Paz and Assad Brothers, as well as with several orchestras (Krem-era Baltica, Philadelphia Orchestra, Stockholm Wind Symphonie Orchestra, Lancaster Symphonie Orchestra, Tampere Philharmonic Orchestra, Delaware Symphonic Orchestra and others). As a composer he is actively engaged in the field of soloistic, chamber and symphonic music. He composed the chamber tango opera Señor Retorcimiento and wrote a number of arrangements. He developed his own style in tango, in which he combines traditional elements with colourful sound "distortions", using the atonality and various techniques characteristic of contemporary music. Here are some of his words:

*"I have always loved Astor Piazzolla's music and I always will. When Nebojša contacted me for the very first time to be part of this project, he asked me to rewrite a piece by Piazzolla. First, my idea was to compose my own version of "Verano Porteño", but suddenly music and ideas started to degenerate badly in my head... and it turned out to be a completely new composition. So, I felt somehow to leave Astor in peace but at the same time to honour him and his music. That is how **Homenaje a un angel** was born. Of course, an angel always has a devil inside."*

Guitarist and composer **Atanas Ourkouzounov** (1970) was born in a Bulgarian town of Burgas. Aged 16, he began studying music in Sofia and continued his education at the Conservatoire National de Musique "Émile Clerisse" in Evreux, France, in the class of A. Dumond. In 1992 he was awarded the first prize and the gold medal for excellent work on his degree. He enrolled in the prestigious Conservatoire National Supérieur de Musique de Paris in the class of A. Lagoya and O. Chassain. In 1992 his successful career as a composer and performer began, recording for Bulgarian National Radio and performing in the SPAG concert series (Semaine de Paris Autour de la Guitare) as well as in an international guitar series in The Hague, where he presented his own compositions for the first time. Since then he has regularly appeared at international festivals in Bulgaria, France, the Netherlands, Japan and Spain. Numerous awards and cooperations with top-class instrumentalists are boosting his reputation as a composer, especially his long-term cooperation with the guitarist P. Marquez. Ourkouzounov lives and works in Paris. As a soloist he frequently performs with the flute and his ensemble and also teaches at the Maurice Ravel Conservatory.

*As an artist, Ourkouzounov is, in a way, similar to Bartók, except for the instrument – the guitar instead of the piano. His music integrates folk music from Bulgaria and the south of the Balkans, using it as a starting point for his unique creations. He uses rich rhythms, melodies and modal harmonies to create the core of **Tanzologia** yet the music is still made with the soft feeling for the colours of sounds and the atmosphere. As a synthesis of the east and west, the composition is an exact fit for our record.*

Some lively and quick, others full of nostalgia, Romanian folk dances by Hungarian pianist, ethnomusicologist and composer **Béla Bartók** (1881-1945) offer an abundance of musical pleasure and are one of his most popular pieces. He wrote them during the WWI, first the piano version (1915) and later for the orchestra (1917). He used the authentic material he had collected at faraway Romanian villages from 1909 to 1913. Arranging the music, he remained true to its core – he kept the original musical language and left the harmonisation clean and simple. New arrangements for different instruments have been emerging since, as the audience continues to find pleasure in Bartók's genuine and catchy six folk dances. Despite being a great musical personality and a classical figure of the 20th century music, Bartók was not tempted to artistically reshape folk music. And even though the nature of folk music can be felt in his other compositions, he remained far from copying. He managed to "ride on double track" for which future generations will be grateful.

***Romanian Dances** are the only arrangement on this CD. It happened when Nebojša met Marek Jerie, an excellent Czech cellist, in Basel. Jerie spent years playing with a guitarist Konrad Ragossnig. The musicians pioneered numerous transcriptions of quality music and Jerie was so kind to share a lot of them with us. We made only slight changes of their arrangement, which is based on the piano version of the piece.*

The distinguished Brazilian composer, conductor and arranger **Radamés Gnattali** (1906 - 1988) was born in a musical family. His father Alessandro, an Italian refugee, liked the opera so much he had chosen his children's names after Verdi's operas (Radamés, Aida, Ernâni). Having finished his education at native Rio Grande do Sul, he studied the viola and the piano at the Instituto Nacional de Música in Rio de Janeiro. When he settled down in Rio de Janeiro, he worked for the National Radio for thirty years performing different duties (soloist, arranger, composer, organiser, etc.). He later took different positions on TV stations. Above all, Gnattali was a kind of musician who, despite his formal education, gained his knowledge from practice. He somehow represents a key to understand Brazilian music the characteristic of which is a thin line between artistic and popular music. Gnattali was not ashamed of his "profane" activities. Moreover, he enjoyed them and made a success of them. The combination of Brazilian folk tradition, jazz and classical music was the one he did his own way. He became famous for pop music arrangements in the 1930s and also made some soundtracks towards the end of his life.

***Sonata for Guitar and Cello** from 1969 is the only composition that has had its spot our repertoire from the very beginning. Although Gnattali wrote the abundance of good music for cello and guitar, the charm of this particular sonata is unique. He managed to carry out a hard task – making a masterpiece in orchestration despite the dynamics and particularities of various instruments and yet keeping the impeccable freshness and joy. We have performed the piece time and again to see that no audience can resist it.*

Žarko Ignjatović

Recorded in the Great Hall of the Slovenian Philharmonic in 2007, Producer Tone Jurca, Sound engineer Matjaž Culiberg, Digital editing and CD mastering Miro Prljača, English translation Luana Moferdin, Graphic Design studiobotas, Published in collaboration with the Music programme of Radio Slovenia, chief editor Matej Venier, Printed by Les Éditions Doberman-Yppan, 2220 chemin du Fleuve (Quebec) Canada G6W 1Y4, director and chief editor Sylvain Lemay, Made in Canada 2010.
