



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

www.dkdm.dk/pulsar

PULSAR 2021 - ACCORDEON+

Søndag 14. marts kl. 16.00, livestream fra Konservatoriets Koncertsal

- Emil Johansson: Movements and slapping Madness (uopførelse)
Wanchen Zhao og Wanxu Zhao, accordeon
- Christos Farmakis: AccordeOn-AccordeOff
Siyuan Jia, accordeon
- Jinting Zhang: Rotation (uopførelse)
José Valente, accordeon, og Yurou Cao, pipa
- Marianna Filippi: The Trees speak without words (2020-21) (uopførelse)
Gloria Tronel, sopran
Jonas Asgeir Asgeirsson, Amalie Ravnsbæk,
Ditte Lykke Hansen og Romena Lengvinaite, accordeon
Dirigent: Kai Johannes Polzhofer

Oplev også:

- Geolocated Music / Audiowalk
- Binaurale værker

Se www.dkdm.dk/pulsar

Produktionsteam: Marianna Filippi, Gustav Bjerre

Tonemestre: Georgina Dusnoki, Georgia Alexopoulou, Svend Hjejholt, John Cleworth

EMIL JOHANSEN

The most important thing in my music is to have some ugliness. I don't strive for beauty, but for that dirty edge that makes things exciting.

JINTING ZHANG: ROTATION

Have you ever felt anxiety? How do you balance anxiety and calm? Sometimes we just need to make our anxious thoughts appear quietly and then disappear.

MARIANNA FILIPPI: THE TREES SPEAK WITHOUT WORDS

This piece was written specifically for virtuosic Coloratura soprano, Gina Gloria Tronel, who currently studies in the Young Artist's Program at the Royal Opera Academy. To personalise the text, I have written parts of it in her first language of Romanian. The Romanian parts of the text are also compositionally significant, as they define the poetic descriptions of the trees, from the scientific factual descriptions, which are in English. This piece sonically illustrates the biological science of tree systems, and how they communicate through their roots. It explores the intimate connectivity and language that trees share, from the tiny chattering world of their mycelium fungi, to their grand and poetic majesty.

The soprano represents the crown and leaves of the tree, and is for the most part floating above the accordions. The four accordions represent four tree systems that are always in constant communication, and share the melodic material with one another.

I chose multiple accordions is because the accordion is an entire world in itself, and encapsulated my ideas — than other instruments, more specifically executing the concept of communication and flow of energy. Their multitude of timbres, colors, moods, registers, and chordal potential presented almost endless musical possibilities.

Another very important aspect of the piece, is the utilization of objects, particularly the individual sounds of crackling marbles and the delicate sounds of wood being tossed together. These objects have nothing to do with the piece except to represent the sounds of the roots communicating with each other, which have been scientifically proven to produce sound at the frequency of 260 Hz. There is also a variety of vocal effects in the accordionists' parts, which primarily represent insects chattering.

Structurally, the motivic materials explored in the first three defined phrases were created with the atomic numbers of three specified nutrients: Nitrogen (atomic number 7), Phosphorus (atomic number 15), and Potassium (atomic number 19), all of which trees can communicate with one another through the delicate mycelium that spread from the roots. I took each of these atomic numbers and created separate and unique melodic motifs with them, thus creating the material for the accordion parts.

From here, after the three specified nutrients are defined, the piece becomes more episodic and comprises variations of all three motivic materials.

The climactic point of the piece describes a parasitic insect attack, which is a serious threat to many species of trees, and the central tree is frantically trying to send signals of warning to the other trees connected in its system in order for them to biologically prepare in time, and save themselves. This section also allows for dramatic improvisation from the soprano, as well as improvisation from the accordions.

The piece ends with a final, solemn but hopeful statement after the demise of the central tree: I grow. I fall. I grow. I fall. I speak, I sound, I feel, I am. I grow. I fall. I grow. I fall. And then, I begin again.

THE TREES SPEAK WITHOUT WORDS (TEXT: MARIANNA FILIPPI)

1st phrase (Romanian)

Copacii vorbesc fără cuvinte, rădăcinile lor secrete,
ca nervii, dau și primesc printr-un limbaj pe care
numai ei îl pot înțelege.

*The trees speak without words, their secret roots,
like nerves, give and receive through a language
that only they can understand.*

ca niște giganți care se legănă în tăcere,
beau în lumina soarelui și a apei din vene,
azot fosfor potasiu,
dau viață pământului și creaturilor sale.

*Like giants swaying in silence, they drink in the light of
the sun and the earth's water into their veins—
nitrogen, phosphorus, potassium,
give life to the earth and its creatures.*

2nd phrase (English)

60,000 species around the world, trees are the primary provider of
oxygen on the planet,
each capable of producing 260 pounds of oxygen each year.

Mycelium fungi interact and communicate through ectomycorrhizal and
endomycorrhizal networks,
threading themselves between the cells and piercing the roots, chattering

at 260 hertz underground.

3rd phrase Romanian)

Ciupercile încâlcite sunt țesute împreună,
întinse și răspândite sub picioarele noastre,
în pământul pădurii.

*The tangled mushrooms are woven together,
stretched and spread under your feet,
in the forest floor.*

Noi copacii vorbim fără cuvinte, prin rădăcinile
noastre micorizice trimitem avertismente de pericol.

*We trees speak without words,
through our mycorrhizal roots we send warnings of
danger.*

4th phrase (English/Romanian)

Something is coming, Something is coming!

Îl simt. Ah! Paraziți! Molii! paraziți! Molii!
Trimit avertismente rudelor mele din rădăcini!
Protejeaza-te! Trebuie să chem insecte aliate ca să ajut!

*I feel it. Ah! Parasites! Moths! parasites! Moths!
I send warnings to my relatives from the roots!
Protect yourself! I need to call on allied insects to help!*

5th phrase, free section (Romanian)

Este prea târziu pentru mine, este prea târziu pentru mine!
Pier aici, pier aici, pier aici, pier aici!

*It's too late for me, it's too late for me!
I perish here, I perish here, I perish here, I perish here!*

6th phrase (English):

I grow. I fall. I grow. I fall.

I speak, I sound, I feel, I am.

I grow. I fall. I grow. I fall.

And then, I begin again.