

Dejan Ivanovich



"Courageous and sensitive artist with surprising technique, profound musicality and creativity in every note and phrase."

(Ritmo [Spain], November 1998)

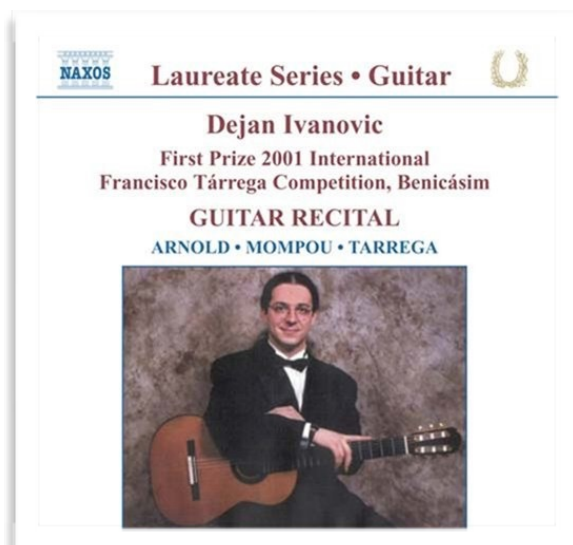
"A highly polished player and a world-class musician."

(American Record Guide [USA], March 2003)



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Dejan's debut CD was recorded with the legendary producer Norbert Kraft in Toronto (Canada) and released in September 2002 by NAXOS

Curriculum Vitae

The Croatian guitarist Dejan Ivanovich was born in Tuzla (Bosnia and Herzegovina) in 1976, beginning his guitar studies at the age of eight. He studied with Pedrag Stankovic and Vojislav Ivanovic in the primary and secondary school of music, and with Darko Petrinjak at the Music Academy of Zagreb. He has participated in masterclasses with John Duarte, Thomas Muller-Pering, Elliot Fisk, Costas Cotsiolis, Valter Despalj ('cello), Michael Steinkuhler (viola da gamba) and Igor Lesnik (percussion). He was supervised by Christopher Bochmann in his Doctoral Thesis at the University of Évora between 2011 and 2014.

His professional career began simultaneously with his superior studies (1994-1998). He has taken part in some of the most prestigious music festivals such as the Spoleto Festival (personally invited by Maestro Gian Carlo Menotti for the position of resident performing artist), the Edinburgh Festival and the Festival of the Costa de Estoril, Gevelsburg Guitar Festival, Oporto-City of European Culture and Guitarra Viva in Croatia besides others. He has also taken part in various chamber music groups: with the flautist Vasco Gouveia, 'cellist Jed Barahal, guitarist Masakazu Tokutake, soprano Ana Ester Neves, Lyra String Quartet, etc.

He is the winner of the first prize and special prize of the best interpretation of Spanish music in the 13th International Guitar Competition of Doña Infanta Cristina (Madrid, 1998), first prize in the 3rd International Competition of Sinaia (Romania, 1998), first prize in the 17th Certamen Guitar International Andrés Segovia (Herradura, 2001), first prize and audience prize in the 35th Certamen Guitar International Francisco Tárrega (Benicásim, 2001) and the first prize in the 4th International Competition of Crete (Arhanes, 2005).



CD *Em memória da madrugada* with Orquestra Clássica do Centro, Coimbra (Portugal)



Debut CD, *Les Deux Amis*, was recorded with the producer Hubert Käppel in Cologne, Germany and released in July 2010 by KSG EXAUDIO

Dejan collaborates on a regular basis with various orchestras such as the Royal Chamber Orchestra of Wallonie (Belgium), Orchestra of Benicàssim (Spain), Chamber Orchestra of Slovakia, Symphony Orchestra of Vojvodina (Serbia), Filarmonía das Beiras, Orquestra Clássica do Centro (Coimbra) and Lisbon Metropolitan Orquestra (Portugal). In January 2016, he performed M.Castelnuovo-Tedesco's *Romancero Gitano* Op.152 for mixed choir and guitar in Calouste Gulbenkian Concert Hall, together with the Gulbenkian Choir, under the direction of maestro Paulo Vassalo Lourenço.

