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DUO
GONI | PERRETTA



**DUŠAN
BOGDANOVIĆ**

Music Gardens of the World

Antigoni Goni, Eleonora Perretta | Guitar

Dušan BOGDANOVIĆ

(b. 1955)

Three Neapolitan Songs*

(arr. Dušan Bogdanović, 2025)

- 1 No. 1. Ernesto De Curtis (1875–1937):
Torna a Surriento (1894)
- 2 No. 2. Enrico Cannio (1874–1949):
'O surdato 'nnammorato (1915)
- 3 No. 3. Mario Pasquale Costa (1858–1933):
Era di Maggio (1885)

8:56

20

No. 11. For He's a Jolly Good Fellow
(England)

0:34

21

No. 12. Gander in the Pratie Hole
(Ireland)

0:45

22

No. 13. I'd Love to be a Farmer
(Macedonia)

1:17

23

No. 14. I'm a Happy Swiss Boy
(Switzerland)

1:13

24

No. 15. In the Summertime (Russia)

0:41

25

No. 16. Little Monk (China)

0:54

26

No. 17. Look at the Big Birds! (Namibia)

0:58

27

No. 18. Mountain Harp (Ecuador)

0:59

28

No. 19. Mukô Yokochô (Japan)

0:43

29

No. 20. Navajo Song (Navajo, USA)

0:47

30

No. 21. Next to My Blonde (France)

0:51

31

No. 22. Old Folks at Home (USA)

1:28

32

No. 23. Rachel – Sepharad (Israel)

1:10

33

No. 24. Šano, Sweetheart (Serbia)

1:30

34

No. 25. Spring Song (Poland)

1:30

35

No. 26. Two Guys from Brač
(Dalmatia, Croatia)

1:02

36

No. 27. Vaju me 'nzuru (Calabria, Italy)

2:18

37

No. 28. When I Went to Bembaša
(Bosnia)

1:33

Dušan Bogdanović

World Music Primer (2022)*

- 4 I. Balkanska Petica (Balkan Five)
- 5 II. Sakura, Sakura (Japan)
- 6 III. Auld Lang Syne (Scotland)
- 7 IV. Makedonsko Devojce
(Northern Macedonia)
- 8 V. Hsiao Pai Ts'ai (China)
- 9 VI. An African Puzzle

7:22

0:34

1:50

1:13

1:10

0:54

1:41

31:18

1:13

1:42

0:42

1:08

1:21

1:12

1:11

1:16

1:15

0:38

Music Garden Suite (2024)*

10:58

38

I. Adieu, adieu

1:45

39

II. Mon joyeux souvenir

2:23

40

III. Cantilena

2:17

41

IV. Passacaglia

2:24

42

V. Choral

2:09

*WORLD PREMIERE RECORDING

Dušan Bogdanović (b. 1955)

Music Gardens of the World

Described as ‘a composer of masterful craft with a genuine clarity and purity of vision’ (*Guitar Review Magazine*), Dušan Bogdanović has developed a personal synthesis of contemporary classical, jazz and world music. As a soloist and in collaboration with other artists, he has toured extensively throughout Europe, Japan, China and the United States. Early in his career, he received the only First Prize at the Concours de Genève and gave a highly acclaimed debut recital at Carnegie Hall in 1977. He has taught at the University of Arts in Belgrade Faculty of Music, San Francisco Conservatory of Music and the Haute école de musique de Genève.

Performance and recording activities include collaborations with chamber ensembles of various stylistic backgrounds, including The de Falla Trio, a harpsichord and guitar duo with Elaine Comparone, and jazz partnerships with Milcho Leviev, Charlie Haden and James Newton, among others. Notably, Bogdanović has co-authored *Prisms (Six Songs by Sting)* with Sting, published by Singidunum Music and Steerpike Overseas Limited.

