



Virtuoso Accordion

- 1** **Power** (2001) (9:06) *Sampo Haapamäki (b. 1979)*
- 2** **Aufschwung** (1977) (8:07) *Jukka Tiensuu (b. 1948)*
- Carpathian Suite** (1974) (13:59) *Vladimir Zubitsky (b. 1953)*
- 3** I. **Andante severo, molto imperioso** (3:57)
- 4** II. **Vivacissimo, molto preciso** (3:24)
- 5** III. **Moderato assai, quasi adagio** (3:14)
- 6** IV. **Festivo, a piacere** (3:24)
- 7** **Vagabonde blu** (1998) (11:48) *Salvatore Sciarrino (b. 1947)*
- 8** **Pastorale** (1967) (5:13) *Gérard Grisey (1946-1998)*
- 9** **Joux d'arches** (1990/91) (8:44) *Magnus Lindberg (b. 1958)*
- 10** **Zolo** (2002) (8:37) *Jukka Tiensuu (b. 1948)*

• World Premiere Recordings

Mikko Luoma, accordion

Notes

by Mikko Luoma

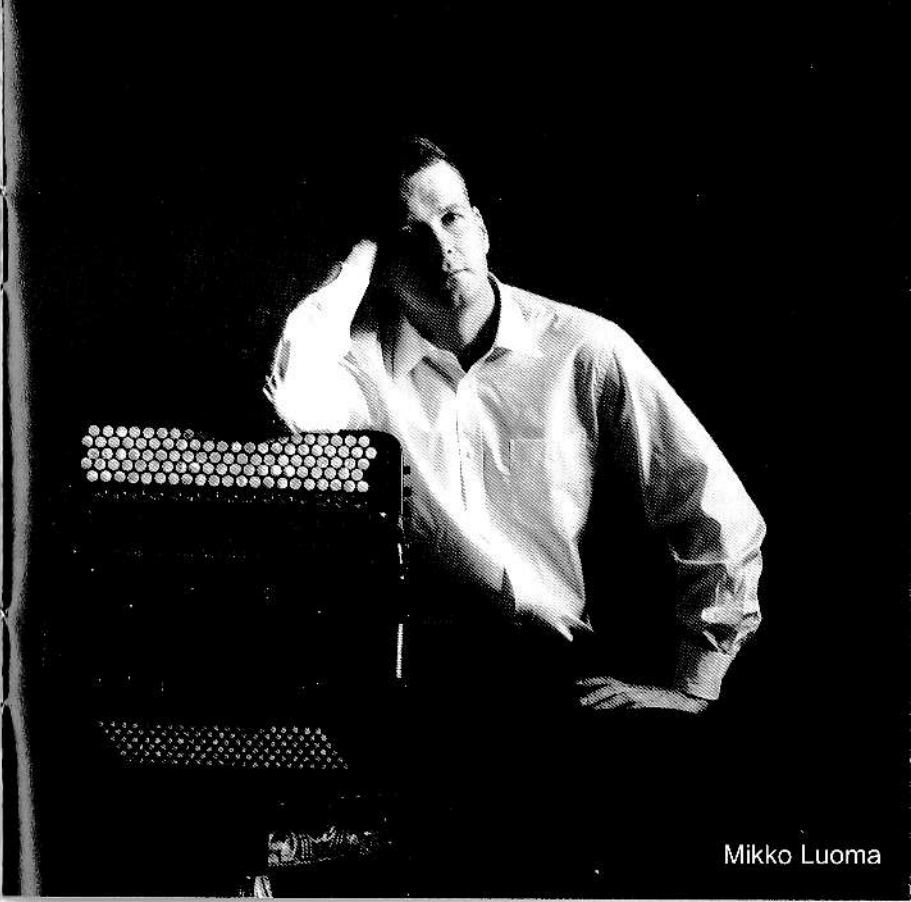
Jukka Tiensuu holds a unique place among composers who have written music for the accordion. In 1977 he gave a well-needed push for accordionists in Finland (and elsewhere) with his solo piece *Aufschwung*. In that same year, Matti Rantanen started the accordion class at the Sibelius Academy in Helsinki. *Aufschwung* (upswing) has gently but firmly helped those of us who have wanted to learn to enjoy the world of contemporary classical music. An "Aufschwung" is still needed every once in a while.

Another push came 25 years later. *Zolo*, the second piece by Jukka Tiensuu, defines the accordion from a totally new perspective. The poetic nature of the piece grows out of the extreme technical and physical demands the piece makes upon the performer. Once again, Mr. Tiensuu has shown the way forward: *tempo giusto, appassionato*.

Sampo Haapamäki's piece for the accordion could also be called 'whirl' or 'spin'. He named it *Power* and that really says it all. A young man in his early 20's sets the accordion and its player fearlessly into motion.

Teacher and Student

The Finn **Magnus Lindberg** studied in the early 80's with the French composer, **Gérard Grisey**. Both played the accordion in their youth, before making their mark as composers. Grisey was not yet 20 years old when he wrote his *Passacaille* for his entrance examination for the composition class of Olivier Messiaen at the Paris Conservatoire. The music Grisey is known for is very different from this little Alban Bergish composition. It is Magnus



Mikko Luoma

Lindberg, though, who employs a spectral approach to harmony in his *Jeux d'anches* for accordion. One hears, though, a slightly similar tendency towards (late) romantic expressivity in both pieces.

Mr. Lindberg provides the following note for his composition:

"The term "Jeux d'anches" comes from organ terminology (cf. Jeux de flute, Jeux d'orgue etc.) and denotes the group of organ registers with lingual pipes, using the sound generation principle of free or oscillating metal reeds. As the accordion generates the sound with freely-vibrating metal tongues activated by the passage of air, I imagined an orchestra of wind instruments using the principle of sound generation when I composed it.