His recitals in Africa, Europe, the Americas and Asia have received unanimous acclamation by critics and public alike. Various television and radio stations have broadcast and recorded his performances in countries as diverse as Sweden, Morocco, Japan, Romania, Croatia, Belgium, Brasil & Spain.

Newspapers and magazines worldwide have reported on his performances.

His solo recordings on CD with NAXOS and other labels reflect his mastery in repertoire reflecting many epochs and styles, from early music to the most current composers in the guitar repertory, such as Rodney Bennett, Garcia-Abril, Mompou, Arnold, McPherson, Salvador, Castelnuovo-Tedesco, José, Domeniconi, Asencio and Rodrigo.

Since 2004 he has joined forces with the Greek guitarist Michalis Kontaxakis in the duo Kontaxakis – Ivanovich. Their first CD, recorded in Cologne and produced by Hubert Käppel, entitled *Les Deux Amis*, was released in 2010 by KSG EXAUDIO.

He recorded in 2013 *Em Memória da Madrugada* by the Russian/Portuguese composer Marina Pikoul with the Orquestra Clássica do Centro under the direction of David Wyn Lloyd.

C.Bochmann, T.Oliver, M.Pikoul, J.Madureira, J.Pereira, C.Gutkin and R.Abreu are some of the composers who have dedicated their music for Dejan.

He is professor of Guitar at the University of Évora in Portugal since 2007 and obtained his Doctorate there in March 2015 in Music/Musicology.

Since 2016, Dejan is the D'Addario Artist/Ambassador. He plays the instrument made by Alkis Eftimiadis.



Press

“(...) Dejan Ivanovich and guitar graced the Auer Hall stage Friday evening and quickly sold himself as an artist who'll need to be paid attention to in years ahead (...). He is a commanding instrumentalist and a sensitive musician. He is also courageous (...). The sharp, distinct enunciation of notes as well as the seamless handling of those notes in succession required by these Bach sonatas were beautifully handled (...). Quiet as much of this piece is (*Sonata Op.61* by J.Turina), it also throbs with Latin passion, a fact not lost on Friday's soloist. He made glorious moonlight of the score (...). The guitarist interpreted the music (J.Rodrigo's *Zapateado*) as an expression of romance; in his hands, it gained a sense of subtle yet limpid ecstasy (...). The feel of serenading marked Ivanovich's playing of Vicente Asencio's *Collectici Íntim*, five pieces of, indeed, intimate scale. As the guitarist played them, they seemed designed not for an audience but for one to one soul sharing (...).”

**(Sunday Herald Times [USA],
September 1999)**



**Concierto de Aranjuez with Lisbon Metropolitan
Orchestra and Maestro Jesus Amigo (Carcavelos
[Portugal], January 2010)**



“By perfect handling of details, splendid technical virtuosity and by sensitive approach to music in general, Ivanovich showed all those elements that could classify him to the highest world guitar elite in his further career... His infinite understanding and feeling of the performed music received a tremendous acclamation in a completely full church of St. Donat (...).”

(Slobodna Dalmacija [Croatia], July 1997)

“(...) I said "a new face" because he presented himself with the highest guitar artistry with his recital. Firstly, I would emphasize his relaxed and very attractive performance which displays an artist who is completely drawn into music which is performed and who respects the listener and devotes himself to the public's attention... In those five movements (P.Bellinati's *Suite Contatos*), once again, Dejan Ivanovich presented all the splendour of his technique and musicality which grace his music interpretation...”

