

THE ACCORDION IN THE 19th CENTURY

— GORKA HERMOSA —



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FOREWORD

By Prof. Dr. Helmut C. Jacobs¹

Gorka Hermosa, born in 1976 Urretxu, Basque Country, is not only one of the most singular and versatile interpreters among the most relevant Spanish accordionists, but also a knowledgeable authority on the international literature written for the accordion. In his study, he has canvassed all the literature written since the 19th c. for the instruments that –like the accordion- have a metal free reed as a principle for their sound such as the physharmonica, the harmonium, the concertina etc., whose interpretation with the accordion is possible without hindrance and implies, enriching the extension of its repertoire. Gorka Hermosa completed his accordion degree at the *Jesús Guridi* Conservatoire, Vitoria. He has received numerous awards at national and international accordion contests. In 1998, he started his career as concertist and as soloist of different music ensembles, playing since then in Spain and other European countries. In his recordings, he introduces the accordion in unusual and extraordinary ensembles (among other, with the hurdy-gurdy, the flamenco guitar, the harpsichord or the bass clarinet) and opens new stylistic paths for the instrument when he integrates elements from jazz, folk, pop and flamenco in his music. Gorka Hermosa displays a versatile and original perception of the instrument not only in his arrangements for different instrumental ensembles, but also in his compositions for accordion solo.

In his first book *El Repertorio para acordeón en el Estado Español*, 2003, Gorka Hermosa describes, systematically and thoroughly, almost all the compositions written in Spain for accordion solo, accordion with other instruments or with symphonic orchestra. In the second part of his book, he includes short biographies of the composers. This valuable reference book is necessary for those interested in the repertoire for the accordion. *Oposiciones para acordeonistas* is his second book. It is a complete guide, in two volumes, enormously useful for those interested in preparing entrance exams to be an accordion teacher in Spanish conservatoires. His third book *El acordeón en Cantabria*, describes the history of the accordion in this Spanish region, where he lives.

In his fourth book, *The accordion in the 19th century*, which we are now presenting, Gorka Hermosa focuses on 19th c. works that were written in Europe for instruments with metal free reed. Not only are the works documented, but also the diversity of the multiple types of instrument with respect to their structure. The first chapter deals with the predecessors of these instruments, for example, the tcheng in Asia or the guimbarde, the glass harmonica or the different types of organ in Europe. In this context, he also describes an extremely interesting sketch drawn by Leonardo da Vinci of a small pipe organ, with a hand-operated bellows. This organologic idea is enormously similar to the concept of the portable keyboard musical instrument, which the accordion fulfils. In the second chapter, he presents, in a very accessible way, the complex organologic developments in metal free reed instruments all through the 19th c. starting from the *accordion* patented by Cyrill Demian in 1829 in Vienna. In the third chapter, he describes the music written during the 19th c. for instruments such as the physharmonica, the harmonium or the concertina and their interpreters.

In his book, Gorka Hermosa has succeeded in efficiently describing a panoramic view of the history of metal free reed instruments and their abundant literature,

¹ Helmut C. Jacobs (Bonn, 1957) is a Professor of the Romance Philology department at the University of Duisburg-Essen. His remarkable work as an accordionist and musicologist has focused on the history of free reed instruments, publishing monographic CDs about different composers (Karg-Elert, Regondi, Beckman, Lundquist, Brehme, Jacobi, Klebe, Graham...) and books of great

displaying an enormous variety of aspects, always in a precise clear style that focuses on what is essential. The book contains a lot of illustrations, which add a greater documental value. At the end of the book, we can find listings of the original compositions for the concertina and the harmonium, which show the wealth of compositions and the significance of the musicians who wrote for these instruments during the 19th c., among which some of the most outstanding composers at the time are featured.

INTRODUCTION

This book tries to display a general and systematic picture of the free reed keyboard instruments and their musical and organologic developments during the 19th c., gathering and comparing 400 bibliographical sources in relation to the accordion and presenting them orderly, trying to approach the subject in the most pluralist and rational way.

All through the 19th c., there was such an amount of different proposals for free reed instruments that it is not easy to draw the line that separates the instruments that were real accordions from those which were not. Nevertheless, what is certain is that we cannot take diatonic accordions from the 19th c. as the only predecessors of the modern accordion. This is the reason why, when trying to analyze the history of the accordion, we will not only analyze the history of the diatonic accordion but will also go over the history of all the other free reed keyboard instruments existing in the 19th c., which could be subjected as predecessors of today's concert accordion.

In chapter I, we will analyze the antecedents of the accordion and will vindicate that the first known predecessor of the free reed instruments is not the tcheng. In chapter II, we will analyze the organologic evolution of the accordion and will question that it was invented by Demian in 1829. In chapter III we will describe the evolution of the accordion in the 19th c. music and will try to argue that current convertor accordions have more similarities to the concertina or the harmonium than to the diatonic accordions from the 19th c. Finally, in annexes I and II, we will present a list of Romantic works written for concertina and harmonium.

We would like to especially thank Prof. Dr. Helmut C. Jacobs, for all the support, information and encouragement he has given us to carry out this project. We would also like to thank all the authors quoted in the bibliography for their enormous musicological work, and to make special mention of authors such as Pierre Monichon, Alfred Mirek, Terry E. Miller, Pat Missin, Michel Dieterlen, Frans Van der Grijn, Joris Verdin, Gotthard Richter, Ralf Kaupenjohann, Henri Doktorski, Rob Howard, Javier Ramos, Beniamino Bugiolachi, Ivan Paterno, Allan W. Atlas, V.R. Zavalov... without which *The accordion in the 19th century* would not have been possible.

CHAPTER I: PREDECESSORS OF THE ACCORDION

Most of the accordion bibliography deems that the oldest predecessor of the accordion, or of the free reed instruments, is the tcheng. According to Terry E. Miller², it is startling to think that somebody could agree to that statement, since the tcheng is a highly developed instrument from the organologic point of view, which obviously needed to have other free reed predecessors. [194]

Let us analyze the history of free reed instruments, starting at the moment when music come on the scene:

Charles Darwin developed a theory in which he explained the origin of music as a love call, in the same way as birds or other animals do. Beyond this interpretation, it is reasonable to think that music was conceived in a similar instant as that of language, preceding even the existence of Homo Sapiens. It is also reasonable to think that before using musical instruments, humans used voice or body percussion to make music, making its localisation in historical time nearly impossible, since these expressions do not leave track on the archaeological record, except for a few Palaeolithic drawings which we could take for people dancing probably to the beat of music. The truth beyond all these reasonable explanations is that all early cultures acknowledge music as divine creation. [397]



Fig. 1 Paleolithic paintings from "Cave of the horses in Valltorta" (Castellón, Spain)³.

The first wind instruments accepted as such by the entire scientific community, are three flutes found in the German archaeological site of Geissenkiosterle in 1996, two of them made out of bird bone and the oldest one (about 35.000 years old⁴) built from mammoth ivory⁵. [59, 105, 259]



Fig. 2: Flute of Geissenkiosterle (Germany)⁶.

² Terry E. Miller is Full Professor of Ethnomusicology in Kent State University, where he was cofounder of the *Center for Study of World Musics*. He has written a multitude of studies about Southeast Asia music. [195]

³ Fig. 11 taken from: <http://www.arteespana.com/pinturarupestrelevantina.htm>.

⁴ The remains of the latter were found very fragmentary and the site where the remains were found, radiocarbon analyses provided 16 different dates, which range from 30.000 and 36.000 years. Another dating method –thermoluminescence- has provided two dates of about 37.000 years. [59]

⁵ In 1995 a flute was found in Slovenia, dated between 45.000 and 80.000 years old, the oldest one found up to now, associated to the Neanderthal and made from a piece of bear thigh bone, to which several holes were made. Nevertheless there is much controversy on this assertion. [258]

⁶ Fig. 12 taken from: <http://prehistoria.foroactivo.net/t467-flauta-aurinaciense-de-hohle-fels>

I.1- Appearance of the free reed instruments in Southeast Asia

In spite of the fact that Sachs put forward an accurate origin of free reed instruments (the Chinese tcheng, around 3.000 BC) musicologist Terry E. Miller argues that there are not enough data to make such forceful assertion as the one by Sachs. Miller suggests a classification from which one can logically infer a chronological order that clashes with the bibliography on this field, especially the one of the accordion: [61, 62, 70, 170, 194, 202, 361]

- **Jaw harp from Southeast Asia**⁷: We can state that they are the simplest free reed instruments, and therefore, probably the oldest, of Palaeolithic origin⁸. According to Miller, they could be the ancestors of all the other free reed instruments, although there is no documented evidence of their presence until the 4th c. BC. in China, around the year 1 AD in the Roman France, 900 AD Japan... It is believed that they were originated in Southeast Asia, becoming one of the essential forms the *engnung* from Bali, but some other samples have been found around the world, including, for example in pre-Columbian America. [18, 66, 77, 194, 199, 267, 285]



Fig. 3a: Engnung Guimbarde from Bali¹⁰.



Fig. 3b: Various guimbardes⁹.

⁷ Besides jaw harp, this instrument is also known as *mouth harp*, *jew's harp*, *gewgaw*, *aultrommel*, *koukin*, *vargan*, *khomus*, *kumbing*, *kubing*, *scacciapensieri*, *munharpe*, *genggong*, *dan mo*, *hun toong*, *angkuo*, *hoho*, *gue gueq*, *kubing*, *guimbarde*, *guimbarde*... the Dutch musicologist Phons Bakx has compiled over one thousand different names for this instrument in [http://www.antropodium.nl/Duizend Namen Mhp.htm](http://www.antropodium.nl/Duizend%20Namen%20Mhp.htm) [267]. According to Sachs, mouth harps are idiophones and can be classified into two groups: *Idioglot guimbarde*s (those in which the reed is made from a strip or plate -lamella- from the same piece of bamboo or wood that makes up the frame of the instrument; They are the most primitive ones and can only produce a single sound) and *Heteroglot guimbarde*s or *forged* (their reed is made from a different piece, and attached to the frame; their invention is subsequent to the idioglot and they can produce more than one sound, making feasible to produce a chromatic scale over a low sound which works as a pedal note). [267]

⁸ According to John Wright and Geneviève Dourdon-Taurelle [77].

⁹ Fig. taken from: <http://www.patmissin.com/history/guimbarde.html>

¹⁰ Fig. taken from: <http://www.patmissin.com/history/origins.html>

- **Free Reed Horns:** the most primary samples consist of horn from a buffalo, a cow or an elephant with an inserted reed. They are known in Burma, Vietnam, Laos, Thailand, Cambodia, the Chinese province of Yunnan... where these types of instruments are called *gā, gu, kweh, kwai, sneng*... [194, 199]

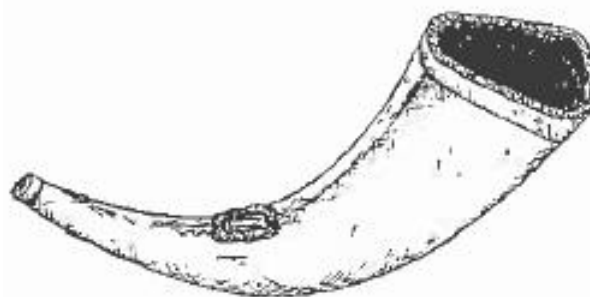


Fig. 4: Free reed horn¹¹.

- **Free reed flutes:** they consist of hollow bamboo pipes, in which a free reed (usually made of copper) has been inserted. It is very popular in some regions of Bangladesh, Laos, Thailand, Vietnam, Cambodia, southern China and the Indian province of Manipur. It is given different names in each region: *bee saw, bee joom, bee payup, look-bee-kaen, bee doi, pidôï, pey pôk*... (the word *bee* means oboe in Siamese language). In Vietnam there are also free reed double flutes. [194, 199]

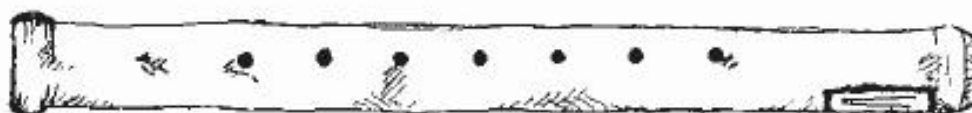


Fig. 5: Free reed flute¹².

- **Free reed flutes with calabash:** It is a very similar flute to the previous ones, but inserted into a calabash gourd. It is used in areas between Burma and Cambodia and is called: *but seau, wao*... In Burma they also use instruments with two flutes inserted in a calabash gourd (*kawö*). In China, they have the *hulusi*. There are also flutes which have resonating chambers, which are not gourds such as the Chinese *lusheng*. [194, 199]



Fig. 6: Free reed flute with calabash¹³.

- **Calabash gourd mouth organs:** They are the most common free reed instruments in Southeast Asia. They are played in Thailand, Burma, Laos, the Chinese province of Yunnan (China), northeast of India, Vietnam, Borneo, Bangladesh... The reeds can be made of metal or bamboo and the pipes can be placed in a cluster, as a raft or sideways. According to Sachs, the original instrument had a two-meter single pipe, with a free reed covering the upper end and the Vietnamese highlanders called it *dding-*

¹¹ Fig. taken from: Miller [194] page 65.

¹² Fig. taken from: Miller [194] page 67.

¹³ Fig. taken from: Miller [194] page 70.

klut or *dding-pi*. The first free reed instruments with more than one pipe are known as *naw*¹⁴, but the best known mouth organ is the Chinese *tcheng* (which means “sublime voice”), dated between 3000 and 1100 BC¹⁵. Very frequently, the word *tcheng* is used to refer to the whole family of mouth organs. Nowadays it is virtually extinct in China and Korea¹⁶, but in Japan¹⁷, where it is called *sho*, it is still played in musical organizations named *gagaku*. There are more evolved mouth organs such as the *khene* from Laos or the *gaeng*¹⁸ from Miao. [46, 61, 62, 70, 169, 171, 194, 202, 262, 351]

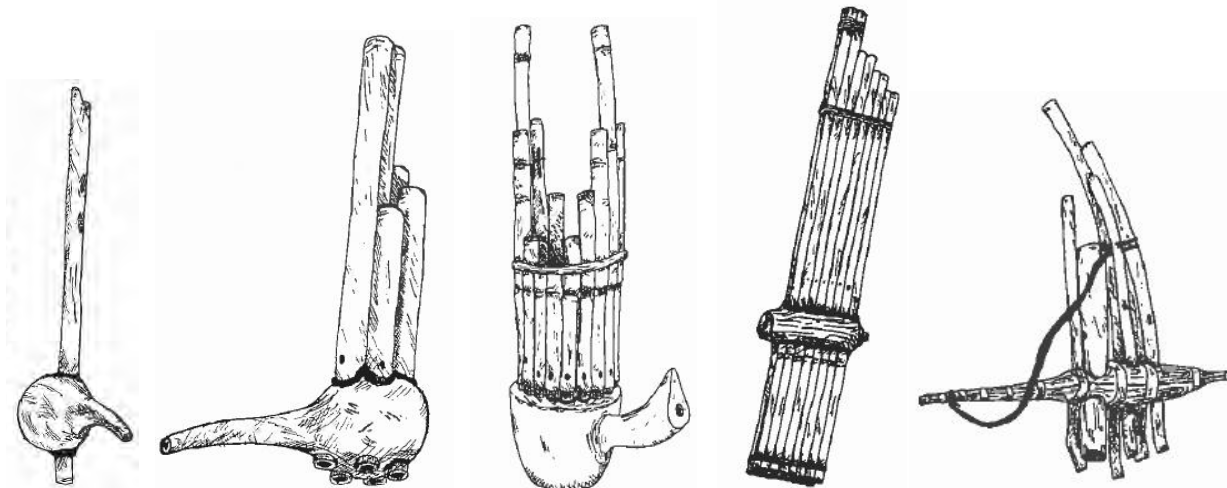


Fig. 7: Dding-pi.

