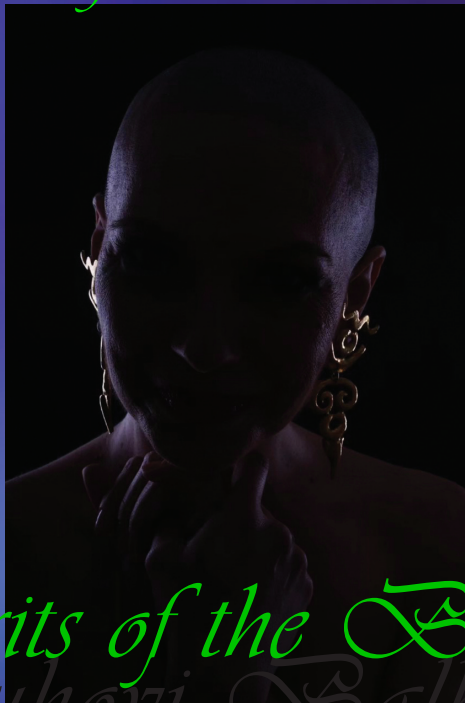


Dragomir Milenković



Wmas
records

Podržao/Supported by

Sokoj
ORGANIZACIJA
MUSIČKIH AUTORA
SRBIJE

Spirits of the Balkans
Duhovi Balkana



worldmusic.org.rs/dragomir-milenkovic-music

Spirits of the Balkans

Duhovi Balkana

- | | | |
|------------------------|-------|------------------------|
| 1. Hellas | 5:35 | Hellas |
| 2. Thessaloniki | 4:24 | Thessaloniki |
| 3. U vlaškoj šumi | 5:12 | In the Vlach Forest |
| 4. Nevena iz Nevesinja | 4:36 | Nevena from Nevesinje |
| 5. Bata Kanda | 4:55 | Bata Kanda |
| 6. Balkan Bitches Brew | 10:28 | Balkan Bitches Brew |
| 7. Duhovi Balkana | 5:38 | Spirits of the Balkans |
| 8. Izgubljena zemlja | 3:05 | The Lost Land |
| 9. Viminacium | 5:40 | Viminacium |
| 10. Kontraendorfin | 3:06 | Contraendorphin |
| 11. Naissus Trio | 6:50 | Naissus Trio |
| 12. Platon i Pitagora | 5:40 | Plato and Pythagoras |

Ovaj album je dostupan samo u
digitalnom obliku!
This album is available in
digital format only!



[worldmusic.org.rs/
dragomir-milenkovic-music](http://worldmusic.org.rs/dragomir-milenkovic-music)

Dragomir Milenković: autor svih kompozicija, gitara, elektronska obrada

Teuta Aslani: vokal

Uroš Nedeljković: saksofon

Mihajlo Mika Paligorić: bubnjevi (u pesmi *Naissus Trio*)

Slaviša Stanley Pavlović: bas gitara (u pesmi *Naissus Trio*)

Boban Prodanović: harmonika (u pesmi *Izgubljena zemlja*)

Izdavač: **World Music asocijacija Srbije – WMAS Records**, 2025.

Za izdavača: **Oliver Đorđević**

Štampa: **Birograf Comp d.o.o. Zemun**

ISBN 978-86-89607-43-7

WMAS DIG 308

OVAJ ALBUM JE DOSTUPAN SAMO U DIGITALNOM OBLIKU!

Realizaciju ovog izdanja omogućio je **SOKOJ – Fond za kulturna davanja**

© 2025 *Dragomir Milenković*

Dragomir Milenković: composer of all tracks, guitar, electronic processing

Teuta Aslani: vocals

Uroš Nedeljković: saxophone

Mihajlo Mika Paligorić: drums (on *Naissus Trio*)

Slaviša Stanley Pavlović: bass guitar (on *Naissus Trio*)

Boban Prodanović: accordion (on *The Lost Land*)

Publisher: **World Music Association of Serbia – WMAS Records**, 2025.

Publisher Representative: **Oliver Đorđević**

ISBN 978-86-89607-43-7

WMAS DIG 308

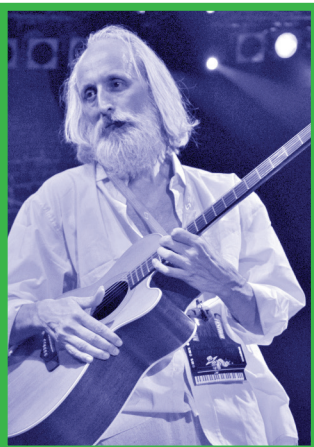
THIS ALBUM IS AVAILABLE IN DIGITAL FORMAT ONLY!

