

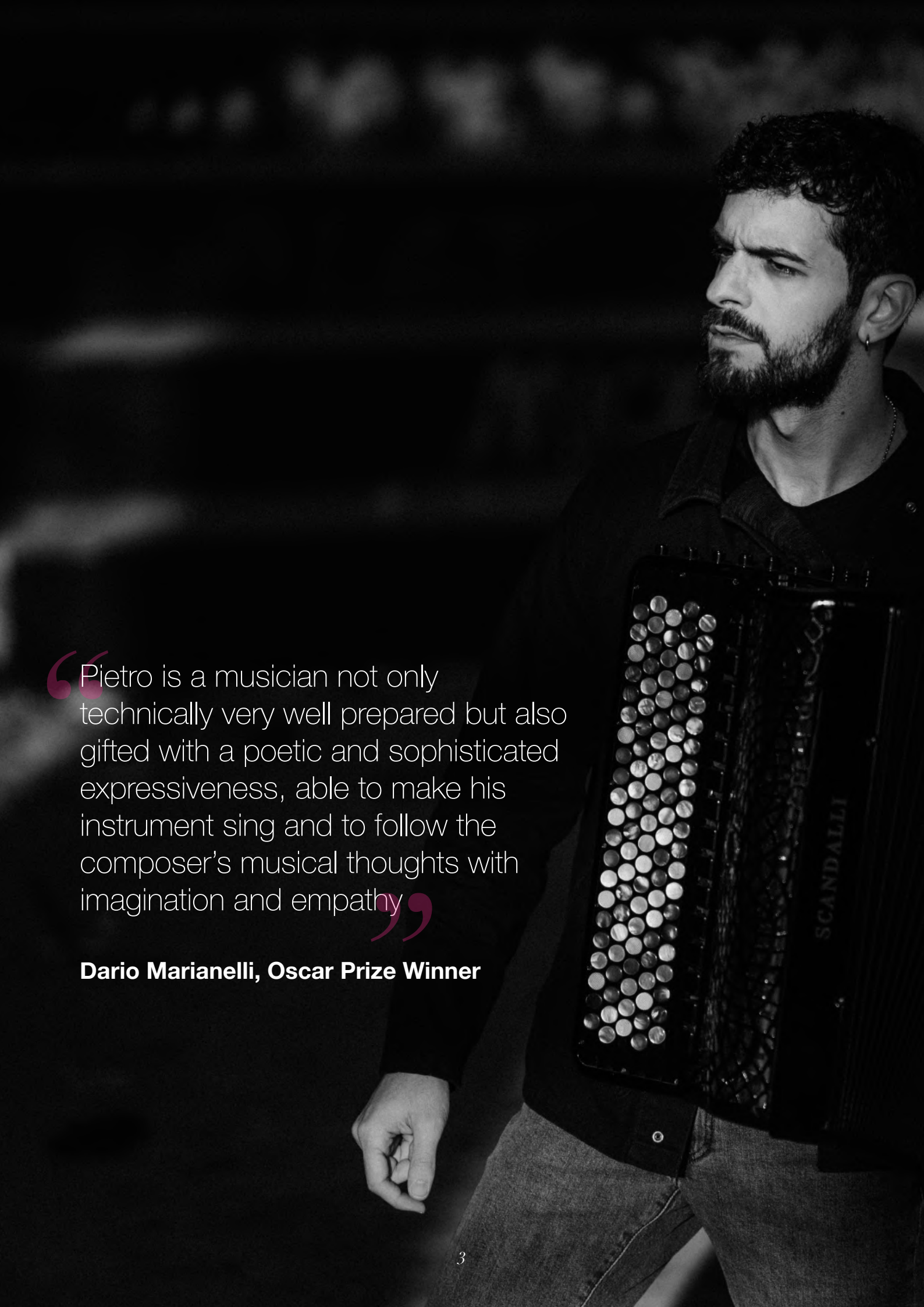
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PIETRO ROFFI DOSSIER 2022/2023/2024



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“Pietro is a musician not only technically very well prepared but also gifted with a poetic and sophisticated expressiveness, able to make his instrument sing and to follow the composer’s musical thoughts with imagination and empathy”

Dario Marianelli, Oscar Prize Winner

BIO

Pietro Roffi's intensive concert activity has led him to soloist performances, with chamber ensembles and symphonic orchestras, in hundreds of concerts on five continents. His repertoire ranges from classical to tango, from his own compositions to film music.

