

# From Knowledge to Performance:

## Studies on the Accordion Contemporary Music Repertoire in Europe

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**CONSERVATOIRE  
NATIONAL SUPÉRIEUR  
DE MUSIQUE ET  
DE DANSE DE PARIS**



3<sup>rd</sup> EPARM Congress,  
CNSMD Lyon, April 20, 2013

# Artistic research

2007-2012: Master of Music degree (Sibelius-Academy)

2012 - : Doctoral student at the Paris Conservatoire

*The Specificities of the Accordion Contemporary Music  
Repertoire in Europe since 1990*

under the guidance of :

- Michel Fischer (Sorbonne)
- Bruno Mantovani (Paris Conservatoire)

# INTRODUCTION

# Accordion and contemporary music

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- 1960-1970: « The accordion pionners », collaborations with composers
  - Denmark: Mogens Ellegard
  - Finland: Matti Rantanen
  - Germany: Hugo Noth

# Accordion and contemporary music

- 1960-1970: « The accordion pionners », collaborations with composers
  - Denmark: Mogens Ellegard
  - Finland: Matti Rantanen
  - Germany: Hugo Noth
- since 1990: the widespread use of the accordion in contemporary music
  - most of the well-known European composers have written at least one work for the accordion

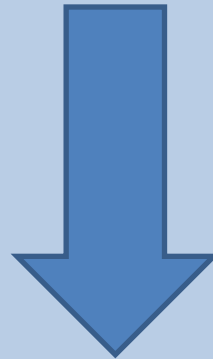
# Accordion in the musical world

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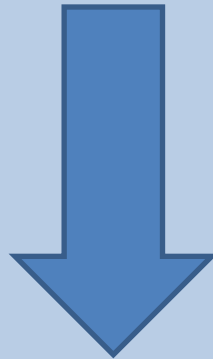
what to do ?





# Accordion in the musical world

- Accordion, an uncommon instrument



A need of research for accordionists

# **THE SPECIFICITIES OF THE REPERTOIRE (QUALITATIVE RESEARCH)**

# Goals of the research

- Improve the awareness (regarding the accordion's huge new music repertoire) of accordionists and personalities of the musical world (composers, concert organizers, musicians...)

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- Improve the awareness (regarding the accordion's huge new music repertoire) of accordionists and personalities of the musical world (composers, concert organizers, musicians...)
- Study the main compositional aspects of the repertoire :
  - works composed since 1990
  - in Europe (27 EU countries and Schengen space countries not included in the EU)

# Accordion: 2 instruments

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## 1) The right manual



# Accordion: 2 « instruments »

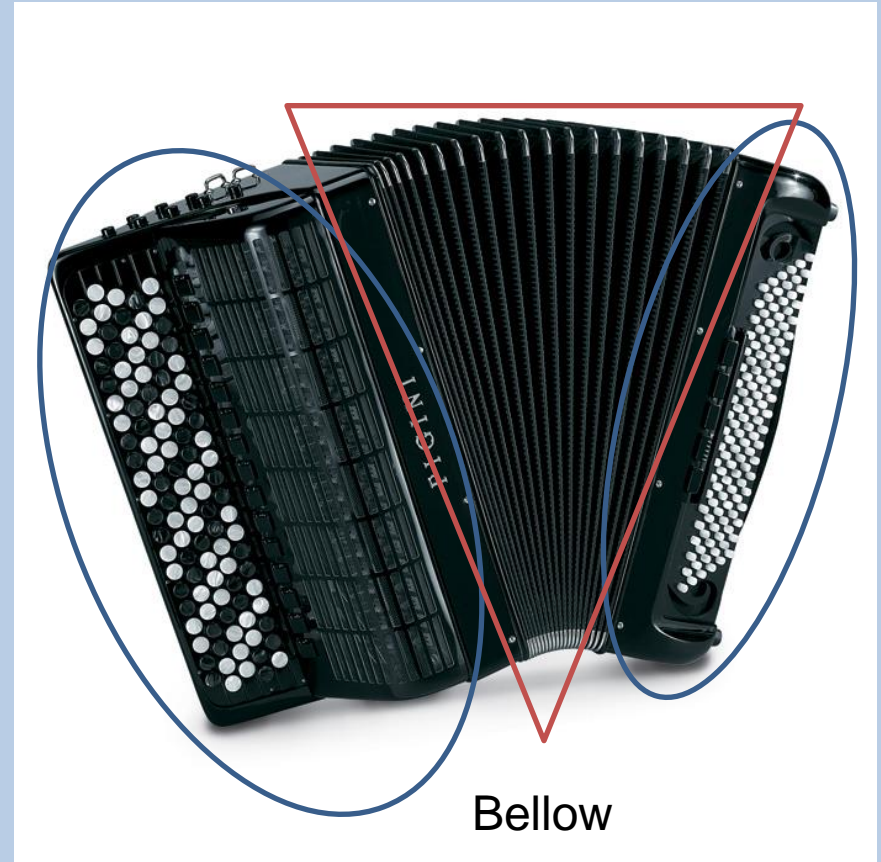
- 1) The right manual
- 2) The left manual



