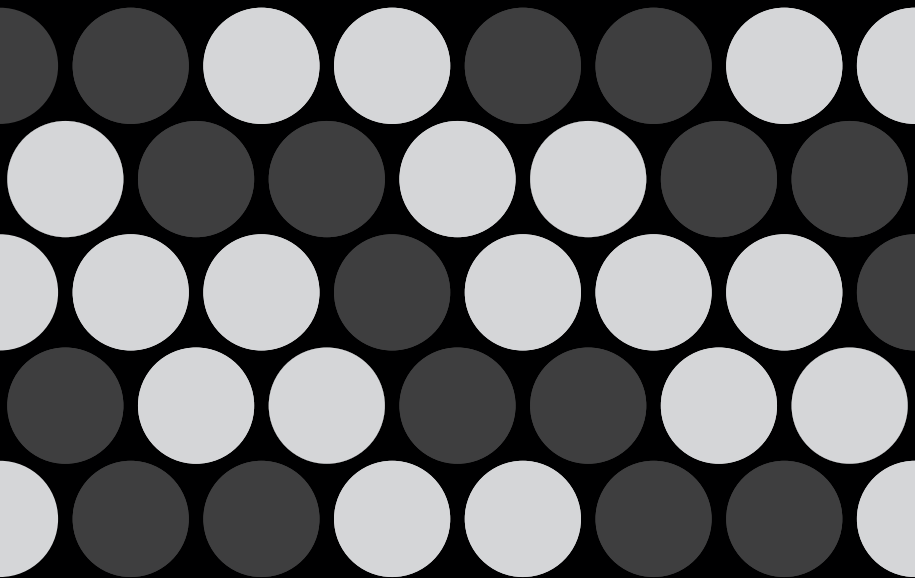


Danish Resonances

José Valente



Hans Abrahamsen (b. 1952), Anders Skibsted (b. 1986), Niels Rosing-Schow (b. 1954),
 Loïc Destremau (b. 1992), Bent Sørensen (b. 1958), Matias Vestergård (b. 1989),
 Per Nørgård (1932–2025), Gustav Bjerre (b. 1992)

Danish Resonances

José Valente, accordion

- | | | |
|--|--|-------|
| Hans Abrahamsen | | |
| 1 Canzone (1977–78) | | 9:54 |
| Anders Skibsted | | |
| 2 Graf Plot (2023)* | | 9:28 |
| Niels Rosing-Schow | | |
| 3 Spiral Ladder (1997)* | | 9:40 |
| Loïc Destremau | | |
| 4 According to the Bellows; Cycles of Discording Echoes (ABCDE) (2023)* | | 6:30 |
| Bent Sørensen | | |
| 5 Looking on Darkness (2000) | | 11:31 |
| Matias Vestergård | | |
| Drowning Preludes (2023)* | | |
| 6 I. Calm, Remembering | | 5:11 |
| 7 II. Heartfelt | | 4:04 |
| 8 III. Static | | 1:35 |

- | | |
|----------------------------------|------|
| Per Nørgård | |
| Anatomic Safari (1967) | |
| 9 I. Respiration | 2:30 |
| 10 II. Movements | 2:33 |
| 11 III. Clusters | 1:46 |
| 12 IV. Fluctuations | 0:40 |
| 13 V. Reaction | 0:08 |
| 14 VI. Percussion | 0:45 |
| 15 VII. Vertigo, Vertigo Double | 3:30 |
| 16 VIII. Toccata (Impatience) | 0:42 |
| 17 IX. Fantasy (Pietro's Return) | 1:34 |

- | | |
|--|------|
| Gustav Bjerre | |
| Helligånd, vor sorg du slukke (2023)* | |
| 18 Prelude | 0:36 |
| 19 Allemande | 1:55 |
| 20 Courante | 1:26 |
| 21 Sarabande | 1:01 |
| 22 Bourrée | 0:44 |
| 23 Gavotte | 1:24 |
| 24 Gigue | 1:05 |

* World premiere recording

Total 80:12



José Valente

Four Chapters for Accordion

By Andrew Mellor with José Valente

The ‘Danish Resonances’ of this album’s title sound in more than one direction. Portuguese-born, Danish-resident accordionist José Valente initially set out to commission accordion works from four composer peers – pieces that would form the backbone of an album offering a snapshot of new writing for his instrument in one corner of Europe in the third decade of the twenty-first century.

