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CLASSICS

**PHIBBS**  
AND  
*Mozart*

*Clarinet Concertos*

**Mark van de Wiel**

Philharmonia Orchestra  
London Chamber Orchestra

Christopher Warren-Green



# PHIBBS & MOZART

## CLARINET CONCERTOS

### Clarinet Concerto (2017)

Joseph Phibbs (b. 1974)

- |   |                                 |        |
|---|---------------------------------|--------|
| 1 | I. Adagio – Allegro moderato    | [6.47] |
| 2 | Cadenza                         | [2.58] |
| 3 | II. Allegro molto               | [6.08] |
| 4 | III. Adagio                     | [3.50] |
| 5 | IV. Moderato - Doppio movimento | [6.46] |

### Clarinet Concerto in A major, K. 622

Wolfgang Amadeus Mozart (1756-1791)

- |   |                     |         |
|---|---------------------|---------|
| 6 | I. Allegro          | [12.37] |
| 7 | II. Adagio          | [6.52]  |
| 8 | III. Rondo: Allegro | [8.44]  |

Total timings: [54.44]

MARK VAN DE WIEL CLARINET / BASSET CLARINET  
PHILHARMONIA ORCHESTRA (PHIBBS)  
LONDON CHAMBER ORCHESTRA (MOZART)  
CHRISTOPHER WARREN-GREEN CONDUCTOR

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## JOSEPH PHIBBS

### CLARINET CONCERTO

#### Composer's introduction

This 24-minute work is the result of a long and creative friendship with Mark van de Wiel, whose extraordinary expressive and technical scope – ranging from standard classical repertoire to the most demanding contemporary works – in large part shaped the work's form and character.

Comprising four movements, the work opens with a slow introduction, the unfolding of the clarinet's opening theme supported by soft, sustained strings. A type of rondo emerges, signalled by a soft pizzicato ostinato in the lower strings, over which the clarinet's earlier theme is transformed into a solitary, blues-inspired refrain. The mood here is urban, snatches of dance rhythms accompanying the soloist's ever-expanding melodic gestures, while elsewhere a myriad of orchestral figuration (first in the woodwind, and later the strings) is suggestive of city lights.

A more lyrical theme appears towards the end of the movement, before giving way to a fast coda. A cadenza serves as a bridge to the

second movement, a fast and unsettled type of nocturne-fantasy whose principal thematic material is defined by a short recurring scalic figure in the clarinet which expands and transforms as the movement progresses. A number of contrasting episodes allude to various non-classical traditions to which the clarinet is often linked, including Eastern European folk music, before the movement closes abruptly.

The third movement, a slow and at times mournful vocalise, is reminiscent of the work's opening by way of its pared-down orchestral scoring, and features a simple repeated harmonic pattern over which the soloist 'sings' in an often impassioned and at times strident manner.

Following without a break, the fourth movement harks back to the urban-inspired world of the first, though here with greater abandon. Ever denser, rising chords in the orchestra punctuate florid gestures in the clarinet, before leading to a faster coda. A syncopated passacaglia emerges, inspired by its literal meaning ('street walk'), the soloist's at times wild, quasi-improvisatory lines weaving through a constantly shifting orchestral backdrop,

underpinned by the repeated bass line which characterises this form. This in turn accelerates towards the end of the movement to form a faster 'walking bass', before a final ascending flourish brings the work to a close.

My thanks to Mark, the work's dedicatee; the Philharmonia, at the suggestion of former Managing Director David Whelton; and Malmö Live Konserthus, at the suggestion of Per Hedberg, Head of Programming, for their generous support. The world and London premieres were given by Mark van de Wiel and the Philharmonia under Edward Gardner on 4 and 5 November 2017 in the Anvil, Basingstoke, and the Royal Festival Hall, followed by the premiere by a non-professional orchestra with the Oxford Symphony Orchestra under Robert Max on November 18. Mark also gave the Nordic premiere with the Malmö Symphony Orchestra under Alexander Shelley in March 2019.

© Joseph Phibbs

## WOLFGANG AMADEUS MOZART CLARINET CONCERTO IN A MAJOR, K. 622

Often, throughout musical history, the supreme artistry of a particular performer has inspired a composer to create some of his most distinctive works. Thus Mozart wrote his horn concertos for the cheese-monger Joseph Leutgeb, Weber and Brahms composed glorious clarinet works for Heinrich Baermann and Richard Mühlfeld respectively, and Britten wrote numerous operatic roles and song-cycles especially for the tenor voice of Peter Pears.

