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THE ACCORDION IN ALL ITS GUISES



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The journal concerns all aspects of music and provides information, discussion and research from around the world. Individual issues consider concert music, opera, ballet, theatre, dance, ceremonial, jazz and popular music -- folk and commercial, the interactions between performers and audiences, and their respective needs.

The journal occasionally features accompanying video or audio material.

Notes for contributors can be found at the back of the journal.

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Foreword

My sincerest thanks are due to many who have contributed towards the realisation of this publication. I am grateful first and foremost to Basil Tschaikov, the Editor-in-Chief of *Musical Performance*, for his initial concept and editorial guidance, and to the publishers Taylor & Francis. I am grateful to Marc Lecard for commissioning the articles by Henry Doktorski and Ted Reichman and to colleagues including Jonathan Stock, John Baily, Martin Clayton and Allan Atlas for their interest and advice. Special thanks are due to Professor Owen Murray, currently Head of Free-Bass Accordion at the Royal Academy of Music in London, for his enthusiastic support of the project. Finally, my great admiration and gratitude goes to all the authors of "The Accordion in All Its Guises", for the expertise and energy they have devoted to their articles. Editing this issue has been an enriching and enlightening pursuit, one which will be, hopefully, but a first step along the inspiring path to a greater appreciation of the accordion's significant role in our rich and diverse musical world.

Malcolm Miller

Idiomatic Use of the Accordion in Atonal Music: A Study of *Toccata* by Ernst Krenek, and a Work by the Writer

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Robert Young McMahan is a composer, researcher/writer and classical accordionist specializing in contemporary, original music for or including accordion, with several recordings. In this article he describes and analyses the *Toccata* for solo accordion by the Austrian-born American composer Ernst Krenek, commissioned by the American Accordionists' Association. His detailed pitch-set analysis illustrates how Krenek adapts the atonal idiom to the technical possibilities of the stradella (chord bass) accordion. The author also discusses his own compositions and the benefits of the new "Bassetti" free bass left-hand system. Dr McMahan is an active member of the Governing Board of the American Accordionists' Association.

KEYWORDS: Krenek, accordion, *Toccata*, McMahan, atonal, composition

Introduction

Still virtually unknown to most professionals and audiences in the post-World War II serious contemporary music scene, the accordion has experienced a huge growth spurt in its "classical" repertoire since the middle of the twentieth century. The previous 50 years witnessed its more humble, yet flamboyant, beginnings as a newly improved instrument making its way from its ethnic nineteenth-century prototypes to the vaudeville stage, where such "first generation" virtuosi as Pietro and Guido Deiro and Pietro Frosini wrote and performed flashy, fast-fingered, bellows-shaking 'novelties'. In addition, they and later generations of pioneers, such as Charles Magnante, Eugene Ettore, and Anthony Galla-Rini, occasionally composed Bach-, Rossini-, Mendelssohn-, or Chopin-styled concerti, preludes, and waltzes for the accordion and transcribed such concert warhorses as Mendelssohn's *Capriccio Brillante*, Tchaikovsky's Violin Concerto, and Bach's *Toccata* and *Fugue in D minor*.

Thus, by the 1940s, the notion of a “classical accordionist” began to emerge, with recitals and recordings appearing here and there by such luminaries as the late Charles Magnante, the younger, still very active, Carmen Carrozza, and the even younger, though late, Mogens Ellegard, to name just a very few noted artists stemming from that period and slightly later. But they more often than not displayed their instrument’s great technical agility, expressiveness, and idiomatic qualities through transcriptions of popular orchestral tone poems (such as Saint-Saens’ *Danse Macabre* and Sibelius’s *Finlandia*) rather than original works in up-to-date contemporary styles by important living composers.

The recognition that no new instrument can hope to find a place in serious music until it has proven itself a unique and desired contributor to new music, motivated organizations such as the American Accordionists’ Association (AAA) to commission leading composers of the day to help create a solo, concerto, and chamber repertoire responsive to the accordion’s special qualities and capabilities. This effort was further aided by the baby-boomer and slightly older generations who, through the growing popularity of the instrument in the 1950s, created a corresponding accordion boom of sorts which flourished in the 1960s and early 1970s and yielded many enthusiastic concert performers, such as the present writer, who also pursued conservatory degrees in theory and composition (few colleges, then, as now, offered degrees in the instrument, at least in the USA). In this newly found academic setting, which was the mainstay of contemporary music patronage at that time (and today, for that matter), those of us at Peabody, Juilliard, and other schools, actively wrote solo and ensemble music for or including the accordion, and frequently persuaded our colleagues and mentors to do the same (which they often readily did, knowing they had a guaranteed performance and usually a free one, at that!). By 1980, Joseph Macerollo, who had begun accordion programmes at the Royal Conservatory of Toronto in 1967 and the University of Toronto in 1972, revealed through the repertoire lists in his *Accordion Resource Manual* that the number of works for or including accordion had already well exceeded 500 (Macerollo 1980: 19–20; 75–111). It has continued to grow significantly since then.

The composers and the music, not surprisingly, varied widely in fame, style, and quality. The list of those commissioned by the American Accordionists’ Association alone (now totaling 50) gives a good cross section of the above. Famous figures of the day included as disparate a group as Paul Creston (two solos, one concerto, and a *Fantasy* for accordion and orchestra), Henry Cowell (one solo and one concerto), Otto Luening (one solo), Virgil Thompson (one highly dissonant solo), David Diamond (a sonata, an intermediate level solo, and a work for accordion and string quartet), Lukas Foss (one solo which he later

rewrote for accordion and percussion), Henry Brant (an accordion quartet), and Wallingford Riegger (one solo), to name only a few. Other participants included respected university composers and accordionists.

Both in the AAA commissions and elsewhere, the best works have not necessarily always been by the most renowned figures, some of whom seemed to have missed the point of writing serious music for the accordion, namely, to exploit its special sounds and idioms for their own sakes, rather than recalling its old ethnic and popular stereotypes. For example, Otto Luening, one of the pioneers of electronic music, wrote a tonal, novelty-styled piece for the AAA, while Riegger, one of the noted 'American Five', a group of radical twentieth-century composers (which included Charles Ives, Carl Ruggles, and Henry Cowell), decided to write a rather abstract tango, as opposed to employing his more usual atonal language. Cowell's contributions were also somewhat disappointing to many of us who were studying and admiring the daring works of Varèse and Stockhausen at the time, in that when he was commissioned, he had long ago abandoned his more avant-garde leanings. Rather than using the tone clusters and inside-the-piano works that had made him so infamous in the 1920s, he was writing in old church modes and predictable classical phrases instead. Furthermore, neither of his accordion works seem particularly idiomatic to the instrument and could possibly be just as successful on the piano. By contrast, Creston wrote at least two stupendous and highly idiomatic works for the accordion, his *Prelude and Dance* and the very virtuosic Concerto for Accordion and Orchestra or Band, the second of which is, unquestionably, a major work for the instrument. But when these were published (1958 and 1960, respectively), the jazzy, syncopated, almost Gershwin-esque style of this once highly acclaimed, award-winning composer had long been out of vogue and consequently did not draw the desired attention or respect for the accordion from the classical music world that had been anticipated. Counter to this situation, however, were and are occasional scattered works which appear from one part of the world or another, by either famous or more obscure figures, that represent the best of current contemporary music responding to the challenge. A tiny cross-sampling of such works includes Luciano Berio's *Sequenza 13 (Chanson)*, Mauricio Kagel's *Pandorasbox* (in which the accordionist must occasionally vocalize and play the piano), Ronald Roxbury's *Four Nocturnes*, Roberto Gerhard's *Concert for Eight* (mixed instrumental ensemble, including accordion), Thea Musgrave's *Clarinet Concerto* (including an extremely important and omnipresent accordion part), Robert Adès's recent opera *Powder Her Face* (ditto), and accordionist James Nightingale's *Entente*, for amplified harp and accordion.

