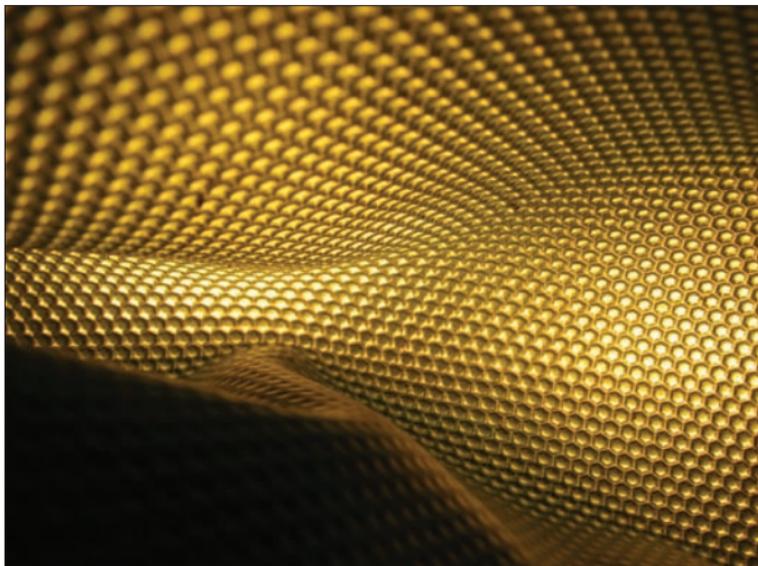


NAXOS

# CLARINET HIVE

**Piazzolla • Harbison • Schuller  
Persichetti • Barker • Ziporyn**

**Theodore Schoen, Laura Ardan,  
Ricardo Morales, James Ognibene,  
Timothy Paradise, Evan Ziporyn, Clarinets**



# CLARINET HIVE

<b>Astor Piazzolla (1921-1992): Histoire du Tango (arr. Bruce Edwards for clarinet quartet) (1986)</b>	<b>19:06</b>
1 I. Bordel 1900	3:45
2 II. Café 1930	6:41
3 III. Nightclub 1960	5:39
4 IV. Concert d'aujourd'hui	3:00
<b>John Harbison (b. 1938): Trio Sonata (version for 2 clarinets and bass clarinet) (1994)</b>	<b>4:43</b>
5 I. Fast	0:56
6 II. Fast	0:52
7 III. Fast	1:31
8 IV. Fast	1:24
<b>Gunther Schuller (b. 1925): Duo Sonata (1949)</b>	<b>10:17</b>
9 I. Adagio	5:01
10 II. $\text{♩} = 60$	2:09
11 III. Allegro	3:08
<b>12 Thomas E. Barker (1954-1988): Single Six (1982)</b>	<b>4:41</b>
<b>Vincent Persichetti (1915-1987): Serenade No. 13, Op. 95 (1963)</b>	<b>6:04</b>
13 I. Allegretto	0:54
14 II. Larghetto	1:04
15 III. Andantino	0:32
16 IV. Andante	0:39
17 V. Vivo	0:36
18 VI. Adagietto	1:41
19 VII. Allegro	0:39
<b>20 Evan Ziporyn (b. 1959): Hive (2007)</b>	<b>17:06</b>

Publishers: Editions Henry Lemoine (tracks 1-4); Associated Music Publishers, Inc. (tracks 5-11); Manuscript (track 12); Elkan-Vogel, Inc. (tracks 13-19); Airplane Ears Music (ASCAP) (track 20)