Fig. 8: Naw.

Fig. 9: Tcheng.

Fig. 10: Khene.

Fig. 11: Gaeng¹⁹.

¹⁴ Depending on the geographical region it is also known with the following names: *la-yu*, *layübai*, *fulü*, *balileao*, *phloy*, *phlouy*, *ding-nam*, *köm-boat*, *mboat*, *nboat*, *enkerulai*, *kledi*, *engkruri*, *keluri*, *Engkruri*, *garude*, *sompoton*, *sumpotan*, *kaluri*, *kaleeri*, *kaludi*...

¹⁵ Here we have different theories on the *tcheng* dating: [70,108, 194, 203, 262]

- According to Monichon, [202], oral tradition says that it was about 2700 BC. during the rule of emperor Hang-Si.
- According to Curt Sachs [119, 240, 361], it was in the third millennium BC, during the rule of empress Nya-Kwa, the successor of Fu Hsi (the inventor of music, according to the same tradition). The first written document in which the *tcheng* appears is an ode book dating from Yin dynasty (between 11th c. and 12th c. BC in which the *tcheng* appears with the names of *ho* and *shih-ching*), but according to Miller, Sachs does not provide any bibliography to support that fact. According to Sachs, the first illustration dates back from 551 BC and it is exhibited in Philadelphia's University Museum.
- According to the book *Chinese Music* by Van Aalst [261], Nü-wo was the artificer of the *tcheng*.
- According to Pat Missin [199], the tradition recognizes the invention to semi-mythical characters such as emperor Huan Di (also transcribed as Huang Ti) or empress Nu Gua (also transcribed as Nu Kua, Nu Qua, Nu Koua, Nawa...) in the third millennium BC. Its shape seems to be inspired by the sitting Phoenix (in the same way as the *Chinese pan flute* symbolizes the flying Phoenix). The first written descriptions go back to the 15th c. BC. and they use the name *he*, although later the name *tcheng* has been generalized to refer the whole family of these instruments.
- According to Frans Van der Grijn [262], the first reference to the *tcheng* was circa 1100 BC., period in which Ord-Hume put forward that there were legends suggesting that the instrument had been invented by the Chinese emperor Huang Tei 2852 years BC or by Huang Tei 2500 years BC. The first known illustration of the *tcheng* is a stele (stone altar or sacrificial table) from 51 AD displayed in the Museum of Archeology & Anthropology at University of Pennsylvania.
- According to Miller [194], the first written reference is in the *Shih Ching* (typical Chinese song book written between 10th and 7th c. BC.) in which the *tcheng* appears numerous times. Miller reports that Aurel Stein published in *The Thousand Buddhas* (Bernard Quaritch Ltd, London 1921) reproductions of paintings dated between 850 and 900 BC. found in cave-shrines in Tun-huang (China) that show groups of musicians, among which some are playing the *tcheng*.
- There are some documents that give evidence that the *tcheng* was played at the funeral of Confucius (551-479 BC), the most important Eastern philosopher in antiquity, and by that time, it was an instrument used for religious rituals. There are sources that describe even Confucius himself as a *tcheng* player. [194]

¹⁶ According to Picken, the *tcheng* arrived in Korea in the 5th c., where it took the name of *saign* or *saeng-hwang*. [194]

¹⁷ Sachs states that the *tcheng* arrived in Japan about 1000 BC., but other sources (Reischauer, Fairbanko Picken) hold that it arrived in Japan around the 6th or 7th c. AD. [194]

¹⁸ It is also known as *daeng*, *ki*, *liu sheng*... [194]

¹⁹ Figs. 17, 18, 19, 20 and 21 taken from: Miller [194] pages 70, 72, 74, 91, 87 and 84 respectively.

I.2- History of the keyboard aerophone instruments: The organ

The accordion, in addition to fitting into free reed instrument family, is also a keyboard aerophone instrument. Let us analyze the history of these instruments in a few words.

The organ has its origin in pan flutes (circa 4.000 BC). Ktesibios of Alexandria (285–222 BC)²⁰ is generally recognized as the designer of the first organ: the **hydraulis** (246 BC), whose bellows was moved by the dynamic energy from a water source. In Rome, it was used in the circus and theatre. The earliest reference to the substitution of water in the hydraulis for a bellows dates back to the year 395 AD in an engraving from Constantinople. It is believed that the origin of the so called **pneumatic organ** can be set in the early years of the first c. AD. It was taken up by the Roman Catholic Church and other churches as an accompanying instrument to religious services from the 7th c. AD. [241, 398]

Around the year 950 the **positive organ** appeared. It was one-manual and could be transported without being disassembled; and about the year 1300 the smaller **portative organ** appeared, usually played tied to the body of the player who was moving the bellows with one of his hands while he played the keyboard with the other. [398]



Fig. 12: Panpipes²¹.

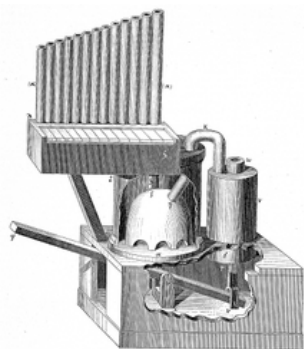


Fig. 13: Hydraulis²².



Fig. 14: Positive organ²³.



Fig. 15: Portative Organ²⁴.

During the Middle Ages organs started to be placed in christian cathedrals. This fact enabled size, complexity and quality of the church organ to grow enormously from the first sample (the organ in Winchester Cathedral) until they became very similar to the ones we know today dating from the 14th c. It was also in that period when the piano keyboard that we know today started to standardize²⁵. In the 16th c., they were enclosed in a box, in the way we know them today, and mounted keyboards were invented. [398]



Fig. 16: Church Organ²⁶.

²⁰ According to André Schaeffner, “We may have given too much recognition to Ktesibios of Alexandria when stating that he invented the hydraulic organ or even the organ itself, since such a statement would be the same as stating that he invented the electricity or the theatre”. Moreover, according to Norbert Dufourcq, “Was Ktesibios the inventor of the hydraulic organ? Yes, but not as much as Archimedes” [66, 78, 244]

²¹ Fig. taken from: http://www.70sstore.com/index.php?main_page=product_info&products_id=316

²² Fig. taken from: <http://organohammond.blogspot.com/2011/03/hydraulis.html>

²³ Fig. taken from: http://www.placedelachapelle.org/site/index.php?node_id=16

²⁴ Fig. taken from: <http://www.britannica.com/EBchecked/media/114429/Portative-organ>

²⁵ The functioning of the valves on the pipes was evolving from a very rudimentary system of levers and knobs, which used to be hit with one’s fists, to the modern keyboard which has become standard since the 15th c. until these days, as we can see, in the graphic art of that period. As for the introduction of keyboards in string instruments, in *Decameron* by Boccaccio (third decade in 14th c.) was the first mention of the *cembalo*, as an instrument used for musical accompanying of singing. Some of the first graphic representations that describe the keyboard of this instrument are the ones by Henri Arnault de Zwolle with drawings of the mechanisms, setting of the strings and the keys, in 1436. [216]

²⁶ Fig. taken from: http://orgue.volutes-abstruses.com/orgues/orgue_nancy.htm

In 1575²⁷ Roll invented the *Bibelregal*, a small portative organ whose sound was produced by two sets of bellows that made some flapping reeds vibrate. [49, 154, 202, 242, 253, 257, 402]



Fig. 17 *Bibelregal*²⁸.

The idea of providing the organ with dynamics is attributed to Claude Perrault (1613-1688). But it was not until the 19th c. when organs were provided with expression pedals –one of the first patents was the one by the Girard brothers in 1803. [66, 109]

Before returning to free reed instruments let us mention two outstanding unusual facts related to the accordion predecessors:

- **Organi di carta:** Leonardo da Vinci (1452-1519) designed a paper organ whose description can be found in Fol. 76r. in *Códice Madrid II* from the *Biblioteca Nacional de Madrid*²⁹ and it involves a complete redesigning of the composition of the elements of the portative organ. The keyboard takes the perpendicular vertical position, pipes are made of cardboard or paper. Its design breathtakingly reminds us of the current accordion –another production of the ingenuity of one of the most fascinating characters in human history. [38, 243, 390, 391]



Fig. 18: Leonardo da Vinci³⁰.



Fig. 19: *Codex Madrid II* by Leonardo³¹.

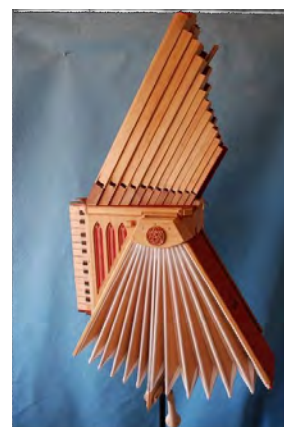


Fig. 20: *Organi di carta*³².

- **Glass harmonica:** It was designed in 1762 by Benjamin Franklin (1706-1790). This instrument is not related to the free reed family, except for the search for the ideal flexible sound. It consists of a number of glass bowls horizontally aligned, which are played with wet fingers. Mozart, Beethoven, Berlioz... wrote compositions for this instrument. [190, 201]



Fig. 21: *Glass harmonica*³³.

²⁷ According to Bugiolachi [49], it was invented in the 16th c. by George Voll. According to the Mirek [197], it was invented by Roll, and improved organologically until the 17th c. and was used until late 18th c.

²⁸ Monichon, [200] planche III.

²⁹ Treasures jealously guarded in the *Biblioteca Nacional de España* for three centuries, the two manuscripts from *Códices Madrid*, with excellent manufacture and fascinating contents, correspond to the period 1490-1505 of Leonardo da Vinci's life, that is to say, his maturity period. [38, 227, 390, 391]

³⁰ Fig. taken from: <http://www.urgente24.com/noticias/val/3719-137/una-nueva-mirada-a-leonardo-da-vinci-en-3d.html>

³¹ Fig. taken from: <http://www.maurosavin.it/Fisarmonica.htm>

³² Fig. taken from: <http://abruzzo.blogspot.com/2010/10/lanciano-accordion-festival-in-mostra.html>

³³ Fig. taken from: <http://blogdelaasignaturademusica.blogspot.com/2011/06/la-armonica-de-cristal.html>

I.3- First references to the free reed in Europe

The first known reference of the free reed far from Southeast Asia is dated around the year 600 BC; it is an Iranian representation of a mouth organ which is called today *musta*, *mustaq* or *musta-sini*, in accordance with the illustration shown in the book *Islam* by Henry George Farmer. [87, 194]

The first known reference to the free reed in Europe dates circa 1 AD, when it is known that in the Roman France the guimbarde³⁴ was used [66]. The earliest appearances of the guimbarde in modern Europe date about the year 1200³⁵ and the first books in which it is mentioned and described are the ones by Virdung³⁶ (1511), Praetorius³⁷ (1618) and Mersenne³⁸ (1636). [66, 159, 182, 192, 194, 199, 253, 263, 267]

Despite the fact there are unverified legends according to which they were known in Europe much earlier³⁹, what is certain is that the first known verified reference to an Asian mouth organ in Europe is dated in 1636, when Marin Mersenne published in France the book *Harmonie Universelle*, which describes an instrument clearly identifiable as a *khene*. It came from Laos although it is generically regarded as an “Indian” instrument⁴⁰. In the 17th and 18th centuries, there are other references to Asian mouth organs in Europe⁴¹. [143, 159, 192, 199, 263, 267]

³⁴ In 1957, a few bronze guimbardes appeared in Cimiez (France) dating from that time. They are still kept in the Antique Museum in Rouen (France), where we can see guimbarde frames in perfect conditions, moulded in bronze, without reeds because of the rusting of the iron thin plates [66].

³⁵ The references which we quote are:

- According to Suits [252], the earliest guimbardes were made from wood or bamboo but their remains could not come through over the years. The oldest metal guimbardes were found in Bashkortostan (Russia) from the year 800, in Yekimauts (Moldavia) from 900 and in Japan from 1000 approximately. The first guimbardes in modern Europe date from around 1200.
- According to Kollveit [151, 152], more than 830 guimbardes have been found at archaeological excavations in Europe dating from between the years 1200 and 1700.
- In 1285, in England, a guimbarde appears attached to crosier of the Archbishop of York William Wickwane (1279-1285). [267]
- According to Wright [285], the guimbarde first appeared in Switzerland in 1353.
- Among the rubble of the castle in Tannenberg (Hessen, Germany) a guimbarde was found dating back to 1360 [66,117].
- In Alsace (France), in the proximity of castle Rathsamhauser d'Ottrott, some gold and bronze guimbardes appeared from circa 1480 [66, 182].
- Around 1550 painter Pieter Bruegel the Elder (circa 1525-1569) painted in his canvas “The festival of fools” one of its characters mimicking a guimbarde player [66, 182].
- In [91] there are references to possible appearances of this instrument in Europe previous to the 14th c. [99, 171]
- Other sources [3, 200, 202, 363, 369] do not detail as much the appearance of the guimbarde in modern Europe dating it in the 14th c.

