



*Vobjemu dvojine*  
**DUO CLARIPIANO**

**Slovenska ljudska glasba v koncertni preobleki**  
Slovenian folk music in concert garments

■ **Iz objema dvojine** nastaja zvočni album, zbirka osmih novih skladb za klarinet in klavir s fragmenti slovenskega ljudskega izročila. Avtorja zamisli in celovitega projekta, ki je privedel do te zvočne celote, sta pianistka **Tatjana Kaučič** in klarinetist **Dušan Sodja**, uigrana glasbenika zasedbe **Dua Claripiano**. Zamisel se je brusila več let, sprožila pa jo je zevajoča vrzel na področju stika ljudske in umetne glasbe v komorni literaturi. Kot pravita sama, je bila misel še posebej vztrajna v trenutkih muziciranja na tujih odrih.

Po več kot dvajsetletni praksi predanega in spoštljivega poustvarjanja sta se Tatjana in Dušan odločila, da sama spodbudita nastanek novih partitur. K skupnemu projektu sta povabila slovensko ustvarjalno telo. Pristopilo je osem skladateljev različnih generacij, ki so Duu Claripiano posvetili samolastne kompozicijske obdelave slovenske ljudske motivike.

Prosojna, iskrena preprostost, iz katere se lahko razvije močna ljubezen in ki je dobesedno pisana izvajalcema na dušo, uvaja celovito glasbeno zgodbo. To je trislovna lirična skladba skladatelja mlajše generacije **Andreja Makorja** (1987) z naslovom *Histria et amor*. Teče čisto, neobremenjeno, naravno kot bistra voda ter se poigrava z jasno prepoznavnimi napevi istrskih ljubezenskih pesmi (*Vilota, Dajte, dajte, Ena puncā ven iz mesta gre*), ki jih skladatelj s sin-

kopiranim ritmom značajsko spremeni, morda posodobi, zagotovo pa približa okusu zdajšnjih poslušalcev. Skladba je bila krstno izvedena v Slovenj Gradcu 13. aprila 2016. Makor pa jo je takole pospremil:

... morje in obala ...  
... sonce in sol ...  
... vinograd ...  
... oljke ...  
... burja in kamen ...  
... človek ...  
... temperament in ljubezen ...  
... Istra ...  
... moj dom ...

Močno izpovedna je zamisel **Tomaža Habeta** (1947). V programski rapsodiji za klarinet in klavir razgrinja pokrajinsko idilo, zeleni spomin na preteklost, na različna, a ključna obdobja življenja, od otroštva do zrelih let. Posrečeni se zdijo kompozicijskimi prijemi, ki pletejto celoto z drobci motivike znanih ljudskih pesmi; ti opevajo nostalgичno moč zelene pokrajine. *Zelena, ki te ljubim zeleno*, tako je skladatelj po navdihu besed Federica Garcie Lorce (*Verde que te quiero verde*) naslovil partituro z izrazom zunajglasbenega skrivnostnega sveta obronkov, ki so jih odkrivali najprej otroška radovednost in igrivost, potem mladostniška vihravost, pa zrela odgovornost ter umirjena nostalgija z ozirom nazaj v svet tistih stezic, ki so včasih bile.

Skladba je krst doživela na festivalu Studenec 4. junija 2016. Tomaž Habe pa ji je dodal to vizitko: »Rapsodija za klarinet in klavir *Zelena, ki te ljubim zeleno* (*Verde que te quiero verde*, Garcie Lorce) je odzven življenjskega kroga v zvezi z naravo in ljudsko pesmijo. Od otroških let, prvih čačk z barvico – oblakov, sončkov in nazobčane travice (spomnimo se otroške pesmi *Jaz pa grem na zeleno trav'co*) se razpenja lok do fantovskih let in košnje (o tej pripoveduje gorenjska pesem *Travniči so že zeleni, ... pojd' mo le kosit*) pa madžarsko-prekmurske poroke in razočaranja ob izgubi ljube (o tej v prekmurski *Nede mi več rasla travica zelena, ge se mi je šetala ljubica libiena*) ter koroške *Travnče so žie zaliane* ... prispodobne slovesa. Skladba je posvečena Duu Claripiano, odličnima izvajalcema Tatjani in Dušanu. Med njima oziroma med klarinetom in klavirjem sem želel vzpostaviti dialog enakovrednih umetnikov in instrumentov, dialog kot najpomembnejše sredstvo dogovarjanja, odnosov med ljudmi v medsebojnem razumevanju, spoštovanju in čustvovanju.«

