

ACCORDIONF[est]

# FORWARDS!

4-10 October 2026



[accofest.ee](http://accofest.ee)



Dear audience,

Six years ago, Accordionfest began with a simple ambition: to create a space in Estonia where the classical accordion could be heard, discovered, and understood in all its diversity. Today, we feel that the time has come to move forwards.

For us, **Forwards** is not simply a direction. It is an attitude. It means refusing to see the accordion as an instrument confined to a particular repertoire, tradition, or musical context. It means continuing to question what the instrument can be, where it can belong, and whom it can reach.

Over the past six years, Accordionfest has grown into an international meeting point for musicians, composers, artists, students, teachers, and audiences. Artists from more than twenty countries have joined us, and the festival has presented new works, chamber music, large-scale collaborations, concerts for different audiences, and projects that place the accordion in dialogue with other artistic disciplines. **Forwards** means bringing the accordion further into the cultural life of Estonia—not as a guest, but as a natural and active part of its musical landscape. It means presenting the instrument in new contexts, reaching new audiences, working with artists from different fields, and creating opportunities for new music to emerge. Our programme this year reflects that ambition.

But moving forwards also means thinking beyond a single festival edition. We want Accordionfest to contribute to a sustainable future for the accordion in Estonia: to support young musicians, encourage new artistic collaborations, commission new repertoire, and strengthen connections between Estonian artists and the international accordion community. We are deeply grateful to the musicians, composers, partners, institutions, supporters, volunteers, and audiences who have helped us reach this point. A festival exists because people believe in it—and because they are willing to move with it.

So this year, we invite you not simply to listen to the accordion, but to experience where it can go next.

**Forwards.**

**Welcome to the Accordionfest 2026!**

Momir Novakovic, Artistic Director

*It is a great honour to be the patron of Accordionfest. In just five years, the festival has grown into a remarkable meeting place for artistry, imagination, and community. What makes Accordionfest special is not only the outstanding musical calibre it brings to Estonia, but also its openness—a festival that welcomes new works, new voices, and new audiences. I am proud to support this vision, and I believe that Accordionfest will continue to shine as an important cultural landmark both in Estonia and internationally.*

Aare Kaarma, Patron of Accordionfest

# Commedia dell' Arte

04.10.2026 | 18:00

Fotografiska

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Manca Dornik accordion

Ema Grčman cello

Katja Štefanič pantomime

Anhelina Shevchenko painting

Giovanni Battista Pergolesi (1710–1736)

Symphony in F major

*Comodo*

*Allegro*

*Adagio*

*Presto*

Igor Stravinsky (1882–1971)

Suite Italienne

*Introduzione*

*Serenata*

*Tarantella*

*Gavotta*

*Scherzino*

*Minuetto e Finale*

Alfred Schnittke (1934–1998)

Suite in the Old Style, op. 80

*Pastorale*

*Ballet*

*Minuet*

*Fugue*

*Pantomime*

Maurice Ravel (1875–1937)

Le tombeau de Couperin, M. 68

*Rigaudon*

*Menuet*

Enter the vibrant and unpredictable realm of *Commedia dell'Arte*, the centuries-old Italian theatrical tradition where masked characters bring to life improvised tales of love, intrigue, and absurdity. This evening's performance unites music, pantomime, painting and narration, inviting the audience to encounter these timeless figures through sound, movement, and imagination. The evening begins in true *Commedia* spirit: not with a fixed score, but with a scene spun in the moment. An improvised prologue, alive with character and movement, sets the stage for the parade of personalities to come. These improvisations — appearing throughout the programme — serve as bridges, carrying us seamlessly from one composer's world into another, while keeping the thread of theatrical storytelling unbroken.

We first meet Giovanni Battista Pergolesi through his **Symphony in F major**, a lively and elegant work. Known for his comic operas (*opera buffa*), Pergolesi captured wit, charm, and vibrancy in his music. This symphony evokes the colourful and dynamic interplay of characters such as *Harlequin* and *Columbina*, preparing the listener for the unfolding of a dramatic journey.

From here, a short pantomime draws us into Schnittke's **Suite in the Old Style**, which offers an ironic yet nostalgic look at the past, blending Baroque forms with modern harmonic twists. The suite's movements recall the world of the *Commedia dell'Arte* with their sense of wit and theatricality—particularly the final movement, *Pantomime*, which is a direct tribute to the silent, exaggerated gestures of *Commedia* actors, letting the music speak in place of words.