Bogdanović’s discography includes numerous albums released on the Intuition, Naxos, Brilliant Classics and MA Recordings labels, among others, featuring repertoire from Bach’s *Trio Sonatas* to contemporary works. Over 200 of his compositions – including solo guitar pieces, chamber music and orchestral works – are published by Bèrben (Italy) and Les Éditions Doberman-Yppan (Canada). His theoretical writings include *Polyrhythmic and Polymetric Studies* and *Harmony for Classical Guitar* (Edizioni Curci), as well as *Renaissance Polyphony*, *Ex Ovo* and *Tradition and Synthesis* (Doberman Musique/Productions d’Oz).

*Look at the Big Birds,
They are happy.*

In today’s fast-paced world, every individual holds within them the potential seed to cultivate personal and collective ‘music gardens’. These music gardens serve as conduits for reinterpreting and reimagining stories, emotions and experiences across generations and cultures, fostering an ongoing dialogue between the past, present and future.

The original inspiration for this project stemmed from my desire to create a compilation of world music pieces dedicated to my young son, Theodore. I envisioned a collection that would offer a cosmopolitan musical experience, accessible and engaging for a young audience. After listening to the splendid and glorious guitar duo of Antigoni and Eleonora, I felt compelled to expand the project into a more extensive recording. In addition to the two collections of folk music, I have included arrangements of three beloved Neapolitan songs. The selection concludes with the original piece, *Music Garden Suite*, which was commissioned specifically for the duo.

There is a rich educational tradition based on European folk music, and I have made an attempt to extend these sources geographically toward other cultural cradles, primarily through selective choices of Middle Eastern, African and Asian music. Especially at a time when our world is threatened by brutality and chaos, let this small selection serve as a musical seed – blossoming into the diverse and abundant spirit of the music gardens of the world.

Music Garden Suite (2024) (World premiere recording)

The title piece of the album, *Music Garden Suite*, was commissioned by the Augustine Foundation for the guitar duo of Antigoni Goni and Eleonora Perretta. The central theme of this musical work is inspired by a beautiful song by the 15th-century French composer Gilles Binchois. The piece consists of five interwoven movements: *Adieu, adieu, Mon joyeux souvenir*, *Cantilena*, *Passacaglia*, and the final movement, *Choral*.

World Music Primer (2022) (World premiere recording) **Look at the Big Birds** (2013)

Of the whole collection of works on this album, there are only two transcriptions, both from the Western classical repertoire. The hymn *A Mighty Fortress* ('*Ein feste Burg*') was composed by Martin Luther sometime between 1527 and 1529. The second transcription is a piano version of Fryderyk Chopin's *Maiden's Wish* ('*Życzenie*') from his collection *Polish Songs, Op. 74*.

Though I did not plan a regional classification, certain similarities in harmonic language and rhythmic profile seemed to naturally align. Thus, one of the best-known songs in the English language, *For He's a Jolly Good Fellow*, and the Scottish *Auld Lang Syne* pair well with *Next to my Blonde* ('*Auprès de ma blonde*') – a 17th-century *chanson* that served as both a nursery rhyme and a drinking song. All of these songs are 'dressed up' in essentially traditional harmonic clothing.

I'm a Happy Swiss Boy ('*Bin i net a lust'ger Schweizerbu*') is a typically cheerful Swiss-German song. *Two Guys from Brač* ('*Dva Bračanina*') is a humorous song from Dalmatia. Though it is often sung a cappella by *klapa* vocal groups, I arranged it as a melody with accompaniment which, through chromatic undertones, emphasises the song's comical character ('When a fine girl passes by the waterfront / she carries a pitcher of wine / And what, and what? What do the two guys say?'). Another humorous song, from Denmark, *Anna Loved One by One* ('*Anna elsked skiftevis*'), describes the love life of a very promiscuous girl.

Further east – but sharing the same tonal foundations – is the upbeat Russian song *In the Summertime* ('*Letom*'). *Gander in the Pratie Hole* ('*An Gandal Ag Poll Na Bpratai*') in Gaelic is one of the most popular Irish fiddle jigs, appearing on scores of recordings (including this one), and in hundreds of songbooks.

