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# 21<sup>ST</sup> CENTURY WORKS FOR CLARINET AND GUITAR

FREIDLIN  
GIACOMETTI  
SIERRA  
SUSANI

**Andreas Hermanski,  
Clarinet**

**Émilie Fend, Guitar**



# 21<sup>ST</sup> CENTURY WORKS FOR CLARINET AND GUITAR

**Giacomo Susani** (b. 1995)

**Sonata for Clarinet and Guitar** (2022)

**16:00**

- |   |                        |      |
|---|------------------------|------|
| 1 | I. Allegro festoso     | 5:26 |
| 2 | II. Andante meditativo | 6:57 |
| 3 | III. Allegro vivace    | 3:37 |

**Antonio Giacometti** (b. 1957)

4 **The Proudful Cry of Amazonian Forest, Op. 191, Op. Br. 31** (2022)

**7:39**

**Jan Freidlin** (b. 1944)

**Kafka Sonata** (2004)

**19:43**

- |   |                  |      |
|---|------------------|------|
| 5 | Part I: Prologue | 1:27 |
| 6 | Part II          | 4:49 |
| 7 | Part III         | 2:43 |
| 8 | Part IV          | 5:56 |
| 9 | Part V: Epilogue | 4:48 |

**Roberto Sierra** (b. 1953)

**Duo-Sonata for Clarinet and Guitar** (2021)

**16:30**

- |    |                            |      |
|----|----------------------------|------|
| 10 | I. Preciso                 | 6:08 |
| 11 | II. Con profunda expresión | 4:02 |
| 12 | III. Rapido                | 2:55 |
| 13 | IV. Veloz                  | 3:25 |

**Jan Freidlin**

14 **Mist Over the Lake** (1985/1999)

**5:38**

## 21<sup>st</sup> Century Works for Clarinet and Guitar

Jan Freidlin • Antonio Giacometti • Roberto Sierra • Giacomo Susani

The artistic vision of guitarist Émilie Fend and clarinetist Andreas Hermanski is an ambitious and exciting one. Their goal is not only to promote a relatively unknown duo combination (guitar and clarinet), but they also aim to do so by commissioning new repertoire from living composers. This album effectively demonstrates, to an audience of both music lovers and music professionals, that an intelligent approach from the performers, avoiding the beaten track of performing old favourite and popular pieces, can be rewarding, and can generate new, relevant music.

Émilie and Andreas collaborated with four composers, each coming from different backgrounds, and therefore bringing their individual voices to the project. The diverse landscape of musical languages that emerges furnishes the album with a rich range of colours, sonorities and poetic environments. These, together with the talents of the performers, manage to enhance the qualities of the two instruments, which both appear distinct in their personalities, yet merge to create a unique, balanced dialogue.

The interpretations offered by the two performers are precise, generous and respectful of the ideas of the composers, yet personal and original. This detailed approach is balanced by a natural flow of musical intentions, which allows each piece to speak to the listener's heart.

**Giacomo Susani** (b. 1995):

### **Sonata for Clarinet and Guitar**

The album opens with *Sonata for Clarinet and Guitar* by Giacomo Susani, the author of these notes. The composer was born in Italy in 1995 and became British by naturalisation in 2023. The experience of living in these different cultural contexts has deeply influenced his approach to music making. Professionally active both as a guitarist and as a performer, his style is a result of his work in these fields, which aims to unite the intellectual side of creativity (or the abstract world of musical ideas) with its practical application on musical instruments, in particular starting from the idiomatic nature of the guitar.

The *Sonata* presented here is in three movements and is written in a modal style, which easily reminds one of certain neo-Classical threads that developed in Europe during the early 20th century. On the other hand, the way the dialogue between the two instruments develops makes the style of this music singular and fresh.

The second movement is the emotional core of the composition, as well as the longest among the three. It starts with an evocative, slow and meditative section, which slowly transforms into a broad, lyrical theme, reaching a climax, followed by a quotation of the initial contemplative musical ideas. The sonorities are dark, nocturnal and melancholic. The first and third movement, instead, act as a frame to the second, and they share common motivic material with each other: they are, in different ways, light, playful and virtuosic, highly rhythmical at times, and explore bright sonorities.

