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Carl REINCKE : Chamber Music for Clarinet, Horn and Piano

SILESIAN TRIO :

Roman WIDASZEK - clarinet

Tadeusz TOMASZEWSKI - horn

Joanna DOMAŃSKA - piano

Carl REINCKE (1824-1910) :

*Fantasiestücke | Fantasy Pieces Op. 22 for Clarinet and Piano

*Nocturne in E flat major Op. 112 for Horn and Piano

*Introduction and Allegro appassionato in C minor Op. 256 for Clarinet and Piano

*Trio in B flat major Op. 274 for Clarinet, Horn and Piano

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The history of music is written not only by great names. In the shadow of stylistic changes and genial creations, there have always been creators less renowned, deserved animators of culture who create music enjoyed not only by more advanced and demanding listeners, but also by everyday people playing music at home. Carl Reinecke (1824-1910) – a German composer, conductor, pianist and pedagogue belongs to them.

Carl Reinecke was one of the most influential, many sided and respected individuals in the musical life of 19th century Germany. His contributions to German music culture are not overrated. During over 40 years of his pedagogical work at the Music Conservatory in Leipzig he gave lessons in playing piano, composition, choral singing, and led chamber ensembles. Under his management the Leipzig Conservatory became one of the most renowned music conservatories in Europe (today Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy").

He educated an international pleiad of outstanding composers and pianists such as Edward Grieg, Isaac Albéniz, Felix Weingartner, Max Bruch, Mikalojus Konstantinas Čiurlionis and Charles Villiers Stanford. Among his students we can also find a Polish man, Aleksander Michałowski.

35 years of work as a music director of the Gewandhaus orchestra in Leipzig guaranteed the ensemble the position as one of the greatest orchestras. Reinecke's art of conducting is characterized by particular care in the precision of performance and the purity of sound, which was admired by Mendelssohn and Brahms, who entrusted him with the very first performances of his own pieces.

For the whole of his life Reinecke was also active as a pianist. He was particularly valued for his performances of the masterpieces of Mozart, Chopin, Schumann and Brahms. At the end of his life he recorded some of his interpretations on pianola rolls for Welte-Mignon and Aeolian Company's "Autograph Metrostyle" as the first pianist in history (1905-1907).

Despite the fact that Reinecke's incredibly abundant output includes 288 opus numbers in the range of almost all instrumental music genres, today he is recognized as the creator of the cadences to concerts by Bach, Mozart and Beethoven, the popular *Flute Sonata "Undine"* Op. 167 and pedagogical pieces.

This CD contains a set of Reinecke's compositions for clarinet, horn and piano. Although the composer used these instruments in his other chamber pieces in various configurations, still *Phantasiestücke for Violin and Piano* Op. 22, *Introduction and Allegro Appassionato in C minor* Op. 256 for clarinet and piano, *Nocturne in E flat major* Op. 112 for horn and piano and *Trio in B flat major* Op. 274 for clarinet, horn and piano best express the set of compositions scored for these combinations of instruments. The compositions come from different periods of Reinecke's career and enable us to follow the development in his composing style.

Phantasiestücke Op. 22 for clarinet and piano is one of the most frequently played Reinecke's compositions. The title, introduced by Robert Schumann into his music practice, suggests a cycle of works of a changeable, capricious character. The first of four miniatures, in the *siciliana* rhythm, in its cheerful, pastoral mood contrasts with the vibrating, light, lacy and glimmering aura of the second. Here the composer approaches the atmosphere of fantasy and the magic character of Mendelssohn's *A Midsummer's Night Dream*. With its swaying nature the *German Waltz (Deutscher Walzer)* brings along a dance character to the cycle. A peaceful swinging of the *ländler* is suddenly interrupted by a brilliant *Intermezzo*. The whole of the cycle is closed by the *Canon* exposing a beautiful, melodious dialogue between the clarinet and the piano. This surprising use of a compact form demonstrates an artistry and mastery of his skills by the 21-year-old composer.

***Introduction and Allegro Appassionato* Op. 256** for clarinet and piano is a disturbing and dark piece of music determined by the C minor key. The dark introduction precedes the virtuoso part maintained in the form of sonata allegro. The *Allegro* filled with extreme emotions is the real essence of the romantic spirit. The *Appassionato* of the first theme contrasts with the noble dignity of the second. The temperature of the dialogue between the clarinet and the piano lowers for a moment in the middle part – the dynamics of the *pianissimo* evokes a mood of fantasy and mystery here and the melody of the clarinet writhes in sophisticated melismata. The rapid *appassionato* returning in the reprise blurs once again in oneiric, soothing harmonies which bring heavenly peace before the stormy coda crowns the whole.

