

# Reviews

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It is not only air that Jónas Ásgeir Ásgeirsson articulates with his accordion - nation, nature and history are also set in vibration. In the glacier-heavy movements and the bright and childlike sounds of birds, one experiences not only harmony and narrative. One also senses a search for identity. A quest with free movement between roots and innovation, the serious and playful, heavy and light... and of course Iceland. The core of the album is precisely this quest, embedded in the album title, which refers both to the medieval musical concept of *musica ficta* and the Icelandic word "fikta", meaning "to play around with".

That said, *Fikta* is not your typical solo release showcasing an individual and an instrument, and the album places itself at the intersection of history, aesthetics and identity in a way rarely seen in classical releases. There is something at stake when Ásgeirsson describes his origins, and as a listener you understand both the complexity and the immediacy of that question.

Seismograf

<https://seismograf.org/kortkritik/leg-med-luft>

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The biggest highlight of the evening was accordion soloist Jónas Ásgeir Ásgeirsson. In Atli Ingólfsson's solo work 'Radioflakes', he exceeded many times over the boundaries of what sounds I could imagine it was possible to achieve with an accordion over the course of nine minutes. Inspired by switching quickly between radio stations, the piece captured the mood and soundscape with equal parts originality and precision.

And even after three hours of new music, I personally set a goosebump record during Þuríður Jónsdóttir's 'Installation Around a Heart' for accordion and sinfonietta. In the work, the accordion represents a pumping heart, while the musicians in the ensemble represent the veins through which the blood flows.

Again, the composer and soloist achieved unimaginably rich spectrums of sound from the accordion. When the orchestral musicians reacted to all these small and large inputs - from breaths and sighs to tremors and outbursts - it created a pulse and a flow that was deeply moving. In addition to getting to know many new performers and composers, I was left with the feeling of having gotten to know the accordion as an instrument on a whole new level.

Bergens Tidende

<https://www.dropbox.com/s/c0x1t88bzrjh08w/gagnr%C3%BDni.jpg?dl=0>

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Jónas Ásgeir has the concerto completely in hand. He is intertwined with the work, and showcases virtuoso touches that bring the performance to an astral level.

Hjálmar H. Ragnarsson

<https://www.facebook.com/photo/?fbid=821745935581539&set=a.111265739962899>

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One could say that Jónas Ásgeir stole the show with a rarely seen concert instrument in his lap, and at the same time presented to well versed audiences a rarely heard but interesting composition with a brilliant touch. A fifteen-piece string ensemble met the solo instrument, creating an exotic but irresistibly beautiful cross-section of the sound of the accordion and string instruments, for in fact the accordion outweighed a whole wind section. [...] Jónas Ásgeir performed the particular characters of the work artistically and convincingly, with passion and humor. [...] The project committee of the Symphony Orchestra would be encouraged to look for more concertos for the accordion.

Ingvar Bates

<https://www.dropbox.com/s/c0x1t88bzrjh08w/gagnr%C3%BDni.jpg?dl=0>



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