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MENDELSSOHN

CHAMBER MUSIC WITH CLARINET

Dario Zingales *clarinet*
Marco Sala *Basset-horn* · Alexey Grots *piano*



Felix Mendelssohn Bartholdy 1809-1847
Chamber Music with Clarinet

Konzertstück No.1 Op.113

for Clarinet, Basset-horn and Piano

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|-------------------------|------|
| 1. I. Allegro con fuoco | 2'26 |
| 2. II. Andante | 3'08 |
| 3. III. Presto | 2'15 |

Sonata in E flat for Clarinet and Piano

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|------------------------------------|-------|
| 4. I. Adagio -
Allegro moderato | 12'08 |
| 5. II. Andante | 5'11 |
| 6. III. Allegro moderato | 6'08 |

Lieder ohne Worte

for Clarinet and Piano

- | | |
|---|------|
| 7. Lied Op.85 No.14 - Andante
espressivo (arr. D. Seebohm) | 1'25 |
| 8. Lied Op.67 No.3 - Andante
tranquillo (arr. D. Seebohm) | 2'49 |
| 9. Lied Op.53 No.1 - Andante
con moto (arr. D. Seebohm) | 3'14 |

Symphony No.3 "Schottische"

for Clarinet, Basset-horn and Piano

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| 10. II Movement - Vivace non
troppo (arr. M. Sala) * | 4'13 |
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Lieder ohne Worte for Piano solo

- | | |
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| 11. Moderato, in B Minor
Op.67 No.5 | 3'07 |
| 12. Andante con moto, in A-Flat
Op.38 No.6 "Duetto" | 4'15 |

Symphony No.4 "Italienische"

for Clarinet, Basset-horn and Piano

- | | |
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| 13. II Movement - Andante con
moto (arr. M. Sala) * | 6'04 |
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Lieder ohne Worte

for Clarinet and Piano

- | | |
|---|------|
| 14. Lied Op.102 No.3 - Andante
espressivo (arr. T. King) | 0'57 |
| 15. Lied Op.30 No.3 - Andante
tranquillo (arr. T. King) | 2'12 |
| 16. Lied Op.19 No.4 - Andante
con moto (arr. R. Stark) | 1'56 |
| 17. Lied Op.102 No.2 - Andante
con moto (arr. R. Stark) | 2'10 |

Konzertstück No.2 Op.114

for Clarinet, Basset-horn and Piano

- | | |
|-------------------------|------|
| 18. Presto | 1'44 |
| 19. Andante | 3'19 |
| 20. Allegretto grazioso | 3'20 |

Dario Zingales *clarinet*
 Marco Sala *Basset-horn*
 Alexey Grots *piano*

* first world recordings

Recording: March 2018, Salzburg, Austria
 Recording and Editing: Dario Zingales
 Mixing and Mastering: Michele Gaggia – DNS Studios (www.DigitalNaturalSound.com)
 Cover: Georg Emil Libert, View of Sommerspiret, the Cliffs of Møn, 1846
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The clarinet – and its almost-obsolete relation, the basset horn – is the only member of the wind family to be treated as a solo instrument by Mendelssohn. Dating from 1824, when the composer was 15 years old, the Clarinet Sonata is his first piece to focus on the instrument. Why Mendelssohn wrote it remains unclear, but the title page of the manuscript, lodged in the State Library in Berlin, implies that its intended dedicatee was Baron Karl von Kaskel, a Dresden art patron. Kaskel was probably a competent clarinetist himself; at any rate the solo part is conceived for an amateur performer, by no means as technically challenging as the piano accompaniment.

The Sonata exploits the clarinet's *cantabile* qualities of phrasing more than its virtuoso possibilities. The musical ideas are by no means commonplace – even at 15, Mendelssohn was far too accomplished a composer for that – and they are fluently developed within a conventional three-movement framework. Both outer movements are cast in sonata form, enclosing a gentle Andante, where a folksong-like melody is elaborated in three statements which are articulated by concise piano cadenzas.