Ravel's well-known ***Le Tombeau de Couperin***, written in the French Baroque-inspired Impressionist style, was originally composed for solo piano and later orchestrated. In this concert, selected movements (*Rigaudon* and *Menuet*) will be performed on cello and accordion. These movements radiate elegance and clarity, qualities often associated with refined characters such as the noble yet comical *Il Dottore*.

Another improvisation, perhaps touched with Pulcinella's impishness, leads us to Stravinsky's **Suite Italienne**, offering a neoclassical reimagining of his ballet *Pulcinella*, which itself drew inspiration from Baroque music and the *Commedia dell'Arte*. The suite is filled with rhythmic vitality, humour, and charm, capturing the playful spirit of characters like *Pulcinella*, one of the most mischievous figures in the *Commedia dell'Arte*. From the lively *Introduzione* to the elegant *Minuetto e Finale*, the music reflects the quirky personalities and situations typical of *Commedia* scenes. Stravinsky's inspiration came from the works of Italian masters such as Giovanni Battista Pergolesi, Domenico Gallo, and Carlo Monza.

A final improvised scene gathers the characters for a last bow, leaving us, just like the audiences of the 16th century, delightfully uncertain of what was rehearsed, what was invented, and where the music ended and the theatre began.

**Ema Grčman** is a Slovenian cellist whose artistic work is shaped by curiosity, versatility, and a deeply collaborative approach. She views music as a living form of expression, exploring new sonic possibilities through dialogue, interdisciplinary projects, and creative exchange across diverse artistic perspectives. She performs internationally as a soloist, chamber musician, and orchestral player, collaborating with artists across a wide musical spectrum, from early music to contemporary avant-garde repertoire. She is a member of several ensembles, including catinblack, Aurōrae, Trio LYS, and Quartensprung. In 2025, she was Artist in Residence at Harvard University with Ensemble catinblack, where the ensemble premiered newly commissioned works.

Ema has appeared at numerous international festivals and collaborated with distinguished musicians including Hugo Ticciati, Isabelle van Keulen, Svetlin Roussev, Ilya Gringolts, and Reto Bieri. She studied in Ljubljana, Zagreb, Graz, Oslo, and Basel with renowned cellists Valter Dešpalj, Julian Arp, Torleif Thedéen, and Thomas Demenga, developing a broad artistic perspective rooted in diverse European traditions. As a soloist, she has performed with the Slovenian Philharmonic Orchestra, while her orchestral career has included engagements with the Deutsche Kammerakademie Neuss, Norwegian Radio Orchestra, Symphonieorchester Regensburg, Bern Symphony Orchestra, O/Modernt and the Folkwang Chamber Orchestra. Alongside her performing career, she is dedicated to developing innovative concert formats, teaching and mentoring young musicians.

**Manca Dornik** is a Slovenian accordionist, recognized for her versatile career as a soloist, chamber musician, and interpreter of contemporary music. She graduated with distinction from the Sibelius Academy in Helsinki, where she studied accordion with Prof. Matti Rantanen alongside conducting, chamber music, music technology, and composition. She later specialized in contemporary music at the FHNW Basel and, in 2024, completed her debut concert at the Royal Danish Academy of Music with the highest distinction. She has performed throughout Europe, appearing at renowned festivals including Donaueschinger Musiktage, ECLAT Stuttgart, Musica Nova Helsinki, IMPULS Graz, the Darmstadt Summer Course, and the Basel Composition Competition. She has collaborated with ensembles such as Ensemble Evolution, Korvat auki, UUU, Neue Vocalsolisten Stuttgart, and with orchestras including the RTV Slovenia Symphony Orchestra, Filharmonia Śląska, Slovak Sinfonietta Žilina, and the Jena Philharmonic.

Dedicated to expanding the accordion repertoire, Manca has premiered around 80 works by contemporary composers and worked closely with artists including Clara Iannotta, Francesco Filidei, Lucia Ronchetti, Uroš Rojko, Krassimir Sterev, and Alwynne Pritchard. Her artistic practice also includes interdisciplinary collaborations with institutions such as Kampnagel, Scapino Ballet Rotterdam, and Festival Darmstadt. Among her distinctions are First Prize at the ONE® Young Artists Competition and the Kranichstein Scholarship Prize in Darmstadt for

outstanding and expressive performances. Alongside her concert career, she taught at the Konservatorium and Hochschule Rostock, is a Doctorate Candidate at the University in Ljubljana and explores innovative approaches to contemporary music performance, with a particular interest in embodiment and performer–audience interaction.