(Vjesnik [Croatia], April 2001)

“Whilst listening to this disc I found myself so engrossed in the music that I was unaware of the guitarist Dejan Ivanovich. This is a compliment to his playing as at no time did the technical difficulties get in the way of the music. The interpretation and use of tone colour seems totally appropriate and the general oneness with the music assured. Overall this is a fine, well-played collection of mostly rarely recorded music for guitar and while it will appeal to the guitar enthusiast it is still a worthwhile buy for those interested in the lesser known works of the British composers Malcolm Arnold and Richard Rodney Bennett.

(musicweb.uk.net [UK], April 2003)

“Dejan Ivanovich gave an outstanding recital which contained works by Regondi, Castelnuovo-Tedesco, Arregui, Bennett and Rózsa, as part of *Guitarra Viva* concert series, a very popular event which promotes guitar art to the public of all ages. (...) With the chosen program of contrasting expression, emphasised on the quality and peculiarity of *Lyric Pieces* by Vicente Arregui and *Sonatas* by Richard Rodney Bennett and Miklós Rózsa, Dejan Ivanovich presented the concert evening of extremely personal, highly thoughtful and inspiring interpretative discourse. In the core of his approach, distinguished by extraordinary clear and precise handling of the score, there is a declension of detailed relationship towards structure and form from where the interpretations grow and develop by perspicuity of rich and complex entirety of every single work. By articulating a generated inner tension of the music body, Ivanovich never exceeds an invisible margin of exterior or profane in relation to the dynamics of the expression but, on the contrary, he uncovers the landscape of a delicate extent of introspection to the accomplished perspective of the listener. The sound palette, as well as the almost perfect quality of the overall tone structure and sound image in the projection is denoted by the emphasized intimate expression — like an echo of the rich lute art heritage.



In some way, that focusses attention to the plasticity regarding the proximity of framing the aesthetic uniqueness of each composition because Ivanovich underlines the important elements with his special way of communication which is, above all, rich in narrative aspect — equally clear and reflexive. That's why Regondi's *Rêverie op. 19* will shine with spontaneous simplicity and a certain charm of an expression based on romantic approach towards music form and Arregui's *Lyric Pieces* will be marked by Ivanovich's gesture of free sound expansion shaping its relief layers. The interpretation of Bennet's *Sonata* underlined the discourse of restraint and reduction, strong inner dynamics, with the extraordinary high-precision shaped sound which provided full reception of such a complex and tremendously demanding work, particularly regarding its form and structure. On the other hand, Rózsa's *Sonata* was interesting to follow due to the transformation of the guitarist's interpretative rhetorics in relation to the distinctiveness in the detachment of its material.

(klasika.hr [Croatia], January 2012)

Solo repertoire

Johann S. Bach

4 Lute Suites BWV 995—998
(Arr.: Hoppstock/Ivanovich)

6 Violin Sonatas & Partitas BWV 1001—1006
(Arr.: Dešpalj/Leonhardt/Ivanovich/Kontaxakis)

6 Cello Suites BWV 1007—1012
(Arr.: Dešpalj)

Flute Partita BWV 1013
(Arr.: Dešpalj)

Classical/Romantic period

L.Sorkočević: Sonata (Sinfonia terza)

N.Paganini: Gran Sonata in A major

F.Sor: 6 Short Pieces Op.5
Fantasy Op.7
Variations Op.9
Grand Sonata Op.22
Grand Sonata Op.25
3 Society Pieces Op.33
Elegiac Fantasy Op.59

M.Giuliani: 3 Rondos Op.8
Caprice Op.11
Sonata Op.15
Le Papillon Op.50
3 Sonatinas Op.71
Fughetta Op.113
6 Rossinianas Op.119—124
Sonata Eroica Op.150

F.Schubert: 6 Songs
(Arr.: Mertz)

J.K.Mertz: 3 Fantasies Op.65
Élégie
Bardenklänge Op.13

L.Legnani: Fantasy Op.19
36 Caprices, Op.20
Variations Op.64
Variations Op.201

G.Regondi: Introduction et Caprice Op.23
Reverie Op.19
Air Varié, Op.22
10 Studies