The unofficial first prize for the world's oldest complete song may well go to the Ancient Greek *Epitaph of Seikilos*, a four-line inscription that muses on living life to the full, as it is short and will soon be over. Nevertheless, according to the (admittedly debatable) Mitochondrial Eve hypothesis, the oldest music actually comes from Africa. I have included three African pieces here: *Look at the Big Birds!*, based on a children's song from Namibia; *Ewe Songdance* from Ghana; and an original modular piece titled *An African Puzzle*.

After the Jews were expelled from Spain in 1492, they preserved songs in Ladino, the traditional language of the Sephardim. *Rachel* is one of the lesser-known Sephardic romances, which seems to have retained its original form and colour. Interestingly, one of the most beloved Bosnian songs, *When I Went to Bembaša* ('*Kad ja podjoh na Bembašu*'), was originally a Sephardic tune, *El Dio Alto*. I arranged this piece in four-part harmony, envisioning it for an a cappella choir.

Standing between the West and the East, the Balkan region has produced some of Europe's richest and most synthetic folk music. Due to historical circumstances, the southern Balkans developed a unique tonal-modal harmonic language, often combined with asymmetric metric profiles. The songs *Macedonian Lass* ('*Makedonsko Devojče*') and *I'd Love to Be a Farmer* ('*Što mi e merak poljak da bidam*') are perfect examples; both based on 7/8 metre and modal harmony. Another song in the same metre but much slower in tempo is the Serbian *Šano, Sweetheart* ('*Šano Dušo*'), which comes from the southern Serbian city of Vranje.

Moving further into the Middle East, *Baluchestan Dance* ('*Emshab hanâ bandâne*'), from southeastern Iran, is traditionally performed during the *hanâ bandân*, a pre-wedding night ceremony involving henna tattooing. The second piece in this group is an Azeri tune, *A Sad Song* ('*Qemgin Mahnî*'). As with *Baluchestan Dance*, I recomposed the music by adding chromatic contrapuntal textures to the original melodies.

The music of the Far East – like that of the Near and Middle East – has often been included in the Western repertoire as 'exotic' or 'oriental' colouring within Western compositional frameworks. Here, I aimed to present the material in its own cultural clothing. *Balinese Dance* is a good example. It is modelled on Balinese rice-pounding music (*nebuk padi*), which employs a four-part rhythmic structure based on different types of strokes and mallets used with pottery utensils.

Other pieces from this region include two delicately ornamented Chinese songs *Little Monk* ('*Hsiao Ho Shang*'), *Little Cabbage* ('*Hsiao Pai Ts'ai*'), and *Arirang*, the famous Korean song, which, according to some experts, has about 3,600 variations and can be heard in approximately 60 versions. Two Japanese songs are featured: the venerable *Sakura, sakura* and *Mukô Yokochô*, a children's song from the Edo period.

The immigrants who populated the 'New World' brought with them folk songs from the 'Old Countries'. *Old Folks at Home*, written by Stephen Foster (also known as 'The Father of American Music'), is one such song. Interestingly, the original lyrics of this song – also known as *Suwannee River* – were a direct cross between standard English and the dialect spoken by African slaves.

Navajo Song and *Farewell to You* (or 'Aloha 'Oe' in native Hawaiian) represent two distinct paths of how indigenous music adapted to dominant Western culture: in the case of the Navajo, the music largely remained confined to small communities and endures in relative obscurity; in the case of Hawaii, tribal music merged with American folk and popular idioms to create what is widely recognised today as Hawaiian music.

Three Neapolitan Songs (World premiere recording)

Three favourite Neapolitan songs – *Torna a Surriento* (*Vide 'o mare quant'è bello!*) by Ernesto De Curtis, *Era di Maggio* by Mario Pasquale Costa, and the humorous *'O surdato 'nnammurato* by Enrico Cannio – were transcribed specifically for the duo of Antigoni Goni and Eleonora Perretta and add a popular flavour to this recording. I used a tongue-in-cheek arrangement including mandolin-like tremolo, beautiful melodies in harmonics, and pizzicato for a spoofy, comical effect. An additional Calabrian song, *Vaju me 'nzuru*, was kindly recommended by the guitarist and musicologist Francesco Domenico Stumpo.

