

in the imitative texture with the singer and instrumental bass line. The third clarinet part is the one substituting for the voice and, due to instrumental necessity, its tessitura sometimes competes with the upper two lines. A singing style of performance for the third clarinet will help preserve Bach's intent.

– Gregory Barrett

Carl Stamitz. *Clarinet Quartet* from *String Quartet in F Major*, arr. Paxton Girtmon. Wehr's Music House, 2018. \$8.50



Carl Stamitz is a familiar composer among knowledgeable clarinetists and this easy, 56-measure, F major arrangement for three clarinets and bass clarinet is a suitable introduction for young players.

– Gregory Barrett

Robert S. Cohen. *Dream Journal* for woodwind quintet. Self-published: bobcohenmusic@gmail.com, 2019. \$35.00



Robert S. Cohen is an award-winning composer of diverse choral, theatrical and instrumental works who resides in New Jersey outside New York City. The image of Sigmund Freud on the cover of

the score and each part of this marvelous, medium-difficulty quintet sets the context for each of the four movements. "Hunted," the *Allegro agitato* first movement, takes place in the mind, not in the field, and features an interlocking staccato eighth-note ostinato divided between bassoon, horn and clarinet in alternating measures of 5/8, 2/4, 3/4 and 3/8. Layered above is

a sustained minor ninth between flute and oboe that ends in a three-note flourish. Cohen uses great economy of material as the music develops in interesting ways. The movement ends emphatically.

"Just Out of Reach," a 3/4 *Lento doloroso*, which makes direct reference to an idea in Freud's *The Interpretation of Dreams*, uses a steady, pulsing, repeated quarter-note low B-flat to offset the Erik Satie-like *semplice* dyads in the higher instruments. At the midpoint a harmonic shift introduces increased counterpoint between the instruments without the pulsing ostinato. The introspective movement ends with the three highest woodwinds in an open chord with no third.

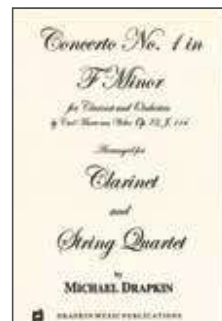
"Into the Bottomless Pit" captures the essence of the unattainable through motoric, high-speed triplets interlocking in Bartókian minor seconds. Ripping tritones in horn and bassoon enhance the agitation. The minor seconds idea is expanded into layers of descending chromatic lines – lower and lower. The accented intensity finally subsides, *molto ritardando*, with clarinet, horn and bassoon reaching their lowest registers and the bassoon having the conclusive last word, *piano*, on a low B-flat.

Your dreams and subconscious will come to the fore in the *Molto tranquillo* 6/4 final movement, "Floating on the Wind." This touchingly beautiful music has a little something for everyone: triadic harmony deepened with gentle dissonance, flowing rhythm, expressive use of phrasing and dynamics and the suggestive space to open the mind of performer and listener to new ways of feeling and thinking. Highly recommended.

– Gregory Barrett

Carl Maria von Weber. *Concerto No. 1 in F Minor*, arranged for clarinet and string quartet by Michael Drapkin. Drapkin Music Publications, 2019. Fischer/Presser distribution \$45.00

The Michael Drapkin universe of books, arrangements, bass clarinet orchestral parts and performances is vast. One of the latest stars to enter is his arrangement for clarinet and string quartet of the first Weber *Concerto*. The woodwind, brass, tympani



and string parts in the usual orchestral accompaniment have been effectively adapted for the chamber music version. Minor concessions include occasionally missing the lower octave of the

contrabass and not hearing a variety of timbres due to prominent melodic lines scored by Weber for woodwinds or horns now being played by the string quartet.

The production quality is outstanding with beautifully engraved score and parts. Traditional rehearsal letters are included so that you can play from a solo part you have already marked; but the phrasing and articulation choices Drapkin has made are spot-on in his clarinet part.

– Gregory Barrett

Giuseppe Verdi. "Brindisi" from *La Traviata*. Arranged by Melanie Thorne for clarinet octet. Sempre Music, 2019. Fischer/Presser distribution. \$32.50



The famous music for the toasting/drinking song "Libiamo ne' lieti calici" is arranged in idiomatic fashion. The octet instrumentation is E-flat clarinet, four B-flat clarinets, alto clarinet and two

bass clarinets. Included are substitute B-flat clarinet parts for E-flat and alto clarinet. The B-flat instruments play in notated C major. No extended range bass clarinets are needed. The highest written note in the E-flat clarinet is altissimo F-sharp.

– Gregory Barrett

RECORDINGS

Chambery: Chamber Music for Bass Clarinet. Fie Schouten, bass clarinet;