**Katja Štefanič** is a Slovenian theatre and performance artist. She holds a degree in French and Russian and is currently finishing a master's degree in Interpreting. Her artistic practice combines acting, directing, and collaborative theatre-making across a range of performance genres. Her involvement in the performing arts began in childhood as a long-standing member of the Harlekin Dance Company. She later appeared in the musical *Ljubezen vse premaga* (2015) and the opera *Krst pri Savici* (2016), both directed by Lucija Kuntarič. Between 2016 and 2017, she co-created and directed the original production *Kako sem ubil protagonista*, which was selected for the national round of the Vizije Theatre Festival. In 2018, she performed in *Mrtvi hočejo* as part of the Študent Teater project.

Since 2018, Katja has been a member of the French-language theatre ensemble Les Théâtres, where she has worked both as an actress and director. Her performances include productions of *Toc Toc* by Laurent Baffie, *Hot Jazz* by Marcel Kerdan, *Les Mouches* by Jean-Paul Sartre, *Au-delà de toute expression* by Maja Koražija, and *Waiting for Godot* by Samuel Beckett. She has further developed her artistic practice through intensive training, including two-week masterclasses at AKDT as a scholarship recipient of Wallonie-Bruxelles International.

**Helya Shevchenko** was born in 2003 in Zaporizhzhia, Ukraine, and is currently studying Animation at the Estonian Academy of Arts (2024–2027). Her artistic practice encompasses a range of techniques, including oil and acrylic painting, digital painting, charcoal, and ink drawing.

Her current main area of interest is video art incorporating frame-by-frame animation. Her work explores a variety of themes, particularly the perception of time and the experience of living with one's own past.





# Forwards!

05.10.2026 | 19:00

Estonian Academy of Music and Theatre (Great Hall)

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## Albert Woelke accordion

Yumiko Matsuyama violin

Dmytro Cherepov violin

Ali Amishov viola

Niklas Schröder cello

Theodore Parker electronics

Francesco Pio Russo bassoon

## Carl Philipp Emanuel Bach (1714-1788)

Harpsichord Concerto in G minor H. 409

*Largo*

## Stephen Montague (1943)

Midnight Sun

## Domenico Scarlatti (1685 - 1757)

Sonata in C major K. 132

## Stephen Montague (1943)

Mirabella

## Domenico Scarlatti (1685-1757)

Sonata in A minor K.175

## Stephen Montague (1943)

Aeolian Furies

## Joseph-Nicolas-Pancrace Royer (1703-1755)

La Marche des Scythes

## Johann Sebastian Bach (1685-1750)

Harpsichord Concerto No.2 in E major BWV 1053

*Siciliano*

## Stephen Montague (1943)

Eine kleine Klangfarben Gigue

**Albert Woelke** comes from Sierakowice, Poland. He graduated from the Stanisław Moniuszko Academy of Music in Gdańsk in the accordion class of prof. dr hab. Krzysztof Olczak and prof. dr hab. Paweł Zagańczyk. He's currently studying at Estonian Academy of Music and Theatre in Tallinn in the accordion class of Lecturer Momir Novakovic. He is an actively performing musician. He had the opportunity to perform not only in Poland, but also abroad - in Germany, Italy, Lithuania and Estonia. He has also won many competition awards.

In the 2023/2024 artistic season, he was a scholarship holder of the mentoring program "Academy Pro Hashtag Ensemble" organized by a Warsaw band specializing in contemporary music - Hashtag Ensemble. He is also one of the members of the splot orchestra and the 441Hz Chamber Choir. As a musician, he does not shy away from contemporary music, improvised music and performances. His musical tastes include: jazz, tango and progressive rock. He has collaborated with conductors such as Adi Bar Soria (Israel), the Symphonic Orchestra of the Academy of Music in Gdańsk, the Baltic Youth Philharmonic Orchestra, and the Camerata Gedania Chamber Orchestra and Polish Baltic Philharmony Orchestra.

The programme titled **Forwards!** places Baroque music in dialogue with the music of Stephen Montague, moving back and forth between the clarity of historical forms and the freedom of contemporary musical expression. The Baroque works are rooted in clearly defined structures, rhetorical gestures, and dance forms. Heard alongside Montague's music, however, these familiar elements begin to take on new meanings. Rather than presenting the past and present as opposites, the programme explores the connections between them: repetition, transformation, rhythmic energy, colour, and the tension between structure and spontaneity.

The alternation of Baroque and contemporary works creates a musical conversation across centuries. Each return to the Baroque repertoire can be heard differently after Montague, while each contemporary work opens another perspective on the musical ideas that preceded it. The programme culminates in Montague's *Eine kleine Klangfarben Gigue*, whose very title evokes the Baroque gigue while pointing towards a radically different understanding of musical colour and form. Written as an open-score work, it leaves space for interpretation and interaction rather than prescribing a single fixed musical outcome.