On the occasion of **Ennio Morricone's** 90th birthday, he made his solo debut with the **Orchestra of the Accademia Nazionale di Santa Cecilia** conducted by Carlo Rizzari, at the Auditorium Parco della Musica in Rome, performing a new composition written by the Oscar winner Dario Marianelli for this special occasion.

Future engagements include debuts with the Orquestra Sinfônica Brasileira in Rio de Janeiro (**Brazil**), the Bohuslav Martinu Philharmonic Orchestra in Zlín (**Czech Republic**), the AASSM Symphony Orchestra in Izmir, the CRR Youth String Chamber Orchestra in Istanbul and the Bursa District State Symphony Orchestra in Bursa (**Turkey**) and the Orquesta Sinfónica Nacional in Santiago (**Chile**).

He has performed in prestigious seasons and theaters in Europe and across the globe, at venues in **Germany** (Die Glocke in Bremen, where he performed the "Fairy Tales" concerto for accordion and orchestra by V. Trojan with the Internationalen Jugendsinfonieorchestern), **Romania** (Romanian Athenaeum in Bucharest, with the National Youth Orchestra conducted by Gabriel Bebeșelea), **Lithuania, England** (Royal Academy of Music in London and Peterborough Cathedral), **Argentina** (with a sold-out tour of thirteen cities), **Malta** (Bir Miftuh International Music Festival), **China** (Beijing, Shenzhen and the Nanjing University of Arts), **Australia** (Melbourne and Woodend Winter Arts Festival in the Victoria State), **Brazil** (Rio de Janeiro, Sala Italia and the Museu de Belas Artes), **France, Spain, Croatia and Norway**. His performances in **Italy** include events such as the IUC season at La Sapienza University in Rome, the Unione Musicale in Turin, the Mantova Chamber Music Festival, the Narnia Festival and the Vittorio Emanuele Theatre in Messina. In 2022 he made his debut with the Odeion String Quartet in **South Africa**, performing in theaters in some of the country's main cities with his brand-new arrangement of Antonio Vivaldi's Four Seasons for accordion and string quartet.

In September 2021, he debuted his own composition, the "**Goldberg Rework**", in a duet with the Latvian accordionist Ksenija Sidorova. To mark the centenary of the birth of Astor Piazzolla, in 2021 Pietro toured the "Tutto Tango #piazolla100" project in Italy as a duo with the pianist Alessandro Stella.

In 2017 he performed in the Concerto Suite with music for the film "Anna Karenina" composed by **Dario Marianelli** with the Roma Tre Orchestra, in Rome and Pordenone, under the direction of Luciano Acocella; on this occasion, Pietro met the Oscar-winning composer, who in November of the same year asked him to record the soundtrack of the film "Nome di donna" directed by Marco Tullio Giordana. He has also recently recorded the soundtrack of "**Pinocchio**" (by Matteo Garrone, with Roberto Benigni) written by Dario Marianelli, nominated for the David di Donatello Awards.

He recorded and co-produced the music for the French TV series "La Garçonne" with Mokadelic (France2).

In September 2019, Pietro released "**1999**", his first solo album of original compositions for accordion and electronica, for the INRI Classic label. In 2021 the album won the Orpheus Award for the **best Italian accordion record** of 2019/20.

In 2018, alongside the pianist Alessandro Stella, Pietro published the EP "Tutto Tango | Live in Rome" and, in 2021, "La vie en blanc", a monographic work on Erik Satie, for the Extended Place label.