**Antonio Giacometti** (b. 1957):

### **The Prideful Cry of Amazonian Forest**

Prolific Italian composer Antonio Giacometti has developed a profound belief that music, as much as any other art, should be strongly related to education, didactics and, broadly speaking, social and ethical concerns. In particular, he has dedicated a generous selection of his *oeuvre* to Brazilian culture, traditions and landscapes, to which he has grown attached. *The Prideful Cry of Amazonian Forest* is part of this set.

This work contrasts with Susani's piece in many ways, starting with a title that is visual, sonic and political at the same time, and immediately sets a specific descriptive dimension. The language of this piece is expressive and communicative, and makes extensive use of the idiomatic as well as extended techniques of both instruments, including finger-tapping, percussive elements, note bending, strumming with both nails and the flesh of the hand on the guitar, harmonics, multiphonics and growls on the clarinet. The use of these effects projects the listener into the world of the forest, evoking birds singing and flapping their wings, trees moving in the wind and animals of all kinds. The clarinet and the guitar call to each other with various fragments, developing a texture of scattered sounds that are connected by a thin, yet perceivable thread.

The fascination and mystery of the sounds of nature are paired with more rhythmical sections which seem to suggest a music that comes from the indigenous populations of the territory. Finally, this is all permeated by a raw sense of sorrow, suggesting the pain inflicted on the Amazon Rainforest by the acts of men.

**Jan Freidlin** (b. 1944):

**Kafka Sonata • Mist Over The Lake**

Jan Freidlin was born in Russia in 1944 and currently lives in Tel Aviv. A prolific writer, he shares the use of a communicative style with the other composers featured in this album.

The nocturnal environment that was visited by Susani in the second movement of his *Sonata* returns and is excavated deeply by Jan Freidlin in *Kafka Sonata*, a work that was written in two versions, and is here presented for guitar and clarinet. The dark and gloomy landscapes explored by the composer are psychological: the music depicts the slow and unpredictable journey that one takes from the realm of dreams to the desolate world of reality. The path is articulated within five parts: it is arduous and unpredictable, populated by sounds that frantically transform from being distorted to chaotic, from eerie to naive, from hopeful to disheartened.

*Mist Over The Lake*, although tinged with sadness and melancholy, explores a lighter emotional world, charged with lyricism and neo-Romantic gestures.

**Roberto Sierra** (b. 1953):

**Duo-Sonata for Clarinet and Guitar**

The penultimate contribution on this album is by Roberto Sierra. The Puerto Rican composer has written a large number of works for a diverse array of instruments, ranging from solo pieces to large orchestral projects. His output has been received with great enthusiasm internationally, and has been recognised with prestigious awards.

*Duo-Sonata*, like many of the other works on this album, was commissioned by Émilie Fend and Andreas Hermanski. In the words of the composer, the piece 'conforms to the Classical form concept. Not only does the first movement conform with the sonata-allegro form, but it also keeps the four movements of many works from the early 19th century.' If the listeners can easily recognise such a formal plan, they might also experience a sense of slight contrast with the qualities of Sierra's musical language. This is, as a matter of fact, quite modernist, yet expressive – all managed within a very balanced and thought-out approach to writing.

His use of symmetric scales makes the style of this work structural, plastic and compact: it gives a noble, almost austere identity to this *Sonata*, which presents itself as a serious and mature work. Sudden outbursts of dynamics and gestures keep the narration alive and the four movements are highly contrasting in character. On the other hand, the various episodes of the music always maintain a strong identity which remains recognisable throughout the whole gestation of the piece.

This album not only displays the diverse landscape of the world of creativity in music today through fostering the work of contemporary composers, but it also successfully promotes the guitar and clarinet as an ensemble, which, thanks to Émilie and Andreas, emerges as a beautiful and exciting duo, which will hopefully continue to generate new repertoire in the future.