The performance concludes with a free improvisation emerging from the Gigue. At this point, the historical reference becomes a starting point rather than an endpoint: written music gives way to spontaneous creation, and the distinction between composition and improvisation becomes deliberately blurred. What begins as a dialogue with the Baroque ultimately becomes a moment of music being created in real time.



# Karolina & Iwo

06.10.2026 | 19:00

Kadriorg Art Museum

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Karolina Mikołajczyk violin

Iwo Jedynecki accordion

Mirjam Äkke narration

Dariusz Przybylski (1984)

Up for Violin, Op. 87

Pēteris Vasks (1946)

Plainscapes I

Karolina Mikołajczyk (1993) and Iwo Jedynecki (1991)

Interlude I

György Ligeti (1923–2006)

Musica ricercata

*Tempo di Valse*

Henryk Mikołaj Górecki (1933–2010)

Lullabies and Dances, Op. 47

*Lento mesto ma cantabile*

*Lento tranquillo, cantabile e dolce*

Valentin Silvestrov (1937)

Five Pieces for Violin and Piano

*Intermezzo*

Erkki-Sven Tüür (1959)

Conversio

Justė Janulytė (1982)

Aria for Violin and Accordion

Karolina Mikołajczyk & Iwo Jedynecki

Interlude II

Pēteris Vasks

Plainscapes II and III

Karolina Mikołajczyk & Iwo Jedynecki

Epilogue

**Duo Karolina & Iwo** is a very vibrant and innovative chamber ensemble that stands out in the young generation of classical musicians. Recognized by artists such as Krzysztof Penderecki and Maxim Vengerov, in 2024 they were awarded Poland's most prestigious prize for classical music, the *Polityka Passport*, with the duo being praised for its *"versatility and ability to navigate through diverse musical realms; virtuosity, unbridled imagination, and ingenuity in selecting and creating new repertoire for the distinctive combination of violin and accordion."*

This success follows a long line of Grand Prix and First Prizes at international music competitions, in addition to performances at prestigious venues, including Carnegie Hall, Esplanade Concert Hall (Singapore), The Edge Melbourne (Australia), Teatro del Lago (Chile), Guangzhou Opera House (China), and a sold-out debut performance at the Warsaw Philharmonic (Poland).

The duo has meanwhile thrilled audiences with recitals across the world, performing in 32 countries on five continents. Their repertoire ranges from Bach's Goldberg Variations, through violin sonatas by Mozart, Beethoven, Franck and Penderecki, to thrilling arrangements of other Baroque, Classical, Romantic and 20th-century works, as well as contemporary music, including commissioned pieces and three double concertos. The ensemble is proud to collaborate with leading Polish composers. In 2016, Marcin Błażewicz composed a double concerto for violin, accordion and symphonic orchestra, dedicating it to Karolina and Iwo. In 2019, the Duo collaborated with Krzysztof Penderecki on accordion and violin duo arrangement of his Violin Sonata (1953).

**Mirjam Äkke** is a third year student in the 33rd Class at the EAMT Theatre Department, studying under the hand of Tiit Ojasoo. During her studies she has had the opportunity to take part in numerous workshops, pursue international studies in London, work on camera and demonstrate versatility by participating in projects such as the fashion show. In her reflection on this concert, Mirjam says that *"For the past few months, intensive work on my first diploma piece has brought me into close and sustained contact with Estonian poetry. It has become an important part of my artistic thinking during this period, and I am particularly excited to share a fragment of that experience at ACCORDIONF[est] through the poetry of Betti Alver."*

„Does the ever-expanding nature of our daily reality distract us from what truly matters? Has the drive for a constant development in all life's areas been always serving our best interests? Perhaps something that unfolds sequentially and repetitively—yet remaining closer to nature—might move us more deeply?”

Much like in the art of oratory, music is often employed to fill the spaces between sounds. Pauses, moments for reflection, remain between the completed musical pieces; historically, these intervals were filled with musical interludes or *intermezzi*.

