



Sonatina in G minor for Clarinet and Piano

Born in 1921 in the English town of Northampton, Malcolm Arnold developed a keen interest in jazz and at the age of twelve, decided to take up the trumpet. At the Royal College of Music he initially studied trumpet with Ernest Hall, as well as composition with Gordon Jacob. A fine trumpeter, he joined the London Philharmonic Orchestra in 1942 after only two years at the College, and it was from his seat in the orchestra that he came to know the symphonic repertoire as well as other genres of music. It was also during this time that he wrote a trio of "little sonatas", for flute, for oboe and for clarinet, for his distinguished friends.

The *Clarinet Sonatina*, composed in 1948, is dedicated to Frederick Thurston, of whom Arnold tries to create a miniature portrait in the piece. The opening theme depicts the robust and dramatic approach of Thurston's playing, and the music goes on to showcase the best register and character of the instrument. The three-movement work follows a traditional fast-slow-fast pattern, and is an example of his accessible and light-hearted style among many others.

Warren Lee



Andrew Simon and Warren Lee with Joseph Horowitz

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Clarinetist Andrew Simon and pianist Warren Lee have been collaborating on stage for over a decade, appearing in numerous recitals for universities, the Hong Kong Chamber Music Society, Buffet-Crampon, Radio Television Hong Kong, and in Macau, Singapore, Australia, Norway, Sweden and the United States. "Together, they produced a rich, vibrant and well-balanced sound, characterized by clear articulations, neat phrasing and a finely tuned sense of ensemble," said the *Mercury Post* of Australia of a performance of Mozart's *Kegelstatt Trio* in May 2011. The *Straits Times* of Singapore described their September 2011 recital as "an unrestrained flourish". The *South China Morning Post* of Hong Kong portrayed the duo as "...embody[ing] the solidarity and breadth of local talents."

Andrew Simon



Photo: Bo Huang

The first American-born artist ever to perform in North Korea (1992), Andrew Simon graduated from The Juilliard School and made his Carnegie Hall debut in 1988, and is an active international soloist. He has given more than sixty solo performances with the Hong Kong Philharmonic where he serves as Principal Clarinet, including John Corigliano's *Clarinet Concerto*, which he studied with the Academy Award winning composer, and GMN's recording of Baermann's *Adagio* conducted by David Atherton. Having toured 23 cities in Japan as soloist, he has also appeared as concerto soloist with the Singapore Symphony and gave the Australian premiere of the original version of Copland's *Concerto* with the West Australian Symphony Orchestra and Marin Alsop on national radio. As guest lecturer, he frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music (London), and the Central Conservatory (Beijing). For more information, visit www.amsimon.com.

Warren Lee



Photo: Steve Hessian Ho

Hailed by *The Straits Times* as a musician with "superb pianism... a wonderful sense of colour and impeccably controlled articulation", Steinway Artist Warren Lee made his televised debut with the Hong Kong Philharmonic at the age of six. A graduate of the Royal Academy of Music, London, and Yale School of Music, he was the first-prize winner of the 1995 Stravinsky Awards International Piano Competition and the Grand Prix Ivo Pogorelich. His artistry has brought him to four continents, gracing stages of all sizes and forms, from the National Center for Performing Arts in Beijing to Kettering in Tasmania, and from Carnegie Hall in New York to Colombo in Sri Lanka. Off the stage he devotes much of his time to education and is the Music Director of St Paul's Co-educational College in Hong Kong, as well as a frequent guest at international institutions. In 2012 he received the Ten Most Outstanding Young Persons Award in Hong Kong in recognition of his outstanding achievement in the performing arts and exemplary contribution to the community. His solo album, *From Bach To Gershwin* on Universal Music (Hong Kong), has received critical acclaim for its contribution to music education. For more information, visit www.warren-lee.com.

