



HINDEMITH VAN DER ROOST

Clarinet Concertos

Eddy Vanoosthuyse, Clarinet
Central Aichi Symphony Orchestra
Sergio Rosales, Conductor



Paul Hindemith (1895–1963): Clarinet Concerto

Born in Frankfurt in 1895, the son of a house-painter, Paul Hindemith studied the violin privately with teachers from the Hoch Conservatory before being admitted to that institution with a free place at the age of thirteen. By 1915 he was playing second violin in his teacher Adolf Rebner's quartet and had a place in the opera orchestra, of which he became leader in the same year. His father was killed in the war and Hindemith himself spent some time from 1917 as a member of a regimental band, returning after the war to the Rebner Quartet and the Frankfurt Opera Orchestra. At the same time he was making his name as a composer of particular originality, striving to bring about a revolution in concert-going with his concept of *Gebrauchsmusik* (functional or utility music), and devoting much of his energy to the promotion of new music, in particular at the Donaueschingen Festival. Having changed from violin to viola, he formed the Amar-Hindemith Quartet in 1921, an ensemble that won considerable distinction for its performances of new music.

In 1927 Hindemith was appointed professor of composition at the Berlin Musikhochschule, two years later disbanding the quartet – to which he could no longer give time – and instead performing in a string trio with Josef Wolfsthal, (replaced on his death by Szymon Goldberg) and the cellist Emanuel Feuermann. He was also enjoying a career as a viola soloist. The political events of 1933 brought no immediate change in his circumstances and it seemed that he might even be accepted by the National Socialist Party as a true German composer, in spite of his openly expressed antipathy to the new regime. Matters turned out very differently, however.

In 1932 the conductor Wilhelm Furtwängler invited Hindemith to write a Philharmonic Concerto to celebrate the fiftieth anniversary of the Berlin Philharmonic Orchestra. Two years later came the *Mathis der Maler Symphony*, a composition that gave a foretaste of Hindemith's new opera *Mathis der Maler*, and this too was performed under Furtwängler with some success. In the same year, however, the National Socialist Party condemned Hindemith's music. Furtwängler, in a famous article in the *Deutsche Allgemeine Zeitung*, defended the freedom of the artist and the political interference that prevented the staging in Berlin of the opera *Mathis der Maler* and led him to resign from his positions with the Philharmonic and the Berlin Opera. Goebbels now saw fit to describe Hindemith as an *atonaler Geräuschemacher* (atonal noise-maker). To the Nazis he was, in fact, *nicht tragbar*, persona non grata. In 1935 he was given leave from his position at the Musikhochschule, which he spent visiting America and spending time in Turkey, where he established the Konservatuar in Ankara and devised a national plan for music education. In 1937 he finally resigned from his post in Berlin, moving first to Switzerland and then to the United States, where, after other teaching jobs, he was finally appointed professor of theory at Yale, becoming an American citizen in 1946. An appointment at the University of Zürich brought him to Europe again after the war and he finally settled in Switzerland, although his death took place in a hospital in his native Frankfurt in 1963.

As a composer Hindemith was very prolific, able to write music very quickly, often responding to the immediate demands of performers or circumstances. His theories on the craft of composition led to idiosyncratic teaching and to the cultivation of a tonal and contrapuntal style that is highly characteristic, if less effective in the hands of his followers.

Hindemith's *Clarinet Concerto* was written in 1947 in response to a commission from the clarinetist Benny Goodman, to whom the work is dedicated. Goodman gave the first performance in Philadelphia in 1950, with the Philadelphia Orchestra under Eugene Ormandy. Scored for piccolo, pairs of flutes, oboes, horns trumpets and trombones, timpani, percussion and strings with a solo A clarinet, the concerto has elements of the neo-classical in its chosen forms. The first movement is in broadly Sonata-Allegro form, followed by a scherzo, a slow movement of variations and a final lively rondo.

