

to create a profound and introspective musical experience. Sen means “line”, suggesting listener a continuation or exploration of a thematic trajectory. Work leads us into the instrument's unique timbral palette, exploiting its bellows, reeds, and keyboard to create a tapestry of sound that is both intimate and expansive. The work challenges the performer to navigate the intricacies of the accordion, exploring its potential for both delicate lyricism and dynamic virtuosity. The composition unfolds with a sense of organic continuity, with each gesture and phrase contributing to the overall narrative of the work. Generally, Hosokawa's music is deeply rooted in Japanese aesthetics, where the work reflects the influence of traditional Japanese art forms - the beauty often lies in simplicity, balance, and an awareness of the surrounding space. The accordion is treated with a range of expressive techniques - from subtle manipulations of dynamics to explorations of extended techniques, the accordionist should convey a rich emotional landscape. The work's expressiveness lies not only in the notes played but also in the nuanced control of the instrument's timbral and textural possibilities.

The final work of this concert is “Metal Work” (1984) for percussion and accordion, composed by Finnish composer **Magnus Lindberg** (1958-), premiered by Matti Rantanen and Tim Fernchen. The title immediately directs our attention to the sonic materials at play in the composition. Lindberg delves into the metallic timbres of both the accordion and the percussion, creating a work that is characterized by its vibrant, resonant, and industrially inspired sounds. "Metal Work" places the accordion and percussion in a dynamic dialogue, each instrument contributing unique colors and textures to the overall sonic tapestry - challenging the performers to explore the full potential of their instruments, both in terms of traditional and extended techniques. The accordion's metallic reeds and the various percussion instruments are treated with an array of techniques that highlight their resonant and percussive qualities. From sustained tones to sharply articulated attacks, the work shines in the rich palette of metallic sounds. The composition navigates through contrasting dynamics and expressive states. Moments of intense fortissimo are juxtaposed with delicate pianissimo passages, creating a dynamic range that adds to the work's emotional depth.

THANKS

This programme is special due to the fact that I have worked with all living composers on tonight's programme, playing and working either those pieces or others. It was special to be influenced by all of you, conceptually and as well practically.

I would like to extend thanks to many people, who were involved in this concert and its production.

Firstly the gratitude goes to Geir, accordion professor, for all tips and ideas on how to make music. As well Tanel for playing many notes of Lindberg. Special thanks also to Sarah and Anne, for creating and being part in the production and planning, and as well the whole production team consisting of many nice tonmeisters. Major thanks as well to Soren, Svend, Peter and as well Pelle for making this concert "alive". Lastly, I would like to express big thanks to all my family and friends, who have been aside on this journey. And as well you, the audience, for coming and listening.

Manca Dornik

PROGRAM

J.S. BACH (1685-1750)

Ouverture nach Französischer Art, BWV 831

Overture
Courante
Gavotte II og II
Passepied I og II
Sarabande
Bourrée I og II
Gigue
Echo

REBECCA SAUNDERS (F. 1967)

Flesh (2018) for soloaccordeon

PAUSE (20 MINUTTER)

PHILIPPE HUREL (F. 1955)

Plein-jeu (2010) for accordeon og elektronik (dansk førsteopførelse)

TOSHIO HOSOKAWA (F. 1955)

Sen V (1991/1992) for soloaccordeon

MAGNUS LINDBERG (F. 1958)

Metal Work (1984) for slagtøj og accordeon

Tanel-Eiko Novikov, slagtøj

13. maj 2024
Kl. 19.30

Konservatoriets Koncertsal
Julius Thomsens Gade 1



MANCA DORNIK



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MUSIKKONSERVATORIUM

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DEBUTKONCERT

ACCORDEON

MANCA DORNIK

Manca Dornik (1995) is a Slovenian accordionist who has established herself as a remarkable musician in the field of contemporary music. She completed her Bachelor and Master studies at the renowned Sibelius Academy, where she studied in the class of Finnish accordion pioneer Matti Rantanen. In addition to the accordion, Manca also studied orchestral conducting as well as pedagogy and composition. Recently she also completed her Master specialization at the FHNW in Basel (with Sarah Maria Sun, Yaron Deutsch, Marcus Weiss, Mike Svoboda and Uli Fussenegger) and is part of the class of Geir Draugsvoll at the RDAM in Copenhagen, in the programme Advanced post-graduate degree (soloist).

