

musical colors are exceptional. Both are beautiful works; the clarinet acts as a heartfelt alter ego, meandering through hidden dreams and floating tunes.

The Burgmüller *Duo* (1834) is another familiar work to most clarinetists. Written when the composer was only 24, it has a breadth and depth usually reserved for much more seasoned composers. Outstanding here are Hartig's beautiful tonal control and suppleness of technique, quite an achievement in this difficult work.

Carlo della Giacoma, an accomplished opera clarinetist, composer and conductor, wrote the *Cavalleria Rusticana del M^o P. Mascagni Fantasia* as a tribute to his good friend Pietro Mascagni. Themes are extracted and varied in a most exciting way. The clarinetist's technical prowess and control are on full display in this work, and Hartig is more than up for the challenge. Always mindful of the musical line, she makes it all sound so easy and effortless. Bravo for a well-executed rendition.

Carl Baermann is well known to all clarinetists. *Souvenirs de Bellini* is a charming work featuring beautiful melodies and the clarinet's wide tessitura. A nice example of musical balance and beauty, the clarinet is a singer, undulating and meandering through gorgeous colors and expressions.

Flutist and pedagogue Jules Demersseman was a friend of Adolph Sax, and was one of the first to compose for the saxophone. *Morceau de Concert*, Op. 31 follows along the same style as the della Giacoma above: operatic themes of the day and technical undulations. Hartig negotiates this work with ease and an operatic flair. Of special note is her attention to the ensemble with the piano.

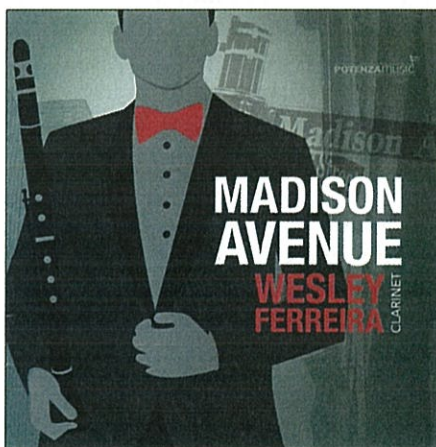
Béla Kovács wrote *Sholem-alekhem, rov Feidman!* "as a tribute to the legendary klezmer clarinetist Giora Feidman." Literally translated, the title means "Peace be with you, Rabbi Feidman." Here Hartig shows her breadth of style with klezmer. The work is excellently embellished and tastefully expressed, and the clarinetist maintains good control throughout.

Achat Sha'alti (1991) by Paul Schoenfield, originally written for flute and piano, is a beautiful, melodious work. Hartig's expressive and lyrical playing takes center stage, with subtle tonal colors and tasteful ornaments.

This writer is very pleased to recommend **CaraClarina** to all serious clarinet enthusiasts. Also of special note is the wonderful collaboration of pianist Manami Sang. Good liner notes also make for intelligent listening. Sit back, relax with your favorite beverage, close your eyes and let Caroline take you on a musical journey. I am looking forward to Vol. 2.

by Dileep Gangolli

Madison Avenue. Wesley Ferreira, clarinet; Gail Novak, piano; Copper Ferreira, clarinet and bass clarinet (in MacLean and Cognazzo); Colorado State University Wind Ensemble conducted by Christopher Nicholas (in David). Nick DiBerardino: *Madison Avenue*; Alasdair MacLean: *Without Further Ado II*; Aleksandar Obradović: *Mikro-Sonata*; Nikola Resanovic: *Sonata for B-flat Clarinet and Piano*; Roberto Cognazzo: *Rotazione tre*; Jeff Lambert: *Dissonant Grooves*; James M. David: *Auto '66*. Potenza Music PM1035. Total time: 51:57. www.potenzamusic.com



While I was previously unfamiliar with the talents of Wesley Ferreira as well as the composers whose works he recorded on **Madison Avenue**, I was delighted to hear this CD. In addition to very fine clarinet playing, each selection on the recording is by an unheralded composer worthy of attention and who has an affinity for writing for our instrument. Mix in talented assisting artists such as Gail Novak (piano), Copper Ferreira (clarinet and bass clarinet) and the well-balanced Colorado State University Wind Ensemble (conducted by Christopher Nicholas), and

you have a solid CD that I can heartily recommend to our readers.