Keith Anderson

Jan Van der Roost (b. 1956): Clarinet Concerto

This two-movement work for clarinet and orchestra was commissioned by Musica Reservata vof, Belgium, and is dedicated to Eddy Vanoosthuysse, a good colleague and friend of the composer. The successful world première took place on 10th December, 2008 in Salt Lake City (USA), performed by the Utah Philharmonia, and under the baton of Robert Baldwin with the dedicatee as the soloist. Subsequently, the work was put to one side due to the hectic schedules of composer and performer, until the current recording was made in 2015 during the same week as the work's Japanese première. This is Jan van der Roost's second concert work for clarinet, following on from his *Concerto Doppio* for two clarinets and string orchestra.

The first movement, *Doloroso e contemplativo*, conveys the serious side of the clarinet and therefore features hardly any virtuosity or spectacle – on the contrary. The colourful orchestration woven around the solo part is not mere accompaniment, but rather an equal musical partner with the soloist, creating a delicate musical framework. A mysterious introduction leads into the first orchestral climax, after which the soloist enters with fragmented musical ideas which then become longer melodic lines.

The second movement, *Giocoso e con bravura*, focuses on the virtuosic – and almost acrobatic – side of the instrument. Exceptional dexterity is required of the soloist as the clarinet is asked to sing, weep and joke. The instrument's versatile palette is extensively demonstrated, and once again the orchestral players are also given an opportunity to shine. The last word, however, is handed over to the clarinet: after a robust orchestral tutti, the soloist concludes the work with three short pianissimo notes – as if he subtly wants to have his final say. Following the cornucopia of notes that he has conjured out of his instrument, this modest conclusion is a surprising ending to the work, in which the composer's love for this great instrument is clearly illustrated.

Jan Van der Roost

Richard Strauss (1864–1949): Romanze in E flat for clarinet and orchestra

Born in 1864 in Munich, Richard Strauss was the son of a distinguished horn-player, Franz Joseph Strauss, and of Josephine Pschorr, a member of a well-to-do brewing family seventeen years her husband's junior. Richard Strauss had a sound general education and was able to study music under leading musicians in Munich. Even as a schoolboy he had enjoyed some success as a composer, and by the age of 21 he had embarked on a career as assistant conductor of the well-known orchestra at Meiningen under Liszt's former son-in-law, Hans von Bülow, whom Strauss soon succeeded. He was to continue in a distinguished career as a conductor and as a composer, at first with a series of symphonic poems and then with a concentration on opera, not least in his collaboration with Hugo von Hoffmannsthal.

In 1874 Strauss entered the Ludwigsgymnasium, where he was to continue as a pupil until 1882. As a schoolboy he showed remarkable musical precocity, assisted by the opportunities offered through his father and his father's associates. The varied compositions of his schooldays include a *Romanze in E flat for clarinet and orchestra*, written in 1879, when Strauss was fifteen. In a letter to his friend Ludwig Thuille he expressed his own satisfaction with the piece, while listing the other works on which he was busy at the time. In his ambitious list of opus numbers, continuing up to Opus 30, until Strauss abandoned it for a more definitive list of compositions, the *Romanze* is Op. 27. Written in a traditional style, it is a work of great charm, remarkable not only as a useful element in solo clarinet repertoire but also as the achievement of a fifteen-year-old.

Keith Anderson

Eddy Vanoosthuyse



Eddy Vanoosthuyse is a Belgian clarinet soloist and pedagogue. He performs throughout the world with prestigious orchestras including I Pommerigi Musicali, Milan, the Shanghai Symphony Orchestra, the Brussels Philharmonic Orchestra, the Lithuanian Chamber Orchestra, the Sofia Soloists, the Slovak Sinfonietta and the Kansas Sinfonietta, and with world renowned conductors including Peter Oundjian, Saulius Sondeckis and Michel Tabachnik.

He has appeared on numerous radio and television stations including BRTN, RTBF, VRT, VARA, Radio Suisse Romande, Magyar Radio, Czech Radio, Danish Radio and Lietuvos Radio and recorded albums for the Sony, EMI, Decca, Aeon, Naxos, Phaedra, Gobelin, Aliud and Talent labels. These performances have garnered outstanding comments from the international musical press.