Pietro's music is regularly broadcast by the major European radio stations (BBC 3, WDR 3, Klassik Radio, Deutschlandfunk Kultur, NPO, Rás 1, Antena 2 Portugal, DR P2, Radio France, etc...) and performed in prestigious concert halls. Recently, a selection of his compositions for accordion and string quintet were performed at the Concertgebouw in Amsterdam. His "Nocturne" for accordion and string quintet is included in the album "Piazzolla Reflections" by Ksenija Sidorova released in 2021 for the label Alpha Classics.

He has held masterclasses as a lecturer at the National University of Music in Bucharest, recorded live concerts for national TV and radio in China, Romania and Italy and each year is invited to represent his home country by Italian Embassies and Institutes of Culture around the world.

In 2010 he won the First Prize at the International Competition of Castelfidardo (virtuoso category).

Pietro studied at the Santa Cecilia Conservatory in Rome under the guidance of Massimiliano Pitocco, graduating summa cum laude. He has attended seminars with accordion pioneers such as Owen Murray (UK), C. Jacomucci (Italy), Y. Shishkin (Russia), F. Angelis (France), M. Rantanen (Finland), S. Hussong (Germany), C. X. Qing (China), R. Sviackevicius (Lithuania), I. Alberdi (Spain), A. Melichar (Austria).

Pietro plays a **Scandalli Extreme** built in Castelfidardo.

2022/23 season only



“A technique that was stylistically and technically brilliant and demonstrated a complete mastery of this complex instrument”

The Times of Malta

“Pietro has never played ostentatiously placing himself in the foreground, but he let his extraordinary talent shine, creating a shared feeling as a true component of the orchestra”

Kreiszeitung, Germany

“Pietro gave one of the most memorable recitals we have had for years. Wonderful colors flowed continuously from his black accordion, and the hall was filled with the warmth of his music and his personality. We were privileged to have this remarkable young man spend time with us”

John Marsden, Australian writer

“The young and talented accordionist manages, as only the elected ones can do, to transform his accordion in various instruments”

Puntual, Argentina

“From the start, watching him play was an absolute pleasure: he is enamored of his instrument, ceaselessly finding new and creative sound effects, using his entire body, to make some of the most beautiful music that I have ever heard. While parts of the city were in total darkness, the Odeion’s stage was a beacon of light. I have never heard anything like it”

Naomi Morgan, South-African writer

“As Einstein said «everybody knows that something is impossible to achieve, until some naïve person who doesn't know this comes along and invents it». The «naïve person», after a tour that brought him everywhere, became a world famous star. Let's not have low self-esteem. We are still the Italians we used to be”

Tosca, Italian singer



PROJECTS

Vivaldi and Piazzolla:

The Eight Seasons

for accordion and strings

Goldberg Rework:

Ksenija Sidorova & Pietro Roffi

two accordions on the stage

Reeds and keys:

Tutto Tango

accordion and piano, with Alessandro Stella

Reeds and keys²:

Vocalise

accordion and piano, with Alessandro Stella

Solo accordion:

Accordion Kaleidoscope

Solo accordion²:

1999

original compositions by Pietro Roffi

Fairy Tales

Concerto for Accordion and Orchestra

written by Václav Trojan

Vivaldi and Piazzolla:
The Eight Seasons
*for accordion and strings**



Vivaldi and Piazzolla:
The Eight Seasons
for accordion and strings

Two of the most beloved composers by the public of all latitudes, Vivaldi and Piazzolla, talk about “Seasons” and never cease to amaze. Listen to these two masterworks in a brand new arrangement for accordion and string quintet (or string orchestra).