**Clarinet Hive: Astor Piazzolla (1921-92) • John Harbison (b. 1938) • Gunther Schuller (b. 1925)**

**Thomas E. Barker (1954-88) • Vincent Persichetti (1915-87) • Evan Ziporyn (b. 1959)**

**Astor Piazzolla (1921-1992), arr. for clarinet quartet by Bruce Edwards: *Histoire du Tango***

Throughout its history, the tango experienced dramatic changes in its musical evolution and public perception. Rooted in the *milonga* and Cuban habanera rhythm, the tango was born as a risqué dance in the slums and brothels of Buenos Aires. It gradually moved to the upper echelons of society, eventually becoming a national music for Argentina that symbolized social mobility and success. Musical influences include the waltz, rag-time, jazz, and, notably, the innovations of Astor Piazzolla. As a bandoneonist and composer immersed in the tango world, Piazzolla aspired to sophisticate the genre while maintaining its essence. His resulting *tango nuevo* launched the tango into the world of concert music. *Histoire du Tango* (1985), originally written for flute and guitar, outlines historical periods of the tango in four movements. The first, *Bordel 1900*, incorporates a light, lively character with prominent habanera rhythm, echoing the quick-paced early tango. *Café 1930* is markedly slower, embracing the nostalgic melodies of the tango's golden age and social reclassification. *Nightclub 1960* expands the tango's musical palette with increased rhythmic complexities and jazz influences. Finally, *Concert d'aujourd'hui* (Concert of Today), integrates dissonance and replaces previous lyrical melodies with more angular lines. It synthesizes the tango with twentieth-century art music, representing Piazzolla's *tango nuevo*.

**John Harbison (b. 1938): *Trio Sonata***

John Harbison is one of America's foremost composers and the recipient of numerous awards and distinctions including the Pulitzer Prize for music, the Heinz Award, and the prestigious title of Institute Professor for the Massachusetts Institute of Technology, where he has taught since 1969. A prolific composer in a variety of mediums and genres, his style is often viewed as eclectic, open to every musical resource available.

Influences include jazz, serialism, and neo-classicism, with Stravinsky and especially Bach predominantly impacting his compositional style. *Trio Sonata* (1994) is no exception, with its four short movements referring to, as Harbison attests, "oblique Baroque types". Harbison composed *Trio Sonata* as a chamber music conductor in an effort to create a work that would be suitable for virtually any instrumental combination and therefore practical for teaching chamber groups of non-traditional configurations. *Trio Sonata's* concise motivic designs, syncopation, and chromatic harmonic language create a light, free character that is at times quirky and humorous, as underscored by Harbison's tempo specifications for each movement: "1. Fast, 2. Fast, 3. Fast, 4. Fast". Its unencumbered spirit is an example of Harbison's non-pretentious approach to composition, in which he eschews the personal and self-absorption.

**Gunther Schuller (b. 1925):**

***Duo Sonata for Clarinet and Bass Clarinet***

Gunther Schuller is an icon in the pantheon of American composers with vast and impressive accomplishments as a writer, performer, conductor, producer, publisher and educator. He is perhaps best known for incorporating jazz into his works and developing "Third Stream," a term he invented in a 1957 speech to describe works that embraced a style that fused elements of classical and jazz music but did not fit neatly in either mainstream. His chief jazz influence is Duke Ellington, but others include Charlie Parker and Dizzy Gillespie. Schuller has also been influenced by Reger, Debussy, Stravinsky, Scriabin, Messiaen, and, most significantly, Schoenberg and the Second Viennese School. *Duo Sonata* (1949) adopts an early twentieth-century atonal approach in its first two movements. Schuller sets up intervallic gaps and fills them in chromatically in the first movement, which is fugal and contrapuntal in design, and triadically in the second, which alludes to a Classical homophonic texture. The last movement strongly suggests a unifying

key area with playful arpeggios outlining triads related by semitonal voice-leading. In this recording, the B flat bass clarinet substitutes for the A bass clarinet with a transposed part, thus retaining the proper pitch relationships between movements.

**Vincent Persichetti (1915-1987):  
Serenade No. 13, Op. 95, for Two Clarinets**

American composer Vincent Persichetti completed a total of fifteen serenades for band, orchestra, piano, tuba, and diverse chamber ensembles. His appetite for a variety of mediums matched his propensity to absorb, apply, and assimilate the different styles and techniques available from past and present music. Consequently, he has been compared to a plethora of composers and criticized for eclecticism. Persichetti acknowledged that his music defies categorization into periods and embraced his eclectic style as a “creative advantage”. Despite his artistic diversity, Persichetti heeded maintaining musical unity within a work to express an overall idea or mood and revealed an idea shared among his *Serenades*, describing them as “‘love’ pieces, usually of the night: small pieces of a certain lyric, under-the-window quality, that had precedence with Mozart and Brahms”. *Serenade No. 13* (1963), commissioned by and given its première at The Chapin School in New York City, evokes this atmosphere in seven movements, each demonstrating similar unifying techniques, including motivic variation with rhythmic and pitch alterations, embellishment, phrase extension, and note repetition through octave displacement. Although the movements exude distinct individual characters ranging from light-hearted to reflective to purposeful, they complement one another and combine to convey the work’s essence.