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EBONY and IVORY

Works for Clarinet and Piano

Nichifor • Horowitz • Luboslawski • Cooke • Arnold

Andrew Simon, Clarinet • Warren Lee, Piano

**EBONY AND IVORY****Works for Clarinet and Piano**

Șerban Nichifor (b. 1954): Two Dances for Andrew Simon (2003)	4:55
1 No. 1. A Musical Joke	1:30
2 No. 2. Carnyx	3:25
Joseph Horovitz (b. 1926): Two Majorcan Pieces (1956)	4:09
3 No. 1. Paguera	2:34
4 No. 2. Valdemosa	1:35
Joseph Horovitz:	
Sonatina in B flat major for Clarinet and Piano (1981)	13:31
5 I. Allegro calmato	5:21
6 II. Lento, quasi andante	4:21
7 III. Con brio	3:49
8 Joseph Horovitz: Diversions on a Familiar Theme (1997)	7:46
Witold Lutosławski (1913-1994):	
Dance Preludes (version for clarinet and piano) (1955)	11:03
9 No. 1. Allegro molto	1:05
10 No. 2. Andantino	3:15
11 No. 3. Allegro giocoso	1:09
12 No. 4. Andante	3:57
13 No. 5. Allegro molto	1:37
Arnold Cooke (1906-2005):	
Sonata in B flat for Clarinet and Piano (1959)	20:06
14 I. Allegro moderato	6:22
15 II. Scherzando	3:16
16 III. Adagio ma non troppo	6:51
17 IV. Molto vivace	3:37
Malcolm Arnold (1921-2006):	
Sonatina in G minor for Clarinet and Piano, Op. 29 (1951)	8:05
18 I. Allegro con brio	2:56
19 II. Andantino	2:44
20 III. Furioso	2:25

Ebony and Ivory: Works for Clarinet and Piano**Nichifor • Horovitz • Lutosławski • Cooke • Arnold**

"I much appreciate that Andrew and Warren visited me in London in November 2012 to discuss their approach to these clarinet works. I am delighted with their performances on this CD, which retain all my own ideas and display the artists' individual technical brilliance and sensitivity to every detail."

— Joseph Horovitz

"Andrew Simon's performances of *Carnyx* and *Joke* are extraordinary, authentic models!"

— Șerban Nichifor

**Șerban Nichifor (b. 1954):
Two Dances for Andrew Simon**

The Romanian composer Șerban Nichifor is well known for his many compositions dedicated to the victims of the Holocaust, and was awarded the Order of the Crown in 2008 by the Belgian government. His musical style is based on neo-romanticism with an influence of jazz. Written in 1984, *Carnyx* was a prize-winning work presented at the International Society for Contemporary Music convention in 1988. Among the admirers of the piece at the convention was clarinetist Andrew Simon, who immediately programmed it in his Carnegie Hall debut in the same year. After *The New York Times* applauded the work, a friendship between Simon and Nichifor ensued, which resulted in the composer writing a preceding movement, *A Musical Joke*, and re-naming the set as *Two Dances for Andrew Simon. A Musical Joke* sees American jazz intertwined with Romanian folk elements in a constant accelerando. *Carnyx* is named after an ancient folk instrument, and is in perpetual motion. With its folk-inspired rhythms, the virtuosic showcase of the instrument and its player builds up to a dramatic crescendo/accelerando towards the end. This work may also be performed on the bass clarinet.

**Joseph Horovitz (b. 1926):
Two Majorcan Pieces • Sonatina for Clarinet
and Piano • Diversions on a Familiar Theme**

Born in Vienna, Joseph Horovitz moved to England in 1938. He is a prolific composer in many genres, from ballets and operas to concertos; and from musical scores for television plays to films including *Tarzan's Three Challenges* (1963). His interest in writing for the clarinet grew out of his friendship with Gervase de Peyer, whom he met when they were students at the Royal College of Music in London in 1948, and they later went on to study in Paris together.

