



August 26th-30th, 2021
Göteborg/Malmö/ Lund/Copenhagen

THE MECHANICS OF BREATH



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New music for
accordion and
clarinet

August 26th Göteborg Concert I

19:00
Teater Trixter
Masthamnsgatan 17

August 28th Malmö Concert II

19:00
Inter Arts Center
Bergsgatan 29

August 29th Lund Concert III

15:00
Odeum
Paradisgatan 4

August 30th Copenhagen Concert IV

19:30
Metronomen
Godthåbsvej 33



Program:

ALESSANDRO PERINI

Phase/Perspective

8'45''

LINA JÄRNEGARD

I vind, vatten och väntan

Poems by Sylvia Plath 1956-1957

7'

FRANCESCO DEL NERO

Sul mare

Dove il cielo si lascia toccare

8'

MIKI MANABE*

Beat - time vibration

5'30''

RACHEL BEJA*

Petrichor

9'30''

JONATAN SERSAM

passing lodestones

7'

JOHAN SVENSSON**

double dubbing (firefly song)

10'30''

EVA ZÖLLNER, *accordion*

HEATHER ROCHE, *clarinets*

* *winner of our open call*

** *only performed in Göteborg*

A woman with long brown hair, wearing a white tank top, is smiling and playing a clarinet. She is positioned in the lower right quadrant of the image. The background consists of a brick wall on the left and a dark green diagonal overlay on the right. The text is overlaid on the green area.

THE MECHANICS OF BREATH

New music for accordion and clarinet

We're excited to continue a series of projects which started in 2017 with "Matter, Virtuality and the Expanded Body" in Malmö, with the purpose of establishing a close collaboration between composers and

performers.

While this first experience was concentrated on a local dimension with a focus on the physicality of sound, in "That Damn Borderline" (2018) we invited international artists to collectively research on the threshold which defines the identity of sound art and music.

We're now delighted to collaborate with the Zöllner/Roche duo on a project which will bring together composers from Sweden and abroad working on new music for accordion and clarinet.

The involved composers are stylistically diverse, considering their different backgrounds (sound art, electronic music as well as acoustic repertoire); two of them were selected from a worldwide open call for proposals. The jury, consisting of Hertzbreakerz (Alessandro Perini, Francesco Del Nero



and Jonatan Sersam) and the involved performers (Eva Zöllner, Heather Roche) decided to choose Miki Manabe, Japanese composer living in Frankfurt, and Rachel Beja, from Israel and currently based in Italy. After five days of rehearsals, the program will be premiered in Malmö. Four other concerts follow in four different Swedish cities (Lund, Helsingborg, Göteborg and Piteå), expanding our network and seeking new partnerships as we did in last year's project "That Damn Borderline". We seek heterogeneity as a quality that naturally enriches the output of the project and will lead to interesting encounters between artists during the project week. Ideas and visions will be discussed while sharing common spaces and working sessions, and the outcome of these mutual influence will be an important side-effect of the project. To Hertzbreakerz, it's important not only to deliver new music to performers who then interpret the work, but also to work hands-on with sound, directly shaping the material.

Photo: Inga Geiser



ZÖLLNER/ROCHE DUO



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Clarinetist **HEATHER ROCHE** and accordionist **EVA ZÖLLNER** are two of contemporary music's most versatile and adaptable voices. Known for their independent travels in experimental performance and extended techniques, the duo comes together in concerts of constantly changing aesthetics and approaches. Adventurous music-making, creative risk-taking and innovation characterize their work. In cooperation with composers from different parts of the world they create a new and exciting repertoire and bring it to the stage.