**Giacomo Susani**

## **Andreas Hermanski**

Andreas Hermanski studied at the Hochschule für Musik und Tanz Cologne. From 2011 to 2014 he was principal clarinetist of Ensemble Accordes, with whom he performed Mozart's *Clarinet Concerto* several times, and in 2019 he performed the same work with the Chamber Orchestra of the city of Lüdenscheid as artist in residence. As an avid performer of chamber music, Hermanski has worked with members of the prestigious Minguet and Casals Quartets. He is also a member of the 'FuGa' Wind Quintet. A laureate of numerous international competitions, Hermanski's solo and chamber appearances have taken him to the United States, with performances at New York University and Rutgers University in New Jersey, as well as concerts in Italy, France and Poland. Hermanski has also participated in radio broadcasts for WDR. He is a highly acclaimed Buffet Crampon performing artist, and released his critically acclaimed debut album *Neoteric* in 2021 (Musicaphon Records). He teaches at the conservatory in the Hanseatic City of Rostock.

[www.andreashermanski.com](http://www.andreashermanski.com)

## **Émilie Fend**

Émilie Fend is an accomplished guitarist, whose acclaimed career includes international performances and competition success. Fend has performed as a soloist and in ensembles at prestigious venues across France, Germany, Italy and Spain, including the Festspielhaus Baden-Baden and the Historische Stadthalle in Wuppertal. Her recent activities highlight her versatility, and include solo concerts with the Hochschule für Musik und Tanz Köln (HfMT) Köln orchestra, and recitals at international guitar festivals in Germany, Italy and Spain. She has previously been awarded First Prize at both the Hamburger Gitarrenfestival and the NRW Gitarrenpreis. Fend's educational background includes Bachelor and Master of Music (with honours) degrees from HfMT Köln, and she is currently pursuing her Konzertexamen at the Folkwang Universität der Künste in Essen. Her musical horizons have been further broadened through workshops and masterclasses with internationally renowned guitarists, enhancing her artistry and skill. Fend continues to inspire audiences with her dedication to high-quality music, and refined performances.

[www.emilie-fend-guitar.com](http://www.emilie-fend-guitar.com)



Photo: Guy & Guillaîne Fend

Classical guitarist **Émilie Fend** and clarinetist **Andreas Hermanski** share an ambitious artistic vision to promote their relatively unusual instrumental combination through the commissioning of new repertoire. Including world premiere recordings, this programme presents neo-Classical dark and light contrasts in **Giacomo Susani's** *Sonata*, and striking evocations of nature in **Antonio Giacometti's** *The Proudful Cry of Amazonian Forest*. Psychological landscapes can be found in **Jan Freidlin's** *Kafka Sonata* alongside **Roberto Sierra's** *Duo-Sonata*, with all works exploring the diverse expressive potential of this exciting ensemble.

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<b>Giacomo Susani</b> (b. 1995)	
<b>1-3</b>	<b>Sonata for Clarinet and Guitar</b> (2022)* <b>16:00</b>
<b>Antonio Giacometti</b> (b. 1957)	
<b>4</b>	<b>The Proudful Cry of Amazonian Forest, Op. 191, Op. Br. 31</b> (2022)* <b>7:39</b>
<b>Jan Freidlin</b> (b. 1944)	
<b>5-9</b>	<b>Kafka Sonata</b> (2004) <b>19:43</b>
<b>Roberto Sierra</b> (b. 1953)	
<b>10-13</b>	<b>Duo-Sonata for Clarinet and Guitar</b> (2021)* <b>16:30</b>
<b>Jan Freidlin</b>	
<b>14</b>	<b>Mist Over the Lake</b> (1985/1999) <b>5:38</b>

**\*WORLD PREMIERE RECORDING**

**Andreas Hermanski, Clarinet • Émilie Fend, Guitar**

A detailed track list can be found inside the booklet

Recorded: 8 **1-3** **14** and 9-10 **4** **5-13** December 2022 at the Evangelische Kirche Honrath, Germany

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