# Accordion: 2 « instruments »

- 1) The right manual
- 2) The left manual

Linked by a bellow  
(the « soul » of the  
instrument)





# From one to two keyboards 1829-1897...

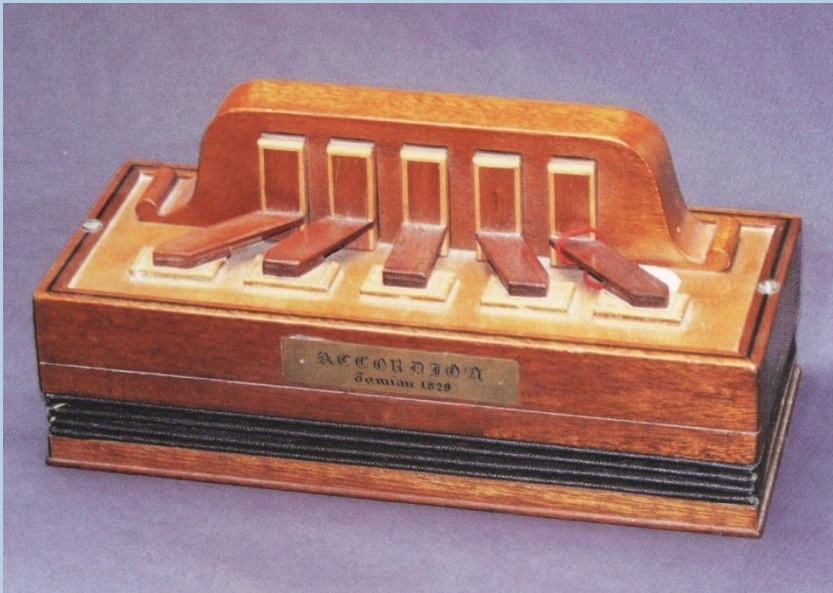
**The first accordion  
by Cyrill Demian  
(Vienna, AT, 1829)**



source: Monichon, Pierre, Juan, Alexandre,  
L'Accordéon, 2012, Editions Cyrill Demian.

# From one to two keyboards 1829-1897...

**The first accordion  
by Cyrill Demian  
(Vienna, AT, 1829)**



**The chromatic accordion  
by Paolo Soprani  
(Castelfidardo, IT, 1897)**



source: Monichon, Pierre, Juan, Alexandre,  
L'Accordéon, 2012, Editions Cyrill Demian.

