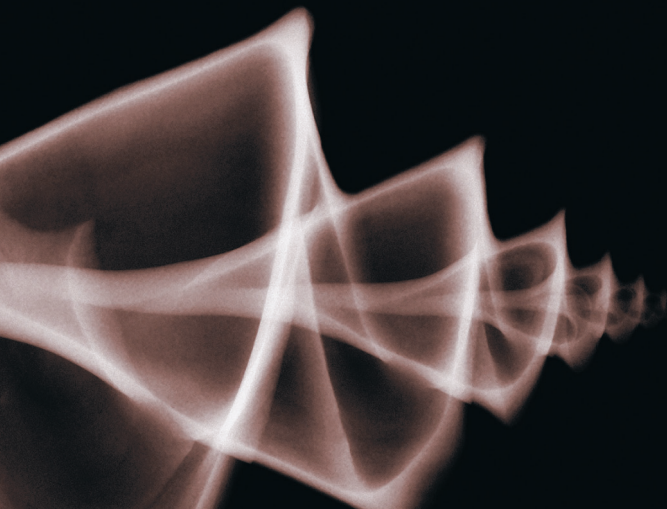


Deux-Elles

the
fibonacci
sequence

clarinet

Brahms | Mendelssohn | Baermann | Glinka | Milhaud



Clarinet The clarinet is a descendant of a primitive one octave instrument called the chalumeau. Around 1700, J. C. Denner is attributed with altering the tube and key work of the instrument to enable it to play higher with better intonation and quality. This improved chalumeau was quickly taken up, its high notes being noted for their trumpet-like tone and in Italy it became known as the *clarinetto* or small clarino (trumpet).

Improvements to the instrument continued and by the middle of the 18th century there was a place for the clarinet in many of Europe's leading orchestras. However, it was as a result of Mozart's relationship with the Austrian clarinet virtuoso Anton Stadler that the instrument became truly established. Mozart likened the tone of Stadler's clarinet to that of the human voice and it was for him that he wrote the clarinet quintet and concerto – generally regarded as the greatest pieces for wind instruments ever written.

Around the middle of the 19th century, the French clarinetist Hyacinthe Klosé adapted the flute's Boehm system to the clarinet with the help of Louis-August Buffet and the distinctly different school of French clarinet playing emerged. Today the Boehm clarinet is the most widely used but the older German school of playing still flourishes and you can hear a wide variety of style and tone worldwide.

I play a Buffet clarinet, although my concept of tone was undoubtedly influenced by the two years I spent studying in Vienna.

— Julian Farrell

Kathron Sturrock

Julian, we are long-standing friends and colleagues and of course you are a founder member of the Fibonaccis – but I realise there is a lot I don't know about your musical background ... did you come from a musical family?

Julian Farrell

No, not at all. In fact, I only really discovered music when I was at secondary school. It was a very important part of the syllabus and you had to give up an academic subject if you wanted to take up a musical instrument! So I gave up geography and took up the clarinet at the age of 15, which was quite late really, and when I went to the Royal College of Music a couple of years later there was quite a bit of theory and so on to catch up on.

K.S.

Who was your teacher there?

J.F.

I was very lucky to have had Sidney Fell as my main teacher, although I also had lessons with Thea King who later on became a colleague and had a great influence on me.

K.S.

Having been at RCM together, we met up again as students in Vienna ...

J.F.

Yes, and it was in Vienna that my life-long obsession for tone production really came into focus. The Viennese school had a completely different conception

of sound from the current English one and I found this very liberating.

K.S.

So sound is something you pay particular attention to in your own teaching?

J.F.

Yes, absolutely – in fact, in my opinion, your sound and the way you control it is far and away the most important thing for any musician. It is what carries the emotion in the music to the audience ... and the most important factor in producing your sound, far more important than your instrument, is your inner ear – imagining how the audience will respond to the way your tone shapes and colours the next phrase.

K.S.

... and this is easier to do in chamber music than in an orchestra?

J.F.

Well of course, in chamber music you have a much more personal input – not often possible in a big symphony orchestra although in smaller bands you are sometimes allowed more room. I have been lucky in my career to have been associated with chamber orchestras (like the English Chamber Orchestra, and The Orchestra of St John's).

K.S.

Can you give me a couple of examples of musicians who have influenced you? You have already mentioned Thea King.

J.F.

