

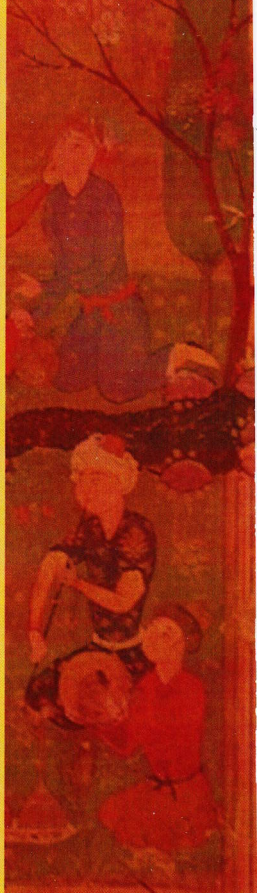
Ravi

The music of Dusan Bogdanovic

Golfam Khayam, guitar

 **DOBERMAN-YPPAN**

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Ravi

"It is with much pleasure and satisfaction that I acknowledge this recording of my music: dressed up in new poetic clothing my compositions have become a vehicle for a deep transformation—a transformation that not only includes interpretation, but goes further into the territories of rediscovery and recreation of my work. With great artistry and sense of adventure, Golfam Khayam has taken on the task of making my musical world, (which is already very much inspired by Persian music) even more so a part of her deep cultural heritage, for which I have great admiration and affection. I congratulate her unique storytelling of my work."

D. Bogdanovic

Ravi (Persian word for "storyteller") is divided into two main sections: guitar solos and guitar and oud duos. I have chosen this repertoire because the folkloristic style of the compositions allows for a variety of interpretations and recreations. Furthermore, most of the pieces in this collection have much in common with Persian music.

Fascinating though it may be, the amalgamation of folk music with Western musical forms and idioms has always been an intellectually challenging and controversial subject. In applying ethnic elements to western music, one should understand the suitable notation, harmonic language, formal structure, and tone colour.

The synthesis of various ethnic elements within a contemporary framework is an integral part of most compositions by Bogdanovic. These are evident in shapes of static drones, eccentric modes and use of harmonic languages derived from Balkan, Persian, and Javanese music, among many others. One can add to the above, idiomatic instrumental ornamentation, improvisatory passages, metric, rhythmic and melodic profiles, the use of actual ethnic instruments as well as timbral imitation of ethnic instruments.

Despite the improvisatory appearance of the solo pieces, they are all notated (except the “open” sections) in an accurate manner. The collection presented on this album shows all of the compositions in a new poetic light. Bogdanovic’s compositions go beyond the limited clichés of classical guitar idioms and his musical language could be presented on any other instrument.

Omar’s Fancy is based on *Ruba’iyat* of Omar Khayyam. The overall musical form A-B-A’ corresponds to the form of Ruba’i: A similar cadential phrase occurs three times in the same way in which it appears in the rhyme scheme of Ruba’i stanza. The rhythmical middle section consists of three different layers: Melody, Drone, and Percussion. The basic rhythmic pattern in 7/8 appears with various groupings, percussive accentuations, and phrasing directions, thus creating an effect of polymeter.

Persian Miniatures (*dedicated to Golsam Khayam*) are a free expression of the composer’s inspiration with Persian music. Though he has never been to Iran, the brief and imaginative musical picture of each miniature portrays his deep connection with the land. The titles of these pieces are taken from the original ancient Persian miniature paintings. The first and second miniatures are inspired by dances from Baluchestan (Southeast Iran). The percussive slaps on the guitar outlining 5/4 meter and the improvisatory melodic curve in the second miniature, correspond to the intense pulsation of the *dohol* and *surna* improvisations of the original dance. The third and fourth miniatures are taken from the mode of *Isfahan*. In the third miniature the performer improvises on the repeat of the section. The fourth miniature carries a common rhythmical figuration in Persian music. The motifs from the first and the fourth miniatures reappear in the fifth miniature. The rhythmical scheme of this miniature is based on the concept of rhythmic cycles.

