

# Woodwind Department – Clarinets

## Matthew Hunt **Director**

EDDIE MCGUIRE (b.1948)

**Westwind for clarinet ensemble**

FRANCIS POULENC (1899-1963)

**Sonata for two clarinets, Op.7**

BERNHARD CRUSELL (1775-1838)

**Clarinet duo No.2 in C major**

GIUSEPPE VERDI (1813-1901) arranged ROGER BENNET

**Requiem for clarinet ensemble**

GIUSEPPE TARTINI (1692-1710) arranged GORDON JACOB

**Concertino' for clarinet ensemble**



# Mondays *at* One

11 February 2013

EDDIE MCGUIRE (b.1948)

## Westwind for clarinet ensemble

*Inspired by Ode to the West Wind by Percy Shelley*

Matthew Hunt **Soloist**

Harriet Flather, Ross Montgomery, Robert Digney, Lewis Banks, Keiran Young, Luke Westcombe **Clarinet**

Gustaw Bachorz **Alto Clarinet**

Catherine Robertson **E flat Clarinet**

Ewan Zuckert, Charlie Shephard-Vine **Bass Clarinet**

*This poem was conceived and chiefly written in a wood that skirts the Arno, near Florence, and on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down the autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to the Cisalpine regions. The phenomenon alluded to at the conclusion of the third stanza is well known to naturalists. The vegetation at the bottom of the sea, of rivers, and of lakes, sympathises with that of the land in the chance of seasons, and is consequently influenced by the winds which announce it.*

Shelley

### Ode to the West Wind

I. O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,  
Yellow, and black, and pale, and hectic red,  
Pestilence-stricken multitudes: O thou,  
Who chariotest to their dark wintry bed  
The winged seeds, where they lie cold and low,  
Each like a corpse within its grave, until  
Thine azure sister of the Spring shall blow  
Her clarion o'er the dreaming earth, and fill  
(Driving sweet buds like flocks to feed in air)  
With living hues and odours plain and hill:  
Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, oh hear!

II. Thou on whose stream, mid the steep sky's commotion,  
Loose clouds like earth's decaying leaves are shed,  
Shook from the tangled boughs of Heaven and Ocean,  
Angels of rain and lightning: there are spread  
On the blue surface of thine æry surge,  
Like the bright hair uplifted from the head  
Of some fierce Maenad, even from the dim verge  
Of the horizon to the zenith's height,  
The locks of the approaching storm. Thou dirge  
Of the dying year, to which this closing night  
Will be the dome of a vast sepulchre,  
Vaulted with all thy congregated might  
Of vapours, from whose solid atmosphere  
Black rain, and fire, and hail will burst: oh hear!

III. Thou who didst waken from his summer dreams  
The blue Mediterranean, where he lay,  
Lull'd by the coil of his crystalline streams,  
Beside a pumice isle in Baia's bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,  
All overgrown with azure moss, and flowers

So sweet, the sense faints picturing them! Thou  
For whose path the Atlantic's level powers  
Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which wear  
The sapless foliage of the ocean, know  
Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: O hear!

IV. If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share  
The impulse of thy strength, only less free  
Than thou, O uncontrollable! if even  
I were as in my boyhood, and could be  
The comrade of thy wanderings over heaven,  
As then, when to outstrip thy skiey speed  
Scarce seem'd a vision—I would ne'er have striven  
As thus with thee in prayer in my sore need.  
O! lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!  
A heavy weight of hours has chain'd and bow'd  
One too like thee—tameless, and swift, and proud.

V. Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own?  
The tumult of thy mighty harmonies  
Will take from both a deep autumnal tone,  
Sweet though in sadness. Be thou, Spirit fierce,  
My spirit! Be thou me, impetuous one!  
Drive my dead thoughts over the universe,  
Like wither'd leaves, to quicken a new birth;  
And, by the incantation of this verse,  
Scatter, as from an unextinguish'd hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawaken'd earth  
The trumpet of a prophecy! O Wind,  
If Winter comes, can Spring be far behind?