The only other solo pieces expressly written for the clarinet arose from Mendelssohn's friendship with the father and son duo of Heinrich and Carl Baermann. It was Heinrich (1784-1847) who had inspired Carl Maria von Weber to create several, highly demanding solo works for the clarinet including a pair of concertos. Passing through Berlin on their way to give a concert tour of Russia in 1832, the Baermanns asked Mendelssohn for a new piece to take with them. He obliged with the Concert Piece in F major, Op.133, and when it met with success they asked for a companion work; Op.114 was duly dispatched to them in the city of Königsberg (now Kaliningrad) on 9 January 1833.

The two Concert Pieces are more often encountered these days as concertante works with orchestral accompaniment, but Mendelssohn wrote them first for clarinet, basset horn and piano. His original title for Op.113 was 'The Battle of Prague', having taken the principal theme from a popular piece of that name by the Czech

composer František Kočvara (1730 –1791), which recounts in music the 1757 Battle of Prague, in which the Kingdom of Prussia fought the Habsburg Monarchy. Kočvara himself became notorious for the nature of his death, suffering auto-asphyxiation while visiting a prostitute in London; perhaps in view of such seedy associations, Mendelssohn later omitted any mention of the catalyst to his inspiration and settled on the more abstract designation of Concert Piece. Both Op.113 and 114 are cast in three continuous sections, which fully exploit the remarkable talents of the Baermanns, especially in their brilliant finales.

Mendelssohn's original music for clarinet thus adds up to no more than 40 minutes: Dario Zingales has pressed the art of transcription into service to fill out the album, and with good historical precedent. Liszt rearranged several Songs without Words, and there are versions of them for violinists, guitarists and other performers of melody instruments, notably the clarinet. The seven examples chosen for this album were arranged by Robert Stark (1847–1922), Thea King (1925-2007) and Dietrich Seeböhm (b.1930); all of them noted soloists in their own right.

The expressive range spans the utter loneliness of Op.65 No.5, often referred to as *Schäfers Klagelied* (Shepherd's Lament) and resembling the closing song of Schubert's *Winterreise*, the passionate if abstract declarations of love in the Duet Op.38 No.6. They span an eventful decade in Mendelssohn's life: the Duet, full of inner motion and expectation was composed shortly before his marriage to Cecile Jeanrenaud in March 1837; the distant tragedy expressed by the B minor tragedy of the Shepherd's Lament belongs among his final works, in the months after the death of his beloved sister Fanny. It may be tempting to interpret the Songs without Words as pages from a diary, but Mendelssohn himself strongly objected to any such autobiographical associations of man and music. 'What the music I love expresses to me,' he wrote, 'is not too indefinite to put into words, but on the contrary, too definite.'

Complementing the Songs without Words are trio transcriptions of movements

from Mendelssohn's best-known symphonies, the 'Scottish' and 'Italian'. The orchestral originals already feature prominent parts for the clarinet, which have been retained in these transcriptions by Mario Sala, who took as the basis for his versions a piano-trio transcription of both symphonies published in 1870.

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Dario Zingales studied in Milan, with Prof. Luigi Magistrelli where he graduated with honours for both his first and second degrees. Since 2007, he has studied at the University Mozarteum (Salzburg) with Prof. Alois Brandhofer. In 2012, he completed his Master's degree at Mozarteum with honors.

He is a founding member of the clarinet quartet *Fusion Clarinet Quartet* with whom he won the *Ferrero* award for wind ensembles in 2005. Zingales was invited to play for the *Società del Quartetto* and had also participated in the international *MITO* Festival in September 2007.

Zingales frequently collaborated with the Milano Classica Orchestra, with Salzburg Chamber Soloists and recently with the *Teatro Petruzzelli Orchestra* of Bari (Italy). He performed under the Andrè Previn's conduction, Gerd Albrecht and Dennis Russell Davies. He was, also

invited to play with the *Luigi Cherubini Orchestra* under the baton of Riccardo Muti.

From August 2009 to September 2012, Zingales was principal clarinet for the *Philharmonie der Nationen* conducted by Justus Frantz (performing many concerts in America, Belgium, Germany, France, Greece, Italy, Austria, Spain, Switzerland, and Russia). He has been collaborating since 2012 at Bavarian *Gut-Immling Opernfestival*.

As a soloist, he has performed the Sinfonia Concertante KV 297b and the Clarinet Concerto by Mozart with the Symphony Orchestra of the Mozarteum University. In December 2011, he performed the Clarinet Concerto from Mozart with much critical acclaim under the direction of Josef Wallnig in Linz.

