

"Tempo di Tango" delights the listener as the piano sets the mood, rhythmically effective and tastefully executed. The clarinet and cello partner again with the tango melody eloquently revealed. The third movement "Scherzo" is energetic, capturing the scherzo spirit, moving swiftly and proficiently. The final movement, "Gently," offers a melody that is expressive and expansive. Coupled with convincing harmonies, the work draws to a close, highlighting its cohesive and consistent premise of accord and distinction.

I thoroughly enjoyed the *Quartet* for clarinets and bass clarinet (2008). This

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a three-movement work written in 2005. The most memorable highlight of this piece is the ensemble's refined version of the serene opening movement. Cellist Daniel McIntosh, setting the mood with subtle tranquility, beautifully performs the second movement, "Slowly, freely." Janet Greene's mastery of the clarinet is also noted, by her control and lyric performance. The third movement, "Feroce," is indeed as it suggests, exciting and intense.

One would be remiss not to mention the talented members of the string quartet: Peter McGuire, Natalia Moiseeva, Tamas Strasser and Daniel McIntosh. These gifted musicians provide an atmospheric mood, enhancing the ambiance with sonorous resonance.

I enjoyed Edward Marcus' works for clarinet et al. They are a welcome addition to the clarinet repertoire.

by Will Cicola

Godiva Soleva. Marco Santilli, clarinet and bass clarinet; Paolo Alderighi, piano. Music of Marco Santilli: *Godiva soleva*; *Il tanghero va all'immusonita sciorinando lusinghe*; *Cieli*; *Indaco*; *Le sofa de Joel*; *Leventango*; *Lettera dall'America*; *Al nocciolo delle cose*; *Caffè sospeso*; *Serenada in minor*; *Scambio di battute*. MONS RECORDS MR 874527. Total time 59:55. www.monsrecords.de and iTunes



Open the booklet that accompanies *Godiva Soleva*, and the first thing that greets you, printed in an artistic font, is the phrase "Chamber jazz." MONS Records, the label that publishes the album, describes this designation as "accurate... [but it] does little justice to the richness of the music it offers," which is if anything an understatement. Santilli and Alderighi have expertly woven together a wide range of musical threads, with jazz, Argentinean, French, Brazilian, "vaguely Asian" and Swiss-Italian influences, joining Bach and Chopin-inspired pieces so seamlessly, that it seems as though they must have shared a common musical ancestor.

Both musicians have fine command of their instruments. Santilli's tone is rich and liquid, with the darkness of a classically trained clarinetist and the flexibility of a jazz musician, and he navigates the entire range of both the soprano and the bass clarinet seemingly with ease. He uses extended techniques sparingly but effectively, with the bulk being jazz ornaments such as growls, flutter tongue and bends. To hear Alderighi's piano playing is to understand his international reputation as a jazz pianist; his range of color and expression is breathtaking. As an ensemble, Santilli and Alderighi mesh wonderfully, weaving in and out of one another so effectively that at times they seem like one instrument.

Santilli composed the repertoire on *Godiva Soleva*, and his skills as a composer are as formidable as his skills as a clarinetist. In addition to his diverse set of musical influences, Santilli also draws upon extra-musical sources. The MONS press release uses the word "poetry" several times to describe the recording; this accurately describes the music itself, the accompanying descriptive text, and even the source of inspiration in the case of *Serenada in minor*

(which is "inspired by the dialect poem of the same name by Giuseppe Arrigoni, a Swiss-Italian author"). From the "Suave timbres with a vaguely Asian touch" of *Indaco* to the three-part tale of *Il tanghero va all'immusonita sciorinando lusinghe* (A scoundrel heaps flattery on a lady with a sulky face), and from the charming *Le sofa de Joel* (which describes a set of characters from the perspective of a used sofa) to the *Scambio di battute* (an "exchange of views" between Santilli and Alderighi, with attempts "to confuse each other"), Santilli evokes colorful images that the music truly captures. Perhaps the single piece with the widest range of imagery is *Lettera dall'America*, which Santilli describes as a "kaleidoscope of cultures between melancholy and assimilation." This six-minute piece is rhapsodic, with smooth jazzy sections, passionate outbursts, and a few parts that are up to the edge of klezmer music. Santilli and Alderighi also each take one solo track, with Santilli displaying his Bach skills in *Al nocciolo delle cose* and Alderighi evoking the Neapolitan tradition of *Caffè sospeso* in the track of the same name.

While the self-description of "Chamber jazz" may inadequately describe the breadth of *Godiva Soleva*, it does contain one major truth – anyone interested in either chamber music or jazz should experience what this album has to offer. Every element – the compositions, the performance, and the descriptive text – is exquisitely crafted, and the result is a true masterpiece.

by Wesley Ferreira

Polish Music for Clarinet and Piano.

Jean-Marc Fessard, clarinet; Jadwiga Lewczuk, piano. Krzysztof Penderecki: *3 Miniatures*; Antoni Szałowski: *Sonatina*; Karol Rathaus: *Sonata*, Op. 21; Piotr Perkowski: *Sonata*; Piotr Moss: *Elegia V*; Witold Lutosławski: *Dance Preludes*. CLARINET CLASSICS CC0066. Total time 74:06. www.clarinetclassics.com

The Clarinet Classics label has long been a source of excellent recordings of clarinet works featuring quality artists. Celebrating its 20th anniversary this year, I am pleased to be providing a review of one of its newest releases, **Polish Music for Clarinet and Piano**. The duo consisting of clarinetist Jean-Marc Fessard and pianist Jadwiga Lewczuk present a nicely packaged collection of works written by