



# PROGRAMNOTER

**ARNE NORDHEIM** was born in 1931 and is by many people regarded as one of the greatest -if not the greatest- figures in Norwegian music; the Great Renewer. Through the years an enormous numbers of commissions from recognized festivals, orchestras and soloists have helped to emphasize Nordheim's position in international music. Nordheim's oeuvre includes for of the most important in the classical accordion literature. Signals (1968) for classical accordion, percussion, and electric guitar; Dinosaurus (1971) for accordion and tape; the classical accordion concerto Spur (1975); and finally Flashing (1985) for classical accordion solo. Flashing is based primarily on cadenza from Spur. Material from other parts of this concerto has been reworked and integrated into the work, while both the beginning and the end of the Flashing were composed specially for this solo work.

Petrushka is the ballet that interposed between the resounding debut of the young **IGOR STRAVINSKY** in Paris (with The Firebird) and the infamous The Rite of Spring scandal. Its creation extended between the summer of 1910 and the spring of the following year, having its premiere in June at the Théâtre du Châtelet. Petrushka is divided into four tableaux, the first and the last of which are set out of doors at an 1830s Shrovetide fair at the Admiralty Square in St. Petersburg, while the two middle sections are set indoors at the small open-air marketplace theatre run by a showman. The outer panels of the ballet are teeming with people enjoying themselves, buying and selling, showing off to each other, or looking to see what is going on at the showman's puppet theatre. The rousing music reflects all of this, the full orchestra is called for, with scattered vignettes offering moments of a more delicate scoring. The situation is reversed in the indoor scenes – here, a novel kind of descriptive orchestral chamber music takes over, with the full orchestra poised to join in when feelings run high between the tree puppets who are the protagonist of the ballet: little Petrushka himself, the fearsome Blackamoor, and the Ballerina, who is Petrushka's love and the Blackamoor's trophy. First Tableau: It is a fine winter's day, and the fair is in full swing. Suddenly the curtains of the little theatre are drawn back, revealing three puppets who are called to life by the flute solo of the Showman and rather surprisingly are then seen to perform like real people amongst the public in the square below. Second Tableau: We are backstage in the room of Petrushka. He is unhappy, and he is in love. The ballerina actually joins him, entering from her own room, but he proves too much for her refined taste, and she flees. Frustrated, Petrushka hurls himself against a

portrait of the Showman on the wall: it is all his fault, isn't it?  
Third Tableau: The Blackamoor's room is no less exotic than he is. Unlike Petrushka he is an alpha male, and the Ballerina is irresistibly drawn to him. Petrushka storms in on the love scene, only to be kicked out of the room by his rival.  
Four Tableau: It is evening now, and the fair has reached its climax – wet-nurses dance, Coachmen dance, a bear slowly turns to the strains of its keeper's clarinet, there are gipsy girls and a merchant throwing banks notes around. So, all is great with the world, it would seem; but wait, what is that commotion at the little theatre over there? Petrushka is being pursued by blackamoor, in vain the Balerina tries to intervene, the Blackamoor uses his scimitar on Petrushka, Petrushka collapses and dies. Snow has started to fall in the dark, and the Blackamoor and the Ballerina make themselves scarce, while the showman demonstrates to the crowd that the Petrushka character is really nothing more than a lifeless poppet, see? The crowd disperses, and the Showman drags his drags his battered puppet away. But all of sudden Petrushka appears on the roof of the little theatre, mocking the Showman and showman's audience and the ballet audience watching in the real-life theatre and indeed everyone who falls under the spell of this story as told in purely musical terms by Igor Stravinski.

@ Svend Ravnkilde 2013

**SOFIA ASGATOVNA GUBAIDULINA** was born 24th October 1931 in Tschistopol, a small town on the Volga in the Tartar Republic of the USSR. Her father was Tartar, but her mother was Russian, and Russian is her native language. When she was small, the family moved to Kazan. She graduated from the Kazan Conservatory in 1954, before transferring to the Moscow Conservatory, where she finished in 1961 as a post-graduate student of Vissarion Shebalin. Et expecto, like De Profundis and Sieben Worte is a result of the artistic collaboration between Sofija Gubaidulina and Friedrich Lips. In the five sections of the sonata Et expecto, Gubaidulina makes use of the classical accordions various means of expression: moving and static clusters, valve sounds, chords of various types and effects (e.g. quiet chorale sounds, festive/hymnic chords), fast and stormy passages, energetic toccata moments, restless tremolandi and the like. The composer is especially fascinated by this instrument's ability to breathe - a faculty not shared by the instruments of a symphony orchestra. In its five sections, Et expecto contains various variations on breathing: dynamic and rhythmic variations as well as ones related to tonal color and register.

**ASTOR PIAZZOLLA**, in full Astor Pantaleón Piazzolla, (born March 11, 1921, Mar del Plata, Argentina—died July 4, 1992, Buenos Aires), Argentine musician, a virtuoso on the bandoneón (a square-built button accordion), who left traditional Latin American tango bands in 1955 to create a new tango that blended elements of jazz and classical music. He was a major Latin American composer of the 20th century. The concerto Hommage à Liège was completed in 1985 and premiered in the city to which it pays homage. It is a distinctive blend of ingredients selected from different sources served up in a classical spirit.

Josip Blazanin

# JOSIP BLAŽANIN

Josip Blažanin studied at Music Academy in Pula and received his master's degree from the Royal Danish Academy of Music in Copenhagen, one of the most prestigious and oldest academies for classical accordion in the world. He is currently attending a highly regarded Advanced Postgraduate course with Prof. Geir Draugsvoll.

Josip has worked with many renowned pedagogues, conductors, composers, and ensembles. He has performed in many concert-arenas like the Harpena (Iceland), Slovenian Philharmonic (Slovenia), Vatroslav Lisinski hall (Croatia), Croatian Music Institute (Croatia) and Casa da Musica (Portugal), where he has premiered the piece by famous German composer Georg Friedrich Hass with renowned ensemble for contemporary music "Remix Ensemble", under the direction of Maestro Olari Elts.

Josip has started his accordion studies when he was six years old. Since then, he took part in many major national and international competitions achieving outstanding results, winning over twenty-first prizes. Due to his successes, he has received acknowledgments from various institutions: In the year 2010., he was nominated and chosen as the receiver of the award of the University Foundation due to special success in his education and merits in artistic work. In the year 2013., he has received the recognition for the promotion of accordion department of the University of Pula.

His program contains original works by mainstream composers of the 20th and 21st centuries, such as Hans Abrahamsen, Kalevi Aho, Luciano Berio, Sofia Gubaidulina, Magnus Lindberg, Arne Nordheim, Jukka Tiensuu. Within the transcriptions are works of various periods and styles. He is especially interested into working with composers in order to create and present new music to the audience.