Denmark has a strong tradition of accordion pedagogy, performance and composition, so it felt natural to link these new works from the emergent generation with the rich legacy of accordion music by some of Danish music’s senior figures. Works by Bent Sørensen, Hans Abrahamsen, Niels Rosing-Schow and the late Per Nørgård were chosen by Valente to help ‘shape a coherent musical trajectory across different compositional periods’.

In one last curatorial act, Valente conceived an overarching structure via which his album could encompass four large chapters, each consisting of two works – the whole entity thus resembling ‘a single, extended composition with four large movements’. According to this plan, each chapter explores a specific palette of colours inherent to the classical accordion while organising composers in generational pairs, whereby an earlier work is followed by a more recent one.

I
The album opens in the manner of a prelude – lyrical, unhurried, at times almost trance-like – clearing a space before the music proper begins.

Following the death of Per Nørgård in 2025, Hans Abrahamsen is arguably Denmark’s most distinguished living composer. He is a meticulous musical craftsman for whom every piece is a stepping-stone from its predecessor to its successor, each operating to finely calibrated systems. Since the turn of the century, his music has embodied a marriage

of fantasy and geometry in which complex mathematics serve aesthetic beauty.

The Abrahamsen we know today, however, sounds rather different from the Abrahamsen of 1977–78, when the composer wrote his *Canzone* for the Finnish accordionist Matti Rantanen. Denmark's composition scene was embracing the principles of the New Simplicity movement, which decreed music should be functionalist and objective. Even so, elements of Abrahamsen's own brand of simplicity are present in *Canzone*, and in the context of the album, the work's purity and spaciousness could be said to form a palate-cleanser. Besides, the Italian title hints at the lyrical element of the piece. The Danish accordionist Mogens Ellegaard described it as a 'romantic picture' of Copenhagen on a Sunday morning and cited the influence of Abrahamsen's teacher at the time of its composition: Nørgård.

Anders Skibsted is a Danish composer who also plays the bandoneon, a type of bellowed concertina much associated with Argentina. Like many bandoneon players before him, he has set his mind to reinventing the ever-malleable

Argentinian dance form known as tango. But Skibsted has also written contemporary chamber music, electro-acoustic music and electronic sound art.

Skibsted wrote *Graf Plot* for Valente in 2023. The work imagines a musical object being twisted and turned and carries with it a sure sense of physicality, as if it is manually exploring its chosen instrument. Valente writes of a piece that 'radiates moments of meaning rather than telling a linear story'.

II

If the first chapter cleared the air, the second fills it with motion – two works in which the scale, that most rudimentary of materials, is pushed to the edge of virtuosity.

The young Niels Rosing-Schow was influenced as much by New Simplicity as he was by the crystalline musical metamorphoses in György Ligeti's music and the principle, from the French spectralist school, of the union of sound and harmony. He went on to develop a calligraphic compositional style whose

functionalist principles ensure that no note, timbre or colour is wasted.

Many of those qualities are apparent in *Spiral Ladder*, written for Geir Draugsvoll in 1997. The work presents as a tightly engineered ascent and descent in perpetual motion whose workings are then exploded outwards as if in slow motion, before the music eventually spirals out of existence. It is a classic piece of Rosing-Schow in its strict, exploitative view of material that might then unfold and blossom.

French-Danish composer Loïc Des-tremau studied at the Royal Academy of Music, Aarhus, and at the Royal Danish Academy of Music in Copenhagen (where his teachers included Bent Sørensen). He takes an interdisciplinary approach to composition, exploring musical perception, speech, acoustics and natural phenomena through unconventional sonic relationships and constructed formal processes.

According to the Bellows; Cycles of Discording Echoes (ABCDE) was written for Valente in 2023. It is a work concerned with perspective, a feature

audible in its many echoes and its sense of distance and space. But the score also seems fascinated by the accordion's mechanics themselves, and appears to explore the instrument's capabilities not just with relish but with flair. In the composer's words, the score is 'an exploration of rhythmical, harmonic and circulating patterns and textures that challenge the very core sound and physical source of the presented music – the control of the accordion's bellows'.