I.Padovec: Variations Op.2

J.Dubez: Fantasy Op.2

M.A.Zani de Ferranti: Caprice Op.6
Fantasy Op.7
Nocturne Op.9
Fantasy Op.10

W.Th.Matiegka: Sonata Op.23

S.Molitor: Sonata Op.7

D.Aguado: 3 Rondos Op.2

N.Coste: Fantasy Op.16
Fête Villageoise Op.47

J.Arcas: Fantasy on themes from Traviata

F.Tárrega: Recuerdos de la Alhambra
Capricho Árabe

A.Barrios-Mangorê: La Catedral
Un Sueño en la Floresta
Una Limosna por Amor de Dios
4 Valses Op.8



20th/21st Century Sonatas

Large pieces

M.M.Ponce: Sonata Mexicana
Sonata III
Sonata Clásica
Sonata Romántica

A.José: Sonata

M.Castelnuovo-Tedesco: Sonata
Omaggio a Boccherini Op.77

J.Turina: Sonata Op.61

E.Desderi: Sonata in Mi

J.Manén: Fantasia-Sonata Op.
A=22

K.Vassiliev: Sonata

A.Ginastera: Sonata Op.47

L.Brouwer: Sonatas 1—3

S.Goss: Sonata

A.Klobučar: Sonata

L.Chailly: Sonata

P.Vasks:
The Sonata of Loneliness

A.Garcia-Abril:
Sonata del Pórtico

D.Bogdanović: Sonatas 1—3

T. Cary: Sonata fo Guitar Alone

J.Feld: Sonata

H.Werner-Henze:
Royal Winter Music

A.F.Kropfreiter: Sonata

J.Rodrigo: Sonata Giocosa

M.Rózsa: Sonata

R.Rodney Bennett: Sonata

M.Tippett:
The Blue Guitar Sonata

B.Britten: Nocturnal Op.70

W.Walton: Five Bagatelles

C.Bochmann: Diastrophe
Sonata-Fantasia
Essay VII

L.Berkeley: 4 Pieces
Sonatina

M.Arnold: Fantasy Op.107

S.Dodgson: Merlin

F.Martin: Quatre Pièces
Brèves

H.Martelli: Quatre Pièces
Op.32

C.Domeniconi: Koyunbaba
Op.19

V.Asencio: Collectici Íntim
Suite Valenciana

F.Mompou: Suite
Compostelana

A.Garcia-Abril: Tres
Preludios Urbanos

V.Arregui: Piezas Líricas

M.Pikoul: Dreams and
Portals

R.Abreu: SuiTUs

F.Lopes-Graça: Partita

A.Lopes: Mirror 2

T.Takemitsu: All in Twilight
In the Woods

A.Tansman: Inventions
Cavatina

K.Vassiliev: Three Forest
Paintings

S.Assad: Aquarelle



M.Castelnuovo-Tedesco:
Variations Op.71
Rondo Op.129
3 Preludes Op.176
24 Caprichos Op.199

