

# DUŠAN BOGDANOVIĆ

## Lament's Commentary

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Compositeur, improvisateur et guitariste de talent, **Dušan Bogdanović** a exploré de nombreux langages musicaux, ce qui fait de son style une synthèse unique de musique classique, de jazz et de musique ethnique. Que ce soit comme soliste ou avec d'autres artistes, Bogdanović a fait des tournées partout en Europe, en Asie, au Japon et aux États-Unis. Il a joué en concert et enregistré sur disques avec des ensembles de chambre de diverses orientations stylistiques, le Trio De Falla, un duo de guitare et clavecin avec Elaine Comparone et des collaborations en jazz avec, entre autres, James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadić, Mark Nauseef et Anthony Cox.

La discographie de Dušan Bogdanović compte seize albums sur diverses étiquettes (ESSAY, Intuition, GSP, Sony/Global Pacific, M.A. Recordings, Concord Concerto et d'autres encore), où l'on trouve aussi bien des sonates en trio de Bach que des œuvres contemporaines. Ses compositions sont publiées aux Éditions Berben, en Italie, chez Guitar Solo Publications, aux États-Unis et chez Doberman-Yppan, au Canada. Parmi ses commandes les plus récentes, on retient un ballet-poème intitulé *Crow*, donné en première par la Pacific Dance Company au Los Angeles Theater Center, *Sevdalinka*, un sextuor écrit pour le duo Newman-Oltman avec le Turtle Island Quartet, *Over the Edge*, composé pour le Lafayette Trio, de même que des pièces solos pour Alvaro Pierri, David Starobin, Eduardo Isaac, Scott Tennant et William Kanengiser.

Né en Yougoslavie en 1955, Bogdanović a achevé ses études de composition et d'orchestration au Conservatoire de Genève avec P. Wissmer et A. Ginastera et sa formation en interprétation à la guitare avec M.L. Sao Marcos. En tout début de carrière, il a reçu le seul premier prix au Concours de Genève et a fait ses débuts au Carnegie Hall en 1977, où il fut chaleureusement acclamé. Après avoir enseigné au Conservatoire de Genève et à la University of Southern California, il est maintenant au Conservatoire de San Francisco.

Son œuvre théorique pour guitare, aux Éditions Berben, comprend *Polyrhythmic and Polymetric Studies* ainsi qu'un livre bilingue en trois volumes qui porte sur le contrepoint à trois voix, sur l'improvisation dans le style de la Renaissance et sur l'analyse structurelle des métamorphoses motiviques en composition et en improvisation. Il a en outre collaboré à des projets multidisciplinaires regroupant musique, psychologie, philosophie et beaux-arts.

A richly gifted composer, improviser and guitarist, **Dušan Bogdanović** has explored musical languages which are reflected in his style today – a unique synthesis of classical, jazz and ethnic music. As a soloist and in collaboration with other artists, Bogdanović has toured extensively throughout Europe, Asia, Japan and the United States. His performing and recording activities include work with chamber ensembles of diverse stylistic orientations: the De Falla Trio; harpsichord/guitar duo with Elaine Comparone; and jazz collaborations with James Newton, Milcho Leviev, Charlie Haden, Miroslav Tadić, Mark Nauseef, Anthony Cox and others.

Dušan Bogdanović's recording credits include sixteen albums, on Intuition, M.A. Recordings, GSP, Concord Concerto, ESSAY, Sony/Global Pacific and other labels, ranging from Bach Trio Sonatas to contemporary works. His compositions are published by Berben Editions, Italy, Guitar Solo Publications in the US and Doberman-Yppan in Canada. Among his most recent commissions are a ballet-poem *Crow*, premiered by the Pacific Dance Company at the Los Angeles Theater Center; a sextet *Sevdalinka*, written for the Newman-Oltman guitar duo with the Turtle Island Quartet; *Over the Edge*, composed for the Lafayette Trio, as well as solo guitar works written for Alvaro Pierri, David Starobin, Eduardo Isaac, Scott Tennant and William Kanengiser.

Bogdanović 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. Sao 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 Berben 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. He has also collaborated on multi-disciplinary projects involving music, psychology, philosophy and fine arts.