Born in Canada, clarinetist **HEATHER ROCHE** lives in London. Recently referred to as “the queen of multiphonics” and “a figurehead for contemporary music performance practice” on BBC Radio 3, she regularly appears as a soloist and chamber musician at festivals across Europe. She was a founding member of the Cologne-based hand werk, and currently plays with Apartment House (London) and Mimitabu (Gothenburg). She wrote her doctoral thesis at the University of Huddersfield. Her blog on writing for the clarinet attracts 90,000 viewers each year. In 2014 she was the recipient of a Danish International Visiting Artist’s stipendium. She is also reviews editor of TEMPO, published by Cambridge University Press, and teaches at Goldsmiths University, London. Her debut solo CD, Ptelea, is out on HCR/NMC, and her CD featuring the clarinet works of Christopher Fox, Headlong, appears on Métier.
www.heatherroche.net

EVA ZÖLLNER is one of the most active accordionists of her generation and devotes herself to contemporary music. Eva has performed as a soloist in most European and Latin American countries, throughout Asia, Australia, and North America. She appears all around the globe in productions ranging from experimental solo performances to concerts with renowned contemporary music ensembles and opera companies. She is also active as guest lecturer and jury member. An important part of her work is the close cooperation with composers of her generation. She has premiered more than 200 new works for accordion. Lately she has been particularly interested in the potential of the accordion within electroacoustic music and multimedia art. She lives as a nomadic musician, traveling around the world to explore her instrument in different cultures and contexts.
www.eva-zoellner.de



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ALESSANDRO PERINI was born in 1983 in Italy. He studied Composition, Electronic Music and Science of Musical Communication in Italy and Sweden.

His very broad artistic production ranges from instrumental and electronic music to audiovisual and light-based works, net-art, land-art, vibration-based works and custom-built machines. He has participated to festivals such as Biennale di Venezia (Italy), Festival Futura (France), BTzM Bludenz (Austria), Open Spaces Dresden (Germany), New Directions (Sweden), Procesas (Lithuania), UNM (Iceland, Sweden), Moscow Forum and ReMusik (Russia), Tempus Fugit and Distat Terra (Argentina), MATA (New York), also being in residence at Fondazione Spinola Banna per L'Arte (Italy) in 2014 for the music program. Among the most significant residencies for visual arts, in 2016 he's been in Chiaravalle (Milano, Italy) for Imagonirmia Prize, realizing a series of projects about site-specific sound art; in 2017 he was in residence at I-Park Foundation in Connecticut (2017); in 2018 at Fondazione Spinola Banna per L'arte (Italy), where he designed machines to modify the clay found on-site; and again in 2018 at the BIOART Society in the Finnish Lapland; he is the recipient of the Commendation Award at the Global Digital Arts Prize, NTU Singapore (2019).

PHASE/PERSPECTIVE

for clarinet, accordion and electronics

A mirror provides a more or less adequate reproduction of a body. A shape can be multiplied on the floor by point sources of light which produce variously deformed shadows. An object fabricated in endless identical copies, placed one after the other, invites the eye to decode a visual pattern, a pulsation.

When a series of elements is set slightly out of phase, perspective may appear, either as a real phenomenon or as an illusion for the eye. In music, the dimensions are multiple: not only space, but also time, polyphony, pitch. The sonic doppelganger of an accordion, or a clarinet, can gradually detach itself from its origin, becoming a perceivable projection in any of these dimensions, rather than a mere shadow. When the distance from the origin trespasses a certain threshold, particular harmonies, rhythms, melodies and forms emerge.

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Photo: F. Caruso/F. Buonagiunto

ALESSANDRO PERINI



LINA JÄRNEGARD



Born 1979 in Borkhult, Sweden. **LINA JÄRNEGARD** is educated at Gotland School of Composition(Visby, Sweden) and at the Academy of music and drama(Gothenburg, Sweden). Her main teachers has been Per Mårtensson, Henrik Strindberg, Ole Lützow-Holm and Ming Tsao. 2011 she also studied at the Royal Scottish Academy for Music and Drama in Glasgow with composer David Fennessy. Lina was in 2012 selected to join Tzliil Meudcan in Israel, a festival and summer course for contemporary music lead by composers Chaya Chernowin and Steven Takasugi.

In 2010 Lina started an opera ensemble, Dråpera, together with mezzo soprano Anna-Sara Åberg. The ensemble consists of various artists and musicians which together explore and develops methods and ideas for new experimental opera and music theatre. These ideas are also influencing her chamber music which she writes in collaboration with musicians and ensembles around the world.