Dušan Bogdanović



DUO Goni-Perretta

Antigoni Goni and Eleonora Perretta's musical collaboration is a harmonious symbiosis of different generations, cultural backgrounds and artistic sensibilities. What began as a teacher-student relationship at the Koninklijk Conservatorium Brussel (KCB) soon developed into a creative artistic partnership fuelled by mutual respect, admiration, artistic exchange and a shared passion for the classical guitar's boundless expressive potential. It finds its first recorded expression in the works of Dušan Bogdanović, a composer whose bold, genre-transcending music aligns perfectly with the artists' approach, with their collaboration described by the composer as 'splendid and glorious'.

Antigoni Goni

Internationally acclaimed for her exquisite tone and distinguished career as both a soloist and chamber musician, Greek guitarist Antigoni Goni gained global attention after winning the prestigious Guitar Foundation of America Competition (1995). She has since performed in most of the world's leading concert halls and recorded for Naxos, Koch and Timespan. Founder of Juilliard's Pre-College Guitar Department and the Volterra Project summer institute, she is a Royal Academy of Music Honorary Associate, and has served as professor of guitar at the KCB since 2005.

Eleonora Perretta

Described as a 'young guitarist of extraordinary talent', and acclaimed for her great versatility, immaculate sound and remarkable technique, Italian guitarist Eleonora Perretta has performed in some of the world's most prestigious concert halls and festivals. She is a top-prize winner of numerous international competitions and a recording artist for Naxos and Da Vinci Records. Perretta is also an active researcher and serves as a professor assistant to Antigoni Goni at the Koninklijk Conservatorium Brussels.

In this recording Ms Goni is in the left channel and Ms Perretta on the right.

www.duogoniperretta.com



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Photo: Pepa Niebla with The Foghouse Photography

Dušan Bogdanović's inspiration behind this project came from writing a compilation of world music pieces for his young son, but after hearing the duo of Antigoni Goni and Eleonora Perretta perform he greatly expanded the idea. The abundant spirit of these folk inspirations is exemplified by their variety – from 17th-century *chanson* to Irish fiddle jigs; humorous Dalmatian songs to a Sephardic romance; and from the dances of south-eastern Iran to Balinese rice-pounding music. To introduce a popular flavour, he has added arrangements of three beloved Neapolitan songs.

Dušan
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(b. 1955)

	Three Neapolitan Songs (arr. Dušan Bogdanović, 2025)*	8:56
1	Ernesto De Curtis (1875–1937): Torna a Surriento (1894)	3:23
2	Enrico Cannio (1874–1949): 'O surdato 'nnammurato (1915)	1:58
3	Mario Pasquale Costa (1858–1933): Era di Maggio (1885)	3:35
	Dušan Bogdanović	
4–9	World Music Primer (2022)*	7:22
10–37	Look at the Big Birds (2013)	31:18
38–42	Music Garden Suite (2024)*	10:58

***WORLD PREMIERE RECORDING**

DUO Goni-Perretta
Antigoni Goni, Eleonora Perretta, Guitar

A detailed track list can be found inside the booklet.

Recorded: 3–5 April 2025 at St. Paul's Anglican Church, Newmarket, Ontario, Canada

Producer, engineer and editor: Norbert Kraft • Booklet notes: Dušan Bogdanović

Publishers: Singidunum Music 1–3 38–42, Les Éditions Doberman-Yppan 4–37

Antigoni Goni plays a guitar made by J. Romanillos, UK • Eleonora Perretta plays a guitar made by Paolo Coriani, Italy

Cover photo by Pepa Niebla with The Foghouse Photography

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