III

The third chapter turns inward, into a more melancholic and shadowed sound world – music that seems acutely aware of its own fragility.

Bent Sørensen is, with Hans Abrahamsen, one of the two Danish composers to have received the University of Louisville's Grawemeyer Award for Music Composition, a recognition sometimes referred to as equivalent to a Nobel Prize for composers. Sørensen's music floats and percolates of its own accord, haunted by remembrances of things past, often

sounding exquisitely close to silence. It has a timeless quality, allowing itself to be pulled between the magnetic poles of warm diatonic tonality and elusive, disorientating atonality – or to be seduced by the simple shape of a song or hymn.

Looking on Darkness was written for the Norwegian accordionist Frode Haltli in 2000, and has plenty of Sørensen hallmarks – gestures that droop and dissolve, games of fragility and memory, fragments of a signature melody and the sense of music happening ‘somewhere else’. The music seems to try again and again to muster itself into solidity before its shimmering ending.

Matias Vestergård is a rare commodity among the younger generation of Danish composers – a creator fluent, flexible, prolific and poly-stylistic who draws on genres ranging from hymnody to cabaret while probing some of the basic theories of sound and its production. Despite his relative youth, he has made his mark with a series of striking ballets and operas and has aroused interest in the various manifestations of his relationship with the classical music

tradition. ‘I want to write nice melodies,’ he once said; ‘but it’s not that satisfying just to present nice melodies – they need to be broken, hidden or placed behind obstacles.’

Drowning Preludes was written for Valente in 2023 as a series of three short character pieces, each exploring a playing technique peculiar to the accordion and responding to the composer’s instinctive idea of the physical weight of the instrument (manifested in the notions of floating, singing, drowning or stillness). The first prelude presents an archetypal Vestergård ‘fragmented’ melody. The second plumbs the instrument’s depths, a tune carving its way through the bass. The third is a disappearing coda.

IV

The last chapter is the album’s apogee: its two largest cyclic works, each ranging across almost everything the accordion can do.

Per Nørgård was a giant of Nordic music and perhaps the most influential symphonic composer in the region since Jean

Sibelius. He pioneered a form of musical functionalism that breathed new life into symphonic form, but in truth his works ranged as widely as his listening. His teaching at the Royal Academy of Music, Aarhus, helped shape the minds of a generation of composers, among them Hans Abrahamsen and Bent Sørensen, and gave rise to a trend for systematic and serial composing known as the Aarhus School.

Nørgård’s nine-movement *Anatomic Safari* was written for Mogens Ellegaard in 1967. It views the accordion as a living creature, its music suggesting bodily movement from respiration to dance to the dizzying pitch-bending of vertigo. Beneath it all lies Nørgård’s regular compositional device, the so-called ‘Infinity Series’ – a constellation of notes mapped according to a mathematical pattern. It is a testament to the fertility of that device, and the brilliance of Nørgård’s musical imagination, that he managed to use it while writing nine movements that feel so descriptive and free.

Gustav Bjerre studied at the Rhythmic Music Conservatory in Copenhagen, and at the time this recording was made,

was a postgraduate student at the Royal Danish Academy of Music. As a composer he is drawn to the philosophical tradition of the art of memory – mnemonic method as an active form of imagination rather than mere recall.

Bjerre’s suite for accordion *Helligånd, vor sorg du slukke* (‘Holy Ghost, dispel our sadness’) was written for José Valente in 2023. It takes as its central theme the hymn tune associated with those words written in 1642 by Heinrich Albert. His melody weaves its way, in various degrees of decipherability, through the seven movements of a standard Baroque dance suite. Each of the dances also explores a distinct technical aspect of accordion playing (the influence of Danish folk music from the islands of Fanø and Femø also makes itself felt in the piece). The tune is celebrated, cast asunder and deconstructed, and very nearly comes back together again in the final ‘Gigue’.

