

BORROWED, NOT STOLEN...

WOODPECKERS
RECORDER QUARTET



When four friends create an ensemble where their biggest love is playing Baroque music on recorders, one has to get creative. There is a serious lack of original Baroque repertoire for this combination, and that's how our concept 'Borrowed, not Stolen...' was brought into being. Our journey began 17 years ago while we were all living in Stockholm, Bach's wonderful 'Art of Fugue' being an integral part of the programming in our first concerts. The idea has developed over the years into the format that you find on this recording. We have 'borrowed' music of all kinds and turned it into our own: some arrangements came into being through improvising and playing around in rehearsals, while others were commissioned by us, and some were already in existence and too good to leave out or tamper with. Despite our wanderings in life, the four of us are still deeply rooted in our childhood traditions stemming from Sweden, Norway, Denmark and Ireland, and some of our favourite folk tunes, many of which date from the Baroque era or even earlier, appear on this CD.

It feels only natural to open this recording with Bach's **Contrapunctus I**, a piece in which we feel very grounded, and to which we return again and again to find each other, our ensemble sound, and unity of phrasing. It is unclear whether Bach intended his momentous **Art of Fugue** purely as a didactic exercise, or whether the lack of clarity over instrumentation renders it open to endless performance possibilities. Presenting this work through the medium of four recorders results in an organ-like quality of sound,

while at the same time allowing for musical flexibility and expressiveness to shine through the individual lines. We see it as some kind of ultimate chamber music experience.

Bach embarked on a new engraving of the complete Art of Fugue during his final years, revising both the order of movements, as well as the content. Upon his death in 1750, C.P.E. Bach undertook the supervision of completing the publication, but whether he fully complied with his father's wishes for the work can be put into question. In the opening four-part fugue, Bach presents the principal subject, which he carries with him in many different forms throughout the work. The theme is presented in an augmented version in the opening of **Contrapunctus 7**, doubling all note lengths, the main subject and its inversion appearing also in diminished versions throughout, earning it the title *per Augmentationem et Diminutionem*.

We've had a lot of fun compiling and arranging folk tunes from our individual countries to include both on this CD and in our concert programme 'Borrowed, not Stolen...'. Our first stop is Sweden, but as the name suggests, the Swedish **Schottis** dance most likely originates from Scotland, while the dance steps themselves, in the form of a partnered country dance, are of Bohemian origin. Its popularity is evident to the extent that it has left traces in the folk music of countries worldwide. We learnt this tune from our colleague Göran Månsson, and have adapted it ourselves for quartet.

The melody of **Värmlandsvisan** is derived from the Dutch song *Oh Nederland! Let op U saeck* (Valerius, 1577). It made its way to the county of Värmland around 1700, becoming one Sweden's best loved folk songs.

The title *alla Duodecima* of Bach's feisty **Contrapunctus 9** refers to the subjects being presented against each other either a 12th up or down, rendering the interval changes between the subjects ever changeable- sometimes appearing an octave apart, sometimes a fifth apart.

For the average person living in the 18th century, the sound of the post-horn was a regular and meaningful part of their everyday lives. The importance of these horns, and the music they produced, inspired many composers to incorporate these signals and sounds into their works. Vivaldi's concerto **Il Corneto da Posta** is truly programmatic in nature, the horse drawn postal carriage and post-horn call clearly depicted. As with many of Vivaldi's works, the slow movement shows off his abilities as a superb melody writer. The work concludes with a hunting movement, not unlike that found in the last movement of his Autumn from The Four Seasons. Although the original concerto is written for violin, we have chosen to present the work on the soprano recorder, an instrument with which Vivaldi was known to like, and which we think depicts the sound of the post-horn just as well as a violin can!

Georg Philipp Telemann, a good friend of J.S. Bach and godfather to his son Carl Philipp,

was much loved during his lifetime. He wrote a huge amount of music, and being a true businessman, he knew how to make money from his compositions. He published works one movement at a time in his own magazine, *Der Getreue Music-Meister*, forcing people to keep buying his publications if they ever wanted to play complete pieces. For the most part, he was open to his music being played by any instrument, which ensured a greater intake of income in sales. The **Concerto for four violins** in G is one of four concertos existing in a manuscript in the possession of the Universitäts- und Landesbibliothek in Darmstadt. We think it works fantastically well on four recorders, and we haven't had to make any changes other than transposing it to fit our treble recorders.