Prior to academic world education, she studied at the Conservatory for Music and Ballet Ljubljana with Klemen Leben and Ernö Sebastian. She has performed in several countries, as well participated at many international competitions where she won several first and second places and prizes. At the ONE® Young Artist Competition she performed a Slovenian piece Colour Reflexions (2000) by Vitja Avsec, with En Shao and RTV Slovenia Symphony Orchestra, winning the first prize. She has already played as soloist with many orchestras around Europe. She is also actively involved as a conductor to ensembles for contemporary music, with music by Beat Furrer, Boulez, Grisey etc. In 2015 she received the highest prize for Slovenian students called Prešeren award for all her musical activities. She is an active performer as a soloist and as a chamber musician and has given many performances and recordings at important festivals for music such as ECLAT Festival Stuttgart, Imago Sloveniae, Jeunesses Musicales, Darmstadter Ferienkurse, Donaueschingen Musiktage, Nordic Music Days, Gothenborg GAS Festival, IMPULS Graz, Musica Nova Helsinki, Basel Composition Competition etc. She collaborated with several well-renowned composers and musicians, such as Francesco Filidei, Rebecca Saunders, Beat Furrer, Annette Schlünz, Uroš Rojko, Clara Ianotta, Malin Bang, Chaya Czernowin, Lucia Ronchetti, Neue Vocalsolisten Stuttgart etc.

Throughout entire time, her dedication is focused towards intensive collaborations with composers and has recorded and premiered several new music works. Her presentation of accordion has been inspiration to many composers world-wide and reflect into many premieres of new works. Manca is also a performer of Nyky ensemble, Korvat auki ensemble, ensemble UUU, ICE New York, HISS quartet, press.any.key (with Phoebe Bognar). In year 2018 she was awarded Kranichstein Stipendiumpreis in Darmstadt for the »outstanding and profoundly remarkable playing«. Her work has been noticed by several foundations, such as TAIKE, Finnish Cultural Foundation, Nlcati de Luze, Sibelius Rahasto, Madetoja Foundation, Ministry of Culture Slovenia, MES etc. In year 2021, she recorded a debut CD album titled “Elements” released by Orpheus Classical, featuring works for contemporary accordion, which is available on online platforms. Aside from being international artist, she is dedicated pedagogue and having her own class in Helsinki, while giving lectures at music universities about her research work inside music academia, with implications towards multiple intelligences inside contem-

porary art music and many other research-derived themes. Currently she is active with many composers around Europe and will continue to be member of many other exciting upcoming projects.

TANEL-EIKO NOVIKOV

Tanel Eiko Novikov (born 2000) is an acclaimed Estonian percussionist performing actively across Europe as a solo and chamber artist. Tanel is currently studying at The Royal Danish Academy of Music. He has played in front of the Estonian National Symphony Orchestra, Tallinn Chamber Orchestra, and Jerusalem Symphony Orchestra among others, and is a founding member of the Estonian Percussion Group, which has been selected into the residency program of the Estonian Cultural Endowment from 2023-2025. Tanel-Eiko Novikov is a Yamaha artist.

PROGRAMME NOTES

There is extensive repertoire written for harpsichord by **Johann Sebastian Bach** (1685-1750), which is often played by accordionists - not only harpsichord, but as well organ music and others. In the 1735, Bach published the second volume of his Clavier Übung with a title page that reads: Second Part of the Keyboard Practice, consisting of a Concerto in the Italian Style and an Overture in the French Manner for harpsichord with two manuals. That this is the second volume of Bach's Keyboard Practice attests to the popularity of the first (consisting of his six Partitas) published four years earlier. The "Overture in French Style, BWV 831" stands out as a brilliant example of Bach's mastery of form and expression. The suite is structured in the traditional Baroque dance suite format, comprising a series of stylized dance movements. The French Overture follows the basic form of the Baroque dance suite that Bach observed in the French Suites. Added is the austere and somber opening Ouverture, characteristic of the French style, formal and grand, followed by a lively and contrapuntal section. The elaborate opening movement (its duration alone constitutes a third of the entire work) is followed by a series of stylized dances: the Courante, Gavotte I. & II., Passepied I. & II., Sarabande, Bourrée I. & II., Gigue and a final Echo. Overture in French style makes it a cornerstone of the Baroque keyboard repertoire, showcasing Bach's enduring influence on the development of Western classical music.

