

ÍTRÍÓ

The Icelandic accordion trio Ítrío was founded in the autumn of 2015 in Copenhagen. Its members are Helga Kristbjörg Guðmundsdóttir, Jón Þorsteinn Reynisson and Jónas Ásgeir Ásgeirsson, and studied under Professor Geir Draugsvoll and Andreas Borregaard at The Royal Danish Academy of Music.

The trio has performed numerous concerts in Denmark, Iceland and further afield. Their Icelandic debut was in the summer of 2016 at the notorious Harpa concert hall in Reykjavík. In the same year, Ítrío won 2nd place in the international accordion competition Pif-Castelfidardo in Italy. In 2017 Ítrío won 1st prize in the Royal Danish Academy of Music chamber music competition.

Ítrío has performed at various festivals and concert series, including the Pulsar festival in Denmark; Fadiesis accordion festival in Italy; NordAccordion in Norway; Akordeono Festivalis in Lithuania; and the Siglufjörður Folk Music Festival, the Harpa Welcome Series and Landsmót Harmonikuunnenda in Iceland.

Ítrío's goal is to strengthen the image of the accordion in the Nordic countries and beyond, and to open the audience's eyes to the instrument's limitless possibilities, both from the classical and the popular side. They also wish to be a role model for young musicians, and show that the accordion can be a lot of fun!

Ítrío's program is varied and contains works from different periods and styles, including new music, baroque, traditional, atmospheric and rhythmic/minimalist music. Several composers have written works for the trio, e.g. Finnur Karlsson, Jens Peter Møller, Hafdís Bjarnadóttir and Friðrik Margrétar-Guðmundsson.

MEDVIRKENDE

Flemming Viðar Valmundsson, accordeon

PROGRAM

JUKKA TIENSUU (F. 1948)

,mutta

FRÍÐRIK MARGRÉTAR-GUÐMUNDSSON (F. 1993)

Prisma (urpremiere)

HAFDÍS BJARNADÓTTIR (F. 1977)

Monstro City (urpremiere)

ASTOR PIAZZOLLA (1921-1992)

Ballet tango

Introduction

La Cité

L'Amour

Cabaret

Solitude

Final

Grand Final

PAUSE (20 MINUTTER)

TOSHIO HOSOKAWA (F. 1955)

MI-KO

FINNUR KARLSSON (F. 1989)

For All the Wrong Reasons

LÉON BOËLLMANN (1862-1897)

Suite Gothique

Introduction - Choral (C minor),

Menuet gothique (C major)

Prière à Notre-Dame (A-flat major)

Toccata (C minor)

19. september 2022
kl. 19.30

Koncertkirken
Blågård's Plads 6A, København N



ÍTRÍÓ



DET KONGELIGE DANSKE
MUSIKKONSERVATORIUM

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DEBUTKONCERT

PROGRAM NOTES

Jukka Tiensuu (b. 1948) has been a leading figure of new music in Finland since the 1970's. He received an extensive education, studying at institutions such as the Sibelius Academy, the Juilliard School, the Freiburg Hochschule für Musik and Paris IRCAM. Alongside his pioneering compositional career, Tiensuu is a prolific harpsichordist, conductor, and pianist.

In lieu of writing about **,mutta** (which translates to 'but'), we defer to Tiensuu's poignant words:
"Wouldn't it be rather mischievous to give an open-minded listener unnecessary prejudices for a piece that he or she is about to hear for the very first time? Important in a composition are not the thoughts of the composer but the thoughts the music incites in the listener and the small enlightenments they may lead the listener to."

After graduating from the Iceland University of the Arts in 2017, **Friðrik Margrétar-Guðmundsson** (b. 1993) has become known primarily for his music for the theatre, dance, and visual media. His first opera, *Ekkert er sorglegra en manneskjan* (Nothing is More Tragic than a Human Being), was premiered in 2020 and received two Icelandic Theatre Awards including Music of the Year.

Mostly written in 2019, **Prisma** had a long incubation period before being finished in the summer of 2022. Like the title suggests, the piece is inspired by the refraction of light in a prism. Each player acts as a side of the triangle, refracting its own material but also dispersing material from the others.