Amongst the countless composers who have contributed to the accordion's contemporary repertoire is one whose work should not be ignored: Ernst Krenek, the great Viennese serialist who very graciously and, as it turned out, enthusiastically accepted two accordion solo commissions during his long, illustrious career, one from the AAA (*Toccata*, Op. 183, 1962), and the other from the Accordion Teachers' Guild (*Acco-Music*, Op. 225, 1976). The former will be discussed as an excellent example of highly idiomatic, twentieth-century, though not avant-garde, writing for the stradella-bass (or "120-bass") accordion. By contrast, I will later discuss excerpts of a free-bass, non-solo work of mine, which leans a bit more closely toward freer techniques of relatively recent contemporary music and different idiomatic exploitation of the accordion from that of Krenek. Both compositions were deliberately chosen for their atonal language because it has been my observation that the school of music in the twentieth century which most frequently and daringly digs into the special and heretofore unexplored qualities of musical instruments and makes these findings integral parts of the true thematic elements of the music is that of atonality. Witness, for example, Schoenberg's notion of *Klangfarbenmelodie*, Varèse's concept of "organized sound" (which also explores unusual instrumental effects), and Elliot Carter's ingenious use of "colour modulations", as well as the close association of atonality with most electronic music, which is especially concerned with timbral structure.

Krenek's *Toccata*

The *Toccata* was commissioned by Elsie Bennett, Chair of the AAA Composers Commissioning Committee (a post she continues to hold since its inception in the mid-1950s), in a letter to Krenek dated 4 April 1962. He accepted the offer and mailed the signed contract to Bennett on 30 April.¹ Nine days later, they met in New York at a premiere performance of one of Krenek's works to discuss further plans.² According to the composer's final manuscript copy (in Bennett's possession), it was completed that December at his home in Tulunga, California (near Los Angeles). Two years later it was published in New York by the now defunct O. Pagani and Brothers, then one of the two most prominent accordion music publishers in the USA. As a twentieth commission by the AAA, it followed those of Creston, Riegger, Thomson, Carlos Surinach, Robert Russell Bennett, Cowell, William Grant Still, Luening, Paul Pisk, Alexander Tcherepnin, Brant, Elie Siegmeister, Diamond, Louis Gordon, and George Kleinsinger, yet constituted the first atonal work in the collection. It was greatly welcomed by those accordionists who knew of Krenek's importance to the contemporary music scene, but, curiously, the *Toccata* never received any known or documented official

world debut, unlike most of its predecessors, which were usually premiered by Carmen Carrozza in New York and often even received brief reviews in the *New York Times* or *Herald Tribune*.³ It is known, however, that a year after its publication the winner of the 1965 Confederation Internationale des Accordionistes World Competition, Beverly Roberts, performed it in an AAA-sponsored workshop, with Virgil Thomson as lecturer, at the Statler Hilton Hotel, in New York, on 12 September 1965.⁴

Whether or not this constitutes the first official public unveiling of the *Toccata*, I do know for certain at which performance Krenek himself first heard his piece: my own! During the 1966–1967 term at the Peabody Institute, Krenek held a chair as visiting professor of composition. I was in my third undergraduate year there as a composition student of Stefan Grové and, like many other fellow students, was eager to play something by the composer at the weekly composition seminars, which Krenek attended. Sometime during the Spring semester, I was permitted to play *Toccata*. My colleagues, many of whom seemed hostile to the idea that the accordion could ever play serious music successfully, were astounded at what this piece proved the instrument could do. One particularly hard-line sceptic exclaimed that it was the best of all the Krenek works he had heard that year. Krenek was extremely pleased as well, stating that it had turned out even better than he had expected. It was then that I realized he had never before heard *Toccata* performed, even though it was already 5 years old. I was very grateful to have found this out *after* I had performed it for the maestro rather than before!⁵ I was further gratified when, before the end of the semester, he asked me to record it for him in the Peabody studio. In 1975, he included one of the two takes in an Orion LP of his works (Krenek 1975; for a review see Morgan 1976).

The Music of Krenek's *Toccata*: Idiomatic Use of the Old "Stradella" Left-Hand System

The *Toccata* is divided into four movements played without pause: Andante, Allegro moderato, Adagio, and Allegro. Following the Allegro, there is a brief Maestoso coda reminiscent of the declamatory opening of the first movement. At Bennett's request, Krenek supplied her with the following description of the piece in a letter of 22 January 1963, published in part a year later in *Accordion Horizons*:

The piece consists of four sections to be played continuously. A forceful prelude with massive chords and vigorous runs, alternating with quiet passages (as in parentheses), is followed by a somewhat march-like section [the Allegro moderato], setting off a melodic line in various tone colours against a chordal staccato accompaniment. The third section [Adagio] is lyrical in character. It rises from gentle, mysteriously floating sounds to a powerful climax. The last section [Allegro] is a brief scherzo, making special use of the rapid

changes of chords possible on the accordion. The piece concludes with the massive sounds of the opening [the *Maestoso* coda]. (Bennett 1964)

From beginning to end, it is clear that Krenek had made a thorough study of the instrument. As was Bennett's custom with all the composers she commissioned, she sent him various scores of previous AAA works and assigned a professional accordionist to him as an advisor and experimenter. In this instance, the artist/consultant was Oakley Yale (1916–1990), who lived on the other side of Los Angeles, in Inglewood.⁶ From all of this exploration Krenek expressed the following views in the letter mentioned above:

Comments: No specifically new devices, such as twelve-tone or serial techniques, mainly because of the limitation of the left hand [referring to the *stradella* system] to a few chordal patterns. But these very limitations suggest harmonic combinations of which one would not easily think without being driven to them. This makes the accordion interesting to a composer who does not wish to stick to the conventions of tonality. On the other hand, if he does not want to produce so-called "polytonality", he must resist the temptation of simply piling chords of different keys on top of each other, which is another challenge. Finally, the various octave doublings in the several registers of the instrument offer interesting possibilities for distributing depth and perspective throughout the design. I enjoyed all these aspects, especially since I had not been aware of them before becoming a little better acquainted with the accordion. (Also partially published in Bennett 1964)

The so-called free-bass ("bassetti") accordion, with some four octaves of chromatically ordered single notes in the left-hand manual, and so often used for the highly contrapuntal contemporary works from the 1970s onward, was a relatively new improvement, seldom used by the established artists in America;⁷ in fact only a few advanced students throughout the country had taken it up at that point. Thus, Krenek was only given guidance in the *stradella*, or "120-bass", system prevalent in the 1960s, as was true of all those the AAA commissioned before him and quite a few afterwards. Often berated for its limitation of having merely one octave of single notes, which can only be extended a few octaves via register switches, and its prefixed chordal buttons of major, minor, and major-minor 7th and diminished 7th chords, all in their circle-of-fifths arrangement, the *stradella* system apparently proved a welcome challenge to Krenek, who embraced it fully and used it in ways that no other keyboard instrument could duplicate (including the free-bass accordion). Particularly effective are Krenek's frequent use of polychords, which can so easily be produced literally at the touch of a few buttons simultaneously. These are especially noticeable throughout the first movement, where crashing left-hand dissonances are created against lengthy, declamatory, falling and then rising sixteenth-note right-hand passages. For example, in the first measure, a deep single-note D is sounded and sustained through a two-button polychord consisting of C-diminished