Rebecca Saunders (1967-) is London-born composer, who lives and works in Berlin - she is having the praise in the contemporary art music world for the exploration of the boundaries of sound and her ability to create immersive sonic experiences, where work “Flesh” (2018) is no exception and stands as a testament to Saunders' avant-garde vision and her commitment to pushing the boundaries of contemporary music. The work is dedicated to Krassimir Sterev. Known for her meticulous attention to detail and her fascination with the timbral possibilities of musical instruments, the Flesh is with its title suggesting a visceral and corporeal quality, and indeed, the work delves deep into the sonic potential of the solo accordion, creating an almost tactile and physical experience. Despite being a solo accordion work, the major role in the work is the narration

part, based on James Joyce's work Ulysses (final chapter inside this work), particularly the monologue by character Molly Bloom, capturing inner thoughts as she lies in bed next to her husband - her memories, desires, regrets, and various emotional states. The solo accordion becomes a narrator, weaving together the expressive richness of Saunders' composition with the poetic and evocative language of Joyce's seminal work. This intertextual layer adds a literary dimension to the musical exploration, inviting the audience to engage with the dialogue between sound and language. The structure of "Flesh" unfolds as a journey through a unique sonic landscape. Saunders manipulates extended techniques, microtonality, and spatial elements to create a tapestry of sounds that is at times haunting, abrasive, and contemplative. The work may be experienced as a series of interconnected sonic events, with moments of intense energy juxtaposed with moments of delicate introspection. Saunders challenges the accordionist to expand their sonic vocabulary, extracting a diverse array of timbral possibilities that contribute to the overall richness of the composition.

Philippe Hurel (1955-) has long been at the forefront of contemporary music, exploring innovative ways to merge acoustic and electronic elements. "Plein-jeu" (2010) a work for accordion and electronics, exemplifies Hurel's bold approach to composition and his commitment to expanding the sonic possibilities of traditional instruments.

Plein-Jeu (a term for the full registration of the pipe organ) belongs to a cycle of three pieces titled Jeux (Games) and comprising Hors-jeu ("Offside"), Jeu and Plein-Jeu. In Plein-Jeu, every element of the electronics is the consequence and extension of an instrumental gesture even if delayed. The electronics take on the role of the organ, with the aim of generating a kind of meta-accordion sound which is, nonetheless at times closer to the sound of the former. From a formal perspective Plein-Jeu is in two main sections, in turn structured as a series of variations interspersed by parentheses where the music becomes noisier and more aggressive. Every parenthesis represents a release from the sonic tension accumulated in the piece so far, almost a kind of sonic climax mixing pleasure and pain. Throughout the work gestures and sounds return obsessively and often in a disorderly manner, and end up contaminating each other to generate increasingly similar textures. The coda is made up of long threads, the final result the deterioration of the tension building gestures and multiple musical situations occurring from the start of the piece.

(P. Hurel)

The work unfolds as a sonic journey, with Hurel guiding the listener through a series of contrasting textures and moods. From moments of serene introspection to passages of dynamic intensity, "Plein-jeu" captivates with its sonic diversity. The accordion, at times, engages in a dialogue with its electronic counterpart, creating a compelling interplay that shapes the overall narrative. The performer is challenged to navigate not only the intricate nuances of the acoustic aspects of instrument but also to interact with the electronic components in a way that enhances the overall expressive depth of the composition.

Toshio Hosokawa (1955-) is renowned for his evocative and meditative compositions that draw on both traditional Japanese aesthetics and contemporary avant-garde techniques. "Sen V" (1991/1992) is a work for solo accordion, exemplifies Hosokawa's ability