

CLARINET BRILLIANTE

Clarinet Brilliante
CAROLINE HARTIG, CLARINET



Caroline Hartig (clarinet), Claude
Cymerman (piano)

Weiner, Verdi/Bassi, Cahuzac, Bozza,
Kovacs, Kalliwoda, Bach/Langenus,
Gershwin/Cohn, Verdi/Lovreglio

Centaur CRC 2572

Just once in a while a CD comes
Editor's Choice along for which
even the most
scintillating
superlatives are

but poor recompense for the
performance to which one has
been listening. The name
Caroline Hartig may not be a
familiar one to these shores, but
it certainly ought to be.

Possessing a purity of tone, a
limpid legato and an abundance
of technical expertise to floor
one at twenty paces this is quite a
breathtaking recital.

Making her solo debut at
Carnegie Hall in 1994, she has
appeared as guest artist for the
International Clarinet
Association, and is currently
Associate Professor of Clarinet at

CD Reviews

Ball State University, having
previously taught at Oberlin
Conservatory.

This recital encompasses music
from the past two centuries,
versatility being the keynote.
From the early 1800s a much
neglected Kalliwoda is
resurrected with His Morceau de
Salon, while from the 20th
century Leo Weiner's Peregi
Verbunk, Belá Kovács's
Hommage à J.S. Bach, Bozza's
Bucolique, Cahuzac's *Variations
sur un air du Pays d'Oc* and an
arrangement of the three
Gershwin Piano Preludes all
contribute a glowing account of
the clarinet repertoire. Her able
partner Claude Cymerman
(piano) contributes the most
appropriate of accompaniments
throughout, judging his part of
the proceedings with delicacy
and thoughtful nuances.

Probably the standout track
among a plethora of glittering
prizes is the Chromatic Fantasy
by J. S. Bach, arranged for
unaccompanied clarinet by
Gustave Langenus, which is
positively breathtaking in its
scope and performance. The
Rigoletto and La Traviata
operatic fantasies as arranged by
Bassi and Lovreglio have been
around for many moons and are
still show stoppers in the right
hands. Although there has
always been a whiff of the rough

and tumble about these
pieces, for in order to pull
them off one has to be
prepared to live dangerously,
nevertheless Caroline Hartig
manages to infuse them with
an air of aristocratic
refinement. She has the
enviable facility of being
able to surround a phrase
with space and comfort no
matter how bright the tempo
may be. Nowhere is there a
lapse of good taste or an
infringement of the
clarinetist's vocabulary of
perfection. For any real
enthusiast of the clarinet and
its repertoire possibilities
this CD is without doubt one
of the most spectacular and
heart warming to appear in
recent times. Don't hesitate.
Buy it!

Gordon Lewin