³⁶ In 1511 in Germany, Sebastian Virdung, published in Basel (Switzerland) the book *Musica getuscht*, in which he presents, among other instruments described, the guimbarde, with an identical configuration to the current one. [267]

³⁷ In 1618 in Germany, Michael Praetorius (1571-1621), published the book *Syntagma Musicum, Volume II* where the guimbarde is described using the Latin name *crembalum*. [199, 267]

³⁸ In 1636 in France, Marin Mersenne published the book *Harmonie Universelle* where he describes a guimbarde with the denomination *cymbalum orale* saying “it is used by low class people and cannot be worthy of recognition by the best minds”. [66, 159, 192, 194, 199, 261, 267]

³⁹ The legends we refer to are:

- According to Hermann Smith, in his book *The World's Earliest Music*, the free reed was already known about the year 300 BC. in ancient Greece, maybe owing to the instruments brought from China. [199]
- Tartars took a tcheng to western Russia in the Middle Ages. [199]
- Around the year 1300, Marco Polo (1254-1324) brought to Italy a tcheng in one of his voyages. [199]

⁴⁰ The instrument reached him through Giovanni Battista Doni of Rome, cardinal Francesco Barberini's secretary. [263]

⁴¹ The references we mean are:

- In 1674 in Denmark, a khene first appears in the catalog of the museum *Royal Danish Kunstkammer*, where it is described as “Indian organ made of bamboo”. [199]
- In 1685 in Italy, Franciscus Blanchini in his book *De Tribus Generibus Instrumentorum Musicae Veterum Organicae Dissertatio* displays a painting with an Asian mouth organ brought to Rome by Father Philippus Fouquet in 1685. [199, 263]
- In 1722 in Italy, Filippo Bonanni in his book *Gabinetto Armonico* shows an illustration of an Asian mouth organ tagged with the name *Tam kim*. [194, 199]
- Around 1740, Curt Sachs in his book *History of Musical Instruments*, mentions that the Bavarian violinist and organ builder Johan Wilde played the tcheng regularly in San Petersburg's court. [194, 197, 199]

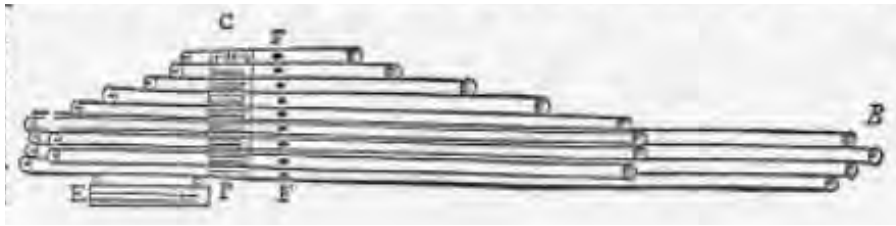


Fig. 22: Illustration by Mersenne (1636)⁴².



Fig. 23: Illustration by Blanchini (1685)⁴³.

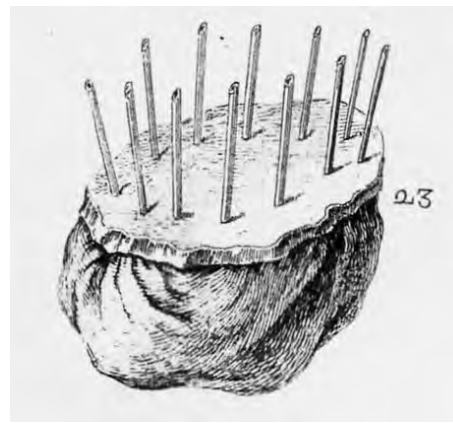


Fig. 24: Illustration by Bonani (1722)⁴⁴.

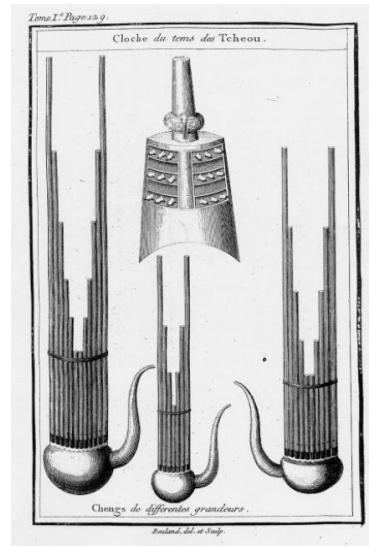


Fig. 25 and 26: Illustrations by La Borde⁴⁵ (1780)⁴⁶.

- In 1780 in Paris, Joseph Marie Amiot in his book *Memoires concernant l'histoire, les sciences, les arts, les moeurs, les usages, ec des Chinois, par les missionnaires de Pekin, vol. 6* describes in detail a tcheng, providing information about its construction. [197, 388, 398]

⁴² Fig. taken from: <http://www.patmissin.com/history/mersenne.html>

⁴³ Fig. taken from: <http://www.patmissin.com/history/blanchini.html>

⁴⁴ Fig. taken from: <http://www.patmissin.com/history/bonanni.html>

⁴⁵ These pictures were included in 1780 in the book *Essai de la Musique Ancienne et Modern* (Paris, France: Ph.D. Pierres) by Jean Benjamin de Laborde.

⁴⁶ Fig. taken from: <http://www.patmissin.com/history/laborde.html>

I.4- The European free reed: Christian Gottlieb Kratzenstein

Leaving aside the above mentioned **guimbarde**, the earliest free reed instrument built in Europe⁴⁷ is a device which musicians are acquainted with: the **tuning fork**, an object with U shape made of elastic metal, normally used for tuning musical instruments on account of a particular configuration, which was invented in 1711 by John Shore.

[66, 182, 267, 367]



Fig. 27: Guimbarde⁴⁸.

Fig. 28: Tuning Fork⁴⁹.

But the one who set the basis for the later development of these instruments in Europe was the Danish⁵⁰ physicist **Christian Gottlieb Kratzenstein** (1723-1795), who, in 1770, after studying the sound principle of the free reed in the tcheng⁵¹, published a scientific report about the free reed, which won him important awards and recognition from the scientific community at the time⁵². [3, 190, 196, 202, 264, 304, 363]



Fig. 29: Christian Gottlieb Kratzenstein⁵³.

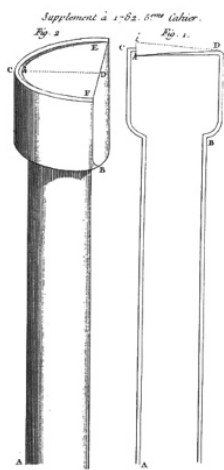


Fig. 30: Free reed by Kratzenstein (1770)⁵⁴.

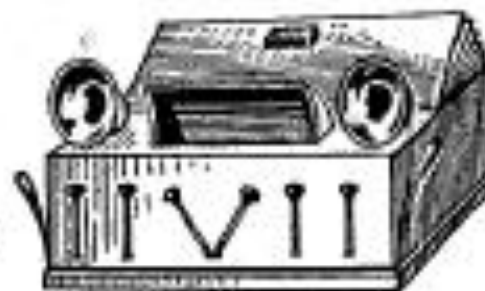


Fig. 31: Speaking Machine (1770)⁵⁵.

That same year, Kratzenstein built the **speaking machine**, capable of pronouncing vowels mechanically by using free reeds. This first automaton toy was the predecessor of other similar gadgets which were invented in the following years⁵⁶, including free reed musical boxes, whose most developed exponent is the *Barrel organ*⁵⁷. [3,

190, 196, 202, 264, 304, 363]



Fig. 32: Barrel organ⁵⁸

⁴⁷ According to *The New Grove Dictionary of Music and Musicians*, around 1700 in Italy, the Italian instrument builder **Filipo Testa** designed an organ that presumably used free reeds denominated *organino*, although no more evidence is provided to attest this argument. [142, 198, 199, 253]

⁴⁸ Fig. taken from: <http://diato-amateurs.pagesperso-orange.fr/histoire.htm>

⁴⁹ Fig. taken from <http://cpms-acusticamusical.blogspot.com/2009/10/onda-senoidal-el-sonido-del-diapason.html>

⁵⁰ According to Van der Grijn [264], he was born in Wenigerode (Germany) and died in Fredeiksberg (Denmark).

⁵¹ It is generally assumed in all the bibliography about the issue that it was so. Nevertheless, Ahrens and Jonas Braasch emphasize the uncertainty, since Kratzenstein does not mention the tcheng in his study. In addition, Missin [199] shows that Asian free reeds and Kratzenstein's are not at all alike. [3]

⁵² According to Missin [199], he won the annual award from the Imperial Academy of Saint Petersburg in 1780 for his work with the *speaking machine* and according to Mirek [197] and Doktorski [72], he received the award from Science Academy of Saint Petersburg for this work, in 1782.

⁵³ Fig. taken from: <http://vapaalehdykka.net/?k=soittimet/sukulaissoittimia&sivu=puhekone>

⁵⁴ Fig. taken from <http://www.patmissin.com/history/kratzenstein.html>

⁵⁵ Fig. taken from Mirek [197] page 3.

⁵⁶ Other automaton toys [72, 199]: *Air Harf* (1790, Christian Gottlieb Kratzenstein, Saint Petersburg), *Belloneon* (1804, Kaufmann, Scharlottenburg), *Mechanical trumpet* (circa 1805, Kaufmann, Scharlottenburg), *Automaton clock* (1810, Christian Mollinger, Berlin), *Symphonium* (1845, Alexandre François Debain, Paris)...

In 1780 Kratzenstein built, along with the organ builder Franz Kirsnik (1741-1802⁵⁹), the first free reed organ, which can be considered the predecessor of the free reed keyboard instruments built later in Europe, such as the harmonium and the accordion. [3, 200, 202, 240, 276, 349]



Fig. 33: Organ by Kratzenstein-Kirsnik (1780)⁶⁰

I.5- The modern free reed instrument family in Europe

Throughout the 19th c. there were numerous patents for new and very different free reed instruments, but few of them could set in. The most widely spread were the harmonium, the harmonica, the accordion, the concertina, the bandoneon and the melodica. Nevertheless, more than instruments, they should be considered as whole families of instruments, since each of these names hosts inside a large number of different models of instruments with highly noticeable differences among them, although we will not describe the singularities of these different models.

To set particular dates for the invention of these instruments is not an easy task either, since most of them have undergone an organologic evolution since their invention. In spite of this, we will analyze the main historical dates for each of these instruments:

- **Harmonium:** Since the invention of Kirsnik-Kratzenstein's organ in 1780 a number of similar instruments⁶¹ were patented -a fact that honed this instrument; among them we must highlight the *orgue-expressif* by Gabriel Joseph Grenié⁶² (1756–1837) in 1810 and the *physharmonika*, which Anton Häckl patented in Vienna in 1818⁶³. Finally, Alexandre-François Debain (1809-1877) invented the harmonium around 1840, and patented it in 1842⁶⁴. [2, 3, 66, 69, 142, 200, 202, 205, 206, 210, 240, 253, 266, 276, 355, 363]

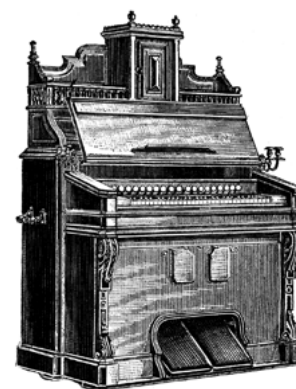


Fig. 34: Harmonium⁶⁵

⁵⁷ There are not only free reed barrel organs; these instruments, as well as the rest of *music boxes*, used all sorts of sources besides free reeds to produce sound.

⁵⁸ Fig. taken from: <http://www.voiedepresse.com/commerce-en-ligne/20070614/fete-de-la-musique-la-musique-des-rues-envahit-gepeto-village/>

⁵⁹ Died in 1801, according to Kassel [142], and called Nikolai, according to Mannerjoki [181].

⁶⁰ Fig. taken from: Mirek [197] page 4.

⁶¹ Free reed organs that preceded in time the harmonium by Debain [66, 197, 266]: Organ by Kirsnik-Kratzenstein (1780, Franz Kirsnik & Christian Gottlieb Kratzenstein, Copenhagen), Orchestrion (1790, Georg Joseph Vogler & Rakwitz), Psalmicon (1793, Weinrich, Heiligenstadt), Svetchina's Harmonica (1797, Franz Kirsnik, Saint Petersburg), Pianoorgan (1803, Leopold Sauer, Prague), Panharmonica (1804, Johann Mälzel), Pianoorgan (1804, Leopold Sauer), Piano à anches (1804, Sanes, Prague), Melodion (1805, Johann Christian Dietz), Kober Organ (1805, Kober), Orgue-Expressif (1810, Gabriel-Joseph Grenié, Paris), Uranion (1810, Johann Buschmann, Friedrishroda), ¿? (1811, Strohmman, Frankenhasssen), Organ-violin (1814, Bernhard Eschenbach, Königshofen), Aeoline (1816, Johann Casper Schlimbach, Ohrduff), Orgue de chambre expressif (1816, Gabriel Joseph Grenié, Paris), Terpodion (1817, Johann Buschmann, Friedrishroda), Aelodicon (1818, Voigt, Schweinfurt), Physharmonika (1818, Anton Häckel), Harmonie-d'Orphée (1818, Léopold Maelzel, Viena), Reed Organ (1818, A.M. Peaseley, Boston), ¿? (1820, M. Schortmann, Buttsledt), Eolodion (1820, Reich, Nuremberg), Eolidicon (1825, Van-Raay, Amsterdam), Eol-harmonica (1828, M. Schulz, Paris), Orgue expressif (1829, Sebastien Erard, Paris), Piano Eolien (1829, Philippe Auguste Kayser, Estrasburgo), Physarmonica (1830, Jean Gustave Grucker & Thiebaud Antoine Schott, Paris), Kallist-Organon (1830, Pierre Silvestre & Just Fourrier, Paris), Orgue-seraphine (1832, Zwalen, New York), Poikilorgue (1832, Aristide Cavaillé-Coll & sons, Paris), Piano-polyphone (1834, Petzold, Paris), Orgue Miliacor (1835, François Larroque, Paris), Orgue-expressif (1836, Edmé Augustin Chameroy, Paris), Orgue-Expressif (1838, Jean-Baptiste Fourneaux, Paris), Melophone (1838, Leclerc), Psalmicon (1838), Harmoniphon (1838), Orchestrion (1839), ¿? (¿?, Abraham Johnson, EE.UU.), Orgue-Expressif (1839, Jean-Baptiste Fourneaux, Paris), Orgue-expressif (1840, Jean-Baptiste-Napoléon Fourneaux, Paris), Orgue-expressif (1841, François Dubus, Paris), Orgue-expressif (1841, Louis Pierre Alexander Martin de Sourduin, Paris), Piano-orgue-expressif (1842, Etienne Maroky, Lyon)... and the Harmonium (invented in 1840, although patented in 1842 by Alexandre François Debain in Paris).

⁶² According to Dieterlen [66], it is uncertain whether he was born in 1756 or 1762.

⁶³ Afterwards, some types of harmonium which reached wider popularity in the music world were: the *poikilorgue* by Cavaillé-Coll, the *orgue-melodium* by Alexandre, the *harmonium* by Debain, the *reed organ*, the *harmonium-celesta* by Mustel, the *kunstharmionium*... As for makers, some of the most acknowledged were Debain, Alexandre, Mustel, Stein, Fourneaux...

- **Harmonica:** patented by Christian Friedrich Ludwig Buschmann (1805-1864)⁶⁶, on 21 December 1828, developing the *aura*, which he had patented in 1821⁶⁷. [156, 174, 185, 197, 200, 360, 394]

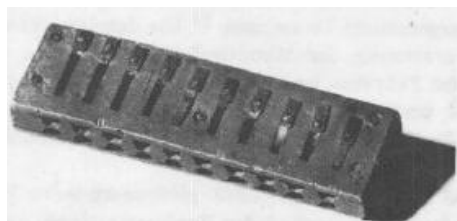


Fig. 35: Harmonica from 1827⁶⁸

- **Accordion:** Cyrill Demian patented in Vienna on 6 May 1829 a toy denominated *accordion*, which was going to be used as a starting point for an intense organologic evolution, which was finished, temporarily, when in 1959 the Italian artisan Vittorio Mancini created the modern convertor accordion. [22, 24, 42, 49, 102, 144, 171, 172, 173, 184, 187, 202, 218, 233, 235, 240, 280, 371]



Fig. 36: Accordion by Demian⁶⁹.