# ...1960-2013

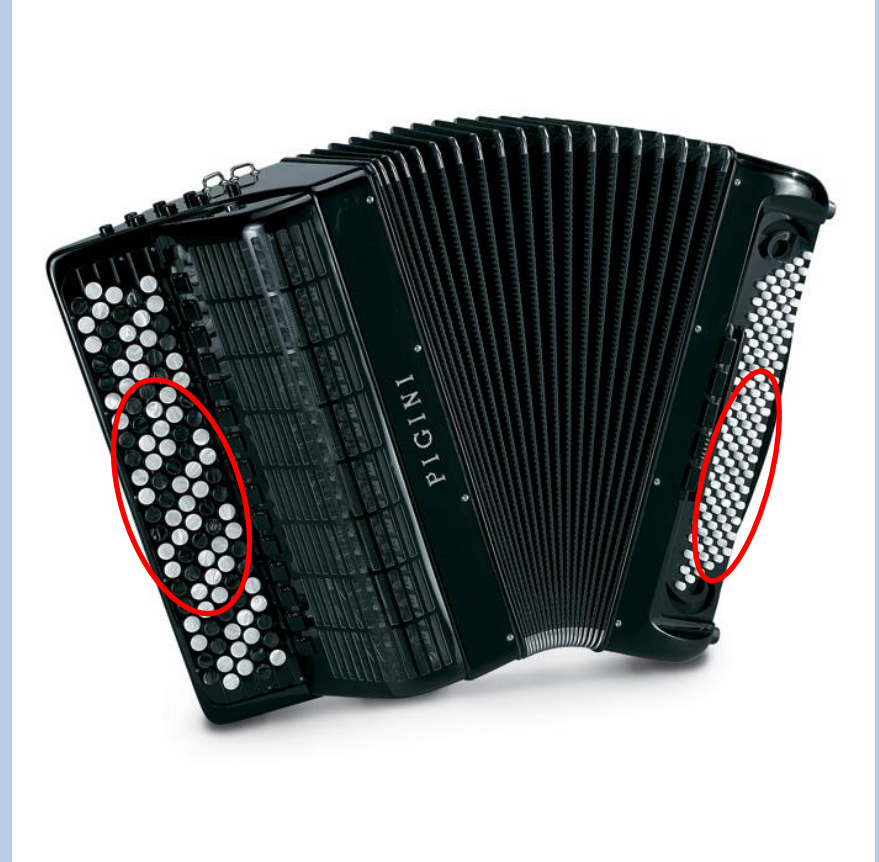
## Convertor system (since the 1960s)

- Stabilization of the instrumental evolutions of the accordion in the 1960s : the convertor system still played nowadays



# ...towards the stereophony

- Rather good balance of timbers between the two manuals in their medium zone





# ...towards the stereophony

- Rather good balance of timbers between the two manuals in their medium zone
- Idea of exchanges between the two keyboards: ping-pong

⇒ ***Stereophony***



# Bruno Mantovani, 8'20 chrono (2007)

## Stereophony

### Example 1 (Ed. Henry Lemoine)

17

*f*

*ff p*

19

28577 H I

Ex. 2

♩ = 104

This musical score, labeled 'Ex. 2', consists of five systems of piano music, measures 51 through 58. The notation is written for piano on grand staves (treble and bass clefs). The key signature is B-flat major (two flats). The tempo is marked as quarter note = 104. The score features complex rhythmic patterns, including sixteenth-note runs and triplets, often beamed together. Measure numbers 51, 53, 56, and 58 are indicated at the start of their respective systems. The time signature changes throughout the piece: 3/4 (measures 51-52), 3/4 and 3/8 (measures 53-54), 3/4 and 2/4 (measures 55-56), 2/4 and 2/8 (measures 57-58), and 2/4 and 2/16 (measures 59-60). The notation includes various accidentals (flats, sharps) and dynamic markings.

# Bruno Mantovani, 8'20 chrono (2007)

## Stereophony

### Example 3 (Ed. Henry Lemoine)

The image displays a musical score for piano, specifically measures 113 and 115 of Example 3. The score is written for two staves, treble and bass clef. Measure 113 is marked with a tempo of 46 (♩ = 46) and the instruction *bien legato entre les deux mains*. The dynamics are marked *pp*. The key signature has one sharp (F#). Measure 115 continues the piece, featuring more complex rhythmic patterns and dynamics. The score is published by Ed. Henry Lemoine.



# Annette Schlünz, Journal n. 2 (2007)

## Example 1 (Ed. Ricordi)

Handwritten musical score for Example 1, measures 64-66. The score is written on two staves (treble and bass clef) and includes dynamic markings, articulation, and fingerings.

**Measure 64:** Treble clef staff shows a sequence of notes with slurs and fingerings (4, 4+1, 8, 5). Dynamic markings include *p*, *pp*, and *ppp*. Bass clef staff shows a sequence of notes with slurs and fingerings (3, 5). Dynamic markings include *ppp* and *mf*.

