

# SAMBORO

PETAR & DANIEL



HR  
RECORDINGS

E303HR

**VOJISLAV IVANOVIC, (1959)**

*1-Balkan Express*.....5:29

**CHRYSTIAN DOZZA, (1983)**

*2-Folklore*.....5:40

**VOJISLAV IVANOVIC, (1959)**

*3-Lazar's Morning*.....4:40

**EDUARDO MARTÍN, (1956)**

**SUITE HABANA**

*4-I.Lugares comunes*.....1:35

*5-II.Amaneceres*.....3:22

*6-III.Sol y Sombras*.....2:04

**PAULO BELLINATI, (1950)**

*7-Bom Partido*.....4:12

**HERMETO PASCOAL, (1936)**

*8-São Jorge*.....5:18

**JORGE CARDOSO, (1949)**

*9-Milonga*.....4:14

**DUSAN BOGDANOVIC, (1955)**

*10-Byzantine Theme and variations*.....10:19

**JOÃO DONATO, (1934-2023)**

*11-Donato's Garden*.....5:33

**VOJISLAV IVANOVIC, (1959)**

*12-Samboro, (Petrovo Oro)*.....8:00

**T.T:60:00**

**Petar Jankovic, guitar**

**Daniel Duarte, guitar**

**Peter Hansen, double bass**

**Pedro Fernandez, percussionist**

*(Balkan express, Suite Habana, Byzantine Variations)*





*Balkan Express* by Vojislav Ivanovic is a musical journey inspired by the legendary train that once connected the heart of the Balkans with the rest of Europe. Evoking the sights, sounds, and rhythms of the diverse cultures along its route, the piece weaves together fiery dances, melancholic folk melodies, and intricate rhythms that capture the spirit of Balkan life. Originally composed and recorded in 2005 by Ivanovic jazz-fusion group Levantina for an album of same name, the piece featured a dynamic blend of electric guitar, bass, and drums. He later arranged it for two guitars for his Levante Guitar Duo, preserving its rhythmic energy in a more intimate setting. Inspired by the original fusion approach, Petar and Daniel recorded their own arrangement, adding bass and percussion to reinforce the deep-rooted Balkan musical styles. With Peter Hansen on bass and Andy Miller on percussion, this rendition amplifies the train's pulse, blending the drive of Balkan rhythms with the expressive power of the guitar duo, carrying the spirit of the Balkan Express forward.

*The fusion of diverse musical traditions has been a defining element of my work, from my earliest compositional explorations to the present day. With an ever-curious and open mind toward the music of different cultures, this blending has always unfolded naturally and organically. The melodic richness of the Americas seamlessly intertwines with the heritage of Western classical music, while the infectious rhythms of Brazil find an enticing connection with the music of the Middle East.*

*Folklore, too, thrives in this boundless landscape, linking the lyricism of Brazilian music with the intricate rhythms of Eastern Europe. Melodically, the modal character of northeastern Brazilian folk music harmonizes effortlessly with the modes of the Balkans, while rhythmically, Brazilian grooves take on a new dimension when infused with the asymmetrical meters of Eastern European traditions.*

I am delighted to the first recording of this challenging piece in the hands of my dear friends, Daniel and Petar—a Serbian-Brazilian guitar duo who share the belief that music knows no borders.

*Lazar's Morning* by Vojislav Ivanovic is a powerful piece that captures the quiet, fateful moments before the Battle of Kosovo in 1389. It tells the story of Serbian Tsar Lazar and his knights, who stand resolute in the face of their inevitable fate, embodying both solemnity and courage. Originally composed in 1997 during a rehearsal of the Levantine Jazz Trio with legendary pianist Miloš Petrovic and percussionist Veljko Nikolic ("Papa Nik"), the piece was later recorded on the Levantina album. This arrangement preserves Ivanovic's original instrumentation while incorporating Brazilian elements and quotations from Brazilian works that also depict mornings, such as *Manhã de Carnaval* by Luiz Bonfá.

*Suite Habana* by Eduardo Martín is a vibrant and rhythmic work originally composed for guitar and flute, reflecting the rich musical traditions of Cuba. In this rendition, Petar and Daniel expand the instrumentation, featuring Daniel Duarte on both flute and cavaquinho, with Pedro Fernandez on percussion. The addition of cavaquinho brings a bright, percussive element to the piece, while the rhythmic foundation provided by percussion enhances its lively Cuban character. This unique arrangement captures the energy and color of *Habana Suite*, blending the warmth of the guitar with the rhythmic drive of traditional Cuban music, creating a dynamic and engaging interpretation.