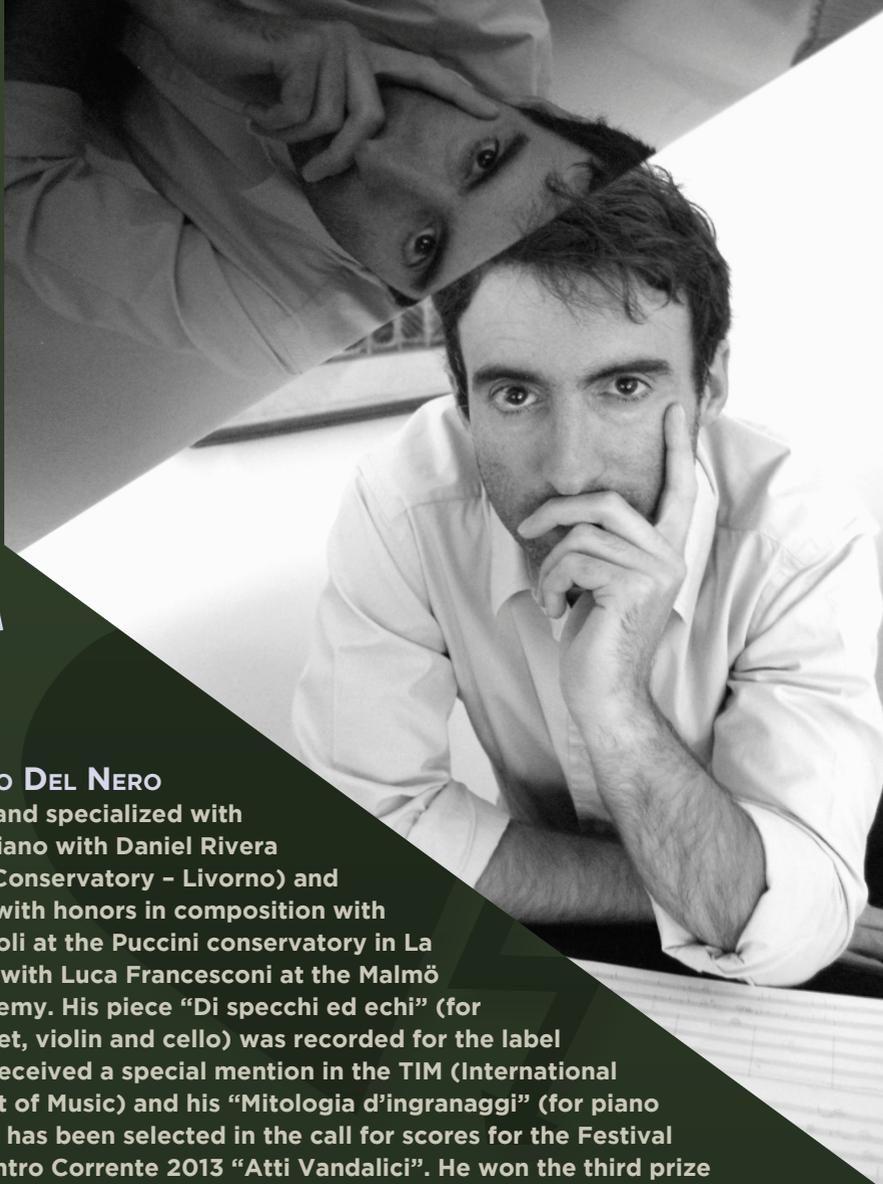
Photo: Dagmara Wojtanowicz

I VIND, VATTEN OCH VÄNTAN
Poems by Sylvia Plath 1956-1957
for bass clarinet and accordion

Southern Sunrise and Channel Crossing.
The Queens Complaint and Firesong.
Strumpet Song and Street Song.
Soliloquy of the Solipsist.
Miss Drake Proceeds to Supper.
The Shrike and Spider.
Spinster.
Crystal Gazer.

The Snowman on the Moor.
Sow.
The Everlasting Monday.
Two Views of Withens.
Words for a Nursery.
Night Shift and Snakecharmer.
A Lesson in Vengeance.

