

WIGMORE HALL

Tuesday 5 July 2022 1.00pm **Origins**

Lucie Horsch recorders

Fuse

Julia Philippens violin **Mascha van Nieuwkerk** cello
Emma van der Schalie violin **Tobias Nijboer** bass
Adriaan Breunis viola **Daniel van Dalen** percussion

CLASSIC *f*M Wigmore Hall £5 tickets for Under 35s supported by Media Partner Classic FM

Trad/Irish

She moved through the fair

Londonderry Air *arranged by Max Knigge*

Attaboy (2011) *arranged by Fuse*

Edgar Meyer (b.1960) & **Stuart**

Duncan (b. 1964) & **Chris Thile** (b. 1981)

Trad/Scottish

Auld Lang Syne *arranged by Max Knigge*

Trad/Irish

The Kid on the Mountain

Béla Bartók (1881-1945)

3 Hungarian Folksongs from Csík BB45b (1907) *arranged by Max Knigge*

Rubato • L'istesso tempo • Poco vivo

Teasing Song BB104 No. 26 (1931)

Bagpipes BB104 No. 36 (1931)

Ruthenian Kolomejka BB104 No. 35 (1931)

Trad/Serbian

Pasona kolo *arranged by Max Knigge*

Igor Stravinsky (1882-1971)

Piece No. 3 from *3 pieces for solo clarinet* (1918) *arranged by Lucie Horsch*

Chanson Russe (Parasha's Aria) from *Mavra* (1921-2) *arranged by Max Knigge*

Béla Bartók

Romanian Folk Dances BB68 (1915) *arranged by Max Knigge*

Stick Dance • Sash Dance • In One Spot •

Horn Dance • Romanian Polka • Fast Dance

Ástor Piazzolla (1921-1992)

Fuga y Misterio from *María de Buenos Aires* (1968)

Libertango (1974) *arranged by Max Knigge*

Zequinha de Abreu (1880-1935)

Tico Tico (1917) *arranged by Rob Horsting*

Charlie Parker (1920-1955)

Ornithology (1946) *arranged by Rob Horsting*

& **Benny Harris** (1919-1975)

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Language would be lost without neat categories of similar things to help its users make sense of the world. Yet there are times when defining those similarities can be more curse than blessing, especially so when convention divides things that share common ground into separate boxes. This lunchtime's programme shows how composers have retrieved styles from the box marked 'Folk' for the box marked 'Serious'. Its musical mix evokes Bob Dylan's thoughts on first hearing the recordings of Woody Guthrie: 'The songs themselves ... were beyond category,' he recalled. 'They had the infinite sweep of humanity in them.'

Lucie Horsch has long been fascinated by the recorder's relationship to folk music. Her instrument was never adapted to suit the symphony orchestra, an evolutionary fact that kept the modern recorder close to its folk roots. As a performer steeped in Baroque music, whose first two albums were devoted to it, she feels at home with the folk melodies adopted by composers to entertain aristocratic masters or edify church congregations. Do they belong to the folk or classical category? Does it really matter? It certainly didn't to Telemann, who assimilated Polish folk dances into his music. **Stravinsky** did something similar two hundred years later by embedding elements of Russian folk music deep into his compositions. His comic opera *Mavra*, first performed in Paris a century ago, includes a nostalgic 'Chanson Russe', while the 3 pieces for clarinet of 1918 close with a rapid-fire dance based on the ragtime from *The Soldier's Tale*. Folk and classical flow in the same stream in *Attaboy*, a collaboration between Yo-Yo Ma, **Edgar Meyer**, **Stuart Duncan** and **Chris Thile** that heads their 2011 album, *The Goat Rodeo Sessions*.

'Folk music is music where you're never sure of its origins,' observes Lucie Horsch. 'Even though it had to start somewhere, it feels like it has been around forever. Performers and composers began adapting folk melodies and forgot about where they came from, if they ever knew. I think folk music speaks in a very deep way, because it has survived for centuries. And there's a very strong connection between folk and Baroque music, something I've become increasingly aware of over the years.'

Amsterdam-based sextet Fuse, ever ready to deconstruct barriers that impede dialogue between different categories and cultures, shares Horsch's awareness of cross-genre connections, likewise the arrangers who helped build her *Origins* programme. She worked closely with composer **Max Knigge** and **Rob Horsting**, co-conductor and chief arranger of the Jazz Orchestra of the Concertgebouw, providing each with insights into the recorder and the rhetorical gestures of Baroque music. Horsch helped her arrangers match individual pieces to a particular recorder or recorders, even specifying different instruments to mark contrasting sections within a composition. Having settled for eight recorder types in all, they used renaissance instruments – 'the least well-tempered' of the recorder family, as Horsch puts it – for their

steely purity and more refined Baroque recorders for their tonal and expressive richness.

The renaissance tenor recorder's deep, warm sound ideally complements 'She moved through the fair', a haunting Irish folksong of considerable age. Its presentation as a solo piece respects the renaissance recorder's particular tuning, which makes it difficult to combine with instruments from other families. Horsch plays the 'Air from County Derry', otherwise known as 'The Londonderry Air', on a Ganassi soprano recorder, a smooth, bright sounding modern instrument freely based on its renaissance ancestor. The Scots folk melody 'Auld lang syne', dateable to 1700 but almost certainly older, uses a sopranino recorder to evoke the penetrating sound of bagpipes and to propel 'The Kid on the Mountain', a traditional Irish slip jig in 9/8 time.

For two months in the high summer of 1907, **Béla Bartók** toured his homeland in search of folksongs. He found rich raw materials in Transylvania, then part of the Kingdom of Hungary, especially so in the Csík district, where he heard Áron Balog play three fine pieces on his shepherd's flute. Balog's tunes belonged to the Székelys, an ethnic Hungarian subgroup, and were preserved largely unaltered in Bartók's original setting for piano. Lucie Horsch performs the first two songs, 'The Peacock' and 'At the Janóshida fairground', on modern alto recorder and the set's lively finale, 'White Lily', on renaissance soprano recorder. She moves to soprano recorder to negotiate the twists and turns of *Pasona kolo*, a circle dance from the Serbian and Romanian borderlands, before taking up five different instruments for Bartók's *Romanian Folk Dances*. Based on seven Transylvanian tunes, these were originally written for piano in 1915 and subsequently arranged by the composer for small ensemble.

Playing with Fuse, notes Lucie Horsch, has been an education. 'I've learned so much from working with musicians from a jazz background,' she explains. 'And they're completely open to new ideas.' Some of those ideas are set to surface in Max Knigge's arrangement of *Libertango* (1974), a landmark of **Ástor Piazzolla's** transition from classical tango to tango nuevo, and the *Fuga y Misterio* from the Argentine composer's tango opera, *María de Buenos Aires* (1968). The Latin feel continues with 'Tico Tico' (1917), a choro song created by the Brazilian composer **Zequinha de Abreu** and covered decades later by the Andrews Sisters, before the vibe shifts to bebop for *Ornithology*, first recorded in 1946. Demon saxophonist **Charlie Parker** based his evergreen classic on the chords of an earlier jazz standard, 'How high the moon', which he overlaid with an irresistible, unstoppable surge of melody.

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