This program is built upon a solid foundation. Selectivity of sound, melodic sensitivity, and simplicity – these qualities characterize especially the works of Valentyn Sylvestrov, and Henryk Mikołaj Górecki. Standing in contrast to this is Erkki-Sven Tüür's *Conversio* (1994), which is distinguished by its deliberate disruption of repetitive structures, giving way to dissonant chaos. A similar formal surprise can be found in György Ligeti's *Musica ricercata* (1953), a work that has already secured its place in the canon of modern music. In the cycle's fourth movement, *Tempo di valse*, repetition returns as the work's fundamental material. Up for Violin by Dariusz Przybylski, a piece composed in 2015, featuring a more expressive style is the starting point of the concert - representing our modern, hectic life, after which Peteris Vasks' Latvian nature-inspired *Plainscapes* come almost as a katharsis. Meanwhile, *Aria* by Justė Janulytė oscillates stylistically between spectralism and minimalism. The piece, dating from 2008, serves as a hallmark of the Lithuanian composer's work—piercing through with monochromatic waves of sound, yet also with sharp dissonances.

In the spirit of the „phobia of pauses”, the program will feature *Intermezza* by Karolina Mikołajczyk and Iwo Jedynecki, and they will be joined by onstage by Mirjam Akke interpreting poetry of Betti Alver - chosen under helpful guidance of Tomasz Cyz, director of the project's premiere at 2025 Eufonie Festival in Warsaw.

„For the music itself—undifferentiated and transcending the notes—speaks in the spaces between the sounds.”



# Inner Journey

07.10.2026 | 19:00

Estonian Academy of Music and Theatre (Black Box)

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Mantas Leonardo Lizzi accordion

## I. Where Order Breaks

Pierre Jodlowski (1971)

Something out of Apocalypse

## II. Echoes of Time

Aurelio Edler-Copes (1976)

Cantiga

## III. The Quiet Struggle

Gabriel Ledoux (1988)

Music for Alim

## IV. Unconditional Love

Jorge Gregorio García Moncada (1975)

Un amor puro e incondicional

*The desire to create Inner Journey grew slowly and naturally. For a long time, I felt that the traditional concert format no longer reflected what I wanted to communicate through music. I began to sense that an accordion performance could become a space of immersion, reflection, and genuine connection - something that invites the audience into an experience rather than a presentation.*

*After months of thinking, searching, and experimenting, the idea finally took shape. Inner Journey emerged as a performance that creates an environment: a place to experience sound, presence, and emotion. In this format, the audience becomes an active participant. I am not positioned as the center of attention, but instead act as a guide - opening the space, shaping transitions, and leading listeners through the four chapters of the performance.*

*Listeners are encouraged to move freely through the space - to walk, change places, sit or lie down, or close their eyes - to listen, breathe, reflect, and experience the performance in their own way. The performance is open to everyone, independent of background or musical knowledge - because we all feel.*

Mantas Leonardo Lizzi

## **I. Where Order Breaks**

This chapter begins the journey in a world that feels unstable. It shows how quickly things can fall apart and how easily balance can turn into chaos. The music creates a sense of pressure and confusion, as if everything is happening at once. It is the moment of realising that disorder exists both around us and inside us. The composer's piece comes from his unusual first encounters with *Apocalypse Now*: first hearing a damaged vinyl of the soundtrack, later reading *Heart of Darkness*, and only afterward seeing the film. What stayed with him was the sense of confusion, instability, and the overwhelming force of war. His music switches between fragments of nostalgic accordion dance material and bursts of chaotic, uncontrolled sound.

## **II. Echoes of Time**

Here, the atmosphere shifts from chaos to memory. The music feels connected to something old but still alive today. It reminds us that history, culture, and personal memories stay with us and shape who we are. This chapter invites quiet reflection and a feeling of being linked to the past. Edler-Copes bases his work on several *Cantigas de Santa Maria*, aiming to bring medieval sonorities into contact with textures that recall electronic music. He chose the accordion for its ability to imitate both early instruments and electronic-like sounds. The piece explores how these different sound worlds can coexist and interact.

## **III. The Quiet Struggle**

This chapter turns inward. It describes the small, private struggles that people carry every day - the ones that are not visible from the outside. The music moves through fragility, uncertainty, and the effort it takes simply to keep going. It is an honest moment of looking at our inner world. Ledoux combines documentary recording with composed music. The project shifted direction when he recorded a conversation with Alim, a man he often met while he was begging. Learning about Alim's medical and personal challenges changed the focus of the work, highlighting the imbalance between their situations and the difficulty of responding to someone else's reality. The piece incorporates musical material related to José Evangelista, as requested for the commission.