Gamle Guro is an old folk dance or 'springar' from Telemark in Norway. Written for a flute called the *sjøfløyte*, or 'sea-flute', the tune is closely associated with the legendary *sjøfløyte* expert Knut N. Juveli. Today the *sjøfløyte* is mainly used in Norwegian folk music, but the origin of the instrument is, however, quite closely related to the recorder. The tuning of this instrument is quite special, and Caroline has managed to recreate the sound and tuning of the *sjøfløyte* on her tenor recorder.

We move seamlessly over to Bach's unfinished four-voiced triple fugue **Fuga a 3 Soggetti**. The work breaks off in the middle of the third section, the autograph manuscript containing a hand-written note by C.P.E. Bach stating: "At the point where the composer introduces the

name *BACH* (for which the English notation would be Bb-A-C-B), *the countersubject to this fugue, the composer died.*" There are many things about this final fugue which are disputed, and it may well be that Bach could not possibly have written it on his deathbed due to illness and his ever worsening eyesight. The fugue may, in fact, not have been intended for publication at all, but as an exercise in seeing how far the boundaries of the form could be pushed.

Staying with sombre thoughts on death, we move to Ireland. The haunting lament written on the passing of counsellor **Turlough Óg McDonough** is presented here in two versions, the first from the earliest existing set of tunes from the Irish language tradition, *A collection of the most celebrated Irish tunes*, compiled and published by the Neal brothers in Dublin in 1724, and the second from Edward Bunting's *A General Collection of the Ancient Irish Music*, published in 1797. Both sources attribute this tune to the famous blind harpist and composer Turlough Carolan.

Another professional itinerant Irish harpist of the times, Ruadhri dal Ó Catháin, (Blind Rory O'Cahan), spent most of his life in Scotland, as a patronised, eminent composer and performer. As the story goes, in around 1603, the Scottish noble Lady Eglinton, being unaware of his rank, managed to offend the harpist during a musical soirée at her home. On realising his rank and status, she later wrote a letter of apology, which in return prompted Ó Catháin to write *Tabhair dom do lámh, Give me Your Hand*, which he sent in acceptance of

her apology. The piece became a sensation, being played far and wide throughout Europe, prompting invitations from royalty, and ensuring its continuous inclusion in collections of Irish music after it was first published in the Lady Margaret Wemyss manuscript of 1643, under the latin title *Da Mihi Manum*.

The lively Scottish country dance, **Coxetown**, completes our Celtic set. It appears as the opening tune in the compilation *Aria da Camera, A collection of Scottish, Irish and Welsh airs*, published by Daniel Wright in 1727.

The poem **Chrysillis, Du Mit Verdens Guld, My Gold of the World**, was written by the Danish poet Thomas Kingo for his beautiful young bride, Sille (Chrysillis), in 1669. The equally beautiful melody exists in several publications from the early 1800s, and unusually for poetry set to music from Baroque times, the song has remained popular in Denmark throughout the centuries.

Mikkel's Journey is a compilation of different aspects of the old Danish folk melody 'Fætter Mikkel'. The melody appeared far and wide during the 1700s within Denmark and Germany, alternating between the sung version and a dance in the Polish style. It became so popular that it was adapted and used by many composers during the second half of the 18th century. Pernille wanted to display the journey of this song through landscapes and centuries and has made this arrangement to include variations by Von Herrn B. (from the Gieddes Collection, Royal Danish Library, mid 1700s) and Scheindienst (Germa-

ny 1815), while also incorporating the Norwegian folk melody *Erru gæren gut*.

We leave our folk set with the humorous children's song **Hønsfødder og Gulerødder** (Chicken Feet and Car-rots), which dates back to at least the 17th century, being sung in both Denmark and Skåne (an area in the south of Sweden which belonged to Denmark until 1658). The song declares that despite years of war and unrest across the waters of the Öresund, it is still possible for love to blossom. The comical thing with the lyrics is that they display very different sentiments depending on which language you choose. In Danish it is declared that 'The one who kisses the girls, he has a nasty habit' while in Swedish 'The one who kisses the girls, he has a festive habit'. Purely an anomaly, or something more deeply rooted in the social habits and acceptances of the different nations?

We conclude this disk with Vivaldi's uplifting **C-major concerto**, a well-loved standard in any recorder players' repertoire. Vivaldi most likely wrote it for one of his talented students at the *Ospedale della Pietà* in Venice. The arrangement for four recorders gives in to our indulgences, presenting the piece in a new and interesting way in an arrangement by Bertho Driever of the Loeki Stardust Quartet.