Astor Piazzolla (1921-1992) Oblivion

Pietro Roffi (1992*) Hysteria

Antonio Vivaldi (1678-1741)

Concerto No. 1 in E major, Op. 8, RV 269, "Spring" (La primavera)*
I. Allegro
II. Largo e pianissimo sempre
III. Allegro pastorale

Astor Piazzolla

Verano Porteño**

Antonio Vivaldi

Concerto No. 2 in G minor, Op. 8, RV 315, "Summer" (L'estate)*
I. Allegro non molto
II. Adagio e piano – Presto e forte
III. Presto

Astor Piazzolla

Otoño Porteño**

Antonio Vivaldi

Concerto No. 3 in F major, Op. 8, RV 293, "Autumn" (L'autunno)*
I. Allegro
II. Adagio molto
III. Allegro

Astor Piazzolla

Invierno Porteño**

Antonio Vivaldi

Concerto No. 4 in F minor, Op. 8, RV 297, "Winter" (L'inverno)*
I. Allegro non molto
II. Largo
III. Allegro

Astor Piazzolla

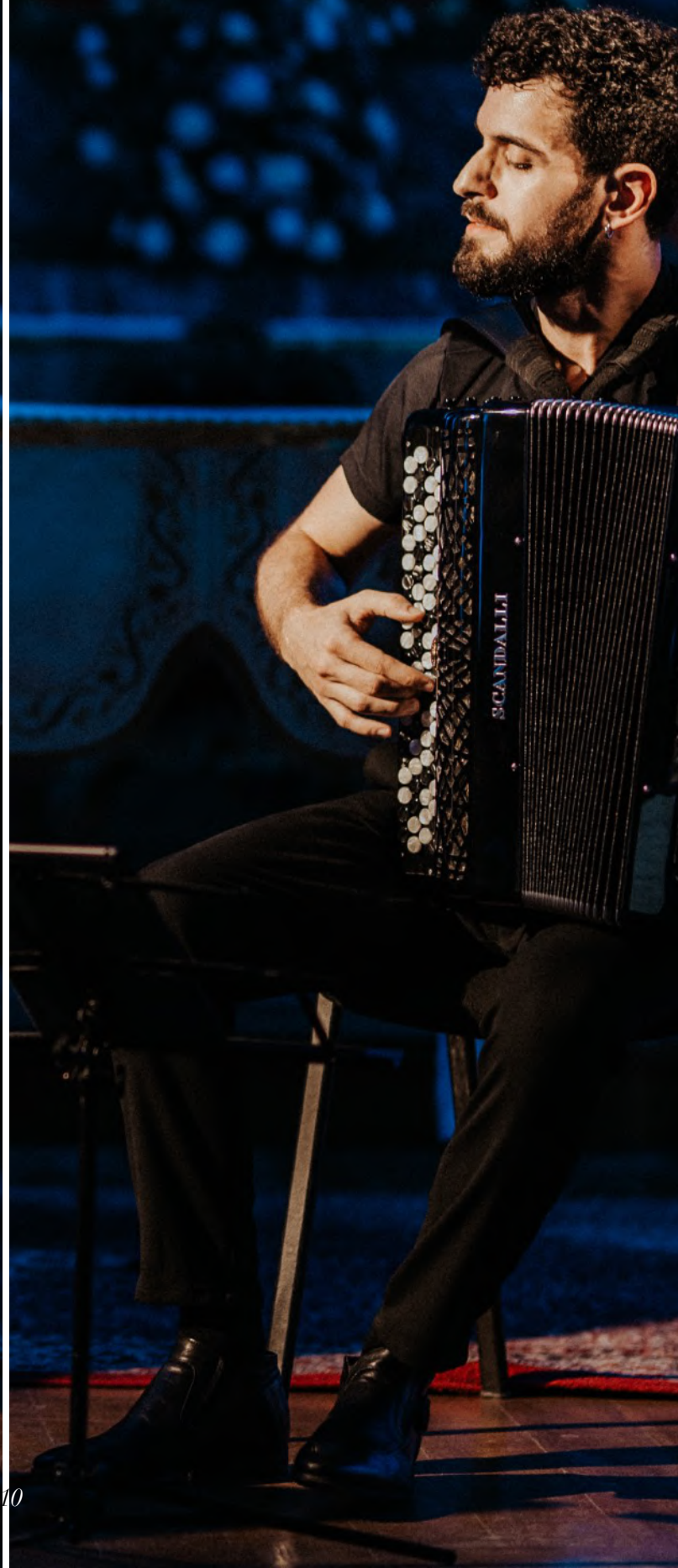
Primavera Porteña**

* original arrangement for accordion and string orchestra by Pietro Roffi

** original arrangement for accordion and string orchestra by Claudio Constantini

This concert can also be made for accordion and string quartet. In this case the Vivaldi's Four Seasons will alternate with **Astor Piazzolla's “Five Tango Sensations”**.