Skladateljica mlajšega rodu **Katarina Pustinek Rakar** (1979) se je z *Vencem treh dolin* poklonila Koroški. Partituro v tridelni pesemski obliki so navdihnili tematsko in značajsko kontrastni napevi iz Roža, Podjune in Ziljske doline. Celota se razvija kot parafraza s poudarkom na estetiki preproste harmonizacije in uglasenega, skoraj spontanega medsebojnega

sporazumevanja izvajalcev. Motivika izhaja iz treh pesemskih napevov, katerih prvi verzi so: *Rož, Podjuna, Zila, Tam, kjer teče bistra Zila in Pr' Zili rož'ce rastejo*. Krstno je bila izvedena na festivalu Studenec 4. junija 2016. Katarina Pustinek Rakar pa skladbi dodaja to vizitko: »Del naslova skladbe je število tri, ki ga lahko v skladbi večkrat zasledimo kot osnovo, vezni člen, pa tudi oblikovni steber. Najprej v prvem napevu (tri doline), potem v oblikovni zasnovi skladbe, pri kateri dobimo občutek tridelnosti, čeprav sta ji dodana uvod in zaključek (Coda), pa tudi v številnih uporabljenih koroških napevih. S številom tri se večkrat poigrava tudi moja obdelava napevov, predvsem v dvogovoru klarineta in klavirja, ki imata večkrat nasprotni ritem in tako prvi ali drugi opozori na že omenjeno število.«

Skladatelj **Janija Goloba** (1948) navdihuje Prekmurska saga. Počasni tok reke Mure, ravnina, pregovorna melanholija, pa tudi kulturno mešano območje, nad katerega se dviguje klopot štokljinih kljunov, ustvarjajo ozračje, ki je zajeto v izraz partiture s tremi stavki in preprostim naslovom: *Tri prekmurske ljudske pesmi za klarinet in klavir*. Napevi postanejo teme in izstopijo iz kompozicijske strukture, ki sicer spretno impresionistično slika pokrajino, kot prekmurska *dūša, ki premišlava*, ali arheološki spomin na nekdanjo kulturo Prekmurcev. Skladba je bila krstno izvedena 13. aprila 2016 v Slovenj Gradcu. Skladatelj

pa je zapisal, da je »občutek, ki preveva veliko prekmurske glasbe (Miško Kranjec ga imenuje halgato) posebna melanholična mehkoča«. In ta ga je vodila ob ustvarjanju *Treh prekmurskih ljudskih pesmi za klarinet in klavir*, ki temeljijo na napevih iz ljudskih pesmi s prvimi verzii: *Poj mi, poj mi, droubna ftica, Ne ouri, ne sejaj in Gnes je en leipi den*.

Ljudska pesem Posočja, natančneje, ljubezenska iz vasi Zatolmin s prvim verzom *Oj, deklita, povej mi* to je nagovorila skladateljca **Petra Šavlija** (1961). Celota se dviga iz jasno izraženega napeva pesmi, ki mu je skladatelj celo dodal besedilo. Bolj kot dodani besedilni podlagi pa, se zdi, skladatelj ostaja zvest absolutno glasbeni spretnosti kompozicijskega tkanja. Duo Claripiano je novo delo krstil na festivalu Studenec 4. junija 2016. Šavli pa je svoj pristop zgovorno opisal v vizitki: »V arhivu Glasbenonarodopisnega inštituta ZRC SAZU sem študiral zvočne zapise iz Zatolmina, ki jih je maja 1984 posredoval mag. Igor Cvetko. Številne ljudske pesmi mu je zapela in marsikaj zanimivega povedala gospa Jožefa Šavli, ki ni v neposrednem sorodstvu z menoj. Za Dušana in Tatjano sem izbral ljubezensko pesem z izrazom srčne bolečine. Iz spoštovanja do ljudske zakladnice sem se dolgo udinjajl z glasbeno obliko te skladbe in uporabil nekaj tehnik iz svoje skladateljske delavnice: motivične spremembe, variacije, imitacije, inverzije, molovo

različico in sodobne modalne postopke. Dušanu in Tatjani se zahvaljujem za čudovito idejo in priložnost, da ljudsko glasbo močneje vtremo v našo glasbeno zavest ter jo prenesemo prihodnjim slovenskim rodovom.«

