

# Viviane Chassot about her Access to the accordion

Here is a quote from Paul Klee, who repeatedly redefined himself from the inside out.

*„I am my style“  
„...I am learning all over again, as if I knew nothing...“*

In this statement, Paul Klee finds in ignorant play the imitation of the creative forces that created the world. This brings us back to the miracle:  
*„so start it secretly...“*

The accordion seen from this angle, detached from its history, reduced to its elements and specifics: a keyboard instrument with two manuals – connected by the bellows, the element of breath, of air – the soul. the element of breath, of air – the soul of the instrument.

This is how I see the accordion, as a keyboard instrument like the harpsichord, pianoforte, fortepiano, clavichord, the modern grand piano or the organ. However, with the significant addition of the bellows, the most important design element of the instrument. The bellows as an outwardly turned lungs, very similar to the human organism.

How, for example, does a middle movement of a Haydn sonata change when the cantabile lines begin to sing by means of the bellows and sounds can be sustained over several bars? How does element changes Mozart's Adagio for glass harmonica and what facets are facets of Bach's or Veress's dances are illuminated by the transfer to the transfer to the accordion?