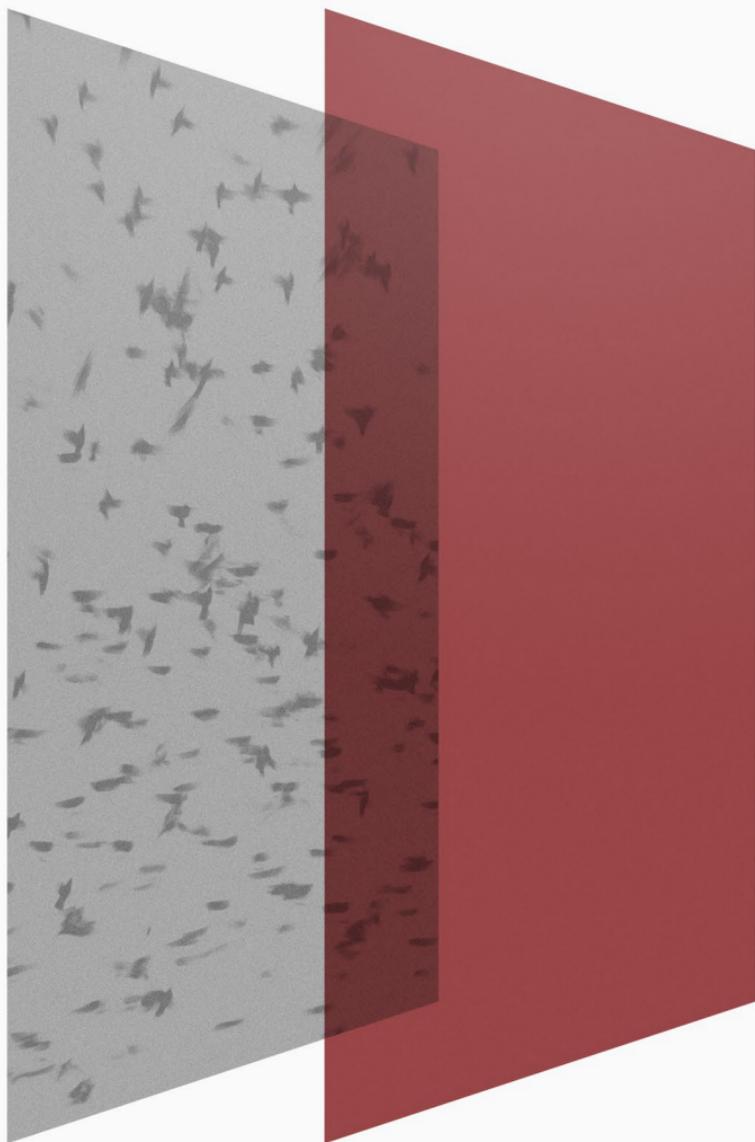


**BLACKBIRD [R]EVOLUTION**



Duo Ebano  
**Blackbird (r)evolution**

**Marco Danesi** clarinet, bass clarinet  
**Paolo Gorini** piano, Seaboard®

- 1-3 **Carl Maria von Weber**  
**Grand Duo Concertant, Op. 48**  
I. Allegro con fuoco  
II. Andante con moto  
III. Rondo, Allegro
- 4-7 **Alban Berg**  
**Vier Stücke für Klarinette und Klavier, Op. 5**  
I. Mäßig  
II. Sehr langsam  
III. Sehr rasch  
IV. Langsam
- 8-11 **Paolo Gorini**  
**Broken Chain**  
I. Dark Mirror  
II. Prog  
III. Headbanger  
IV. Rest Soft
- 12 **Johannes Brahms**  
**3 Intermezzi, Op. 117 (arr. Paolo Gorini)**  
I. Andante moderato
- 13 **Boris Bezemer**  
**I Love You**
- 14 **Gerardo Gozzi**  
**The Underwater Life of a Bass Clarinet**

Blackbird singing in the dead of night  
Take these sunken eyes and learn to see  
All your life you were only waiting for this moment to be free  
Blackbird fly, into the light of a dark black night

text by John Lennon & Paul McCartney

## Blackbird (r)evolution

Black is the color that clarinet, bass clarinet, piano and Seaboard® have in common. Like the blackbird in the song by Lennon/McCartney, we want to learn how to fly, explore new musical territories, and shape a more authentic and personal voice.

