

- MICHELE MANGANI** (b. 1966)
1. Executive (Clarinet and String Orchestra)\* 5:38
  2. Pagina d'Album (Clarinet and String Orchestra)\* 3:36
  3. Intermezzo (Clarinet and String Orchestra)\* 3:53

- ASTOR PIAZZOLLA** (1921–1992) (Arr. Mangani)
4. Tango Étude No. 3 (Clarinet and String Orchestra)\* 3:42

- MICHELE MANGANI**
5. Love Theme (Clarinet and String Orchestra)\* 3:50
  6. Dancing Doll (Clarinet and String Orchestra)\* 3:15
  7. Ave María (Clarinet and String Orchestra)\* 2:53

- Tre Danze Latine for Clarinet and Piano\***
8. I. Contradanza 4:14
  9. II. Vals Criollo 3:36
  10. III. Chorinho 3:25

11. Dreaming (Clarinet and Piano)\* 2:06
12. Theme for Clarinet (Clarinet and Piano) 3:53
13. Andante Malinconico (Clarinet and Piano)\* 2:31
14. Souvenir (Clarinet and Piano)\* 3:13

Total Time: [50:09]

**Seunghee Lee** *Clarinet*  
Steven Beck *Piano*  
Manhattan Chamber Players

\*World-Premiere Recording

Works of  
**MICHELE MANGANI**

# Intermezzo

SEUNGHEE LEE

Steven Beck  
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# Intermezzo

**Michele Mangani** is a triple threat musician: a virtuoso clarinetist, prolific composer, and conductor in demand. For the album *Intermezzo*, Seunghee Lee has curated a program of selections from Mangani's finest music for clarinet, some accompanied by string orchestra (all recorded premieres) and others by piano. Mangani himself holds Lee in high esteem, having dedicated to Lee two of the pieces in this album: "Dancing Doll" and the title track "Intermezzo".



L-R: Silvio Maggioni, publisher, Seunghee Lee, and Michele Mangani, composer at Assisi, Italy, 2013.

Maybe Mangani is a quadruple threat. He is also a well-regarded arranger of other composers' music. An example of this on the album is "Tango Etude No. 3," by Astor Piazzolla, the Argentinian master of the genre and of the

bandoneon, that region's type of accordion. In this arrangement, which was commissioned by Lee, the tango's syncopation and mixed meter accentuations, in either duple or quadruple meter, are given chordal punctuations in the strings. Simultaneously, the suavity of the dance is supplied by a clarinet melody, sinuously played by Lee. There are more dance arrangements: "Tre Danze Latine," including a "Contradanza" (contradance), "Vals Criollo" (Creole waltz), and "Chorinho" (little lament). The steps of each are clearly articulated by Lee, and abundant ornaments allow these patterns to create a scaffolding for waves of elaboration.



There are two more pieces featuring string orchestra. "Ave Maria" lives up to its reverent title, performed in stately fashion with clarinet leading the way on the soprano line and the strings providing countermelodies and a romantic harmonic palette. "Pagina d'Album" has an arpeggiated theme in the clarinet treated sequentially and strings rife with countermelodies. Here, as elsewhere, Mangani's musical language is often uncomplicated on its surface, but the little touches he adds create significant subtlety.

Mangani writes concert music, but there is a cinematic ambience imparted by many of his works. "Love Theme" is a signature example, with pulsating strings and a yearning clarinet melody. So is "Dancing Doll," which presents its material with sweeping undercurrents in the strings and an angular theme in the clarinet. Its climax features harmonic turnarounds followed by a gentle cadenza that slowly spins into silence.

The latter part of the program eschews strings as accompaniment in favor of the piano, which is equally idiomatic in its presentation. Lee has saved some of Mangani's most intimate music for this setting. On "Dreaming," she plays a yearning theme, straightforwardly at first, then, after a key change, with liquescent embellishments. "Andante Malinconico" (mid-tempo and melancholy) provides a variation on the *lamento* chord progression, even in the key one would find in earlier music. The clarinet's melody is played with exquisite care and delicacy by Lee. "Theme for Clarinet" has one of the most memorable tunes of Mangani's compositions, and it is featured both in the clarinet and in a translucent piano solo. When the clarinet returns, the duo interweaves the theme and countermelodies, overlapping seamlessly through the end of the piece. "Souvenir," the recording's final composition, has a supple tune, harmonized with elegant chord progressions that contain a hint of mid-century jazz ballads.



Manhattan Chamber Players, Seunghee Lee and Bill Siegmund, *producer*.

*Intermezzo* is an appealing program in and of itself, but it also serves as a resource both for clarinet students and seasoned professionals. Throughout her career, this has been Lee's approach to many projects. Mangani's music is benefitted by her attention.

- Christian Carey





Clarinetist **Seunghee Lee** is a multi-faceted recording artist, producer and music entrepreneur based in New York City. Lee received a GRAMMY® nomination for her recent album “Aspire,” which she recorded with the London Symphony Orchestra. Lee was included as one of the “Top 30 Classical Stars Under 30” by KDFC Classical Radio in San Francisco upon the release of her debut album “Brava”, and her multiple solo albums were selected as “CD of the Week” worldwide and were featured on New York’s WQXR, Classic FM Nederland, NPR, WFMT, Fine Music Radio in Cape Town and Symphony 92.4 Singapore, among many others.