Vanoosthuyse has worked with some of the most influential composers of his generation, including John Corigliano, Olivier Messiaen, Alfred Reed, Dirk Brossé, Hans Zimmer, Jan Van der Roost and Oscar Navarro. He was selected for the World Philharmonic Orchestra (conducted by Georges Prêtre) and invited to join the Symphonium Europae (New York, Lincoln Centre, Fisher Hall). He has won accolades from the Chinese Clarinet Society and the City of Lima and in 2013 he was awarded the Flemish Torenwachtersprijs. Vanoosthuyse won a 'Golden Label' for his 2014 recording of American Clarinet Concertos (Corigliano and Carter) and the prestigious Fuga Prize from the Union of Belgian Composers in 2015.

Eddy Vanoosthuyse is the principal clarinet of the Brussels Philharmonic and the clarinet professor at the Royal Conservatories of Gent and Liège. He gives masterclasses and is a guest professor at universities on four continents.

He plays exclusively on Buffet Crampon clarinets and Vandoren reeds and mouthpieces.

Central Aichi Symphony Orchestra

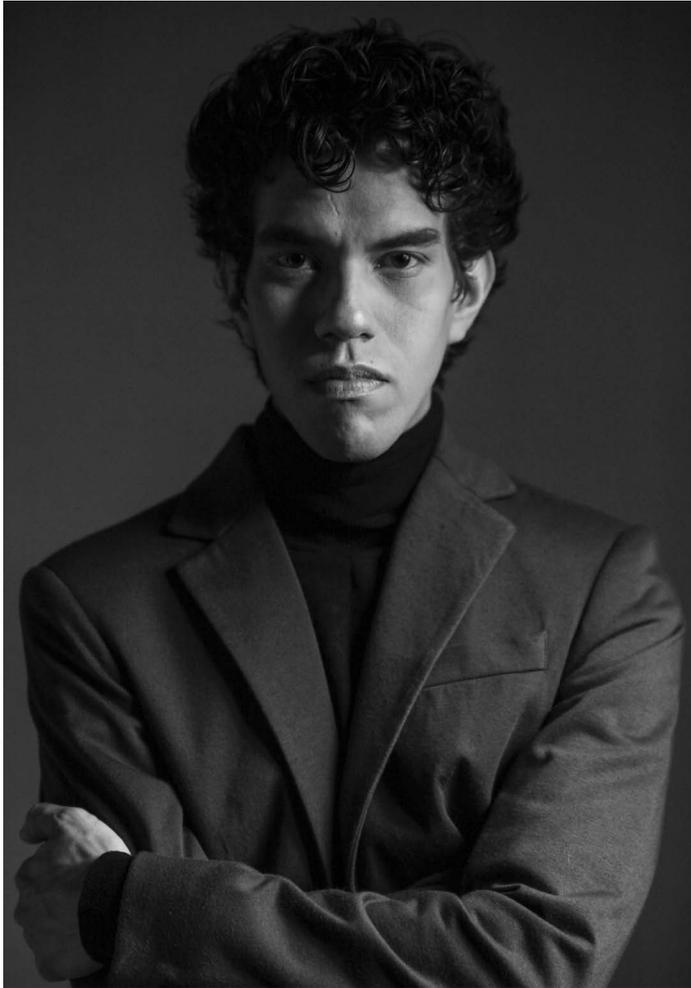


Founded in 1983 as the Nagoya City Orchestra, the orchestra first presented subscription concerts in 1988, and from then on grew in stature and critical acclaim. Since 1990 the orchestra has been given free rehearsal space and financial support by Iwakura City, and in 1997 it changed its name to Central Aichi Symphony Orchestra (CASO), to illustrate the connection not only with Nagoya but also with Iwakura and other cities in the Aichi Prefecture in Japan. In April 2009, CASO became a member of General Incorporated Associations and in 2013 the orchestra celebrated its 30th anniversary.

In April 2014, Leoš Svárovský was appointed Music Director. Current CASO conducting fellows include Chosei Komatsu (Honorary Conductor), Seiichi Kotani (Resident Conductor), Yoko Matsuo (Special Guest Conductor), Ichiro Saito (Principal Guest Conductor) and Kosuke Tsunoda. CASO performs concerto series, symphonies, ballet, opera and musicals in addition to seven subscription concerts annually. The CASO took part in the Programmes for International Cultural Exchange and Cooperation of the Agency for Cultural Affairs in Inner Mongolia, China (2007) and in Bangkok in Thailand (2009), and on both occasions received critical acclaim.