The production of this release was supported by **SOKOJ – Cultural Support Fund**

Spirits of the Balkans *Duhovi Balkana*



DRAGOMIR MILENKOVIĆ
Foto: Nišville Jazz Festival



DRAGOMIR MILENKOVIĆ
TEUTA ASLANI
UROŠ NEDELJKOVIĆ



MIHAJLO MIKA PALIGORIĆ
SLAVIŠA STANLEY PAVLOVIĆ
BOBAN PRODANOVIĆ

HAZARI – POGLED UNAZAD (iz ugla autora)

Krajem osamdesetih sam sebi postavio pitanje: *Ko sam ja kao umetnik i da li sam pronašao svoj put?* Odavno sam bio pritisnut činjenicom da godinama odrađujem posao muzičara, prateći razne izvođače i svirajući kompozicije koje su napisali drugi. Neizbežno je bilo i pitanje: *Šta sam ja stvorio u muzici i šta ostavljam kao doprinos kulturi društva kome pripadam?* Najveća ljubav mi je bila džez muzika, ali odavno tu nešto nije bilo u saglasju sa mnom, kao Balkancem, i sa mojim razmišljanjima. Zašto bih ja radio ono što su velikani džezera u Americi uradili i izgradili? U toj izgradnji sam ja bio zanemarujući višak. Osim toga, oduvek sam bio sklon inovacijama, otvaranju novih vrata, veoma nadahnut onim što su radili Majls Devis, Weather Report, Čik Koriya, Herbi Henkok, kao i ostala avangarda koja je u Americi stvarala novu epohu džez umetnosti, te onim što je popularisala nemačka izdavačka kuća ECM kao najiskrenije džez i ambijentalno stvaralaštvo.

Ideja je došla jedne noći... Dok sam se vozio autobusom, prolazeći pored Vrnjačke Banje, vozač je u tri sata razbio noćnu tišinu puštajući Jordana Nikolića sa pesmom „Oj, devojk, dušo moja” u ritmu 7/8. Imao sam osećaj kao da primam transfuziju. To je bila energija koja je dremala duboko u meni i čekala da jednog dana izbije. Pa, i moji preci po jednom dedi došli su sa Kosova...

Te zimske noći sam rešio da stvaram svoju muziku uz pomoć onog što sam znao iz oblasti džezera, pop, klasične muzike i tradicionalnog nasleđa Balkana. Došavši u Niš, gde sam tada živeo, krećem sa eksperimentima. U

HAZARI – A LOOK BACK (from the author's perspective)

At the end of the 1980s, I asked myself: *Who am I as an artist, and have I found my path?* I had long been burdened by the fact that I had spent years working as a musician, accompanying various performers and playing compositions written by others. Inevitably, the question arose: *What have I created in music, and what am I leaving behind as a contribution to the culture of the society I belong to?* My greatest love was jazz music, but something had long been out of sync between it and myself—as a Balkan native—and with my way of thinking. Why should I be doing what the greats of jazz in America had already accomplished and built? In that world, I was a negligible surplus. Besides, I had always been drawn to innovation, opening new doors, greatly inspired by what Miles Davis, Weather Report, Chick Corea, Herbie Hancock, and other American avant-gardists had done to create a new era in jazz, as well as what the German label ECM promoted as the most sincere jazz and ambient creation.

The idea came one night... I was riding a bus, passing near Vrnjačka Banja, when at three in the morning the driver broke the silence by playing Jordan Nikolić's song "Oj, devojk, dušo moja" in a 7/8 rhythm. I felt as though I was receiving a transfusion. That was energy that had been dormant deep inside me, waiting to surface one day. After all, my ancestors on one side were from Kosovo...

That winter night, I decided to create my own music using what I knew from jazz, pop, classical music, and the traditional heritage of the Balkans. Once I returned to Niš,

početku je bilo lutanja u tome i dosta škarta. Morao sam da se oslobodim bibap i bluz izraza kojim sam bio programiran tokom godina, jer to nije imalo veze sa Balkanom. U tome su mi pomogli svetogorski monah Dionisije, koga sam na Trećem programu Radio Beograda čuo kako peva vizantijski makam, kao i Pavle Aksentijević, koji je iznenada banuo u muzičku javnost sa svojim albumom „Muzika stare Srbije”. Kada je u pitanju harmonija, takođe sam se trudio da što više zanemarim standardne džez akorde, oslanjajući se na Stevana Mokranjca, iransku muziku na santuru i grčku upotrebu kanuna, budući da sam gitarista i radim sa žicama. U svemu mi je, naravno, pomoglo veliko iskustvo sa tradicionalnom muzikom Balkana... Napravio sam potpuni zaokret u dotadašnjoj pop-rok i džez muzici Srbije.