- **Concertina:** The English physicist Charles Wheatstone (1802-1875) patented the concertina in London on 19 June 1829. It was a unisonoric instrument (it produced the same note opening or closing the bellows) basing his design on the *symphonium* from 1825 to which he added a bellows⁷⁰. In 1834 Karl Friedrich Uhlig built the first German diatonic concertina with wider tessitura, fuller resonance and a nobler sound than the English one. This concertina led the way to the bandoneon⁷¹, invented in 1840 by Heinrich Band (1821-1860) in Germany. [69, 72, 76, 80, 197, 282]

⁶⁴ A lot of sources wrongly refer 1840 as the year when Debain patented the Harmonium. Very reliable sources, such as Joris Verdin [276], observed that Debain started the development of instruments of this type in 1840, such experiments eventually led him to patent an instrument denominated *harmonium* in 1842. Until 1870 the most generalized denomination for these instruments was *orgue-expressif*, although many builders gave their respective instruments other names such as *Orgue-Mélodium*, *Mélodium*, *Orgue-Alexandre*, *Orgue-Mustel*, *Reed Organ*... even over a hundred names to refer similar instruments. There are also models which are a hybrid of the harmonium with other instruments, for example the *harmonium d'art* (or *Kunsthharmonium*), the *harmonium-celesta* or the *harmoniorde* (a hybrid between the harmonium and the piano which Debain named in 1851). [425]

⁶⁵ Fig. taken from: http://etc.usf.edu/clipart/4600/4609/harmonium_1.htm

⁶⁶ According to www.accordions.com (1775-1832) [289]. The information of the *Aura* of 1821 and of the *Handharmonika* of 1822 has been spread in all accordion bibliography originated in the list of instruments presented in professor Friedrich Heinrich Buschmann's book *Christian Friedrich Ludwig Buschmann, der Erfinder der-und der Mund Handharmonika* (1938), however, no evidence was provided to attest these facts. Although the date seems reasonable, the fact is that there is no solid proof of the existence of these instruments until C.F.L. Buschmann set up a workshop that made harmonicas in 1828. In the 1820s large scale harmonica manufacturing began in different parts of Germany and in the area of Vienna. Among the earlier makers were the Viennese brothers Anton and Reinlein Rudolpheque in 1824 (although the first validation data comes from an advertisement in the *Wiener Zeitung* in 1828). More information and evidence about the harmonica manufacture can be found in *En aller Munde: Mundharmonika - Handharmonika - Harmonium: Eine 200 Jährige Erfolgsgeschichte*, where in the page 43 we can read an advertisement that shows that harmonicas had been sold in Vienna since 1825. [181]

⁶⁷ Other mouth organs similar to the harmonica [39, 49, 66, 190, 197, 203]: *Aélodicon* (1820, Reicstein), *Aura* (1821, Christian Friedrich Ludwig Buschmann, Berlin), *Mundaeoline* (1823, Christian Messner), *Symphonium* (1825, Charles Wheatstone, Londres), *Blasbalgharmonica* (1825, Cyril Demian, Viena), *Accordéon* (1827, Marie Candide Buffet, Paris)...

⁶⁸ Fig. taken from: Monichon [202] page 28.

⁶⁹ Fig. taken from: Maurer [187] page 56.

⁷⁰ According to Dokstorski [69, 72], what Wheatstone patented in 1829 was the *symphonium*, but in this patent he included a description of the *concertina*, which he did not patent until 1844. Following Dokstorski's terms the first time that Wheatstone added bellows to the *symphonium* was in 1827 and at first he named it *symphonium with bellows*.

⁷¹ Generally diatonic instrument, although chromatic ones were also built in the 19th c., According to Albert Wier, in "The Macmillan Encyclopedia of Music and Musicians" the bandoneon was invented around 1830 by C.F. Uhlig. In Michal Shapiro's words in *Planet Squeezebox*, it was invented by C. Zimmerman in 1849 and named as *Carlsfelder Konzertina*. In 1850 the merchant Heinrich Band recognized its viability and claimed its invention naming it after himself. But it was Harry Geuns who gave a clearer and more detailed explanation: Carl Friedrich Uhlig invented the German concertina in 1835 and afterwards Carl Zimmerman and Heinrich Band built their own versions of the instrument, with different keyboard configuration that ultimately became the keyboard systems *Rheinische* (Band), *Chemnitzer* (Uhlig) and *Carlsfelder* (Zimmerman). It is important to point out that Band was an instrument dealer (in addition to cellist, music professor and publisher), but he did not make his own instruments, despite which he achieved much more recognition than Uhlig and Zimmerman. [69, 72, 181]

- **Melodica**: patented in 1890 by Matthäus Bauer (1820-1903). [69, 72, 115, 197, 282]

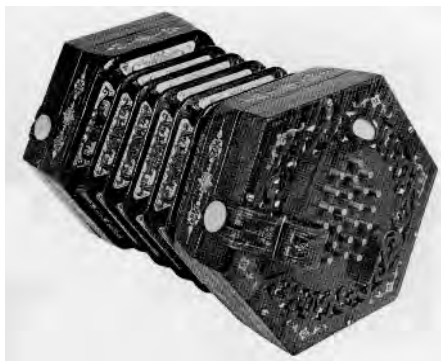


Fig. 37: Concertina⁷².



Fig. 38: Bandoneon⁷³.



Fig. 39: Melodica⁷⁴.

It is important to mark that the organs built since late 18th c., till the 1920s were usually equipped with one or several sets of free reeds. The first organ builder that included a set of free reed registers was Georg Christoffer Rackwitz (1760-1844) in Stockholm. During the 19th c. these free reed sets were especially used in Germanic language speaking countries using as favourite registers: the clarinet 8', oboe 8', aeoline 8', the bassoon 16' and pedal registers such as the bombard de 16' o 32'. [142]

Together with these instruments, there was a huge variety of patents for instruments that did not come through, but had relative prominence at the time⁷⁵. [23, 24, 66, 72, 178, 190, 197, 228, 265, 276, 355]

⁷² Fig. taken from: <http://www.free-reed.co.uk/galpin/p6.htm>

⁷³ Fig. taken from: <http://bibliotecafranciscoponcini.blogspot.com/2011/03/sobre-el-bandoneon.html>

⁷⁴ Fig. taken from: <http://www.akkordeon-ersingen.de/>

⁷⁵ Other unusual or peculiar free reed instruments with some relevance (which we have not been able to classify because for lack of information or because they could not be fitted into one of the groups above) [66, 178]: Mélodicon (1800, Pierre Riffelsen, Copenhagen), Aeoline (1810, Bernhard Eschenbach, Germany), Aelodion (1814, Joh. Tob Eschenbach), Aelodicon (Eschenbach, Königshoven), Aeolina (1816, Schlimbach), Aeolomelodion (1818, F. Brunner, Warsaw), Aeolomelodikon (1818, F. Brunner, Warsaw), Adelphone (1818, Vanderburg), Adiaphonon (1819, Schuster, Vienna), Aeolodikon (1820, Carl Friedrich Voigt), Colina (1820, Eschenbach), Mundeolina (1823, Messner), Handharmonika (1824, Georg Anton Reinlein), Aeolharmonica (1825, Georg Anton Reinlein), Aeolopantaleon (1825, J. Dlugosz), Polyplectron (1827, Jean Chrétien Dietz), Aerophon (1828, Jean Chrétien Dietz), ¿? (1828, Pierre Pinsonnant, Paris), Aelophone (1830, Munich, London), Zuigwindharmonium (1835, Jacob Alexandre, Paris), ¿? (1835, Jean Philibert Gabriel Pichenot & Mathieu François Isoard, Paris), Bussophone (1873, Constant Busson, Paris), ¿? (1874, Constant Busson, Paris), ¿? (1891, Joseph Manuel Arencibia, Paris) Orgue celesta (Mustel, Paris)... Both the Melophon and the piano-melodium deserve especial reference. Giulio Regondi invented the Melophon in 1840, which was a hybrid between the guitar and the concertina; he performed with this instrument at a great deal of concerts all around Europe [308]. The *piano-melodium* was a hybrid between the piano and the harmonium; it was built by Jacob Alexandre as a request from Franz Liszt, who first used it for one of his recitals in 1854. [66]

CHAPTER II: ORGANOLOGIC HISTORY OF THE ACCORDION

II.1- Invention of the accordion

In the whole accordion bibliography it is commonly assumed that the accordion was invented by Demian in 1829. At this point we will describe Demian's patent, and will outline some observations that will question his paternity.

II.1.1- Demian's accordion

On the 6th May 1829, **Cyrill Demian** (1772-1847, Viennese of Armenian origin) patented in Vienna along with the collaboration of both his sons, Carlo and Guido (organ and piano builders), the *accordion*⁷⁶. It was a toy-instrument that approximately measured 22 x 9 x 6 centimetres and had three leather folds which worked as bellows and five keys on the right hand, each one giving a different chord on pushing in or pulling out the bellows (hence the name *accordion*). In his patent, Demian said that with an accordion the interpreter could play marches, songs, melodies..., after short training, even if they were musically uneducated. His first idea was to call it *eoline*, but he had to change his mind because that name had already been used in 1820 by Bernhard Eschenbach (1769-1852) to patent a different instrument. [65, 202, 220, 223]

The contributions of Demian's instrument to the accordion history are rather scant: inventing the term *accordion* and the principle of feasibility of playing a chord depressing only one button.

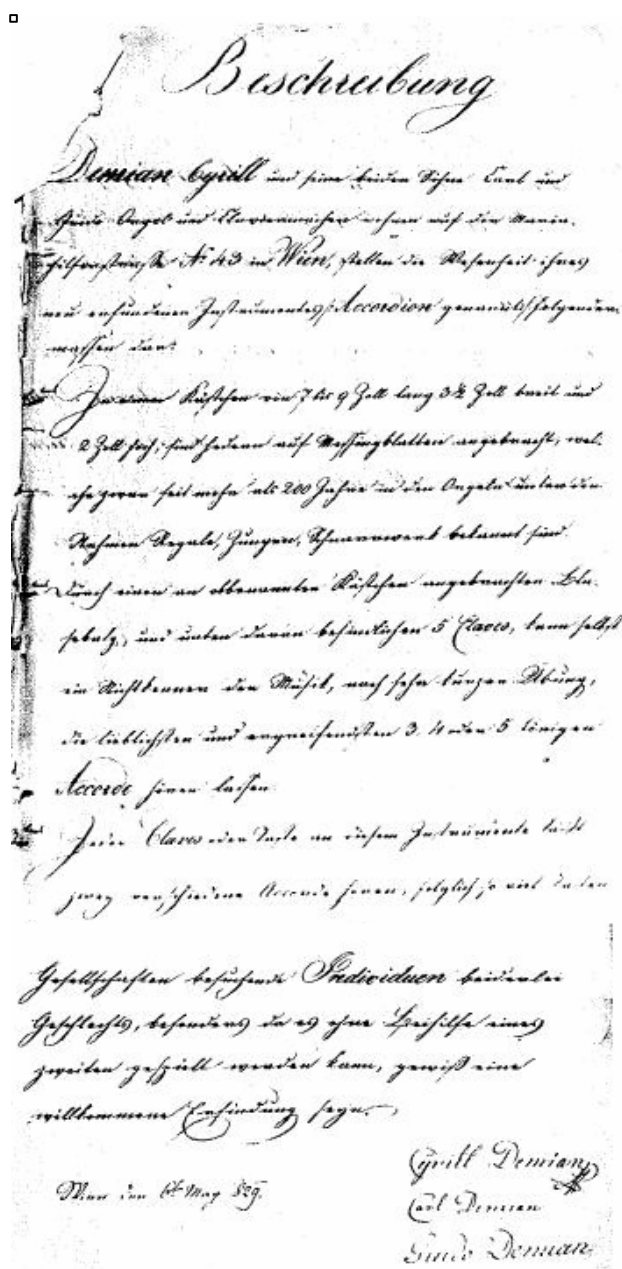


Fig. 40: Text in Demian's patent⁷⁷.

⁷⁶ The so-called original instrument is currently kept in the Technical Museum of Vienna [181].

⁷⁷ Fig. taken from: Monichon [202] page 33.

II.1.2- Comments on the invention of the accordion

There are some clues that there were accordions before Demian's and evidence that in the years following Demian's patent there were accordions which were given different names, before middle 19th c. when the term *accordion* (*accordéon*, *acordeón*, *Akkordeon*, *fisarmonica*, *bayan*, *sanfona*... in accordance to the language) started to catch on to denominate the whole family of instruments. We will put forward several observations below that will question the assumption that Demian was the inventor of the accordion: [210]

- We cannot state that Demian invented the accordion to the same extent that we say that Sax invented the saxophone or that Wheatstone invented the concertina. Demian patented a toy, an incomplete instrument that required extensive organologic developments to make it suitable to make music. The term accordion refers a family of instruments enormously varied and made up of multitude of models or prototypes that have experienced varying spread. The fact is that each model of accordion has a corresponding inventor or a person who accomplished an organologic development over the previous model.
- The first free reed keyboard instrument whose bellows was operated with the left arm of the player was Kirsnik-Kratzenstein's organ in 1780, which resembles the current accordion more than the accordion by Demian in 1829. [197, 262]
- The concertina and the harmonium are much closer to the current accordion than Demian's, regarding the conception of melody and polyphony, and underwent a noteworthy evolution along with the 19th c. music. [3, 200, 202, 240, 276, 306, 355, 363]
- Several sources [10] regard the *handaeoline* as the first accordion. It was patented in 1822⁷⁸ by Christian Friedrich Ludwig Buschmann (1805-1864). It was an instrument similar to the harmonica, but the air was blown into by means of a bellows.



Fig. 41: *Handaeoline*⁷⁹.

- In 1827 Marie Candide Buffet (1797-1859) invented a model of harmonica made of metal which he denominated *accordion*, an item of information that has misled umpteen authors about the invention of the accordion. [39, 66]

⁷⁸ According to Mensing [190], in 1821.

⁷⁹ Fig. taken from: Mirek [197] page 6.

- The Swedish Fredrik Dillner (*1947) owns an accordion whose case has some lettering for Father Johannes Dillner (1785-1862), which denotes that he received that instrument in the 1820s as a present. The instrument has an engraving with the name of the manufacturer: Friedrich Lohner. We also know that, at that period, there were two organ and piano builders (father and son), who lived in Nuremberg (Germany). The father lived between 1737 and 1816 and the son from 1795 and 1865. The lettering on the case could be a fake or wrong. What is certain is that there is no patent to support what it says, but if we considered it true, we would have to rewrite the history of the accordion. [74, 122, 288]



Fig. 42: Dillner's accordion⁸⁰.



