CHARLOTTE SALUSTE-BRIDOUX, violin

Folk Fantasies

Schubert - Selection of three songs (from Winterreise) to include Der Leiermann
Segue
Desyatnikov - Wie der alte Leiermann
Szymanowski - Mythes op. 30
INTERVAL
Janacek - Sonata
Bartok - Rhapsody 2

In Schubert’s lieder, his dramatic musical settings of poetry is a defining feature. The sense of narrative is so strong in Der Leiermann that as the piano’s drone sounds - with its folk tinted tune above - we can’t escape the image of an old man wheeling his hurdy gurdy. That very lied will inspire Leonid Desyatnikov in 1997, during Schubert’s bicentenary year, to write Wie der Alte Leiermann, which he himself considers a commentary on the latter’s work ‘which expresses through music what words could not transcribe’. Szymanowsky tells us ancient stories of lust and love from the Greek antiquities, with a Slavic musical vocabulary so fitting to the narrative with its turmoiled intensity. Written between 1914 and 1922, revised countless times in those 8 years, Janacek’s Violin Sonata is characterised by its polarity: short rhythmic gestures followed by extreme lyricism. This very personal musical language was born out of Janacek’s meticulous research on Moravian music and the speech inflections of his native Czech. Our final stop brings us to Bartok, a most avid folk tune collector, who adopts the famous Hungarian ‘Verbunkos’ - initially a military recruiting dance - and plays and develops no less than six Transylvanians and one Ruthenian folk tune in his 2nd Rhapsody.
Quotation, or self quotation is of frequent use in music, whether that be in homage, a humorous reference, or the wish to further develop a theme. Many of the following works reference lieder, echoing its narrative, rather than simply retelling it.

Clara Schumann, whose work as a composer was eclipsed by that of her husband, signs off musical pages of a very refined style with her ‘Three Romances’, in which you might also hear a subtle quote of Robert’s Violin Sonata No. 1. Written in response to Clara’s child passing away, Brahms’ Violin Sonata No. 1 quotes his own ‘Regenlied’, whether thematically in the 3rd movement, or throughout the work in his constant use of dotted rhythm. To further add to the cyclical nature of this sonata, the Adagio’s theme is later quoted in the Allegro. The second half of this programme revolves around Schubert’s lieder: it is in homage to the composer’s bicentenary that Desyatnikov wrote this musical commentary of Der Leiermann where the original elements resonate like a distant memory. As for the Fantaisie, Schubert’s last and most devilish piano and violin work, the composer quotes his own ‘Sei mir gegrüßt’ lied in the theme and variations of the second movement.