**Measure 65:** Treble clef staff shows a sequence of notes with slurs and fingerings (5). Dynamic markings include *mf* and *p*. Bass clef staff shows a sequence of notes with slurs and fingerings (5). Dynamic markings include *f*, *mf*, and *p*.

**Measure 66:** Treble clef staff shows a sequence of notes with slurs and fingerings (5). Dynamic markings include *mf* and *p*. Bass clef staff shows a sequence of notes with slurs and fingerings (5). Dynamic markings include *f*, *mf*, and *p*.

A red arrow points to the first measure of the system (measure 64).

-5-

# Annette Schlünz, Journal n. 2 (2007)

## Example 2 (Ed. Ricordi)

Handwritten musical score for Example 2 by Annette Schlünz, Journal n. 2 (2007). The score is written on two systems of grand staves (treble and bass clef). The first system includes a red arrow pointing to a specific note. The second system is marked with a circled '11'. The score features various musical notations including notes, rests, slurs, and dynamic markings such as 'f', 'sub pp', 'pp', and 'p'. Fingering numbers (1-5) are also present throughout the piece.

# **THE DISSEMINATION OF THE REPERTOIRE (QUANTITATIVE RESEARCH)**

# Problems of circulation of the repertoire

- 2013: still the commonly held idea that « accordion does not have repertoire »

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BUT

- Lack of knowledge about the accordion works in the musical world and among accordionists

# Some examples

Name	First name	Dates (birth and death)	Country/Origin	Nb. of works
Berio	Luciano	1925-2003	IT	11
Dutilleux	Henri	1916	FR	2
Eötvös	Peter	1944	H	5
Furrer	Beat	1954	DE	11
Globokar	Vinko	1934	FR/SI	13
Haas	Georg-Friedrich	1953	AT	17
Hölszky	Adriana	1953	DE/RO	11
Huber	Klaus	1924	CH	9
Kagel	Mauricio	1931-2008	DE/AR	6
Rihm	Wolfgang	1952	DE	11
Sánchez-Verdú	José-María	1968	ES	15
Saunders	Rebecca	1967	GB	11

Project 1 : Ricordo al futuro

# Project « *Ricordo al futuro* »

- A catalogue (database) of accordion works since 1922
- All works for/with accordion:  
( Solo, chamber music, ensembles, concertos, operas, orchestra, vocal music etc...)
- Complete information about the works (editor, year of composition, date, place, and accordionist of the premiere...)



# Project « *Ricordo al futuro* »

A collective project

- Collaboration with french accordionist Fanny Vicens
  - student at the Paris Conservatoire (3rd cycle – Contemporary Music degree)

# Project « *Ricordo al futuro* »

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  - 2000 works of about 380 composers
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- Publication in the Spring 2015
- Expected number of works: about 5000

# Project « *Ricordo al futuro* »

- Goals of the project for the research:
  - ⇒ Use of the datas for pieces composed during the period 1990-2013 of European composers

# Project « *Ricordo al futuro* »

## Limits of the project:

**Although:** easy access to information (internet, online databases, music information centers...)

It is impossible to get a comprehensive database:

- All the works cannot be found online
- Everyday new works are premiered



## Project 2 : “Accordion Repertoire and Higher Education Studies in Europe”

# “Accordion Repertoire and Higher Education Institutions in Europe”

Doors opened for the accordion only from the 1970s by higher education institutions:

1970: Copenhagen (Royal Danish Academy): Mogens Ellegard

197?: Trossingen (Hochschule für Musik): Hugo Noth

1973: Hannovre (Hochschule für Musik): Elsbeth Moser

1975: Oslo (Royal Norwegian Academy): Jon Faukstad

1977: Helsinki (Sibelius Academy): Matti Rantanen

# “Accordion Repertoire and Higher Education Institutions in Europe”

Study of the Master of Music recital programs:

⇒ What kind of pieces are performed?

⇒ How much new music is usually played in the different higher level institutions?

