

Ønežana Nikolajević - Vesna Kršić



Klavirski duo

Snežana Nikolajević, muzikolog i pijanista, i Vesna Kršić, muzički teoretičar i pijanista, diplomirale su i magistrirale na Fakultetu muzičke umetnosti u Beogradu. zajedno muziciraju u klavirskom duu od 1976. godine kao jedini ovakav stalni ansambl u svojoj sredini. Neguju istim intenzitetom koncertiranje na jednom klaviru četvororučno i na dva klavira, zalažeći se i za nove forme rada i kontakta s publikom. Nastupale su na solističkim koncertima i sa orkestrima u Beogradu, u mnogim drugim gradovima u Jugoslaviji, u evropskim zemljama i SAD. Snimaju često za radio i televiziju. Na repertoaru duaa nalaze se dela širokog vremenskog i stilskog raspona, od ranog baroka do savremenih autora. Do sada su izvele najznačajnije kompozicije za ovaj ansambl iz pera preko osamdeset stranih i jugoslovenskih kompozitora, a neke su njima i posvećene.

Izvodi iz kritika

... Vesna Kršić i Snežana Nikolajević prikazale su razvijenu pijanističku tehniku, sigurnost u izvođenju, pouzdanost, doslednost i logičnost u oživotvorenju odredene zamisli... (M. Veselinović, "Politika")

... Ono što odlikuje sve interpretacije dua Kršić-Nikolajević nije samo visok stepen usaglašenosti u zajedničkom muziciranju, otvorenost izraza i poštovanje zakonitosti kamernog zvuka, već i zadovoljstvo i radost samog izvođačkog čina... (M. Pešić, "Pro Musica")

... Ovaj duo čine muzičari u pravom smislu reči čija sagledavanja idu daleko van okvira pijanističke interpretacije širinom poniranja u izvedeno delo... (G. Krajačić, "Politika")

Mada je istorija razvoja izvođačke prakse klavirskog dva duga koliko i istorija literature za klavirski duo, jasna polarizacija na muziku za jedan klavir četvororučno i za dva klavira dogodila se u 19. veku. Muzika za klavir četvororučno postala je vid popularnog kamernog muziciranja, a muzika za dva klavira oblik koji je privlačio najistaknutije pijaniste tog doba. Već sredinom tog stoljeća pojavili su se prvi stalni ansamblji i postavili osnovni estetički princip - koncentraciju na zvučni sklad u svim njegovim aspektima. Tada je nastao i znatan broj značajnih kompozicija za ovaj ansambl, među kojima i dva ciklusa Slovenskih igara Antonjina Dvoržaka, koji pripadaju najindividualnijim, najličnijim, nacionalno najkarakterističnijim i najpoznatijim delima ovog autora. Nisu pisani neposredno jedan za drugim: drugi ciklus se pojavio osam godina posle prvog. Oba ciklusa se bitno razlikuju u mnogim aspektima, ali su oba sa tipično Dvoržakovim karakteristikama - ne samo po konstrukciji, već i po snazi efekta i vitalnosti. Napisani su na podsticaj Frica Simroka, vlasnika velike izdavačke kuće Simrok u Berlinu i najpre su komponovani za klavirski duo, a kasnije su se pojavili u punom glamuru koloritne orkestracije. Dvoržak nije koristio kao polazište muziku originalnih folklornih napeva, već njihov ritam kao najkarakterističniji i najizražajniji element, stvarajući svoje igre iz muzičkog materijala koji je njegov - ličan i nov. Postoji razlika između prvog i drugog ciklusa u mnogim aspektima: ako je prvi ciklus bio uglavnom čista i prirodna manifestacija vitalnosti i veselja, drugi je to raspoloženje, koje se, doduše, oseća u jednom broju igara, zavio u velikoj meri u veo poetske meditacije.

Uprkos očiglednom preplitanju koncertantnih i solističkih elemenata, literatura za dva klavира, naročito u 20. veku se osvedočila kao kamerarna disciplina sa odlikama donekle sličnim, a donekle posebnim u odnosu na druge kamerne sastave - pre svega na ostala dva. U delima za klavir četvororučno svaka deonica ima svoj primarni prostor, svoj osnovni sadržaj i tehničke komponente. S druge strane, sličnost deonica u delima pisanim za dva klavira stavlja pijaniste u odnose pravog kamernog dijaloga.