à Scott Tennant

# Lament's Commentary

2000

Dusan Bogdanovic  
1955

**Allegro non troppo** ♩ = 130-140

First system of musical notation. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked 'Allegro non troppo' with a quarter note equal to 130-140 beats per minute. The dynamic is marked *mp* (mezzo-piano). The notation includes eighth and sixteenth notes, rests, and slurs. A circled number 6 is followed by '= Ré'.

*mp*

⑥ = Ré

Second system of musical notation, continuing the melody from the first system. It features similar rhythmic patterns and articulation.

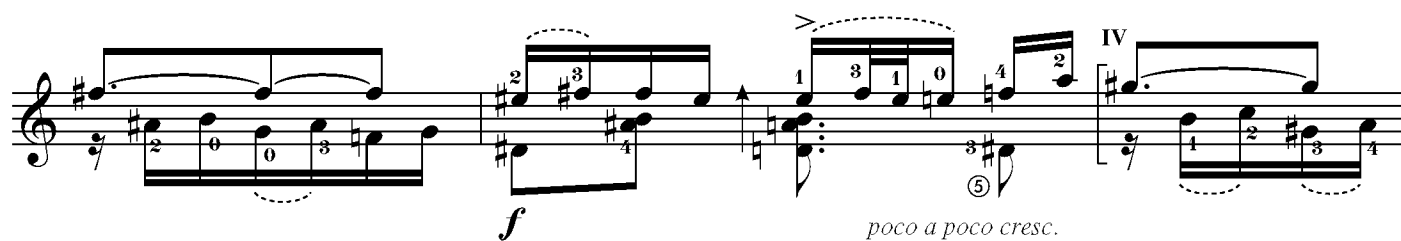
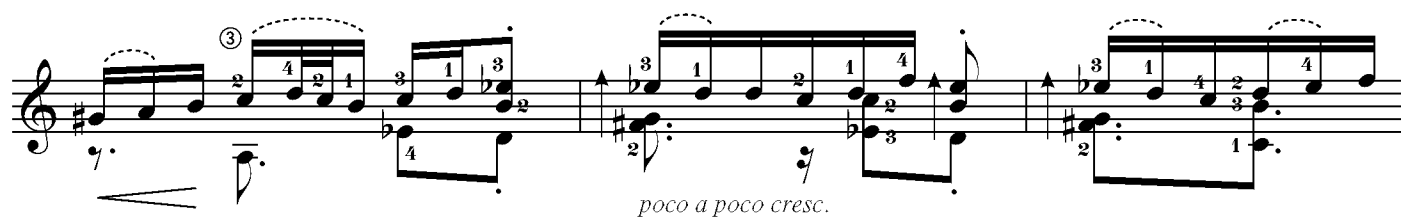
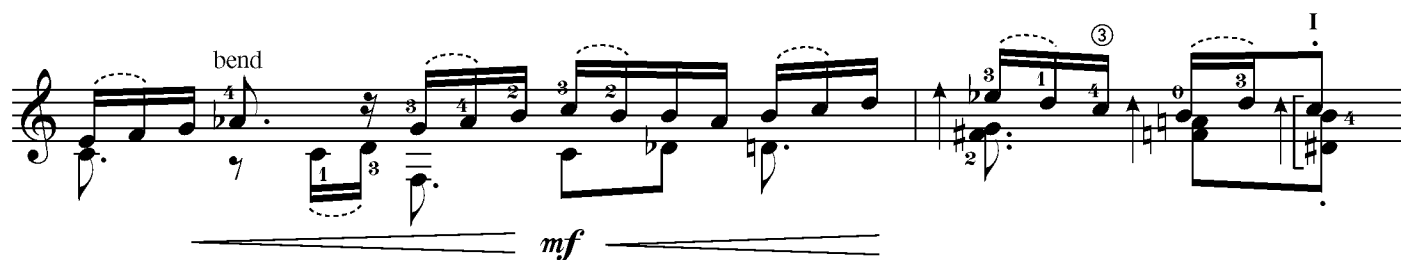
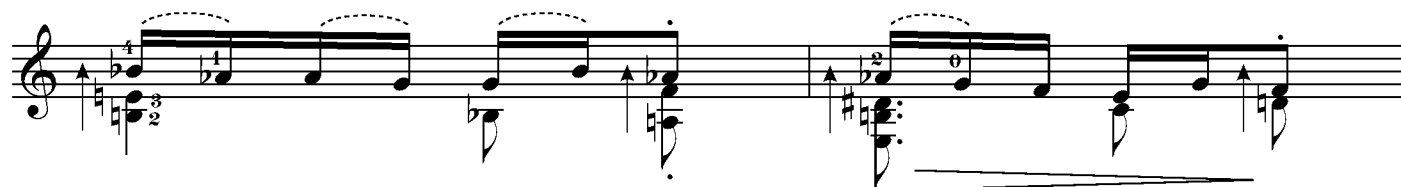
Third system of musical notation, continuing the melody. It includes a measure with a circled number 1 at the end.