Od večera, ko oblaki so rdeči, do jutra ranega, ko petelinček zapoje ... je ljubezen srca vne-mala ... Tudi **Tadeja Vulc** (1978) je segla po ljubezenski zakladnici dediščine. Nagovorili sta jo lirični pesmi s prvima verzoma *Ko oblaki so rudeči ter Petelinček je zapieu*. Partitura je sveža, igriva in iskriava, sodobna – to razkrije že prvi pogled na notni zapis. Vključuje različne zvo-kovne možnosti obeh glasbil in se tako odmika od romantičnega, nostalgičnega razumevanja ljudskega izročila v izraz preproste, mladostne, neobremenjene, tudi ne samo lepe, vsekakor pa manj čustvene danosti. Delo je doživelo krst na recitalu v Slovenski filharmoniji 11. oktobra 2016. Tole je skladateljčina vizitka: »Skladba je nastala po naročilu dveh izvrstnih glasbenikov, ki sta se našla ob muziciranju in igranju. Da pa ju ne povezuje le glasba, ampak tudi ljubezen, sem želela še posebe-no upoštevati pri iskanju primerne ljudske skladbe zanju. Ker sta duo, sem izbrala dve ljudski skladbi, ki z besediloma orišeta razpon čutenja prave, iskrene ljubezni. Le to sem želela izraziti v glasbi. Kako je novica lahko boleča. Kako spreleti srh v strahu za ljubljeno osebo. Kako je lahko življenje preprosto lepo, kadar

je v harmoniji z drugim. V skladbi poskušam oba instrumenta obravnavati enakovredno, seveda pa naj bo tako, kot je v ljubezni tudi prav. Vsak kdaj potrebuje, da se izpoje, in vsak mora znati tudi poslušati. Seveda je najlepše, kadar je vse prijetno ubrano.«

*Marija in brodnik* ali po prvem verzii *Marija z Ogrskega gre* je ena najbolj živih legendarnih ljudskih pesmi, razširjenih po vsem slovenskem prostoru. Nagovorila je skladateljca **Andreja Missona** (1960), ki je za vsebino besedila našel izviren, slikovit glasbeni izraz. Novo delo je pospremil s to izčrpno vizitko: »Slovenska ljudska pesem *Marija in brodnik* je bila med našim narodom izredno priljubljena. V izjemni zbirki, ki izhaja pri Glasbenonarodopisnem inštitutu – *Slovenske ljudske pesmi* – je obde-lana na kar 75 straneh. Peli so jo povsod po slovenski deželi, v številnih različicah, napeve pa bi lahko razvrstili v štiri skupine. Sam sem izbral eno izmed koroških, ki sem jo nedavno priredil tudi za mešani zbor in so jo lepo zapeli pevci APZ Toneta Tomšiča Univerze v Ljubljani. Vsebinska legendarnih ljudskih pesmi je po na-vadi razdeljena na tri dele: uvodnega, osrednjega zgodbo in konec z naukom. V začetku Marija zapusti Ogrsko. Uvodni del skladbe tako zveni »ogrsko«. V osrednjem delu zgodbe nagovarja mornarja, naj jo zapelje čez morje. Toda on vozi samo za denar in tako se odpravi naprej sama. Mornarja pa ujame nevihta, začne se

utapljati. Tedaj Marijo prosi, naj ga reši, ona pa mu svetuje, naj ga reši njegov denar. To zgodbo sem zvočno opisal v več variacijah na ljudski napev. Nauk pesmi je, da se izgubi vsakdo, ki se zanaša na to, da ga bo rešil denar. Z glasbe-nim razmišljanjem o tem skladbo zaokrožim. Vesel sem, da sta Tatjana in Dušan poskrbela za odlično splezitev skladbe.« Krstno sta jo izvedla 19. maja 2016 na Jesenicah.

Zadnja skladba vodi do prvinskega izkustva Bele krajine. Obredja, zaznamovana z meša-njem balkanskih kultur, so še danes del tam-kajšnjih navad. Belo oblečene žene, *kresnice*, hodijo od hiše do hiše in za dobro letino pojejo dolgo kresno pesem, ki zaradi vraže ne dopušča prekinitve. Rapsodijo s fragmenti belokranjske (kulturno mešane) pesemske dediščine (*Kresna pesem, Spazila sem Janka, Tribučko kolo, U toj črni gori*) je zasnovala skladateljca **Helena Vidic** (1987) in jo naslovila *Kresna*. Tatjana in Dušan sta jo prvič izvedla 10. julija 2016 na Veliki Slevici, Helena Vidic pa ji je dodala to vizitko: »Kot otrok sem vsako poletje hodila na počitnice k stari mami v Črnomelj, še zdaj se redno vračam tja. Zame ni lepšega kot sončno jutro v Beli krajini in belokranjske ljudske pesmi, ki mi kot skladateljci ponujajo številne možno-sti za obdelavo: nekatere zaradi svoje preproste melodike, druge zaradi močnih izraznih čustev. V rapsodiji brez besed z glasbo izražam oboje in jo pišem na kožo izvajalcema Dua Claripiano.«

Vse skladbe pričujočega zvočnega albuma dobijo svojevrsten, v globino partiture in nazaj do poslušalcev segajoč izraz rahločutnega doživljanja ter brezpogojne predanosti skupnemu izvajalskemu snovanju Tatjane in Dušana. Gre za odlično zlitje tonskih barv ter intimno prepletanje posameznih fraz, pri katerem je tehnična zahtevnost zastrta s suvereno držo dveh muzikalnih subjektov, ki vodita poslušalca v odprt in brezčasen prostor morda zares slovenskega izraza.

