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SCHUMANN

Fantasiestücke Op.73

Drei Romanzen Op.94

Märchenerzählungen Op.132

BRILLIANT
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GLINKA

Trio pathétique

Giovanni Punzi *clarinet*

Jákup Lützen *viola* · Toke Møldrup *cello* · Galya Kolarova *piano*

Robert Schumann 1810-1856

Fantasiestücke Op.73

for clarinet and piano (1849)

- | | |
|-----------------------------|------|
| 1. I. Zart und mit Ausdruck | 3'27 |
| 2. II. Lebhaft, leicht | 3'20 |
| 3. III. Rasch und mit Feuer | 4'22 |

Drei Romanzen Op.94

for clarinet and piano (1849)

- | | |
|---|------|
| 4. I. Nicht schnell | 3'28 |
| 5. II. Einfach, innig,
Etwas lebhafter | 4'09 |
| 6. III. Nicht schnell | 4'37 |

Märchenerzählungen Op.132

for clarinet, viola and piano (1853)

- | | |
|---|------|
| 7. I. Lebhaft, nicht zu schnell | 3'19 |
| 8. II. Lebhaft und sehr markiert | 3'17 |
| 9. III. Ruhiges Tempo,
mit zartem Ausdruck | 4'13 |
| 10. IV. Lebhaft, sehr markiert | 4'34 |

Mikhail Ivanovich Glinka 1804-1857

Trio pathétique in D minor

for clarinet, cello and piano (1832)

- | | |
|-------------------------------------|------|
| 11. I. Allegro moderato | 5'15 |
| 12. II. Scherzo, vivacissimo – Trio | 3'11 |
| 13. III. Largo | 3'05 |
| 14. IV. Maestoso risoluto – | 2'18 |
| 15. Allegro con spirito | 2'12 |

Giovanni Punzi *clarinet*
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Robert Schumann (1810 – 1856) was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era and one of the few composers who filled the lack of a proper romantic repertory for clarinet.

Three Fantasy Pieces (*Drei Fantasiestücke*) for clarinet and piano, Op.73, were written in 1849. Though they were originally intended for clarinet and piano, Schumann indicated that the clarinet part could be also performed on viola or cello.

Robert Schumann wrote the pieces over just two days in February 1849, and originally entitled them "Soirée Pieces" before settling on the title "Fantasy Pieces." The title is one Schumann was fond of, since he used it in several works. This poetic title promotes the fundamental Romantic notion that creative expression is the product of the artist's unrestricted imagination. In addition, the connotations of "fantasy" justify the sudden mood changes.

I. *Zart und mit Ausdruck* (Tender and with expression). The first piece is in A Minor and begins dreamily with hints of melancholy, but concludes with a resolution and hope in A Major, looking forward to the next movement

II. *Lebhaft, leicht* (Lively, light) The second piece is in A major and is playful, upbeat, energetic and positive, with a central section modulating to F Major with chromatique triplets in dialogue with the piano.

III. *Rasch und mit Feuer* (Quick and with fire). The final piece is again in A major. The pace suddenly drives into a frenzy of passion and fiery energy, bordering on the irrational. The movement pushes the players to their limits as Schumann writes "schneller und schneller" (faster and faster). The movement ends exuberantly with a triumphant close

Three Romances for Clarinet and Piano, Op.94. It was composed originally for Oboe and Piano. The work consists of three short pieces in A-B-A form, and it was written during what was speculated to be one of Schumann's manic episodes The Romances

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Artist photos by Studio Fotografico Primavera Baronissi (Punzi), Dmitri Golovanov (Kolarova),

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Cover: Old German Folk Tale (1896), by Hermann Hendrich (1854-1931)

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were written in December 1849, one of the most productive years of Schumann's entire career. According to Schumann himself, the pieces were written on December 7, 11, and 12th in Dresden. Unlike many other oboe works at the time, the pieces were not the result of a commission by a prominent soloist of the day. Schumann gave the pieces to his wife Clara Schumann.

The three romances are marked in German:

I. *Nicht schnell* (not fast). The first romance consists of a piano introductory phrase followed by the main theme played by the oboe. The piano has a layered accompaniment. After a faster-paced central section, the movement ends softly after returning to the main theme. The romance as a whole has been described as "tranquil."

II. *Einfach, innig* (simple, heartfelt). The second romance, which is in A major, is mostly a traditional duet between the two instruments with a tense B section that changes tempo twice. Described as "the most rugged and colorful-sounding [romance]" and reminiscent of Brahms.

III. *Nicht schnell*. The final romance is the liveliest of the set

Märchenerzählungen (Fairy tale narrations), Op.132, is a trio composition in four movements for clarinet (violin ad libitum), viola and piano. He composed the trio in B-flat major, between 9 and 11 October 1853. The movements are connected by a motif (*Kernmotiv*). The work is dedicated to Schumann's pupil A. Dietrich, and was published in 1854.