The opening track, *Madison Avenue* by Nick DiBerardino, is a short and delightful romp with excellent thematic material that is highlighted by lots of bends and glissandos – a wonderful opener to any recital. *Without Further Ado II* by Alasdair MacLean was originally written for the unusual combination of clarinet, trumpet and piano. In this version one hears an effective transcription of the trumpet part coupled with the original clarinet part and accompanying piano. A wonderful balance between the two clarinets is achieved in a work that blends minimalistic rhythmic structure supported by an underlying harmonic structure hinting of the blues.

Mikro-Sonata is an excellent composition by Serbian composer Aleksandar Obradović (1927-2001) who enjoyed a very distinguished career in Belgrade. Obradović is a modernist, and this composition is very approachable. The performance is incredibly well-executed by Ferreira who shows total control of the instrument in all technical passages. His variety of articulation is something I do not hear often in the clarinet sphere.

Sonata for B-flat Clarinet and Piano by Nikola Resanovic is a well-crafted work where all four movements are played continuously. Tonal in conception, the final movement ends with a Bartók-influenced Eastern-European dance with an underlying boogie-woogie piano line. Ferreira has a beautiful altissimo register that is never harsh and exhibits a very subtle yet present hint of vibrato that highlights his singing line. Nicely done!

In an homage to Nino Rota and Italian film music, *Rotazione tre* by Roberto Cognazzo is evocative of the music one hears in older Italian art films by Fellini. A highly accessible and clever composition well worth programming on any recital.

Dissonant Grooves by Jeff Lambert is a short unaccompanied work, rhythmically driven with clever use of thematic snippets. Ferreira demonstrates an excellent flutter tongue in all registers, wonderful control of multiphonics and a well-shaped staccato.

In *Auto '66*, a programmatic work by James M. David, the clarinet soloist evokes musical rides in three vintage automobiles behind a backdrop of a symphonic wind

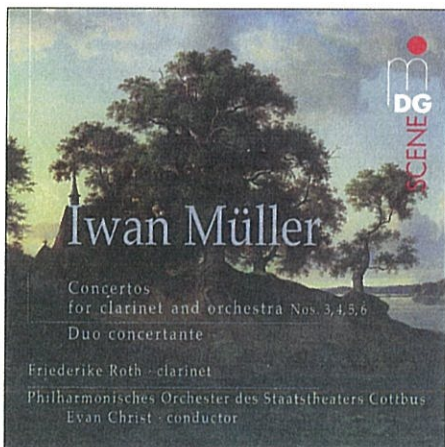
ensemble. The balance between soloist and ensemble is perfect. One can always hear the soloist without him having to overblow at any time.

All in all, a fine CD and a wonderful representation of the excellent work being done at Colorado State University by Ferreira and his colleagues. I look forward to hearing him live!

by David Ross

Iwan Müller Clarinet Concertos.

Friederike Roth, clarinet; Johannes Gmeinder, clarinet (in *Duo*); Philharmonic Orchestra of the Cottbus State Theater, conducted by Evan Christ. Iwan Müller: *Clarinet Concertos Nos. 6, 5, 4, 3* and *Duo concertante*. Musikproduktion Dabringhaus und Grimm MGB 901 1846-6. Total time 65:54. www.mgd.de



The name of Iwan Müller (1786-1854) is vaguely known to most clarinetists. His various etudes for aspiring students are still used, and he is perhaps best known for his work in developing – inventing might be a better word – his *clarinette omnitonique* in 1809, which he claimed enabled players to play in all keys effortlessly and dispense with the necessity of owning instruments in various sizes and pitches. Though initially rejected by the Paris Conservatory panel on the basis of wanting to preserve the various tone colors available from the older clarinet models, Müller's clarinet and innovations were eventually accepted by makers and players in the second quarter of the nineteenth century, and his work led directly to the development of both the modern French and German clarinet systems which are used today.

