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Dario Zingales



Florian Podgoreanu

HEINRICH & CARL BAERMANN

Music for Clarinet
and Piano

Dario Zingales
clarinet

Florian Podgoreanu
piano



Heinrich & Carl Baermann

Music for Clarinet and Piano

Heinrich Joseph Baermann 1784-1847

1. Notturmo in F minor* 6'43

Carl Baermann 1810-1885

2. Verlorenes Glück Op.30* 4'56

Heinrich Baermann

3. Introduktion und Polonaise Op.25* 7'17

Carl Baermann

6 Lieder (F. Schubert)

4. I. Der Neugierige 3'14

5. II. Wohin? 2'14

6. III. Ave Maria 6'36

7. IV. Lob der Tränen 2'59

8. V. Gretchen am Spinnrade 3'03

9. VI. Ständchen 2'48

Heinrich Baermann

10. Air Varié Op.12 No.2* 8'59

Carl Baermann

11. Die kleine Bettlerin Op.14* 5'33

Carl Baermann

12. Fantasie Brillante Op.7* 14'02

Dario Zingales *clarinet*

Florian Podgoreanu *piano*

* first recordings

Heinrich and Carl Baermann (father and son), are undoubtedly among the greatest clarinet players of all times. Many credits are due to these two clarinet players who lived in the 19th century, because they dedicated themselves both to the clarinet and composition with great results. Moreover, Carl contributed to the organological development of the clarinet. Heinrich (1784-1847), who became well-known in a short time, toured the most important european cities. Also Stadler and Cavallini were important clarinet players living in the same period of H. Baermann, but they didn't get the same high degree of reputation of the friend of Weber. Baermann father was student of Joseph Beer (dedicatee of Stamitz's Concertos), one of the two masters that were so important for his professional musical education. His talent was soon noticed and reported to Prince Ferdinand. The Prince asked Heinrich some advices about certain clarinet parts of his works: *Rondo Op.9* and *Octet Op.12*. Baermann had lot of success with the Prince, and Ferdinand wanted that clarinet player as a permanent member of his Court Orchestra. In 1805 Heinrich Baermann, in order to improve himself, was invited from his benefactor to the new founded school of wind instruments of Berlin, established by Franz Tausch, who was considered with Beer one of the most important virtuosos and clarinet teachers. Tausch was indeed the second person that influenced Heinrich's musical background. Whereas Beer (called “the French” for the long period he lived in Paris) was considered a virtuoso with great technical skills but not appropriate sound quality, Tausch had great technical control, intense mellowness of sound and exceptional stylistic background. His style was called “German way of clarinet playing”, perhaps to oppose it to Beer's style, called “French way of clarinet playing”. Baermann, following the style of his master Tausch, was one of the first clarinetists to play with the reed resting on the lower lip: perhaps for this reason he could obtain such a controlled and refined sound. After an unhappy period of his life, Heinrich was addressed to the Prince Ludwig of Bavaria. The Prince wrote a letter of recommendation for him to his father, the king Maximilian, at the Court of Munich. In this city there was an excellent Court Orchestra, that had

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Cover: Two men contemplating the moon (1819-20), by Caspar David Friedrich

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its roots in the well-known Orchestra of Mannheim Court. The Orchestra had been transferred to Munich by the Elector Carl and when the first clarinet chair was free Heinrich had no difficulties to get it. He would have kept the position for eight years, thanks also to his successful performances in front of the King. In Munich H. Baermann met the soprano Melene Harlas, in those times acclaimed by the Bavarian audience. She was married and had a son, but quite soon became Baermann's lover.

