

Giuseppe Carannante (1964)

Clarinet Concerto "*The bold wanderer*"
per Clarinetto e Orchestra d'Archi

Ringrazio il virtuoso e l'amico Mariano Lucci per aver acceso in me l'ispirazione e l'entusiasmo necessari per scrivere il concerto.

Ringrazio il mio prezioso amico Aldo de Vero per avermi seguito nelle diverse fasi della creazione del brano fino alla prima esecuzione e per aver battezzato il concerto con il titolo "The bold wanderer".

G. C.

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I thank the skilled and friend Mariano Lucci for giving me the inspiration and enthusiasm necessary to write the concert.

I thank my precious friend Aldo de Vero for following me in the different stages of the creation of the song until the first performance and for baptizing the concert titled "The bold wanderer".

G. C.

“Come un audiodramma”
(Un’analisi confidenziale)

Un diatonismo instabile caratterizza questo corposo brano. Vive momenti di forte energia alternati a spazi visionari. Si materializzano tramite un’orchestra d’archi aperta a momenti di espansive tensioni, a immagini che rimandano a reminiscenze post-romantiche.

Nel primo tempo infatti un clarinetto snello, astuto, ma anche accattivante e melodioso, si libra in una visionaria atmosfera alternando virtuosismi a calde cantabilità mediterranee.

Un adagio introspettivo, latente dell’orchestra, si espande nei registri centrali creando un senso di sospensione, di attesa, su cui si librano suoni rarefatti di un solista meditativo.

Seguono archi pizzicati. Creano una sorta di base sonora da cui si staglia un dialogo fra clarinetto e primi violini in un discorso colloquiale.

Ancora l’episodio Adagio procede gradatamente ad aperture di grande respiro espandendo al limite l’ampiezza dello spettro sonoro. Forti tensioni espressive si accumulano, dilatano il tema dominante di tutta l’orchestra giungendo a un’atmosfera di forte impatto emotivo.

Segue una ripresa tematica in un calmo movimento ove l’orchestra lascia il clarinetto librarsi in dense, complesse fioriture da gran virtuoso.

Ben presto il tema ritorna a tendersi. Si drammatizza: raggiunge forti tensioni che debordano in accordi complessi, politonali con suggestioni espressionistiche...Ma un’improvvisa sfrenata cadenza del solista smorza ogni tensione. Ne segue una momentanea calma atmosfera con una lunga successione di accorati accordi contemplativi. Tocca poi ancora al clarinetto, tramite una breve cadenza pirotecnica, accendere il fuoco dell’Allegro Vivace.

In tono scanzonato gioca con giravolte ritmiche mentre gli archi propongono il pensoso tema centrale del brano. Ma il clarinetto “Se la ride”...fa occholino alle baruffe napoletane. Episodio questo che dà luogo a un momentaneo cedimento. Smorza di nuovo ogni tensione.

“Like an audio drama”
(A confidential analysis)

An unstable diatonism characterizes this full-bodied passage. He experiences moments of strong energy alternating with visionary spaces. They materialize through an arch orchestra open to moments of expansive tensions, to images that refer to post-romantic reminiscences.

In the first half, in fact, a slender, astute, but also captivating and melodious clarinet hovers in a visionary atmosphere alternating virtuosity with warm Mediterranean chanting.

An introspective latent adage of the orchestra expands into the central registers creating a sense of suspension, of waiting, on which rarefied sounds of a meditative soloist hover.

Pizzicato arches follow. They create a sort of sound base from which a dialogue between clarinet and first violins stands out in a colloquial speech.

Still, the Adagio episode proceeds gradually to large-scale openings, expanding to the limit the amplitude of the sound spectrum. Strong expressive tensions build up, dilate the dominant theme of the whole orchestra reaching an atmosphere of strong emotional impact.

A thematic shot follows in a calm movement where the orchestra lets the clarinet hover in dense, complex blooms like a great virtuoso.