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Andrew Mellor is author of The Northern Silence: Journeys in Nordic Music and Culture (Yale University Press)

Portuguese accordionist **José Valente** (b. 1989, Lisbon) began playing the accordion at the age of ten with Paulo Jorge Ferreira at the Conservatório Municipal D. Dinis in Odivelas. At 18, he entered the Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco (ESART), where he completed a master's degree in music. In October 2014, his thesis *Concert accordion in Portugal – perceptions and expectations* was published by AvA Musical Editions. In 2015, he moved to Copenhagen to study with Geir Draugs-voll at the Royal Danish Academy of Music, earning the Advanced Postgraduate Diploma in soloist performance; he has been a member of the academy's accordion faculty since 2019.

His early career was marked by a series of prominent competition successes. At the Prémio Jovens Músicos in 2014, he received the European Union of Music Competitions for Youth (EMCY) prize – the first solo accordionist to do so – alongside a Gulbenkian Scholarship. This was followed by first prize at the 17th Concurso de Interpretação do

Estoril | Prémio El Corte Inglés (2015) and at the prestigious 41st Castelfidardo International Accordion Prize (PIF) in Italy in 2016.

Valente has appeared as a soloist with numerous international orchestras, including the Orquestra Gulbenkian, Malmö Symphony Orchestra, Chamber Orchestra Kremlin, Remix Ensemble Casa da Música, Orquestra Sinfónica do Porto Casa da Música, Orquestra de Câmara de Cascais e Oeiras, and Orquestra Clássica da Madeira. He has worked with conductors such as Martyn Brabbins, Olari Elts, Peter Rundel, Sian Edwards, Nikolay Lalov and Pedro Carneiro. His concert engagements have taken him to leading venues including the Elbphilharmonie, Laeiszhalle, Kölner Philharmonie, Philharmonie de Paris, Pierre Boulez Saal, Wigmore Hall, the Grande Auditório Gulbenkian, Centro Cultural de Belém and Casa da Música.

A committed advocate of new music, he works closely with composers including Rebecca Saunders, Jörg Widmann, Francesco Filidei, Nuno da Rocha, Anders Skibsted, Loïc Destremau, Matias Vester-

gård and Gustav Bjerre, giving the premieres of a number of works written specifically for him. He is a frequent guest at international festivals such as the Schleswig-Holstein Musik Festival, Marvão International Music Festival, PULSAR, Vinterjazz, Dias da Música and Prémio Jovens Músicos in Lisbon, and Akordeono Festivalis in Vilnius. Alongside his performing and teaching career at the Royal Danish Academy of Music, he has given masterclasses across Europe and regularly serves as a jury member at international competitions, including the International Accordion Week Alcobaca and the Premio Internazionale della Fisarmonica di Castelfidardo.

Fire kapitler for akkordeon

Af Andrew Mellor i samarbejde med José Valente

Titlens *Danish Resonances* klinger i flere retninger. Den portugisiskfødte, danskbosatte akkordeonist José Valente satte sig oprindeligt for at bestille akkordeonværker hos fire komponistkolleger – værker, som kunne danne rygraden i et album, der giver et øjebliksbillede af den nye musik, som i det 21. århundredes tredje årti skrives for instrumentet i et nordligt hjørne af Europa.

Danmark har en stærk tradition for undervisning, udøvelse og komposition for akkordeon, og derfor forekom det naturligt at lade værker af den yngste generation spejle sig i den rige arv fra nogle af dansk musiklvs mest betydningsfulde skikkelser. Valente udvalgte værker af Bent Sørensen, Hans Abrahamsen, Niels Rosing-Schow og den nyligt afdøde Per Nørgård for at skabe, som han selv udtrykker det, “et sammenhængende musikalsk forløb

på tværs af forskellige kompositoriske perioder”.

Som en sidste kuratorisk gestus udformede Valente en overordnet struktur, hvor albummet består af fire større kapitler, hvert sammensat af to værker. Helheden kan derfor opleves som “én udstrakt komposition i fire store sætser”. Hvert kapitel undersøger en bestemt palet af klangfarver, som er karakteristisk for det klassiske akkordeon, samtidig med at komponisterne grupperes parvis på tværs af generationer, således at et ældre værk efterfølges af et nyere.