Blackbird (r)evolution is a canvas of Duo Ebano's features, like a bizarre mirror where you can dive in. In a mirror we just see a reflection, which doesn't necessarily show what we really are. By not accepting the first impression, we can learn how to see beyond the mirror, "take these sunken eyes and learn to see."

The program represents the soul of Duo Ebano, shifting between standard repertoire and new music. Moreover, it displays composers who try to enhance the clarinet and piano combination, forcing its limits and inventing new ways to make these two instruments communicate, with the intent to achieve a (r)evolution of this set-up.

What to expect from this album? Excitement, fear, kindness, a mother's song, goosebumps, anxiety, laugh, Radiohead-like moments, mantras, progressive-rock bands, a floating boat in a dark and warm night, a broken carillon, relentlessness, the music of the water.

## Some words on the music

Weber at the piano, together with his friend Heinrich Baermann at the clarinet pushed forward the expressive possibilities of the instruments. The **Grand Duo Concertante, Op. 48** summons the features of Weber's music: funambulist instrumental writing, great use of the singing quality of the clarinet, perfect balance between the two instruments, with a subtle gentlemanly vibe.

Alban Berg's music bears significant meaning. He incorporated in his aesthetic — in a very personal manner — the 12-tone system of his mentor Arnold Schönberg. Nevertheless, Berg's mindset still roots in the late-romantic atmosphere; listening to his works, we boldly perceive the communicative power of his music, we could almost have a tight grip on the sounds. This happens in **Vier Stücke für Klarinette und Klavier, Op. 5**. These four miniatures break free from the dynamics of the tonality, the harmonies shine with new colors, the musical gestures are hectic and yet solid. They open a constellation of characters, four short stories to listen in the profound silence of ourselves.

**Broken Chain** by Paolo Gorini is a concatenation of four episodes. **Dark Mirror** explores the special moment when the breath of the clarinetist becomes sound, a mixture of noise and sound frequencies which is mirrored with the harmonics of the piano, yet it is not a clean reflection, but more like a distorted shadow. **Prog** is a homage to progressive rock genre, a loud, punchy and groovy flow between the duo. After a repeated bass figure, we slide in **Headbanger**; different speeds between piano and clarinet or polyrhythms techniques deliver a disoriented and unstable feeling. Everything is getting calmer with **Rest Soft**, a distorted cradle song, or the ghost of an old carillon. The energy fades out, and an airy mantra-like tune guides the music into its darkness.

After finishing his **String quintet op. 111**, Brahms decided to stop composing. In 1891 he listened to the clarinetist Richard Mühlfeld and, according to the historical sources, Brahms was astonished by Mühlfeld's vibrant way of playing and the fluid, enchanting sound of the clarinet. Brahms then decided to go back to writing music, and some of the most stunning chamber music works came alive: the **Trio for clarinet, cello**

and piano Op. 114, the **Clarinet quintet, Op. 115** and the **Two sonatas, Op. 120**. Clearly, the intimacy of the clarinet sound hit a hidden string in Brahms' mind, so he went back to his intimate space: the piano. Between the **Clarinet quintet, Op. 115** and the Sonatas he wrote more than 20 short piano pieces, we find a strong correlation between these works and the compositions for clarinet, so we decided to cast a new light on this moment. The **Intermezzo, Op. 117 No. 1** seemed to us the most appropriate for our set up.

About **I Love You**, composer Boris Bezemer wrote: "I feel that love is trust and surrendering to the complexity and chaos of life. Walk across the bridge and back, see the river and the city. Wait for your friend. I love water and the night, the morning, birds and train stations, people, and chaos. See the rules and play with them. There is an unrest which makes me want to stretch time, and even stop it. I want to make a space to be calm in and at the same time share desperation. For this piece, I was looking for a counterpoint of elements that are foreign to each other. The bass clarinet part consists of a range of wild expressions put together in a kind of cyclical pattern that shrinks and expands over time. It is itself in a way also something foreign to the electronic texture played on the Roli Seaboard®. For these electronics I programmed a digital instrument that irresistibly keeps triggering new sounds to the pitch you hold down on the keyboard. It sings with a shimmery voice that reminds me of tuning past different radio stations, riding a shaky tram, or biking through a rainy forest."

