



Andreas Borregaard, accordion

Friday 31st October 2025, 8pm

The Anatomy Rooms, Aberdeen

Programme

Laura Bowler & Sam Redway *POWER PLAY (2024) **

Niels Rønsholdt *Until Nothing Left (2017)*

* Commissioned by MINU & Andreas Borregaard
in collaboration with New Music Dublin & sound, with support from Augustinus.

Programme notes

Strapped to the chest with the box as torso, the bellows as lungs and an organically flexible sound production, the accordion is an instrument closely connected to the body of the musician. Adding to this the performer's free voice and face directed towards the audience, the instrument's unique potential in theatrical performance becomes evident.

Since 2016 Andreas Borregaard has explored what it means for the instrumentalist to move into other domains of stage performance. This has led to a number of new works from acclaimed composers such as Jennifer Walshe, Simon Steen-Andersen, Philip Venables, Laura Bowler and Niels Rønsholdt – as well as a PhD in artistic research named “Just Do It! – exploring the musician’s (use of) bodily performance” (NMH, Oslo, 2023).

Although stemming from quite different aesthetic realms, the two works of this concert both explore various types of power relations. “**POWER PLAY**”, written by Laura Bowler and Sam Redway, is “*a playful yet confronting examination of class, money and power drawing on the traditions of commedia del arte.*”

Andreas Borregard as Zanni finds himself in a space of almost no control, no worth and desperation. He is confronted by a voice of power presenting as human.” (Bowler & Redway)

The theatrically loaded stage is continued into Niels Rønsholdt’s less explosive but still very powerful piece, “**Until Nothing Left**”. In this piece, the audience plays an important and active role as the piece engenders – but also questions – an unusual sense of community in the concert hall.

Biographies

Through an extensive career as soloist and chamber musician, **Andreas Borregaard** communicates the accordion’s fascinating qualities and palette of expressions to a wide audience. Collaborating with composers from all over Europe, he is actively influencing the development of this young instrument’s use and repertoire - and pushing the boundaries of the performer’s involvement on stage. Through a parallel fascination with early music, he explores how the accordion can add new colours to the keyboard repertoire of the 18th century.

In 2013 Andreas Borregaard was awarded with the Danish Arts Council’s “Young Elite”-scholarship aimed to support the country’s most significant talents across all musical genres, and in 2017 the Danish Composers’ Society awarded him their “Music Prize” in recognition of his work.

Andreas Borregaard started playing the accordion at the age of 5 in his hometown of Allerød, Denmark. In 2001 he began his studies at The Royal Danish Academy of Music in Copenhagen with professor James Crabb. After 5 years of study he graduated with Bachelor and Master degrees, obtaining the highest possible marks in all subjects. He was then immediately admitted into the Soloist Class (advanced performance degree), graduating with an official debut concert in spring 2010.

However, Andreas Borregaard already made his international solo debut in 2007 with the BBC National Orchestra of Wales performing the UK-premiere of Giya Kancheli’s “Kapote” for accordion and orchestra. In 2012 he premiered Fredrik Österling’s (SE) theatrical concerto ‘Endymion’ (2012), in 2017 the cross-disciplinary ‘Aeolian’ (2017) by Maja S. K. Ratkje (NO)/Kathy Hinde (UK) and in 2020 ‘BOX’ a new concerto by Hugi Gudmundsson (ISL) for accordion and barrel organ. 2021 included the new concerto PERSONHOOD by Jennifer Walshe (IE), and 2022 a double concerto (accordion and viola) by Nicolai Worsaae (DK)

Andreas Borregaard taught accordion and chamber music at the Royal Danish Academy of Music in Copenhagen from 2010 to 2022, and from 2017 to 2023 at the Norwegian Academy of Music in Oslo, where he also obtained his PhD in artistic research („Just Do It! - exploring the musician’s use of bodily performance“ (2023)). In October 2022, Andreas Borregaard was appointed professor at the Hochschule für Musik, Theater und Medien Hannover.

Niels Rønsholdt (b. 1978) is a Danish composer. His works include experimental operas, installations, performances and concert music. Rønsholdt works with a kind of ‘method composing’ where conceptual constructions involve performance, text and a musical expression that reference e.g. mainstream music and historical musical forms.

Rønsholdt was educated at the Royal Academy of Music Aarhus with Karl Aage Rasmussen and Bent Sørensen and in Berlin with Helmut Oehring. He has been commissioned by esteemed international ensembles and performed on most European contemporary music festivals.

Laura Bowler (b. 1986) is a composer and vocalist specialising in music-theatre, multi-disciplinary work and opera. She has been commissioned and featured across the globe by ensembles and festivals, including the Royal Opera House, Music on Main (Canada), Ensemble Phace (Austria), Festiva Musica (France), MaerzMuzik (Berlin), Donaueschinger Musiktage and Omega Ensemble (Australia).


Laura completed her BMus (Hons) at the Royal Northern College of Music and Sibelius Academy (Finland), followed by her MMus and PhD at the Royal Academy of Music. She also completed an MA in Theatre Directing at the Royal Academy of Dramatic Art. She is currently Lecturer in Composition at Guildhall School of Music and Drama, Trinity Laban Conservatoire and the Royal Northern College of Music.

Sam Redway is a dramaturg, director, creative coach, and librettist (*The Girl with the Hurricane Brain* with *Laura Bowler*, directed by *Jude Christian*). He is deeply passionate about co-creation community and education practice and designed and led creative approaches to eco-anxiety workshops around the world to develop this work. His experience spans in text, movement, music, opera, theatre, communities, and professionals and allows his broad practices to cross-fertilise.

We gather feedback to find out whether you've enjoyed the event and to better understand our audiences and their demographic. Short forms will be distributed at the event, but if you're happy to fill in a longer online feedback form you can access it here:



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