Jednoga dana sam neke snimke pustio kolegi, poznatom niškom bubnjaru Josipu Hartlu – Jošku, koji je odmah predložio da se to svira i uživo, sa sastavom, za šta nisam verovao da je izvodljivo, jer je materijal bio vrlo zahtevan i tražio ozbiljan rad. Nešto kasnije su se okolnosti ipak podesile – napravili smo trio u koji sam pozvao basistu Zorana Talevića. Svirali smo u početku u niškom „Rok klubu”, u centru grada, gde nam je utočište za eksperimente pružio Zoran Radosavljević – Čupa, nekadašnji basista Galije, koji je bio urednik muzičkih događanja u klubu. Jugoslavija se raspadala, poslovi u muzici su propadali jer su krenula ratovanja... Doneli smo odluku o otmenom propadanju, tako što ćemo konačno svirati nešto što poslovno ne obećava ništa, ali ćemo zadovoljiti sebe i pustiti mašti na volju, pokušavajući da pobegnemo od sve gore atmosfere u društvu. U sastav su ubrzo ušli gitarista Goran Ilić i perkusionista Goran Đorđević – Sole, a sinti za gitaru koji mi je nešto ranije stigao iz Engleske, dao je

where I was living at the time, I began experimenting. At first, it was a wandering process with a lot of discarded material. I had to free myself from the bebop and blues idioms that had programmed me over the years, because they had nothing to do with the Balkans. I was helped in this by the voice of Athonite monk Dionysius, whom I heard singing Byzantine makam on Radio Belgrade’s Third Program, and by Pavle Aksentijević, who had suddenly burst onto the music scene with his album “Music of Old Serbia.”

In terms of harmony, I tried to avoid standard jazz chords as much as possible, instead drawing on Stevan Mokranjac, Iranian santur music, and the Greek use of the kanun, since I’m a guitarist and work with strings. Of course, my extensive experience with traditional Balkan music was instrumental in all this... I made a complete turn away from the then-prevailing pop-rock and jazz music in Serbia.

One day, I played some recordings for my colleague, well-known Niš-based drummer Josip Hartl – Joško, who immediately suggested that we perform it live, as a band. I didn’t think it was feasible, as the material was very demanding and required serious work. Eventually, the circumstances aligned—we formed a trio, and I invited bassist Zoran Talević to join.

We started playing in Niš’s “Rock Club” downtown, where we found a refuge for our experiments thanks to Zoran Radosavljević – Čupa, a former Galija bassist and music program editor at the club. Yugoslavia was falling apart, musical engagements were vanishing as war began... We made the decision to “fall with dignity,” by playing music that had no commercial promise, but fulfilled us artistically and allowed our imagination to run free, offering escape from an increasingly bleak society.

poseban, psihodelični zvuk, podstičući našu maštu.

Imali smo sve više kompozicija koje su zbunjivale i čudile publiku nenaviknutu na radikalni idejni zaokret, zapravo na nešto potpuno novo, što do tada niko nije svirao, što se nije moglo svrstati ni u jedan standardni muzički pravac. Pod utiskom knjige Milorada Pavića, predložio sam da se sastav nazove Etno-pop zajednica Hazari, što se kasnije svelo samo na Hazari. Odmah sam pozvao Pavića i na njegovu radost ga obavestio da nam je postao kum. Počeli su i prvi koncerti i došlo je do snimanja prvog albuma „Čuvari Istine” u Beogradu, u studiju gde je snimatelj i producent bio gitarista Duda Bezuha. Prvi koncert u Beogradu je, zahvaljujući Vladi Peaku, organizovan u KST-u, a ubrzo nam Milorad Stojaković – Dača organizuje koncert u Beogradskom SKC-u. Ušli smo i u TV emisije, međunarodne festivale, ali je sastav pretrpeo odlazak dvojice članova.