I

Albummet indledes som et præludium – lyrisk, dvælende og undertiden næsten tranceagtigt – som om et rum åbnes, før den egentlige musik tager sin begyndelse.

Efter Per Nørgårds død i 2025 er Hans Abrahamsen vel nok Danmarks mest fremtrædende nulevende komponist. Han er en omhyggelig musikalsk håndværker, for hvem hvert værk udgør et skridt mellem det foregående og det

næste, hvert af dem styret af fint kalibrede systemer. Siden årtusindskiftet har hans musik legemliggjort et ægteskab mellem fantasi og geometri, hvor kompleks matematik tjener skønheden.

Den Abrahamsen, vi kender i dag, lyder imidlertid ganske anderledes end i 1977-78, da han skrev sin *Canzone* til den finske akkordeonist Matti Rantanen. Dansk musikliv var på dette tidspunkt præget af Ny Enkelhed-bevægelsens idealer om funktionalitet og objektivitet. Alligevel rummer *Canzone* elementer af Abrahamsens egen form for enkelhed, og i albummets sammenhæng virker værkets renhed og rummelighed næsten som en renselse af sanserne. Den italienske titel peger samtidig på værkets lyriske karakter. Den danske akkordeonist Mogens Ellegaard beskrev det som et “romantisk billede” af København en søndag morgen og fremhævede påvirkningen fra Abrahamsens lærer på kompositionstidspunktet: Per Nørgård.

Anders Skibsted er en dansk komponist, der også spiller bandoneón – en særlig, argentinsk variant af harmonikaen. Som mange bandoneónister før

ham har han sat sig for at genopfinde den evigt foranderlige argentinske danseform, tangoen. Men hans virke omfatter også samtidsmusik for kammerensembler, elektroakustiske værker og elektronisk lydkunst.

Skibsted skrev *Graf Plot* til José Valente i 2023. Værket fremmaner forestillingen om et musikalsk objekt, der vendes og drejes, og det besidder en markant fysisk tilstedeværelse, som om musikken undersøger sit instrument med hænderne. Valente beskriver et værk, der “udsender glimt af betydning snarere end at fortælle en lineær historie”.

II

Hvis det første kapitel renser luften, fylder det andet den med bevægelse. Begge værker tager udgangspunkt i den enkleste af alle musikalske byggesten – skalaen – og fører den helt ud til virtuositetens grænse.

Den unge Niels Rosing-Schow var lige så påvirket af Ny Enkelhed som af György Ligetis krystallklare musikalske metamorfoser og den franske spektralskoles

forestilling om klang og harmoni som uadskillelige størrelser. Senere udviklede han et nærmest kalligrafisk tonesprog, hvis funktionalistiske principper sikrer, at ingen tone, klangfarve eller nuance går til spilde.

Mange af disse egenskaber træder tydeligt frem i *Spiral Ladder*, skrevet til Geir Draugsvoll i 1997. Værket fremstår som en stramt konstrueret opstigning og nedstigning i uafbrudt bevægelse, hvis indre mekanik derpå sprænges udad som i slowmotion, før musikken til sidst forsvinder i en spiral. Det er klassisk Rosing-Schow: et værk, hvor materialet behandles med streng, effektiv konsekvens, men samtidig får lov at folde sig ud og blomstre.

Den fransk-danske komponist Loïc Destremau studerede ved Det Jyske Musikkonservatorium i Aarhus og siden ved Det Kongelige Danske Musikkonservatorium i København, hvor Bent Sørensen var blandt hans lærere. Han arbejder tværdisciplinært med komposition og undersøger musikalsk perception, tale, akustik og naturfænomener gennem utraditionelle klanglige forbindelser og nøje konstruerede formforløb.

According to the Bellows; Cycles of Discording Echoes (ABCDE) blev skrevet til Valente i 2023. Perspektiv er et centralt element i værket, hvilket høres i de mange ekkoer og i fornemmelsen af afstand og rum. Samtidig synes partituret dybt optaget af akkordeonets mekanik og udforsker instrumentets muligheder ikke blot med lyst, men med flair. Med komponistens egne ord er værket “en undersøgelse af rytmiske, harmoniske og cirkulerende mønstre og teksturer, som udfordrer selve klangkernen og det fysiske udspring for den musik, der frembringes – kontrollen over akkordeonets bælg”.