The last and greatest of Mozart's several wind concertos is the *Clarinet Concerto*, completed only weeks before his premature death. At this time he was inspired by the outstanding musicianship of the clarinetist Anton Stadler, composing this concerto – as well as a trio with viola and piano, a quintet and obbligato parts in two operatic arias – especially for him. Stadler, a close friend of Mozart and fellow-member of the Masonic Lodge to which he belonged, had recently developed a new type of clarinet with an extension of four extra semitones to the register which particularly fascinated him –

the lowest. This basset-clarinet was the instrument for which Mozart originally composed both the concerto and the quintet, but it soon became obsolete. Also the manuscripts of both works were lost, so the concerto was published in an adaptation (by an unknown editor) for orthodox clarinet. Here Mark van de Wiel plays a reconstruction of the original basset-clarinet version.

Mozart was the absolute professional in his treatment of every orchestral instrument, showing deep understanding of the special character and technique of each one. For instance, in this concerto he exploits the clarinet's easy agility of movement from one extreme of its range to the other, often requiring the soloist to leap between high and low registers even on successive notes in a melody. Elsewhere alternating high and low phrases occasionally suggest an operatic dialogue between soprano (or mezzo-soprano) and baritone (or bass). In common with other works of Mozart's last year – including *The Magic Flute* and the final *Piano Concerto in B flat, K. 595* – the *Clarinet Concerto* combines a new degree of simplicity with limpid grace and transparency of texture. The omission of oboes contributes to the mellow

orchestral sound, while the key of A major – as in the *Piano Concerto K. 488* – seems, for Mozart, to have been associated with a certain characteristic tone-colour. Many composers favoured a more classical purity of language in their late music, and of course one may wonder how Mozart would have continued had he lived beyond the age of thirty-five. However, we should guard against the notion that Mozart was aware of impending death when he completed works such as the *Piano Concerto K. 595* or this *Clarinet Concerto* in 1791, because sketched material for the first movement of each work actually dates from about three years earlier. Anton Stadler gave the premiere in Prague on 16th October 1791.

© Philip Borg-Wheeler

The wonderful gift of Mozart's concerto permeates our lives as clarinetists, both as performers and teachers. Its emotional range, elegance, technical challenges and operatic exploration of a wide range of voices and colours constantly inspire us. Throughout the first movement we can hear Mozart celebrating his admiration for Stadler and his instrument with a constantly developing melodic line

moving from tenderness and yearning to passages of considerable virtuoso display. The clarinet is established as a lyric soprano from the outset, but soon starts to explore its range in duet with itself as soprano and tenor or even soprano and baritone. The extra range of the basset clarinet allows for dramatic contrasts of register, with frequent plunges from the upper register down to the lowest notes, particularly in the central section which explores the world of Don Giovanni. The Adagio's theme offers a serenity which the clarinet can portray perhaps better than any other wind instrument, and its middle section presents a succession of operatic voices - perhaps Donna Anna, Fiordiligi, Don Ottavio and Leporello all appear together here. The bubbling rondo theme of the finale, with its characteristic 3 repeated notes (a reference to a Masonic knock, perhaps?) launches a wide ranging movement of high spirits and drama with many shadows and moments of melancholy on the way.

The significance of Mozart writing for Stadler as his fellow Mason, is considerable. The concerto began life as a concerto for in G major for basset horn, but once Stadler finished work on his basset clarinet in A, it found its true

home in the key of three sharps, a bright counterpart to the three flats of the Magic Flute. Thea King has pointed out the coded threes within this concerto - towards the end of the first movement the same music, in three sharps and using intervals of a third, is played in three successive bars in three octaves. The landing of the third repetition at bar 333 can only be a code between the two friends, adding yet another level to this sublime concerto. But even with Mozart's wonderful advertisements in the Concerto, Quintet and La Clemenza di Tito, the basset clarinet did not come into general use, probably because of the technical difficulties caused by the extra keywork and the extra weight. A concerto fragment of 1792 intended for Stadler by Mozart's pupil Süssmayr uses an even wider full four octave range, but it took another 176 years before Sir Harrison Birtwistle expanded it one semitone further in his Linoi of 1968, written for Alan Hacker, one of the pioneers of playing the Mozart Concerto in the original version.