Jedino rešenje za mene je bilo da pređem u Beograd, tu nastavim svoj rad i nađem nove članove. Napravljena je niško-beogradska postava, u koju su ušli bubnjar Igor Malešević i gitarista Aleksandar Dobrijević. Igora je nešto kasnije zamenio bubnjar Dejan Momčilović, ali za kratko, jer je i njega zamenio Milorad Milošević – Piroćanac, iz Niša, dok perkusionistu zamenjuje Milan Brković iz beogradskog sastava The New Age Band. Sticajem okolnosti dolazi do promene zvuka i koncepcije. Umesto gitariste ulazi violinista Nikola Aleksandrov, koga zamenjuje violinistkinja Manja Ristić. Na drugom albumu „Balkan asimetrija” gostuje pevačica Katarina Kačunković, te se sastav konačno opredeljuje za elektro-akustiku, dobija flautistkinju i vokal Teutu Aslani, a nešto kasnije i violinistu Damira Savkovića.

Soon after, guitarist Goran Ilić and percussionist Goran Đorđević – Sole joined us, and a guitar synthesizer that I had recently received from England gave the music a special psychedelic tone, fueling our creativity.

We created more and more compositions that confused and surprised audiences unaccustomed to such a radical conceptual shift—something completely new that couldn't be classified into any standard musical genre. Inspired by Milorad Pavić's novel, I proposed the name Ethno-pop Community Khazars, which was later shortened to The Khazars. I called Pavić immediately and, to his delight, told him he had become our godfather.

We began giving concerts and recorded our first album, “Guardians of Truth”, in Belgrade at MD Studio, with guitarist Duda Bezuh as recording engineer and producer. Thanks to Vlada Pejak, our first concert in Belgrade was held at KST, and shortly after, Milorad Stojaković – Dača organized a performance at SKC Belgrade. We appeared on TV, took part in international festivals, but soon two members left the band.

The only solution for me was to move to Belgrade to continue my work and find new members. A Niš–Belgrade lineup was formed, featuring drummer Igor Malešević and guitarist Aleksandar Dobrijević. Igor was later replaced by drummer Dejan Momčilović, and then by Milorad Milošević – Piroćanac from Niš. Percussionist Milan Brković from The New Age Band took over as well.

This led to a change in our sound and concept. The guitarist was replaced by violinist Nikola Aleksandrov, and then by violinist Manja Ristić. On our second album, “Balkan Asymmetry”, singer Katarina Kačunković appeared as a guest, and the band settled into an electro-acoustic setup,

Na albumu „Knjiga proroka Enoha” učestvuje violinista Filip Krumes koji nastavlja kao stalni član sastava, takođe i basista Dejan Pavlović. Početkom 2000. godine, bas gitaru svira Mihajlo Dimitrijević, perkusije Predrag Pavlović, te konačno u sastav ulazi, i najduže ostaje, perkusionista Goran Petrović – Uške iz Niša, a flautu svira Ivana Đorđević, koja je tada upravo završavala Fakultet muzičke umetnosti u Beogradu. Posle nastupa sa Kornelijem – Batom Kovačem na „Nišvillu” 2010. godine, Hazari su prestali sa radom.

Hazari su od nastanka imali problem svrstavanja u određeni pravac. Neki su nas svrstali u etno-džez sastave, drugi pod world music odrednicu, a kako je vreme odmicalo, počelo se govoriti o našoj muzici kao zasebnom pravcu. Meni je posebno bila zanimljiva opaska Bate Kovača, koji je naše muziciranje doživeo kao psihodelični folklor.

Posebno se zahvaljujem na poverenju, podršci i saradnji svih ovih godina članovima prve postave kao i ostalim muzičarima koji su predstavljali Hazare, Ivanu Blagojeviću (direktoru Nišvil festivala), Oliveru Đorđeviću (WMAS), Vladi Pejaku, Miloradu Stojakoviću Dači, Petru Janjatoviću, Branimiru Lokneru, Slađani Ristić, Radomanu Kanjevcu (uredniku Radio Beograda 2), Ministarstvu kulture Republike Srbije i ustanovama za kulturu Grada Niša i Beograda. Velika zahvalnost Organizaciji muzičkih autora Srbije (SOKOJ) za višegodišnju finansijsku podršku i Udruženju kompozitora Srbije koji mi je dodelio status samostalnog umetnika.

Dragomir Milenković

with flutist and vocalist Teuta Aslani joining us, followed later by violinist Damir Savković.

