

CLARA ANDRADA

ODE 1340-2

ONDINE

CLARA ANDRADA NIELSEN • IBERT • ARNOLD
FLUTE CONCERTOS
FRANKFURT RADIO SYMPHONY • JAIME MARTÍN

CARL NIELSEN (1865–1931)

Flute Concerto (1926), FS 119

		19:23
1	I Allegro moderato	11:46
2	II Allegretto un poco – Adagio ma non troppo – Allegretto – Poco adagio – Tempo di marcia	7:32

JACQUES IBERT (1890–1962)

Flute Concerto (1932–33)

		20:26
3	I Allegro	4:57
4	II Andante	7:18
5	III Allegro scherzando	8:03

MALCOLM ARNOLD (1921–2006)

Flute Concerto No. 1, Op. 45 (1954)

for flute and string orchestra

		12:01
6	I Allegro	4:35
7	II Andante	5:26
8	III Con fuoco	1:59

CLARA ANDRADA, flute & leader (6–8)

Frankfurt Radio Symphony

JAIME MARTÍN, conductor (1–5)

Publisher: Edition Wilhelm Hansen (Nielsen); Alphonse Leduc (Ibert); Novello (Arnold)

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Clara Andrada and Jaime Martín

Flute concertos written by Vivaldi and Mozart in the eighteenth century have maintained a place in the repertoire, yet some of the most popular examples in the genre date from within the last hundred years. Brahms revealed the flute's expressive potential in a symphonic context in the poignant twelfth variation of the passacaglia Finale of his Fourth Symphony (1885). Yet the widespread resurgence of interest in the flute as a solo instrument may be directly attributable to the opening flute theme of Claude Debussy's *Prélude à l'après-midi d'un faune* of 1894, the flexibility and eloquence of this imperishable solo line suggesting to receptive fellow composers the potential of the instrument to be the main protagonist in a fully-fledged concertante work.

One of the most significant figures in Danish musical history, **Carl Nielsen** (1865–1931) studied at the Royal Danish Academy of Music from 1884–1886. After graduating from the Academy, he played violin in The Royal Danish Orchestra from 1889–1905, later becoming the orchestra's concertmaster. From 1915 he taught at the Royal Danish Academy of Music, where he became director in 1931, shortly before his death. He put some of his most profound musical thoughts into his six symphonies, all of which are orchestral statements of considerable substance. He also wrote songs based on Danish folk traditions, the operas *Saul and David* (1901) and *Masquerade* (1906), four string quartets, two quintets, and choral and keyboard works. His three concertos (one each for violin, flute and clarinet) are all intimate and personal in tone and form a satisfying complement to his symphonic oeuvre.

One of Nielsen's most good-humoured and endearing scores, the Concerto for Flute and Orchestra was written in 1926 for the flautist Holger Gilbert-Jespersen, a member of the Copenhagen Wind Quintet. Due to the composer's illness, work on the piece was delayed and he had to supply a temporary ending for the premiere, which took place in Paris. In its final, revised form, the concerto rapidly became part of the international repertory. Accompanying the solo flute is a modest-sized orchestra consisting of pairs of woodwinds and horns, a single bass trombone, timpani and strings.

The first movement opens with a discord and maintains a restless, searching character, partly due to an unsuccessful struggle to settle on a key. The often spontaneous-sounding material features several important solo passages, conversations between the solo flute and the full orchestra, as well as dialogues between pairs of instruments, such as clarinet and bassoon. After the warmly lyrical secondary theme has unfolded, the narrative flow is disrupted by the bass trombone, whose low-brow antics act as a foil to the chaste solo flute lines throughout the concerto. Following this sudden hiatus, the flute reappears with a new, radiantly songlike theme. This idyllic episode is promptly disturbed and the soloist tries to re-capture it in a cadenza but is countered by the orchestra in anxious mood. There is a further cadenza which the clarinet joins in a dispirited search for the radiant flute theme. Eventually the secondary material appears in conciliatory mood and the movement ends, becalmed but unresolved.

The second movement opens impetuously but soon gives way to a charming, graceful little tune. After a livelier passage comes a touching slow section lit by an expressive melody first heard on the flute over muted violins. Then the graceful theme returns in its original key. An increase in intensity provokes a return of the impulsive gesture that started the movement. After the slow melody reappears in the lower strings below urgent violin tremolos, the movement's principal idea returns, transformed into an innocent, child-like march. More by accident than design, the bass trombone eventually offers an answer to the music's quest for tonal stability. The flute squeals with displeasure at the temerity of this uncouth interloper but, unabashed, the bass trombone brings the work to an earthy conclusion with a series of rasping slides.