The orchestra is committed to educational programmes, and has given over 100 school concerts featuring varied repertoire. Some of the many accolades bestowed on CASO include the 1996 Aichi Prefecture Arts & Culture Award, the Nagoya City Art Encouragement Prize (2004) and The Nagoya Music Prize (2007).

Sergio Rosales



Sergio Rosales is considered one of the rising stars of the National System of Youth and Children's Orchestras and Choirs in his native Venezuela and is a protégé of the El Sistema maestro José Antonio Abreu. He was born in Maracay, Aragua.

At the age of sixteen, he began his conducting studies at the Instituto Universitario de Estudios Musicales in Caracas with Alfredo Rugeles and Rodolfo Saglimbeni, between 2004 and 2008 attending masterclasses with distinguished conductors including Helmuth Rilling, Sung Kwak and Francisco Noya. During the same period he served as assistant conductor of the Orquesta Sinfónica Municipal de Caracas and the Orquesta Gran Mariscal de Ayacucho.

In 2008 Sergio Rosales was appointed music director of the Simón Bolívar Youth Symphony Band of Venezuela. As head of the SBYSB he has conducted performances at some of the most prestigious concert venues in South America, Europe and the Caribbean. In 2010 he was appointed music director of the Youth Symphony Orchestra of the Simón Bolívar Music Conservatory, and following on from his successful appearance in the 2012 Bancaribe Youth Festival, he was asked to conduct the Brussels Chamber Soloists at the Benelux Clarinet Competition, which led to many more invitations to guest conduct with international ensembles. Sergio Rosales is hailed today as one of Venezuela's best conductors.

Project translator: Hitoshi Sugie

This recording was supported by Hekinan Emerald Hall and Hekinan City
Special thanks to all the staff of Hekinan Emerald Hall and Hideyuki Shima

Hindemith's post-war *Clarinet Concerto* was commissioned by Benny Goodman and showcases the composer's distinctive harmonies and rhythmic bounce. Dedicated to Eddy Vanoosthuysse, Jan Van der Roost's *Clarinet Concerto*, which here receives its première recording, reveals a work that balances the instrument's serious and mysterious side against its acrobatic virtuosity. Richard Strauss composed his *Romanze* at the age of fifteen, his ambitious precocity creating music of great charm and elegance. Sergio Rosales, hailed as one of one of Venezuela's foremost 'El Sistema' conductors, conducts the Central Aichi Symphony Orchestra.



HINDEMITH VAN DER ROOST STRAUSS

Paul HINDEMITH (1895-1963) 23:12

Clarinet Concerto

- | | | |
|----------|------------------------------|-------------|
| 1 | I Ziemlich schnell | 7:25 |
| 2 | II Ostinato – Schnell | 2:12 |
| 3 | III Ruhig | 7:19 |
| 4 | IV Heiter | 6:16 |

Jan VAN DER ROOST (b. 1956) 26:47

Clarinet Concerto*

- | | | |
|----------|-----------------------------------|--------------|
| 5 | I Doloroso e contemplativo | 14:45 |
| 6 | II Giocoso e con bravura | 12:02 |

Richard STRAUSS (1864-1949) 7:28

- | | | |
|----------|---|--|
| 7 | Romanze in E flat for Clarinet and Orchestra | |
|----------|---|--|

***WORLD PREMIÈRE RECORDING**
Eddy Vanoosthuysse, Clarinet
Central Aichi Symphony Orchestra • Sergio Rosales

Recorded at the Hekinan Emerald Hall, Aichi, Japan, 8-10 June 2015
 Producer: Masaichi Takeuchi • Engineers: Kazuya Nagae, Haruka Nagata and Teruaki Isomura
 Editor: Kazuya Nagae • Publisher: Schott Music GmbH (1-4, 7); Hal Leonard MGB (5-6)
 Cover Image: *Mystery* by Albert Tarras



DDD

8.579010

Playing Time
55:33



© & © 2017 Naxos Rights US, Inc.
 Booklet notes in English
 Made in Germany
www.naxos.com