FRANCIS POULENC (1899-1963)

**Sonata for two clarinets, Op.7**

- I. Presto
- II. Andante
- III. Vif

Calum Robertson **B flat Clarinet**

Ewan Zuckert **A Clarinet**

Although Francis Poulenc completed his sonata for clarinet and piano just before he died in 1963, the sonata for two clarinets was written back in 1918 and later revised. Poulenc was a member of 'Les Six' and was described by Arthur Honegger as "the man, a born composer," who, "in the midst of fashions, systems, prescriptions, has stayed true to himself with that rare courage which demands respect." This is true when comparing many of his chamber works, particularly his sonata for two clarinets and clarinet sonata. There is a wonderful directness in all the movements which is scored for the common Bb and A clarinets. The first movement in his duet sonata is marked presto and grabs the listener from the start with fortissimo from both clarinets. The music changes from being fragmented to lyrical to interwoven lines to one clarinet accompanying the other. The second movement is a total contrast with a monotonous feel in the A clarinet and the melody in the Bb. The last movement leaps around for both instruments and ends in a flourish.

*Calum Robertson*

BERNHARD CRUSELL (1775-1838)

**Clarinet duo No.2 in C major**

- I. Allegro agitato  
*Ross Montgomery, Harriet Flather*
- II. Siciliano  
*Matthew Hunt, Kieran Young*
- III. Rondo alla svedese  
*Matthew Hunt, Robert Digney*

GIUSEPPE VERDI (1813-1901) arranged ROGER BENNET

**Requiem for clarinet ensemble**

Libera Me

Matthew Hunt, Luke Westcombe, Kieran Young, Lewis Banks **Clarinet**

Gustav Bachorz **Alto clarinet**

Charlie Shepherd-Vine **Bass Clarinet**

Verdi's unashamed operatic treatment of the Requiem text, with incredible tenderness, simplicity and contrasting intensity is why this work has captured our imagination in a way that few other choral works have. Verdi wrote this iconic work in memory of an Italian novelist and poet, Alessandro Manzoni, who he greatly admired. Verdi's soaring vocal melodies transfer beautifully to the clarinet in this arrangement, as does the wonderfully emotional nature of this work.

Today the clarinet choir is performing the final movement, *Libera me* (Deliver me). After the initial 'chanting' and a short arioso for the soprano voice (today represented in the solo clarinet line), the original Dies irae and Requiem aeternam themes are heard once more. A spirited fugue leads to a spectacular climax before the work unwinds to a quiet end.

*Heather Nicoll*  
Head of Woodwind

GIUSEPPE TARTINI (1692-1710) arranged GORDON JACOB  
**Concertino' for clarinet ensemble**

Matthew Hunt **Soloist**

Ross Montgomery, Charlie Shephard-Vine, Robert Digney **Clarinet**

Calum Robertson **E flat Clarinet**

Gustaw Bachorz **Alto Clarinet**

Ewan Zuckert **Bass Clarinet**

Gordon Percival Septimus Jacob (1895 - 1984) was an influential twentieth century English composer. He amassed an impressive catalogue of wind music featuring the wind instruments as soloists as well as within an ensemble setting. Jacob particularly liked the clarinet, and decided to remedy its lack of notable baroque works due to its relatively late invention.

He selected two Violin Sonatas written by the Italian baroque composer and violinist, Guiseppe Tartini and created the Clarinet Concertino in three versions; Clarinet and String Orchestra, Clarinet and Piano and in the clarinet choir arrangement performed today.

Jacob adapted the sonatas, working strictly with Tartini's original harmonic notation. This well-crafted work is the typical structure of a Baroque sonata; slow-fast-slow-fast; Grave - Allegro molto - Adagio - Allegro risoluto.

*Heather Nicoll*  
Head of Woodwind

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One of Britain's leading clarinetists, **Matthew Hunt** is a distinctive musician, renowned for the vocal quality of his playing and his ability to communicate with audiences. He holds the position of solo clarinetist with the Deutsche Kammerphilharmonie Bremen, and is a member of the Sheffield based chamber group Ensemble 360. A very keen chamber musician, he appears regularly with the Escher and Elias quartets, Thomas Adès and La Bande de La Loingtaine. His plans for this season include appearances at festivals in Belgium (Resonances), the USA, Finland, Estonia and Spain, and will appear as a guest of the Berlin Philharmonic as a soloist in their series at the Berlin Philharmonie Kammermusik Saal. As an orchestral musician, Matt is a guest principal with the Academy of St Martin in the Fields, the Concertgebouw and BBC Symphony Orchestras and the Chamber Orchestra of Europe. Matt's recording for ASV of Mozart's Clarinet Quintet with the Elias quartet was met with critical acclaim, with the BBC *Music Magazine* hailing it as "*the Benchmark recording of this much recorded work*".