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FRANCESCO DEL NERO

graduated and specialized with honors in piano with Daniel Rivera (Mascagni Conservatory - Livorno) and graduated with honors in composition with Andrea Nicoli at the Puccini conservatory in La Spezia and with Luca Francesconi at the Malmö music academy. His piece “Di specchi ed echi” (for flute, clarinet, violin and cello) was recorded for the label Sheva. He received a special mention in the TIM (International Tournament of Music) and his “Mitologia d’ingranaggi” (for piano four hands) has been selected in the call for scores for the Festival Camino Contro Corrente 2013 “Atti Vandalici”. He won the third prize in the “Fondazione Giorgio e Aurora Giovannini” piano composition competition with the piece “che da tanta parte dell’ultimo orizzonte il guardo esclude”. The scores “Mitologia d’ingranaggi” and “Di versi inversi” are published by Ars Publica. In 2017 he’s been chosen to participate at the UNM festival with his piece “sì che non accada simultaneamente il nulla” which has been performed for the first time in Malmö at Connect Festival by FontanaMix ensemble.

FRANCESCO DELNERO

SUL MARE

DOVE IL CIELO SI LASCIA TOCCARE
for clarinet and accordion

the piece is inspired by two fragments of poems of mine which are conected to each other and based on the question if it's really possible to reach a knowledge of ourselves without the interaction with the other. In this sense, the duet between these instruments, which are different but with some evident similarities (both base their life on breath, be it human or mechanic), is seen as an exchange of points of view around a common material which is itself transformed during the process.

...
Forse,
Come il mare
Si colora di un cielo
Che lo illude
Al mattino
Per dileguarsi
Ogni notte,
Quando il buio
Si fa cielo
Altrove
Dove ora
Chiamano azzurro
La stessa illusione

...
Perhaps,
Like the sea
Is colored by a sky
That deceives it
By morning
To vanish
Every night
When the dark
Becomes sky
Elsewhere
Where now
They call it blue
The same illusion

Eppure è nel mare

It's in the sea though

Che il cielo
Si lascia toccare.

That the sky
Is being touched.





MIKI MANABE

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MIKI MANABE is a pianist and composer from Japan. She was born in Saitama and received first piano lessons at the age of five. She completed her first musical education at the Omiya-Koryo-Highschool and then studied piano and musicology at the Tokyo College of Music. During her studies there, she received composition lessons. She has taken part in numerous master classes at home and abroad and has won scholarships. Since 2015 she has been studying composition at the Frankfurt University of Music and Performing Arts in Germany.



BEAT - TIME VIBRATION

for bass clarinet, accordion and live-electronics

In this piece, the electronic process mixes the sound of the bass clarinet and the accordion with another frequency, in order to modulate the sound and produce beatings. When two mixed frequencies are in a whole numbered relationship, natural harmonics are produced. If they are not in a whole numbered relationship, a complex, inharmonic spectrum emerges. When a sound and another low frequency are mixed, the modulated sound is perceived simply as a sound with beatings. This phenomenon is also produced with a small difference of two frequencies. The musicians play in a relatively free timing. Time, as separated from sound, vibrates with different colors, dynamics and speed.

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RACHEL BEJA



RACHEL BEJA is an Israeli composer currently based in Milan.
Graduated from the the Conservatoire “G.Verdi” in Milano (Studied with Gabriele Manca).
Her music has been performed in America, Europe and the Middle east, by ensembles such as Modern Ensemble, Divertimento Ensemble, Ensemble Multilatérale, Tana Quartet, Mise-en Ensemble and Mdi Ensemble. She was awarded the 2018 Milan Conservatoire first prize. She took part in different master classes, notably with Pierluigi Billone. In 2018 and 2019 she was commissioned by Milan music Festival, composing 2 pieces for theatre and in 2019 she was commissioned by the Conservatoire Orchestra G.Verdi, composing concerto for Saxophone, and by Divertimento ensemble, composing 3 pieces: for voice, for Violoncello and for 11 musicians.





