

out the charm in each of these works with pianist Laurel Larsen. In particular, the performance of *Canzonetta* is a stand out for its musical interpretation.

Besides *Arirang*, Berio's 1983 work *Lied* is the only other unaccompanied work on the disc. Dedicated to clarinetist Eduardo de Benedetti, the work is much lighter than Berio's *Sequenza IXa* for clarinet. The musical language is neither tonal, atonal, nor serial; the work contains contrasting lyric and staccato motifs which repeat and evolve. DiLutis displays effortless articulation and musical imagination in his performance. Performing with richness and darkness of tone, the performance of this *Lied* gives a nod to the 19th-century tradition of German art song and the union between music and poetry.

The final two works on this disc are by Germanic composers. Weber's *Concertino*, perhaps one of the most widely recorded clarinet works, is presented as the penultimate track on this recording. No doubt, through the years listeners have experienced many different interpretations of this piece. It is always fascinating to hear it presented by various performers, and this is no exception.

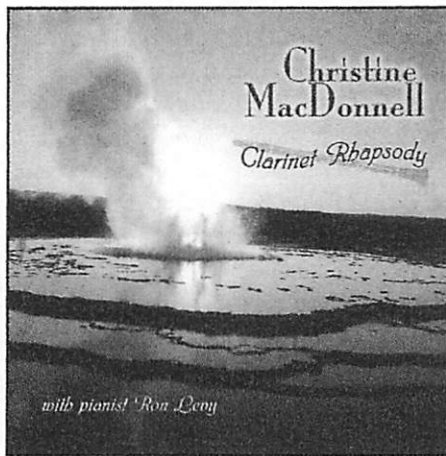
The final work on the disc is the *Adagio* for clarinet and strings, often attributed to Richard Wagner. A manuscript of the work was first discovered in 1922 and was thought to have been commissioned by clarinetist Christian Rummel from Wagner. The *Adagio* was published in 1926 by Breitkopf & Härtel. Almost immediately after publication many felt that the work did not fit with Wagner's compositional style, and that it belonged to an earlier era. In her book, *Clarinet Virtuosi of the Past*, Pamela Weston gives the correct composer. *Adagio* is in fact the second movement of Heinrich Baermann's third

Clarinet Quintet, Op. 23. DiLutis's depth of musicianship is eminently well suited to this repertoire, and his performance ends the truly satisfying listening experience that this CD offers.

Recorded live in concert at Newberry College (South Carolina), this recording exhibits the natural and resonant sound of the hall. Most listeners who have become so used to listening to well-mastered studio recordings will find this disc quite refreshing. It allows for a feeling of intimacy with the performers, though the recording does not include audience applause. *Arirang* is a great addition to any clarinetist's CD library. I heartily recommend it.

by Lori Ardovino

Clarinet Rhapsody. Christine MacDonnell, clarinet; Ron Levy, piano. Leo Weiner: *Peregi Verbunk*, Op. 40; Debussy: *Première Rhapsody*; Schumann: *Fantasy Pieces*, Op. 73; Poulenc: *Sonata*; James Waterson: *Morceau de Concert: Andante and Polonaise*. Produced by Christine MacDonnell. Total time 51:08. www.cdbaby.com and www.amazon.com



Clarinetist Christine McDonnell has had a diverse career as an orchestral, chamber and solo artist. She has performed at the Kennedy Center in Washington D.C., abroad as principal clarinetist with the *Orquestra Sinfonica Brasileira* and the Nova Philharmonia Portuguesa. She has served two presidencies as clarinetist in the "President's Own" Marine Band. Additionally she is a freelance musician in New York City and is a Broadway regular on shows such as *The Lion King* and *Mary Poppins*.

Ron Levy, internationally acclaimed pianist, appears regularly as a soloist and as a collaborating pianist with some of the world's leading singers and chamber players. He is pianist/harpsichordist with numerous orchestras and is a founding member of the Hudson Trio, Kaleidoscope, and the New World Trio to mention a few.

This CD is a good sampling of the classic clarinet repertoire. McDonnell has a pleasing tone with a deep, rich sound. Her technique in Weiner's *Peregi Verbunk* (Pereg recruiting dance) is exceptional, demonstrating a high degree of control. Her florid decoration of the gypsy dance is a perfect example of the accented verbunkos style. While her interpretation of Debussy's *Rhapsody* is traditional, movement I, "Zart und mit Ausdruck" of Schumann's *Fantasy Pieces* portrays a melancholy atmosphere, with a slightly more than leisurely tempo, almost to the point of being lethargic. However, the second and third movements are more emblematic. The Poulenc *Sonata* demonstrates her mastery of the clarinet and interpretation through dexterity and perception. My favorite movement performed is the second, the "Romanza," which is expressive and tastefully done.

Along with the *Grand Trio Concertante* for three clarinets and other works, James Waterson's *Andante and Polonaise* is one of his most popular clarinet works. McDonnell's conveyance of the *Andante* and flawless technique in the spirited *Polonaise* are well suited and complementary.

Ron Levy is an excellent pianist and an empathetic collaborator with McDonnell. His technique is sound and execution sensitive to the nuance required by the works performed.

This CD is an excellent collection of the standard clarinet repertoire. It would be welcome on my shelf and I'm sure on many others.

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