N.Koshkin: Fall of Birds

N.D'Angelo:
Due Canzoni Lidie

L.Brouwer:
El Decameron Negro
La Ciudad de las Columnas

J.Rodrigo:
Tres Piezas Españolas
Elogio de la Guitarra
Invocación y Danza

T.Oliver: Mixórdia

S.Šulek:
The Troubadour's Three

B.Papandopulo: 3 Dances

M.Lindberg: Mano a Mano

M.Ruždjak: Double

M. Salvador: Homenatge a
Mistral

L.Berio: Sequenza XI

A.Piazzolla: Five Pieces

Short 20th/21st Century pieces

T.Riley: Barabas	J.Turina: Ráfaga Fandanguillo Sevillana	E.Krenek: Suite
D.Milhaud: Segoviana		E.Carter: Shard
R.Rodney Bennett: Impromptus	R.Gerhard: Fantasia	G.Cassadó: Catalanesca
F.Parać: Music for Guitar	M.de Falla: Homenaje a Debussy	C.Chávez: 3 Pieces
F.Peyrot: Theme & Variations	M.Ohana: Tiento	S.Fumić: Nocturno Little Melody
A.Tansman: Variations on Scriabin's Theme	J.Pereira: Espirais sem Retorno	G.Migot: Pour un Hommage à Claude Debussy
M.Castelnuovo-Tedesco: Tarantella	T.Takemitsu: Equinox Folios	F.Mompou: Canço y Dansa N.º13
M.Carmon: The Guitarist's Guide to the Orchestra	C. Bochmann: Sonatina	P.Petit: Theme & Variations
L.Brouwer: Canticum Tarantos La Espiral Eterna El Arpa y la Sombra	D.Bogdanović: Blues & 7 Variations	E.Rautavaara: Partita
	G.McPherson: Study in Moto Perpetuo	J.Rodrigo: Junto al Generalife Un Tiempo fue Itálica Famosa
	S.Gubaidulina: Serenade	N.Rorem: Suite

Works for guitar & orchestra

A.García-Abril: Concierto Aguediano Concierto Mudejar	J.Françaix: Concerto
R.Adame: Concierto Clásico	M.Giuliani: Concerto Op.30 Concerto Op.36 Concerto Op.70
M.Arnold: Serenade Op.50 Concerto Op.67	H.Werner-Henze: Ode to an Aeolian Harp
J.S.Bach: Concerto BWV 1056	F.Molino: Concerto Op.56
R.Rodney-Bennett: Concerto	M.Pikoul: Em Memória da Madrugada
L.Berio: Chemins V	M.M.Ponce: Concierto del Sur
L.Berkeley: Concerto	I.Stravinsky: Tango
L.Brouwer: Concerto Elegiaco Concerto de Volos	J.Rodrigo: Concierto de Aranjuez Concierto para una Fiesta Fantasia para un Gentilhombre
F.Carulli: Concerto Op.140	

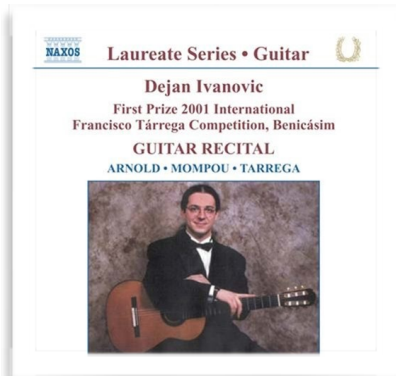


V.Ivanović: English Concerto
M.Castelnuovo-Tedesco: Concerto in Ré, Op.99 Sérénade Op.118
H.Villa-Lobos: Concerto
T.Yoshimatsu: Guitar Concerto "Pegasus Effect" Op.21

Recordings



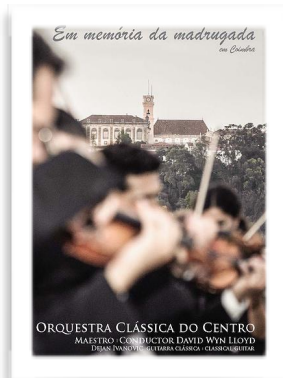
CD *Mediterraneo*, recorded with the producer Darko Petrinjak (Zagreb [Croatia], 2001), unpublished



**Dejan Ivanovich
GUITAR RECITAL
NAXOS**



**Duo Kontaxakis-Ivanovich
Les Deux Amis
KSG EXAUDIO**

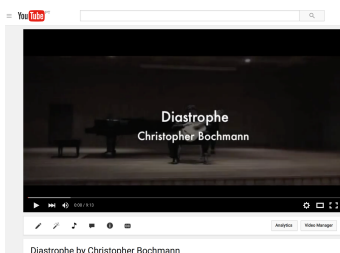


**Orquestra Clássica do Centro
*Em memória da madrugada***

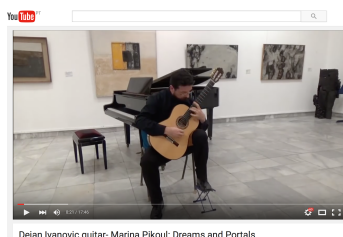


**Ivan Eugen Padovec
The Longing
AULOS**

[Diastrophe by Christopher Bochmann](#)