Zvočni album *V objemu dvojine* je nastal s sodelovanjem prvega programa Radia Slovenija kot del širšega, celovitega projekta *Duo Claripiano*. Ta v svet globalne komorne glasbe prinaša svežo, sodobno in hkrati raznovrstno literaturo z motivičnimi drobcami slovenskega narodovega blaga kot zavidljivih zvočnih posebnosti. Je celota, ki se poklanja iskreni preprostosti ljudske motivike, jo dviga na visoko umetniško raven in ostaja v prostoru estetike izobraženega glasbenega okusa.

Simona Moličnik

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Pianistka **Tatjana Kaučič** in klarinetist **Dušan Sodja** sta ustanovila **Duo Claripiano** leta 1994. Od tedaj ju ljubezen ne povezuje samo v skupnem življenju temveč tudi v glasbi. Na njuni poti so ju spremljali odlični mentorji za

komorno glasbo: fagotist Božidar Tumpelj, skladatelj Ivo Petrič in pianist Anthony Spiri, pri katerem sta se v letih 2005/2006 izpopolnjevala v razredu podiplomantov komorne glasbe na Visoki šoli za glasbo v Kölnu. Oba sta diplomirala na ljubljanski Akademiji za glasbo in magistrirala na Univerzi Mozarteum v Salzburgu. Koncertna pot ju je nato vodila od Los Angelesa, Stockholma, Edinburgha, Salzburga, Prage, Ljubljane do Beograda in Erevana. Izmed gostovanj so najodmevnejši Festival Fringe v Edinburghu, Ljubljanski Poletni Festival, Festival "Carinthischer Sommer", Akademija za komorno glasbo v Montepulciano in Mednarodni glasbeni festival v Erevanu (Armenija). Oba sta zaposlena v Slovenski filharmoniji.

Prijateljstvo s slovenskimi skladatelji je spodbudilo nastanek številnih skladb za klarinet in klavir (Ivo Petrič, Primož Ramovš, Janez Matičič, Lojze Lebič, Ljubo Rančigaj, Peter Kopač, Nenad Firšt, Peter Šavli, Slavko Šuklar, Črt Sojar Voglar, Blaž Pucihar). Za svoj prvi album *Legende* s skladbami klasikov 20. stoletja sta v reviji BBC Music Magazine prejela odlične kritike. Leta 2004 sta v samozaložbi izdala zgoščenko *Srečanja* z deli slovenskih skladateljev, ki so jima skladbe tudi posvetili. Januarja 2012 je v založbi Slovenske filharmonije izšla zgoščenko *Romantic Claripiano* z najlepšimi sonatami skladateljev romantike (Camill Saint-Saëns, Robert Schumann, Johannes Brahms), za ka-

tero sta v ameriški reviji *The Clarinet* prejela odlično recenzijo. Ob dvajsetletnici njenega umetniškega delovanja je pri ZKP RTV Slovenija septembra 2014 izšla zgoščenska *20 Claripiano* s prerezom skladb slovenskih in tujih avtorjev (Gerald Finzi, Marijan Lipovšek, Ljubo Rančigaj, Krzysztof Penderecki, Claude Debussy, Janez Matičič, Lojze Lebič, Witold Lutoslawski).

Ljubezen do nemške romantike ju je pripeljala do sodelovanja z Mendelssohnovo hišo in Društvom Edwarda Griega v Leipzigu, kjer sta gostovala marca 2011. Tatjana in Dušana so slovenski skladatelji poimenovali ambasadorja slovenske glasbe, saj na vsakem koncertu izvajata sodobna slovenska dela in naročata izvirne skladbe za njuno zasedbo. Tako sta na Svetovnem srečanju klarinetistov "ClarinetFest" 2011 v Los Angelesu in leta 2013 v Assisiju predstavila sodobna slovenska dela skladateljev Lojzeta Lebiča, Janeza Matičiča, Blaža Puciharja in Uroša Kreka. Poleti 2015 sta imela odmeven recital na "ClarinetFestu" v Madridu, jeseni 2016 v Mainzu na povabilo Združenja nemških klarinetistov, poleti 2017 pa sta predstavila svoj novi projekt *Slovenska ljudska glasba* v koncertni priredbi za Duo Claripiano na ClarinetFestu v Orlandu, Florida.