Well, the tenor Beniamino Gigli because he always used his free colourful sound in such an uninhibited manner, and the pianist Radu Lupu for the way in which he creates a definitive performance so unobtrusively. I toured with him on many occasions and was always mesmerised by the natural simplicity of his expression.

K.S.

Many people won't know that you have yourself a beautiful tenor voice. I remember coming to Covent Garden to hear you sing solo in a Rameau opera. You might say this is a way you relax in music – what other things would you call your hobbies?

J.F.

I absolutely love cooking – something I have got into more and more – and I also play tennis a lot – and I have two small granddaughters who give me an added perspective on life.

K.S.

Well, Julian, it has been a great pleasure to sit down and have a chat with you. We must do this again sometime ...

J.F.

Yes, we really should make more time for nice social occasions like this, away from rehearsing and concerts!

Johannes Brahms (1833-1897)*Trio in A minor Op.114*

Historically, composers have often been inspired to write for the brilliance and genius of specific performers. Rostropovitch, Heifitz, Lionel Tertis, James Galway and Evelyn Glennie, for example, have been the inspiration behind many a 20th century masterpiece. Brahms' four late compositions for clarinet, the two sonatas, the quintet and this trio, were written for Richard Mühlfeld, whom Brahms described as 'the greatest master of his instrument'. According to Sir Francis Tovey, Brahms intended the beautiful cello theme at the start of the trio as the opening of a fifth symphony, and the whole trio has a symphonic breadth and span. The expression is warm, generous and direct, and its clarity wonderfully illustrates Brahms' much quoted maxim: 'If we cannot write as beautifully as Mozart or Haydn, let us at least write as purely'.

Felix Mendelssohn (1809-1847)*Konzertstück in D minor Op. 114*

Felix Mendelssohn wrote two concert pieces for Heinrich Baermann and his son Carl who, during the first half of the nineteenth century, were considered the most accomplished players in Europe. In 1832 the pair met Mendelssohn while on tour in Berlin and became close friends. The Konzertstück was composed in January 1833 and is full of the humour and youthful exuberance that is so often associated with Mendelssohn's work.

Heinrich Baermann (1784-1847)*Adagio for clarinet and string quintet*

Heinrich Baermann was a fine clarinettist who profoundly influenced the development of clarinet technique, as a result of which many eminent composers, including Mendelssohn and Weber, wrote ground-breaking romantic works for him. Baermann was also a respected composer but did not always find it easy to get his work heard or published. Wagner much admired this Adagio, part of Baermann's third clarinet quintet, and in order for it to see the light of day agreed to publish it under his own name.

Mikhail Ivanovitch Glinka (1803-1857)*Trio Pathétique*

Mikhail Ivanovitch Glinka, best known for his opera A Life for the Tsar, was the first composer to bring an authentic Russian voice to Russian music – music that had hitherto been widely influenced by German and Italian culture. He was also the first person to train seriously as a composer, thus breaking the tradition of the dilettante musician. Much of his chamber music was written at a time in his career when he was still concerned with outer polish and brilliance, and the Trio Pathétique owes much to the florid Italianate style. However, his lifelong passion for opera is already manifest in the Trio alongside the sparkling decoration, in its lyrical melodies, its drama and above all in the intensely romantic coloratura of the slow movement. It was written in

Italy in 1832 when he was depressed and suffering from homesickness; the caption above the score is operatic in itself, and reads "I have only known love through the misery it causes".

Darius Milhaud (1892-1974)*Suite d'après Corrette*

The suite originated as music for a French language production of Shakespeare's Romeo and Juliet, staged in Paris in 1937. Milhaud's inspiration was the early 18th century composer Michel Corrette. In its non-stage form the music takes the shape of a neo-Baroque suite of dance pieces, flanked and interspersed with descriptive movements such as the Fanfare, the gentle Serenade, and the witty Cuckoo finale.



Julian Farrell studied at the Royal College of Music and at The Akademie für Musik und Darstellende Kunst in Vienna. He has played with most of London's leading orchestras and ensembles as well as being a long-time member of the English Chamber Orchestra, the Orchestra of St. John's, Smith Square, and for twenty-five years principal clarinet with the Academy of St. Martin-in-the-Fields. As a founder member of The Fibonacci Sequence he has made several acclaimed recordings including recent releases of the Schubert Octet and Messiaen's Quartet for the End of Time. Other recordings of note include the Mozart Clarinet Quintet with the Delmé String Quartet. He has been on the staff of the Guildhall School of Music and Drama since 1985.