**Amber Donna Waseen**

**Thomas E. Barker (1954-1988): Single Six**

Thomas E. Barker composed *Single Six* for Theodore A. Schoen in August 1982. The first performance took place shortly thereafter in October at Carnegie Recital

Hall. The work was one of four pieces written for Schoen during Barker’s life, the others being; *CCI for Bass Clarinet and Baritone Saxophone*; *Mark VI for Saxophone Quartet*; and *Double Concerto for Bass Clarinet, Trombone, and Chamber Orchestra* (Blackhawk). Barker, rarely lacking in inspiration, composed quickly; the matrix of the set for *Single Six* was completed in nine hours. In his program notes for the première Barker said that: “The work falls into six sections, which has nothing to do with the title mind you, based on a common hexachord. This hexachord suffers several mathematical abuses in each section, but all of these manipulations come from the same source.” The hexachord is comprised of the pitches B-flat, A, C-flat, A-flat, D-flat, and C. After the initial opening on B-flat, the lowest pitch possible for an extended range bass clarinet, each of the remaining five sections begin on the next respective pitch of the hexachord. Even though his works are technically, rhythmically and mathematically complex, the influence of the jazz of John Coltrane and especially Eric Dolphy is evident in all of Barker’s works for bass clarinet, including *Single Six*.

**Evan Ziporyn (b. 1959): Hive**

Evan Ziporyn composed *Hive* on a commission from Theodore Schoen. The world première was held at the 2008 International Clarinet Association Convention with Laura Ardan, David Krakauer, Theodore Schoen, and Evan Ziporyn as performers. Ziporyn has the following to say about the work:

“*Hive* grows out of my experience as an amateur bee-keeper, in both sound and structure. Honey-bee society predates our own, and in many ways the encounter with the *apis* is like encountering extraterrestrials, full of shocking similarities and profound differences. *Hive* is not strictly programmatic, but it does contain elements that come directly out of this encounter. For example, happy bees seem to vibrate a collective “A”; when agitated, this rises to a “C”; this is the source of the opening oscillations in the music. The overall shape of the piece – swirls and flight patterns, frenzied accruals, followed by a long, zen-like

stasis – mirrors the larger life-cycle of the hive, where the summer’s buzz of activity is followed by a unique quasi-hibernation, the throng bundling together for warmth and protection, patiently vibrating their way

through the winter. Recording the piece in frozen Minnesota during January, this seemed especially apt.”

**Theodore Schoen**

## Theodore Schoen

Theodore Schoen has performed, toured and recorded with the St. Paul Chamber Orchestra and has been a frequent performer with the Atlanta Symphony Orchestra, including playing on several of their recordings. He has served as the Principal Clarinetist with the Atlanta Opera Orchestra and the Orlando Philharmonic Orchestra, as well as Bass Clarinetist with the Florida Symphony Orchestra and has performed with the Grand Teton Festival Orchestra, Bellingham Festival Orchestra, Naples Philharmonic, Florida Orchestra, and the Jacksonville Symphony. He received his B.M. and M.M. degrees from The Juilliard School and his D.M.A. from Florida State University. His teachers were Stanley Drucker, Joseph Allard, Charles Russo, and Anthony Ciccarelli. An active chamber music soloist, Schoen has given solo recitals at Lincoln Center, Carnegie Recital Hall and in Novouralsk, Russia. He also performed the Mozart *Clarinet Concerto* with the Ural State Philharmonic in Ekaterinberg. Currently the Professor of Clarinet at the University of Minnesota Duluth, he received the prestigious University of Minnesota McKnight Presidential Fellow Award in 2005.



From left to right: Laura Ardan, James Ognibene, Theodore Schoen, Ricardo Morales  
Photo: Tamra Saylor Fine

## Laura Ardan

Laura Ardan has been the Atlanta Symphony Orchestra’s Principal Clarinet since 1982 and holds the endowed Robert Shaw Chair. She has been a featured soloist with the orchestra in works by Mozart, Weber, Debussy, Copland, Bernstein, Finzi, Rossini and Artie Shaw. She has also performed with the Cleveland Quartet on the ASO’s Summerfest series. A student of Roger Hiller and Stanley Drucker, she attended The Juilliard School of Music on scholarships from both Juilliard and the Naumburg Foundation. Before joining the ASO, she was resident clarinetist and teaching artist at the Lincoln Center Institute for four years. She also played in the Metropolitan Opera Orchestra for two seasons. She has performed in the Tanglewood, Marlboro, and Mostly Mozart Festivals and as a guest artist in “Emanuel Ax Invites ...” in the Great Performers series at Lincoln Center. A frequent guest of the Atlanta Chamber Players and the Emory Chamber Music Society, she plays regularly at the Highlands Chamber Music Festival in North Carolina and the Grand Teton Chamber Music Festival in Wyoming. Her recording of the Copland *Clarinet Concerto* was released on the Naxos label in 2002 (8.559069).