Dušan Sodja igra na klarinete izdelovalca Schwenk & Seggelke iz Bamberga.



■ The album **V objemu dvojine** (“Dual Embrace”) offers a collection of eight new pieces for clarinet and piano inspired by Slovenian folk traditions. The two authors of the concept and of the project that led to this album are pianist **Tatjana Kaučič** and clarinetist **Dušan Sodja**, two academically-trained musicians who comprise **Duo Claripiano**. They refined the concept over many years, motivated into action by the gaping rift separating folk and art music in the chamber music literature. According to the artists themselves, the concept felt especially pertinent when performing on foreign stages.

After more than 20 years of committed performances, Tatjana and Dušan decided to encourage the creation of new pieces themselves, inviting composers from across Slovenia to take part in the project. Eight composers from different generations stepped forward to contribute compositional treatments of Slovenian folk motives, dedicating them to Duo Claripiano.

Transparent, sincere simplicity from which a powerful love can evolve that is literally written for the souls of these performers while telling a complete musical story: this is the lyrical three-movement work by the composer of the younger generation **Andrej Makor** (born 1987) entitled *Histria et amor*. It flows

unencumbered, purely, naturally, like clear water, while it plays with clearly recognizable melodies from Istrian love songs including “Vilota”, “Dajte, dajte” (“Give, give”) and “Ena puncá ven iz mesta gre” (“A girl is leaving town”) which the composer characterfully reshapes with syncopated rhythms, perhaps updating them and certainly drawing closer to the tastes of modern listeners. The piece was premiered in Slovenj Gradec on April 13, 2016. Makor accompanied that performance with these words:

...sea and coast...  
...sun and salt...  
...a vineyard...  
...olive trees...  
...bora and stone...  
...a person...  
...temperament and love...  
...Istria...  
...my home...

The ideas of **Tomaz Habe** (born 1947) are powerfully stated. In his programmatic rhapsody for clarinet and piano a series of vignettes unfold: a rural idyll, youthful memories of the past, key moments of one’s life from childhood to maturity. The compositional procedures seem well-chosen as they knit together tiny motives of well-known folk songs into the

fabric of the entire piece, praising the nostalgic power of the green landscape. Inspired by Federico Garcia Lorca’s *Verde que te quiero verde*, Habe titled his score *Zeleno, ki te ljubim zeleno* (“Green, how I want you green”), expressing a mysterious extramusical world of extremities, of thresholds first discovered by childhood curiosity and play, then by adolescent passions and later by mature responsibility, and finally by resigned nostalgia as one looks back to the world of “those paths that once were” [a reference to another well-known Slovenian folksong, “Čej so tiste stezice” or “Where are those paths?” - translator]. The piece had its premiere at the Studenec Festival, June 4, 2016. Composer Tomaz Habe has added: “The rhapsody for clarinet and piano *Zeleno, ki te ljubim zeleno* (*Verde que te quiero verde*, Garcia Lorca) echoes the circle of life in connection with nature and folk song. From childhood, from the first scribbles with a crayon – clouds, suns and tooth-like grass (recalling the children’s song “Jaz pa grem na zeleno trav’co” [“I’m Going on the Green Grass”]) – the arc expands to boyhood and grass-cutting (expressed in the song from the Gorenjska region “Travniči so že zeleni, ... pojď’mo le kosit” [“The meadows are already green... It’s time to go scything”]); then to a Hungarian-Prekmurian wedding and the disappointment at being spurned by a lover (the Prekmurian folksong “Nede mi več rasla travica zelena, ge se mi je setala ljubica libiena”

or “The green grass no longer grows since my love left me”) and finally to metaphors of fame in “Travnče so že zaliane” [“The grass is already green”] from Koroška. The piece is dedicated to Duo Claripiano, the excellent performers Tatjana and Dušan. Between them, between the piano and the clarinet, I wanted to establish a dialogue between equal artists and instruments; a dialogue as the most important means of discussion, of relationships between people in mutual understanding, respect and a shared emotional life.