The music of French composer **Jacques Ibert** (1890–1962) is prized for its airy vitality and wit. He studied music at the Paris Conservatoire from 1910–1914. After winning the prestigious Prix de Rome in 1919, he stayed for three years at the Villa Medici, where he wrote some of most enduring scores, such as the symphonic suite *Escalas*. In 1937 he became director of the French Academy in Rome, a position he held until 1960. In the mid-1950s he took on the combined management of the Paris Opera and Opera Comique and was elected chairman of the Paris Academy of Fine Arts in 1956. His

In September 2019 **Jaime Martín** became Principal Conductor of the RTE National Symphony Orchestra and Music Director of the Los Angeles Chamber Orchestra. He has been Artistic Director and Principal Conductor of Gävle Symphony Orchestra since 2013, and his time there has brought the orchestra a new level of international recognition through highly acclaimed recordings and touring performances. He was also a founding member of the Orquestra de Cadaqués, with whom he has been associated for thirty years, and where he has held the title of Chief Conductor since 2012.

Having spent many years as a highly regarded flautist, working with the most inspiring conductors of our time, Jaime turned to conducting full-time in 2013 and has become very quickly sought after at the highest level, accepting engagements with the London Symphony, London Philharmonic, Frankfurt Radio Symphony, Royal Stockholm Philharmonic, Royal Scottish National Symphony, Sydney Symphony, Melbourne Symphony, RTVE National Symphony, Colorado Symphony and Gulbenkian orchestras. He has also worked with the Deutsche Radio Philharmonie Saabruecken, the Academy of St Martin in the Fields, Saint Paul Chamber Orchestra, the Philharmonia Orchestra and the Orchestre Philharmonique de Radio France.

Martin has recorded for Ondine Records with the Gävle Symphony Orchestra and their discs include the Brahms Serenades, Songs of Destiny, Brahms choral works with the Eric Ericson Chamber Choir, and a recording of the Brahms Piano Quartet arranged by Schoenberg. He has also recorded Schubert Symphony No. 9 and Beethoven Symphony No. 3 "Eroica" with Orquestra de Cadaqués and various discs with the Barcelona Symphony Orchestra for Tritó Records. In 2015 he recorded James Horner's last symphonic work "Collages" for four horns and orchestra with the London Philharmonic Orchestra.

As a flautist, Martin was principal flute of the Royal Philharmonic Orchestra, Chamber Orchestra of Europe, English National Opera, Academy of St Martin the Fields and London Philharmonic Orchestra. Very sought after as a soloist, he made a recording of Mozart flute concertos with Sir Neville Marriner, the premiere recording of Sinfonietta Concerto for Flute and Orchestra written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda, and Bach works for flute, violin, and piano with Murray Perahia and Academy of St. Martin in the Fields for Sony.

Founded in 1929 as one of the first radio symphony orchestras in Germany, the **Frankfurt Radio Symphony** (hr-Sinfonieorchester Frankfurt) is considered an internationally leading Mahler and Bruckner orchestra since decades and has successfully negotiated the delicate balancing act between preserving tradition and meeting the challenges of a modern top-ranking orchestra. Famed for its outstanding wind section, its powerful strings and its dynamic and sophisticated playing, the orchestra of the Hessischer Rundfunk (German Public Radio of Hesse) together with its Music Director Andrés Orozco-Estrada is associated today not only with musical excellence but also with an interesting and varied repertoire.

With innovative new concert formats, award-winning CD releases, regular appearances in music capitals such as Vienna, Salzburg, Paris, Madrid, Prague and Warsaw as well as regular concert tours to Asia, the Frankfurt Radio Symphony underlines its prominent position within the European orchestral landscape and has an outstanding reputation worldwide.

Rising to prominence in the 1980s with its ground-breaking very first recordings of the original versions of Bruckner symphonies and the first complete digital recording of all Mahler symphonies, the Frankfurt Radio Symphony established a tradition in the interpretation of Romantic literature, initiated by longtime Music Director Eliahu Inbal on his successor Dmitri Kitaenko and Hugh Wolff into the much-acclaimed work of Paavo Järvi, the current Conductor Laureate of the Frankfurt Radio Symphony.

From its very inception, the orchestra displayed a firm commitment to both traditional and contemporary music under its first Music Director Hans Rosbaud. Following the war and during reconstruction, the Frankfurt Radio Symphony grew with Kurt Schröder, Winfried Zillig and Otto Matzerath at the helm, finally achieving international standing between the 1960s and 1980s under Dean Dixon and Eliahu Inbal, with guest performances worldwide and the production of multi-award-winning records.

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eclectic output includes operas, ballets, incidental music for plays and films, as well as keyboard, choral and chamber music.

Ibert's Flute Concerto was written from 1932–1933 and premiered on 24 February 1934 by soloist Marcel Moyse and the Orchestre de la Société des concerts du Conservatoire conducted by Philippe Gaubert. In addition to solo flute, the score calls for pairs of woodwinds and horns, a single trumpet, timpani and strings.

The opening movement is a fleet-footed dance of considerable poise and charm. A waltz-like secondary subject contrasts successfully with the chattering semiquavers of the principal theme.

