

CeReNeM VISITING ARTIST SERIES

# Teodoro Anzellotti

Thursday 15 February, 2018

CeReNeM

## PROGRAMME

Marco **Bidin** : Metamorphosis II (2018)  
for accordion [world premiere]

Solomiya **Moroz** : Music for Speaking Bellows (2018)  
for accordion and electronics [world premiere]

Siraseth **Pantura-umporn** : Breath (2017)  
for accordion [world premiere]

Cristian Morales **Ossio** : Viaje al Cielo de Occidente (2018)  
for accordion and electronics [world premiere]

Rebecca **Saunders** : ... of waters making moan (2013)  
for accordion



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Marco **Bidin** : Metamorphosis II (2018)  
for accordion [world premiere]

This piece is a sequence of musical panels, some structured on exploiting the keyboard techniques, others intending to project sound clusters into the room, letting its natural resonance play an important role in the aural experience. The melodic and harmonic material derives from superimpositions, transpositions and transformations of chords built on the 12 tones of the equal tempered scale. These processes have been realised algorithmically with the aid of patches programmed in OpenMusic.

Solomiya **Moroz** : Music for Speaking Bellows (2018)  
for accordion and electronics [world premiere]

*Music for Speaking Bellows* is based on excerpts of poetry from Cia Rinne's *notes on god and war* and *notes for censorship*, in: Cia Rinne, *notes for soloists*, OEI Editör, Stockholm 2009, *Le clou dans le fer*, Reims 2011, *kookbooks*, Berlin 2017, *Gyldendal*, Copenhagen 2018.

*Music for Speaking Bellows* is for a speaking accordionist, tape and actions to be performed on stage. The piece pays homage to the multicultural identity of accordion playing and its vernacular roots. In this piece, the identity of the accordion, as well as the accordionist, is closely linked to european politics with topics ranging from war to censorship.

The speaking voice in the electronic tape part is by Sophie Fetokaki. I would also like to thank Olivia Steimel for her insight into accordion techniques in the writing of the piece and Rodrigo Costanzo for his insight into noise accordion processing in the electronic tape part of the piece.

Siraseth **Pantura-umporn** : Breath (2017)  
for accordion [world premiere]

The superimposition of dragged sounds across various registers is an important feature in *Breath*, an element which has been influenced by Asian traditions, across life, thought, and music making. For example, yoga begins with the drone chant 'om', while deep breaths in and long breaths out form the basis of the practice. Buddhist monks chant long tones together to centre their meditation, as well as to elicit a mindfulness of their breath.

'Breath' refers to the natural movement that gives life to creatures, while also acting as a separator between life and death. Here, each musical phrase has its own symbol of what is born, grows up and dies. The accordion can breathe in and out, giving birth to music, letting it grow, and retreating to an emptiness or silence.

## Cristian Morales **Ossio** : Viaje al Cielo de Occidente (2018)

'Journey to the Western Sky'

for accordion and electronics [world premiere]

The piece is a musical memorial to Selk'nam culture, who lived freely in the "end of the World": Patagonia and Tierra del Fuego. They were exterminated in a systematic process of genocide by European migrants in the late 19th century. Songs used on the electronic part of the piece were recorded by anthropologist Anne Chapman between 1964 and 1965, and belong to Kiepja, one of the two last Selk'nam women, and thus the end of that ethnic group and culture over the planet.

Fragments of the quoted songs in my piece talk about Kiepja's own (death) journey to the Western sky, or Kénenik, in Selk'nam language. According to their complex cosmogony and mythology, Kénenik is the place where ancestors still live, and also the land where many Selk'nam people, as Kiepja, are born and live in.

## Rebecca **Saunders** : ... of waters making moan (2013)

for accordion

*... of waters making moan* explores an elemental physical gesture, which in its purest form traces the opening and closing of the bellows, drawing out a thread of sound from beneath the surface of silence; fragments, breaths, continuous, never-ending, surfacing and disappearing. Feeling the weight of sound, its essential materiality, was critical when writing this solo - being aware of the grit and noise of the accordion, exploring the physical gesture behind the sound, tracing the essence of fragments of colour and shade.

While composing *... of waters making moan* I discovered a recording of James Joyce reading one of his early poems; beautiful, simple, almost sung, relishing each onomatopoeic inflection. This poem, XXXV from *Chamber Music*, illuminates some ideas which accompanied the compositional process.

Composed for Teodoro Anzellotti with my thanks for the wonderful sound sessions together.

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Artist, interpreter, and researcher all-in-one, **Teodoro Anzellotti** has played as a soloist all over the world. Since the 1990s he has been a regular guest at major international festivals and has been a laureate at several competitions. As accordion soloist he has played with the BBC Philharmonic, Ensemble Intercontemporain, Ensemble Modern, Musikfabrik, Staatskapelle Berlin, Orchestre de Opera National de Paris, Tonhalle Orchester Zurich, Amsterdam Sinfonietta, Deutsche Kammerphilharmonie Bremen, Münchner Kammerorchester, Orchestre National de Belgique, Orchester der Beethovenhalle Bonn, and the Radio Orchestras München, Berlin, Stuttgart, Hamburg, Köln, Saarbrücken, Torino, Frankfurt, Paris.

**Anzellotti** has had more than 350 works written for him by major composers, including Georges Aperghis, Luciano Berio, Luca Francesconi, Vinko Globokar, Bryn Harrison, Heinz Holliger, Toshio Hosokawa, Mauricio Kagel, Brice Pauset, Matthias Pintscher, Rebecca Saunders, Salvatore Sciarrino, Marco Stroppa, Jörg Widmann, and Hans Zender. He has released CDs of work by Bach, Scarlatti, Janacek, Rameau, Satie, Kagel, Pintscher, Hidalgo, Yasuda, Froberger, Kurtag, Ligeti, Cage, and Berio on multiple labels, including Winter&Winter, DGG and ECM.

**Anzellotti** was voted 'Instrumentalist of the Year' at the International Award Echo Classic 2011, and has previously received the Gramophone Editor's Choice award, Choc de la Musique, Jahrespreis der deutschen Schallplattenkritik, Fono Forum, Cannes Classical Award, Supersonic Award-Pizzicato, and the Diapason d'or.

In addition to his work as a performer, he is the teacher of many outstanding young accordionists at the Bern/Suisse University of Music and the University of Music in Freiburg/Germany.

### UPCOMING CeReNeM EVENTS

Wednesday 21 - Sunday 25 February

Monday 5 March  
Monday 19 March  
Monday 16 April

Electric Spring Festival

*Freida Abtan | Rodrigo Constanzo | Rozalie Hirs | Brian Crabtree*

Francesco Dillon: Cello

Joshua Hyde: Saxophone

Morton Feldman: Crippled Symmetry

*Richard Craig | Damien Harron | Philip Thomas*

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