III

Det tredje kapitel vender blikket indad mod et mere melankolsk og skyggefuldt klangunivers – musik, der synes stærkt bevidst om sin egen skrøbelighed.

Bent Sørensen er sammen med Hans Abrahamsen en af blot to danske komponister, som har modtaget University of Louisvilles Grawemeyer Award for Music Composition, en pris, der undertiden

omtales som komponisternes svar på Nobelprisen. Sørensens musik svæver og driver af sted på egne præmisser, hjem-søgt af erindringer om det, der var, og ofte udsøgt tæt på stilheden. Den har en tidløs kvalitet og lader sig trække mellem de magnetiske poler – varm diatonisk tonalitet og undvigende, desorienterende atonalitet – eller forføre af den enkle form i en sang eller en salme.

Looking on Darkness blev skrevet til den norske akkordeonist Frode Haltli i 2000 og rummer mange af Sørensens karakteristiske træk: gestus, der synker sammen og opløses, leg med skrøbelighed og hukommelse, brudstykker af en signaturmélodie og en fornemmelse af, at musikken finder sted “et andet sted”. Igen og igen synes den at forsøge at samle sig til fast form, før den til sidst opløses i værkets skimrende afslutning.

Matias Vestergård er en sjælden skikkelse i dansk musiks yngre generation – en komponist med stor stilistisk spændvidde, der ubesværet bevæger sig mellem genrer fra salmetone til kabaret, samtidig med at han undersøger nogle af lydens og klangdannelsens mest grund-

læggende principper. Trods sin relativt unge alder har han markeret sig med en række opsigtsvækkende balletter og operaer og vakt interesse for sine mange dialoger med den klassiske musiktradition. “Jeg vil gerne skrive smukke melodier,” har han sagt, “men det er ikke særlig tilfredsstillende blot at præsentere dem. De må brydes op, skjules eller placeres bag forhindringer.”

Drowning Preludes blev skrevet til Valente i 2023 som tre korte karakterstykker, der hver undersøger en spilleteknik, som er særegen for akkordeonet og samtidig udspringer af komponistens intuitive forestilling om instrumentets fysiske tyngde – manifesteret i billeder af at svæve, synge, drukne eller stå stille. Det første præludium præsenterer en karakteristisk ‘fragmenteret’ Vestergård-mélodie. Det andet bevæger sig ned i instrumentets dybder, hvor en mélodie skærer sig vej gennem bassen. Det tredje er en langsomt forsvindende coda.

IV

Det sidste kapitel udgør albummets kulmination: de to største cykliske værker på udgivelsen, som tilsammen spænder over næsten alt, hvad akkordeonet kan.

Per Nørgård var en gigant i nordisk musik og muligvis den mest indflydelsesrige symfoniker i regionen siden Jean Sibelius. Han udviklede en form for musikalsk funktionalisme, som tilførte den symfoniske form ny vitalitet, men hans værker favnede i virkeligheden lige så bredt som hans lytning. Som underviser ved Det Jyske Musikkonservatorium i Aarhus var han med til at forme en hel generation af komponister, heriblandt Hans Abrahamson og Bent Sørensen, og bidrog til fremkomsten af den systematiske og serielle kompositionsretning, der blev kendt som Aarhuskolen.

Nørgårds ni-satsede *Anatomic Safari* blev skrevet til Mogens Ellegaard i 1967. Her betragtes akkordeonet som en levende organisme, og musikken antyder kropslige bevægelser fra åndedræt over dans til svimmelhedens bølgende toneglidninger. Under overfladen ligger

et af Nørgårds mest karakteristiske redskaber: den såkaldte “uendelighedsrække”, en konstellation af toner, kortlagt efter et matematisk mønster. Det vidner både om systemets frugtbarhed og om Nørgårds blændende musikalske fantasi, at han kunne anvende det i et værk på ni satser, som samtidig virker så frie og billedskabende.