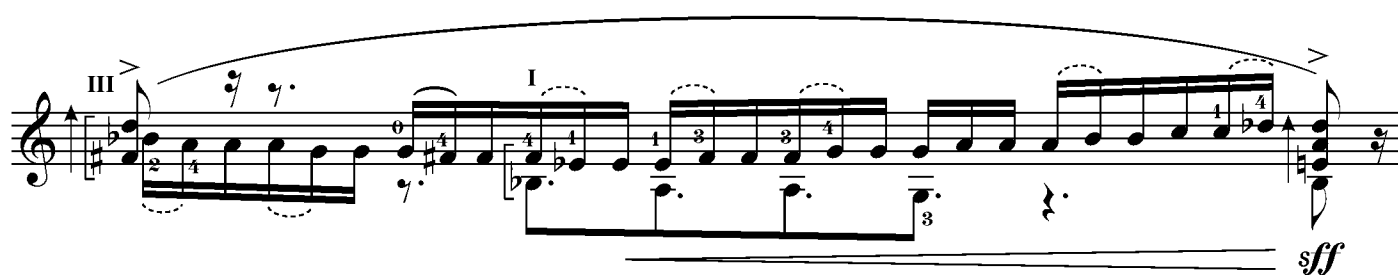
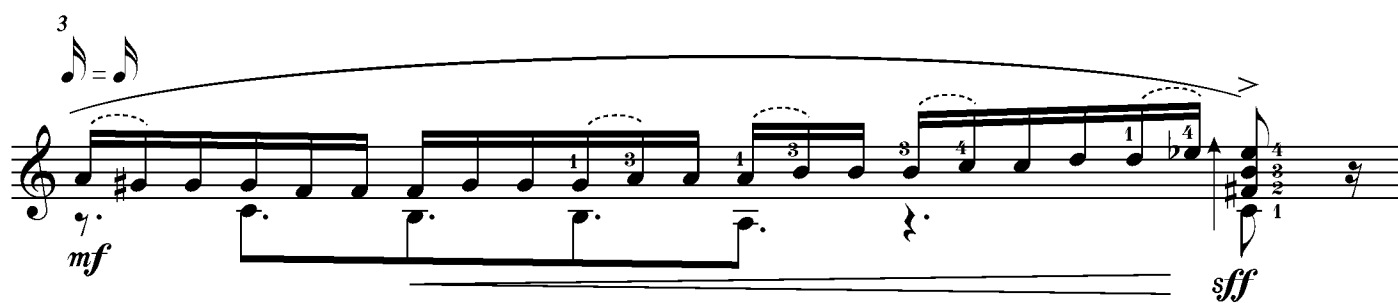
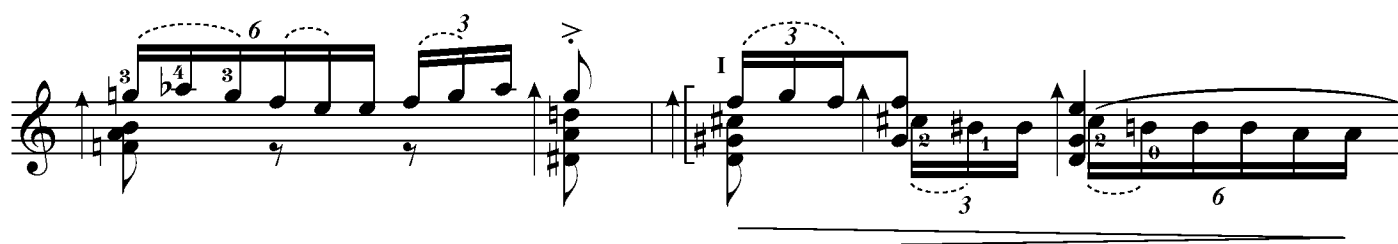
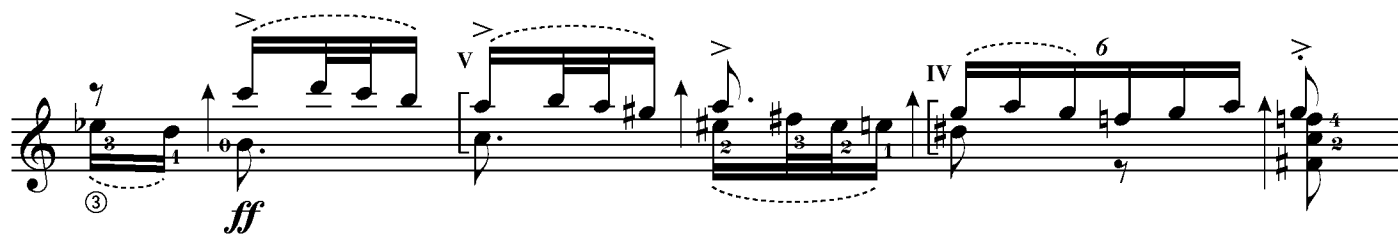
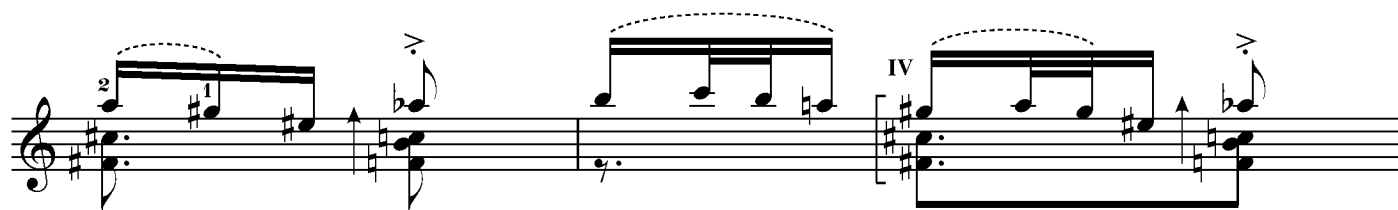
Fourth system of musical notation, continuing the melody. The dynamic is marked *mf* (mezzo-forte). It includes a measure with a circled number 3 at the beginning.