Izvanredan primer su dva komada op.23 Bendžamina Britna - Introdukcija i rondo ala burleska i Elegična mazurka (u spomen Padarevskom) komponovani 1940/41. Ovi komadi su bazirani na Britnovom tečnom dijatonskom stilu sa primesom modalnih i hromatskih elemenata. Jednakost deonica zasnovana je na svim tehničkim i izražajnim elementima i može se uočiti u strukturi ovih komada.

Dela koja su nastala u drugoj polovini 20. veka sadrže i neke originalne aspekte. "Sicilijanska priča" Valentina Bukija bazirana je na prići "Kavalerija Rustikana" koju je Đovani Verga uključio u svoju zbirku prića "Vita del campi", a kasnije pretvorio u jednočinku. Likovi u ovom Bukijevom baletu isti su kao i u Maskanijevoj operi. Ali ovo delo otkriva svež pristup originalnoj prići koja je, lišena svih verističkih manira koje joj je nametnula veristička muzika Maskanija, dospela, takoreći, do svoje suštinske čistoće, oskudna i "iscedena" istovremeno, u čvrsto spojen niz događaja koji vode tragičnom vrhuncu. Uticajna je ovde bila ne samo percepcija velikog reditelja Lukina Viskontija, koji je inspirisao balet, već i Bukijevo iskustvo u komponovanju filmske muzike. "Sicilijanska priča", originalno zamišljena kao balet za četiri igrača i dvoje pijanista, postoji i kao izvanredno instrumentalno delo za dva klavира. Pet delova prate Viskontijev libreto.

Krik straha iza spuštenе zavesе. Zavesа se diže. Santucino tugovanje. Potpuno mirni, ukočeni na sceni Turidu i Alfio. Na jednoj strani Lola, zaledena u pozи očiglednog razmetanja, pokazuje na svoje prstenje. Santuca prestaje da oplakuje i Turidu istupa napred. Njihova ljubavna igra. Lola se pomera u središte scene. Turidu ostavlja Santucu i približava se Loli. Alfio koji je još na sceni, okreće leđa. Turidu prilazi Loli. Santucina ljubomora. Ona se približava svojoj suparnici. Zatim obojica prilaze Loli, obožavajući je kao da je kip. Lola stoji тамо, mirna i odsutna, okružena žestinom prisutnih. Zatim nestaje, prati je Turidu. Santuca, mučena ljubomorom, napada Alfija s prezrenjem i primorava ga da se okreće i ode u središte scene. Turidu se vraća. Santuca upada kao besna između njih dvojice, ostavljajući ih da stoje mirno, licem u lice. Zatim se povlači. Duel između Alfija i Turida. Turidu se povlači i zaslepljen pada pod udarcima Alfija. Krik sa početka scene se ponovo čuje. Santuca stoji prikovana na mestu, užasnuta smrću koju je izazvala, prikovana na mestu kao da je zanemela. Lola se u međuvremenu vraća, mirna kao kip. Alfio i Turidu su u dnu scene. Santucino tugovanje kao na početku.

Snežana Nikolajević, musicologist and pianist, and Vesna Kršić, music theoretician and pianist, both graduated and received their MA at the Belgrade Faculty of Music. They have been playing together as a piano duo since 1976, the only permanent ensemble in Belgrade and Serbia, performing both on two pianos and in piano fourhands. They introduced new forms of contacts with the audience. They have appeared in different recitals and with orchestras in Belgrade and many other towns in Yugoslavia, as well as in European countries and USA. They record often for radio and TV. Their repertoire includes a great variety of pieces from different periods and styles, from early baroque music up to contemporary composers. Snežana Nikolajević and Vesna Kršić have performed all major pieces originally written for such an ensemble - by some eighty foreign and Yugoslav composers. A lot of these performances were written specially for them.

