

JULIEN HERVÉ with

Rotterdam Philharmonic Orchestra / Gustavo Gimeno

G. Nikolic & G. Gribajcevic, violins | R. Spitzer, viola | C. Flamen, cello

W. A. Mozart · Clarinet Concerto K.622, Quintettsatz KV Anhang 91, Clarinet Quintet K.581

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Reording the Clarinet Concerto, K.622, and the Clarinet Quintet, K.581, is an intimidating and essential part of a clarinetist's life, and it requires an approach of utmost humility. While the instrument had just been invented and developed, Mozart immediately highlighted it in his music, giving it entry into the Classical repertoire. [...]

If these works orientated me towards my instrument, I nonetheless only dared take them on later, in my first years of study at the Paris Conservatory. I had to spend months on the first four bars alone, which lay the foundation for deep consideration of structure, dramaturgy, articulation, phrasing and tempo, all coming together in a balance that is difficult to find.

This search has never stopped, and this is why recording a version of these essential works is so difficult. However, it is also a dream to offer my reading of this piece, particularly because I had the great fortune and pleasure to undertake this recording with my dear Rotterdam Philharmonic Orchestra (my musical family since 2008) and my friends Gordan Nikolic, Gordan Gribajcevic, Roman Spitzer and Céline Flamen.

For the Quintet and the Concerto, I used a basset clarinet in A. For the unfinished movement, I used a basset in B-flat, a very rare instrument which we find in only two pieces in the repertoire: this same Allegro and the aria "Parto, parto, ma tu ben mio" from La Clemenza di Tito. [...]

These two instruments are "normal" clarinets with an added third at the bottom of their range, which allows for an even wider tessitura than usual. [...]

For this recording, I opted to play modern instruments, even though I was given the chance to play all these works on historical one. Experimenting with the original instruments was an extraordinarily enriching experience, but the comfort and possibilities afforded by modern clarinets allowed me to dig into my interpretation with greater ease. I hope you will have as much pleasure listening to this album as we had making it.

Julien Hervé

Biography :



Julien Hervé has been passionate about music from an early age. After studying physics for a short period, he dedicated himself fully to music, entering the Paris Conservatory at twenty-one as a student of Pascal Moragués. Since 2008, he has been principal clarinet at the Rotterdam Philharmonic Orchestra, around which he has built a rich and varied musical life. He is invited all

over the world as a soloist and chamber musician, and he gives master classes in the most important conservatories. Enamoured of chamber music, he is the founder of the Rotterdam Chamber Music Society and the International Chamber Music Festival of Thèze. He is also a permanent member of the ensembles Het Collectief and Calliopée. As a soloist, Julien Hervé performs with: Rotterdam Philharmonic Orchestra, Sinfonia Rotterdam, the Orchestre de Picardie, Prague Philharmonia, the Orchestre de chambre de Louisiane, Les Dissonances, Les Siècles, the Orchestre régional de Cannes and others.

Very active in new music repertoire, he has worked with Krzysztof Penderecki, Pierre Boulez, Richard Dubugnon, Kryštof Maratka, Bram Van Camp, Philippe Hersant and Pascal Zavaro, who wrote him a concerto premiered in 2017 by the Orchestre de Picardie and Arie van Beek.

In 2018, he performed as a soloist with Joyce DiDonato and Yannick Nézet-Séguin for the Rotterdam Philharmonic Orchestra centenary, a concert broadcast worldwide by the channel Medici. Julien Hervé plays Buffet Crampon clarinets and uses mouth pieces and reeds from D'Addario, a company with which he collaborates closely, including in perfecting their "Reserve" collection.