*mf*

Fifth system of musical notation, continuing the melody. It includes a measure with a circled number 3 at the beginning and a measure with a circled number 1 at the end. The dynamic is marked *mf* (mezzo-forte).

*mf*





*ff mf* *poco a poco cresc.*

*poco a poco cresc.*

*ff* *poco sostenuto*

*mf* *poco meno accel.* *molto*

*ff* *Feroce* *poco pesante accel.*

\* Les altérations sont valables par ligne / All the accidentals are applicable throughout the line, unless otherwise indicated

*poco pesante accel.* *sim.*

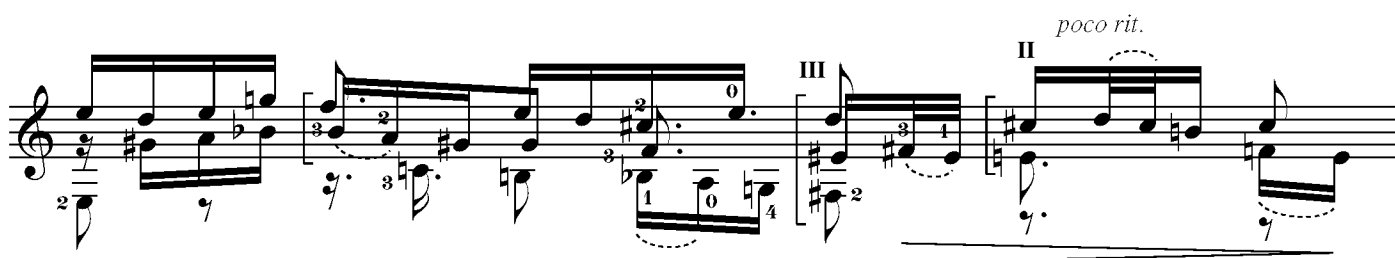
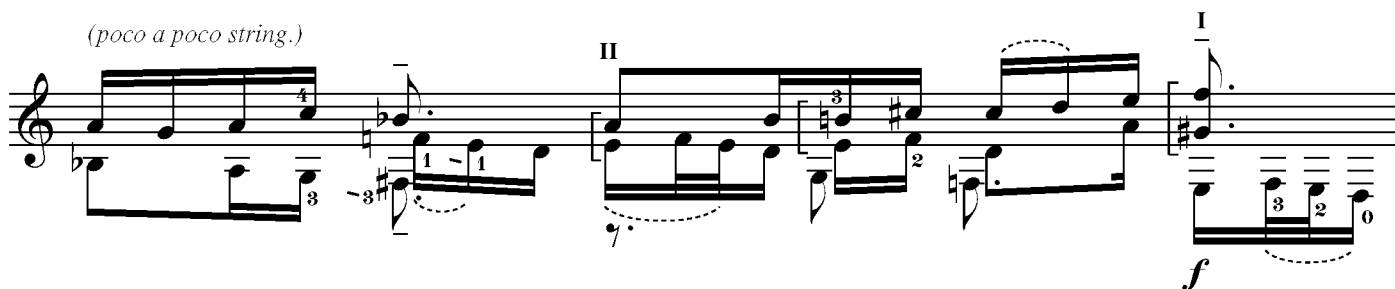
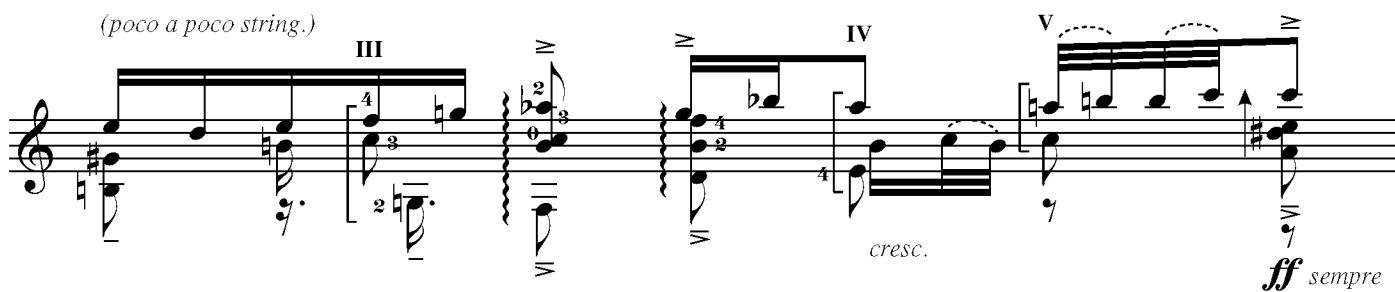
*pesante accel. sim. molto rit.*

**Lento**  $\text{♩} = 75$  *poco a poco string.*

*(poco a poco string.)* II

The musical score consists of five systems of music. The first system features a treble and bass clef staff with a key signature of one sharp (F#) and a common time signature. It is marked *poco pesante accel.* and *sim.*. The second system continues the melody and accompaniment. The third system is a grand staff (treble, alto, and bass clefs) marked *pesante accel.*, *sim.*, and *molto rit.*. The fourth system is marked **Lento** with a tempo of 75 beats per minute, *poco a poco string.*, and includes dynamic markings *mp* and *mf*. The fifth system continues the piece, marked *poco a poco string.* and *II*.



*(poco a poco string.)**(poco a poco string.)***Meno mosso** ♩ = 85*poco a poco string.**(poco a poco string.)*

*(poco a poco string.)*

*(poco a poco string.)*

**♪ = 120**

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several measures with a 'V' above them, indicating a vocal entry or a specific articulation. The score ends with a double bar line and a repeat sign.

*poco a poco accel.*

[illegible]

*cresc. molto*

*quasi una cadenza*

***ff***

**Più lento**

***p*** ***ff***