## **IV. Unconditional Love**

The final chapter opens into warmth and calm. It portrays a kind of love that is steady and simple - based on care, understanding, and being present. The music has a gentle, supportive quality, offering a sense of connection and acceptance. It feels like arriving at a place of clarity and compassion. The composer builds this piece from childhood memories of his mother playing waltzes on the accordion. He asked her to play the tune again many years later, recorded it, and reshaped it through analysis, reconstruction, and electronics. Her spoken memories - recorded during the process - guided the form of the piece, gradually revealing personal stories and strong family connections that shaped the final musical structure.

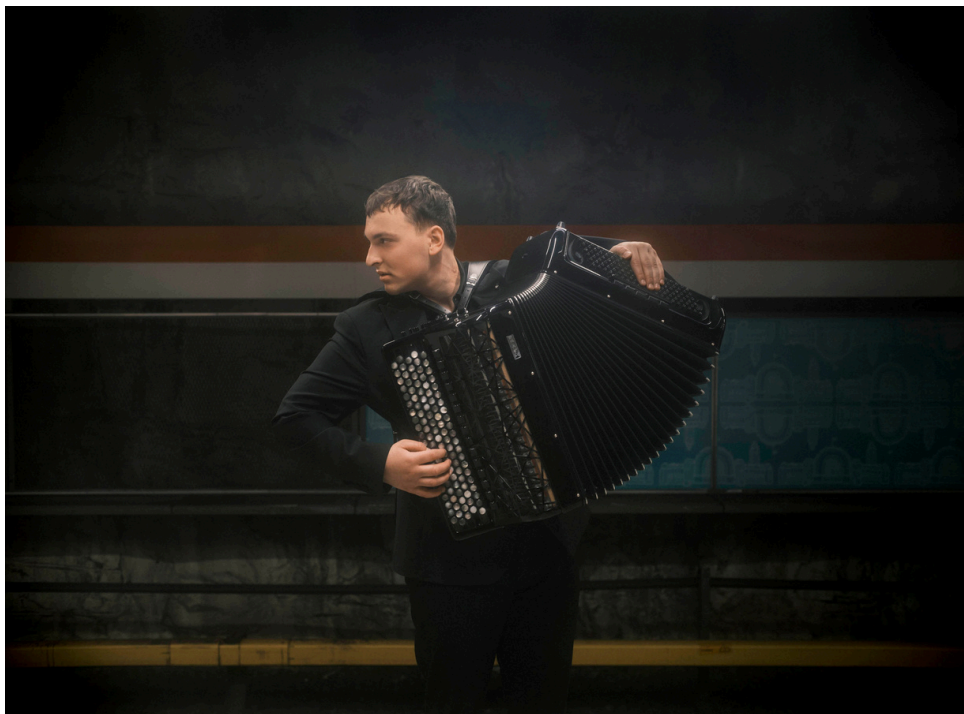
**Mantas Leonardo Lizzi** is an Italian-Lithuanian musician known for his expressive performance style, artistic versatility, and a distinguished record of more than 60 first prizes and Grand Prix awards from international competitions across Europe.

His work spans solo, chamber, and orchestral performance, shaped by a precise sense of sound, form, and contemporary artistic thinking. He has appeared with leading orchestras and ensembles, including the Lithuanian National Symphony Orchestra, St. Christopher Chamber Orchestra, Vilnius State String Quartet, Klaipėda Brass Quintet, and the Klaipėda City Choir, developing a wide-reaching performance profile across classical and contemporary music.

His distinctions include the “Lietuvos Maksimalistas” scholarship for outstanding musical accomplishments and second prize in the Junior Coupe Mondiale category at the 75th Coupe Mondiale in Switzerland. He was previously supported by the M. Rostropovich Charity and Support Fund “Help for Lithuanian Children,” appearing regularly in concerts dedicated to emerging young performers.

Active in contemporary music and experimental creation, he explores extended techniques, new sonic materials, and interdisciplinary approaches. His recent work includes premieres and collaborations at the Darmstadt Summer Course in Germany and the Lucerne Contemporary Music Academy in Switzerland, contributing to new perspectives within today’s musical landscape.

He is currently continuing his professional development at the Sibelius Academy in Helsinki.



# Solo Concert

08.10.2026 | 19:00

Estonian Academy of Music and Theatre (Great Hall)

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## Aleksandar Radović accordion

François Couperin (1668–1733)

Sarabande l'Unique

Johann Sebastian Bach (1685-1750)

Prelude and Fugue in C-sharp minor BWV 873

Sampo Haapamäki (1979)

Power

Staffan Mossenmark (1961)

Water Spirit

Paavo Korpijaakko (1977)

Sonata No.1 "Ultra"

*Presto*

Felix Mendelssohn (1809-1847)

Scherzo à capriccio, WoO 3\*

Modest Mussorgsky (1839-1881)

Varlaam's Drinking Song\*

Camille Saint-Saëns (1835-1921)

Danse macabre, Op.40\*

\*Arrangements for solo accordion by Yuri Shishkin

Rather than following a chronological path, the programme moves between different conceptions of musical expression: from the passionate rhetoric of the Baroque to the exploration of sound in contemporary music, and from abstract musical structures to character, drama and spectacle. What connects these worlds is the accordion's remarkable ability to transform itself—and, with it, the music it encounters.