The composition is structured in four movements:

I. "*Lebhaft, nicht zu schnell*", 2/4. Marked "lively, not too fast". It alternates march music and dreamlike sections.

II. "*Lebhaft und sehr markiert*", 2/4, *G minor*. To be played "lively and strongly stressed rhythms", frames a lyrical section with march music of "a distinct rustic flavor".

III. "*Ruhiges Tempo, mit zartem Ausdruck*", 3/4, *G major*. Marked "reposeful tempo, with tender expression" is a love duet of clarinet and viola, with constant movement in the piano.

IV. "*Lebhaft, sehr markiert*", *common time*. The fourth movement is marked as the second, has another duet in its center, and quotes in the end a theme from the first movement.

Mikhail Glinka (1804-1857) was considered as one of the most representative Russian composers of his generation.

Trio pathétique, for clarinet (or violin), bassoon (or cello) & piano in D minor.

The work (which may be played as a conventional piano trio or with clarinet replacing the violin) was composed in 1832. At the time, the 28-year-old Glinka was studying composition at the Milan Conservatory, having traveled to Italy in hopes that the warmer weather would ease his chronic chest condition. He came under the influence of Italian opera composers such as Donizetti and Bellini, which in part explains the character of this peculiarly un-Russian sounding work. As to the title, it is difficult to know whether it might refer to Glinka's daily endurance of the camphorated chest plasters prescribed by his doctors: more plausible, perhaps, is the suggestion that the term "Pathétique" refers to an unrequited romantic attachment. A note on the autograph score reads "I have known love only through the pain it brings," yet the prevailing mood of the work is genial rather than tragic.

The trio is laid out in the conventional four-movement form of the post-Beethoven piano trio, and yet it retains the character of a through-composed single-movement piece. The first three movements are intended to be played straight through without a break, and the finale is little more than a brief epilogue which brings a return of material heard previously. The principal thematic idea is presented at the very outset; it is an enervated, unsettled motif which becomes ever more passionate and excitable with each succeeding appearance. Its restless quality counterpoises a luxuriant second

idea, and another memorably beautiful melody given out by the cello in the central trio section of the Scherzo. Another wistful and elegiac motif comes later, in the penultimate episode of the work, following which all the various thematic blocks are reviewed during the finale and the work reaches a dramatic, even triumphant conclusion.

© *Giovanni Punzi*



Principal clarinet of the Copenhagen Philharmonic Orchestra **Giovanni Punzi** is Born in Salerno in 1989 and graduated with a performer's degree for clarinet in 2006.

Even though the young age, Punzi actually ranks among the most distinguished European clarinet players of his generation. After his debut as soloist at the age of 14 with the Bulgaria National Orchestra he performed in the main concert halls of Europe, USA, South America, Russia, China and South America.

Student of Calogero Palermo and Alessandro Carbonare in Rome at the Accademia di Santa Cecilia he continued his studies at the National Conservatory of Music in Paris with

Philippe Berrod and at the Royal Danish Academy with John Kruse.

In 2011 he is awarded by the Honour Diplom offered at the best students ever by the Accademia Musicale Chigiana in Siena.

He started his Orchestral Activity at the age of 20 as solo clarinet in the Orchestra "I Pomeriggi musicali" in Milan.

After having performed with the most important Italian Orchestras Since 2012 to 2013 Giovanni Punzi has been Principal Clarinet of the 'Orchestre Symphonique de Bretagne' and Principal clarinet of the Youth Italian Orchestra.

He has been invited to perform as principal clarinet by the Gustav Mahler Jugend Orchestra, the Verbier Festival Chamber Orchestra and the Schleswig Holstein Festival Orchestra playing under the direction of some of the most important music directors like C. Abbado, R. Muti, V. Gergiev, D. Gatti and K. Nagano.

He has played as soloist with Copenhagen Philharmonic, Chamber Orchestra of Paris, the Freiburger Philharmoniker, Chamber Orchestra of Serbia, Odense Symphoniker, Orchestra of the London Royal Academy Orchestra, the Rouen's Opera House Orchestra, The Royal Danish Academy Orchestra and the Chamber Orchestra of Parma.

Giovanni Punzi has played all the most representative clarinet concertos of his repertoire from Mozart to Francaix.

In the last five years Punzi has been awarded in over then 10 among the most distinguished International Clarinet Competitions like in Paris (Claude Debussy Competition 2010), Rouen (Jacques Lancelot Competition 2011), Belgrade (Jeunesses Musicales), Freiburg and Horice (Prague).

In fact he is actually one of the most awarded clarinet player of International Competition worldwide of the last years.