Fig. 43: Lettering on Dillner's accordion⁸¹.

Therefore, rather than saying that Demian invented the accordion, it would be more accurate to word it in the following way: that Kirsnik-Kratzenstein's organ from 1780 was the first free reed keyboard instrument whose bellows was operated with the musician's left arm; that Demian was the first one to use the word "accordion" in 1829; and that the instrument would still have to undergo profound organologic evolution to become the instrument that we know today.

⁸⁰ Fig. taken from: http://free-reed.net/essays/dillner_interview.html

⁸¹ Fig. taken from: http://free-reed.net/essays/dillner_interview.html

II.2- Organologic evolution of the accordion

Since 1829, when Cyrill Demian patented the first instrument denominated “accordion”, there have been non-stop organologic improvements on this instrument. In the following chart we intend to display the organologic evolution experienced by the accordion up to the present. To draw it, we have collated and crosschecked data (frequently contradictory) of the main and most reputable books and reports on the history of the accordion⁸². [49, 66, 92, 93, 140, 142, 171, 178, 186, 188, 197, 253, 287]

ORGANOLOGIC IMPROVEMENT	YEAR and INVENTOR	SOURCE	PLACE
Right manual with a sound per button	1831 Mathieu François Isoard	Monichon [202]	Paris
Left manual with two buttons	1834 Adolf Müller	Monichon [202]	Vienna
Prototype for unisonoric accordion	1840 Leon Douce	Monichon [202]	Paris
Registers	1846 Jacob Alexandre	Monichon [202]	Paris ⁸³
Right manual chromatic with buttons	1850 Franz Walther	Grove [253]	Vienna
	1870 Nicolai I. Beloborodov	Monichon [202]	Tula, Russia
	1891 Georg Mirwald	Mirek [197]	Bavaria
Right manual with keys	1853 Auguste Alexandre Titeux & Auguste Théopile Rousseau	Dieterlen [66]	Paris
Standard basses left keyboard	1880 Tessio Jovani	Mirek [197]	Stradella
	1885 Mattia Beraldi	Monichon [202]	Castelfidardo
Free basses left keyboard	1890 Matthaus Bauer	Maurer ⁸⁴ [186]	Vienna
	1890 Rosario Spadaro	Bugiolachi [49]	Catania
	1890 Dallapé	Grove [253]	Stradella
	1897 Acordeón Wyborny	Mirek [197]	Vienna
Patent for the chromatic accordion with standard basses	1897 Paolo Soprani	Bugiolachi [49]	Italy
Added basses left keyboard	1898 Pasquale Ficosecco	Bugiolachi [49]	Italy
	1905 Savoia-Gagliardi	Gagliardi [92]	Paris
Convertor keyboard	1911 Unknown author	Macerollo [178]	Belgium
	1929 W. Samsonov	Rosinskiej [236]	Russia
	1929 P. Sterligov	Zavialov [287]	Russia
	1929 Julez Prez	Monichon [202]	France
Current Convertor System	1959 Vittorio Mancini	Llanos [171]	Italy

Let us explain the chart in more detail: In 1830 Demian made another accordion similar to his previous one from 1829, but with more buttons. [202]

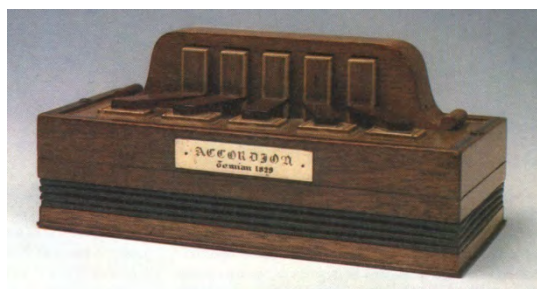


Fig. 44: Demian's accordion (Vienna, 1829)⁸⁵.



Fig. 45: Demian's accordion (Vienna, 1830)⁸⁶.

⁸² To write this chart, we have taken as a referent the outstanding report on the history of the accordion from the Ricardo Llanos' method *Pun txan txan*, in which we had the fortune to collaborate.

⁸³ According to Monichon [202], Alexandre, although he was from Russia, he lived in Paris for a long time, where he patented this invention. According to most sources, he was born in Paris.

⁸⁴ Non-reliable source. Refer to [138].

II.2.1- Diatonic accordion with individual notes

In 1831⁸⁷ the accordion built by Mathieu François Isoard in collaboration with Jean Philibert Gabriel Pichenot⁸⁸ produced single notes for each button, instead of the chords produced by Demian’s model. [202]

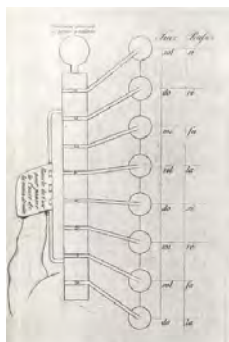


Fig. 46: Pichenot-Isoard (France, 1831)⁸⁹.



Fig. 47: Forneaux (France, 1835)⁹⁰.

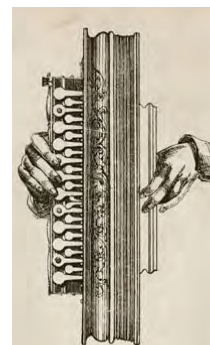


Fig. 48: Cruickshank. (Scotland, 1852)⁹¹.

II.2.2- Diatonic accordion with left keyboard

In 1834 Adolf Müller included a second keyboard, which played bass sounds and chords. [202]

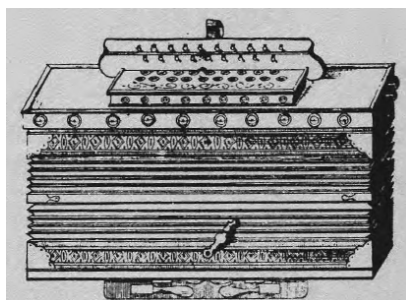


Fig. 49: Müller (Vienna, 1834). (c. 1840)⁹².

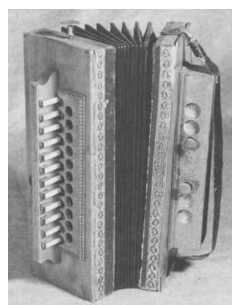


Fig. 50: Germany (c.1840)⁹³.



Fig. 51: “Tulskaya” (Russia, 1835)⁹⁴.

II.2.3- Unisonoric accordion

In 1840 Leon Douce⁹⁵ patented the earliest unisonoric accordion, but unfortunately no illustrations could survive the pass of time. [202]



Fig. 52: Patent by Douce (France, 1840)⁹⁶.

⁸⁵ Fig. taken from: Monichon [202] page 37.

⁸⁶ Fig. taken from: Monichon [202] page 37.

⁸⁷ Pichenot published an accordion method in 1831 for an instrument that produced single sounds instead of chords –conforming to the description he makes of the instrument. But the builder of such accordion seems to be Isoard. The collaboration of both is reflected in a patent from 1835. [202]

⁸⁸ According to Billard-Roussin [40], he was called Frondhilbert-Gabriel Pichenot and according to Monichon [200, 201, 202], Pichenot Jeune, although his real name (the way it appears in the patent from 1835) was Jean Philibert Gabriel Pichenot [66]. Other authors also refer to him as Pinsonnat, mixing him up with Pierre Pinsonnat, an author who patented improvements for free reed instruments in the same period (namely a new bar to hold the reed in 1828) [66].

⁸⁹ Fig. taken from: Monichon [202] page 39.

⁹⁰ Fig. taken from: Monichon [202] page 45.

⁹¹ Fig. taken from: Cruickshank [63] page 2.

⁹² Fig. taken from: Monichon [202] page 54.

⁹³ Fig. taken from: Maurer [187] page 92.

⁹⁴ Fig. taken from: Mirek [197] page 9.

⁹⁵ Denominated *Harmonious accordion*, it could produce the same note whether pushing in or pulling out the bellows by means of a complex system of double bellows. However, Douce’s developments (described in a 143 page manuscript) did not succeed [202]. Doktorski [72] says that, in Mirek’s view, the first unisonoric accordion was made in Russia in 1840. According to Smirnov [248], the first unisonoric accordion was built in the 1840s in Vyatskaya (Russia).

⁹⁶ Fig. taken from: Monichon [202] page 51.

II.2.4- Accordion with registers

In 1846 Jacob Alexandre invents registers. In the second half of the 19th c., accordions keep growing in tessitura and complexity. [19, 75, 202]



Fig. 53: Soprani (Italy, c.1870)⁹⁷.



Fig. 54: Austria (c.1880)⁹⁸.

II.2.5- Accordion with keys on the right manual

In 1853 Auguste Alexandre Titeux and Auguste Théopile Rousseau⁹⁹ patented the *accordéon-orgue*, the first unisonoric accordion with a piano keyboard. In the extension to the patent made on 11/11/1853, they added Constant Busson as the concessionaire of the patent; furthermore they introduce a foot for the accordion: Here we have the page for that patent: [66]

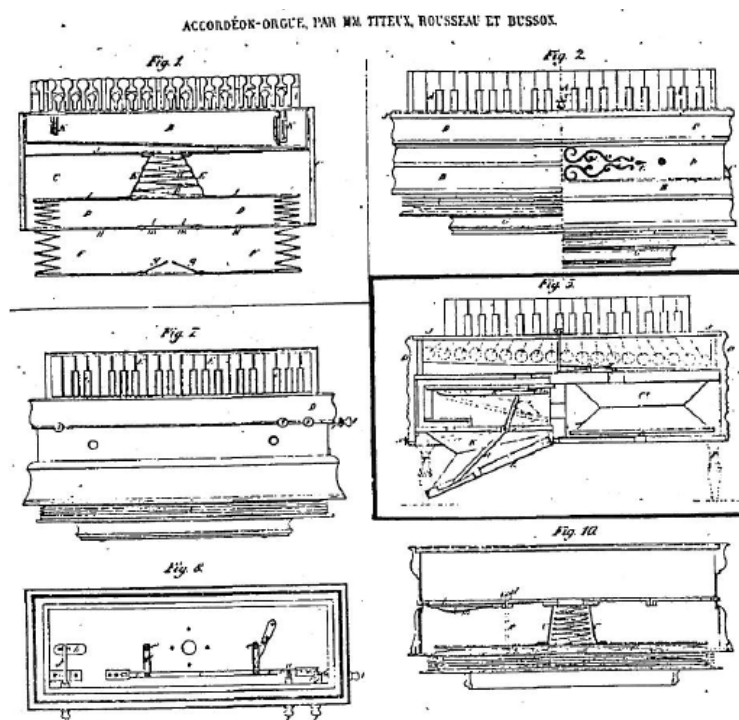


Fig. 55: Patent by Titeux-Rousseau (France, 1853)¹⁰⁰.

⁹⁷ Fig. taken from: http://www.musicantic.eu/free-reeds-instruments/accordion/diatonic-accordion-by-paolo-soprani_1847_uk_D.html

⁹⁸ Fig. taken from: <http://pdbzro.com/jargon/musique/diatonique/histoire/galerie.html>

⁹⁹ There is great confusion regarding the invention of the right manual with keys. According to many authors, it was in 1852 when Philip Joseph Bouton (named Busson according some other sources) invented in Paris the harmoniflute. This detail is wrong, as we have proved in fig 69. We cannot ascribe the paternity of the right manual with keys to the 1856 harmoni-flute by Mayer Marix, since Titeux-Rousseau's invention took place earlier. According to Maurer [138, 172] and Grove [253], Busson invented it in 1855, therefore the first instrument of this type was the clavierharmonika invented in Viena by Matthäus Bauer in 1854, with diatonic left manual and, like the harmonium, was also played horizontally. Nevertheless, we show a picture of the clavierharmonika from Hohner Archiv [232] without MII, then, Grove's [253] and Maurer's [138, 186] description is wrong. Apart from this, both these sources claim that this left keyboard was the same as Walther's from 1850, so their credit is questioned and makes it difficult to prove that Walther's accordion corresponds the description that they defend. [66, 186, 232, 253]

¹⁰⁰ Fig. taken from: Dieterlen [66] page 829.

In the following years, other accordions with keyboard system came along: Mattheus Bauer's *klavierharmonika* in 1854, Mayer Marix's *harmoni-flute* in 1856, Louis Maurice Kasriel's organina in 1862... [66, 197, 202, 232]

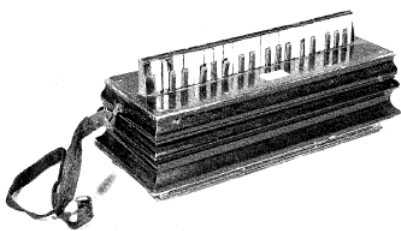


Fig. 56: *Clavierharmonika* by Bauer (Vienna, 1854)¹⁰¹.



Fig. 57: *Harmoni-flute* by Marix (France, 1856)¹⁰².



Fig. 58: *Ignoto* (France, c. 1860)¹⁰³.

Many bibliographical sources attribute the invention of the harmoniflute to Philippe Joseph Bouton (according to some other sources, surnamed Busson¹⁰⁴) in Paris in 1852. This information is wrong in accordance to what Dieterlen proves [66] by showing in his thesis the original drawing on Bouton's patent in 1852, in which we can clearly see that despite what Bouton denominated his instrument *accordion-piano*, it was not an accordion (even less so an harmoniflute) but a small harmonium.

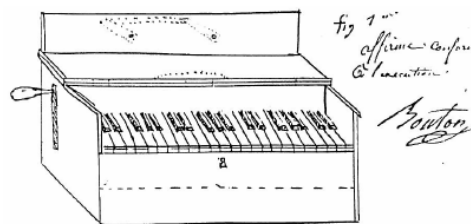


Fig. 59: *Bouton* (France, 1852)¹⁰⁵.

II.2.6- Unisonoric accordion with buttons

The moment when the accordion took on a unisonoric chromatic right manual is still a source for disagreement among accordionists. Was it introduced by Franz Walther¹⁰⁶ in 1850 [253], Nikolai I. Belobodorov¹⁰⁷ in 1870 [202], Georg Mirwald¹⁰⁸ in 1891 [197]...?

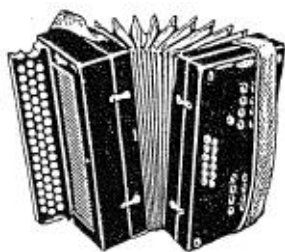


Fig. 60: *Mirwald* (Germany, 1891)¹⁰⁹.



Fig. 61: *Bernardi* (Italy, 1891)¹¹⁰.



Fig. 62: *Dallapé* (Italy, 1896)¹¹¹.