The programme opens with the refined François Couperin's *Sarabande l'Unique*, followed by Bach's Prelude and Fugue in C-sharp minor BWV 873. The inward character of the Bach is followed by a decisive change of perspective in Sampo Haapamäki's *Power* and Staffan Mossenmark's *Water Spirit*. Contemporary sound takes the instrument beyond the traditional language of the accordion, treating its bellows, resonance and changing timbral possibilities as active elements of the musical material.

Paavo Korpijaakko's Sonata No. 1 "Ultra" forms a further stage in this progression. Its virtuosity is not simply a display of technical ability, but part of a highly physical musical language in which momentum, intensity and contrast become central to the experience. From here, the programme turns towards three works in which existing musical material is transformed through the accordion: Mendelssohn's *Scherzo à capriccio*, Mussorgsky's Varlaam's Drinking Song, and Saint-Saëns's *Danse macabre*, all arranged for solo accordion by Yuri Shishkin. Music originally conceived for piano, voice or orchestra is condensed into a single performer, requiring the accordion to suggest multiple voices, instrumental colours and dramatic characters simultaneously. The theatricality of Mussorgsky and the macabre dance of Saint-Saëns acquire an especially vivid physical presence in this setting, while Mendelssohn's scherzo brings the programme to its final turn with its characteristic lightness, agility and capricious energy.

**Aleksandar Radović** is a classical accordianist emerging from the famous accordion school of Kragujevac, Serbia. He demonstrated a passion for music from an early age, beginning his formal training at the "Dr. Miloje Milojević" Music School under Professor Tanja Savatić before moving into the class of Professor Igor Petrović. Radović pursued his higher education at the Faculty of Philology and Arts at the University of Kragujevac in the class of Miodrag Djordjević and recently expanded his studies internationally by continuing at the Estonian Academy of Music and Theatre in the class of Momir Novaković, another alumnus of the Kragujevac accordion school. Throughout his education, he has been highly active in the European classical accordion scene, earning recognition for his technical precision and expressive performances. He has achieved notable success at numerous national and international competitions, including the 1<sup>st</sup> place at *Accordéons-nous* competition in Mons, Belgium and the 4<sup>th</sup> place at the acclaimed *Arrasate Hiria* International Accordion Competition in Arrasate, Spain, both in 2024.



# Concert Dinner at Puri

09.10.2026 | 19:00

Puri Restaurant Kakumäe

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On 9 October, **ACCORDIONF[est]** returns to Puri Restaurant, bringing exceptional accordion music, fine food and a warm evening atmosphere to the seaside setting of Kakumäe.

Performing throughout the evening:

Albert Woelke

Henri Zibo

Momir Novaković

Plus **surprise guest performers** to be revealed during the evening.

This special evening brings music and gastronomy together in Puri's intimate and welcoming atmosphere. Musicians with different backgrounds, styles, and artistic approaches will present a programme that highlights the remarkable versatility of the accordion.

Located in Haven Kakumäe marina, Puri Restaurant offers a relaxed dining experience accompanied by magnificent views over the harbour.

Reserve your dinner through **Fienta**.

# Anta & Vija

10.10.2026 | 19:00

Viimsi Artium (Chamber Hall)

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Anta Pukīte accordion

Vija Moore balafon

Adétikopé

*Based on traditional melodies from Mali and Burkina Faso*

Alšvanga

*Based on traditional melody from Alšvanga, Kurzeme, Latvia*

Lūdzu Dievu, lūdzu Laimi (I Pray to God, I Pray to Laima)

*Based on traditional Latvian folk song, solo accordion*

Vija Moore (2001)

Op. 28 in D minor

*solo balafon*

Vakarā (In the Evening)

*Based on traditional melodies from Latvia and Estonia*

Magariganko

*Based on traditional melodies from West Africa*

This programme brings together musical traditions from Latvia, Estonia and West Africa, viewed through the individual musical language of performers Anta Pukite and Vija Moore. The folk melodies heard throughout the programme are not presented as fixed historical material, but as sources of inspiration for new arrangements and interpretations created by the two performers.