*Bom Partido* by Paulo Bellinati is a vibrant tribute to partido alto, a subgenre of samba known for its syncopated rhythms and call-and-response phrasing. Originally composed as an instrumental piece, Petar and Daniel brought a unique twist to their recording on *Samboro* by incorporating vocalizations in the middle section. This addition enhances the improvisational spirit of the piece, deepening its connection to traditional Brazilian music and adding an expressive, human element to Bellinati's rhythmic and harmonic interplay.

*São Jorge* by Hermeto Pascoal is a mesmerizing piece infused with the composer's signature blend of rhythmic complexity and melodic freedom. In this arrangement for two guitars, Daniel Duarte masterfully adapts Pascoal's rich harmonic language and dynamic interplay, capturing the spirit of the original while exploring new textures and compositional elements unique to the guitar duo version. The arrangement highlights the fluid movement between rhythmic drive and lyrical passages, reflecting Pascoal's deep connection to both Brazilian tradition, the Baião rhythm and avant-garde innovation. With intricate counterpoint and vibrant energy, this version of *São Jorge* offers a fresh perspective on one of Pascoal's most captivating works.

*Milonga* by Jorge Cardoso is a beautifully evocative piece rooted in the traditional milonga rhythm of Argentina and Uruguay. Originally composed for solo guitar, this version is reimagined for guitar duo, allowing for a richer interplay of voices and expanded harmonic depth. The arrangement enhances the flowing, melancholic melody with layered textures, bringing out the piece's lyrical and rhythmic subtleties while featuring improvisations. By sharing melodic and accompaniment roles, the guitars create a dialogue that deepens the expressive nature of Cardoso's composition, offering a fresh and intimate take on this beloved work.

*Byzantine Theme and Variations* by Dušan Bogdanović blends ancient Byzantine chant with his distinctive harmonic and rhythmic language. Originally for guitar duo, the piece was later recorded by the composer with guitarist Miroslav Tadić and percussionist Mark Nauseef, adding a dynamic percussive layer. Inspired by this approach, the Petar and Daniel Guitar Duo, joined by percussionist Pedro Fernandez, further explores the fusion of strings and percussion. This rendition also incorporates ison, a vocal drone used in Byzantine chant to provide harmonic grounding and enhance the modal atmosphere. The addition of ison deepens the meditative quality of the piece, reinforcing its connection to the ancient musical traditions that inspired its composition.

*Donato's Garden* is a unique arrangement of *Bananeira* by João Donato, crafted by Daniel Duarte for two guitars. Unlike any other arrangement of this iconic piece, Daniel reimagines its harmonic and rhythmic structure, bringing fresh energy and intricate interplay between the guitars. In the middle slow section, he weaves a medley of themes and motifs from other Donato compositions, creating a seamless tribute to the Brazilian master. The rhythm guitar part, composed by Daniel, is particularly striking—full of drive and energy, it captures the infectious groove and playful spirit that define Donato's signature style. This arrangement transforms *Bananeira* into a dynamic and expressive journey through Donato's musical landscape.

*Samboro* was composed in 2021 as a commission for the Serbian-Brazilian-American guitar duo Petar and Daniel and is dedicated to them. Considering their diverse cultural backgrounds and the country in which they live and work, I drew inspiration from Serbian, Balkan, and Brazilian musical traditions, infused with jazz elements. The result is a rich fusion—"a melting pot" of genres—bridging world jazz with the traditions of Western classical music. The piece opens with a rhythmic figure that blends the Balkan 9/8 meter with the groove of Brazilian samba, serving as a recurring riff or jazz vamp throughout. It shifts between 10/8 and Serbian 9/8 before transitioning into a fast-paced 12/8 Bulgarian rhythm. A contrasting slow, contemplative middle section follows, built in a modern repetitive style where the guitars echo each other in dialogue. The piece resolves with a return to the opening rhythmic figures, leading to a virtuosic finale filled with sweeping glissandi across the full register of the instrument. The melody plays with blues motifs that evolve into Balkan phrases, with an extensive use of polyrhythms and polymeters, culminating in a choral, modal middle section. Originally titled *Oro Fantasia—Petrovo Oro*, the piece was renamed *Samboro* (Samba + Oro) at the suggestion of Petar and Daniel, a title that perfectly encapsulates its stylistic fusion. Their masterful interpretation brings out the vibrant energy of the composition, and to further amplify its rhythmic drive and dynamic textures, they incorporated percussion into this recording, enhancing the interplay between the Balkan and Brazilian elements at the heart of *Samboro*.

**Recorded by Chip Reardin**

**Microphones: Vintage CAD, Equitek E-300**

**Neumann M 147,AKG C414XLS,Vintage AKG D12**

**Photos by:Ted Somerville**

**Guitars by, Ignacio Fleta, Steven Walter and  
Vicente Carrillo.**

**Soprano guitar/(cavaquinho) by Fernando Paizinho**

**Strings: RC Strings**

**Flute by: Wm. S. Haynes**