Figure 1

Krenek: *Toccata*, first movement, mm. 1-6. Used by permission of Ernest Deffner Music. Marked sets: (a) 3-12 (4) [0,4,8], "augmented triad"; (b) 3-11 [0,3,7], "major", or "minor triad"; (c) 3-3 [0,1,4]; (d) 3-4 [0,1,5]; (e) 3-5 [0,1,6]; (f) 4-19 [0,1,4,8], "augmented triad", overlapping "major" or "minor triad"; (g) 6-27 [0,1,3,4,6,9]; (h) 6-Z25 [0,1,3,5,6,8].

Note: In all following illustrations, the accordion notation includes the following chord symbols: M - major triad; m - minor triad; d - diminished seventh; 7 - major seventh chord

7th (C-E \flat , and B $\flat\flat$ on most instruments) and D minor. Thus three fingers have easily caused a dissonant simultaneity of five separate pitches (C, D, E \flat , F, A). This is a classic atonal formation that theorist Alan Forte would label 5-25 [0,2,3,5,8] in his table of prime forms for pitch sets;⁸ see figure 1, mm. 1-3). All twelve tones can be produced by only using four chord buttons, though Krenek never avails himself of that opportunity in this piece, as he alludes to in his statement above. At the final cadence point of this same movement, however, he does manage a 10-note cluster, excluding only C and D, by combining a 4-note right-hand chord (A \sharp , D \sharp , F \sharp , and A) against the G major-minor seventh and D flat minor left-hand buttons (see figure 2, first system).

In the third movement, a lovely, luminous effect results from similar two-button left-hand polychords in the high "tenor" register which serve as accompaniment to the very expressive, languishing, violinistic lines heard therein (see figure 3). Note, however, that some of these "polychords" formed by the bass buttons actually create such tertian structures as minor-seventh, major-seventh and ninth chords (see also figure 4, first system, where even more seventh-chord types end the movement).

In other places, Krenek gives a more melodic role to the chord buttons. This is especially true in the second movement, where two principle themes coexist between the two manuals. One is a stiff, militant, mostly

The image displays a musical score for Krenek's *Toccata*. It is divided into three systems. The first system shows the end of the first movement, featuring a piano part with a forte (*f*) dynamic and a piccolo part with a fortissimo (*ff*) dynamic. The second system, marked *Allegro moderato* (♩ = Approx. 120), includes piano, piccolo, and bassoon parts. The piano part has a piano (*p*) dynamic and includes markings for 'M', 'm', and 'B.S.'. The piccolo part has a fortissimo (*ff*) dynamic and includes markings for 'M', 'm', and 'B.S.'. The bassoon part has a mezzo-forte (*mf*) dynamic and includes markings for 'M', 'm', and 'B.S.'. The score includes various musical notations such as notes, rests, and dynamic markings, along with specific chord solo markings and fingerings.

Figure 2

Krenek: *Toccata*, end of first movement, mm. 23–24, and beginning of second movement, mm. 1–6. Used by permission of Ernest Deffner Music. Marked sets: (a) 3–2 [0,1,3]; (b) 3–4 [0,1,5]; (c) [0,1,6]; (d) 4–18 [0,1,4,7]; (e) 7–31 [0,1,3,4,6,7,9]; (f) 11-note simultaneity, consisting of (d) and (e)

staccato one, in regular eighth-note/eighth-rest values, initially in the left hand, and played almost exclusively on single chord buttons. The other is a flowing line dominated by eighth-note triplets, starting in the right hand, with phrases overlapping the left-hand units in uneven lengths (see figure 2, last two systems). The two elements make for a very clever, well-crafted counterpoint, coloured by the high, meshy sound of the melodically used staccato left-hand chord buttons. These two principal ideas are frequently exchanged between the manuals, and return in somewhat disguised form later on, in between contrasting material, creating a subtle rondo-like form.

In the closing "scherzo" movement, as Krenek calls it, the initial quipping, brief, right-hand phrases, formed mostly of a variety of atonal tetrachord sets in sixteenth-notes, sound antiphonally with equally short-lived left-hand responses consisting of single-chord buttons which use all four available chord qualities in a variety of chromatic successions (such as F \sharp minor to F \sharp major-minor seventh to G \sharp minor in the second measure; see figure 4, third system, second measure).

Adagio (♩ = approx. 54)

Violin

pp

M

M

(Chord solo)

Reminiscent of beginning of first movement

p

M

M

d

m

M

M

B.S.

B.S.

(Chord solo)

(Chord solo)

Figure 3

Krenek: *Toccata*, third movement, mm. 1–6. Used by permission of Ernest Deffner Music. Marked sets and other items: (a) 5–27 [0,1,3,5,8], “ninth chord”; (b) 6–27 [0,1,3,4,6,9]; (c) 4–26 (12) [0,3,5,8], “minor seventh chord”; (d) 4–20 (12) [0,1,5,8], “major seventh chord”. Permeating left-hand rhythmic motives for second movement: (1) (slight variant appears in figure 4, first system, first measure), (2) (beginning only; for entire motive, see figure 4, second system)

These often add up to eight or nine different pitches of the twelve-tone gamut and come across more as rapid blurs of chromatic colour than separate tertian structures. This section eventually gives way to more legato right-hand phrases that are accompanied in “hemiola” fashion by lengthy left-hand ostinato figures cast in rapid staccato eighth-note triplets and, again, using alternating chord buttons of all four qualities. Such full chords, so agilely executed at this tempo (quarter-note equals 108, as marked in the score), cannot be successfully duplicated in one hand on the piano or free-bass accordion without sounding clumsy or weighted down (see figure 5).

The left-hand system in use also appears to have influenced certain aspects of Krenek’s atonal technique in the *Toccata*. Throughout his long career, one may observe the initially frequent, and then gradually scarcer, appearance of a quartal trichord consisting of stacked perfect fourths (such as C-F-B \flat). When inverted to its smallest intervallic range this figure will appear as a combination of a major second, perfect fourth, and perfect fifth (what Forte would classify as set 3–9(12) [0,2,7]). In the 1920s, and prior to his growing interest in atonality and serial technique, use of this set (often favoured by Hindemith and Bartok as well) is quite frequent, especially in its wider perfect-fourth-on-perfect-fourth formation, as may be witnessed in his *Fünf Klavierstücke*, Op. 39 (1925). As he

