

stradivarius

New Releases



FLY

Electronic Music
for Accordion

STR 37280
[8011570372802]
jewel



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| 1. Giulio Colangelo <i>Hyperion</i> (2022)
Accordion, fixed media, live electronics and reactive lights | 08'45" |
| 2. Johann Sebastian Bach <i>Sarabande</i> (1731)
from <i>Partita n. 2 in C Minor BWV 826</i>
Accordion solo | 03'54" |
| 3. Daniele Ghisi <i>Fly</i> (2021)
Accordion and electronics | 07'40" |
| 4. Johann Sebastian Bach <i>Allemande</i> (1731)
from <i>Partita n. 2 in C Minor BWV 826</i>
Accordion solo | 04'09" |
| 5. Pasquale Corrado <i>High Light Night 2</i> (2022)
Accordion and electronics | 12'48" |
| 6. Béla Bartok <i>Romanian Folk Dance n. 4</i> (1915)
Accordion solo | 00'50" |
| 7. Germano Scurti <i>Postludio. Like a prayer from a sidereal landscape</i> (2019)
Accordion, fixed media and live electronics | 09'14" |
| 8. Béla Bartok <i>Romanian Folk Dance n. 3</i> (1915)
Accordion solo | 01'25" |
| 9. Agostino Di Scipio <i>Soglie di pressione (aria, intermezzo e fuga)</i> (2019)
Accordion, live electronics and ambient sound | 09'52" |
| 10. Germano Scurti <i>Notturmo</i> (2023)
Acousmatic music for accordion, ambient sound and electronics | 11'16" |

GERMANO SCURTI
Accordion

Between the new and the familiar

The accordion is a young instrument. This is precisely why I believe it lends itself almost naturally, or rather vocationally, to experimentation. At the same time, its place in the collective imagination, its wide diffusion in popular and folkloric cultures, also make it a "familiar", "domestic" instrument. This combination of "familiarity" and experimentation is, then, the inspiration behind the entire "Fly. Electronic Music for Accordion" project. New works for accordion and electronics aimed precisely at enhancing such duality: the feeling of familiarity and the disconcerting activation of the new. For this purpose, I involved some of the Italian composers among those I most respect, with whom I could establish a creative relationship that could lead to the development of particularly significant works featuring this instrument. At least in my ambitions and intentions. What the outcome will be is not for me to say. The fact remains that when a new work is born, especially one with some compositional weight, we are always faced with an event, the opening up of a world, which, however bewildering, or perhaps precisely because of this, proves capable of putting us in relation with ourselves and with the contemporaneity in which we live. Besides this, the choice of alternating the electro-acoustic works with "small" pieces (in terms of duration) taken from the historical, classical literature to which we belong, is also intended to promote precisely the coexistence between familiarity and experimentation. A piece of "easy" listening, "familiar", a prelude or postlude, as it were, in order to "cleanse" the ear, in some way to prepare it for a different kind of listening, that of electro-acoustic music, which is complex and full of novel information, not "familiar". Fragments of history, therefore, that intervene in the rhythm of listening, supposing a linear path, almost like recollections that assail the involuntary memory, to try to undergo an experience that allows us to achieve a relationship between reminiscence and the new.

Germano Scurti