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Six Caprices. Op. 5

Allegro risoluto

1. *f*

4

8

12

16

21

25

29

33

stringendo **Più mosso**

37

30 CAPRICES FOR CLARINET

Called the Paganini of the Clarinet by the English clarinet virtuoso, Henry Lazarus, Ernesto Cavallini was a respected friend and colleague of the most important Italian composers of his day, including Rossini, Donizetti, and Verdi. From 1831 to 1851 he was principal clarinetist of La Scala. During that time he also toured extensively throughout Europe. In 1862, Anton Rubinstein appointed Cavallini to be the first clarinet professor of the St. Petersburg Conservatory, a position which he held until he left Russia to return to Milan in 1870.

Cavallini wrote his *30 Caprices* in five volumes, each including pieces for both technical and musical study. He was intensely interested that the *Caprices* be not merely technical exercises, but studies in style and phrasing: an introduction to the new expressive force of the new music of his time. With this in mind, he made numerous expressive indications in his etudes which went beyond the standard markings of crescendo, diminuendo, accelerando, ritardando. These markings have been restored in this edition and also include translations at the end of the volume.

The noteworthy feature of this edition is the recording included with Charles Neidich's performances of the *Caprices*. Rather than clutter Cavallini's already expressively notated scores with still more markings, this edition offers the recording as a window into the "bel canto" style of the etudes and as models of the kind of performance to which the student should aspire.

CHARLES NEIDICH

Hailed by the *New Yorker* as "a master of his instrument and beyond a clarinetist," he has been described as one of the most mesmerizing musicians performing before the public today. Very active in education, he is on the faculties of the Juilliard School, Queens College, the Manhattan School of Music and the Mannes School of Music. He has also taught at the Sibelius Academy in Finland, the Yale School of Music and Michigan State University. He is in demand for master classes around the world and for his innovative concerts and lectures.



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COVER DESIGNS BY CYNTHIA M. GILLETTE

Ernesto Cavallini (1807-1874)

Called the Paganini of the Clarinet by the English clarinet virtuoso, Henry Lazarus, Ernesto Cavallini was a respected friend and colleague of the most important Italian composers of his day, including Rossini, Donizetti, and Verdi. From 1831 to 1851 he was principal clarinetist of La Scala. During that time he also toured extensively throughout Europe. In 1854, he moved to St. Petersburg to be soloist of the Imperial Orchestra. Verdi found him there when he came for the premiere of his *La Forza del Destino* in 1862, which had been commissioned by Imperial Theater. He immediately inserted an aria especially for Cavallini at the beginning of the second act. In 1862, Anton Rubinstein appointed Cavallini to be the first clarinet professor of the St. Petersburg Conservatory, a position which he held until he left Russia to return to Milan in 1870.

Cavallini wrote his *30 Caprices* in five volumes, each including pieces for both technical and musical study. He was intensely interested that the *Caprices* be not merely technical exercises, but studies in style and phrasing: an introduction to the new expressive force of the new music of his time. With this in mind, he made numerous expressive indications in his etudes which went beyond the standard markings of crescendo, diminuendo, accelerando, ritardando. I have restored these markings and have included translations at the end of the volume.

The noteworthy feature of this edition is the recording I have included with my performances of the *Caprices*. Rather than clutter Cavallini's already expressively notated scores with still more markings, I offer the recording as a window into the "bel canto" style of the etudes and as models of the kind of performance to which the student should aspire. You will notice that while there are etudes chock full of Cavallini's expressive markings, there are others that Cavallini has left with little more than an initial tempo indication. This may seem strange in today's musical world, but it represented Cavallini's belief in the musicality of the students for whom he wrote and also in his belief, widely held, that the expression of the moment was what made music compelling and beautiful. I have chosen to leave these etudes with very little, if any, editorial intervention and instead offer the recording as one possible way of playing them.

You will probably notice that there are also places where my recording differs from the printed music. This is not an accident. Ornamentation was part of the style in Cavallini's time, and performers vied with one another for title of master/mistress of beautiful and imaginative embellishments. Cavallini, for sure, would have embellished his own *Caprices*. Most importantly, as Cavallini understood so well, music is a living art and its beauty lies greatly in its ability to accept many different interpretations. Please feel free in your performances to use this edition and my recording as a stepping stone toward creating your own editions.

Charles Neidich