0229-8

Figure 4

Krenek: *Toccata*, end of third movement, mm. 23–29, and beginning of fourth movement, mm. 1–6. Marked sets and other items: (a) 4–27 [0,2,5,8], “major-minor seventh chord” or “half-diminished seventh chord”; (b) 6–27 [0,1,3,4,6,9]; (c) 5–32 [0,1,4,6,9]; (d) 5–26 [0,2,4,5,8]; (e) 4–20 (12) [0,1,5,8], “major seventh chord”; (f) 3–11 [0,3,7], “major” or “minor triad”; (g) 4–19 [0,1,4,8], “augmented triad”, overlapping “major” or “minor triad”; (h) 4–26 (12) [0,3,5,8], “minor seventh chord”; (i) 4–13 [0,1,3,6]; (j) 4–18 [0,1,4,7]; (k) 4–16 [0,1,5,7]; (l) 4–10 (12) [0,2,3,5]; (m) 3–6 (12) [0,2,4]; (n) 3–3 [0,1,4]; (o) 4–11 [0,1,3,5]. Second movement, permeating rhythmic motives (see also figure 3): (1), (2)

came increasingly under the influence of Webern and Berg, after 1930, the more atonally characteristic trichord sets made up largely of mixtures of half and whole steps, mixed with major and minor thirds, perfect fourths, and tritones (such as 3–2 [0,1,3], 3–3 [0,1,4], 3–4 [0,1,5], and 3–5 [0,1,6]), began to prevail in his music. Nonetheless, set 3–12 (12) still appears fairly often in the 1940s, as may be seen in his *Acht Klavierstücke*, Op. 110 (1946), although its frequency, especially in its stacked perfect fourths formation, became considerably rarer by the time the accordion *Toccata* was composed in 1962, except, that is, in the *Toccata* itself. This set fairly abounds in both hands in all four movements. Perhaps, and only

Figure 5.
Krenek: *Toccata*, fourth movement, mm. 13–15. Used by permission of
Ernest Deffner Music

perhaps, the circle-of-fifths arrangement of the left-hand stradella system compelled the composer to feature 3–12 (12) frequently in both hands (for a typical passage, see figure 6, right hand, third measure, last three notes of beat 4, and fourth measure, last three notes of beats 1 and 2). Also, there are many isolated incidences of both melodic and harmonic perfect fourths and fifths (“interval class 5”) scattered throughout the work (for example, see figure 2, last two systems, for frequent harmonic perfect fourths in the left hand and melodic perfect fourths and fifths in the right hand, or the right-hand formations in figure 4, third system, and figure 5).

Finally, it should not go without mention at this point that a similar-looking harmonic structure of a perfect fourth stacked either above or below an augmented fourth (“Interval Class 6”), one of the possible realizations of the often used set 3–5 [0,1,6], is prevalent in the right-hand part of the second movement (see figure 2, last measure, item c). This formation occurs nine times at rhythmically strong points, with five of those constituting powerful, staccato, repeated blows at the final cadence point. Its thematic association with the stacked perfect fourth formation of 3–9 (12) [0,1,6], which occurs often enough, both melodically and harmonically, in the same movement, is unmistakable. Hence, it is again likely that both sets were inspired by the perfect-fifth arrangement of the left-hand format in use for *Toccata*.

To develop my notion of the stradella system’s influence on the pitch structures of the *Toccata* yet further, it is interesting to note that Krenek allows more incidental occurrences of major, minor, augmented, and diminished triad formations in right-hand themes in all the movements than he normally does in other atonal works of the time. This suggests a relationship of the melody with the fixed chord buttons in the left-hand format (even though there are no augmented chord buttons there). For example, the second measure of figure 1 bears an augmented triad (3–12 (4) [0,4,8]) in the right-hand part while, in a less exposed manner, mm. 3 and 6, beats 4 and 2, respectively, contain what could be viewed as overlapping augmented and major triads, which constitute the set 4–19 [0,1,4,8], frequently encountered in the *Toccata*. Even more noticeable in

The image shows two systems of musical notation. The first system consists of three staves: a top staff with a treble clef and a middle staff with a bass clef. The top staff contains a melodic line with various fingerings (1, 2, 3, 5, 1, 2, 3, 5, 1, 3, 5, 2, 4, 1, 2, 5) and dynamic markings including *mf*. The middle staff contains a bass line with a 'Chord solo' marking and fingerings (2, 5). There are two circular symbols with dots inside, one labeled 'Oboe' and one labeled 'Master'. The second system consists of two staves with a grand staff (treble and bass clefs). It features a melodic line with fingerings (1, 2, 4, 1, 3, 1, 3, 1, 3, 1, 2) and a bass line with a *ff* dynamic marking and a chord marked with a sharp sign, a flat sign, and a '7m' (dominant seventh minor) chord. A circled '8' is located below the second system.

Figure 6.

Krenek: *Toccata*, first movement, mm. 10–14. Used by permission of Ernest Deffner Music. Marked sets and other items: (a) 3–11 [0,3,7], “major” or “minor” triad (G major in this instance), and (1) cadence point ending first half of first movement; (b) 4–19 [0,1,4,8], “augmented triad” overlapping “major triad” or “minor triad”, and (2) beginning of second half of first movement (which will also cadence on a right-hand G major triad); (c) 3–12 [0,4,8], “augmented triad”, (d) 3–9 (12) [0,2,7], “quartal/secundal” harmonic structure

the first movement, however, are the final right-hand cadence points (mm. 11 and 18) in both of the two principle large sections, which are wholly unexpected G major triads (set 3–11 [0,3,7]; (see figure 6, second measure, for the measure 11 cadence point). These stand out, despite the fact that they are offset by dissonant notes or chords in the left hand, because of the considerable difference in timbre between the two manuals. The composer Virgil Thomson also exploited this quality in his use of sharply dissonant polychords divided between the manuals in his AAA commission, *Lamentations* (Bennett 1960).⁹ Similarly, a strongly pronounced F major triad occurs at one of the principle cadence points of the second movement (m. 20). A final instance occurs in the sarabande-like, triple-meter, third movement, in the second of two important and frequently played left hand chordal rhythmic motives (introduced in figure 3), consisting of two quarter-notes, an eighth-rest, an eighth-note, and, into a second measure, two-quarter notes and a quarter-rest. This emerges in the right hand at the last two measures of a dramatic 7-measure transition to the final movement, and consists of unabashed tertian structures of F major, D \flat major 6/5, D minor 6/5, D half-diminished 6/5, and F minor seventh, created in part by an upward moving chromatic scale in the upper voice, and following the same rhythmic scheme (see figure 4, last two measures of second system). This suddenly serene, pianissimo moment almost suggests the suave quality

of the society ballroom, and seems to offer a tiny speck of ironic humour after the ponderous, intense measures of dissonance which began the section only a few measures earlier.