An questionnaire will be sent soon to the accordion teachers of 56 european music institutions (54 are EAC members)

# “Accordion Repertoire and Higher Education Institutions in Europe”

Information requested:

- degrees offered,
- teachers' names
- possible teaching of accordion didactics
- contents of all Master of Music examinations for the period 2006-2013

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In long term:

- publication giving detailed information on Accordion's Higher Education possibilities in Europe

**CONCLUSION**

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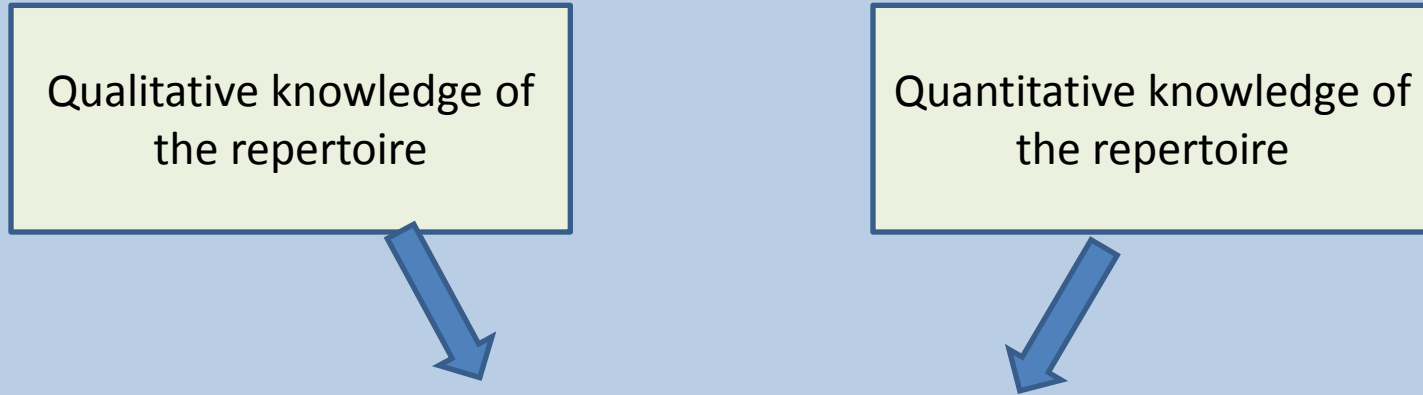
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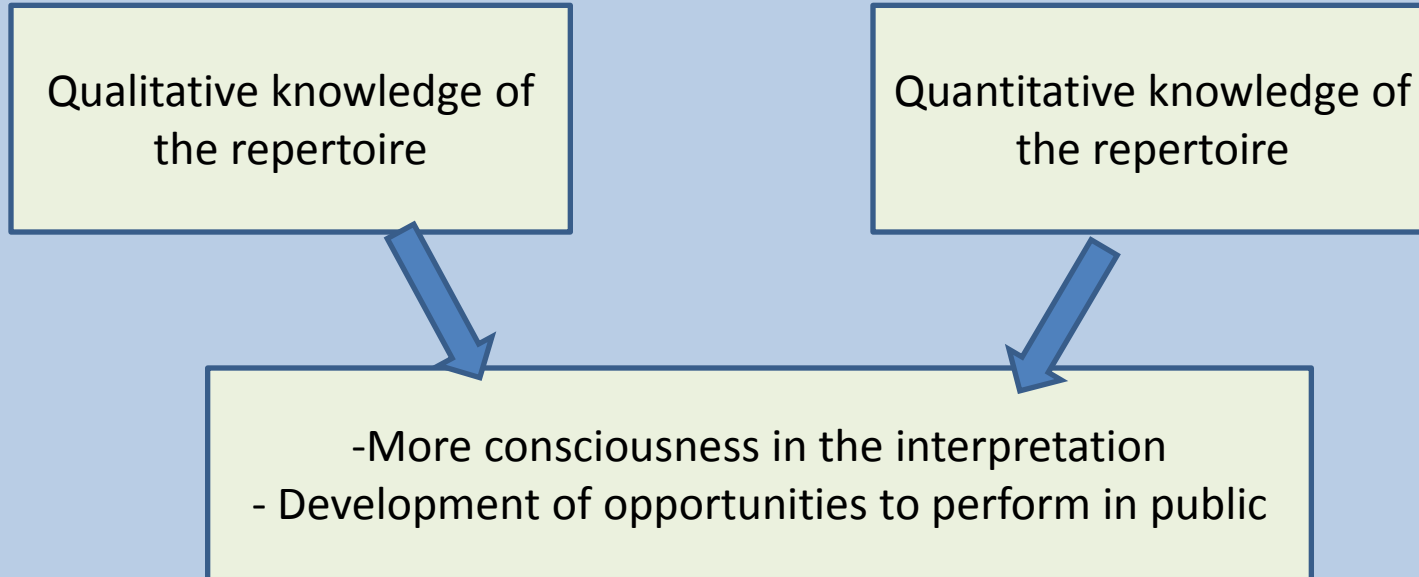
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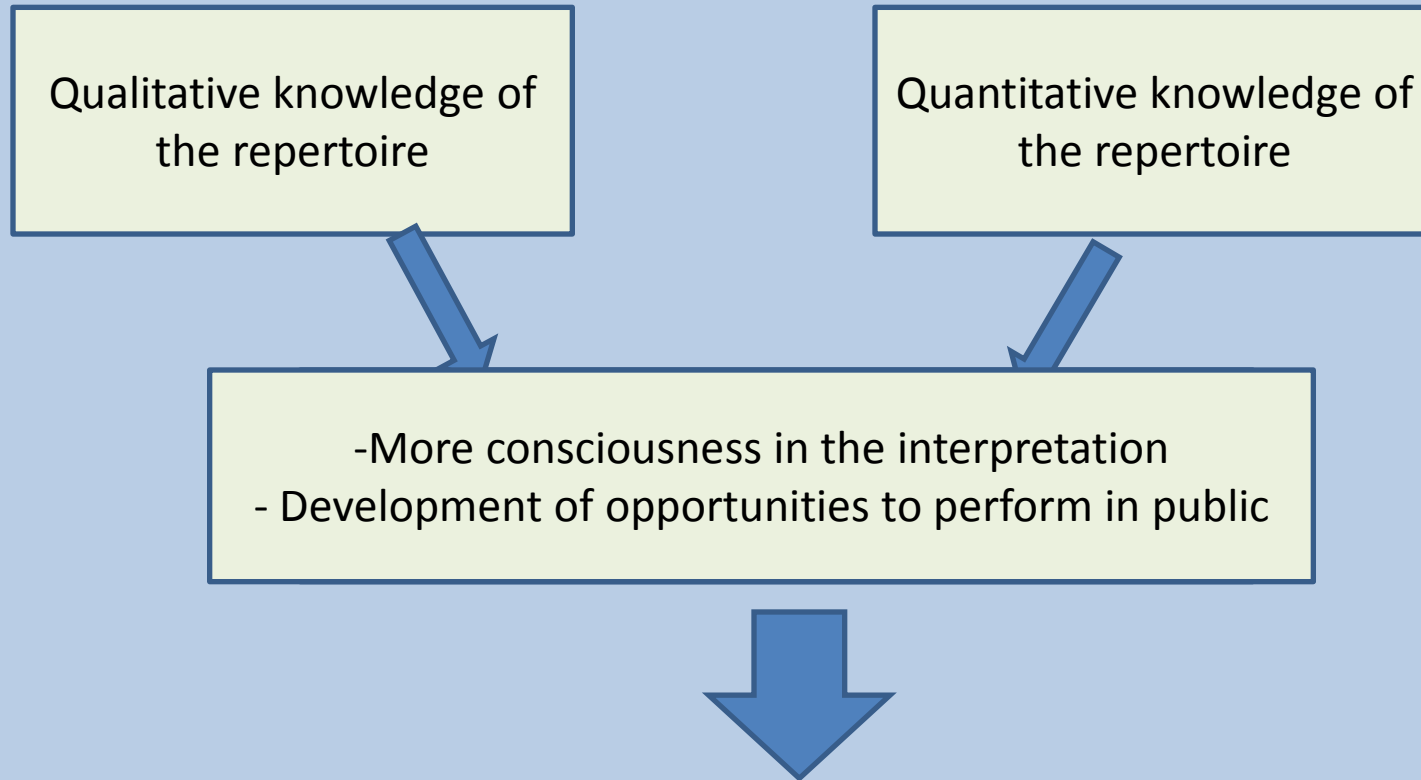