Zingales is a permanent member of the *Bläserphilharmonie Mozarteum*, with whom he has already recorded many CDs.

As a chamber music musician, he has performed with many great performers such as Wenzel Fuchs, Lukas Hagen, Benjamin Schmid, Pierre Amoyal, Thomas Riebl, Pavel Gililov, Peter Lang and Jacques Rouvier.

For the CD-Label Urania Records he recorded in 2013 “Grand Duo Clarinet”, in 2014 “SOLO” and in 2015 “Gassenhauer for 3”. For the CD-Label VDE-Gallo he recorded in 2017 “Rare Classical Duos”. For the CD-Label Da Vinci Record CD-Label he recorded in 2018 “German Music with Clarinet”. Lastly he recorded for Brilliant Classics in 2018 a CD with pieces by Heinrich and Carl Bärmann.

Dario Zingales had masterclasses in Argentina (San Juan) and Serbia (Novisad). Since 2017 he has been professor of clarinet at Austrian Master Classes courses since 2017.

From 2012 to 2017 he had been Assistant of the Prof. Alois Brandhofer at Mozarteum University. Since October 2015 he has been assistant of the Prof. Wenzel Fuchs at the same University.



Marco Sala, was born in Lecco (Italy). He achieved Bachelor and Master degrees in clarinet with professor Carlo Dall’Acqua at “G. Verdi” Conservatory in Como. He was awarded the city of Como’s “Franz Terraneo” prize as the graduate with the best grade of the 2008/2009 academic year. He continued his clarinet studies with Alois Brandhofer at the Mozarteum University in Salzburg earning a Master of Arts degree with distinction, followed by postgraduate studies with Albert Osterhammer and Wenzel Fuchs.

Specialised in the lower instruments of the clarinet family (bass clarinet, basset horn and contrabass clarinet) and in contemporary music, he performed as soloist in Italy, Austria, Germany, Croatia, Hungary and South Korea. He also recorded for various labels such as VDE-GalloRecords, Brilliant Classics and Naxos.

Marco Sala is currently the principal bass clarinet of the *Bläserphilharmonie Mozarteum* and clarinet player of the New Art and Music Ensemble Salzburg (NAMES). He is principal clarinet and permanent member of the Antonio Vivaldi Orchestra.



Alexei Grotz born in 1988, Moscow. Studied at Moscow State Conservatory Academical Music College with Prof. Mag. Vera Khoroschina, graduated in 2007.

In 2012, he graduated with honors from Department for Historic and Contemporary Performance of Moscow State

Conservatory, having studied with Prof. Alexei Lubimov (piano), Prof. Mag. Yuri Martynov (harpsichord, fortepiano), Prof. Konstantin Batashov (composition). From 2013 continues his education at Mozarteum University Salzburg with Prof. Florian Birsak (harpsichord) and Jacques Rouvier (piano), Hannfried Lucke (organ). Laureat of Young Musicians Festival “Festos” (2005, 2006). First prize at the 10th N. Rubinstein International Piano Competition (2010).

Participant of international festivals and masterclasses: Klavier Festival Ruhr, Essen (2008); Festival for Contemporary Music, Baku (2008); Sanct-Hallen Festival (2008); Schoenberg Center Akademie, Vienna (2009); harpsichord masterclasses with Pierre Hantaï at Academia Villa Bossi (2013), Académie musicale de Villecroze (2014) and with Skip Sempé at Accademia Piccola di Montisi in Rome (2014) and Utrecht (2015). Since 2013, he is in the team of the Young Artists of the Accademia Europea Villa Bossi in Bodio – Varese, Italy.

Participated in Jerusalem Chamber Music Festival 2011 performing his own transcription of ‘Wozzeck’ for piano and string quintet (now available at Universal Edition), and Schoenberg’s ‘Ode to Napoleon Buonaparte’ with members of *aron quartet* (Austria). In 2013 he performed continuo part in Peter Neumann’s realisation of Händel’s ‘Acis and Galatea’ at ‘House of Music’ in Moscow.

During recent years, performed with Alexei Lubimov in several projects dedicated to works of Schoenberg, Berg, Ustvolskaya. After a series of concerts in Belgium, Austria and Russia, he recorded together with A. Lubimov a disc with four-hand compositions of Franz Schubert on period instruments.

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