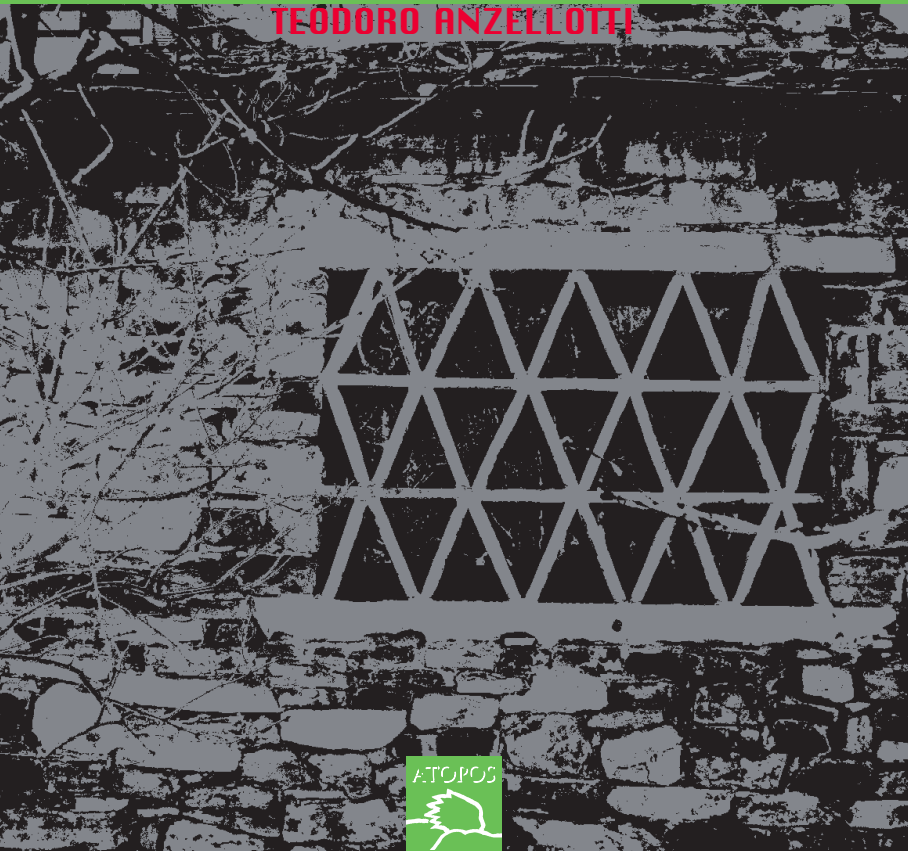


RECONDITE FISARMONIE

TEODORO ANZELLOTTI





Teodoro Anzellotti

Accordion

Teodoro Anzellotti was born at Candela in Puglia, but grew up near Baden-Baden and studied at the conservatories of Karlsruhe and Trossingen under Jürgen Habermann and Hugo Noth. Teodoro Anzellotti is the winner of numerous international accordion competitions. He has performed as a soloist at important festivals (Amsterdam, Hamburg, Berlin, Brussels, Cologne, Donaueschingen, Florence, Milan, Los Angeles, London, Lucerne, New York, Paris, Prague, Rome, Salzburg, Seoul, Venice, Vienna, Tokyo, Toronto, Warsaw, Zurich) and has worked with numerous orchestras (Köln-Rundfunk-Sinfonieorchester, Konzerthausorchester Berlin, SWR Sinfonieorchester Freiburg, SWR Sinfonieorchester Stuttgart, NDR Orchester Hamburg, Dresdner Philharmonie, Deutsche Radiophilharmonie Saarbrücken, Symphonieorchester des Bayerischen Rundfunk, ORF Orchester Wien, Radio-Symphonie-Orchester Ljubljana). Teodoro Anzellotti is one of the leading accordionists on the international scene. His name is closely linked with the revival of the accordion from the nineteen-eighties on.

Following the 1995 world première of Luciano Berio's Sequence XIII for accordion at the De Doelen in Rotterdam, Teodoro Anzellotti has continued to perform this work with enormous success at the most famous music festivals all over the world.

He has given the first performances of over 300 works written especially for him by the composers George Aperghis, Luciano Berio, Brice Pauset, Heinz Holliger, Toshio Hosokawa, Michael Jarrell, Mauricio Kagel, Gerard Pesson, Matthias Pintscher, Wolfgang Rihm, Salvatore Sciarrino, Marco Stroppa, Jörg Widmann, Hans Zender and others. By the use of extreme techniques recently developed he has increased the sound range of the instrument to a degree formerly thought impossible, thereby becoming a cult figure in the accordion world and the pioneer of a new auditory panorama.

Teodoro Anzellotti teaches at the Bern Conservatory and (since 2002) also at that of Fribourg. He has recorded CDs of music by D. Scarlatti, L. Janacek, J. J. Froberger, E. Satie, M. Kagel, M. Pintscher, M. Hidalgo, F. Yasuda, J.J. Froberger, S. Sciarrino and J. Cage for the Winter&Winter label, Luciano Berio for DGG, and J.S. Bach, Holliger and Hosokawa for ECM.