¹⁰¹ Fig. taken from: Richter [232] page 24

¹⁰² Model from 1857. Fig. taken from:

<http://www.europeana.eu/portal/record/03708/57D38A343272B4E34562929636B5006F6DB75EDA.html>

¹⁰³ Fig. taken from: Buggiolachi [51] page 33.

¹⁰⁴ It is an obvious mistake to mix up Bouton with Bousson, something that might have happened since at the middle of 19th c., there were two people named Bousson who patented free reed instruments: Constant Busson (concessionaire for the patent of the accordéon-orgues like Doktorski [67], Buggiolachi [49], Zavialov [287] and Hrustanbegovic [126], also coincide with con Monichon [202]. According to Zavialov [287], it was in 1871 and the instrument was "very improbably". Maurice [188] says that the chromatic accordion created by Bakanov, Beloborodov and Sterligov had only 2 rows of buttons and they were arranged in a very similar way to a piano keyboard.

¹⁰⁵ Fig. taken from: Dieterlen [66] page 825.

¹⁰⁶ According to the Grove [253] and Hrustanbegovic [126], the first chromatic keyboard accordion was built by the Viennese musician Franz Walther in 1850. It had 46 buttons (later expanded to 52) on the right keyboard, arranged in three rows of minor 3rds, each row a half-step apart. The bass section had eight (later 12) diatonic buttons divided between single bass notes and two-note chords. The sources [186, 253] provide an incorrect description of the first accordion with keys, and then the credibility of Walther's description of the accordion is questioned [126].

¹⁰⁷ Other sources like Doktorski [67], Buggiolachi [49], Zavialov [287] and Hrustanbegovic [126], also coincide with con Monichon [202]. According to Zavialov [287], it was in 1871 and the instrument was "very improbably". Maurice [188] says that the chromatic accordion created by Bakanov, Beloborodov and Sterligov had only 2 rows of buttons and they were arranged in a very similar way to a piano keyboard.

¹⁰⁸ Mirek mentions the year 1891 in his book, but, in the chart annexed to the book, it is dated in 1881 (it could be an editing mistake, but its place in the chart corresponds to that date, not to 1891). [171, 197]

¹⁰⁹ Fig. taken from: Mirek [197] page 16.

¹¹⁰ Fig. taken from: Bocciosi [42] page 35.

¹¹¹ Fig. taken from: <http://www.vapaalehdykka.net/?k=palvelut/matkaopas&sivu=stradella>

The disposition of that unisonoric chromatic keyboard has been another cause of disagreement among accordionists: there are a large number of different keyboards. Some sources such as Monichon [170, 202] maintain that the current system is based on the keyboard that Paul von Janko (1865-1919) introduced for the piano in 1882. In addition to being a somewhat late invention, as the photograph shows, that system is very similar not to the current system, but to the uniform keyboard patented by John Reuter in 1940 in New York. [406]



Fig. 63: Piano with keyboard by Von Janko (Hungary, 1882)¹¹².

II.2.7- Standard bass accordion

Along the 19th c., the left keyboard kept gaining complexity. The concept of basses and chords was maintained, but did not standardize a particular display of the keyboard until the manual with standard basses appeared (*MII*). Nevertheless, there is no common understanding concerning its invention: was it in 1880 by Tessio Jovani in Stradella¹¹³ [72, 197], or in 1885 by Beraldi¹¹⁴ [202]...?



Fig. 64: Jovani (Italy, 1880)¹¹⁵.



Fig. 65: Germany (1884)¹¹⁶.



Fig. 66: Dallapé (Italy, 1898)¹¹⁷.

II.2.8- Free bass accordion

Not only were there accordions with basses and chords on the left manual, but there were numerous attempts to get individual notes on that manual. In this case there is no assent either on who the pioneer was: was it Shpanovsky¹¹⁸ from Ukraine (1888) [197], Spadaro from Italy (1890) [49], Dallapé¹¹⁹ (1890) from Stradella [253], Bauer¹²⁰

¹¹² Fig. taken from: <http://sequence15.blogspot.com/2010/03/alternative-keyboards.html>

¹¹³ According to Doktorski [72], it had 64 buttons on the left manual and Dallapé built a model with 112 buttons in 1890.

¹¹⁴ There is no unanimity about this date: around 1885 according to Monichon [202], around 1875 according to Macerollo [178], "around those dates" Buggiolachi [49], later dates than 1872 [197]... There are some references to standard bass accordions such as the one that Tessio Jovani built for Stradella with 64 buttons on the left manual (that Mirek refers), or the chromatic accordion from 1885 in the Brazilian web page of the Museo Valerio, or the accordion that Dallapé built in 1890 (similar to Jovani's, but improved and with more buttons on the left) and that, in its time, was considered the best accordion ever built, up to that date. [171, 197, 202]

¹¹⁵ Fig. taken from: Mirek [197] page 18.

¹¹⁶ Fig. taken from: Maurer [187] page 94.

¹¹⁷ Fig. taken from: Buggiolachi [51] page 41.

¹¹⁸ A peculiar prototype that did not succeed, but which, respecting its conception, can be denominated *free bass*. It was the one that in 1888 L.P. Shpanovsky (state school inspector in the Russian province of Kherson and stayed in Odessa) asked I.F. Blagin and E.V. Nikolaev to build; he wanted a chromatic accordion with piano keys on both keyboards (which they called *meloharmonica*) with bellows straps for both hands. It was created to accompany school choirs and it was displayed in numerous exhibitions in Chicago, Paris and Antwerp. Similar accordions (but without bellows strap on the right) were built in 1931 in France (by Piermaria Nazzareno, who called it *pianolaccordeón*) and in Italy (made by Soprani-Lüttbeg) [197].

¹¹⁹ According to Doktorski [72], the deluxe model made by Mariano Dallapé and the Stradella company (Italy) had a right manual with keys for 3 octaves and 112 buttons on the left manual. According to Buggiolachi [50], Dallapé patented an accordion denominated *bassi sciolti* in 1890.

¹²⁰ 1897 According to Hrustanbegovic. [126]

(1890) from Vienna [138, 186], Wyborny¹²¹ (1897) from Vienna [197]...? What it is certain is that since late 19th c., accordionists were eager to be able to play melodies on their left hands and several artisans found different solutions to their concern in about the same years¹²². In the 20th c., these accordions have remained much the same: many of the classical accordions for the young only use free basses (without standard basses) and accordionists such as Helmut C. Jacobs still use it for concerts, recordings... It is especially noteworthy the harmoneon, which Monichon invented in 1948. It was built by Busato and numerous French composers wrote for it –among them, composer and performer Alain Abbott [202] was the main exponent.



Fig. 67: Shpanovsky (Ukraine, 1888)¹²³.

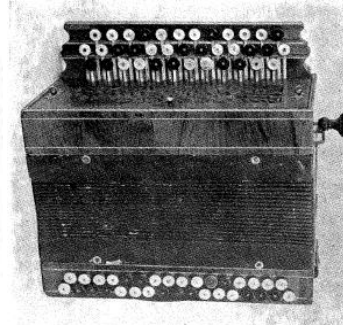


Fig. 68: Spadaro (Italy, 1890)¹²⁴.



Fig. 69: Wyborny (Vienna, 1897)¹²⁵.

II.2.9- Standardization of the unisonoric accordion

Non of the chromatic models became standardized during the whole 19th c. and the sales of these models were smaller than those of the diatonic, but in 1897 Paolo Soprani (1844-1918), assisted by the artisans Mattia Beraldi and Raimondo Piatanesi (1877-1964) patented in Italy the chromatic accordion. The industrial manufacture by Soprani and the high quality of their instruments allowed the spread and standardization of these models around the world and soon many other manufacturers followed suit. [49, 202]



Fig. 70: Soprani (Italy, 1897)¹²⁶.



Fig. 71: Patent by Soprani (Italy, 1897)¹²⁷.

¹²¹ The Vienesse company *Mathäus Bauer* built a prototype called *accordion wyborny* in 1897, which had three rows of Mirwald's button chromatic system both for the right and left hand. The left keyboard was on the inner part of the keyboard (on the same level as the air button), instead of the front part of the casework, as is customary). [197]

¹²² In the 19th c. there were other similar free bass instruments such as Novikov's accordion in 1914 (Russia). [197, 202]

¹²³ Fig. taken from: Mirek [197] page 26.

¹²⁴ Fig. taken from: Boccosi [42] page 31.

¹²⁵ Fig. taken from: Mirek [197] page 22.

¹²⁶ Fig. taken from: Monichon [202] page 109.

¹²⁷ Fig. taken from: Monichon [202] page 100.

II.2.10- Added basses accordion

Some of the accordionists who started to play the free bass accordion did not want to lose the advantages that the Standard bass keyboard provided and set out to devise ways to combine both manuals. One of the first in trying was Pasquale Ficossecco in 1898. In 1905, the great accordionist Giovanni Gagliardi (1882-1964), a pioneer in faithful interpretation of transcriptions for the accordion, designed a system that allowed both free and standard basses on the left manual. Savoia manufacturers made this instrument for him, which Gagliardi patented in 1910¹²⁸. [93, 353]

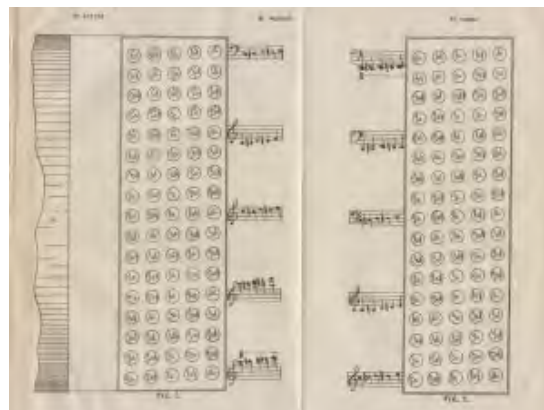


Fig. 72: Cromo-harmonica by Gagliardi 1910¹²⁹.



Fig. 73: Ficossecco (Italy, 1898)¹³⁰.



Fig. 74: Germany (1908)¹³¹.



Fig. 75: Piatanesi-Raimondo (Italy, 1921)¹³².

II.2.11- Convertor accordion

The big size of the accordions that assembled manuals for standard basses and free basses stimulated ideas to suggest different possibilities to join them, such as the convertor system, which enabled the same manual to be used both for standard and free basses when pressing a convertor system bar. According to Macerollo [178], the first convertor system was invented in Belgium in 1911 by an unknown author. According to Zavialov [287] and Maurice [188], it was the Russian P. Sterligov in 1929; and according to Monichon [202], it was Julez Prez in 1929 in Belgium. What is certain is that the current convertor system was invented in Castelfidardo by Vittorio Mancini in 1959 [171] and has been, so far, the latest significant development of the accordion.

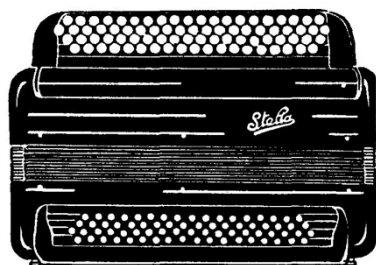


Fig. 76: Prez (1929)¹³³.



Fig. 77: Current convertor accordion¹³⁴.

¹²⁸ Gagliardi submitted the patent for the *cromo-harmonica* on 17/12/1910, which was accepted on 24/02/1911. According to Macerollo [178], the first hybrid bass accordion was built in Vienna in 1901. Other pioneer hybrid models (besides the ones in the pictures) were: 1908 in Finland by an unknown author according to Kymäläinen and Llanos [171], according to Monichon [202], 1912 in Vienna by an unknown author ...

¹²⁹ Fig. taken from: <http://vapaalehdyykka.net/?k=soittimet/harmonikka&sivu=historia>

¹³⁰ Fig. taken from: Buggiolachi [51] page 45.

¹³¹ Fig. taken from: Maurer [187] page 173.

¹³² Fig. taken from: Buggiolachi [51] page 54.

¹³³ Fig. taken from: Mirek [197] page 45.

I.3- Accordion manufacturers:

Accordion manufacturers have been the corner stone in the development of the instrument throughout its history, not only from the organologic point of view, but also enhancing the spread of the instrument to diverse domains.

Since Demian made the first instrument denominated *accordion*, there were numerous artisans in different parts of the world who started to manufacture accordions, whether copying others which were used as models, or introducing innovations in its design. The following chart shows the pioneers in accordion manufacture in different countries: [49, 138, 142, 186, 197, 200, 202, 217, 223, 294]

Country	City	Year	Manufacturer
Russia ¹³⁵	Nijni-Novgorod	1830	Ivan Sizov
France	Paris	1831	Mathieu François Isoard
Austria	Vienna	1834	Bichler & Klein
Germany ¹³⁶	Gera	1834	Wilhelm Sparthe
Switzerland	Langnau	1836	Johannes Drollinger & Johann Samuel Hermann
USA	Buffalo, New York	1836	Jeremiah Carhart ¹³⁷
Italy	Como	183?	Unknown author
Spain	Madrid	1841	Juan Moreno
Canada	Toronto	c1848	William Townsend
Ireland	Dublin	1855	Scales
N. Zealand	?	1863	? ¹³⁸
Argentina	Buenos Aires	1886	Ángel Marraccini ¹³⁹

Gradually artisan workshops started to arise, which produced accordions on a regular basis. In this way a small industry emerged, centred in Paris (France); in Klingenthal and Trossingen (Germany); in Castelfidardo (Italy); in Tula (Russia)... Below, we display a profile on the accordion manufacture in Italy so that we can visualize the development of the industry in this country. In red, we can see Italian accordion manufacturers (figure in red on the left); in blue, the number of accordions exported from Italy (figure in blue on the right): [181]

¹³⁴ Fig. taken from: http://en.wikipedia.org/wiki/File:Jupiter_bayan_accordion.JPG

¹³⁵ Ivan Sizov bought a five note accordion at a trade fair in Nijni-Novgorod in 1830 and decided to set up a workshop to produce accordions. [188, 196, 174, 183, 287, 294]

¹³⁶ In 1833 C.W. Meisel took an accordion to Klingenthal (Germany), made by W. Thie in Vienna, which he found at Brunswick Fair. [249]

¹³⁷ According to Viele [277], it was in 1835 when he started to manufacture them along with Elias Parkman Needham. In 1846 he sold his patent to George A. Prince (1818-1890), who, from 1847 to 1866, sold over 40.000 melodeons. In 1852, George A. Prince & Co. had representatives in New York, Chicago, Cincinnati, Boston, St Louis, Philadelphia, Baltimore, Toronto...