Goldberg Rework:
Ksenija Sidorova & Pietro Roffi
two accordions on the stage



Goldberg Rework:
Ksenija Sidorova & Pietro Roffi
two accordions on the stage

ARIA and 30 VARIATIONS for 2 accordions
written by Pietro Roffi *after* Johann Sebastian Bach

The accordion finds its deepest spiritual identity in the air of the bellows. But if we were asked what the «cultural» identity of this instrument is, we certainly could not give a single answer. Is the accordion the tango? The Italian ballroom dancing? Russian songs? The French waltz? Avant-garde music? The Samba? Which word among these appears in people's minds when they listen to the sound of this instrument?

Aria	Variatio 16: Overture
Variatio 1: Opening	Variatio 17: Watercolors (Homage to Luciano Fancelli)
Variatio 2: Twittering	Variatio 18: Song from ancient times
Variatio 3: Première Valse	Variatio 19: Deuxième Valse
Variatio 4: Glissando	Variatio 20: Waterdrops
Variatio 5: «Like a river flows...»	Variatio 21: Despertar
Variatio 6: In a swing mood	Variatio 22: Alla breve
Variatio 7: Tarantella	Variatio 23: Waterfalls
Variatio 8: In tempo di Samba	Variatio 24: Slow-motion
Variatio 9: Lent et douloureux (Homage to Erik Satie)	Variatio 25: Nocturne, transfiguration
Variatio 10: Allegretto rustico	Variatio 26: Con fuoco (moto perpetuo)
Variatio 11: Butterflies	Variatio 27: Serendipity
Variatio 12: Eleven on eight	Variatio 28: Ricochet
Variatio 13: A new era	Variatio 29: A theatrical pie(è)ce
Variatio 14: Oltrepassare	Variatio 30: Gran Finale (Homage to Ennio Morricone)
Variatio 15: At the milonga (Homage to Astor Piazzolla)	Aria da capo

total duration: 1 hour and 15 min approx.

TEZARTS

This project is managed in collaboration with Tez Arts

Contact Tugce Tez (tugce@tezarts.com)

Reeds and keys:

Tutto Tango *and* Vocalise

accordion and piano, with Alessandro Stella



Reeds and keys:

Tutto Tango

«The tango is a direct expression of something that poets have often tried to state in words: the belief that a fight may be a celebration». Jorge Luis Borges gives an exact definition of what this musical genre is able to convey to those who listen to it.

Piazzolla's greatest hits in good shape. New original arrangements from the Astor's quintet scores made during the Pandemic to breath new life to these pieces.

Astor Piazzolla (1921-1992)*

Oblivion

Estaciones Porteñas

- Verano Porteño

- Invierno Porteño

- Primavera Porteña

- Otoño Porteño

Ave Maria

Violentango

Vuelvo al Sur

Jeanne y Paul

Café 1930

Libertango

*original arrangements by Pietro Roffi and Alessandro Stella

total duration: 1 hour approx.

Reeds and keys²:

Vocalise

The accordion as a voice of the soul.

Which says a lot.

Cesar Franck (1822-1890)

Prélude, fugue et variation

Johann Sebastian Bach (1685-1750)

Adagio, from Easter Oratorio BWV 249

Heitor Villa-Lobos (1887-1959)

Cantilena, from Bachianas Brasileiras No. 5

Astor Piazzolla (1921-1992)

Milonga en Re

Alessandro Marcello (1673-1947)

Adagio, from Oboe Concerto in D minor

Rafael Guastavino (1842-1908)

'La Rosa y el Sauce'

Antonio Vivaldi (1678-1741)

'Sposa son disprezzata'

Christoph Willibald Gluck (1714-1787)

Melody, from Orfeo ed Euridice

Sergei Rachmaninoff (1873-1943)

Vocalise

total duration: 1 hour approx.