Gustav Bjerre studerede ved Rytmask Musikkonservatorium i København og var på tidspunktet for denne indspilning i gang med videre studier ved Det Kongelige Danske Musikkonservatorium. Som komponist er han optaget af erindringskunstens filosofiske tradition, hvor hukommelsen forstås som en aktiv form for forestillingsevne snarere end blot genkaldelse.

Bjerrers suite for akkordeon *Helligånd, vor sorg du slukke* blev skrevet til José Valente i 2023. Som sit centrale tema har værket den salmemelodi, der hører til disse ord, og som blev skrevet i 1642 af Heinrich Albert. Hans melodi snor sig med skiftende grader af genkendelighed gennem de syv satser i en barok dansesuite. Hver dans udforsker samti-

dig et særligt teknisk aspekt af akkordeonspillet, og flere steder mærkes et islæt af dansk folkemusik fra øerne Fanø og Femø. Salmemelodien dyrkes, splittes ad og dekonstrueres, før den næsten finder sammen igen i den afsluttende “Gigue”. © Andrew Mellor og José Valente, 2026

Andrew Mellor er forfatter til bogen The Northern Silence: Journeys in Nordic Music and Culture (Yale University Press)

Den portugisiske akkordeonist **José Valente** (f. 1989 i Lissabon) begyndte at spille akkordeon som 10-årig hos Paulo Jorge Ferreira ved Conservatório Municipal D. Dinis i Odivelas. 18 år gammel blev han optaget på Escola Superior de Artes Aplicadas (ESART) i Castelo Branco, hvorfra han tog sin kandidatgrad i musik. I oktober 2014 fik han udgivet sit speciale, *Concert accordion in Portugal – perceptions and expectations*, på forlaget AvA Musical Editions.

I 2015 flyttede han til København for at studere hos professor Geir Draugsvoll ved Det Kongelige Danske Musikkonservatorium, hvor han afsluttede sin uddannelse i solistklassen. Siden 2019 har han været tilknyttet konservatoriet som underviser i akkordeonfaggruppen.

Hans karriere var tidligt præget af en række markante konkurrencesucceser. Ved Prémio Jovens Músicos i 2014 modtog han prisen fra European Union of Music Competitions for Youth (EMCY) – som den første soloakkordeonist nogensinde – sammen med et Gulbenkianstipendium. Siden fulgte blandt andet førsteprisen ved den 17. Concurso de

Interpretação do Estoril | Prémio El Corte Inglés (2015) og ved den prestigefyldte 41. Castelfidardo International Accordion Prize (PIF) i Italien i 2016.

Valente har optrådt som solist med en lang række internationale orkestre, herunder Orquestra Gulbenkian, Malmö Symfoniorkester, Kammerorkestret Kremlin, Remix Ensemble Casa da Música, Orquestra Sinfónica do Porto Casa da Música, Orquestra de Câmara de Cascais e Oeiras og Orquestra Clássica da Madeira. Han har samarbejdet med dirigenter som Martyn Brabbins, Olari Elts, Peter Rundel, Sian Edwards, Nikolay Lalov og Pedro Carneiro. Hans koncertvirksomhed har bragt ham til toneangivende sale som Elbphilharmonie, Laeiszhalle, Kölner Philharmonie, Philharmonie de Paris, Pierre Boulez Saal, Wigmore Hall, Grande Auditório Gulbenkian, Centro Cultural de Belém og Casa da Música.

Han er dybt engageret i ny musik og arbejder tæt sammen med komponister som Rebecca Saunders, Jörg Widmann, Francesco Filidei, Nuno da Rocha, Anders Skibsted, Loïc Destremau, Matias Vestergård og Gustav Bjerre og

har uropført en række værker skrevet specielt til ham. Han er desuden en hyppig gæst på internationale festivaler som Schleswig-Holstein Musik Festival, Marvão International Music Festival, PULSAR, Vinterjazz, Dias da Música og Prémio Jovens Músicos i Lissabon og Akordeono Festivalis i Vilnius. Ved siden af sin koncert- og undervisningsvirksomhed har han givet masterclasses rundt om i Europa og jævnligt virket som jury-medlem ved internationale konkurrencer, herunder International Accordion Week Alcobaça og Premio Internazionale della Fisarmonica di Castelfidardo.

DDD

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