**The Underwater Life of a Bass Clarinet** by Gerardo Gozzi is a humorous yet critical piece that explores a utopian submerged lifestyle. In our time we are faced with the dramatic melting of the polar caps and mountain glaciers; dealing with a constantly raising sea level might not be an avoidable option in the decades to come. The piece starts with a playful exploration of the water surface: the exhaling sounds produced by the bass clarinet are distorted by the bubbling of the water. The deeper the instrument "dives," the more intense and agitated the surrounding water becomes. The bubbling mumbles of the bass clarinet get lost into the vastness of the water, until the two seem to merge and disappear.

Marco Danesi & Paolo Gorini - [www.duoebano.com](http://www.duoebano.com)

## Duo Ebano

Duo Ebano is a new and eclectic chamber music group based in Amsterdam, formed by Italian clarinetist Marco Danesi and pianist Paolo Gorini, that performs in the most prestigious halls in the Netherlands and abroad.

We met in Milano during our musical studies, participating in chamber music projects organised by the G. Verdi Conservatory. In 2015 we met again in Amsterdam, where our friendship, mutual esteem and common musical interests gave birth to duo Ebano. The profound passion for chamber music and the mutual interest in contemporary music contributes to the continuous growth and development of the duo.

Our musical, human and educational paths have been shaped by the concept of sharing. This is the reason why we are committed to chamber music, and a small setup like ours creates an intense, more direct and intimate bond with the audience. Music is a universal language, and chamber music for us is one of the strongest and most effective ways to communicate and inspire the audience.

We also try to stimulate the curiosity of the public by proposing a variety of musical programs that alternate between masterpieces written for our instrumentation and lesser-known compositions. We try to be as versatile as possible; experimenting, pushing our musical limits, and always looking for new sounds by adding instruments to the traditional setup. This idea is called **Duo Esteso** and features clarinet, bass clarinet, piano, and the Seaboard®, one of the most innovative digital keyboards of the time. With this project, we hope to widen the repertoire with new commissions and to innovate with traditional performances.

## TRPTK

Founded in 2014 as a movement promoting authenticity in music, TRPTK captures new music by contemporary artists in its most true-to-life form, by combining scientifically developed recording techniques with state-of-the-art ultra-high-end technologies.

The basis of all our recordings is formed by our unique Optimized Omnidirectional Array (OOA), a microphone system I developed for my Master's thesis at the Utrecht School of Arts and Technology. This recording technique, based on both scientific and psychoacoustic principles as well as "real-world" listening tests by an independent panel, focuses on producing a completely accurate soundstage, both in tonal quality as well as in imaging.

This sense of "being there" is enhanced by recording both in 2.0-channel stereo and 5.0-channel surround sound. Whereas perfect stereo can best be explained as looking onto the sound stage of the musicians at the recording venue through a perfectly clear glass window, surround sound actually makes you experience the music as though being right there in the venue. Enveloped by sound, both directly from the performers as well as — and very importantly — all the indirect sounds, reverberations, room tones, and yes, even your fellow audience in a concert recording setting.

Every recording is made in the DXD (Digital eXtreme Definition) format, with a resolution of 352.8 kHz at 32 bits. This extreme resolution, over 16 times higher than a standard CD, is necessary to capture and playback all the tiniest details in the music that would otherwise get lost. TRPTK does not allow for any dynamic range compression or limiting during the entire recording, mixing and mastering process. Nothing gets added to or removed from the original recording.

We are TRPTK. We're not just a high-resolution label, we're a high-authenticity label.

*Brendon Heinst*

recording & mastering engineer at TRPTK

This recording was made using DPA microphones, Merging Technologies AD/DA converters, KEF loudspeakers, Hegel amplifiers, JCAT network equipment, and Furutech custom cabling and power supplies.



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**6, 7, 8 & 16 November 2019**

recording locations  
**Muziekhuis Utrecht  
TRPTK Studio**

recording & mastering  
**Brendon Heinst**

production & editing  
**Ernst Spyckerelle**

liner notes  
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Paolo Gorini**

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