## Ricardo Morales

Ricardo Morales was appointed Principal Clarinet of the Philadelphia Orchestra by Wolfgang Sawallisch in 2002 and joined the Orchestra in 2003. Prior to this, he was Principal Clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21 under the direction of James Levine. He has also served as Principal Clarinet of

the Florida Symphony. He has been a featured soloist with many orchestras including the Philadelphia Orchestra, the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Flemish Radio Symphony, the North Carolina Symphony, the Puerto Rico Symphony, the Florida Symphony, and the Columbus Symphony, and at the Metropolitan Museum of Art Concert Series.

## James Ognibene

James Ognibene has been the solo bass clarinetist with New York's Metropolitan Opera Orchestra since 1986 and also performs regularly with James Levine in the MET's Carnegie Hall chamber series. A native of Warren, Ohio, he was taught by Robert Marcellus, Earl Bates, and Anthony Gigliotti as well as bass clarinetists Al Zetzer and Larry Bocanner. Prior to his appointment at the MET, he was a member of the Charlotte, NC Symphony and served four years as a member of the United States Marine Band and White House Orchestra in Washington, DC. He holds music degrees from Indiana University and Youngstown State University's Dana School of Music, and has participated in the Spoleto, Grand Teton, and Bard Music Festivals. He serves as a clarinet coach for the Verbier Festival Orchestra in Verbier, Switzerland.

## Timothy Paradise



Photo courtesy SPCO

Timothy Paradise has been Principal Clarinetist of the Saint Paul Chamber Orchestra since 1977. In 1978, he collaborated with Aaron Copland on a clarinet edition of Copland's *Violin Sonata*. In 1983, he gave the première of Copland's *Clarinet Sonata* at Lincoln Center's Alice Tully Hall along with the American première of Luciano Berio's *Sequenza*. Paradise was a soloist with the SPCO for composer-conducted performances of Copland's *Clarinet Concerto*, Luciano Berio's *Concertino*, John Adam's *Gnarly Buttons* and John Harbison's *Concerto for Clarinet and Oboe*. Other solo appearances with the SPCO include performances of concertos by Elliot Carter, Johann Stamitz, Mozart, Rossini, Weber, Strauss, and the U.S. première of Meyerbeer's *Gli amori di Teodina*. He has served as Principal Clarinetist of the Jackson Hole Festival and the Sante Fe Opera.

As a recitalist, he has also performed in New York, Los Angeles, New Haven, Washington D.C., Vancouver, Quebec City, Munich, Florence, and Geneva. Paradise earned degrees from Pomona College, Yale University, and from the Staatliche Hochschule fuer Musik in Munich, where he was a Fulbright Scholar.

## Evan Ziporyn



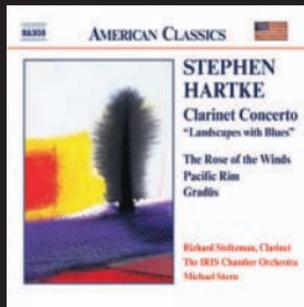
Composer/clarinetist Evan Ziporyn is a founding member of the Bang on a Can All-stars, with whom he has toured the globe since 1992. His work as a composer and performer led to his receiving the 2007 US Artists Walker Award and the 2004 American Academy of Arts and Letters Goddard Lieberson Fellowship. His music has been commissioned and performed by Yo-Yo Ma's Silk Road Ensemble, the Kronos Quartet, Wu Man, the American Composers Orchestra, the American Repertory Theater, Maya Beiser, So Percussion, and the Boston Modern Orchestra Project. Ziporyn has collaborated with some of the world's most creative and vital musicians, including Brian Eno, Ornette Coleman, Thurston Moore, Meredith Monk, Iva Bittova, Philip Glass, Terry Riley, Don Byron, Louis Andriessen, Cecil Taylor, Henry Threadgill, Wu Man, Wayan Wija, and Kyaw Kyaw Naing. He is the Kenan

Sahin Distinguished Professor at the Massachusetts Institute of Technology, where he directs Gaelan Galak Tika.