– Kate Hearne



WOODPECKERS RECORDER QUARTET

Woodpeckers Recorder Quartet are a dynamic group of virtuoso recorder players who share a common interest in performing and promoting both very old and very new music for their instrument. They met while studying together under the tutelage of Dan Laurin at Stockholm's Royal College of Music, and it became apparent early on that they were well suited as both friends and fellow chamber musicians. All four members have gained recognition on an international level, performing, touring and recording as soloists and together with some of Europe's leading Baroque and contemporary music ensembles. As a group, Woodpeckers have performed at festivals and venues throughout Europe, making numerous radio and television appearances along the way.

As well as focusing on original and arranged Baroque repertoire for the recorder, Woodpeckers aim to present the instrument in a new and interesting light. There are ongoing collaborations with living composers to produce new music for the group, with the aim of pushing the boundaries of the instrument. With Swedish, Norwegian, Danish and Irish backgrounds, each member of Woodpeckers has something unique to offer and their programming often includes aspects of the folk repertoire from each of their respective countries.

At the forefront of Woodpecker's ideology is the drive to kick the age-old image of the recorder being merely a stepping-stone to something else, and they are intent on spreading their knowledge far and wide, be it through

videos, recordings, workshops, teaching, research, and of course, live concerts. An integral part of their mission involves working with children and young people, and Woodpeckers have performed live for thousands of small ears, from newborn babies, to toddlers, to teenagers, to composition students. The energy they get in return has fueled their pursuit and sparked many wonderful ideas that they are sure will keep them on the road and having fun for years to come.

www.woodpeckersquartet.com

CAROLINE EIDSTEN DAHL is one of Norway's most active recorder players and enjoys playing both old and new music with her different ensembles. She has a busy touring schedule, performing regularly throughout Norway, Sweden and Denmark, both as a chamber musician and a soloist. Caroline has so far released four solo-CDs on LAWO Classics, each to high acclaim. Caroline lives in her childhood home in Drammen with her husband and two lovely whippets.

KATE HEARNE was born and raised in Dublin, Ireland. Equally at home on both the recorder and Baroque cello, she tours extensively as a soloist and chamber musician with an array of different ensembles. Among other accolades, Kate was awarded first prize at the Inaugural Montréal International Recorder Competition. Her versatility as a performer and love of storytelling through music are hallmarks of her career, and she is especially interested in the fusion that emerges from new meetings and artistic collaborations. When not on tour, she can be found building snow caves with her kids in the Arctic town of Kiruna.



Danish recorder player **PERNILLE PETERSEN** is known as the winner of Moeck/SRP Solo Recorder Competition in London 2009 and as the winner of Prijs Mieke Van Weddingen in 2010. Since then she has been working as a soloist and chamber musician exploring the fields of early and contemporary music, especially focusing on crossover constellations. Pernille has released three solo albums and four chamber music albums which have been awarded several prizes and awards. In 2021 she was appointed as principal of Sankt Petri School of Music in Copenhagen, where she also lives with her family.

KATARINA WIDELL was born in South Korea and grew up in Sweden. She is known for her great stage presence and press reviews describe her as "a recorder tamer" and "master of the recorder". With a special affinity for solo repertoire, Katarina performs mostly on her own when not playing together with Woodpeckers. Katarina has also been teaching recorder and stage performance at Framnäs folkhögskola and Luleå University. After living in the countryside for many years she recently moved back to Stockholm, where she lives with her four children.

JOHANN SEBASTIAN BACH (1685–1750)
from *Die Kunst der Fuge*, BWV 1080

- 01 Contrapunctus I _ 04:09
02 Contrapunctus VII per
Augemntationem et
Diminutionem _ 03:30
03 **Schottis från Haverö,**
Swedish folk tune _ 01:25
(Trad. / Arr. Göran Månsson /
Woodpeckers)
04 **Värmlandsvisan,**
Swedish folk tune _ 03:57
(Trad. / Arr. Fredrik Österling)

JOHANN SEBASTIAN BACH (1685–1750)
from *Die Kunst der Fuge*, BWV 1080

- 05 Contrapunctus IX
alla Duodecima _ 02:34

ANTONIO VIVALDI (1678–1741)

Concerto in Bb major
“Il Corneto da Posta”, RV 363

- 06 Allegro _ 02:48
07 Largo _ 02:26
08 Allegro _ 02:22

GEORG PHILIPP TELEMANN (1681–1767)

Concerto in G major, TWV 40:210

(Arr. Andrea Bornstein)