Venec treh dolin (“A Garland of Three Valleys”) by the young composer **Katarina Pus-tinek Rakar** (born 1979) gestures towards Koroška (Carinthia). The score, which is in ternary form, was inspired by the thematic and distinctive contrasting melodies from three historically Slovenian valleys in southern Carinthia, Austria: the Rož (Rosental), Podjuna (Jauntal) and Zila (Gailtal) valleys. The entire piece evolves as a paraphrase emphasizing the aesthetics of simple harmonizations and the well-attuned, almost spontaneous mutual understanding of the performers. The musical motives are derived from three folksong melodies, of which the first verses are “Rož, Podjuna, Zila”, “Tam, kjer teče bistra Zila” (“There, where the clear Zila runs”) and “Pr’ Zili rož’ce rastejo” (“Flowers are growing in Zila”). The work was given its first performance at the Studenec Fes-

tival on June 4, 2016. Katarina Pustinek Rakar has added the following comment, "A part of the piece's title is the number three, which we can find many times throughout the piece as a basic connecting link as well as a foundational element of the form. It appears first in the opening melody (the three valleys) then in the formal plan of the piece where, even though an introduction and coda are added, we get a feeling of tripartition, and finally also in the numerous Carinthian melodies which are used. Many times my development of the melodies plays with the number three, mainly in the dialogue between the clarinet and the piano who often have opposite rhythms, warning one another of that number".

Composer **Jani Golob** (born 1948) was inspired by the Prekmurian saga. The slow current of the Mura river, the plains, the proverbial melancholy and the culturally mixed region crowned with the clatter of stork beaks, all create an atmosphere that is expressed in the three-movement piece with the simple title: *Three folk songs from Prekmurje* for clarinet and piano. The melodies become artfully developed themes that stand out from the compositional structure, skillfully painting an impressionistic picture of the region like the Prekmurian *dūša, ki premišlava* ["spirit that ponders"] or an archeological memory of ancient Prekmurian culture. The piece was first

performed on April 13, 2016 in Slovenj Gradec. The composer has added, "the feeling which pervades a lot of music from Prekmurje (Miško Kranjec calls it "halgato") is an especially melancholic gentleness". It is this feeling which led Golob to write the *Three Prekmurian Folksongs* for clarinet and piano, based on melodies from the folksongs "Poj mi, poj mi, drobna ftica" ("Sing to me, sing to me, little bird"), "Ne ouri, ne sejaj" ("Don't plough, don't sow") and "Gnes je en leipi den" ("Today is a lovely day").

A folk song from the Posočje region – more specifically, a love song from the villages around Zatoľmin with the opening verse "Oj, deklica, povej mi to" ("Hey, maiden, do tell me") – was the inspiration for composer **Peter Šavli** (born 1961). As his piece lifts itself out of clearly expressed melodies from songs to which the composer has even added a text, it seems that he remains faithful to weaving them together with absolute musical skill. Duo Claripiano premiered the new work at the Studenec Festival on June 4, 2016. Šavli has described his approach this way, "In the archive of the Institute of Ethnomusicology ZRC SAZU I studied recordings from Zatoľmin made by Igor Cvetko in May 1984. Ms Jožefa Šavli, with whom I am not related, sang numerous folk songs for him and told him many interesting things. For Dušan and Tatjana I chose a love song expressing heartache. Out

of respect for folk heritage I laboured over the musical form of this piece and eventually used some techniques from my usual compositional workshop: motivic alterations, variation, imitation, inversion, minor-mode variants and modern modal approaches. I am grateful to Dušan and to Tatjana for the wonderful idea and opportunity to weave folk music more strongly into our musical conscience, passing it on to future generations of Slovenes".

From evening, when the clouds are red, to the early morning when the rooster crows ... love inflamed the heart ... **Tadeja Vulc** (born 1978), also compelled to explore the legacy of songs about love, found inspiration in the lyrical songs "Ko oblaki so rudeči" ("The clouds are red") and "Petelinček je zapieou" ("The little rooster crowed"). Her piece is fresh, playful, witty and modern – as a quick glance of the score already reveals. It explores the numerous sound possibilities of both instruments, moving away from a romantic and nostalgic understanding of folk tradition towards the expression of simple, youthful, unburdened, not just beautiful but certainly less emotional elements. The work received its premiere at a recital in Slovenian Philharmonic Hall on October 11, 2016. The composer had the following to say about the work: "This piece arose following a commission from two excellent musicians who have found each other

in playing and making music together. Since they are bound to one another not just by music but also by love, I especially wanted to keep that in mind in searching for appropriate folk pieces for them. Because they are a duo, I chose two folksongs which, in their lyrics, outline a range of emotions around true, sincere love. This is all I wanted to express in the music; how some news can be painful; how one shudders with concern for a loved one; how life can be simply beautiful when one is in harmony with the other. I try to treat both instruments equally in the piece – just as it is in love. Everyone needs to have their say sometimes, and everyone must know how to listen. Of course it is most beautiful when everything is nicely harmonious".

