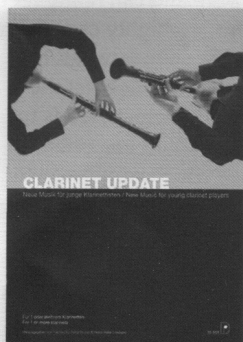


MUSIC REVIEWS

music

Clarinet



CLARINET UPDATE: NEW MUSIC FOR YOUNG CLARINETTISTS

Petra Stump and Heinz-Peter Linshalm
Clarinet studies
Doblinger

Petra Stump and Heinz-Peter Linshalm published this book of 11 contemporary pieces in 2005. Usually sheet music doesn't worry about language barriers but as this introduces many extended techniques and improvisatory elements there is a lot of text to accompany

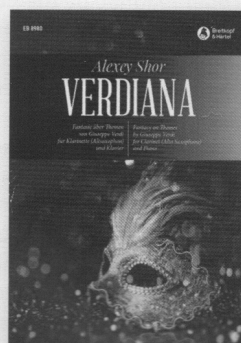
the pieces. The original German edition was less useful to non-German speakers but Annie Quicke saw a need for an English edition and was given a CASSGB grant to go towards organising a translation of the book, which has now been completed. A copy is available in the CASSGB library and has supported my basic German skills in being able to review it!

Clarinet Update was written to introduce younger players to extended techniques. Many of these techniques such as glissando, microtones and flutter-tonguing are usually learnt much later on in a player's education and are seen as difficult elements but with the right repertoire, and the help of the free CD that is included, why not introduce multiphonics at a point where players can enjoy experimenting with their instrument and therefore learn to play 'with' the music and 'with' their instrument rather than just learn standard repertoire?

The first piece, *Am Meer* (By the Sea) uses no notation. It just features a simple drawing of a seaside scene and (any number of) players are invited to use their instruments to produce sounds that might conjure up what is happening in the picture. The CD track features rolling waves and gives ideas of noises to create a soundscape. *Playing the Square* uses a form of graphic notation. Microtones are gently introduced for *Buzzing Bees*, where the score is images of bees with combinations of pairs of notes, only focusing on the notes from throat A down to the D a fifth below. Several pieces are duets such as *For the Fish* and *No Noise?* which both contain various instructions and directions. *Three by Three* is a trio. The pieces are well written and while they look complicated at first glance, most would be manageable by players who are grade four and above. They are not intended to be sight-read but require thought and planning; but once the technique or concept is learnt, the playing should be free and enjoyable.

The publication has not been reprinted but the translation is a separate pdf document and needs to be used in conjunction with the book. I wrote English equivalents where I felt it was necessary after I had got the gist of what was going on. It is a unique and forward-looking publication and a great introduction to contemporary techniques for players who would like to develop their creative approaches to music.

Stephanie Reeve



VERDIANA: FANTASY ON THEMES BY GIUSEPPE VERDI

Alexey Shor
Clarinet (or alto
saxophone) and piano
Breitkopf & Härtel

Verdiana, by the Ukrainian composer Alexey Shor, is an attractive, advanced

three-movement work. It takes you on a journey through a number of operas by Verdi, mixing melodies in different styles. The arias are labelled; the single long note to identify *Una machia...* is particularly helpful as the interest in the arpeggiated accompaniment at this point (the clarinetist playing a single long note only).

Each of the sections could be performed alone or as part of the full work. The first movement, 'Il Sambaatore', has several changes of time and tempo and is generally fast to very fast. There is an option to improvise a little cadenza. One phrase has '8va' above it, yet a few bars later leger lines are included that use the same high notes (much easier to read, in my opinion).

The second, 'Un Bossa in Maschera', has a lyrical, relaxed, languid feel. This is followed by 'Don Tangoletto', which begins at crotchet = 140 and gets quicker as it progresses. There is an unusual feel as this passes through *La donna è mobile* in quadruple time, but it is nonetheless effective and turns into extrovert klezmer style. The music has an urgent, moving-forward motion and I can only assume that the final ascending demisemi-quaver chromatic scale is to be played as a glissando, as the presto crotchet = 200 by then has got faster and faster, ending with a flourish!

An alto saxophone part was included as well; however given that the clarinet part only goes below middle C a few times, this might have been more appropriate for the soprano saxophone, especially as much of the range is high and even goes as far as top B (five leger lines up).

Carol Taylor