© Mark van de Wiel

## MARK VAN DE WIEL

As principal clarinet of the Philharmonia Orchestra, the London Chamber Orchestra, the London Sinfonietta and as a well-known soloist, Mark van de Wiel performs at major venues throughout the world. He has appeared as soloist with the Philharmonia (Ashkenazy, Gardner, Järvi, Wilson), the London Sinfonietta (Atherton, Brabbins, Knussen, Masson), and the LCO (Warren-Green, including a solo appearance at La Scala, Milan). Noted for performances of contemporary music, Mark gave the world premiere of the clarinet concerto by Joseph Phibbs (2017) which he jointly commissioned with the Philharmonia and Malmö Live Konserthus, the world premiere of the Van der Aa concerto Hysteresis (2014), commissioned for him by the London Sinfonietta, and the world premiere of Morgan Hayes's concerto Dark Room, commissioned for him by Jouko Heikura. He has given several London premieres in the Philharmonia's Music of Today series, and elsewhere the Spanish premiere of the Carter Concerto, the UK premieres of the Carter Clarinet Quintet and of Taverner's Cantus Mysticus (at the Proms), and the London première of Graham Fitkin's Agnostic. He played Boulez's Domaines at the Proms, the Berio Sequenza at the Sydney Opera House,



© Timothy Ellis

and Debussy and Busoni in São Paulo with the Orquestra de Campinas (Toro).

Mark has been the clarinetist with Endymion since its formation in 1980. Other chamber music collaborators have included Vladimir Ashkenazy, Elizabeth Leonskaja, Geoffrey Parsons, Pascal Rogé, Kate Royal, the Quarteto Camargo Guarneri of São Paulo, the Dante Quartet, and the Brodsky Quartet, with whom

he gave the London premiere of Sir Peter Maxwell Davies's Hymn to Artemis Locheia. Recordings include the Nielsen Concerto with the Philharmonia and Paavo Järvi, and Bartok's Contrasts with Zsolt-Tihamer Visontay and Yefim Bronfman on Signum, Messiaen's Quartet for the End of Time on Psalmus, and a disc of chamber works by Alissa Firsova on Vivat.

Born in Northampton and educated at Merton College, Oxford and the Royal College of Music, (studying with Colin Bradbury), Mark was appointed principal clarinettist with Welsh

National Opera and subsequently with Glyndebourne Touring Opera. For several years he was the clarinet and basset horn soloist in Mozart's La clemenza di Tito at the Bayerisches Staatsoper. Mark is an Honorary Member of the Royal Academy of Music, where he is a Professor, and has been awarded an Honorary Doctorate by Northampton University. He is the clarinet professor for the I, Culture Orchestra, and for the British Isles Music Festival. Mark is a committed teacher, with ex-students holding principal positions in a number of major orchestras. He gives masterclasses worldwide.



## PHILHARMONIA ORCHESTRA

### 1st VIOLIN

Zsolt-Tihamér Visontay  
Victoria Irish  
Karin Tilch  
Adrián Varela  
Eleanor Wilkinson  
Michael Trainor  
Grace Lee  
Ingrid Button  
Peter Fisher  
Edward Bale  
Ann Criscuolo  
Galina Tanney  
Judith Choi-Castro  
Minn Majoe

### 2nd VIOLIN

Emily Davis  
Fiona Cornall  
Jan Regulski  
Teresa Pople  
Nicola Goldscheider  
Emanuela Buta  
Emma Martin  
Maya Bickel  
Ruth Funnell  
Simon Baggs  
Fenella Barton  
Alice Barron

### VIOLA

Yukiko Ogura  
Amanda Verner  
Michael Turner  
Fiona Dalglish  
Cameron Campbell  
Stephanie Edmundson  
Claire Newton  
Meghan Cassidy  
Graeme McKean  
Matthias Wiesner

### CELLO

Timothy Walden  
Deirdre Cooper  
Lauren Steel  
Ella Rundle  
Michael Hurwitz  
Anna Mowat  
Judith Fleet  
Tamsy Kaner

### BASS

Tim Gibbs  
Michael Fuller  
Adam Wynter  
Rebecca Welsh  
Ryan Smith  
Jakub Cywinski

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Claire Wickes  
June Scott  
Rebecca Larsen

### PICCOLO

Rebecca Larsen

### OBOE

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Eugene Field  
Christine Pendrill

### COR ANGLAIS

Christine Pendrill

### CLARINET

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Jennifer McLaren  
Laurent Ben Slimane