*Marija in brodnik* ("Maria and the Ferryman"), with the opening line *Marija z Ogrskega gre* ("Maria on her way from Hungary"), is one of the most legendary folk songs throughout Slovenia. It served as inspiration for composer **Andrej Misson** (born 1960) who found an original, picturesque way to wordlessly express the text. The work is accompanied by an exhaustive programme note: "The Slovenian folk song "Marija in brodnik" was extremely popular among Slovenes. In the exceptional collection *Slovenske ljudske pesmi (Slovenian Folksongs)* published by the Ethnomusicological Institute, there are variations of it over no

less than 75 pages. They sang it all over the country, in numerous versions. The various melodies can be grouped into four groups. I myself chose one from the Koroška region which I recently arranged also for mixed choir, beautifully sung by the singers of the APZ Tone Tomšič Choir of the University of Ljubljana. The content of so-called legendary folk songs is usually divided into three parts: an introduction, a central story and a coda containing a lesson. In the beginning, Maria leaves the Kingdom of Hungary - the introduction of my piece thus sounds "Hungarian". The central part of the story tells of a sailor who must carry her across the sea, but he will pilot the boat only for money, so she sets off alone. The sailor is then caught in a storm and begins to drown. Now he asks Maria to save him, but she tells him that his money should save him instead. I tell this story in sound using many variations on a folk melody. The lesson of the song is that everyone who relies on money to save them loses. I close the piece with musical thoughts on this lesson. I am glad that Tatjana and Dušan gave the piece such an excellent premiere." The first performance took place on May 19, 2016, in Jesenice.

The last piece leads the listener to experience an old Bela Krajina custom. Rituals marked by the blending of Balkan cultures are part of the local customs in the region

even today. Women clad in white, known as *kresnice*, walk from house to house singing a long midsummer song – which according to superstition must not be interrupted – to invoke a good harvest. *Kresna* ("Midsummer's day") by **Helena Vidic** (born 1987) is a rhapsodic piece featuring fragments of folksongs from the rich heritage of the culturally diverse Bela krajina region. It includes the folksongs "Kresna pesem" ("Midsummer's Song"), "Spazila sem Janka" ("I saw Janko"), "Tribučko kolo" and "U toj črni gori" ("In that black mountain"). Tatjana and Dušan gave the first performance on July 19, 2016, in Velika Slevica. Helena Vidic has added the following comment: "As a child every summer I went to my grandmother's in Črnomelj for vacation, and even today I regularly return there. For me there is nothing more beautiful than a sunny morning in Bela Krajina and Bela Krajina folksongs, which offer me as a composer numerous possibilities for development: some of them because of their simple melodic lines, others because of their strongly expressed emotions. I express both with music in a rhapsody without words, written specifically for the two artists of Duo Claripiano".

All the pieces on the present album receive distinctive performances, from deep within in the score and out to the listeners via the expression of a truly sensitive experience of

the material and made possible by the unconditional commitment of Tatjana and Dušan. It is an excellent mix of tone colors and an intimate interweaving of individual phrases in which the technical difficulty is obscured by the unbounded confidence of two artists, guiding the listener into an open and timeless place, perhaps a truly Slovenian statement.

The album *Dual Embrace* came about in collaboration with Slovenian Radio 1 as part of a broader comprehensive project with Duo Claripiano. It brings to the world of chamber music fresh, contemporary and at the same time diversified literature featuring motivic fragments cut from the Slovenian national fabric. It is a complete artistic statement offering the sincere simplicity of folk motives, raising them to a high artistic level and remaining in the aesthetic space of an educated musical taste.

Simona Moličnik



Clarinetist Dušan Sodja and pianist Tatjana Kaučič gave their first concert together as Duo Claripiano in 1994. Since then, love has united them not only in music but also in life. They were accompanied on their path by many excellent chamber music mentors: bassoonist Božidar Tumpej, composer Ivo Petrič and pia-

nist Anthony Spiri, with whom they furthered their studies in 2005-2006 in the postgraduate chamber music class at the Cologne University of Music. Both musicians are graduates of the Ljubljana Academy of Music and earned their masters degrees at the Salzburg Mozarteum. The professional journey has taken them to many locations including Los Angeles, Stockholm, Edinburgh, Salzburg, Prague, Ljubljana, Belgrade and Yerevan. Among their most important guest appearances are those at the Fringe Festival in Edinburgh, the Ljubljana Festival, the Carinthischer Sommer Festival, the Academy of Chamber Music in Montepulciano and the International Music Festival in Yerevan. Both musicians are employed in the Slovenian Philharmonic Orchestra.