As significant as the idiomatic harmonic and melodic traits of *Toccata* discussed above is Krenek's excellent and insightful use of timbral colour by means of the range of registral shifts available in both manuals of the accordion. Doubtless, Oakley Yale was of great assistance here in that he is likely to have demonstrated these sounds for the composer. Krenek's choices of stops throughout the *Toccata* could not have been more perfect and are indispensable to its beauty and musical effectiveness. The bombastic opening is appropriately set for the full master shifts in both manuals. This consists of three octave ranks of reeds plus a fourth one in unison for the middle one, which sounds as written, for the right hand, and four ranks, plus a fifth one which overlaps the two middle ones in the left (see figure 1, m. 1). During the course of the movement, Krenek also employs in the right hand the mellow, muted sound of the "clarinet" stop (a single, muted middle rank), the dark, rich "bassoon" register (a single rank, sounding an octave lower than written), the somewhat raspy, but delicate sound of the "oboe" switch (an upper and middle octave coupling; see figure 6, second measure), and the bright, piercing "piccolo" register (upper octave rank only, sounding an octave higher than written; see figure 2, first system, second measure), which resembles a high-pitched, electronically synthesized sine tone. Similar contrasts of register and timbre take place in the frequent changes of switches for the left hand. About as many such registral changes are employed in the remaining movements as well. Particularly striking moments include the beginning of the *Allegro moderato*, when the right-hand theme begins with the unexpected dark sound of the "bassoon" register (see figure 2, beginning of second system); the beautiful timbral contrasts in the expressive right-hand lines of the *Adagio* (related indirectly to the violent opening right-hand passages of the first movement). In one passage this is due to the employment of the luminous "violin" switch (the coupling of the two middle ranks, one of which is muted and the other allowed to project, without muting; see figure 3, first measure), and in another passage it results from the rich sound of "bassoon", supported by a lovely, translucent, high left-hand register. There is an almost whispering use of the "clarinet" stop at the outset of the *Allegro* (see figure 4, end of first system, going into the next). This is offset at the end of the movement by the electronic-, sine-tone-like effect of the highest, single-reed switches ("piccolo" in the right hand) of both manuals propelling a rising sixteenth-note rush into the stratosphere in deliciously dissonant two-part counterpoint.

In sum, Krenek's *Toccata* is one of the finest examples of imaginative and organic accordion registration in the literature, and accounts for an

enormous amount of the work's (and the instrument's) convincing success. For this and the other reasons given above, it is possibly the best of the AAA's commissions to date, and certainly a masterpiece for the instrument. It is poignant that Krenek generously contributed this significant work to the accordion world for the paltry sum of US\$200, the going rate for AAA commissions in the late 1950s and early 1960s (even the inflated equivalent of such an honorarium is unacceptable to most "important" composers nowadays). The accordion needs more solo works of this quality by composers of such high artistic calibre.

Further Idiomatic Accordion Uses Explored in a Work by the Writer

To demonstrate some other special features of the accordion not utilized in the *Toccata*, I have decided to briefly discuss a few passages of an atonal work of mine for soprano and free-bass (bassetti) accordion. At the time of writing, the estate of the early twentieth-century poet whose text I use, has not yet responded to my request for permissions to set or quote it. However, there are several lengthy sections for accordion alone which will serve well to illustrate these features (as well as a few non-texted examples). But first a few words about the free bass accordion's left-hand manual, for which I have composed over the past 20 years.

While the old stradella left-hand system of the 120-bass accordion offers many special and exclusive possibilities, as shown in the Krenek example, the free-bass, though not able to duplicate some of these capabilities, corrects some of the shortcomings of its predecessor in a "win-some, lose-some" way. The most obvious benefit of the free-bass is, of course, its freedom from preset chords and its single-note, chromatically formatted, range of over four octaves, from E1 ("contrabass E") through G \flat 5 (52 buttons), or yet to B \flat 5 (55 buttons) on some instruments. By means of three registral switches, single pitches can sound as written, or one octave higher than written (thus extending the upper range to G \flat 6 or B \flat 6), or one may couple both notes of the octave for extra volume, projection, and balance with the fuller right-hand registral couplings. This system opens up enormous contrapuntal advantages not easily obtainable on the stradella version. It began to be widely used in America during the 1960s, when accordionists wasted no time transcribing the harpsichord works of Bach and such nineteenth-century favourites as Schubert's *Wanderer Fantasy* for the newly altered instrument. One particular advantage is the fact that the right- and left-hand ranges overlap by over two octaves (which facilitates transcribing keyboard works with many "cross-handed" passages, such as Bach's *Goldberg Variations*, intended for a double-manual harpsichord). Finally, depending on registration, the right- and left-hand manuals will normally sound

far more timbrally alike (as happens throughout the ranges of all other keyboard instruments) than was the case for the old system. These advantages compensate for the harmonic and timbral possibilities of the old stradella system mentioned above. First, the stradella's variety of bass timbres offered by the seven different register switches (resulting from five ranks of reeds as opposed to the two ranks and three registers of the free-bass) and their combination with the more distinguishable registral colours available from the eleven right-hand stops (unchanged on the free-bass accordion). Second the instant polychords, tone clusters, and rapid chord runs, all so easily obtainable from the often berated preset chord buttons.

In any event, whatever is lost in replacing the old 120-bass left hand with the bassetti format, non-accordionist composers, often relating to the homogenous nature of the piano when conceiving their music, find the latter far more user-friendly and are more easily persuaded to write for such an instrument. Yet whatever the left-hand system and range of timbres, there is one quintessentially idiomatic quality that distinguishes the accordion from its keyboard relatives, namely, the expressive possibilities offered by the bellows mechanism. No other keyboard instrument is capable of the wind- or string-like ability to offer such delicate expressive nuances or dramatic and contrasting crescendi and diminuendi, especially on sustained notes (a favourite device of Varese in his instrumental works), and with such ease. In short, the bellows are to the accordion what the bow is to the violin or the breath is to the clarinet. Always keeping this main characteristic of my instrument foremost in mind, and wishing to feel more a part of the general mainstream of classical music, I, too, though with some reluctance, made a concession to the uniformity of the sounds and ranges of the piano, harpsichord, and organ by abandoning the sometimes fuzzy stradella sound for the purer tones of the free-bass. After all, the free-bass does offer some wonderful idiomatic qualities beyond those mentioned above which I hope the following chosen excerpts from my song will in part illustrate. Many of the special items pointed out, however, have to do with general accordion idioms available on either instrument type.

In the interest of saving space, I will simply give a descriptive numbered list of accordionistic features occurring in my temporarily untitled song and place the numbers in appropriate places in the following excerpts (figures 7a-f). The song does not use regularly recurring barlines, so measure numbers cannot be supplied here. However, the excerpts are in the order in which they appear in the score.

- (1) Sustained sounds turning into bellows shake (similar to bowed tremolo on string instruments, and accomplished through rapid to

- and fro motions of the bellows via the left wrist and forearm on the left-hand sector of the instrument); figures 7a, e, f.
- (2) Special or exaggerated use of *crescendi* and *diminuendi* on sustained notes (*à la* Varese); figures 7a, f, and elsewhere).
 - (3) Trills or rapid *ad libitum* ostinati turning into bellows shake; figure 7a.
 - (4) Homogenous blend of right-hand and free-bass manuals in forming single simultaneities; figures 7a, b, d, f.
 - (5) Thinning of sound by gradually releasing notes from a sustained simultaneity; figures 7a, d, f.
 - (6) Unison colour modulation from one manual to the next (depending on choices of registral switches in both hands, notes may appear to be an octave apart when they are actually at the unison, as happens at the end of figure 7a); figures 7a, f.
 - (7) Wavering quarter-tone effect by slowly and carefully releasing the key halfway while slightly increasing bellows pressure; figure 7a, f.
 - (8) Colour modulation into the beginning of a vocal phrase (or any instrument in other pieces) and subtle cueing of vocal part while building up a simultaneity; figures 7a, b, d, f.
 - (9) Left-hand melody (less often in this piece than in many in which both hands have more equal melodic roles); figure 7b.
 - (10) Blending of octave sounds in a single manual via bellows *crescendo* and *diminuendo*; figure 7b.
 - (11) Equally subtle changes of octave on a sustained note by means of changing stop with a free finger without releasing the key. For example, at the end of figure 7b, the held A5 is originally sounding an octave lower because the "bassoon" register is in use at first; but when the "clarinet" stop is employed the pitch will jump up from sounding A4 to the A5 appearing in the score; figures 7b, e, f.
 - (12) Rapid unison oscillations between manuals; an interesting "minimalist" effect; figure 7b.
 - (13) Blending of rapid figures in one manual in partial unison with building sustained simultaneity in the other; figure 7c.
 - (14) Right-hand vibrato; same effect as left-hand vibrato on bowed string instruments, but more pronounced; figure 7d.
 - (15) Rocking palm clusters moving up and down the keyboard during bellows shake; figure 7e.
 - (16) Use of the air-release button (on left-hand manual side); similar to white noise; *crescendo* and *diminuendo* and right-hand grill tremolo (see list item 17) incorporated as well. The air-release button was originally created in order for the player to close the bellows silently when a piece ended with the bellows extended outward. Without air going through the bellows when they are either being pushed or pulled by the left arm, either through playing music or not, the bellows compression can be damaged and unwanted air sounds and

Violent, Stinging

Voice

Acc.