PETRICHOR

for bass clarinet and accordion

**A frame of time contains sounds within it,
The sounds emerges from the center and
slowly spreads to the edges.**

**Maybe it's just a cloud that surrounds the
continuation of sounds?**

**Slowly and deeply, remains hung like a
distant memory.**

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JONATAN SERSAM



JONATAN SERSAM (1986) is a Malmö based composer who graduated in 2017 after eight years of composition studies at the Malmö Academy of Music, the Conservatory of Bologna and the Kunstuniversität in Graz. He's an active musician and one of the founders of the composer group

Hertzbreakerz. Jonatan Sersam also worked between 2011 and 2016 with the Connect Festival for new music in Malmö. He worked with several internationally renowned ensembles:

- * Kreutzer Quartet (UK)
- * Ensemble FontanaMix (IT)
- * Ensemble Zeitfluss (AU)
- * Trio Poing (NO)
- * Malmö Symphony Orchestra
- * Helsingborg Symphony Orchestra
- * Norrköping Symphony Orchestra

- * Ars Nova ensemble (SWE)
- * Elektra Ensemble (IS)
- * Notus Wind (UK)
- * Musica Vitae (SWE)
- * John Bauer Brass (SWE)
- * Ruído Vermelho (IT/POR)
- * Duo Dillon/Torquati (IT)

Jonatan Sersam was a finalist in the ALEA III competition in 2016 with his piece Vindöga for five bassoons, piano, double bass and percussion. he received several scholarships, from STIM, the E. Johnson, the Lauré foundation and the Royal Music Academy (KMA).

Jonatan Sersam is experimenting with the narrative structures of music, trying to draw parallels and interconnections between contemporary dramatic thinking and the purely abstract flow and musical transformation of sound. Jonatan Sersam was elected in the Swedish Society of Composers (www.fst.se) in 2018.

A part of Jonatan Sersams work catalogue is published by BabelScores.

PASSING LODESTONES *for accordion and clarinet*

Body passing another, attracting. repelling. with ambiguous intentions, hovering in and over spectras. touching nodes and partials, lightly. continuing through tunnels built on harmony grounds. chords. aspiration in layers, each layer with its flux. singing over warm bellowing gills. it's proposing a melody, aspiring, inspiring to become linear, linearity being a viewing, analyzing and proposing body. again attracting. and repelling. they might synthesize. merge. eyes keep watching eyes. body that draws to body. shape cries for another shape. like lodestones.





JOHAN SVENSSON

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JOHAN SVENSSON is a Swedish composer, exploring the field between acoustic and electronic music. His focus is on chamber music but his compositions range from solo pieces to works for symphony orchestra. His music often features alternative ways of producing sounds by electronic means. Currently, his interest lies with electromechanical devices and the relationship possibilities between man and machine in live situations.

Photo: Vid Jacop

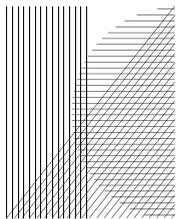
He is the Artistic director and a founding member (as composer and performer) of the ensemble Mimitabu (<http://mimitabu.se>) and Artistic director of the Kalv festival (<http://kalvfestival.se>).

His music has been performed at MATA festival in New York, Huddersfield Contemporary Music Festival, ULTIAMA Oslo Contemporary Music Festival, Internationale Ferienkurse für Neue Musik in Darmstadt, Nordic Music Days, Tempo Reale in Florens, conDiT in Buenos Aires, Sound of Stockholm, iN festival in Seoul and SchauSchall in Graz, by Norwegian Radio Orchestra, Swedish Radio Symphony Orchestra, ensemble mosaik, Distractfold Ensemble, Curious Chamber Players, Aksiom, Mimitabu, Ricciotti ensemble, Karin Hellqvist, Simone Beneventi and Marco Fusi among others.

DOUBLE DUBBING (FIREFLY SONG)
for clarinet, accordion and 16 piezo buzzers

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INTER ARTS
CENTER



HELSINGBORG



MUSIK
VERKET

sensus



KLUSTER

**LEVANDE
MUSIK**



**HELGE AX-SON
JOHNSONS
STIFTELSE**

THE MECHANICS OF BREATH

NEW MUSIC FOR CLARINET AND ACCORDION

a project by Ars Nova Society with Eva Zöllner and Heather Roche

organized by Hertzbreakerz:

Jonatan Sersam, Alessandro Perini, Francesco Del Nero

with the financial support of Musikverket

and in collaboration with:

Lund Contemporary and Moderne Mandag



hertzbreakerz.wordpress.com

Photo: Inga Geiser

