

patterns in the piano are somewhat suggestive of Debussy's music, but even more, of the "rain music" works of Takemitsu.

An entirely new texture with a vigorous *marcato* style and continuous eighth-note pulse is introduced later in the work. The music is highly rhythmicized and dissonant, with dense chords and melodic figurations reminiscent of Bartók exchanged between the piano and orchestra. An additive technique is employed, as short melodic figures are repeated and gradually elongated with new tones until the music becomes totally chromatic. In the orchestral writing, Ichihyanagi succeeds in creating a motoric intensity without overtaxing the players, but some may find it challenging to play the rapid and repetitive patterns with consistency. The overall structure has an episodic quality, as the composer develops and juxtaposes textures heard in the opening sections of the piece. A single movement of about fifteen minutes, the work is expressive and exciting and should be very rewarding for performers and audiences.

Toru Takemitsu's one-movement *I Hear the Water Dreaming* is a profoundly beautiful and exquisitely crafted piece. The general style will be familiar to those acquainted with Takemitsu's recent works that make programmatic reference to water, including *Rain Tree Sketch* for piano, *Garden Rain* for brass ensemble, *Rain Coming* for chamber orchestra, *Riverrun* for piano and orchestra, and *Rain Dreaming* for solo harpsichord. In this new work, Takemitsu continues to explore the beauty of independent sounds and textures in a flexible, floating rhythm. However, the fragmentation and intricate melodic figuration of some earlier works is here superseded by a continuously flowing line. Any programmatic imagery in this piece is quite subtle, and there is no overt use of repeated ostinato patterns, as in some of his "rain music" works.

The piece evolves seamlessly from motives introduced early in the work, which are woven into long arched phrases and exotic chromatic harmonies. Large-scale stepwise connections contribute to the continuity of the overall form. For example, the predominant bass note of E moves in subsequent phrases by step to D and F, before descending by step to C near the end of the piece, followed by a final re-

assertion of E. Stepwise pitch associations also appear at the phrase level. The first phrase in the solo flute, for example, begins on B $\flat$  and ends on B, and the next phrase moves similarly from A $\flat$  to A.

The solo flute part calls for a player of sophistication and agility, with emphasis on lyrical expression rather than virtuosic display. For all the eloquence of the solo flute, the most striking aspect of the work is Takemitsu's masterful blending of rich orchestral timbres, with vibrantly ringing percussion, celesta, and paired harps contrasting with sustained sonorities in strings and winds. Composers and students of orchestration will gain a great deal from studying this score. Special instrumental combinations and techniques are employed with great subtlety. Strings are divided throughout, dispersed in continually changing *sol* and *tutti* combinations. The melodic writing, chordal passages, and imitative textures for winds are very effective. Performance instructions for special techniques, mutes, and tremolo effects are meticulous and clear, a few misspellings notwithstanding. Rhythmic notation is not overly complex, but shifting gradations in tempo and meter changes are very frequent, creating a beautifully rhapsodic quality that will challenge conductors and players.

This work is a welcome addition to Takemitsu's oeuvre of more than two dozen orchestral works. The originality of the piece, in Takemitsu's unmistakable style, is not diminished by the clear influences of Debussy and Messiaen. Takemitsu's music is already a staple of the orchestral repertory, and this piece will surely delight many performers and listeners.

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**Richard Festinger.** *Impromptu* for B-flat clarinet and piano. (Fallen Leaf Publications in Contemporary Music, 36.) Berkeley: Fallen Leaf Press, 1991 [c1985]. [Score, 19 p. and part. \$30.00; duration: 9 $\frac{1}{2}$ '.]

**Elliott Schwartz.** *Souvenir* for clarinet and piano (1978). Newton Centre, Mass.: Margun Music, Inc., 1990. [In-

tro. material, 3 p.; score, 7 p.; set of 2 scores, acid-free paper. MM090. \$15.00.]

Richard Festinger, currently assistant professor of music at San Francisco State University, has had a varied career as a jazz musician and a composer of computer and concert music. His recently published *Impromptu* is a nine-and-one-half minute serial work whose melodic lines have a quasi-improvisatory quality about them. The set (F $\sharp$  G $\sharp$  B A E A $\sharp$  F C D C $\sharp$  D $\sharp$  G) is rich with melodic and harmonic possibilities containing all the possible intervals within the equal tempered scale. The rhythms, meters, and dynamics shift rapidly in the opening section before changing to a majestic character with the clarinet playing a sustained line against a chordal piano accompaniment. The following *moto perpetuo* section features both players chasing one another through constantly changing meters—sometimes playing the melody and sometimes maintaining a furious ostinato-like accompaniment. This frenzy is interrupted by quiet tremolos in the piano, creating a nocturne-like atmosphere before the music returns to material more like that of the beginning of the piece; it concludes with a restatement of part of the opening section.

*Impromptu* is a demanding work for both players and will require many rehearsals to insure that a proper ensemble is achieved; in fact, there are sections where the counterpoint is so dense that the piano part must be represented on three staves. The full range of the instruments is used (clarinet: c-c $^{\flat}$ ; piano: A $_2$ -bb $^{\flat}$ ). The clarinetist is asked to play two multiphonics, but an ossia part is given should the player elect to play single tones. The printing is very good and the page turns in the clarinet are well planned. I detected only three errors in the clarinet part: a  $\frac{4}{4}$  meter missing in measure 3, a missing slur in measures 58–59, and the multiphonic fingering for measure 74 would have been clearer if the "B" were printed above the thumb hole. All in all, this is an attractive, virtuosic work.

*Souvenir* by Elliott Schwartz was written in 1978 and, being a piece containing performer choice, represents the other side of the compositional spectrum. Schwartz, who is well known among contemporary Amer-

ican composers and performers of new music, is professor of composition at Bowdoin College and Ohio State University. His works frequently explore the use of theater, extended techniques for instruments, and indeterminacy.

*Souvenir* shows many of these characteristics. The piece has a rondo-like structure. The A sections each consist of one minute of music. The middle A section is not an exact repetition of the opening section but is instead based on the opening thematic material. Similarly, the final A section is a modified retrograde of the opening section of the work rather than being an exact duplicate. The clarinet and piano parts are written on three staves, using proportionate notation. That is, there are no time signatures or barlines, instead the length of each note is determined by its horizontal spacing on the staff, which in this case represents fifteen seconds. In these sections, the parts of the two instrumentalists are synchronized. In the other sections of the work, the clarinet and piano parts are intentionally unsynchronized, the performers being given sixty to seventy-five seconds to complete the notated section of music. There is also a section, consisting of short fragments of music from which the performers choose, that can be played in any order, and another in which the performers are directed to repeat the musical fragments a minimum of three times. Occasionally the performer is asked to choose the pitches in a particular passage, but most of the pitches are specified.

Schwartz freely mixes dissonant and tonal material. Because of the latitude in the synchronization of the parts, the work is fairly simple to put together, provided the players are attentive to the cues given by the composer. Nor are the individual fragments difficult to play. Nevertheless, there are a few special instrumental techniques required. The clarinet is asked to flutter tongue and play directly into the piano to achieve the sympathetic vibration of the strings. There is also a certain amount of work inside the piano (including strumming, plucking, muting, and slapping the strings) and tone clusters produced with the fists on the keyboard. These effects do lend the piece a certain theatricality. Depending on the rate at which the variably timed sections are performed, the