Recommended bellows direction: IN OUT IN

1

2

3

tr

Bs.

3

3

accel.

4

3

4

Bs.

2

Molto

f

3

OUT

IN

1

Bellows shake

4

5

poco

IN

OUT

p

1

Andante, though freely (♩ ca. 52, generally, but not strictly)

mp

3

6

7

8

[Text excluded from song for this example.]

3

p

Cl.

Quarter tone pitch bend
(Lift finger slightly on key while making a slight bellows cresc.)

Figure 7
Idiomatc accordion features in song for soprano and accordion by the author
(a) Items 1, 2, 3, 4, 5, 6, 7, 8

Voice
 [Text excluded from song for this example.]
 Cl.
 Acc.
 p
 mf
 4
 3
 3
 9
 3
 2
 8
 3
 10
 11
 12
 ad lib.
 Cl.
 With no first; second breath
 > p
 OUT

(b) Items 4, 8, 9, 10, 11, 12

overly rapid inhaling and exhaling will result. This may badly affect both the sound quality (like a clarinetist with an “airy” tone) and the expressive control of the instrument (the bellows, and not the fingers, determine *all* dynamics and expression on the accordion); figure 7f.

- (17) Low free-bass, low-register bass cluster vibrato via shaking the right-hand manual’s grill (where the right-hand sounds come out and where the registral switches are located, just above the keyboard). This causes the entire instrument to vibrate; figure 7f.
- (18) Bellows shake during melodic passage; similar to bowed tremolo during rapid left-hand fingering on the violin; figure 7f.

In closing, it is hoped that all of the foregoing information has proven interesting to accordionists and non-accordionists alike. Concerning the second group, I particularly hope that those who are composers looking for a fresh new medium, or a new sound to add to their next chamber, orchestral, or electronic work will consider the accordion. Virtually all classical accordionists of recent times are eager to obtain new music for their instrument and to be of assistance to anyone wishing to write for it, as both advisors and performers. Get in touch!

Voice

[Text excluded from song for this example.]

13 "Buzzing" effect. Hold first note of each group over the smaller trilling notes; ad lib. relative lengths.

Acc. Cl. *sempre legato*

IN

(c) Item 13

Acc. Fl. OUT

4

14 RH tremolo

Voice

[Text excluded from song for this example.]

8

5

Acc.

(d) Items 4, 5, 8, 14

Voice

[Text excluded from song for this example.]

mp

f

5

1

Bellows shake

11

Detailed description: This block contains the first system of a musical score. The top staff is for the Voice, featuring a melodic line with a six-measure slur over the first six notes. The bottom two staves are for the Acc. (piano). The piano part begins with a mezzo-piano (*mp*) dynamic and includes a bellows shake effect. A crescendo leads to a fortissimo (*f*) dynamic. Circled numbers 5, 11, and 1 are placed above the piano staff, and a circled number 15 is placed below the piano staff. The piano part ends with a bellows shake.

Violent!

Rock RH palm back and forth over the keys while glissing up and down across the keyboard ad lib.

Acc.

15

ff

Detailed description: This block contains the second system of the musical score, focusing on the Acc. (piano) part. It features a glissando effect across the keyboard, indicated by a wavy line. A circled number 15 is placed above the piano staff. The piano part concludes with a fortissimo (*ff*) dynamic.

(e) Items 1, 5, 11, 15

Lightly

Voice

Shake right-hand grill, ad lib., for vibrato effect

Air button 3

16

17

6

8

Mm

Acc.

mp *f* *mp*

molto

mp

Cl.

OUT IN OUT

IN OUT

Lowest possible cluster, ad lib.

IN

IN

Freely

Voice

Ah

rit.

Ah Ah Ah

3

4

3

Acc.

rit.

Fade out, ad lib.

ppp

Voice

5

11

Belows shake

1

4

18

4

18

6

7

Acc.

5

5

Quarter-tone pitch bend

pp

OUT 4

(f) Items 1, 2, 4, 5, 6, 7, 8, 11, 16, 17, 18

Acknowledgements

I wish to profoundly thank Faithe Deffner for so generously allowing me to use long excerpts from the published score of *Toccata* (now owned by Ernest Deffner Music), and Elsie Bennett for so graciously sharing with me her file of correspondence between Ernst Krenek and herself. Thanks also are due to two of my students at The College of New Jersey, Shalini Jayaram and Colleen Quinn, who, through an independent study project, assisted me in analyzing Krenek's *Toccata*.

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Notes

1. Letters from Ernst Krenek to Elsie Bennett and copies of letters from Bennett to Krenek are in Bennett's possession, as will be true of all other Krenek/Bennett correspondence mentioned in this article.
2. Interview with Elsie Bennett, New York, 16 September 1992. They met on 9 May at the New School where Krenek was conducting a rehearsal of his new *Quaestio Temporis* ("Question of Time"). It was one of four new commissions by the Fromm Music Foundation. The other three composers having new works done were Arthur Berger, Ralph Shapey, and Stefan Wolpe. The concert took place Sunday 13 May in the New School Auditorium; see Parmenter (1962).
3. I am presently completing a thematic guide to the AAA-commissioned works, which will include excerpts of principal sections of scores, contract dates, premier dates and locations, publishers and dates of publication, reviews, and recordings. It will be published by Ernest Deffner Music by 2003 and will be frequently updated as more commissions occur. For a brief general history of the AAA Composers Commissioning Committee and a detailed account of William Grant Still's two works for the organization, see McMahan (1999: 19–20).
4. Bennett (1966). The article also reported that Carrozza participated as well, playing Virgil Thomson's *Lamentations* and Paul Pisk's *Salute to Juan*.