The exceptionally large dynamic and tonal spectrum of the accordion, its "virtuoso potential" arising from the way the manuals are constructed, its harmonic and polyphonic scope and characteristics of bellows handling, compared to the bowing of a string instrument, make this an utterly fascinating instrument for me."

Italian composer **Salvatore Sciarrino** is undoubtedly one of the most original composers of our time. *Vagabonde Blu* is a quietly intense piece, which with a simple, but at the same time brilliant, idea creates a magical atmosphere. Sciarrino makes use of the so-called stradella-bass (pre-set major, minor, seventh and diminished chords in the left hand manual) of the accordion. The diatonic characteristics of the instrument, so often used in the dance music of older times, posed no obstacle for Sciarrino to write sensitive music.

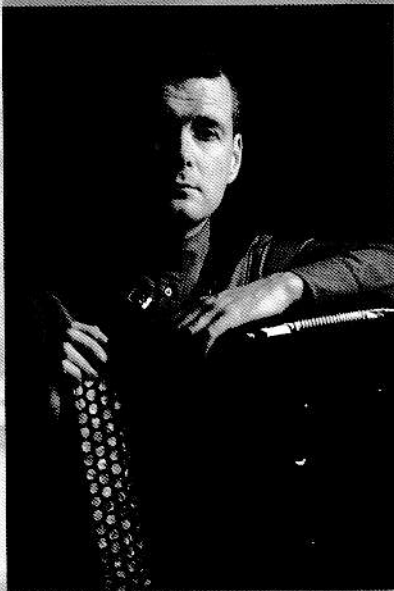
Vladimir Zubitsky is a true accordion (or bayan in Russian) virtuoso and composer. His youthful *Carpathian Suite* keeps on radiating energy though it was composed more than 30 years ago. In this piece Zubitsky was inspired by the colorful folklore of his native Carpathia and more than that, by the limitless possibilities of his own instrument, the Bayan.

Mr. Zubitsky provides the following comment:

"This music was influenced by my many folk expeditions in Ukrainian Carpathia with my friends/students from the Kiev Conservatory and the Art Institute there. All of the people I met made a great impression on me (not only with respect to their musical-folklore and costumes, but also in terms of their lifestyle, kindness and the richness of spirit of a people who still dwell close to nature in a mountainous environment).

In my suite, I accordingly tried not only to describe the folk music of this region (with the sounds of the tsimbal, trembits, naj, telynkas - West-Ukrainian folk instruments), but also to capture something of the nature and historical resonance of this charming but tragic and heroic people who live in Ukrainian Carpathia - for they are people with great souls."

My choice of pieces on this CD was inspired by the many differing but fundamental characteristics of the accordion. The composers herein have shown me, and I trust, my listeners, what an amazing instrument the accordion is.



Mikko Luoma has given concerts in most European countries as well as in the USA. He has performed as a soloist with the New Juilliard Ensemble, AVANTI!, Zagros and the Tapiola Sinfonietta in venues including New York's Lincoln Center and the Kammermusiksaal der Berliner Philharmonie. He has worked with conductors including Stefan Asbury, John Storgårds, Joel Sachs, Hannu Lintu and Susanna Mälkki, and has given the world premieres of accordion concertos by Jukka Tiensuu and Veli-Matti Puumala. Mikko Luoma has given the Finnish premieres of solo pieces by Salvatore Sciarrino, Adriana Hölzky, Bent Sørensen, Younghee Pagh-Paan, Steve Montague, Alvin Lucier and has played the New York premieres of solo pieces by Magnus Lindberg and Jukka Tiensuu.

Chamber Music is a vital part of Mr. Luoma's work and he is a founding member of the Plus Ensemble www.plusensemble.fi (Mikko Luoma,

accordion; Erkki Lahesmaa, cello; and Christoffer Sundqvist; clarinet). The Plus Ensemble has commissioned, premiered and given the first Finnish performances of many new works for this combination of instruments. The Plus Ensemble annually presents a concert series at the Sibelius-Museum in Turku.

Mikko Luoma currently holds a position as senior lecturer in classical accordion and contemporary chamber music at Turku Music Academy in Finland. He has lectured and given master classes at the Juilliard School of Music, Columbia University, the Hochschule für Musik in Lübeck and the Musik Akademie Franz Liszt in Weimar. At the Turku Music Academy (www.musiikkiakatemia.turkuamk.fi) Luoma programs an annual series of three concerts focusing on contemporary music called ABOA NOVA and conducts the chamber orchestra "Music Academy Now". Prior to these activities he taught at the Sibelius-Academy and Turku Conservatoire.

Mikko Luoma graduated from the Sibelius-Academy with the highest honors under Matti Rantanen. He also graduated from the Staatliche Hochschule für Musik in Trossingen under Prof. Hugo Noth. He gave his debut concert in 1995 in Helsinki. During 1997-1998 Mr. Luoma further sharpened his skills and knowledge while on a Fulbright scholarship at the City University of New York, where he studied music analysis and performance practice of contemporary music.

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Mikko Luoma is playing an **Armando Bugari** Accordion

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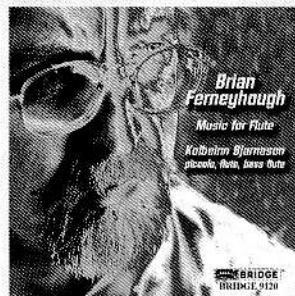
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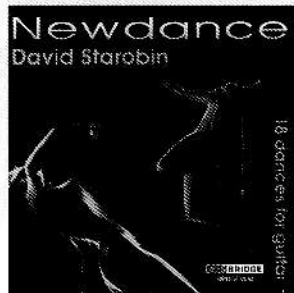
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