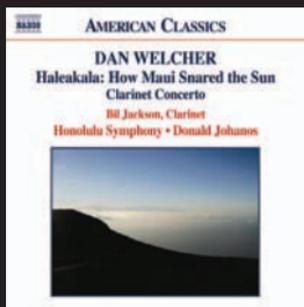
## Also available



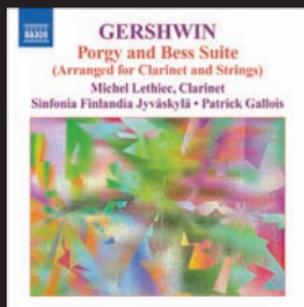
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Taking its name from Evan Ziporyn's *Hive*, which grew out of the composer's experience as a bee-keeper, this album brings together an engaging selection of pieces for solo clarinet and clarinet ensembles of various sizes. From Piazzolla's popular tangos to Harbison's Bach/Stravinsky-inspired *Trio Sonata*, Schuller's *Duo Sonata* and Barker's *Single Six*, both jazz-inflected yet classical in spirit, to Persichetti's lyrical *Serenade*, *Clarinet Hive* is an endlessly fascinating showcase of the clarinet's expressive and virtuosic potential, as well as its wide range of subtle sonorities.

## CLARINET HIVE

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|--------------|---|--------------|
| <b>1-4</b>   | <b>Astor Piazzolla (1921-1992), arr. Bruce Edwards:<br/>Histoire du Tango (arr. for clarinet quartet) (1986) <sup>1</sup></b> | <b>19:06</b> |
| <b>5-8</b>   | <b>John Harbison (b. 1938): Trio Sonata<br/>(version for 2 clarinets and bass clarinet) (1994) <sup>2</sup></b>               | <b>4:43</b>  |
| <b>9-11</b>  | <b>Gunther Schuller (b. 1925): Duo Sonata (1949) <sup>3</sup></b>   | <b>10:17</b> |
| <b>12</b>    | <b>Thomas E. Barker (1954-1988): Single Six (1982) <sup>4</sup></b>   | <b>4:41</b>  |
| <b>13-19</b> | <b>Vincent Persichetti (1915-1987):<br/>Serenade No. 13, Op. 95 (1963) <sup>5</sup></b>                                       | <b>6:04</b>  |
| <b>20</b>    | <b>Evan Ziporyn (b. 1959): Hive (2007) <sup>6</sup></b>   | <b>17:06</b> |

**Theodore Schoen, Bass clarinet <sup>1-4, 6</sup>, Clarinet II <sup>5</sup>**

**Laura Ardan, Clarinet I <sup>3, 6</sup>, Clarinet II <sup>1, 2</sup>**

**Ricardo Morales, Clarinet I <sup>1, 5</sup>**

**Timothy Paradise, Clarinet I <sup>2</sup>, Clarinet II <sup>6</sup>**

**James Ognibene, Bass horn <sup>1</sup> • Evan Ziporyn, Bass clarinet <sup>6</sup>**

A detailed track list and publishers' details can be found on page 2 of the booklet

Funding for this recording was provided in part by a McKnight Presidential Fellow Award from the University of Minnesota • Recorded at KAS Music & Sound, Astoria, New York, USA, on 7th April, 2008 <sup>1, 4, 5</sup>, and at Maud Moon Weyerhaeuser Recording Studio at Minnesota Public Radio, St. Paul, Minnesota, USA, on 4th and 5th January, 2008 <sup>2, 3, 6</sup>

Producer: Michael Fine (Fine Sound Productions) • Assistant Producer: Tamra Saylor Fine  
Engineers: Thomas Mudge <sup>2, 3, 6</sup>, Joe Castellon <sup>1, 4, 5</sup>

Mixing and Mastering: Michael Fine and Wolf-Dieter Karwatky

Booklet notes: Amber Donna Waseen and Theodore Schoen • Cover: Wolfgang Zintl (iStockphoto.com)

NAXOS

DDD

8.572264

Playing Time  
61:57



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Booklet notes in English  
Disc made in Canada. Printed and assembled in USA.