5. Though not remembering my name at the time, Krenek happily recollected the event in a letter to Elsie Bennett at the end of that year (dated 23 December).
6. The meeting between Yale and Krenek was arranged via a letter from Bennet to Krenek, dated 1 November 1962. On 29 November she also sent him six AAA-commissioned scores for study: Riegger's *Cooper Square*, Robert Russell Bennett *Four Nocturnes*, Cowell's *Iridescent Rondo*, Surinach's *Pavana and Rondo*, Creston's *Prelude and Dance*, and Pisk's *Salute to Juan*. In Krenek's letter of 22 January 1963, quoted earlier, the composer also indicated that Yale liked the piece and was going to improve some of the notation for easier accordion reading and supply fingering (which appear on the final manuscript copy). Krenek sent the finished manuscript to Bennett on 29 January (stated in a letter of that date to Bennett).
7. It was my pleasure to assist Krenek by mail in the writing of his second accordion piece, *Acco-Music*, in 1976 (published in 1977 by Ars Nova, San Diego, California, edited by Donald Balestrieri). In our correspondence, I advised him of the free-bass and suggested that he use a triple-staff system, the bottom two staves of which would feature both stradella and free-bass versions for the left-hand part. The player could then choose to play either one. He followed my suggestion and Joseph Macerollo recorded the free-bass version several years later (Macerollo 1979). My letters to Krenek, along with photocopies of his letters to me, are preserved in the Ernst Krenek Papers, University of California, San Diego. The original copies of the letters from Krenek are in my possession.
8. For those unfamiliar with this means of analysis ("set analysis"), suffice it to say here that Forte derives his sets from rearranging the notes of any special grouping of pitches in a segment of music into the smallest possible intervallic cluster, placing the smallest intervals at the beginning of the set and gradually moving to the larger ones. All of these are contained within the smallest outer intervallic perimeter allowed by this arrangement. The entire process is accomplished through inversion and transposition when necessary. The note names ("pitch classes") are assigned numbers (C is 0, C \sharp /D \flat is 1, D is 2, etc.). Often, all discovered sets in a piece are transposed to the same level (usually starting on C, or zero) for convenience of comparison, as is done in this article. The novice should be aware of the fact that the sets, some of which constitute familiar tertian structures, are usually capable of forming more than one of these. This can be disconcerting to the tonally oriented. For example, set 3–11 [0,3,7] has the intervallic content capable of forming either a major or a minor triad; or set 4–27 [0,2,5,8] can form both the major-minor seventh ("dominant seventh") and half-diminished seventh chords (both of these sets, and other similar ones, will be frequently encountered in the Krenek examples in this article).

The table containing all the prime set forms may be found on pp. 179–181 of Allen Forte's classic book, *The Structure of Atonal Music* (Forte 1973), and they are explained on pp. 1–12. See also Straus (1990: 1–58), and Kostka (1999: 176–196), for very clear, succinct explanations of Forte's theory as well.

It is important to state here that this article makes no claim of providing a set analysis of the *Toccata* in any thoroughgoing way, and generally only refers to certain prevalent sets in the piece as they pertain to idiomatic use of the stradella-bass accordion. This is especially significant where the left-hand system appears to have an influence on the writing of the right-hand part and, consequently, the work in general. No such analysis will be made of my piece, for example, since it demonstrates idiomatic use of the free-bass accordion, and thus lacks the ready-made left-hand chord buttons which seemed to influence Krenek's compositional approach to the accordion so much.

Finally, one other aspect of the stradella system needs to be mentioned here: in the major-minor seventh and diminished seventh chord rows, the fifths of the chords are omitted owing to lack of space in the piston works of the left-hand box. None the less, the set analyses will treat such chords as if the fifth were still present. This is because one

feels the fifths as being there even though, or perhaps because, they are often excised in music and usually not audibly missed that much, if at all.

9. In this article, Thomson says the following about the two manuals and their use of chords:

It is a utilization of the structure of the accordion itself to produce a maximum dissonance content. Your left hand has only certain chords available, but by contrasting the left and right hands, we have produced a harmonic richness. When writing double harmonies it's always better if each hand's harmonies are recognizable. You get a highly dissonant saturation. It's quite exciting, the fact that there is all of this dissonance going on but *you can hear it as separate chords that are recognizable.* (emphasis added)

Lamentations, which follows this principal very closely, was published by Pietro Deiro (the other major accordion publisher of the time besides O. Pagani) in 1960 and was the fourth commission of the AAA. It should not go without mention here that Thomson used the accordion almost constantly as part of the orchestration in his landmark opera *Four Saints In Three Acts* (libretto by Gertrude Stein) 26 years earlier.

Notes on Contributors

Mark F. DeWitt completed his doctorate in ethnomusicology at the University of California, Berkeley in 1998; he was subsequently Lecturer in Ethnomusicology at the Ohio State University. He served as editor and contributor to a special journal issue on “Music, Travel, and Tourism” for *The World of Music*, Volume 41, Issue 3 (1999). His research interests include Cajun and *zydeco* music, gospel music, modernity, and music cognition.

Henry Doktorski is one of the leading concert accordionists in the USA and international classical accordion circles. Winner of the 1990 American Accordion Musicological Society Virtuoso Solo Competition, he has performed with foremost artists such as cellist Mstislav Rostropovich, violinist Itzhak Perlman, conductors John Williams, Lorin Maazel, John Adams and Mariss Jansons, and leading orchestras including the Pittsburgh Symphony Orchestra and Tanglewood Festival Orchestra.

Doktorski’s publications include articles in a variety of serious and popular music journals including *Music Theory*, *Rolling Stone*; *Uzubuh* and *Harmonikacentret*. His forthcoming book, *The Classical Squeezebox*, subtitled: “The History of the Accordion in Classical Music”, is based on the present article. Doktorski currently teaches accordion at The City Music Center at Duquesne University, and is a member of the advisory and editorial board for The Center for the Study of Free-Reed Instruments at the Graduate School and University Centre of the City University of New York. Doktorski founded the website of “The Classical Free-Reed, Inc.” at: <http://trfn.clpgh.org/free-reed>

Ron Emoff is currently Assistant Professor in Ethnomusicology at the University of Ohio. He received his PhD in ethnomusicology in 1996 from The University of Texas at Austin, where he is also a Visiting Scholar and Instructor. He has taught at the University of California at Santa Barbara, and was recipient of a year-long Wenner Gren Foundation Richard Carley Hunt Fellowship to write a book on his research in Madagascar. A CD of his field recordings, *Accordions and Ancestral Spirits in Madagascar*, has recently been released by VDE Gallo (Geneva, Switzerland,

CD 1065). Recent publications include a book, *Recollecting from the Past: Musical Practice and Spirit Possession on the East Coast of Madagascar* (2002, Wesleyan University Press, Music and Culture Series), and an article entitled "Phantom Nostalgia and Recollecting (from) the Colonial Past in Tamatave, Madagascar" for *The Journal of the Society for Ethnomusicology* (Spring 2002, forthcoming). UNESCO is soon to release another CD, *Spirit Musics from the East Coast of Madagascar*. Ron is also an active performer on a variety of instruments, including kora, *valiha*, *oud*, violin, and accordion.

Stuart Eydmann gained a Glenfiddich Living Scotland Award in 1987 for his oral history of the free-reed instruments, and in 1995 he received a PhD from the Open University for his thesis on "The Concertina and its Players in Scotland". As a fiddle and concertina player he performs and records with the Scottish traditional music ensemble the Whistlebinkies. He is tutor for the Open University course "Victorian Popular Music" which forms part of the MA in Popular Culture.