¹³⁸ A ship with settlers from Bohemia brought in 1863 on its departure from New Zealand a new accordion whose trademark, recently engraved, was *Kiwi*. [359]

¹³⁹ Ángel Marraccini (1851-1922) built the first piano accordion in Argentina, which he patented with number 504 from 1886, contributing with significant improvements to the instrument. [217]

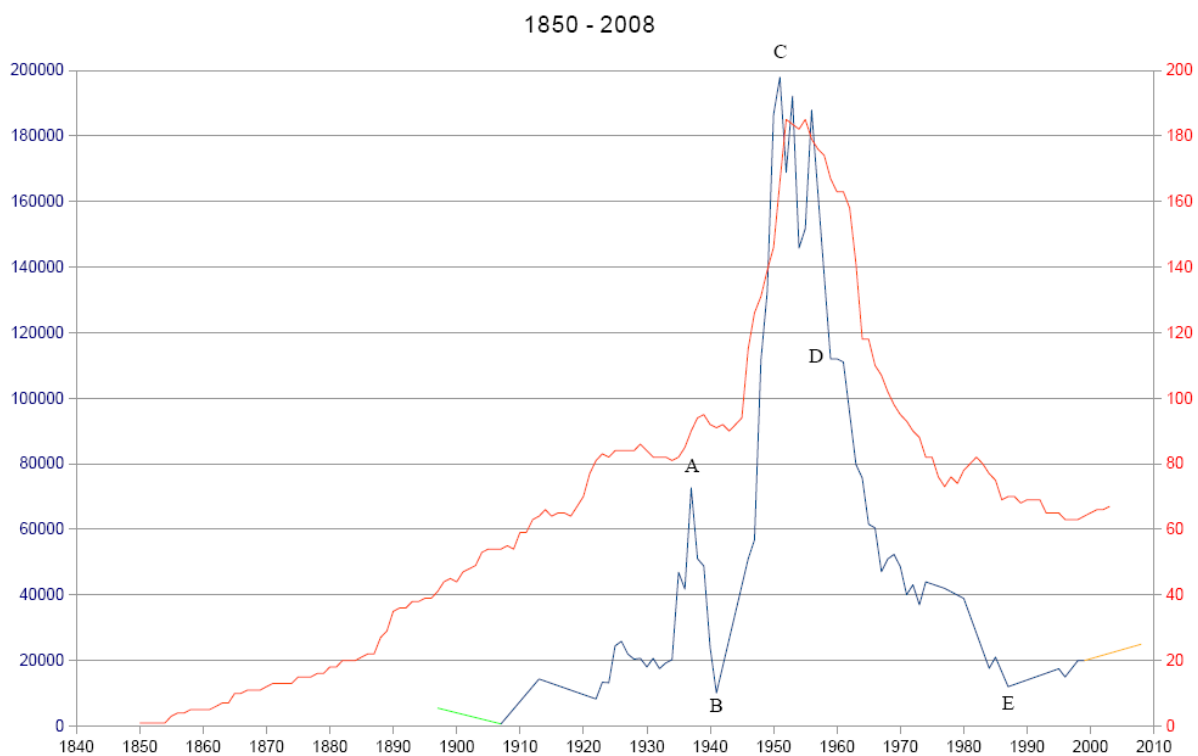


Fig. 78: Chart representing the sales of accordions in Italy¹⁴⁰.

¹⁴⁰ Fig. taken from: <http://vapaalehdykka.net/?k=soittimet/harmonikka&sivu=historia> [181]

CHAPTER III

THE FREE REED INSTRUMENTS IN 19th CENTURY MUSIC

At this point, we will analyze the antecedents of the free reed in classical music, the relation of the diatonic accordion to classical music, the music of the concertina and especially the one of the harmonium. The latter is the most similar instrument to the current concert accordion in both sound and concept, and whose repertoire -practically forgotten in our day- could be considered by accordionists the best exponent of what accordion could have reached, if, in the 19th c., it had had the same organologic features as it has today.

III.1- Earliest appearances of the free reed instrument family in occidental music

The first noteworthy interpretations of free reed instruments were performed by Johann Wilde –a German violinist and instrument inventor, who became very well known as a violin and tcheng performer since 1740 in Saint Petersburg. [267]

The first appearance of free reed instruments in classical music was the one of the Jew's harp, which became fashionable between 1760 and 1830, for which Johann Georg Albrechtsberger wrote at least seven concertinos¹⁴¹ for Jew's harp, mandora and string orchestra between 1764 and 1771. Albrechtsberger heard father Bruno Glatzl playing the Jew's harp in a monastery in 1764, which impressed him so much that it became the inspiration to compose the seven concertinos. They are finely written pieces, of gallant style, which include Austrian traditional melodies of that period. [91]



Fig. 79: Johann Albrechtsberger¹⁴².

Johann Georg Albrechtsberger (1736-1809) was one of the best contrapuntists of his time. He was an organist, composer, theorist, and a teacher for Hummel, Moscheles, Beethoven... He wrote preludes, fugues and sonatas for piano and for organ, string quartets, symphonies, masses... His most often performed composition in our days is the *Concerto for Alto trombone and Orchestra* in Bb Major. [91, 267, 365]

Other well-known performers in his time were: **Franz Paul Koch** (1761-1831, Prussian), who Frederick of Prussia admired, who performed his concerts in dark halls to enhance the effect of his interpretations and for whom Christian F. D. Schubart wrote sonatas, variations and short pieces for guimbarde; **Johann Heinrich Scheibler** (1777-1837) the inventor of *Scheibler's aura* -made up of several guimbarde in circle- and author of a method for the guimbarde [66, 267]; and the Irish performer **Karl Eulenstein** (1802-1890), who is considered the most important instrumentalist of the guimbarde ever, due to his discovery of the different effects that the instrument could produce. He came to achieve noteworthy recognition in Europe, and he even played for the English royal family. He also played *Scheibler's aura*. Unfortunately he lost a tooth, had to give up the guimbarde and start to teach the guitar. [91, 100, 221, 245, 370]

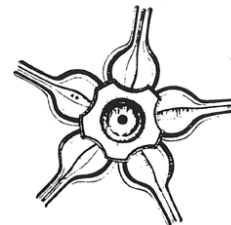


Fig. 80: Scheibler's Aura¹⁴³

¹⁴¹ Three of them (the ones from 1769, 1770 and 1771) are part of the Esterhazy's collection and are conserved in *Hungary National Library* in Budapest. The one in E major and the one in F major were recorded by Fritz Mayr at the guimbarde, Dieter Kirsch at the mandora and the *Münchener Kammerorchester*, conducted by Hans Stadlmair. The 1st and 2nd mov. of the *Concerto in D major*, performed by Albin Paulus, Pietro Prosser and the *Piccolo Concerto Wien* orchestra can be listened to in YouTube. On that site, you can also listen to an arrangement from *Concertino in E-flat major* by Ken Dean, Lisa Kerr (piano) and Roberta Arruda, Ikuko Kanda, Dana Winograd (string trio). [91]

¹⁴² Fig. taken from: <http://eldespartardelmusico.blogspot.com/2010/07/johann-georg-albrechtsberger-1736-1809.html>

III.2- The diatonic accordion in the music of the 19th century

III.2.1- Spread of the diatonic accordion in the 19th century

Although soon after its invention the accordion was introduced in the wealthy social classes, before long, lower social classes took over the instrument, to become with the pass of time, an ostracized instrument generally played by street musicians all over the world. Its melancholic sound, its easy portability, its substantial loudness and musical possibilities -like the feasibility of playing an accompanied melody- motivated people all over the world to play the accordion; this is shown by the early reference dates in which we have knowledge of the accordion: [40, 122, 142, 157, 202, 239, 244, 246, 253, 287, 289, 310, 359, 415, 416]

COUNTRY	YEAR
Austria	1829
Russia	1830
England	1831
France	1831
Germany	1834
USA	1835
Switzerland	1836
Spain	1836 ¹⁴⁴
Scotland	1838
Italy	183?
New Zealand	1839
Belgium	183?
Iceland	1841
Canada	1843
Brazil	1845
Japan	1850
Argentina	1852
Ireland	1855
Australia	1855
Madagascar	1870

The most widely used accordion in the 19th c. were the diatonic ones, with a single row of buttons on the right keyboard and two buttons on the left¹⁴⁵, producing a bass and a chord (tonic or dominant depending on the bellows opening or closing). The musical ambition of most accordionists did not go further than just learning simple melodies. At the end of the 19th c., the performers with more enthusiasm or resources started to use accordions with two rows on the right board, since they could gain a wider range of altered notes. The increase in the quantity of notes on the right board did not get much circulation and the 19th c. unisonoric accordions did not become other than prototypes with very limited propagation. [96, 202, 211]

With these narrow resources, the repertoire that the 19th c. accordionists played did not go beyond easy melodies from well known classical works to folk or popular rhythms, that is to say, tonal pieces with very few alterations and harmonic accompaniment exclusively tonic and dominant, generally learnt by ear. Only a few of them dared to try compositions with more difficulty, but they usually were only variations on the melodies or rhythms mentioned above. [96, 202]

During the 19th c., learned music circles ignored the diatonic accordion almost completely. The concertina, thanks to Giulio Regondi principally, had significant acceptance in England between 1840 and 1860 and for this, early romantic-style compositions, with ballroom music reminiscences, were written. But the best accepted free reed instrument was certainly the harmonium, with a huge extremely interesting repertoire. [96]

¹⁴³ Fig. taken from: Dieterlen [66] page 1312.

¹⁴⁴ The newspaper *Diario de Madrid* published the following advert on 2/7/1840: "A family leaving our city has to sell varied furniture such as wardrobes, an office desk, a bedside table, a dressing table, some blankets, a cot with a brand new mattress, a nearly new and complete French fireplace with matching fireplace screen, a heater, etc., as well as a medicine store box with set English scales, an ebony flute with eight silver keys, a beautiful portable map of Spain and Portugal, new and printed in London, a checkers set, a metal Dutch oven, an accordion, an overnight bag, a feather scarf, a fur neckerchief, a tablecloth set, and several books. All these items will be on sale from today, 2nd of the current month, at Calle Carretas, 13, 4th floor door No. 3, opposite the Post Office, from 9 a.m. to 1 p.m. and from 5 p.m. to 7 p.m. [310]

¹⁴⁵ Mainly due to the fact that they were cheaper and it was easier to learn to play them.

III.2.2- The diatonic accordion in 19th century classical music

The appearances of the accordion in the 19th c. serious music were extremely scarce, which connotes a merely tangential relation between both worlds.

During the whole 19th c., umpteen methods were published in numerous countries. However, one can be sure that most of them only intended to teach the performer a few simple popular tunes, which reflects the lean musical ambition and level of the 19th c. accordionists. Some of them were simple melody compilations, while others included easy explanations apt for performers lacking musical ambition. [202]

Primarily, there were methods following French¹⁴⁶ or German¹⁴⁷ systems. Below we will enumerate some of the pioneering methods in different countries: [4, 40, 138, 186, 200, 202, 226, 246]

Year	Author	Place
1832	Jean Philibert Gabriel Pichenot ¹⁴⁸	Paris, France
1834	Adolph Müller	Vienna, Austria
1834	Anonymous	Wroclaw, Poland
1835	Anonymous ¹⁴⁹	London, England
1843	Elias Howe ¹⁵⁰	Boston, USA
1844	Fr. Ruediger	Germany
1852	G.B. Croff ¹⁵¹	Milan, Italy
1864	Joseph Wolf	Prague, Czech Rep.
187?	G. Bolirov	Russia
1870	Benedikt Jonsson	Iceland
1876	Antonio López Almagro ¹⁵²	Madrid, Spain ¹⁵³



Fig. 81: Pichenot's method (France, 1831)¹⁵⁴.

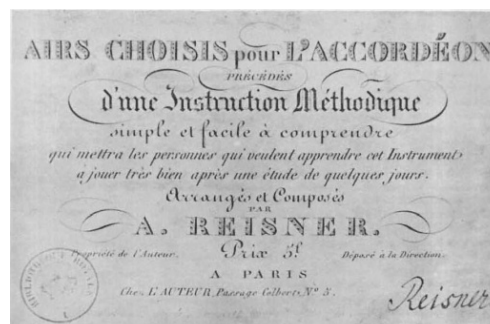


Fig. 82: Reisner's method (France, 1832)¹⁵⁵.

¹⁴⁶ Pichenot published in Paris in 1832 the first method for accordion [40, 202]. Other French system pioneering methods were: A. Reisner (1832, 1835 and 1838), Foulon 1834?, Voirin (1836), Marix (1836), Alexandre (1839), Duvernoy (?), Bohm (183?), Favier (1839), Merlin (1840), Ernest (1841), Boissat-Favier (1841), M. Kaneguissert (1841), Ermann (184?), Naudier (1845, 1849), Raoux (1851), A. Rheins (1853, 1856), Cornette (1854), Bove (1855), Alexandre-Leroux (1855), Dupland (1856), A. Rheins fils (1859), Devillers (1859), V. Bretonniere (1859), Leterme (1860), Wigame (1863), Theresina Reihns (1863), Hure (1864), Carnaud (1867, 1874), Keyser (1868, 1885), Meilhan (1872), Denis (1878, 1884), Javelot (1890, 1893), Landy (1895)... [40, 138, 186, 200, 202]

¹⁴⁷ Kapellmeister Adolph Müller published in Vienna in 1834 the first method in German system. In Germany, the pioneers were: Fr. Ruediger (1844, 1849, 1852, 1860, 1862), H. Band (1846, 1848, 1851), Carl Zimmermann (1849, 1850, 1851), G. Meyer (1851), J. Reichardt (1851), J.D. Wunsch (1855, 1859), Jowien (1855), C.A.F. Greve (1856), Pitzschler (1857), Carl Chwatal (1858, 1871), J. Sänger (1859), C. Lehmann (1861, 1870), Fr. Ruthardt (1862), Louis Steyer (1872)... In Vienna the pioneers were: anonymous (published by Berka & Co in Vienna, 1834), R. Pick (1862)... The first bandoneon methods were: H. Band (1857, 1859, 1861, 1862), J. Hofs (1859), Dupont (1863), F.W. Wolff (1867, 1868, 1872), C. Ullrich (1869, 1872), J. Söllner (1871)... [138, 186].

¹⁴⁸ Monichon, in his first two books [200, 201] mentions 1831 and in his last book, 1832 [202].

¹⁴⁹ Published by Wheatstone & Co. [16]

¹⁵⁰ Elias Howe's method (1820-1895) had 86 folk themes from all around the world. Howe published methods for the German concertina, metal instruments, violin, flute, flageolet, clarinet, piano, guitar... which included music that we consider traditional today. We must not mix this Elias Howe up with Elias Howe Jr. (1819-1867), inventor of the sewing machine [125, 284, 344].

¹⁵¹ 2 duetti per fisarmonica, published by Ricordi. [210]

¹⁵² Born in Murcia (Spain). According to Esteban Algora [4], he was born in 1839, and died in 1907 and according to Carlos José Gosálvez Lara [104], he was born in 1838 and died in 1904. Composer and harmonium teacher at *Escuela Nacional de Música y Declamación* (1875) and professor of the instrument since 1888. [4, 104, 112, 113, 198, 222, 226]

¹⁵³ The *Historic Musical Calendar* from 1873 says that Mr. Romero y Andía published the following works: *Nuevo método completo de harmonium, órgano expresivo o melodium* by López Almagro, *Método elemental de armoniflauta, melodiflauta o anexo piano a una sola mano* by Campano, *Método elemental y progresivo de armoniflauta, melodiflauta o anexo piano para dos manos* by Campano, *Método completo de concertina* by Marin and *Método elemental y progresivo de acordeón* by Aguado [300]. In 1875 *El Globo* published that the *Método por cifra para acordeón* by S. Urraca and P. Salvador was on sale in Madrid at a price of 10 reales. [330].