### E FLAT CLARINET

Jennifer McLaren

### BASS CLARINET

Laurent Ben Slimane

### BASSOON

Luke Whitehead  
Dominic Tyler  
Laura Vincent

### CONTRA BASSOON

Laura Vincent

### HORN

Nigel Black  
Kira Doherty  
Daniel Curzon  
Jonathan Maloney  
Alexander Oon

### TRUMPET

Jason Evans  
Catherine Knight  
Ruth Shaddock

### TROMBONE

Byron Fulcher  
Philip White

### BASS TROMBONE

Edward Hilton

### TUBA

Ben Thomson

### TIMPANI

Nigel Thomas

### PERCUSSION

Stephen Burke  
Kevin Hathway  
Richard Cartlidge

### HARP

Heidi Krutzen

Founded in 1945, the Philharmonia is a world-class symphony orchestra for the 21st century. The Orchestra's home is Southbank Centre's Royal Festival Hall, in the heart of London, where the Philharmonia has been resident since 1995 and presents a season of around 50 performances each year. Under Principal Conductor & Artistic Advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically-acclaimed, visionary projects, distinctive for both their artistic scope and supporting live and digital content. Recent series include *Stravinsky: Myths & Rituals* (2016), which won a South Bank Sky Arts Award. In 2019, Salonen presents his newest series with the Orchestra, *Weimar Berlin: Bittersweet Metropolis*.

The Philharmonia is resident orchestra at Bedford Corn Exchange, De Montfort Hall in Leicester, The Marlowe in Canterbury, The Anvil in Basingstoke, the Three Choirs Festival in the West of England, and Garsington Opera. At the heart of these residencies is an education programme that empowers people in every community to engage with, and participate in, orchestral music.

Internationally, the Philharmonia is active across Europe, Asia and the USA. In 2018/19, the Orchestra performed extensively in Europe and undertook three major international tours, to China and South Korea (October 2018); to Cartagena in Colombia, in a joint digital installation-live concert tour (January 2019); and to the USA (March 2019).

The Philharmonia's international reputation in part derives from its extraordinary recording legacy, which in the last 10 years has been built on by its pioneering work with digital technology, most recently blazing a trail for classical music in Virtual Reality. VR experiences featuring music by Sibelius, Mahler and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally.

The Philharmonia records and releases music across multiple channels and media. An app for iPad, *The Orchestra*, has sold tens of thousands of copies; Hollywood composers choose to record their scores for films, video games and television series with the Orchestra; the Philharmonia is Classic FM's 'Orchestra on Tour' and broadcasts extensively on BBC Radio 3; with Signum Records the Philharmonia releases live recordings of signature concerts.

Finnish conductor and composer Esa-Pekka Salonen has been Principal Conductor & Artistic Advisor since 2008. Jakub Hrůša and Santtu-Matias Rouvali are Principal Guest Conductors. Christoph von Dohnányi is Honorary Conductor for Life and Vladimir Ashkenazy is

Conductor Laureate. Composer Unsuk Chin is Artistic Director of the *Music of Today* series.

*The Philharmonia's Principal International Partner is Wuliangye.*

[philharmonia.co.uk](http://philharmonia.co.uk)

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## LONDON CHAMBER ORCHESTRA

### VIOLIN

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Manon Derome  
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Peter Nall  
Alexandra Reid  
Sarah Sew  
Charles Sewart  
Kathy Shave  
James Toll  
Catherine van de Geest  
Sara Wolstenholme

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Becky Low  
Graeme McKean  
Mariam Ruetschi

### CELLO

Joely Koos  
Julia Graham  
Katherine Jenkinson  
Naomi Samuel

### DOUBLE BASS

Stacey Watton  
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Having been founded in 1921, LCO are the UK’s oldest professional chamber orchestra. They have premiered works by a Who’s Who of 20th-century composers, including Stravinsky, Bloch, Vaughan Williams, Prokofiev, Hindemith, Poulenc and Villa Lobos. And that continues today, with premieres by figures such as Sir Peter Maxwell Davies, James MacMillan and Graham Fitkin.

As well as their annual season of concerts at Codaogan Hall, London they also tour globally, record with major labels and their own LCO Live imprint, and run a large-scale community

project, Music Junction. They also enjoy the Patronage of Her Royal Highness The Duchess of Cornwall, performing at the royal wedding in 2011 to about two billion people worldwide. And all this without receiving any public subsidy during their entire history.