In 1953 Horovitz married and spent his honeymoon with his wife Anna in Majorca, where they visited Paguera and Valdemosa, which became the source of inspiration of his *Two Majorcan Pieces*. Enlivened by Spanish folk-tunes the composer had heard in these towns, *Paguera* is a pleasant piece that combines simplicity with a touch of lyricism. The clarinet takes the lead for most of the piece, fully exploring the range of the instrument. The piano, though seemingly playing a less substantial rôle, contributes much character to the piece with its counter melodies and rich and sometimes chromatic harmonies. The piano starts *Valdemosa* with a quick introduction that resembles a drone played on the banjo. The clarinet enters with a delightful yet somewhat bold statement, followed by a sweeping and more virtuosic version of it. A codetta brings the piece to a final flourish.

The *Sonatina for Clarinet and Piano* was written in 1981 at the request of Gervase de Peyer, and has today firmly established its place in the standard clarinet repertoire. The work is lighthearted and follows a traditional pattern of three movements. The first movement highlights the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is breathtakingly beautiful, where the clarinet displays its sonorous tone colour in its lower

register. The finale is a rhythmic rondo much influenced by jazz, which exploits the upper register of the clarinet. The work calls for equal virtuosity from both players.

Dedicated to Her Majesty the Queen, the *Diversions on a Familiar Theme* was written in 1997 to mark the Queen's visit to the Royal College of Music. Originally scored for clarinet and strings, the composer transcribed the string parts for the piano. The "familiar theme" in question is Schumann's *Merry Peasant* from his *Album for the Young, Op. 68, No. 10*. Here, the theme undergoes a series of interconnected and imaginative "diversions", from lyrical to melancholic, and from a quick waltz to a march.

Andrew Simon and Warren Lee had the privilege of working with Horovitz on these compositions in his London home before the recording session in November 2012. Among other insights and anecdotes shared, the issue of the many tempo indications in his scores was discussed and studied with meticulous care. As a composer who is strict in his observance of his metronome indications, he has had various changes of heart with his markings, especially in the *Sonatina*. The recording artists took great care in executing these new changes in this recording and are indebted to the composer for his inspiration and guidance.

**Witold Lutosławski (1913-1994):
Dance Preludes for Clarinet and Piano**

One of the most eminent composers of the twentieth century, Witold Lutosławski was born in Warsaw just before the outbreak of World War I. While reading mathematics at the University of Warsaw in 1931, he also pursued his musical interests, and in 1936 enrolled in the Conservatory, studying piano and composition. Over the course of his illustrious composition career, Lutosławski developed his unique array of compositional techniques, including his own version of twelve tone, and aleatorism, where chance becomes an element in his music within limits, hence allowing the performer to play a more interpretative rôle.

In his early years prior to 1954 when the *Dance Preludes for Clarinet and Piano* were written, Lutosławski's music was largely influenced by Polish folk-music. After his *First Symphony* was censured as "formalist" by Stalin and removed from the repertoire in 1949, Lutosławski made a living during these dark years by writing what he described as "functional" music, largely for radio and schools. His *Concerto for Orchestra*, also composed in 1954, brought him two state prizes for its use of folk elements. In retrospect, Lutosławski said of this period, "I wrote as I was able, since I could not yet write as I wished."

The five-movement *Dance Preludes* is his official "farewell to folklore for an indefinite period". Based on folk-songs from northern Poland, the borrowed materials are seamlessly woven in these succinct character pieces. The set was later orchestrated for clarinet and small ensembles as well as a version for clarinet and orchestra.

**Arnold Cooke (1906-2005):
Sonata in B flat for Clarinet and Piano**

Born in 1906 in West Yorkshire in England, Arnold Cooke read history at Cambridge, though he was then already aspiring to a career in music. His subsequent study with Paul Hindemith in Berlin proved to be a critical influence, as evident in the striking similarities between Hindemith's *Clarinet Sonata in B* (1938) and Cooke's *Sonata*, written in 1959.

The lyrical and contrapuntal first movement, the brisk scherzo-like second movement, the melancholic and dark sonority in the slow third movement, and the lively and exuberant account in the last movement in Cooke's *Sonata in B flat* resemble the qualities of the four-movement *Clarinet Sonata* of his teacher. It is also worth noting that both composers opted not to declare a major or minor tonality in the title, despite its being obviously tonal.

Malcolm Arnold (1921-2006):