



MIGRATIONS
(SEOBE)

MIROSLAV TADIĆ AND
DUŠAN BOGDANOVIĆ
GUITARS

MIGRATIONS

Miroslav and I met in the early eighties. In those years of pioneering efforts to create something genuine and interesting, we tried various things: a Mozart duo originally written for violin and viola, Bach preludes and fugues, Scriabin preludes, jazz standards, blues, bossas by Chico Buarque and Baden Powell, originals and arrangements of folk music from down home in what used to be known as Yugoslavia, as well as music of India and the Middle East. Surely creation that was entirely impromptu was not foreign to us either.

Being excessively nostalgic is probably not an exclusively Balkan feature, but it is certainly one of our dear psychological indulgencies. That brings me to our early collaborations, some of which involved dear friends that are not here anymore: bassist Malisa Drskoci, with whom we did *Levantine Tales*, comes to mind immediately as well as my friend, composer and pianist Milos Petrovic. As much as our new "gringo" milieu was influencing our work, our home in the Balkans always remained a source of creativity and inspiration.

While I was still living in San Francisco, Miroslav and I used to see each other pretty often. On one of those occasions, he brought his newly acquired audio equipment to my apartment in the Richmond district. Needless to say it was a perfect opportunity to try some impromptu pieces with a little help of some home made aivar and slivovitz. So, there it is: the music that was born on that faraway California summer afternoon—the music that came alive in between insistent barks of a neighbour's dog—the music that probably better than any other, reflects our collaboration and friendship.

If you are listening carefully, you will hear some strange instruments. That is because at the time of the recording we happened to have an elbow, microtonal National Steel, baritone guitar and some clips and wires with which to prepare the instruments.

Being entirely improvised without any preparation whatsoever, the music that happened that day could probably not have happened in any other combination or circumstance.

Premonitions and With a Cup of Coffee use prepared guitar techniques in a contemporary idiom, whereas other improvisations such as On the Window, Roses..., In Medias Res and especially Rivers of Life, Rivers of Death, could be best described as Balkan "sevdah". No less poignant than "sevdah" or flamenco "duende", blues is the backbone of The Big Blue piece. While the title piece Migrations sums up our eclectic approach to improvising, some aesthetic digressions such as Next to the City Walls, flashback onto other times and realities- in this case, Medieval and early Renaissance music. Finally, there are some smaller bits and pieces, Song Without End, Listening or Early in the Morning, that have found their place on this album. They showed up unnoticed and unannounced, then disappeared like fragile, evanescent water bubbles.

Dusan Bogdanovic, Geneva, 2012



Dusan Bogdanovic: classical guitar, classical baritone guitar
Miroslav Tadic: classical guitar, classical baritone guitar, National tri-cone
guitar designed by Lou Harrison

Recorded on November 16, 2003 in San Francisco by Miroslav Tadic
Guitars by Walter Vogt, Manuel Bellido, SabMar Guitars and National
Reso-Phonic

Photo by El Gvojos

Guitar cases by Accord case

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1. Early in the Morning (Mala jutarnja)
2. Premonitions (Predskazivanja)
3. Three Winds (Tri vetra)
4. On the Window, Roses.... (Na prozoru, ruže....)
5. With a Cup of Coffee (Uz šoljicu)
6. Next to the City Walls (Pokraj zidina)
7. In the Air made of Glass (U staklenom vazduhu)
8. Ominous Premonitions (Slutnje)
9. In medias res (U sred srede)
10. The Big Blue (Veliko Plavo)
11. Rivers of Life, Rivers of Death (Reke života, reke smrti)
12. Migrations (Seobe)
13. Listening (Osluškivanje)
14. Deep are the Waters (Duboke su vode)
15. Song without End (Pesma bez kraja)

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