Solo accordion:
**Accordion
Kaleidoscope**
and 1999



Solo accordion:

Accordion Kaleidoscope

The “classical” recital.

Music by: [...]*



total duration: 1 hour approx.

*the program of this recital draws mainly from “classical” music (from the Scarlatti’s baroque to the original pieces written by Gubajdulina; even Mozart or Glass, why not?) and is chosen by Pietro in agreement with the director of the season, on the basis of the artistic needs of the moment and on the acoustics of the concert hall.

Solo accordion²:

1999

“1999” is a collection of musical tales that describe some of the stages of my journey with the accordion. A journey I have been on for more than twenty years. A journey through the alleys and walls of the cities I’ve grown in, through starry skies of far countries or intimate thoughts and enlightening experiences of my childhood. A journey through my roots, those of the countryside surrounding Rome, and experiences in cities thousands of miles away. These tracks often tell about distances and separateness from places, distances from people or feelings felt even only once but still alive and strongly echoing inside of me.

This live concert is taken from the album published under the INRI Classic label in 2019.

Pietro Roffi (1992*)

INTRO
DANSE CHRONIQUE
BLUE RIO
POSTCARD N.1
EST OVEST
CANTO NOTTURNO
NOCTURNE
OUR EVENINGS (for organetto)
GUDJA
POSTCARD N.2
STORIE INVENTATE
HYSTERIA
IS THERE A PLACE IN YOUR HEART?

total duration: 1 hour approx.

(This concert can be requested in the acoustic version and in that one with the electronics)

Fairy Tales

Concerto for Accordion and Orchestra

written by Václav Trojan



"FAIRY TALES"

Concerto for Accordion and Orchestra

written by Václav Trojan (1907-1983)

Václav Trojan composed his "Fairy-Tales" for Accordion and Orchestra in 1959 as a concert suite, using the accordion, on the one hand, for descriptive purposes, such as the roaring of the dragon in the third fairy-tale, and combining it, on the other hand, with other instruments, thus achieving a fresh coloring complying well with the slightly burlesque subject. Apart from the accordion, he used in the orchestra a piccolo, a flute, an oboe, percussion instruments, a celesta, a piano, and strings. The whole suite is characterized by the humorous talent of its composer: from beginning to end it tells its stories with humorous enthusiasm. The serious pieces which occur here and there bow to the law of contrast which applies in music, too. Similarly as in real life, neither in music can we laugh all the time. The names of the individual fairy-tales and the character of Trojan's music are sufficient to make the listener understand what the composer had in mind. The composition begins with an overture written in the form of a sonata of a playful dancing character which leads us straight into the fairy-tales. To bring about a change of mood the composer introduces us to the Sleepy Princess who resists all attempts to wake her from her beautiful dream. Soon we leave her because we find in our hands a Magic Box which is quite amazing as it pours out magic and charms. To afford some action, the composer produces a fairy-tale with all the usual trimmings: we see an unhappy princess, a dragon roars in a fugue, and then his heads are cut off one after another by none other than the prince who comes to free the princess. Naturally we are not surprised when the young couple rejoices over the vanquished beast. After such an exhausting experience we must have some light entertainment. And is not a beautiful roundabout an enchanting fairy-tale, too, and not only for children? Its funfair gaiety bursts out in a lively waltz and we feel the atmosphere of a village fair. And the accordion comes into its own again. A sailor appears and plays it good and proper. The dance changes from a merry tune into a seductive one. What has happened? The accordion was enchanted and seduced the sailor to follow it into the depth of the sea. Perhaps it was a Siren or merely a woman - but the story comes to a bad end. The composer cannot, however, tolerate a sad end to his work and therefore concludes his suite with the "Acrobatic Fairy-tale"; similarly as the roundabout, the flying trapeze and tight-rope afford an enchanting spectacle, too, and can both be ranged among fairy-tales. And why could not the human feelings which we hear in the lyricism of Trojan's music find expression even here? After all, a circus is brought to life by people, too. In Trojan's suite reality mingles with phantasy, gaiety with wistfulness, but everything is good-natured and, but for the unfortunate sailor, everything would end well. However, one story cannot spoil the whole work which affords a cheerful impression. Trojan's "Fairy-tales" enrich world literature for the accordion in a new and important way, the performing soloist having an opportunity to display not only his musicality, but also his virtuosity.

