

# TRIOSSIA

## ACCORDION TRIO



### SHORT ENSEMBLE BIO

TriOssia is an accordion trio, made up of former students of the Royal Danish Academy of Music. Their focus is to display the known classics of the world in grand transcriptions with lively performances as well as performing new music written for the rare constellation. They have performed in England, Germany, Denmark, and Poland. Their most recent accolade is becoming YCAT Finalists in 2022.

#### José Valente

A part-time teacher at The Royal Danish Academy of Music. He has played, as soloist, with Gulbenkian Symphony Orchestra and has won the 1st prize at Castelfidardo International Accordion Competition.

#### Dawid Rydz

An advanced postgraduate student at The Royal Danish Academy of Music. He has played, as soloist, with UMFC Symphony Orchestra and has won 1st prize at Vilnius International Accordion Competition.

#### Flemming Viðar Valmundsson

A master degree student at The Royal Danish Academy of Music. He has played, as soloist, with Iceland Symphony Orchestra and has won the 1st prize at Young Soloists Competition, in Iceland.

### VIDEO REFERENCES

<https://youtu.be/5o9bb7oHPjQ>  
<https://youtu.be/NWSVoC6-CJU>  
<https://youtu.be/fRTqhVBy7I4>  
<https://youtu.be/p3agxFq4y54>

### CONTACT

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### CONCERT PROGRAMS

#### "The Ossia"

Full concert with break (74 minutes of music)

Fra Tango - Jukka Tiensuu

Passacaglia in C minor - J.S. Bach

Mad Rush - Philip Glass

Sinfonietta - Krzysztof Penderecki

(BREAK)

Petrushka, all scenes - Igor Stravinsky

#### "The Ossia"

Full concert without break (50 minutes of music)

Fra Tango - Jukka Tiensuu

Passacaglia in C minor - J.S. Bach

Mad Rush - Philip Glass

Sinfonietta - Krzysztof Penderecki

Petrushka, 1.scene - Igor Stravinsky

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## "THE OSSIA"

### THE CONCEPT

The musical term 'Ossia' comes from the Italian word meaning "alternatively".

In music, this refers to different options, often relatively easier options, that a composer or arranger writes in the score, for the performer to choose from.

We found that this term fits our intentions and drive so well that we made it a part of our name. However, due to our ambition in repertoire choice, our creations end up, ironically, leaning on the opposite side of the difficulty spectrum than the typical "ossia" implies.

Through this program, we want to display thrilling reimaginings and alternative interpretations of great works that would be sure to please an audience of any kind.

### THE IDEA

We'd like to display a wide array of the sonorities of the instrument and the capabilities of the ensemble, which would fit in virtually any setting, and for as wide an audience demographic as possible. We stick true to our aesthetic and our artistic vision, while making sure that any public, of any background, would take away something from the well repackaged and vividly performed program we present here.

### THE CONCERT

The journey starts off with the abrasive, but passionate, "Fra Tango" by Finnish harpsichordist and composer Jukka Tiensuu. The piece was originally composed for 'any keyboard instrument', with the added encouragement of using odd tunings if possible. We have taken our liberties to make this artistic idea possible on not-so-modular instruments, and make full use of the titillating, and sometimes nauseating, sound of the unfamiliar quarter-tone sonority.



Following the tango we delve into the deep and divine "Passacaglia in C minor" by J.S. Bach, one of the gospels of the organ repertoire. We have split up the piece between 3 accordions, with the core focus being on bringing out the magic in the details of the piece, which we can achieve when we're equipped with 3 lungs instead of the 1 constant breath of the organ.

After the bombardment of the first two pieces we want to enjoy a light, serene, piece which allows the mind to float along with a musical stream. Philip Glass's "Mad Rush" is exactly that. The piece that showcases an unstoppable force and a constant stream of sound, but yet is very soft and peaceful, much like a water stream. This piece becomes an active rest for both us and the audiences, calming minds and ears and letting all members of the concert space take in the small moments found in the peaceful tonal landscape. This we'd like to do, before we make a hard crescendo through the next pieces.

Penderecki's "Sinfonietta" for string orchestra is a stellar example of post-modern neo-classicism. The raw energy of the form remains ever-clear through the two movements with interludes of dispersed cadenzas, which seek out answers to the unanswered questions of life in the desolate tonal landscape of the piece.

And to end it all off we take a glance through the metropolitan life of 19th century St. Petersburg, and bear witness to the unfolding of mystery and love-triangle drama of the three puppets in Stravinsky's masterpiece ballet "Petrushka". The complicated plot and magnificent piece has been scenographically and dramatically repackaged, so that the whole story can be told and unfolded through the performance of 3 accordionists and their instruments. The players take on the roles of the puppets and host their personalities on-stage in a vivid performance of music and drama.