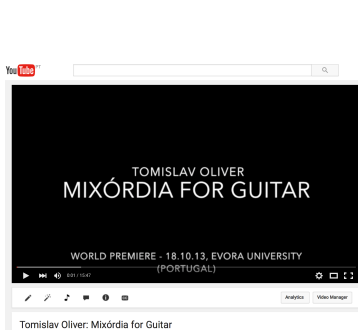
[Dreams and Portals by Marina Pikoul](#)



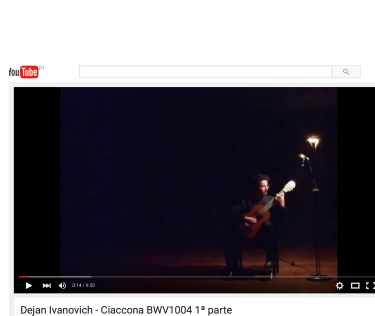
[SuiTUs by Ricardo Abreu](#)



Mixórdia by Tomislav Oliver



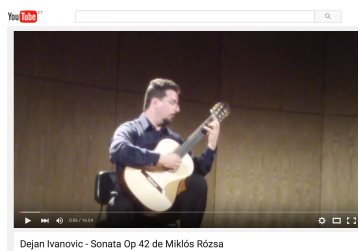
J.S.Bach: Ciaccona BWV 1004 (Leonhardt/Ivanovich), 1st part



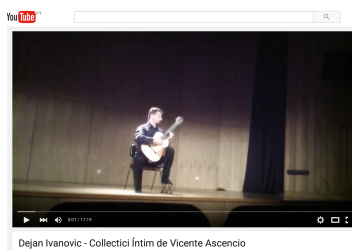
J.S.Bach: Ciaccona, 2nd part



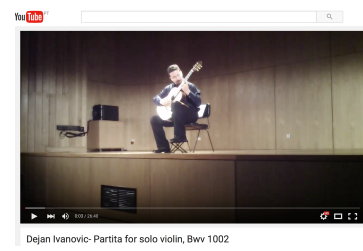
Sonata by Miklós Rózsa



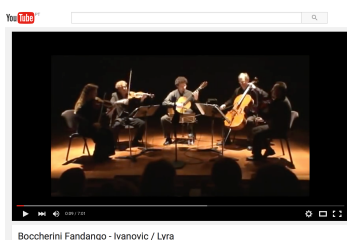
Collectici Íntim by Vicente Asencio



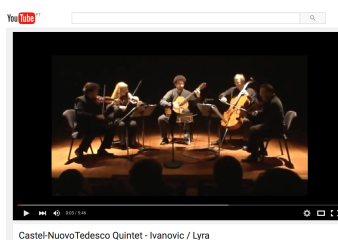
Partita BWV 1002 by Johann.S.Bach



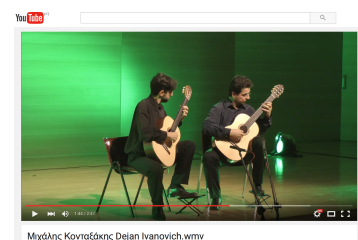
Introduction & Fandango by Luigi Boccherini (Lyra/Ivanovich)



Allegro, vivo e schietto from Quintet Op.143 by Mario Castelnuovo-Tedesco (Lyra/Ivanovich)



Rondo from Prelude, Arioso & Rondo by Anđelko Klobučar (Kontaxakis/Ivanovich)



Contact



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