Lyrical and spacious, the slow central movement is scored with the utmost delicacy. The expressive opening flute theme unfurls with artless inevitability. After the dramatic central section, a solo violin reprises the main theme as the soloist weaves an intricate counterpoint around it.

Rhythmic virtuosity returns in the finale, which contains fiery and jazzy elements. Polished and well-crafted, the writing is characteristic of the composer in its deft balancing of exuberance and reserve. A brief but wide-ranging solo cadenza reflects on the movement's principal material before a short coda rounds off the material with panache.

The distinctive personality of the English composer Sir Malcolm Arnold (1921–2006) is audible in every bar of his music. Born in Northampton, he studied at the Royal College of Music in London between 1938 and 1940, after which he joined the London Philharmonic Orchestra as a trumpeter. In 1948 he abandoned orchestral playing to concentrate on composing. Awarded the CBE in 1970, he received a knighthood in 1993. His concert music is dominated by nine compelling, highly individual symphonies, but he also wrote no fewer than twenty concertos, as well as two string quartets, stage works and music for brass band and wind band. His film scores include *The Sound*

Barrier, The Bridge on the River Kwai (which won him an Oscar), *Inn of the Sixth Happiness* and several of the *St Trinian's* series.

Arnold's Concerto for Flute and Strings, Op. 45 was composed in 1954 and first performed on 11 April of that year at the Victoria and Albert Museum in London by the flautist Richard Adeney with the Boyd Neel Orchestra conducted by John Hollingsworth.

In the first movement the flute establishes its commanding personality with bold figurations, rapid scales and ornate flourishes. A number of spirited motifs are explored before the soloist relaxes into a serene and smooth secondary theme accompanied by staccato strings in bolero rhythm. In the busy development section familiar motifs are elaborated and give rise to new, ancillary themes. The closing moments are delicate and hushed, setting the seal on a subtle and richly textured movement.

The disarmingly simple theme which opens the second movement is eventually clouded by dark harmonies. The flute keeps returning to the innocence of this initial theme, despite several attempts by chromatic elements to distract it. The haunting seven-bar coda, in which the strings play a series of sustained, hushed chords over a stalking pizzicato bass, offers a moment of great stillness before the finale is unleashed.

Marked to be played 'with fire', the virtuosic finale shares with the first movement a sparkling intensity. The flute presents its darting opening idea in the upper register of the instrument, while the orchestra mirrors the soloist's energetic, tense manner from first bar to last.

Paul Conway

Clara Andrada is one of the leading Flute players of her generation holding Solo Flute positions at the Frankfurt Radio Symphony Orchestra as well as the Chamber Orchestra of Europe. She also plays first flute with renowned ensembles such as the London Symphony Orchestra, London Philharmonic Orchestra, NDR Elbphilharmonie Orchester, Swedish Radio Symphony Orchestra, Rotterdam Philharmonic and the Orquesta de Cadaqués. She has performed with world-class conductors such as Nikolaus Harnoncourt, Bernard Haitink, Valery Gergiev, Lorin Maazel, Sir Colin Davis, Vladimir Ashkenazy and Philippe Herreweghe amongst others.

As a soloist, she has played with the Chamber Orchestra of Europe, Frankfurt Radio Symphony Orchestra, Orquesta Filarmónica de la Ciudad de México, Orquesta Sinfónica de Castilla y León, Orquesta Sinfónica de Tenerife, Orquesta Sinfónica del Principado de Asturias, Estonian National Symphony, Orquesta Sinfónica Nacional de Colombia, with conductors including Neeme Järvi, Jaime Martín, Michal Nesterowicz and Lucas Macías.

Clara Andrada is also passionate about performing chamber music. She has been part of the Hindemith Quintet and has collaborated with ensembles such as the Trio Arbós, Quinteto Miró, Plural Ensemble and Dúo Neopercusión to name a few, as well as with soloists like Sir Andrés Schiff, Janine Jansen, Pierre-Laurent Aimard, Martin Fröst and Emmanuel Pahud.

Clara Andrada is Professor at the "Conservatorio Superior de Aragón". She has given masterclasses at the Royal College of Music (London), Buchmann Mehta School of Music (Tel Aviv), "Conservatorio Superior de Música" Musikene in the Basque Country. She has been Woodwind Tutor of the EUYO (European Union Youth Orchestra), JONDE (National Youth Spanish Orchestra), JONC (National Youth Orchestra of Barcelona) and JOSCyL (Youth Symphony Orchestra of Castilla and León).

In 2013 she recorded her first album (Editorial Tritó), with the Orquesta Sinfónica de Castilla y León and Alejandro Posada, performing concertos for flute and orchestra by Arturo Márquez, Xavier Montsalvatge and Joan Albert Amargós.

In 2018 she was awarded the Prize "Ojo crítico" from the Spanish National Radio (RNE) "in recognition of her communication skills, her brilliant career, her future plans and for being a musical reference", according to the jury.

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