Joshua Horowitz, accordionist and scholar, specializes in nineteenth-century accordion and *tsimbl*. He studied composition and piano with Hugo Norden, Hermann Markus Pressl and Alain Naudé, then pursued studies in Film and Classical Composition at the Berklee College of Music, Boston and the San Francisco Conservatory of Music. He gained his Masters Degree in Composition from the Academy of Music in Graz, Austria, and was recipient of numerous prizes and grants for compositions and musicological research in North and South America, Europe and Israel. He is currently Lecturer and Director of the Klezmer Music Research Project at the Academy of Music in Graz, Austria and Jazz Theory Instructor with Stan Getz at Stanford University. His international concert performances are complemented by television and radio appearances as well as by recording productions of Jewish music with Budowitz, Joel Rubin (as Rubin and Horowitz), "Brave Old World", Adrienne Cooper and Alicia Svigals. Joshua has contributed a chapter to *The Akkordeon, Bandonion, Concertina – die Erfindung der populären Musik* (Schott Verlag, 2001).

Robert Young McMahan is a composer, researcher/writer, and classical accordionist who specializes in contemporary original music for or including accordion. He holds degrees in Theory, Composition, and Liberal Arts from the Peabody Institute of The Johns Hopkins University and St John's College. A native of Washington DC and a long-time music educator in the Baltimore area, he has been Coordinator of Music Theory Studies in The College of New Jersey Department of Music since 1991. In addition to composing and performing, he is currently writing a book on

the life and works of American composer Carl Ruggles. Dr McMahan has been recorded as both performer and composer on Orion and CRS records and will soon be releasing a CD of contemporary music for or including accordion on the Eroica label. He is active in the American Accordionists' Association and is presently the Secretary/Treasurer on its Governing Board.

Malcolm Miller is a musicologist, critic, editor and pianist. He received his doctorate at King's College, London, with a study of Wagner, and is currently Research Associate and Associate Lecturer in Music at the Open University. A contributor to *The New Grove Dictionary of Music and Musicians* (2nd Edition), *Die Musik in Geschichte und Gegenwart* (2nd Edition), and *Collins Classical Music Encyclopedia*, his articles and reviews appear regularly in various academic publications, as well as journals such as *Musical Opinion*, *Tempo*, *Opera Now*. He is Editor of *Arietta*, *Journal of the Beethoven Piano Society of Europe*, and Assistant Editor of *EPTA Piano Journal*. Malcolm is also active as a pianist and accompanist, with several recordings, and has a special enthusiasm for the accordion.

Máire O'Keeffe is a fiddle player originally from Tralee, Co. Kerry but now living in Kinvara, Co. Galway, Ireland. Her introduction to traditional music was through local fiddler, Máire Bean Uí Ghríofa and Castleisland musician Nicky McAuliffe. Her music today reflects many different influences and their absorption into her own fiddle style. These include the strongly fiddle-based traditions of Sliabh Luachra, Donegal, West Clare, Shetland, Scotland and Cape Breton, as well as the music of other instruments in the Irish tradition such as the *uilleann* pipes and the accordion. She is currently completing a PhD entitled "Journey into Tradition: The Irish Button Accordion" at the Irish World Music Centre in the University of Limerick and has contributed articles on the Irish Button Accordion to *The Companion to Irish Traditional Music*, edited by Fintan Vallely (Cork University Press, 1998).

Since the early 1980s, Máire has performed and given fiddle workshops at many festivals in Europe, North America and Australia. She has also worked as a researcher/presenter for Radio Teilifís Éireann's *Long Note* programme as well as for weekly live traditional music programmes on Clare FM, and is a member of the board of the Irish Traditional Music Archive. For more recent publications and her discography, see her article in this issue.

Yann-Fañch Perroches, Breton by adoption, is a composer, arranger, and an internationally recognized performer of diatonic accordion and exponent of Breton music. Perroches performed for fifteen years with the acclaimed group Skolvan, which he founded, and with Cocktail

Diatonic, an ensemble of four diatonic accordions in the company of Richard Galliano. His solo recording was praised by one critic as “amongst the most beautiful I have heard in recent years”, and by *Accordeón Magazine* (September 1997, p. 24) thus: “The force, simplicity and delicate touch of his playing is enough to spark goose bumps – he is really one of the finest masters of the diatonic.” Perroches currently plays in a trio with double bass and percussion, composes and performs for a Marionette Theatre (The Dragon’s Egg). He also plays traditional music from East Brittany with the singer Véro Bourjot and the group Jolie Vilaine, and is founder of the “Ideorealist movement” for artists, painters, engravers and craftsmen who share a creative approach.

Gigi Lynn Rabe is a Ph.D. student in Ethnomusicology at the University of California, Los Angeles. She has played the accordion since 1975 and has received numerous awards and scholarships, including winning virtuoso Western classical and jazz accordion competitions in 1984 and 1985, respectively. More recently she has been studying Bulgarian accordion and Argentine tango. In addition to the accordion, Gigi Rabe plays the steel pan and wrote an MA thesis entitled “The Steel Bands of Southern California: History, Economics, Representation”; she currently teaches steel band at the California State University, Northridge. She has presented papers at the British Forum for Ethnomusicology and the Society for Ethnomusicology, and her current research interests include the use of the accordion in East Europe, Jamaican ska, smooth jazz, and athletes in popular music.

Ted Reichman is an accordionist and composer currently residing in Brooklyn, New York. Born in Houlton, Maine in 1973, he studied music at the New England Conservatory and Wesleyan University. Best known for his work with composer/saxophonist Anthony Braxton, Reichman is featured on the Duo (Leipzig) 1993 CD (Music & Arts), as well as several other Braxton albums. He has also performed works by Roland Dahinden, Alvin Lucier, Pauline Oliveros, and Christian Wolff, among many others. In addition to new music, Reichman is performs traditional Jewish music and was a member of clarinetist David Krakauer’s ensemble Klezmer Madness. For a fuller biography and discography, see Appendix II in his present article.

T.M. Scruggs is currently Assistant Professor of Ethnomusicology at the University of Iowa, and plays accordion, piano and several Latin America instruments. His research has focused on music and social identity. He studied ethnomusicology at the University of Texas at Austin, where he researched *conjunto* for his Masters Thesis on the Jiménez family. He received his doctorate with a study of “The Marimba

de Arco Music Tradition in Western Nicaragua". He has published in audio, video and print format on Central American music and dance. His articles have appeared in *Ethnomusicology*, *Yearbook for Traditional Music*, *Latin American Music Review*, and chapters in the books *Music in Latin American Culture* (Schirmer, 1999), *Multidisciplinary Perspectives on Musicality* (University of Iowa Press, forthcoming), *Popular Musics of Latin America* (Garland, 2002), and *Political Transformations and National Histories: Narrating the Nation in the Public Sphere* (Duke University Press, forthcoming). He has been the principal contributor on Central American music for major reference works, including *The New Grove Dictionary of Music and Musicians* (2nd Edition), *Die Musik in Geschichte und Gegenwart* (2nd Edition), and the *Garland Encyclopedia of World Musics*.

Jared Snyder is a writer and musician living in Philadelphia, PA, USA. He is a graduate of Boston University with a BA in Anthropology. His articles on accordions and accordionists have appeared in *Concertina & Squeezebox*, *American Music*, *The Journal of Black Music Research*, *The Free-Reed Journal*, and *Sing Out* magazine, among others. His record reviews have appeared in *Essential Album Guides* *Music Hound Folk* and *Music Hound World*. He has contributed liner notes to the CDs *Planet Squeezebox* (1995, Ellipsis Arts, CD 3470) and Amédé Ardoin's, *I'm Never Comin' Back* (1995, Arhoolie Records, CD 7007), *The Roots of Zydeco*. His current projects include a CD of traditional French music from the New World and research on the New Orleans accordionist Henry Peyton.