

Repertoire

- **"Caujaritos"** by Ignacio Figueredo *"El Indio"* (1899-1995, Venezuela)

Composed by Figueredo, an indigenous traditional harp player from Venezuela, the music was arranged for classical guitar by another Venezuelan, Alirio Diaz. Belonging to the *joropo* genre, the piece bursts with rhythm and irresistible Latin-American melodies, reflecting centuries of an amalgam of Aboriginal, African, and European heritage.

- **"Thousand Mirrors"** by Golfam Khayam (b.1983, Iran)

Mesmerizing minimalism, giving an impression of being performed on two guitars. As the title suggests, the musical motives keep flickering like broken glass. Written by a composer based in Teheran, the piece still reflects her Persian heritage despite its abstract language.

- **"In the Valley"** by Andrei Sychra (1773-1850, Lithuania)

A nostalgic folk theme, alternating dark and hopeful harmonies —as typical for Slavic music, followed by a set of virtuosic variations. Arranged for six-string guitar by Jelica Mijanovic.

- **"The Black Cockatoo Flying Alone"** by Richard Charlton (b. 1955, UK/Australia)

Cockatoo pairs for life... The music floats between the harsh reality and sweet nostalgia.

- **"The Wonders of the Mara"** by Kevin Munyi (b.1989, Kenya)

Originally a fingerstyle piece by a self-taught Kenyan guitarist. It recaps the pulse of the Great Migration - herds stomping over the Tanzanian-Kenyan region of Mara.

- **"Ricercare No 52"** by Francesco Canova da Milano *"Il Divino"* (Italy, 1497-1543)

In Renaissance Italy, only two artists were known as "Il Divino" — Michelangelo and the luth composer. Da Milano is credited with the invention of *ricercare*, an instrumental genre in which different voices carry the same theme, imitating each other, alike a church choir.

- **"Romance"** by Turgay Atamer (b.1955, Turkey) *

A mystical, improvisatory homage to a Montenegrin folk-song, "Jos ne svice rujna zora."

- **"When It Blooms"** by Naoko Tsujita (b.1985, Japan/Canada) *

Lyrical, playful impressions of an afternoon the composer spent with my young daughters.

- **"Valle de la Luna: Contemplacion"** by Patrick Roux (b.1962, France/Canada)

The mysterious harmonies and unhurried pulse recall the ascension of the full moon in the "Moon Valley," a natural wonder of the Chilean Atacama Desert.

- **"Pussywillows, cat-tails"** by Gordon Lightfoot (1938-2023, Canada)

An homage to the Canadian legend through a solo guitar arrangement by Floyd Turner.

- **"Summer"** by Gerald Garcia (b.1955, Hong Kong)

A part of "Three Chinese Songs," "Summer" is an arrangement of a popular Taiwanese tune, "Spring Breeze." The abundant use of harmonics became common for guitar works depicting the Far East, and "Summer" is no exception.

- **"Chororo"** by Vera de Andrade (b.1965, Brazil)

A little dance, a little cry, or a little bird? The volatile character of the piece and its bossa-nova-style harmonies fit all three possible interpretations of the title.

- **"Kalaidzijsko Oro"** by Miroslav Tadic (b.1959, Serbia)

Fast-paced Macedonian round dance in an irregular 11/8 beat, transferring tiny, speedy steps into finger-knuckles.

* *Dedicated to Jelica Mijanovic and premiered by her*

Notes on the program format:

Given the distinctive cultural profile of most compositions in my repertoire, I can offer the concert in traditional form or as an interactive concert in the form of a quiz. For instance:

“This is an interactive concert. I won't perform the compositions in the order in which they are enlisted. Instead, I invite you to match the repertoire descriptions with the music you hear. However, if you want to check the results before the Q&A session at the end of the recital, please skip to the solutions at the bottom of the next page. The names of composers appear reversed to prevent inadvertent spoilers.”

Ex: The order of performance by composer's family name: 1. rematA, 2. aicraG, 3. mayahK, 4. iynuM, 5.odereugiF etc.

Audience members can choose whether they want to pursue the quiz until the concert's end or satisfy their curiosity by checking the solutions. Following the performance, I will host a Q&A session to discuss the clues with the audience, examining them through the lens of traditional music styles, historical epochs, music analysis, and more.