

To my friend Danilo Veselinović

Viva la Cavallini!

Homage to the Great Maestro

Clarinet Solo

Radovan Stojanović

EMR 51802

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Radovan Stojanovic



English: Radovan was born on March 13, 1994, in Loznica, Republic of Serbia. At the age of 17, he received a guitar as a gift and soon began taking lessons with a local music teacher. Fascinated by Benny Goodman, he picked up the clarinet for the first time at the age of 20. With no prior musical education, he realized that music and the clarinet were his true calling.

As he was too old for regular enrolment, he completed primary music school part-time before enrolling in high school music studies with a focus on the clarinet. During high school, he performed at numerous concerts and as a member of the school symphony orchestra. In 2017, he became a member of the RTS (Radio Television of Serbia) National Youth Orchestra.

Radovan graduated from secondary (high) music school in 2020 with the highest grade (5, according to the Serbian grading system) in clarinet. During his time as a high school music student, he developed an interest in composing and counterpoint, leading to the creation of his first miniatures, such as Contemplation for piano and Epiphany for voice and piano.

In 2022, he enrolled in undergraduate academic studies of clarinet at the Academy of Arts in Novi Sad under the guidance of Professor Aleksandar Tasić. As a student, he performed at various music festivals as both a soloist and a chamber musician, including at the prestigious A-Fest in Novi Sad. He also created arrangements for various chamber ensembles and composed a book of 15 études for clarinet, inspired by an idea from Professor Tasić. The études were created between June and September 2024.

Français: Radovan est né le 13 mars 1994 à Loznica, en République de Serbie. À l'âge de 17 ans, il a reçu une guitare en cadeau et a rapidement commencé des cours avec un professeur de musique local. Fasciné par Benny Goodman, il a joué de la clarinette pour la première fois à l'âge de 20 ans. Sans aucune formation musicale préalable, il a réalisé que la musique et la clarinette étaient sa véritable vocation.

Trop âgé pour une inscription classique, il a suivi l'école primaire de musique en cours du soir avant de s'inscrire à des études secondaires en musique, avec une spécialisation en clarinette. Pendant le lycée, il a participé à de nombreux concerts et joué en tant que membre de l'orchestre symphonique de l'école. En 2017, il est devenu membre de l'Orchestre national des jeunes de la RTS (Radio Télévision de Serbie).

Radovan a obtenu son diplôme d'études secondaires musicales en 2020 avec la note maximale (5, selon le système de notation serbe) en clarinette. Pendant ses études au lycée musical, il s'est intéressé à la composition et au contrepoint, ce qui l'a conduit à créer ses premières miniatures, telles que Contemplation pour piano et Epiphany pour voix et piano.

En 2022, il s'est inscrit à des études universitaires de clarinette à l'Académie des arts de Novi Sad, sous la direction du professeur Aleksandar Tasić. En tant qu'étudiant, il a joué dans divers festivals de musique, à la fois comme soliste et musicien de chambre, notamment lors du prestigieux A-Fest à Novi Sad. Il a également réalisé des arrangements pour divers ensembles de chambre et composé un recueil de 15 études pour clarinette, inspiré par une idée du professeur Tasić. Ces études ont été créées entre juin et septembre 2024.

Deutsch: Radovan wurde am 13. März 1994 in Loznica, Republik Serbien, geboren. Im Alter von 17 Jahren erhielt er eine Gitarre als Geschenk und begann bald darauf, Unterricht bei einem lokalen Musiklehrer zu nehmen. Fasziniert von Benny Goodman griff er mit 20 Jahren zum ersten Mal zur Klarinette. Ohne vorherige musikalische Ausbildung erkannte er, dass Musik und die Klarinette seine wahre Berufung waren.

Da er für eine reguläre Einschreibung zu alt war, schloss er die Grundschule für Musik im Teilzeitunterricht ab, bevor er sich für die weiterführende Schule mit Schwerpunkt Klarinette einschrieb. Während der Schulzeit trat er bei zahlreichen Konzerten auf und spielte als Mitglied des Schul-Symphonieorchesters. 2017 wurde er Mitglied des Nationalen Jugendorchesters der RTS (Radio Television of Serbia).

Radovan schloss die weiterführende Musikschule 2020 mit der Höchstnote (5, gemäß dem serbischen Notensystem) in Klarinette ab. Während seiner Zeit an der Musikschule entwickelte er ein Interesse an Komposition und Kontrapunkt, was zur Entstehung seiner ersten Miniaturen führte, darunter Contemplation für Klavier und Epiphany für Stimme und Klavier.

2022 begann er ein Bachelorstudium in Klarinette an der Kunstakademie in Novi Sad unter der Leitung von Professor Aleksandar Tasić. Als Student trat er auf verschiedenen Musikfestivals als Solist und Kammermusiker auf, darunter beim renommierten A-Fest in Novi Sad. Außerdem arrangierte er Werke für verschiedene Kammerensembles und komponierte ein Buch mit 15 Etüden für Klarinette, inspiriert von einer Idee von Professor Tasić. Diese Etüden entstanden zwischen Juni und September 2024.



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PREFACE

There is no clarinetist who has not been acquainted with at least one of Cavallini's caprices for solo clarinet. These masterpieces of clarinet literature were composed in *bel-canto* style.

Inspired by the life and work of the great maestro, I composed this homage — a piece for solo clarinet.