From this relationship (never legalized) four sons were born. Among these ones there was Carl (1810-1885), who wanted to follow the footsteps of his father. He actually succeeded: in fact he became an esteemed teacher and an excellent composer. His clarinet *Vollstaendige Clarinett Schule*, *Opp.* 63-6, dedicated to Duke Ernest V of Saxe-Gota and divided into five volumes, is still considered one of the most important textbooks of clarinet teaching in Germany. Carl Baermann published about 88 compositions including Clarinet Concertos, Divertissements, Fantasias, Variations and chamber music compositions. He was a fine basset horn and bass clarinet player, and he was clarinetist and clarinet teacher at the Court of Munich from 1839 onwards. He often played in duo with his father: they performed together in Germany, Denmark and Sweden, London, Paris, Prague and Saint Petersburg. In 1811 Heinrich met in Munich the German composer Carl Maria von Weber. The great friendship between the two musicians, shown by the very considerable correspondence and indeed from a poem that the composer wrote for the virtuoso player, was the fortune of all of the next generations of clarinet players. In fact Weber composed for Heinrich almost five of his six works for clarinet: the *Concertino* No.26, the *Concertos* *Op.*73 and *Op.*74, *Quintet* *Op.*34, *Silvana Variations* *Op.*33 and a short melodical line. The *Gran duo Concertant* *Op.*48 is the only composition without an official dedication to H. Baermann: actually, the first idea of Weber was to dedicate the work to Hermstedt, a virtuoso clarinet player, rival of Baermann. The composer wrote the first and second movements but then he changed his mind. Felix Mendelssohn also dedicated to H. Baermann the two *Konzerstücke* *Opp.* 113 and 114 for clarinet, basset horn

and piano (1832): this works were paid, according to an anecdote, with a pudding that was prepared by miss Baermann and for which Mendelssohn was gluttonous. About the *Op.*114, H. Baermann himself prepared a version with orchestra accompaniment. Carl Baermann had something to do with the clarinet organological development, starting from the Muller basic system and developing an instrument with 18 keyworks made by G. Ottensteiner. This type of clarinet had been used then by the very famous clarinetist Richard Mühfeld, a friend of Brahms and dedicatee of his clarinet masterworks. In this album we wanted to propose works of chamber music, often extremely demanding, including some unpublished works, by the two Baermanns. The *Nocturne in f minor*, originally for clarinet and piano, is probably one of the works of a small collection of six Nocturnes. The two *Songs* *Op.*14 and *Op.*13 by Carl are two little and unpretentious pieces. On the contrary, the *Fantasie Brillant* *Op.*7 expresses all the tone-colors and virtuosic potentialities of the clarinet. Carl himself arranged later the *Fantasie Brillant* for two clarinets and piano. This piece, catalogued as *Op.*33, had been played by father and son together in many occasions. *Introduktion und Polonaise* *Op.*25 and *Air Varié* *Op.*12 No.2 are without doubt originally conceived for clarinet and orchestra and later arranged with a piano accompaniment. The *Six Songs* by Schubert, transcribed by Carl for clarinet and piano, are so suitable on the clarinet, thanks to its tone-colour qualities and imitating so well the human voice.

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English translation: Pietro Zingales

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 André 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-Immmling Opernfestival*.

As a soloist, he as 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”.

Dario Zingales had masterclasses in Argentina (San Juan) and Serbia (Novisad). Since 2017 he has being 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 being assistant of the Prof. Wenzel Fuchs at the same University.

Florian Podgoreanu was born in Romania in 1985. He began his musical studies at the age of seven in the Music School of Ploiesti, Romania. He has been awarded numerous prizes in national and international competitions for piano and composition, such as National competitions in Suceava, Ploiesti, Braila, Bucharest, and international competitions in Romania, Belgium, Austria and Italy. Since 2000 he attended the Music Lyceum George Enescu in Bucharest, where he studied with Prof. Ileana Busuioc. In 2003 he continued his studies at the University of Mozarteum in Salzburg, where he studied with Prof. Cordelia Höfer-Teutsch and graduated in 2009 with distinction. He obtained his Masters Degree with highest honours 2012 under Prof. Imre Rohmann.

Being an active soloist and chamber musician, he performed in Romania, Austria, Germany (Berliner Philharmonie), Switzerland and Italy and attended master classes with Serghei Dorensky, Lory Wallfish, Lisa Leonskaya, Viniciu Moroianu, Trevor Pinock, Rolf Dieter Arens.

Florian is a member in various chamber music ensembles, such as the vocal quintet “Cantosonor”, with whom he performs extensively throughout Austria and Germany.

In 2013 he became a Piano Accompanist for the Wind Department in the “Mozarteum University”, Salzburg.