Hafdís Bjarnadóttir (b. 1977) studied composition at the Iceland Academy of the Arts and the Royal Danish Academy of Music. With a reputation for genre-busting eclecticism, her style has been described as a melting pot of jazz, folk, rock, classical, pop and avant-garde/experimental.

"Communities with many different types of people living and working together, and ecosystems of different interdependent species are the inspiration for **Monstro City**. By working with prime numbers in various ways I managed to compose building blocks of music that are very different from each other while also having a common thread binding them together. Together those different blocks of music create harmony and balance, just like a society or an ecosystem of different species does when the various types or species co-exist in a balanced way. I imagine a futuristic city full of monsters of

different shapes and sizes, with different needs and preferences, each group of monsters with their own unique wails, grunts and chatter, but everyone contributing to the harmony."

-Hafdís Bjarnadóttir

Astor Piazzolla (1921-1992) was an Argentine composer and a virtuoso on the bandoneón. He revolutionized the traditional tango and created the Nuevo Tango by incorporating elements of jazz, classical and folk music. Piazzolla is credited with moving his country's most famous musical genre from the dance hall into the concert hall. He was a major Latin American composer of the 20th century.

Piazzolla wrote **Tango Ballet**, an example of the nuevo tango, in 1956. The piece was originally scored for an eight-person ensemble consisting of two violins, cellist, bass, two bandoneons, piano, and electric guitar. Tango Ballet was recorded in 1964 and 1989 and became popular, especially as arranged for string quartet and string orchestra. **Ballet tango**, a version of Tango Ballet, was composed after Piazzolla met with the French accordionist R. Galliano. It is a suite for four accordions, dedicated to Galliano. The suite consists of seven continuous movements:

Introduction
La Cité
L'Amour
Cabaret
Solitude
Final
Grand Final

After his compositional studies in Germany, **Toshio Hosokawa** (b. 1955) returned to Japan, developing a personal style inspired by classical Japanese music and culture. He considers the compositional process to be instinctively associated with the concepts of Zen Buddhism and its symbolic interpretation of nature.

MI-KO (巫女) is the title given to shrine maidens in Shinto, a nature religion indigenous to Japan. One accordionist represents the miko, while the others represent the forest and the earth. Like in all of Hosokawa's compositions the style is inspired by the Japanese art of calligraphy, shodō: Long lines emerge out of the silence (the paintbrush makes contact with the canvas), naturally reach their apex and finally fade once again into the void (the brush lifts from the canvas), leaving an indelible mark on the fabric of our consciousness.

"...music is calligraphy that uses sounds painted on the canvas of silence."
-Toshio Hosokawa

Finnur Karlsson (b. 1988) began his composition studies at the Iceland Academy of the Arts and had his debut from the soloist program of the Royal Danish Academy of Music in 2018. His music has been performed by the Århus Sinfonietta and the Reykjavík Chamber Orchestra, among other international ensembles.

In **For All the Wrong Reasons** Finnur pokes fun at the concept of music competitions. The work is essentially a race, with the players competing to be the first to reach the end of each segment. The melodies are constructed from ítrío's Icelandic social security numbers - making it a very personal work indeed!

Léon Boëllmann (1862 - 1897) was a Romantic French organist and composer who wrote over 160 works in his short lifetime of only 35 years. He studied music at the École de Musique Religieuse et Classique, the same music school as Gabriel Fauré, André Messager, and many other prominent organists from this era. Boëllmann's most well-known compositions include *Suite Gothique* for the organ and *Variations Symphoniques* for cello and orchestra.

Suite Gothique Op. 25, is a suite for organ composed by Léon Boëllmann in 1895. A standard work in the organist's repertoire, a fine example of French harmonic treatment of its time. The suite consists of four movements:

1. Introduction - Choral (C minor),
2. Menuet gothique (C major)
3. Prière à Notre-Dame (A-flat major)
4. Toccata (C minor)

Arrangement for three accordions made by ítrío.

THANKS

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Thank you all so much!

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