- 09 Largo e staccato _ 02:18
10 Allegro _ 01:35
11 Adagio _ 00:57
12 Vivace _ 01:43

- 13 **Gamle Guro,**
Norwegian folk tune _ 01:45
(Trad. / Arr. Woodpeckers)

JOHANN SEBASTIAN BACH (1685–1750)
from *Die Kunst der Fuge*, BWV 1080

- 14 Fuga a 3 soggetti _ 08:42

TURLOUGH CAROLAN (1670–1738)

- 15 **Turlough Óg Mc Donough** _ 04:25
from *A Collection of the Most
Celebrated Irish Tunes Proper for
the Violin, German Flute or
Hautboy*, Dublin 1724
(Arr. Kate Hearne)

RUAIDHRÍ DALL Ó CATHÁIN (1580–1653)

- 16 **Tabhair dom do Lámh**
(Give me your hand
– Da Mihi Manum) _ 02:53
(Arr. Fredrik Österling)

- 17 **Coxetown,**
Scottish folk tune _ 02:15
from *Aria da Camera, A Choice
Collection of Scotch, Irish & Welsh
Airs*, London 1727
(Trad. / Arr. Kate Hearne)

- 18 **Chrysillis, du mit Verdens Guld,**
Danish folk tune _ 03:45
(Trad. / Arr. Pernille Petersen)

- 19 **Mikkel's Journey** _ 04:47
(Fantasy by Pernille Petersen
upon variations of “Fætter
Mikkel” by Von Herrn B. &
Scheindienst)

- 20 **Hønsfødde og gulerødder,**
Danish folk tune _ 01:50
(Trad. / Arr. Pernille Petersen)

ANTONIO VIVALDI (1678–1741)

Concerto in C major, RV 443

(Arr. Bertho Driever)

- 21 Allegro _ 04:17
22 Largo _ 04:31
23 Allegro _ 03:16

INSTRUMENTARIUM:

Caroline Eidsten Dahl:

Rottenburgh soprano 440' by Moeck
Hallet soprano 440' by Ronimus
Bressan alto 440' by Morgan/ Ronimus
Bressan alto 415' by Morgan/ Ronimus
Yamaha tenor 440'
Yamaha bass 440'

Kate Hearne:

Denner alto 440' by Morgan/Ronimus
Bressan alto 415' by Morgan/Ronimus
Yamaha tenor 440'
Yamaha bass 440'

Pernille Petersen:

Rottenburgh sopranino 440' by Moeck
Hallet soprano 440' by Ronimus
Rippert alto 440' by Von Huene
Bressan alto 415' by Morgan/Ronimus
Yamaha tenor 440'
Yamaha bass 440'

Katarina Widell:

Küng sopranino 440'
Hallet soprano 440' by Ronimus
Denner alto 442' by Meyer
Alto 440' by Ehlert
Bressan alto 440' by Grinther.
Voicing by Ronimus
Denner alto 415' by Morgan/Ronimus
Yamaha tenor 440'
Yamaha bass 440'

Parts per track:

- | | |
|-----|-----------------|
| 01. | CED, KW, PP, KH |
| 02. | CED, KW, PP, KH |
| 03. | PP, CED, KH, KW |
| 04. | KW, CED, KH, PP |
| 05. | CED, KW, PP, KH |
| 06. | PP, KW, CED, KH |
| 07. | PP, KW, CED, KH |
| 08. | PP, KW, CED, KH |
| 09. | KW, PP, KH, CED |
| 10. | KW, PP, KH, CED |
| 11. | KW, PP, KH, CED |
| 12. | KW, PP, KH, CED |
| 13. | CED, KW, KH, PP |
| 14. | CED, KW, PP, KH |
| 15. | KH, KW, CED, PP |
| 16. | KH, KW, CED, PP |
| 17. | KW, KH, CED, PP |
| 18. | CED, KW, KH, PP |
| 19. | PP, CED, KH, KW |
| 20. | PP, KW, KH, CED |
| 21. | KH, CED, PP, KW |
| 22. | KH, CED, PP, KW |
| 23. | KH, CED, PP, KW |

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PRODUCER: VEGARD LANDAAS
BALANCE ENGINEER: THOMAS WOLDEN
EDITING: VEGARD LANDAAS
MASTERING: THOMAS WOLDEN
BOOKLET NOTES: KATE HEARNE
BOOKLET EDITOR: HEGE WOLLENG
COVER DESIGN AND PHOTOS:
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