On the album “The Book of the Prophet Enoch”, violinist Filip Krumes participated and remained a regular member, along with bassist Dejan Pavlović. In early 2000, bassist Mihajlo Dimitrijević joined, with percussionist Predrag Pavlović, and finally percussionist Goran Petrović – Uške from Niš, who stayed the longest. Flutist Ivana Đorđević also joined, having just graduated from the Faculty of Music in Belgrade. After our performance with Kornelije “Bata” Kovač at Nišville in 2010, Hazari ceased activity.

Since the beginning, The Khazars had trouble being categorized into any one genre. Some placed us in ethno-jazz, others under world music, and over time, people began referring to our music as its own genre. I was particularly intrigued by Bata Kovač’s remark, who described our sound as psychedelic folklore.

I want to sincerely thank all members of the original lineup and all the musicians who represented Hazari over the years, as well as those who supported and believed in us: Ivana Blagojević (Director of the Nišville Festival), Oliver Đorđević (WMAS), Vlada Pejak, Milorad Stojaković Dača, Petar Janjatović, Branimir Lokner, Slađana Ristić, Radoman Kanjevac (Editor of Radio Belgrade 2), the Ministry of Culture of the Republic of Serbia, and the cultural institutions of the Cities of Niš and Belgrade.

Special thanks to the Organization of Music Authors of Serbia (SOKOJ) for their many years of financial support and to the Association of Composers of Serbia for granting me the status of an independent artist.

Dragomir Milenković

Diskografija „Hazara” (1993–2004) i Dragomira Milenkovića (solo projekti 2005–2025)

Čuvari istine MC, 1993. KPGT; CD, MD Studio, 1996.
Balkan asimetrija, CD, samizdat, 1998.
Knjiga proroka Enoha, CD, samizdat, 2000.
Svetlucanje kroz san, CD, samizdat, 2002; reizdanje,
PGP RTS, 2008.
Naissus XXI vek, CD, Nišvil, 2004.
Gajde, CD, Art Press, 2007.
Bogumili, CD, WMAS Records, 2013.
Vizionarenje, CD, WMAS Records, 2016.
Trogir, CD, WMAS Records, 2017.
VST džez trio, CD, WMAS, 2019.
Beogradske priče, CD, WMAS Records, 2020.
Dragomir Milenković: Retrospektiva-Hazari 1991–2020,
CD sa bukletom, WMAS, 2021.
Koridor 10, digitalno izdanje, BIVECO, 2021.
18 rimskih careva, digitalno izdanje, BIVECO, 2021.
Efes, digitalno izdanje, BIVECO, 2021.
Svita za Nikolu Teslu, digitalno izdanje, BIVECO, 2021.
7 boja harfe (sa Goranom Ćurgus), CD, WMAS, 2023.
Misteria Karpatika, CD, WMAS, 2024.
Duhovi Balkana, CD, WMAS, 2025.

Discography of „The Khazars” (1993–2004) and Dragomir Milenković (Solo Projects 2005–2025)

Keepers of the Truth – MC, 1993, KPGT; CD, MD Studio, 1996
Balkan Asymmetry – CD, self-released, 1998
The Book of the Prophet Enoch – CD, self-released, 2000
Glimmer Through a Dream – CD, self-released, 2002;
reissue, PGP RTS, 2008
Naissus XXI Century – CD, Nišville, 2004
Bagpipes – CD, Art Press, 2007
Bogomils – CD, WMAS Records, 2013
Visioning – CD, WMAS Records, 2016
Trogir – CD, WMAS Records, 2017
VST Jazz Trio – CD, WMAS, 2019
Belgrade Stories – CD, WMAS Records, 2020
Dragomir Milenković: New Balkan Music (Retrospective –
The Khazars 1991–2020) – CD with booklet, WMAS, 2021
Corridor 10, digital release, BIVECO, 2021
18 Roman Emperors, digital release, BIVECO, 2021
Ephesus, digital release, BIVECO, 2021
Suite for Nikola Tesla, digital release, BIVECO, 2021
7 Colors of the Harp (with Gorana Ćurgus) – CD, WMAS, 2023
Misteria Carpatica – CD, WMAS, 2024
Spirits of the Balkans – digital release, WMAS, 2025

Objavljeni albumi Dragomira Milenkovića za World Music asocijaciju Srbije – WMAS Records
Published albums by Dragomir Milenković for the World Music Association of Serbia – WMAS Records



WMAS
RECORDS

Albumi su ovde dostupni
The albums are available here

worldmusic.org.rs/dragomir-milenkovic-music