Concerto in 7 movements:

- Let us dance into the Fairy-tales
 - The sleepy princess
 - The magic box
- The enchanted princess, the brave prince and the evil dragon
 - The naughty roundabout
- The sailor and the enchanted accordion
 - The acrobatic Fairy-tale

total duration: 24 minutes approx.

ORCHESTRA: Flauto - Flauto piccolo (cambia in Flauto grande 2) - Oboe - Corno inglese - Clarinetti Sib 1. 2. - Clarinetto basso Sib - Tromba Sib - Timpani --Batteria: Triangolo- Tamburina-Tamburo piccolo - Tamburo rullante - Tom-tom - Tam-tam - Campana - Campanelli - Xilofono - Piatti - Grancassa - Tavoletta sonora -Celesta - Piano - Archi - Accordion solo

VIDEO



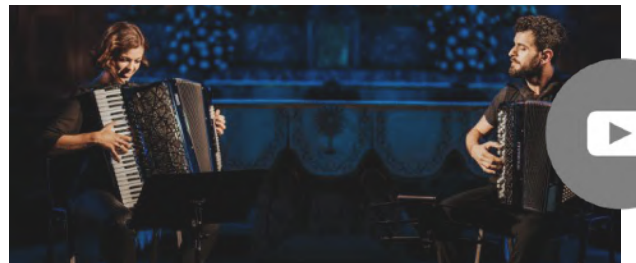
DEBUT WITH THE ORCHESTRA
DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA



FRÉDÉRIC CHOPIN: "MINUTE VALSE"



"FAIRY TALES" AT THE DIE GLOCKE



"GOLDBERG REWORK":
KSENIJA SIDOROVA & PIETRO ROFFI (private)



"1999": LIVE AT PARCO DELLA MUSICA



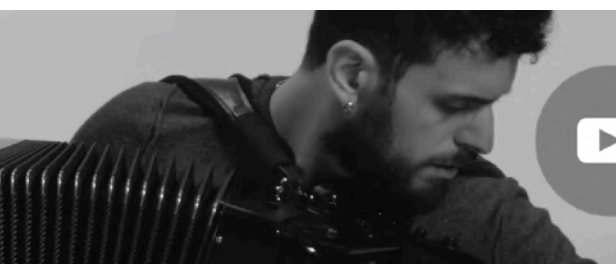
"OBLIVION" AT THE ROMANIAN ATHENAEUM



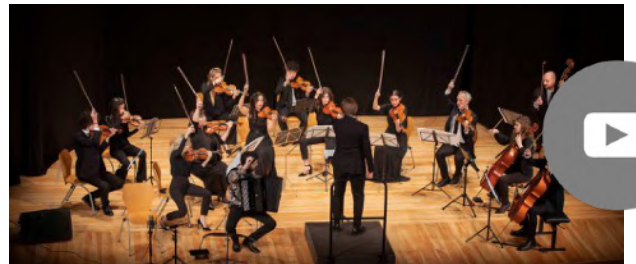
"VIOLENTANGO" WITH ALESSANDRO STELLA



KSENIJA SIDOROVA PLAYS ROFFI AT THE
CONCERTGEBOUW



ERIK SATIE: "GYMNOPÉDIE NO.1"



"HYSTERIA" WITH STRING QUINTET

SOCIAL



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