



Virtuoso final chord before lockdown

Literally at the last minute, the festival concert of the **Vienna Accordion-Chamber-Ensemble** took place in the Burg zu Perchtoldsdorf on November 21, 2021: Just one day later, and like all other cultural events, the concert would have been postponed or canceled again due to the current lockdown need to become.

In this way, however, the numerous visitors and fans of the WAKE were able to enjoy a musically multifaceted concert evening that was perfectly brought to the stage.



Johann Sebastian Bach is ascribed the saying: "All you have to do is hit the right key at the right time." It is all the more delicate to begin a concert with Bach - and with one of his compositions, which is a hit Audience very well in the ear: The Brandenburg Concerto No. 4 in G major BWV 1049 was on the program as the opener. According to his

biographer, Bach himself invested a lot of time in the composition of this concert: Bach's appreciation for these concerts can be seen, for example, in the revision of many details of the underlying scores - such as the fine differentiation of the parts of cello, violone and continuo, which he often considered with separate voices. This fine differentiation within the ensemble could also be clearly seen in the arrangement that WAKE played.

At the same time, this piece was a warm welcome to the flutist Enikő Balogh. She has already been on stage twice with the WAKE - but now as a full member of the ensemble. Without a doubt, the instrumentalist trained at the Szent István Király Conservatory in Budapest, among others, enables the ensemble to be enriched with sound. Werner Weibert writes in the concert program: "Every sound body has its own language." Now the WAKE sound body is nuanced a little differently.

After the routinely played 4th movement from Mozart's "A little Nightmusic", Enikő Balogh was able to show again what skill her flute playing had: Together with her partner Christian Höller as DUO CONCERTANTE, she intoned Mozart's "Turkish March". The piccolo sounded brilliantly and the tones "marched" through the octaves. With her at his side, Mozart might even have quickly turned the Turkish March into a Turkish Polka ...

Beethoven was also on the program - including the 3rd movement from the sextet in E flat major. And Beethoven knew what he could expect the interpreters to do with this sextet, having learned to play the horn in his youth. The horn student "later gave his master a lot of tough nuts to crack", as Beethoven himself once wrote in a letter. The aforementioned sextet for two horns and a string quartet, in which the horns "are, as is to be expected, the leading voices", said Beethoven biographer Hugo von Riemann, was one of these "tough nuts". Werner Weibert and Christian Höller took over the parts of the horns with their electronics.

After Brahms's "Hungarian Dance No. 1", it was time to discover a completely different style of music: Sergej Rachmaninov. One of the most impressive opera singers of our day, Aida Garifullina, published an interpretation of "Vocalise" with the RSO Vienna under Cornelius Meister 2017, which classical music fans should be familiar with. It was all the more exciting to hear Enikő Balogh's approach to this song. After the applause the audience agreed: Their flute sounds made one forget that it is usually a singing voice that makes this romance ring out and touches the hearts.

Another counterpoint in the program was "Time for Gershwin". The medley, arranged by Werner Weibert, showed in many ways how impressive the once controversial composer George Gershwin is to this day. And it showed again what different types of music you can interpret on an accordion - especially when you have such profound players in your ranks as the WAKE. This also applies to the arrangements of "Milonga del Angel" and "Ave Maria" by Astor Piazzolla, which Werner Weibert and his chamber ensemble brought to the stage. It was all too nice to surrender to Piazzolla's prayer to Maria and to immerse himself in the sound world of this exceptional musician. It is not for nothing that the Argentine bandoneon player is still considered the favorite of the accordion scene to this day.

If the ensemble finished the first part of the concert with Peter Ilyich Tchaikovsky's "Waltz of Flowers", it was an anticipation of the New Year's concert (who knows under what circumstances the New Year's concert will be held in 2022) that ushered in the end of the evening: with the "Emperor Waltz" and "At the hunt" the festival concert came to a brilliant and carefree end.

At least almost: Because of course the extra sung by the ensemble - with a twinkle in the eye - could not be missing. The audience thanked them with applause that lasted several minutes and it can be assumed that a radiant smile was hidden under the masks of the audience ... Let us be surprised when we can see WAKE live on stage again.

Martin Hlavacek

Blumenwalzer

aus der
„Nussknacker-Suite“

