



his degree in clarinet from the Barcelona Conservatory, he traveled to France to further his studies in contemporary music. In 1982, he was awarded the *Juventudes Musicales Composition Prize*. Since then, his more than 100 works, including chamber and symphonic works, have been performed and recorded throughout Europe.

Pico's first clarinet concerto, composed and premiered in 1989, is an 18-minute, single-movement work which alternates between free and metered sections of music. The opening section features some of the most abstract music of the concerto and includes lyrical but disjunct lines in the clarinet, along with the effects of flutter tonguing and glissandi. The harmony is astringent throughout the work.

Two fine dramatic moments occur in the concerto. The first prior to the cadenza is of a quasi-expressionist nature featuring the unusual combination of strings, vibraphone and timpani. The second comes during the concerto's fast tutti conclusion.

Throughout the performance, Mr. Fuster possesses a warm, voluble tone that stands out in relief to the often dense orchestral textures. His excellent flexibility allows him to navigate the numerous large leaps required in the work. While this concerto is not the most technically demanding modern concerto, it nevertheless

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requires agility, rhythmic precision and the aforementioned effects which Fuster effortlessly demonstrates.

The second concerto is in two movements. Like the first concerto, the opening of the first movement is sectional, again alternating free and metered music. Throughout the movement the clarinet interacts frequently with the orchestra, weaving in and out of dense orchestral textures, or else when the orchestration is reduced, with the texture of a chamber group. Two short cadenzas are featured in the movement, one again involving disjunct intervals and the second more technically demanding.

The second, faster movement opens with alternating brass punches and short snippets from the clarinet in call and response. Wide descending glissandi in the clarinet create a colorful effect in the opening material. The cadenza, following an orchestral climax, is written in a similar, disjunct vein as those heard earlier. The tutti orchestra reaches another dramatic climax before the movement ultimately slows and fades.

As in the first concerto, the orchestral colors are striking, particularly the writing for percussion. The harmony remains quite dissonant, making the two concertos more appealing to connoisseurs perhaps, than to the average listener of music for clarinet. Mr. Fuster again delivers an outstanding and artful performance.

The final selection on the CD is the *Concertino* for clarinet and string orchestra. While this single-movement work features some of the qualities of the two concerti, it is less dissonant overall making it more accessible. The opening is lyrical, featuring contrapuntal lines in the high strings against a slower pizzicato part in the low strings. The clarinet interacts with gentle syncopations. The second section is a fast dance featuring a short, jazzy cadenza in the clarinet. A third lyrical section featuring two short cadenzas in the clarinet is followed by a last playful, fast dance and two final, more showy cadenzas.

Josep Fuster was born in Villanueva de Castellón, Spain. He studied at the conservatories of Valencia and Barcelona. He has taught clarinet and chamber music at the *Escola Superior de Musica* of Catalonia since its creation and has been a member of the Barcelona Symphony Orchestra since 1993. He has numerous recordings to his credit, including solo works by Brahms, Weber and Rossini.

RECITALS and CONCERTS

STUDENT...

Pedro Garcia III, clarinet, Junior Recital, University of North Texas, March 3, 2012. *Concerto No. 1 in C minor*, Op. 26 (I), Spohr; *Soliloquies*, Bassett; *Dance Preludes*, Lutoslawski; *Sonata in F minor*, Op. 120, No. 1, Brahms

James Westbrook, clarinet, M. M. Recital, University of North Texas, March 11, 2012. *Sonatina*, Martinů; *Ritmoroto* (1995), Sierra; *Quintet in A Major*, K. 581, Mozart

FACULTY AND PROFESSIONAL...

John Warren, clarinet, Kennesaw State University, January 17, 2012. *Sonata for Clarinet and Piano*, Op. 120, No. 1, Brahms; *Sonata for E-flat Clarinet and Piano*, Osborn; *Trio*, Op. 114, Brahms. Soloist with the Kennesaw State University Wind Ensemble, November 21, 2011. *Desert Roads for Clarinet and Wind Ensemble*, Maslanka

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Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 405 Santiago Place, Denton, TX 76205, (E-mail: James.Gillespie@unt.edu). To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in either an e-mail or hard copy version in the format above. For student recitals, only solo degree recital programs (junior, senior, master's and doctoral) will be listed.

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