***Nocturne in E flat major* Op. 112** for horn and piano, composed between 1870 and 1871, brings a moment of solace. The horn sings a beautiful, lyrical melody here creating a dreamy mood, typical for a romantic music form of this type. It is a real *bel canto* known from Frederic Chopin's nocturnes. The peaceful aura of the moon night is only disrupted by a short and dramatic central episode full of pathos. The presence of this contrasting fragment fits in the classical ABA three-part build of a nocturne.

The four-part ***Trio in B flat major* Op. 274** for clarinet, horn and piano is one of three pieces of this genre where Reinecke used brass instruments. The remaining ones are for oboe, horn and piano (*Trio in A minor* Op. 188) and viola, clarinet and piano (*Trio in A major* Op. 264). In his *Trio in B flat major* the 81-year-old composer seems to be summing up his experiences. In comparison to the cheerful miniatures of a simple harmonic plan from the first period of his career, here the composer is creating a powerful, symphonic fresco in music.

The initial *Allegro* filled with emotions has an epic character. Both themes are given as a dialogue between the clarinet and the horn, entwined with arabesques of the piano sections occurring with wide-ranging arcs. A transformation, dense in texture and characteristic for Brahms, introduces a dramatic element.

The 2nd part *Andante* is subtitled *Ein Märchen (Fairytale)*. It is a visible reference to German romanticism aesthetics, with its fantastic and fairy character which has its origins in the tales of the brothers Grimm. The warm-hearted main

phrase begun by the piano is taken over by brass instruments, to return with greater intensity in the final phase of this part. The beautiful horn solo in the middle episode deserves particular attention.

The lively, flowing *Scherzo* of a rondo build brings an element of revival. The rapid course of the refrain is interrupted twice: by *Trio I*, where the main role is taken over by the horn and by the dancing *Trio II*. The last part of the *Allegro* presents the fullness of perfect artistry, in the simplicity and beauty of the composer's melodic invention. The motifs weave in aspects of all instruments creating a dense, highly composed structure. The diversity of mood is enormous: from graceful *dolce* to fragments of *con fuoco* with volcanic energy, from lyrical *espressivo* to enigmatic *misterioso*. All this leads to a coda – both majestic and triumphant at the same time.

Joanna Domańska

Translated by Agnieszka Licińska

TRIO ŚLĄSKIE is formed by musicians connected with Academy of Music in Katowice and the National Polish Radio Symphonic Orchestra in Katowice: Joanna Domańska – piano, Roman Widaszek – clarinet, Tadeusz Tomaszewski – horn. All of them lead an artistic activity both individually and with other chamber ensembles.

The group was established in 2001 thanks to PWM Edition ordering the performance of *Grand Trio in E flat major* Op. 4 by Franciszek Lessel – a piece restored to concert circulation after many years of oblivion. The ensemble presented this composition at numerous concerts home and abroad and recorded their first CD ('Polish chamber music for brass instruments' DUX 0857), which in 2012 was nominated for 'Fryderyk' awards in two categories (chamber music, phonographic debut of the year).

The limited repertoire available to this quite unusual ensemble of instruments was the impulse for creating new pieces. So far the ensemble has ordered compositions from Mikołaj Górecki, Sławomir Czarnecki and Maciej Małecki. The 2015 'Karol Szymanowski Music Days' International Festival in Zakopane saw the world premiere of *Trio Concerto* by Mikołaj Górecki for clarinet, horn, piano and string orchestra with the participation of Sinfonietta Cracovia conducted by Massimiliano Caldi.

Roman WIDASZEK graduated with distinction from the Academy of Music in Katowice, where he studied with Henryk Kierski. He perfected his skills at masterclasses with Guy Deplus and Michael Arrignon. He won Second Prize at the 1st National Clarinet Competition in Piotrków Trybunalski (1995) and Third Prize at the National Composers' Competition in Bielsko-Biała (1990). He has held a grant from the Minister of Culture and Art and received the Bronze Cross of Merit for his services in the promotion of musical culture.

He has developed a fine concert career, both as a soloist and chamber musician, performing with such prominent soloists and ensembles as Sharon Kam, Dimitri Ashkenazy, the Silesian Quartet and the Hilliard Ensemble. He has performed as a soloist with most Polish orchestras including the National Polish Radio Symphonic Orchestra in Katowice, the Silesian Philharmonic and the symphony orchestras in Kraków, Wrocław, Poznań, Szczecin, Częstochowa, Kielce, Lublin, Silesian Chamber Orchestra, Capella Cracoviensis and Academy of Music Orchestra in Katowice. He also performs as a chamber soloist at many concerts and festivals both home and abroad (Czech Republic, Germany, Italy, Portugal, Finland, South Korea, Japan and China).