He recorded for Radio France, Radio Vaticano, Radio 3 , Danish Radio, Brilliant Classic and Sky Classica and he is regularly invited to perform in some of the most important music Festival all around Europe.

He is regularly invited as principal clarinet by the Danish Radio Orchestra, London Philharmonic Orchestra, the Royal Northern Sinfonia and from l'Orchestre Les Dissonances cooperating as well with the Royal Danish Orchestra and the Mozart Orchestra.

In 2016 Giovanni Punzi was graduated in Matters of Arts, Music and theatre at the University of Salerno (Italy).

From 2017 he is Artistic Director and Principal Teacher at the Mediterranean Clarinet Academy, the First Center of High Education for Clarinet Players in the South of Europe.

He is Clarinet Professor at the Royal Danish Academy of Music in Copenhagen

Violist **Jákup Lützen** (b. 1988) was born and raised on the Faroe Islands. He graduated soloist class (advanced post-graduate diploma) in 2017 at the Royal Danish Academy of Music with professor Lars Anders Tomter.

Previously, Jákup has received tuition from, among others, Johannes Eskær, Alexandre Zapolski, Tatjana Masurenko, Serguei Azizian, Helen Callis, Horn-Sin Lam Jensen, and Tim Frederiksen.



As a soloist, Jákup is a prize winner from The Berlingske Tidendes Klassiske Musikkonkurrence, and in 2003 he won the KASA Competition for Instrumentalists/Singers in Iceland, Greenland, and the Faroe Islands.

In 2013, he was accepted to the prestigious Gustav Mahler Jugendorchester, which whom he has performed at venues such as Royal Albert Hall at BBC Proms, Concertgebouw in Amsterdam, Musikverein in Vienna, Théâtre des Champs-Élysées, and at the Salzburger Festspiele.

The Faroe Music Awards in 2014 nominated Jákup Lützen as “New musician of the year: 2013”.

Since september 2014, Jákup has been with The Copenhagen Philharmonic Orchestra.



Tøke Møldrup is one of Denmark's outstanding musicians. As the winner of international competitions and a recipient of many prizes and honours, he has frequently played concerts throughout the world during the past 20 years. Recently he has left his solo cellist position at the Copenhagen Philharmonic Orchestra to focus on a full-time career as a soloist.



Bulgarian-born pianist **Galya Kolarova** received her musical education in Bulgaria, Denmark, Italy and Austria under the tutelage of Zdravka Nikolaeva, Atanas Kurtev, José Ribera, Konstantin Bogino, Bohumila Jedlickova and Gerhard Schulz.

Ms. Kolarova was a prize winner in numerous international competitions - among others: 1st prize for soloist with orchestra at Festival Musica in Laguna in Italy for her interpretation of Chopin's Piano Concerto No.2, Op.21; 2nd prize at Nordic Piano Forum in Copenhagen, Denmark; winner of MODO's competition for educational project for children in Bulgaria.

In 2006 Ms. Kolarova was selected to participate in a Documentary Movie about prof. Pnina Salzman, a renowned Israeli pianist and piano teacher who had a major influence on Ms. Kolarova's view on Chopin's music and interpretation.

Ms. Kolarova enjoys a successful international career and has performed both as a soloist and a chamber musician in prestigious concert halls throughout Europe, Asia and the Middle East.

Ms. Kolarova was invited to perform in festivals such as: "*Festival Turina*" in Seville, Spain; "*Aurora Chamber Music Festival*", "*Piano Festival in Helsingborg*" - in Sweden; "*Eilat Chamber Music Festival*" in Israel; "*Le X Giornate Festival*", "*Lucca Estate Festival*", "*Musica in Laguna Festival*", "*Grumo Festival*" - in Italy; "*Kuhmo Chamber Music Festival*" in Finland; "*8. Internationalen Kammermusikfestival Schloss Wonnfurt*", "*30 Tage Kunst*", "*Klassik in Moabit*" - in Germany; "*Vendssyssel Festival*", "*Sorø International Festival*", "*Bornholm Summer*

Classics", "*Suså Festival*" in Denmark; "*Concordia Festival*" for contemporary music and art in Bulgaria.

Besides performing, Ms. Kolarova regularly gives piano masterclasses throughout Europe.

In 2010 Ms. Kolarova recorded a promotional album for Accademia Perosi in Biella, Italy, and a album dedicated to the 200-years of Chopin's birth.

Some of the major foundations in Denmark support Ms. Kolarova's projects and artistic activities, among others: Augustinus Fonden, Tytte og Lillemor Faurschous Mindelegat, Aage og Johanne Louis-Hansens Fond, Pianistinde Esther Vagnings Fond, Karen og Arthur Feldthusens Fond, Fru Hertha Duus's Mindefond, Ellen og Valdemar Jensens Musiklegat.