The first movement is in the form of a prelude. In the second movement I employed a *trompe-l'oreille*¹ — comparable to the *trompe-l'œil*² which flourished in the visual arts — to create the impression that we are hearing not one instrument, but two. Stringed instruments can produce simultaneous sounds and near-chords in the form of arpeggios. But such an accomplishment is impossible with the wind instruments (excluding multiphonics), which produces but one sound at a time. In this movement, false polyphony is achieved by the rapid alternation of notes and motifs in the high and the low registers, and by sets of questions and answers which remind us of a conversation between distinct characters, or perhaps of an interior dialogue. At the end there is a short cadenza of only a few measures, that borrows the motif from the *Allegro molto* movement. This time in Lento tempo, and morendo expression.

Ernesto Cavallini

Ernesto Cavallini was born in Milan on 30 August 1807. At the age of nine he won a place at the Milan Conservatory. Cavallini was appointed first clarinet of the *La Scala* orchestra (1831), so it is not surprising that a large part of his opus was composed in an operatic style. In 1844 he undertook a concert tour, visiting Geneva, Paris and London. In 1846 he returned to *La Scala* for a concert to celebrate the inauguration of a bust of Rossini at which he performed a work he had written especially for the occasion, the Capriccio "*Fiori Rossiniani*". He taught clarinet for a brief period at the Milan Conservatory. Cavallini gave his final public concert at the *Teatro Carcano* in Milan in 1872. He died following a stroke on 7 January 1874.

Cavallini's great technical and interpretative gifts are described in many press articles and reviews of the day. He was particularly praised for the beauty of his sound, and for his dazzling performances. As regards his personal style, we know that his staccato was known for its soft tone and that he was a master of circular breathing.

¹ A phrase using wordplay in order to be difficult to understand; an aural illusion.

² An artistic term for the highly realistic optical illusion of three-dimensional space and objects on a two-dimensional surface



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B $\flat$ CLARINET

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Adagio e poco rubato

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Musical notation for measures 1-3. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 starts with a mezzo-forte (mf) dynamic. Measures 2 and 3 feature a crescendo leading to a forte (f) dynamic. The notation includes various note values, rests, and slurs.

Musical notation for measures 4-5. Measure 4 continues the mezzo-forte (mf) dynamic with a poco crescendo. Measure 5 features a trill (tr) and a deciso marking. The time signature changes to 3/4 at the end of measure 5.

Musical notation for measures 6-7. The tempo changes to Allegro molto. Measure 6 starts with a mezzo-forte (mf) dynamic and a crescendo. Measure 7 ends with a forte (f) dynamic.

Musical notation for measures 8-9. The mezzo-forte (mf) dynamic continues with a crescendo. The notation includes various note values, rests, and slurs.

Musical notation for measures 10-12. Measure 10 starts with a forte (f) dynamic. The notation includes various note values, rests, and slurs.

Musical notation for measures 13-15. Measure 13 starts with a mezzo-forte (mf) dynamic and a crescendo. The notation includes various note values, rests, and slurs.

Musical notation for measures 16-18. Measure 16 starts with a forte (f) dynamic. Measure 18 features a mezzo-forte (mf) dynamic and a crescendo. The notation includes various note values, rests, and slurs.

Musical notation for measures 19-21. Measure 19 starts with a forte (f) dynamic. The notation includes various note values, rests, and slurs.

25 *p* *cresc.*

28 *f*

31 6

34 *p* *f* *p*

37 *f* *p*

40 *f*

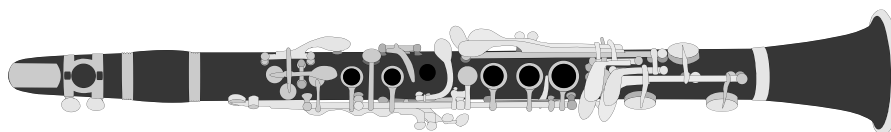
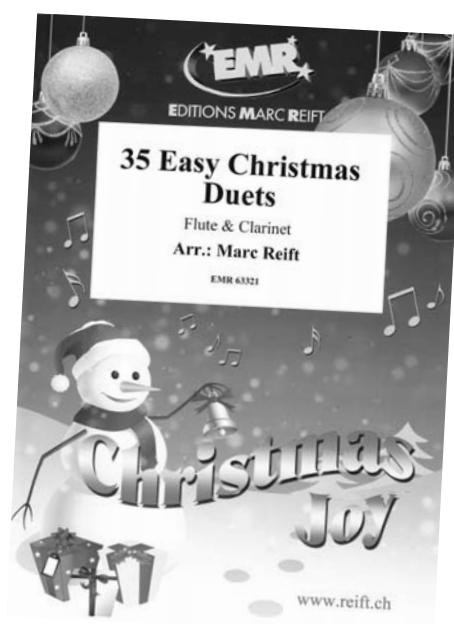
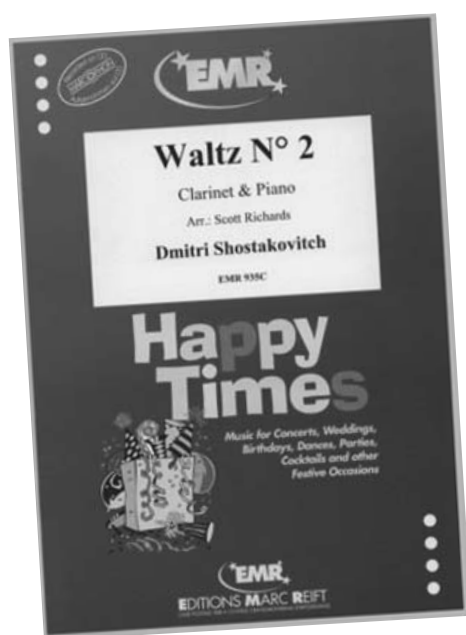
43 *a tempo*
ossia: 8vb
ff *f* *sempre con forza*

46

50

53

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