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## **PULSAR 2024 - ACCORDEON OG ALMQVIST SANGE**

Mandag 11. marts kl. 19.30, Frederiksberg Kirke

Gustav Bjerre:

**Suite for Accordion**

Loïc Destremau:

**Study for Accordion**

Anders Skibsted:

**Graf Plot**

Matias Vestergaard:

**Drowning Preludes**

José Valente, accordeon

Haining Dou:

**Deng Lou**

Luca Bello, accordeon, Denisa Irina Pîrvulescu,  
klaver

Håkon Guttormsen:

**Fem Almqvist Sånger**

Julie Rønløv Nielsen, fløjte, Kristopher Nash,  
klarinet, Hrafn Marínó Thorarensen, fagot, Signe  
Haugaard Lauridsen, sopran, Anna Flodmark, klaver,  
Olga Melby Larsen, violin, Iván Sanchez Bengtsson,  
bratsch, Tiril Lorås Ystgaard, cello

**Tonmeisters:** Christopher Catton, Chenyu Xu

## PROGRAMNOTER

### **Suite for Accordion**

The piece is based on a psalm from 1642 by Heinrich Albert, in danish church music called "Helligånd, vor sorg du slukke", and is a choral partita in the clothes of the baroque suite. The melody is present throughout the piece, sometimes emphasized explicitly, more often hidden in various ways, and all movements are based upon the structure of the hymn.

### **Study for Accordion**

Det alsidige, og i en forstand næsten universelle, instrument kendt for sin distinkte klang og polyfone evne til at spille melodi, bas og akkorder med mere og således evne til at akkompagnere sig selv, udforskes omvendt her i en monofon musik bestående af blot en enkelt tone ad gangen - i hvilken grad kan vi som publikum opleve polyfon musik bestående af blot én tone ad gangen, hvilke udfordringer stiller det den hjernedelte akkordeonist i sin betjening af blæksprutteinstrumentet, og hvad har i øvrigt idf. ekkolyd, skalaer og whagon wheel effect tilføjes iscenesat som ensporet musik?

### **Graf Plot**

Graf plot is abstract musical object manifested in sound for accordion. Anders Skibsted pulls out microtonality, interferences and timbral murmurs in this piece created in close collaboration with José Valente. A set of notes, timbres, air and noise expanded into musical objects forcing its way out of the bellow of the accordion, pulling the listener into a world of sound where nothing is significant and everything makes sense.

### **Drowning Preludes**

Disse tre præludier består af små studier i hver deres teknik. Det første præludium undersøger bellow shakes i forskellige hastigheder, og skaber et grynet gitter gennem hvilket melodier og clusters filtreres. Andet præludium er en dybfølt klagesang der behandler glissandoer i enkelttoner og akkorder. Det sidste præludium er en miniature bygget op omkring to enkelte gestus.

### **Deng Lou**

This piece was originally written for pipa and piano, but you are about to hear an accordion arrangement. This piece uses romantic composition techniques to show a colorful Chinese picture.

### **5 Almqvist Sånger**

The song cycle "Fem Almqvist Sånger" for soprano and chamber ensemble is set to lyrics by the Swedish romantic poet Carl Jonas Love Almqvist. Accused of attempted murder by poisoning, C.J.L. Almqvist fled Sweden in 1851 and went to the United States. During his fifteen challenging years in exile, he worked diligently on a large manuscript, from which most of these poems are taken. The manuscript contains perhaps some of the finest of Swedish nonsense poetry, featuring comic and melancholic poems with the emergency rhyme as the guiding principle.