Now in its eighteenth year, the Fibonacci Sequence is considered one of the UK's most distinguished chamber ensembles with a wide-ranging discography and impressive reviews. The ensemble members appear at the world's leading festivals and venues and many of them are also on the faculties of leading conservatoires in the UK and abroad. Concerts for the ensemble recently included a visit to Colombia to appear in the prestigious chamber music series in Bogotá, Ibagué and Medellín, with a return visit planned next season, and the second

festival of chamber music in West Cumbria, successfully inaugurated by the Fibonacci Sequence in June 2010. The Fibonacci Sequence has been chosen for the season 2012-2013 by the Concert Promotions Network.

The group is named after Leonardo of Pisa, a great mediaeval mathematician, commonly known as Fibonacci. The series of numbers named after him occurs throughout the natural world in the most extraordinary way, appearing magically, in petals of flowers, branches of trees, and many more complex ways. The relation of the numbers to each other is directly connected to the Golden Section, held

by many to determine the most harmonious proportions in art and music.



Kenneth Sillitoe	violin
Helen Paterson	violin
Louise Williams	viola
Benjamin Hughes	cello
Stephen Williams	double bass
Christopher O'Neal	oboe
Nicholas Bucknall	basset horn
Richard Skinner	bassoon
Kathron Sturrock	piano

Also available from **The Fibonacci Sequence:**



DXL 1090

Harp
Harpist Gillian Tingay leads this programme of beautiful chamber music, including works by Ippolito-Novaro, Saint-Saëns, Dussek, Bax, Glinka and ending with Ravel's Introduction and Allegro.



DXL 1104

Bassoon
This chamber music disc gives the well-loved instrument an opportunity to shine. Richard Skinner's sparkling bassoon playing shows off the instrument as a pivotal member of the chamber music ensemble.



DXL 1133

Messiaen
Quartet for the End of Time
'Its dark and solemn beauty is rendered with the sensitivity we've come to expect from the Fibonacci Sequence'
- The Independent



DXL 1121

Oboe
This CD highlights the oboe in the chamber repertoire. Oboist Christopher O'Neal captures "the humour of Francaix, irony of Poulenc, brilliance of Crusell and easy charm of Alwyn ... but the two Mozart pieces have it all!"



DXL 1122

Horn
The Fibonacci Sequence explore the repertoire for horn with founder member and renowned horn player Stephen Stirling. Includes works by Strauss, Glazunov, Mozart, Koehlin, Nielsen and Poulenc.



DXL 1145

Schubert
Octet D.803
'Violinist Jack Liebeck shines in quintessential Schubert. Disc of the Year material' (5 stars).
- ClassicFM Magazine

Trio in A minor Op.114 Johannes Brahms*clarinet, cello, piano*

- | | | | |
|----------|-----------------------|----------|--------------|
| 1 | Allegro 7:40 | 2 | Adagio 7:29 |
| 3 | Andante grazioso 4:23 | 4 | Allegro 4:24 |

Konzertstück in D minor Op. 114 Felix Mendelssohn*clarinet, basset horn, piano*

- | | | | |
|----------|-----------------------|----------|--------------|
| 5 | Presto 1:58 | 6 | Andante 3:10 |
| 7 | Allegro grazioso 3:48 | | |

8 Adagio 4:34 Heinrich Baermann*clarinet, two violins, viola, cello, double bass***Trio Pathétique Mikhail Ivanovitch Glinka***clarinet, bassoon, piano*

- | | | | |
|-----------|-----------------------|-----------|---------------------------|
| 9 | Allegro moderato 5:04 | 10 | Scherzo: vivacissimo 3:15 |
| 11 | Largo 5:13 | 12 | Allegro con spirito 1:59 |

Suite d'après Corrette Darius Milhaud*oboe, clarinet, bassoon*

- | | | | |
|-----------|------------------------|-----------|----------------|
| 13 | Entrée et Rondeau 1:23 | 14 | Tambourin 0:51 |
| 15 | Musette 0:45 | 16 | Sérénade 1:02 |
| 17 | Fanfare 0:35 | 18 | Rondeau 0:50 |
| 19 | Menuets 2:29 | 20 | Le Coucou 0:57 |

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Cover Design Jason Ellis

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