He has recorded numerous CDs as a chamber musician performing compositions by Paweł Szymański with Silesian Quartet (EMI), of Polish music of the 20th century with Cracow Double Reed Trio (DUX 0493), Feliks Ignacy Dobrzyński's and Franciszek Lessel's compositions (DUX 0857, two nominations to 'Fryderyk' awards in 2012), *On the other side of the mirror* by Zbigniew Bargielski (CD Accord – a nomination to 'Fryderyk' awards in 2013), *Three pieces for clarinet, harp and string quartet* by Aleksander Tansman. He made a recording of *Three Intermezzi* by Mikołaj Górecki with Jean-Marc Fessard and Polish Chamber Philharmonic conducted by Wojciech Rajski (DUX 0938, a nomination to 'Fryderyk' awards in 2014). The recording of chamber masterpieces by Krzysztof Penderecki (DUX 0780) received a prestigious Gramophone Editor's Choice and a nomination to 'Fryderyk' awards in 2015.

As one of a select number of clarinetists he also plays a rare instrument – basset horn (alto clarinet) which he played at a concert with Sharon Kam in the 2004 'Music in Old Kraków' Festival performing *Konzertstücke* Op. 113 and 114 by Felix Mendelssohn for clarinet, basset horn and orchestra. In 2009 he was invited as a soloist to take part in the World Clarinet Congress (Clarinet Fest) in Porto. Within the Congress he also led a clarinet course at the city's Music Conservatory.

He is a lecturer and a juror at courses and clarinet competitions home and abroad.

He is a member of the Cracow Double Reed Trio and Cracow Wind Quintet.

In 1997- 2011 he was Principal Clarinet of Capella Cracoviensis.

He is a lecturer at Academy of Music in Katowice.

Tadeusz TOMASZEWSKI was born in Katowice in 1976. While still a student of the city's Karol Szymanowski Secondary Music School, he was awarded distinctions at many reviews and wind instruments competitions such as in Częstochowa and Opole. Together with wind quintet he won the Second Award at the 1992 Chamber Music Competition in Wrocław. In 1994 he won Third Prize at the 1st National Festival of Young Horn Players in Łódź. In 1995 he took part in workshops held at the International Festival of Horn Players in Budapest. During his studies at Academy of Music in Kraków (1995-2000), he attended the courses of the International Bach Academy, directed by Helmuth Rilling in Stuttgart as well as workshops in chamber and orchestral music in Sweden. In 1998 he won Third Prize at the Kiejstut

Bacewicz International Chamber Music Competition. He has held a grant from the Minister of Culture and Art. In 2000 he graduated from the Academy of Music in Kraków, where he studied with Kazimierz Pamuła. He has cooperated with Capella Cracoviensis, Sinfonietta Cracovia and Sinfonia Varsovia. Since 1999 he has worked in the National Polish Radio Symphonic Orchestra in Katowice (Principal Horn), is a member of Cracow Wind Quintet and a lecturer at Academy of Music in Kraków. He has recorded numerous CDs as a chamber musician performing compositions by Wojciech Kilar and Franciszek Lessel (DUX 0857, two nominations to 'Fryderyk' awards in 2012). The recording of chamber masterpieces by Krzysztof Penderecki (DUX 0780) received a prestigious Gramophone Editor's Choice and a nomination to 'Fryderyk' awards in 2015.

Joanna DOMAŃSKA studied at Academy of Music in Kraków with professor Jan Hoffman and the Academy of Music in Katowice where she studied piano with professor Andrzej Jasiński. She graduated with distinction from the Academy of Music in Katowice. She perfected her piano playing with Livia Rév in Paris (1986-1987) on a grant from the French Government.

She is a laureate of international piano competitions such as the M. Long – J. Thibaud Competition in Paris (1981, Seventh Prize), and the A. Casagrande Competition in Terni, Italy (1982, First Prize), and the Polish Piano Festival in Słupsk (1982).

She is an outstanding interpreter of Karol Szymanowski's masterpieces. Among others she has recorded three monographic CDs of his works – all of which have received nominations for 'Fryderyk' awards; the most recent (DUX 0615) also received a prestigious 'Pizzicato Supersonic Award' in Luxemburg (2008). Together with Andrzej Tatarski she had her CD featuring the first ever performance of Szymanowski's ballet *Harnasie* in a version for two pianos (2007).

As a chamber musician she has recorded compositions by Feliks Ignacy Dobrzyński, Wojciech Kilar and Franciszek Lessel (DUX 0857, two nominations to 'Fryderyk' awards in 2012)

Joanna Domańska teaches piano at the Academy of Music in Katowice, she is regularly invited to the judge of panels of piano competitions in Poland and abroad (Jesenik, Brno, Bratislava, Rabat, Tokyo), and gives masterclasses (South Korea, Japan, Slovakia, Czech Republic and Germany).

She edited a two volume pedagogical publication containing works of Polish composers ordered by IMC Music Publisher from Japan (2012, 2015).

Since 2012 she has served as deputy president of the Karol Szymanowski Music Society and the President of the Board of the International Karol Szymanowski Music Competitions in Katowice.