Recognized as “an uncompromising soloist, destined to be an upcoming contender of top stature” by the Clarinet Magazine, Lee is the founder of Musica Solis, a classical record label, sheet music publisher and a creative concert presenter focusing on music for the clarinet and other woodwinds. As a frequent guest speaker on music entrepreneurship, she spoke at Harvard Business School’s 2019 Asia Business Conference titled “The Game Changers”, at the 2019 Yale Alumni Association Career Panel for “Careers in Music”, at the College of Music of Seoul National University and many other venues. She enjoys giving master classes on her signature lecture series entitled “You are the Company” and on the topics of mental awareness and shifting your mindset as she aims to guide and mentor emerging classical musicians to become independent entrepreneurial leaders of their generation.

Also a highly skilled golfer, known as “Sunny Kang” in the golf world, she was featured in Hong Kong Golfer Magazine and spoke at TEDx Hong Kong

about the surprising similarities between golf and music and the mental challenges of viewing both skills through the lens of a perfectionist.

Lee received her Bachelor of Music degree from the Eastman School of Music, studying with Charles Neidich, and her Master of Music degree and Artist Diploma from the Yale School of Music, studying with David Shifrin. For more information, visit [www.seungheeclarinet.com](http://www.seungheeclarinet.com).

**Michele Mangani** was born in Urbino, Italy, and graduated from Conservatorio Gioachino Rossini of Pesaro, where he studied clarinet, band instrumentation, composition and orchestra conducting, and also from Conservatorio Giovanni Battista Martini of Bologna, where he studied choral music and choral conducting. In 1996, he won the national competition for conductor of the Italian Army Band. As a composer, he received numerous national and international prizes throughout his career and is one of the most celebrated modern composers in Italy. He has written over 1,000 works for chamber ensemble, orchestra and choir, and among such works he has been most prolific in music for band and symphonic band, for which he has written approximately 350 new pieces or transcriptions. Mangani’s works are often included as mandatory pieces in competitions, where he is frequently invited as a member or president of the jury. His compositions have been performed around the world and recorded by prominent artists, ensembles and orchestras, and he has published more than 600 titles through publisher



Edizioni Eufonia. Several bands and wind instrument orchestras, including the Italian Army Band and the Italian Navy Band, have also recorded his compositions. He is the Artistic Director of the Orchestra di Fiati delle Marche and professor of music for wind instruments at Conservatorio Gioachino Rossini of Pesaro. Since 2017, he has been Artistic Director of the Accademia della Cappella Musicale del Santissimo Sacramento in Urbino. For more information, visit [www.michelemangani.it](http://www.michelemangani.it)

Pianist **Steven Beck**, whose performance has been described as “exemplary” and “deeply satisfying” by Anthony Tommasini in the *New York Times*, is a graduate of the Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin and Bruce Brubaker. Beck made his concerto debut with the National Symphony Orchestra and has toured Japan as soloist with the New York Symphonic Ensemble. His annual Christmas Eve performance of Bach’s Goldberg Variations at Bargemusic has become a New York institution. He has also performed as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, the Library of Congress, Weill Recital Hall, Merkin Hall and Miller Theater, as well as on WNYC. Summer appearances have been at the Aspen Music Festival and Lincoln Center Out of Doors. He has performed as a musician with the New York City Ballet and the Mark Morris Dance Group, and as an orchestral musician he has appeared with the New York Philharmonic, the New York City Ballet Orchestra and Orpheus Chamber Orchestra. Beck is an experienced performer of new music, having worked



with Elliott Carter, Pierre Boulez, Henri Dutilleux, Charles Wuorinen, George Crumb, George Perle and Fred Lerdahl. He is a member of the Knights, the Talea Ensemble, Quattro Mani and the Da Capo Chamber Players. His discography includes George Walker’s piano sonatas for Bridge Records and Elliott Carter’s “Double Concerto” on Albany Records. He is a Steinway Artist and is on the faculty of the University of Massachusetts, Amherst, as well as the Sewanee Music Center.

### **Manhattan Chamber Players**

(MCP) are a chamber music collective of New York-based musicians formed in 2015 by Artistic Director and violist Luke Fleming. Comprised of an impressive roster of musicians who come from the tradition of great music making at the Marlboro Music Festival, Steans Music Institute at Ravinia, Music@Menlo and Yellow Barn Chamber



Musicians also serve on the faculties of such prestigious institutions as the Curtis Institute of Music, the Juilliard School and the Manhattan School of Music, among others. MCP has been praised in *Strings Magazine* for “A fascinating program concept...It felt refreshingly like an auditory version of a vertical wine tasting.” The article went on to applaud MCP for “an intensely wrought and burnished performance... Overall, I wished I could put them on repeat.” As stated by *The Boston*



Adam Abeshouse, *producer*, and Seunghee Lee.

*Music Intelligencer*: “This ensemble’s nature and practices constitute proof against complacency and stagnation. They achieved as precise an ensemble as you’d ever want to hear.” Members of MCP are current and former members of the Chamber Music Society of Lincoln Center, Ensemble Connect and the Aizuri, Attacca, Dover, Escher, Vega and Ying Quartets, the Lysander Piano Trio and Imani Winds. They are top-prize winners in the Banff, Concert Artists Guild, Fischhoff, Melbourne, Naumburg, Osaka, Primrose, Queen Elisabeth, Rubinstein, Tchaikovsky, Tertis and Young Concert Artists Competitions and are some of the most sought after solo and chamber performers of their generation.

**Violin I:** Katie Hyun, Elizabeth Fayette, Grace Park, Abigel Kralik, Brian Hong

**Violin II:** Brendan Speltz, Keiko Tokunaga, Henry Wang

**Viola:** Luke Fleming, Celia Hatton

**Cello:** Brook Speltz, Andrew Janss, Michael Katz

**Double Bass:** Nicholas Cathcart, Andrew Trombley

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