Friendships with Slovenian composers have led to the creation of numerous pieces for clarinet and piano, including works by Ivo Petrič, Primož Ramovš, Janez Matičič, Lojze Lebič, Ljubo Rančigaj, Peter Kopač, Nenad Firšt, Peter Šavli, Slavko Šuklar, Črt Sojar Voglar and Blaž Pucihar. Their first album *Legends* featuring classic works from the 20<sup>th</sup> century was praised in the BBC Music Magazine. In 2004 they released the self-published CD *Encounters* featuring music dedicated to the duo by Slovenian composers. Their album *Romantic Claripiano* presenting sonatas by romantic composers (Camille Saint-Saëns,

Robert Schumann, Johannes Brahms) was released in 2012 by the Slovenian Philharmonic's own recording label and received an excellent review in the American magazine *The Clarinet*. For their 20th anniversary, their album *20 Claripiano* was released by ZKP RTV Slovenia in September 2014 and features a selection of works from Slovenian and foreign composers including Gerald Finzi, Marijan Lipovšek, Ljubo Rančigaj, Krzysztof Penderecki, Claude Debussy, Janez Matičič, Lojze Lebič and Witold Lutosławski.

A love for 19th century romanticism led them to collaborate with the Mendelssohn house and the Edvard Grieg Association in Leipzig, where they made a guest appearance in March 2011. Slovenian composers have called Tatjana and Dušan "ambassadors of

Slovenian music" as they include a contemporary Slovenian work on every program and have commissioned new works for clarinet and piano. The duo presented works by Slovenian composers Lojze Lebič, Janez Matačič, Blaž Pucihar and Uroš Krek at the ClarinetFest World Clarinet Meeting in Los Angeles in 2011 and in Assisi in 2013. In the summer of 2015 they gave a well-received recital at ClarinetFest in Madrid and in autumn 2016 they performed in Mainz at the invitation of the German Clarinet Association. They presented their latest project Slovenian folk music in concert arrangements for Duo Claripiano at ClarinetFest in Orlando, Florida, in summer 2017.

Dušan Sodja plays on clarinets made by Schwenk & Seggelke in Bamberg.

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### **Andrej Makor:**

*Histria et amor*

- |   |     |      |
|---|-----|------|
| 1 | I   | 3:11 |
| 2 | II  | 2:36 |
| 3 | III | 2:36 |

### **Tomaž Habe:**

*Zeleno, ki te ljubim zeleno / Green, how I want you green*

- |   |                    |      |
|---|--------------------|------|
| 4 | <b>Tomaž Habe:</b> | 9:36 |
|---|--------------------|------|

*Venec treh dolin / A Garland of Three Valleys*

### **Katarina Pustinek Rakar:**

*Tri prekmurske ljudske pesmi / Three Folk Songs from Prekmurje*

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|---|---------------------------------|------|
| 5 | <b>Katarina Pustinek Rakar:</b> | 5:18 |
|---|---------------------------------|------|
- |   |                                                                        |      |
|---|------------------------------------------------------------------------|------|
| 6 | <i>Poj mi, poj mi droubna ftica / Sing, do sing to me, little bird</i> | 4:18 |
| 7 | <i>Ne ouri ne sejaj / Don't plough, don't sow</i>                      | 3:34 |
| 8 | <i>Gnes je en leipi den / Today is a lovely day</i>                    | 3:15 |

### **Peter Šavli:**

*Oj, deklica, povej mi to / Hey, maiden, do tell me*

- |   |                     |      |
|---|---------------------|------|
| 9 | <b>Peter Šavli:</b> | 8:15 |
|---|---------------------|------|

*Oblaki so rudeči & Petelinček je zapieu / The clouds are red & The little rooster crowed*

- |    |                     |      |
|----|---------------------|------|
| 10 | <b>Tadeja Vulc:</b> | 7:24 |
|----|---------------------|------|

*Marija in Brodnik (Marija z Ogrskega gre) / Maria and the Ferryman (Maria on her way from Hungary)*

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|----|-----------------------|------|
| 11 | <b>Andrej Misson:</b> | 7:56 |
|----|-----------------------|------|

*Kresna / Midsummer Day's*

- |    |                      |      |
|----|----------------------|------|
| 12 | <b>Helena Vidic:</b> | 9:16 |
|----|----------------------|------|





**Dušan Sodja**, clarinet/clarinet

**Tatjana Kaučič**, klavir/piano