Aside from his work on clarinet

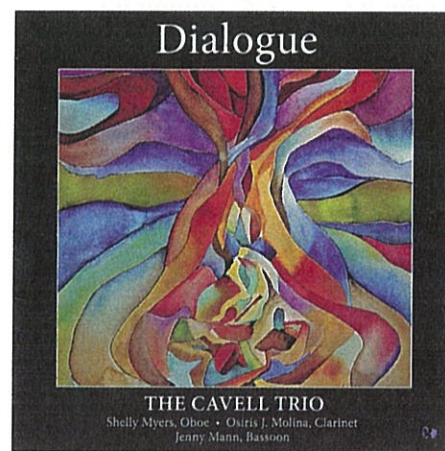
mechanisms and key systems, Müller was one of the leading touring clarinet soloists of his day. He certainly led a full and colorful life, and perhaps the best account of his life (with some “fictionalized” incidents added) can be found in Pamela Weston's various books on clarinetists of the past. His concert tours took him throughout Europe, and were designed at least in large part to promote his new clarinet. As was the custom in those times for touring virtuosi, he wrote a good deal of music – some four or five concertos, quartets with strings and a fair amount of chamber music – to use on these tours. Much of this is show-piece/bravura music, highlighting the capabilities of his clarinet.

Save for the *Duo concertante*, which has been recorded in a piano accompaniment version, none of the concertos presented here have been recorded before. I found these concertos to be a pleasant surprise, with many deft touches in both the solo and orchestral writing. None of the concertos are large-scale works – some are even one-movement compositions – and the clarinet is always in the foreground. Typically each of the clarinet solo sections shows off a particular virtuosic figuration, and many of these solo episodes conclude with extensive cadenzas for the soloist. Interspersed are quasi-*bel canto* sections, Italian opera of the early nineteenth century being part of Müller's professional background. One can think of the works of Crusell or Rossini for clarinet and orchestra to have a glimpse of what these Müller works sound like, though the Müller works are not as large-scale or as fully worked out as are these better-known works from the clarinet repertory.

Friederike Roth is a young German clarinetist based in Berlin. Following studies in Cologne and Berlin, she has combined a solo career along with teaching in Berlin. She plays admirably in these concertos with a technical facility and finesse to make these works sound easy. And this is combined with a sense of flexibility to make the *bel canto* and operatic sections sound convincing. She is ably partnered by the Philharmonic Orchestra of the Cottbus State Theater (and clarinetist Johannes Gmeinder in the *Duo concertante*). The recording is top-notch in every respect, and it is gratifying to have this largely forgotten clarinet repertory and history placed before us.

by Gail Lehto Zugger

Dialogue. The Cavell Trio: Shelly Myers, oboe; Osiris J. Molina, clarinet; Jenny Mann, bassoon. Rudolf Maros: *Szerenád Fűvóshármasra – Serenata*; Alexandre Tansman: *Suite*; Amir Zakeri: *Two Girls and a Boy*; Witold Lutosławski: *Trio*; Peter Schickele: *Diversions*; Raymond Loucheur: *Portraits*; James Chaudoir: *Sept vignettes*; Erwin Schulhoff: *Divertissement*. Blue Griffin Recording BGR347. Total time 77:28. www.bluegriffin.com and iTunes



The reed trio is a wonderful chamber ensemble that is capable of producing a multitude of timbres and textures. First formed in the twentieth century in Paris as the *trio d'anches*, its standard repertoire includes works by many important French composers such as Auric, Ibert and Françaix. This recording by the Cavell Trio is a welcome showcase into lesser-known works for this instrumentation.

The Cavell Trio members (Shelly Myers, oboe; Osiris J. Molina, clarinet and Jenny Mann, bassoon) are all on the faculty at the University of Alabama School of Music in Tuscaloosa. Formed in 2007, this ensemble is quite active and has performed at many international conferences, including those of the International Clarinet Association and International Double Reed Society. Most recently, the trio was the 2014 Mentor Ensemble in Residence at the Hot Springs Music Festival in Arkansas. In addition to teaching at Alabama, the three members hold their respective principal positions in the Tuscaloosa Symphony Orchestra and perform together in another faculty