## CHRISTOPHER WARREN-GREEN

Christopher Warren-Green is Music Director of the Charlotte Symphony in North Carolina and Music Director and Principal Conductor of the London Chamber Orchestra. Working extensively in the US, key North American engagements have included The Philadelphia Orchestra, the Detroit, Houston, St. Louis, Toronto, Milwaukee, Seattle and Vancouver symphony orchestras, the Minnesota Orchestra and Washington’s National Symphony Orchestra.

Warren-Green opened the 2018-19 season in Charlotte with an all-Beethoven programme, as well as concerts including a vast range of music from Mozart to Rachmaninov, through to Mahler and Richard Strauss, to Shchedrin, Adams and Whitacre. With the London Chamber Orchestra he performed an eclectic season including music by Mozart, Mendelssohn, Suk, Dvořák, Roxanna Panufnik and both Sergei



© Jeff Cravotta

and Gabriel Prokofiev. Guest engagements in also included re-invitations to the Rhode Island Philharmonic Orchestra, Pacific Symphony, Armenian Philharmonic Orchestra, and two programmes with Tampere Philharmonic Orchestra featuring music by Ligeti, Bartok, Bruckner, Britten, Sibelius and Elgar.

Over the last 30 years Christopher Warren-Green has been personally invited to conduct for the Royal Family on many occasions. In April 2005, he conducted the Service of Dedication and Prayer following the marriage of TRH the Duke and the Duchess of Cornwall. He also led the London Chamber Orchestra during the marriage ceremony of TRH The Duke and Duchess of Cambridge at Westminster Abbey in 2011, which was broadcast to a global audience of two billion. Other notable occasions have included HM The Queen’s 90th birthday concert at Theatre Royal, Drury Lane with the Philharmonia as well as HRH The Prince of Wales’ 60th birthday concert in Buckingham Palace. Most recently he conducted the wedding of TRH The Duke and Duchess of Sussex at St. George’s Chapel, Windsor.

Warren-Green is a fellow of the Royal Academy of Music and has recorded extensively for Sony, Phillips, Virgin EMI, Chandos, Decca and Deutsche Grammophon. He also records with the London Chamber Orchestra for Signum Classics.



## JOSEPH PHIBBS

Joseph Phibbs was born in London, and studied at The Purcell School, King's College London, and Cornell University. His teachers have included Param Vir, Sir Harrison Birtwistle, and Steven Stucky.

His recent output includes a number of large-scale orchestral works: *Rivers to the Sea* was commissioned by the Philharmonia Orchestra/ Esa-Pekka Salonen in 2012, winning a British Composer Award; and the more recent *Partita*, his fifth commission for BBC Symphony Orchestra, was premiered to widespread acclaim in 2016 under Sakari Oramo. Other conductors to have championed his orchestral music include Leonard Slatkin (Last Night of the Proms), Vassily Petrenko, and Gianandrea Noseda. His chamber opera *Juliana*, premiered under George Vass at the 2018 Cheltenham Festival, was described by the Guardian as “that rare thing nowadays, a genuinely well-made chamber opera that achieves exactly what it sets out to do”.

Phibbs's chamber music has been commissioned by, among others, London Sinfonietta, Navarra Quartet, Britten Sinfonia, Orchestra of the Swan, Piatti Quartet, Krzysztof Chorzelski,



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Michael Chance, and Iestyn Davies, and features regularly at festivals including BBC Proms, Cheltenham, Presteigne, Three Choirs, Spitalfields, Hampstead Arts, Bath, and City of London. His String Quartet No. 3, written for the Belcea Quartet, was premiered at Carnegie Hall in 2018, prior to a London premiere at Wigmore Hall, and will be toured in Europe by the Belcea Quartet in 2021. He also composes frequently for choir, including for The Sixteen/Harry Christophers. Much of his output has been broadcast on BBC Radio 3.

His publishers include Boosey and Hawkes and Ricordi. Further information may be found at [www.josephphibbs.com](http://www.josephphibbs.com)

Phibbs Clarinet Concerto recorded in Henry Wood Hall, London on 12th November 2017.

Producer and Editor – Chris Hazell  
Engineer – Mike Hatch  
Assistant – James Waterhouse

Mozart Clarinet Concerto recorded live in concert in Cadogan Hall, London on 23rd January 2013.

Producer – Matthew Dilley  
Engineer – Mike Hatch  
Assistants – Brett Cox, George Pierson, Dave Rowell  
Editor – Chris Hazell

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