Soon the theme returns. It dramatizes: it reaches strong tensions that spill over into complex, poly-tonal agreements with expressionistic suggestions ... But a sudden unbridled cadence of the soloist dampens any tension. It follows a momentary calm atmosphere with a long succession of heartfelt contemplative agreements. Then it is up to the clarinet again, through a short pyrotechnic cadence, to light the fire of the Allegro Vivace.

In a light-hearted tone he plays with rhythmic turns while the strings offer the thoughtful central theme of the piece. But the clarinet “If he laughs” ... winks at the Neapolitan scuffles. This episode gives rise to a temporary collapse. Relieve all tension again.

**CLARINET CONCERTO "THE BOLD
WANDERER" DI GIUSEPPE CARANNANTE**

Il Concerto è un'opera che non realizza una sintesi tra tradizione e modernità come il precedente "NATALIA'S CONCERTO" per violino e orchestra ma esprime conflitti e angosce dell'uomo contemporaneo con un linguaggio musicale che, pur rimanendo nella tonalità, eccita e sconvolge l'ascoltatore con la sua forza sonora che rende perplessi e meravigliati.

Un concerto inquieto e sereno in cui l'orchestra è protagonista come lo strumento solista e che non accarezza i sentimenti ma li scuote illuminando la inevitabile solitudine dell'uomo vissuta tra grida strazianti e confortanti silenzi.

La Musica come lettura del profondo non esprimibile con altri linguaggi che si propone unicamente come pensiero al di fuori di ogni forma e di ogni misura.

ANTONIO TOMMASO CIRILLO

**CLARINET CONCERTO "THE BOLD
WANDERER" BY GIUSEPPE CARANNANTE**

The Concert is a work that does not create a synthesis between tradition and modernity like the previous "Natalia's Concerto" for violin and orchestra but expresses conflicts and anxieties of contemporary man with a musical language that, while remaining in the key, excites and upsets the listener with his sound strength that makes you perplexed and amazed.

A restless and serene concert in which the orchestra is the protagonist as the solo instrument and which does not caress the feelings but shakes them illuminating the inevitable solitude of man lived between heartbreaking cries and comforting silences.

Music as a reading of the depth that cannot be expressed with other languages, which is proposed only as a thought outside every form and every measure.

ANTONIO TOMMASO CIRILLO

Giuseppe Carannante
(1964)

Clarinet Concerto (2013)

"The Bold Wanderer"

a Mariano Lucci

Allegro

Clarinetto in Sib Solista

Violini I

Violini II *mf*

Viole

Violoncelli *f*

Contrabassi *f*

4

7

10

14

18

Musical score for measures 18-20. The score is in 3/4 time. The vocal line (top staff) features a melodic line with triplets in measures 19 and 20. The piano accompaniment (middle and bottom staves) consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

21

Musical score for measures 21-24. The score is in 3/4 time. Measure 21 is marked *grazioso*. The vocal line (top staff) has a melodic line with triplets in measures 22 and 23. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand. Dynamic markings include *p* (piano) and *pizz.* (pizzicato) in the bass line.

25

Musical score for measures 25-28. The score is in 3/8 time. Measure 25 is marked *f* (forte). The vocal line (top staff) has a melodic line with triplets in measures 26 and 27. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand. Dynamic markings include *f*, *pp* (pianissimo), and *arco* (arco) in the bass line.

Musical score for measures 29-33. The score is written for a single melodic line and a piano accompaniment. The melodic line features a series of eighth and sixteenth notes with various accidentals, including a trill in measure 30. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands. The time signature changes from 3/8 to 3/4, then to 6/8, and finally to 4/4.

Musical score for measures 34-38. The score includes a melodic line and piano accompaniment. The melodic line has a trill in measure 34, followed by a series of sixteenth notes. Dynamic markings include *mf cresc.*, *ff*, and *p*. The piano accompaniment features chords and rhythmic patterns. The time signature changes from 3/4 to 4/4. Performance instructions include *arco* and *pizz.* in the bass line.

Musical score for measures 39-43. The score includes a melodic line and piano accompaniment. The melodic line features a series of sixteenth notes with a trill in measure 40. The piano accompaniment consists of chords and rhythmic patterns. The time signature changes from 4/4 to 3/4. The melodic line is marked *p cantabile*.