The programme moves between Latvian and Estonian folk traditions and melodies from Mali, Burkina Faso and the wider West African region. Repetition, cyclical movement and dance are recurring elements, connecting musical practices that emerge from very different cultural contexts. In *Alšvanga*, for example, the repetitive character of an old flute and bagpipe melody evokes a ritual atmosphere, while *Adétikopé* and *Magariganko* bring together traditional West African melodies associated with dance, celebration and communal life. The Latvian folk song *Lūdzu Dievu, lūdzu Laimi* (eng. I Pray to God, I Pray to Laima) offers a more intimate moment, expressing gratitude through the voice of a traditional melody. *Vakarā* (eng. In the Evening) combines Latvian and Estonian material within a contemporary aesthetic shaped by flowing harmonies and minimalist processes.

At the centre of the programme is Vija Moore's Op. 28 in D minor for solo balafon, an original composition in which melodic patterns unfold through harmonic cycles and the continuous physical movement of the performer.

Across the programme, tradition and contemporary creation are therefore closely intertwined. The folk melodies provide the starting point; Anta Pukite and Vija Moore transform them through their own arrangements, instrumentation and musical perspectives, creating a dialogue between inherited material and the present.

**Vija Moore** is a Latvian musician, percussionist, and composer. She grew up playing classical percussion, performing Latvian folk music, and engaging with Latvia's alternative music scene. These diverse musical experiences have shaped her artistic path and led her to pursue both Bachelor's and Master's degrees in Global Music at the Sibelius Academy in Helsinki.

During her studies in Helsinki, Vija began exploring the West African balafon, a melodically and timbrally rich instrument with a deeply rooted tradition passed down through generations. She is currently exploring new sonic landscapes through original compositions that bring together the diverse musical traditions she has encountered, working primarily with balafon, voice, and percussion. For Vija, musical development requires a willingness to be innovative, unconventional, and sometimes even strange, allowing music to remain alive and responsive to the changing realities of the present.

Since 2021, she has been a balafon player with the trio Nielslens Lielsliens, and since 2023, she has performed as a percussionist with the contemporary folk band Tell Your Birds. She has also composed and produced music for contemporary dance, theatre, and community-based theatre projects.

**Anta Pukīte** is a Latvian classical accordionist. After completing her Bachelor's degree at the Jāzeps Vītols Latvian Academy of Music in Riga, she continued her artistic development in Tallinn, where she completed a two-year Master's programme at the Estonian Academy of Music and Theatre.

Alongside her formal studies, Anta has developed her musicianship through masterclasses with internationally recognised accordionists including Vladimir Blagojević, Samuele Telari, Bjarke Mogensen, and Marie-Andrée Joerger, among others. While firmly rooted in classical training, she has long been drawn to world and folk music. She comes from the small town of Alsunga, known for its distinctive and rich folk traditions, and grew up closely connected to this musical heritage through both performance and experience.

Following her studies, Anta has been primarily based in Latvia, exploring new contexts and possibilities for the accordion beyond its conventional repertoire. This has led her to a range of diverse and unconventional projects alongside her work as a classical accordionist. Since 2021, she has been a member of the Latvian hip-hop group MESA, and since 2025, she has performed with the folk group Trio Bille, focusing on ethno music.

**Vija Moore and Anta Pukīte** met in 2025, when a shared curiosity about each other's instruments quickly developed into a creative friendship. Their collaboration is rooted in the striking contrast between the two instruments: the balafon combines melody and percussion through repeating patterns and rhythmic groove, while the accordion can simultaneously produce bass lines, chords, and melodies across a wide register, using sustained sound and harmonic density in ways the balafon cannot.

Rather than treating these differences as limitations, the duo uses them as the foundation for their musical dialogue. They co-create original compositions and new arrangements inspired by traditional music, combining contemporary improvisation and extended techniques with melodic material drawn from Latvian and West African traditions.

Both musicians come from diverse musical backgrounds, and this breadth informs their shared approach to composition and arrangement. Their repertoire centres on original interpretations of traditional music from Latvia and West Africa, alongside improvisations and contemporary works created specifically for this rare and compelling combination of instruments.





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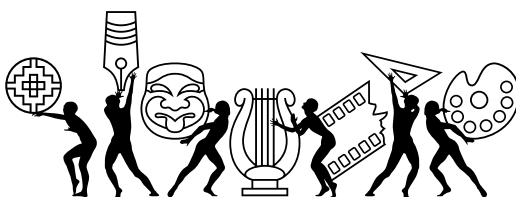
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