... Vesna Kršić and Snežana Nikolajević showed a developed piano technique, certainty of performance, confidence, continuity and a logical approach in revival of their conception... (M. Veselinović, "Politika")

... The Kršić-Nikolajević duo has not only a high degree of harmony in making music together, frankness in expression, and a respect for the sound of chamber music, but also a pleasure and joy in the actual performance... (M. Pešić, "Pro Musica")

... This duo is composed of real musicians of flesh and blood, thanking to their deep understanding of the piece, their comprehension moves far beyond the ranges of a mere piano performance... (G. Krajačić, "Politika")

Although the history of development of the piano duo performing practise has lasted as long as the history of literature for the piano duo, an important polarisation on music for one piano fourhands and for two pianos took place in the 19th century. Music for one piano fourhands was a popular chamber form and music making at home and music for two pianos was a form acclaimed by the most distinguished pianist of that time. In the middle of the century first steady ensembles appeared and they established the basic aesthetic principles: concentration on the harmony of sound in all its aspects. Than a great number of very important pieces for the piano duo appeared, including two series of Slavonic Dances by Antonin Dvorak which belong to the most individual, personal and national most characteristic and most famous work of this author. They were not written successively. The second series followed the first after an interval of eight years. Both series differ substantially in many aspects, but both are tipically characteristic of Dvorak not only in construction but also in power of effect and vitality. They were written to a suggestion of Fritz Simrok, the owner of the big publishing house N. Simrok in Berlin. Both were first composed for the piano duo and appeared only later in the full glamour of colourful orchestration. Dvorak did not use as his starting point the music of original folk dance songs but only made use of their rhythms as their most characteristic and expressive element, creating his dances from a musical material which was his own and new. The second series differs from the first in many aspects: if the first series was, in the main, a pure and unaffected manifestation of vitality and gaiety, in the second series this mood, through making itself felt in a number of dances, is in others enveloped to a considerable extent in a veil of poetic meditativeness.

Despite the evident interweave of concertante and soloistic elements, the literature for two pianos, especially in the 20th century, has been acknowledged as a chamber category, with all its distinctions, similar or different to some extent when compared with other chamber groups - especially other duos. In the pieces written for

piano fourhands each part has its primary space, its initial contents and technical component. On the other hand, the equality of parts in the pieces written for two pianos puts pianists in a relationship of real chamber dialogue. The wonderful example with these characteristics are two pieces op.23 by Benjamin Britten - Introduction and Rondo alla Burlesca and Mazurka elegiaca (in memoriam to Paderewsky). Composed in 1940/41 these pieces are based on the Brittens fluently diatonic style which is inflected with modal and chromatic elements. The equality of the parts is based on all technical and expressive elements and could be noticed in the structure of these pieces.

The pieces, which are composed in the second half of the 20th century, have many original aspects. "Racconto Sicilliano", composed by Valentino Bucchi in 1955, is based on the novella "Cavalleria Rusticana", which Giovanni Verga included in his volume of collected stories "Vita del campi" and later turned into a one act play. The characters in the ballet by Bucchi are the same as the ones in the opera by Mascagni. But this piece reveals a fresh approach to the original story which, stripped of all the "veristic" mannerisms inflicted on it by the music of Mascagni, is boiled down, as it were, to its essential purity, at once spare and searing in the closely-knit series of events leading up to the tragic climax. Influential here was not only the perceptions of the great director Luchino Visconti, who inspired the ballet, but Bucchi's experiences as a film composer. "Raconto Sicilliano", originally conceived as a ballet for four dancers and two pianos, also exists on its own as a perfect piece of instrumental music for two pianos. Five parts followed Visconti's libretto.

A cry of anguish and terror behind the lowered curtain. The curtain rise on Santuzza's wailing. Stock, still upstage, Turiddu and Alfio. To one side, Lola, frozen in a pose of flagrant ostentation, showing off her rings. Santuzza finishes her wailing and Turiddu steps forward. Turiddu and Santuzza's love dance. Lola moves centre-stage. Turiddu leaves Santuzza and goes to Lola. Alfio, still upstage, turns his back. Turiddu reaches out towards Lola. Santuzza's jealousy: she closes in on her rival. The two men reach out towards Lola adoringly as if she were statue. Lola stands there, still and absent, surrounded by the violence of the others, then disappears, followed by Turiddu. Santuzza, racked with jealousy, assaults Alfio contemptuously and forces him to turn around, to move center-stage. Turiddu returns. Santuzza charged like a fury between the two men, leaves them standing there face to face, then draws away. Duel between Alfio and Turiddu. Turiddu steps back, blinded, and falls under Alfio's blows. The beginning cry is heard again. Santuzza stands rooted to the spot, as if in the violence of her attitude death had taken her by surprise. Lola meanwhile returns, still as a statue. Alfio and Turiddu appear upstage. Santuzza's wailing as in the beginning.