Recondite fisarmonie

Toshio Hosokawa - Slow Motion (2002)

Many years ago at the Imperial Palace in Tokyo I witnessed a GAGAKU dance (gagaku is the name of the music of the Japanese court). Unlike western dancing, in the ancient forms of Japanese dance the performers attempt to make their bodies one with the earth. In this manner the very slow movements become one with the rotation of the earth on its axis and with the universe.

In my "Slow motion" for accordion I attempt to give a musical representation of an imagined dance in the moonlight. As in other works of mine for accordion, I have treated this instrument as a SHO. The SHO is a Japanese instrument, also called the sheng, which is used in the performance of GAGAKU. I have dedicated "Slow motion" to Teodoro Anzellotti.

György Kurtág - Játékok (1990 - 1998)

Kurtág's music is pervaded by a fierce desire for expression. He is capable of transforming into music a vast spectrum of human emotions, ranging from suspended song (the case also with the instrumental opera *Játékok*) to the pure joy of playing for play's sake, sometimes reaching an intensity that penetrates the realm of the unfathomable. The sub-title of the work indicates the intimate nature of the volume, "Intimate diary, personal messages", which is stressed also by the many dedications and In Memoriam pieces written for friends and other people of importance to the author. Kurtág's outstanding historical memory for music is also noticeable in many pieces, where the titles allude to Beethoven ("Les Adieux"), Liszt, Debussy, Veress or Schnittke.

Kurtág himself says: "Play is play. It needs a lot of freedom and initiative on the part of the performer. What is written should not be taken seriously – what is written should [only] be taken seriously as regards the musical process, the quality of sound and of silence."

Natalia Gaviola - Desde de los bordes (2003)

By not accepting already existing centres or preconceived categories we make it possible to create new things. The physical and sonic principles of the accordion, its possibilities and its shortcomings, lead me to ask questions about the ever more confused borderland which concerns the concept of the pitch of the sound. There are similar questions, such as timbre or melody, which I encounter in the same way in the middle/border range, and for which, I hope, it will be increasingly difficult to set limits.

When not very distinct scales appear, very likely ascending but without succeeding in really moving, the subject matter is at first concealed. What becomes essential is not so much the movement as the non-distinctness.

The consequence of this non-distinctness is to render the idea non-distinct, as also the attempt to define the pitch of the sounds precisely. Can we discern different pitches of sound? Or of timbres, or sounds or noises?

Thus we may perhaps learn the experience of our own ear which lets us hear only what we are disposed to hear.

Luciano Berio - Duetti (1979 - 1983)

The two Duets are arrangements for accordion of the Duets for Two Violins. The transcription was authorized and supervised by Luciano Berio.

On 10 November 1979 Berio composed two easy duets and one of medium difficulty, and four days later wrote a piece of greater simplicity as regards the notes, but with a more demanding rhythm (1), the following day (2) two more highly developed pieces lasting a minute and a half, and so on, sometimes going back to work on them (3) after a gap of several months. On March 8 1983 he wrote the last page of a sequence numbering 34 pieces, brought to a conclusion after more than three years of work.

It is therefore not (5) a collection casually scribbled on the staff, nor is it good only for teaching purposes. When seen as part of the work of a great contemporary composer, these are notes which sprung into being from time to time, as the spirit moved him.

A concern with teaching is certainly present when the composer writes one part of the duet for the student, beginner or advanced as he may be, and the other for the teacher. The classification is not based on progressive difficulty, but on chronological order. The titles are names, and the dedications are in homage to other composers, musicians and friends. In such cases as Bela or Igor it is easy to spot stylistic allusions, which never go so far as direct quotation.

The form may be that of a freely varied ostinato or else the development of a central idea. Each part usually remains within its own tonal range, without the harmonies and discords being resolved by tension and distension in the manner of Hindemith. These works provide no models for students of composition. The composer's musical idiom is impervious to banal imitation. The composer in him always took precedence over the teacher. None the less this sequence of duets is certainly an outstanding contribution to the teaching of music.

György Ligeti - Musica Ricercata (1951 - 1953)

The pieces in "Musica Ricercata", composed between 1951 and 1953, emanate an elemental, irresistible force. Even Stanley Kubrick was unable to resist their enchantment, and used the second piece in the soundtrack of his last film, "Eyes Wide Shut". This early work by the Hungarian composer György Ligeti resulted from experiments with minimalistic structures of rhythm and sound, "to construct a New Music out of nothing", as Ligeti himself said. He systematically elicited music from a minute amount of sonic material, completely free of tradition. It is truly amazing how much effect he can obtain from so few sounds. In the first piece he uses a single sound to which he adds a second only at the end; in the second piece the music is made with three sounds, in the third with four, and so on until he reaches twelve sounds in the eleventh piece.

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RECONDITE FISARMONIE

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|---|-------------|--|-----------|-------|
| 1 | T. Hosokawa | Slow Motion | 2002 | 10:34 |
| 2 | G. Kurtág | Játékok*
trascrizione per fisarmonica di
T. Anzellotti e G. Kurtág | 1990-1998 | 13:16 |
| 3 | N. Gaviola | Desde los bordes* | 2003 | 07:20 |
| 4 | L. Berio | Duetti*
trascrizione per fisarmonica di
T. Anzellotti | 1979-1982 | 06:03 |
| 5 | G. Ligeti | Musica ricercata* | 1951-1953 | 09:19 |

*world premiere recording

total time 46:49

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