

Maks STRMČNIK
PRELUDIUM*

Igor DEKLEVA
CONCERTINO*

Uvertura / Overture
Romanca / Romance
Parodija / Parody

Solist / Soloist: **Igor Dekleva**

Uroš ROJKO
BLUES for KOS*

Helena VIDIC
CUMULUS*

Allegro
Adagio cantabile. Con fuoco
Allegro animato

Komorni orkester solistov DSS /
DSS Chamber Orchestra of Soloists
Koncertni mojster / Concertmaster: **Gregor Traven**
Dirigent / Conductor: **Jürgen Bruns**
Solist / Soloist: **Igor Dekleva**, klavir / piano

* Krstna izvedba / First performance

PRELUDIUM

Preludium (2012) za društveni Komorni orkester solistov sem komponiral pod močnim vtisom Pavčkove pesmi Večerna glasba, ki mi je že pred tem, pri pisanju samospeva- pod istim naslovom- za bariton, klarinet, čelo in klavir, zelo sugestivno pripravljala različna muzikalna razpoloženja, kot: Glasba se dviga k luči kot čelo godca, visoko in čisto ... Sonce zahaja ... Stojim v tem blestečem navalu svetlobe kakor deček v žitu- v zlati katedrali ...

Preludium (2012), for the Chamber Orchestra of Soloists of the Slovene Composers' Society, was composed under the powerful influence of Slovenian poet Tone Pavček's Večerna glasba (Evening Music). Already while writing a setting of the poem for baritone, clarinet, cello and piano, various musical moods were very evocatively suggested by lines such as: Glasba se dviga k luči kot čelo godca, visoko in čisto ... Sonce zahaja ... Stojim v tem blestečem navalu svetlobe kakor deček v žitu- v zlati katedrali ... (The music rises to the lights like the forehead of the musician, high and pure... the sun sets ... I stand in this rush of brilliant light like a boy in a wheatfield – in a golden cathedral.)

CONCERTINO za klavir in orkester / for Piano and Orchestra

Tristavčna skladba ne ponuja eksperimentalnega iskanja novih parametrov vzorčenja – sloni na dobrih, preizkušeni harmonskih vrednotah, ali kontrapunktskih prepletanjih smiselnih in »dopadljivih« motivičnih celic. Pianistu v prid se tkivo prilaga pod prste in pravzaprav zveni težje, kot pa zasnova notnega zapisa. Prvemu stavku udarnega značaja in virtuozi kadenci sledi Romanca ob asistenci godalnega in pihalnega kvarteta, z izrazito spevnimi segmenti. V Parodiji vznikajo vzporednice brezskrbnega in izvenpredalčkanega soočenja resne, zabavne, pa tudi »gasilske« muzike. Ta malce porogljiva zmes naj bi hudomušno netila sprostitvev in neobremenjeno zabavnost tako izvajalcem, kot poslušalcem.

This three-movement work doesn't offer an experimental search for new parameters of patterns – rather it relies upon tried and true harmonic values and the contrapuntal weaving of meaningful and "agreeable" motivic cells. The material fits favourably under the pianist's fingers and actually sounds more difficult than it seems on the page.

A striking first movement with virtuosic cadenzas is followed by a Romance featuring more pronounced lyrical segments accompanied by a string and wind quartet. In the concluding Parody, carefree and outside-the-box juxtapositions of serious, light and even Oberkrainer music emerge. This slightly sarcastic mixture should humorously encourage amusement and unburdened fun for both performers and listeners.

BLUES for KOS

Blues, s katerim so si nekoč temnopolti sužnji, obdelujoč bombažna polja ameriškega juga, lajšali svoj suženjski vsakdan, se je kot glasbena oblika v dvajsetem stoletju preko rock'n'rolla populariziral in razširil po vsem svetu - ne glede na raso, narodnost ali veroizpoved. Po odpravi sužnjelastništva pa se položaj temnopoltega prebivalstva ni spremenilo. Bede ni nadomestilo blagostanje. Vendar dandanes tudi ne moremo trditi, da smo lakoto in revščino odpravili. Nasprotno, le ta postaja eden najbolj perečih problemov na našem planetu. Torej tudi blues ni izgubil svoje aktualnosti.

Že dlje časa sem razmišljal, da bi napisal Blues. To zveni morda kontradiktorno, celo nesmiselno, saj je poanta bluesa predvsem v improvizaciji. Vendar nisem imel nikoli v mislih crossover – izdelka, torej koketiranja s tako popularnim in prepoznavnim žanrom kot je blues. Bolj kot to me je zanimal potencial deformacije bluesovske matrice, katere vsaka sprememba bi morala »zmotiti« in biti (vsaj za pozornejšo uho) prepoznana kot »napaka«. Tako se zakodiran, enakomeren pulz znova in znova »prekopicne« ali »spotakne«. Blues je zdaj bolj, zdaj manj »prikrit«, skalpel sodobnih kompozicijskih »operacij« ga nekoliko »pohabi«, kar pridihne glasbenemu dogajanju nekaj ironičnosti in humorja. Gre torej za povsem preudarno strukturirano glasbeno »akcijo«, razume se jo lahko tudi kot svetel, humoren »komentar« na porazen odnos civiliziranega sveta do zgoraj omenjene problematike.

Blues, sung by black slaves working in the cotton fields of the American South to ease their workday, was in the 20th century popularised as a musical form and spread throughout the world through rock'n'roll, irrespective of race, nationality or religion. Following the abolition of slavery, however, living conditions among the African-American population didn't change; prosperity never displaced poverty. Even today we cannot claim that we have eradicated poverty and hunger. On the contrary, it is this very problem which remains one of the most urgent on our planet. Thus blues has also not lost its relevance.

I have thought about writing a blues work for some time now. This statement might sound contradictory, perhaps even absurd, since the whole essence of blues lies primarily in improvisation. However I never had "crossover" in mind – a product which flirts with a genre as popular and recognisable as blues. I was more interested in potential "deformations" of the blues matrix, in which every change should "disturb" and be recognisable as a "mistake", at least to attentive ears. Consequently the inherent and regular pulse "topples over" or "stumbles". The blues itself is concealed – sometimes more, sometimes less – the scalpel of contemporary compositional "surgery" having "maimed" it, injecting a bit of irony and humour into the musical proceedings. It becomes an entirely and deliberately structured musical "action", although one can also understand it as a light, humorous "commentary" on devastating attitude of the civilised world to the problems mentioned above.

CUMULUS

Odpravljamo se na izlet. Najbolj nadležna stvar je pakiranje in sprotno preverjanje seznama stvari, ki jih ne smemo pozabiti. Končno se spravimo v avto in med hitro vožnjo opazimo kopičenje oblakov. Ko pridemo na cilj, se med piknikom zlekemo na travo in opazujemo nebo. Pogled se nam ustavi na velikanskem cumulusu, velikem belem oblaku. Ta se veča in veča ter počasi drsi preko nas. Vmes nas kratkotrajno tudi zalije ploha, saj smo pozabili, da je ta oblak pravzaprav mešanica lepega in slabega vremena.

We prepare for an outing. The most annoying thing is packing and the endless double-checking of the list of things which we must not forget. Finally we get in the car and while driving we notice an accumulation of clouds. After we arrive at our destination, while picnicking we lie down on the grass and watch the sky. Our gaze rests on a large cumulus, a great white cloud that grows and grows while slowly gliding over us. Meanwhile a brief downpour drenches us, since we have forgotten that this cloud is actually a mixture of beauty and bad weather.



Društvo slovenskih skladateljev
Society of Slovene Composers



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