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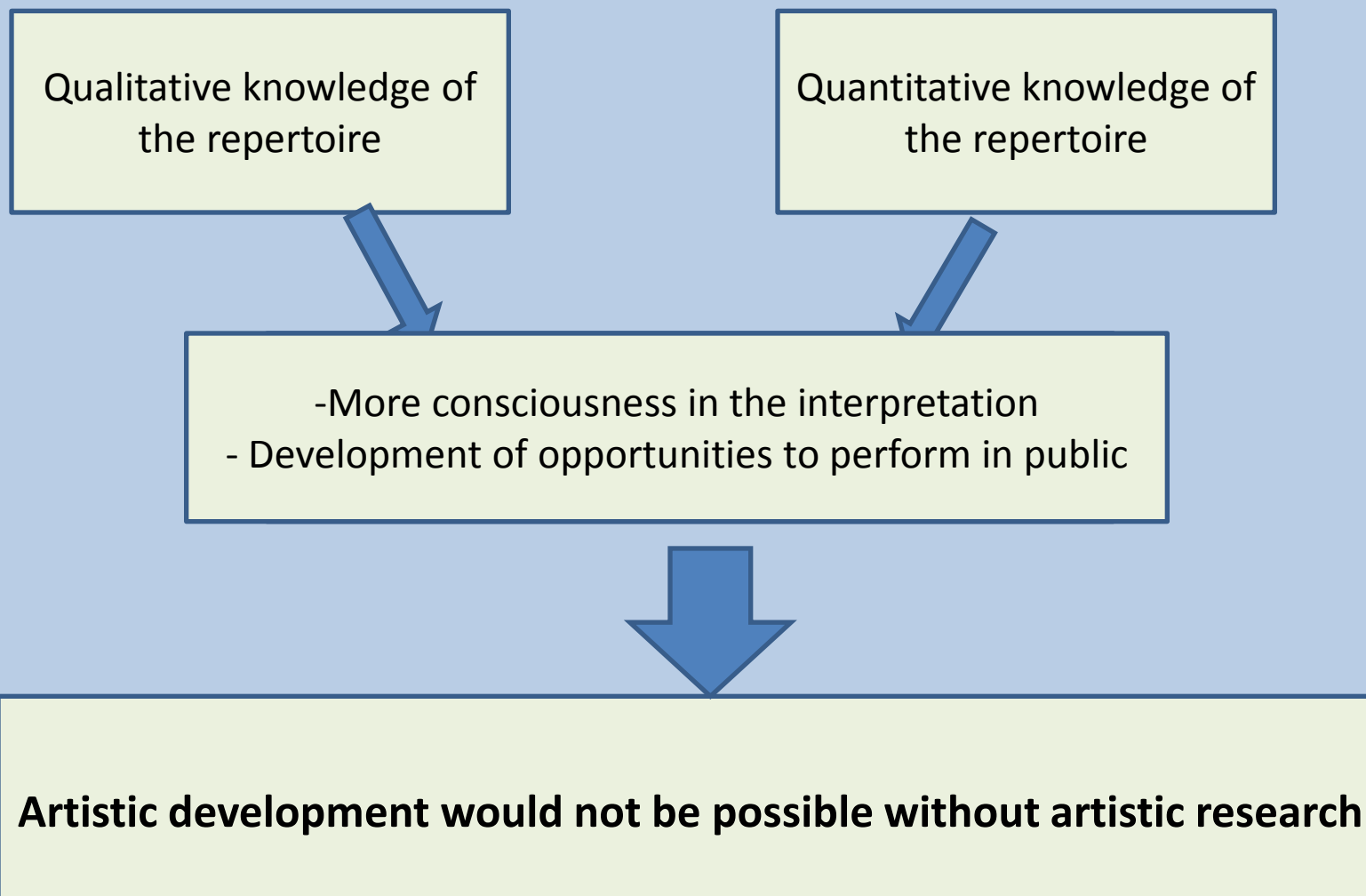


# From Knowledge to Performance

The case of the accordion:

Qualitative knowledge of  
the repertoire

Quantitative knowledge of  
the repertoire



- More consciousness in the interpretation  
- Development of opportunities to perform in public

**Artistic development would not be possible without artistic research.**

Thank you!