Byzantine Theme and Variations has been recorded once before by the Bogdanovic, Tadic, Nauseef Trio. In this version, the performers arranged the music for oud and guitar. Some sections of the variations consist of pre-composed parts by Bogdanovic; some are re-created and improvised by the performers. While keeping the general structure of the piece intact, we attempted to bring forth a rather personal musical language into the piece. In variations no. 3 and 4 the performers go beyond the general scheme of the pre-composed material, structuring the music after a Persian formal blueprint. In this case, application of right hand techniques, scordatura tunings, ornamentations, rhythmic syncopations, and figure-melodies of *Radif*, bring the listener closer to characteristics of Persian music.

Fantasia (Hommage à Maurice Ohana) is an example of a multifaceted synthesis in music of Bogdanovic. Renaissance-like sectional structure, fluid chromatic passages and imitations, Spanish musical idioms, Balkan rhythmic complexity and vocal ornamentation, as well as a musical quotation of a theme by Ohana, all represent layers of this composition. Maurice Ohana (1913-1992), a French composer and pianist who did not belong to the mainstream contemporary composition scene. He was mainly looking towards the Iberian culture - a connection that brought him to his personal and cultural heritage. Most of his compositions have components of Spanish *flamenco*, literature, paintings, and legends. Among his various pieces for guitar, *Tiento* has become a standard guitar piece among contemporary performers. The main theme of *Tiento* appears only at the end of *Hommage* in the guise of a ghostly musical quotation.

Golfam Khayam



Iranian born musician and classical guitarist **Golfam Khayam** received her Master's degree from the College-Conservatory of Music (CCM), University of Cincinnati under the supervision of Clare Callahan and the coaching of Oscar Ghiglia and Lee Fiser. She continued her studies at the Geneva (Switzerland) Conservatory with Dusan Bogdanovic where she completed the degree of *Interprétation Spécialisée Soliste*.

A winner of the Conservatory's 2009 concerto competition, Golfam performed as soloist with the Geneva Conservatory Orchestra under the baton of Domingo Garcia. Her final degree project, awarded with distinction, concerns the performance and improvisation of ethnic elements in the music of Bogdanovic, in which she adapts Persian musical elements and instrumental techniques for the classical guitar.

Apart from her career as a soloist, Khayam enjoys collaborating with Iranian traditional musicians. These partnerships fulfill her interest in discovering overlaps of her musical heritage and the Western musical world. Khayam has concertized in Europe, Asia, and the United States, and has participated in several master classes namely with Leo Witoszynski, Nigel North, Aniello Desiderio, Raphaella Smits, Carlos Pérez, among others. She has been a teaching assistant in the Guitar Department at CCM, and guitar teacher at the Geneva International School. She is currently on the faculty of the University of Art, Performance Department in Tehran.



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 (Berben, 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.).

Among his most recent commissions are a ballet- poeme *Crow*, premiered by the Pacific Dance Company at the Los Angeles Theater Center; *SevdaLinka*, written for the Newman-Oltman Guitar Duo with the Turtle Island Quartet, premiered at Merkin Hall, New York; *Canticles*, composed for the Gruber-Maklar Duo; a mix media piece *To Where Does The One Return*, for sixteen ceramic gongs in collaboration with sculptor Stephen Freedman, premiered in Hilo, Hawaii; *Games*, commissioned by the BluePrint Festival and dedicated to David Tanenbaum and Nicole Paiement; *Byzantine Theme and Variations*, premiered by James Smith with the Armadillo String Quartet, as well as works written for pianist Fabio Luz and numerous solo guitar compositions written

for Alvaro Pierri, David Starobin, William Kanengiser, Scott Tennant, Eduardo Isaac, James Smith and others.

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. After having taught at the Belgrade Academy and San Francisco Conservatory (1990-2007), he is presently engaged by the Geneva Conservatory.

His theoretical work for guitar, at Berben Editions, includes Polyrhythmic and Polymetric Studies, as well as a bilingual publication covering three-voice counterpoint and improvisation in the Renaissance style. His latest book *Ex Ovo*, a collection of essays for composers and improvisers published by Doberman-Yppan, is soon to be followed by *Harmony for Guitar*, which is in preparation by the same publisher.