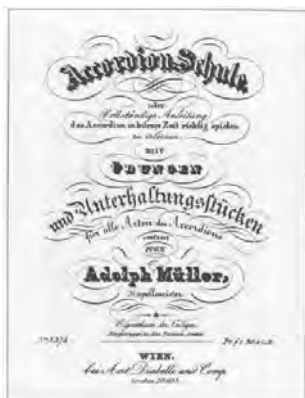


Fig. 83: Müller's method (Vienna, 1834)¹⁵⁶.

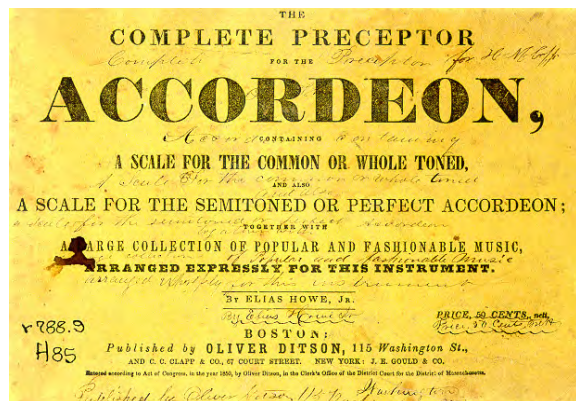


Fig. 84: Howe's method (USA, 1843)¹⁵⁷.

Leaving methods aside, another area in which the accordion approached the classical world was concerts. The first accordion concert took place on the 8 June 1831 in London featured by Johann Sedlatzek (1789-1866), an outstanding flutist at the time, who, at the end of one of his recitals, played a piece with the accordion, as an encore; although according to *The Times*, the instrument “however, has little, besides its novelty, to recommend it”. Apart from the unfavorable review, the fact that a serious newspaper like *The Times* noted it, imbues the event with significant transcendence, moreover when a few months before, on the 3rd of March, a short mention of the accordion had already appeared in this newspaper. [288, 415, 416]

Johann Sedlatzek (1789-1866)¹⁵⁸ was born in Glogówiek (Silesia, Poland). Since his childhood he had shown great musical talent and no interest to take over his father tailor shop, so when Count Franz von Oppersdorff (1778-1818)¹⁵⁹ discovered his talent and offered to provide for his education, he did not think twice. At the age of 17 he started to play for the orchestra of Glogówiek's court, where he met Beethoven. He left his home town and lived first in Opava, then in Brno, and later settled in Vienna. There he played in the *Serenadach* and since 1812 in the *Theater an der Wien*. In 1818 he started to perform very successful recitals in Zurich, Prague, Berlin, Rome, Paris and London, where he married an English woman in 1826, and where he eventually settled his residence. In those years he led an intense musical life as an instrumentalist, composer and concert organizer. In 1842, his wife passed away, after which, he decided to return to the city that had had a stronger influence on him: Vienna. As a composer he wrote numerous variations on fashionable themes (one of his best known is *Souvenir à Paganini* for flute and piano, which is still played today), concerts for flute and a large amount of transcriptions for flute... influenced by musicians such as Weber, Paganini, Moscheles... He was the flautist on the premiere of Beethoven's 9th symphony in 1824, he was one of the pioneers in using the flute in G, he was dedicated some works by composers such as Kuhlau... “Virtuoso flautist with powerful style”¹⁶⁰. He often took part in charity concerts organized in Vienna by the *Altonato Women Association*, which reflects his social sensibility. He was said to be the life of any party, which might explain the fact that he closed his concert on 8 June 1831 interpreting a piece with a musical toy like the accordion. It is not attested that he played it again in front of an audience, although the fact that such a musical personality played it on stage makes

¹⁵⁴ Fig. taken from: Monichon [202] page 39.

¹⁵⁵ Fig. taken from: Monichon [202] page 42.

¹⁵⁶ Fig. taken from: http://lookaboo.com/o/pictures/picture/12214858/The_first_pages_in_Adolph_Müllers_accord

¹⁵⁷ Fig. taken from: http://openlibrary.org/works/OL1487060W/The_complete_preceptor_for_the_accordeon

¹⁵⁸ Also known as Jean Sedlazeck, [127, 238, 283, 414]

¹⁵⁹ Count Franz von Oppersdorff (1778-1818), a great lover of music, who commissioned Beethoven his 4th and 5th Symphonies.

[127, 238, 283, 414]

¹⁶⁰ According to *The London literary gazette and journal of belles lettres, arts, sciences, etc* of the year 1827. [414]

certain that the level of interpretation must have been praiseworthy compared to the poor standards of the accordion performers at the time. [127, 238, 283, 414]

The first known original work for accordion, was the *Thème très varié* by **Louise Reisner**, which had its premiere in 1836 at the *Hotel de Ville* in Paris interpreted by Louise herself. This work has a virtuous romantic style, very much in consonance with the fashionable esthetical taste of the time. Louise Reisner also gave concerts in *Musard*, in the *Jardin Turc* and had some articles in *Le Menestral* and *La France Musicale*, reporting that she had a great musical success at the concert halls of *Cluesman* (1838) and *Salle Viviente* (1839)... She also gave domiciliary private lessons using her father's method (A. Reisner's first method was first published in 1832). Her father was also the first accordion teacher whose name appeared in the media apart from being a noted accordion maker. [40, 49, 60, 95, 114, 162, 164, 165, 166, 167, 168, 202, 204, 383, 389, 405]



Fig. 85: Louise Reisner¹⁶¹.

There were not many composers who wrote for the accordion in the 19th c.; nevertheless, we can document two noteworthy exceptions:

- Russian **Piotr Illich Tchaikovsky** (1840-1893) included in 1883 four optional diatonic accordions in his *Orchestral Suite No. 2 in C major*, op. 53, in the third of its six movements (*Scherzo burlesque*). Tchaikovsky spent “three nice months”, as he said, in his brother's cottage and to show his gratitude he dedicated this countryside-flavored work to his brother's wife. It was premiered in 1884 in Moscow and conducted by M. Erdmansderfer. This work is peculiar in Tchaikovsky's production, since it contrasts the lyric imagination, the awakening from dream and the racy grotesque flavors. The third movement is fast and brisk. The accordions play the main theme, contributing to the orchestral color, becoming a metaphor of the gayety of Russian peasantry. [14, 29, 67, 68, 116, 145, 172]



Fig. 86: Piotr Illich Tchaikovski¹⁶².

- Italian **Umberto Giordano** (1867-1948) included a diatonic accordion in *Fedora*, one of his best-known operas, in 1898. It was premiered at Teatro Lirico of Milan in 1898. The accordion comes out three times at the opening of the fourth scene (*La Montanina mia, dio di giustizia*) of the third and last act (which takes place in Switzerland), to accompany, for about 40 seconds, along with a piccolo flute and a triangle, a simple short song of traditional ambience sung by the character Savoyard the Alpine shepherd. The accordion used is the diatonic one and the original score denominates it *fisarmonica*. During the 27 bars in which it intervenes, it only performs two alternating sharp chords (9^a dominant and tonic), another example of the limited expressivity attributed to the accordion in that period. This work has been interpreted by celebrated tenors like Enrico Caruso, José Carreras, Plácido Domingo... [72, 352, 418]



Fig. 87: Umberto Giordano¹⁶³.

¹⁶¹ Fig. taken from: Gervasoni [96] page 38. Collection Marcel Azzolla. Photograph by Didier Virost.

¹⁶² Fig. taken from: <http://historiadelarteylamusica.blogspot.com/>

¹⁶³ Fig. taken from: <http://www.manganofoggia.it/giordano.htm>

According to Monichon [202] and Billard-Roussin [40], Mihail Glinka included the accordion in his opera *Ruslan and Ludmilla* in 1842. It is not true. The mistake must have been caused by the fact that one of the characters in that opera is the bard called Bayan, which is interpreted by a tenor.

Let us see next, some examples of accordion note writing from the 19th c.:



Fig. 88: "Thème varié très brillant" by Reisner (extract)¹⁶⁴.



Fig. 89: "Soldier's joy" (extract) from
"The Complete Preceptor for the accordion" by Elias Howe¹⁶⁵.

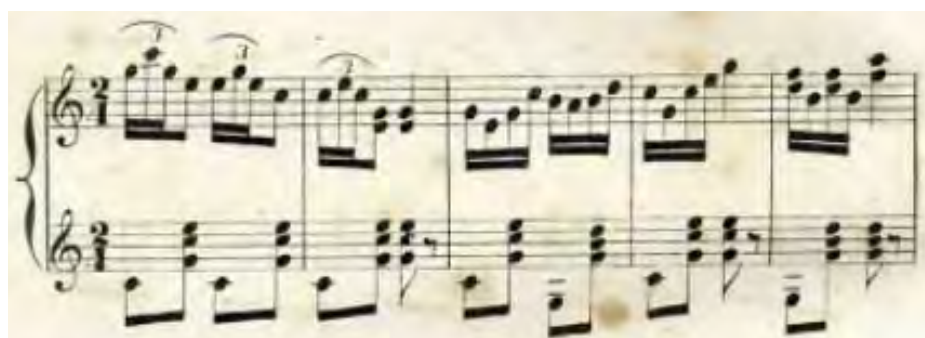


Fig. 90: Study No. 14 "Polka" (extract) from
"Método completo teórico-práctico de acordeón" by Antonio López Almagro (1876)¹⁶⁶.



Fig. 91: "Orchestral Suite No. 2 in C major, op. 53: 3rd movement" (Tchaikovsky),
Extract from accordion's part (1884)¹⁶⁷.

LUCIA DI LAMMERMOOR.

(DONIZETTI)

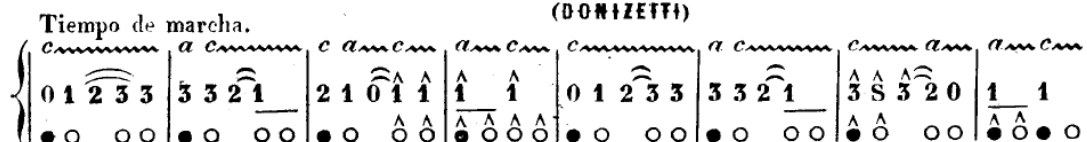


Fig. 92: Lucia de Lammermoor (Donizetti) d
"Gran Método práctico para acordeón" by Pérez (1887)¹⁶⁸.

¹⁶⁴ Fig. taken from: Gervasoni [96] page 39.

¹⁶⁵ Fig. taken from: Howe [125] page 39

¹⁶⁶ Fig. taken from: Almagro [175] page 38

¹⁶⁷ Published by P.I. Jurgenson in 1884. Fig. taken from: <http://www.ksanti.net/free-reed/>

¹⁶⁸ Fig. taken from: Pérez [214] page 35.

III.2.3- The diatonic accordion in 19th century popular music

The field in which the accordion achieved larger spreading during the 19th c. was folk and popular music. Its portability, its affordable price, its size, how easy it is to learn to play, the possibility to accompany the melody with basses and chords, its melancholic sound... were some of the features that helped the accordion to be adopted very quickly in the folklore of very varied countries: [96, 202]

RUSSIA:

The country with more documented presence of performers in the 19th c. is Russia. The accordion came in 1830, when -it is a known fact- Ivan Sizov bought, at a market in the region of Tula, an accordion with five buttons; he copied the design and started to build and sell accordions. In mid 19th c., the region of Tula was regarded as homeland of the Russian accordion. [247, 287]

Before 1850 the accordion was already the most popular instrument for traditional music in rural areas. The repertoire covered by the 19th c. accordionists was made up of popular folk songs, polkas, waltzes, romances, marches and popular songs with the accompaniment of the accordion such as the Anthem to the Tsar or the revolutionary songs afterwards... The places where accordionists performed were cabarets, restaurants, cafés, movie theatres, circuses, parks... Performers' education used to be weak and in the best of cases, they could read and write. They learnt to play by ear and occasionally by figured notation. They used to play on their own, but also along with other folk instruments (such as the balalaika), with other accordionists, accompanying voice, choirs or social dancing... [247, 287]

Another vital place was Voronezh, where, during the mid 19th c. P.T. Krasnoborodin, I.M. Rudenko and V.M. Rudenko. XIX became reputable accordionists. [45, 94, 287]

During the 1870s the first accordion schools were founded in Russia: M. Mariksa and N.Kukikov (1872), K. Khvatala (1873), N.M. Kulikov (1875), I. Teletov (1880)... [287] Other well-known interpreters in those days were Vassily Varchavsky and Bolirov. [45, 94, 287]



Fig. 93: Peter Nevsky¹⁷⁰.

P.E. Emelianov (c.1840 - c.1912), known as **Peter Nevsky**, was born in Neva (near Saint Petersburg). He was the first professional documented and probably the accordionist with the best-known musical career in the whole 19th century. He was a virtuoso accordionist and singer, who was distinguished by his comical stanzas, frequently improvised. Since 1871 and for 40 years he performed all around Russia and abroad. He played by ear. He was a shoemaker before he became a professional musician¹⁶⁹. His repertoire covered diverse medleys, such as *The people of Moscow* in which he included 15 Russian songs. In 1896, Moscow celebrated the 25th anniversary of his creative career and was awarded by the Emir of Bukheria with a gold medal and a gold timepiece.

¹⁶⁹ From Alexander Scheglakov's collection. Fig. taken from: Moscow. http://www.russian-records.com/search.php?search_keywords=Petr

¹⁷⁰ Businessperson M. Lientovsky, said about him "He is not only an autodidact, but a great virtuoso as well: his accordion sings, laughs and cries, flies like a nightingale or even becomes an extraordinary violin". About his interpretation of the Russian folk song *Little Night*, a musical critic from the newspaper *Kiev's Word*, wrote: "... When I yesterday listened to *Little Night* I understood these notes by Nevsky, very similar to the ones by Chaliapin: sweetness, and sorrow alike, with kindred background...". [407]

In 1898 he published an autobiography and in 1904 three compendiums of songs for the accordion with figured notation. In 1897 the first gramophones arrived in Russia and soon afterwards, in 1901 he recorded his two first themes for the company *Gramophone Concert*, singing and playing accompanied by a pianist. He became one of the best-known artists in Saint Petersburg. He sold a great deal of records and recorded more than 20 themes for different record companies until 1912, including one in Berlin in 1906¹⁷¹. He obtained a place in a symphonic orchestra¹⁷² in 1909 in Kislovosko and in 1912 in Essentuk. [45, 94, 287]

In the Saratov area, an unusual type of accordion is an inveterate tradition: the *Saratov harmonica*, an accordion with bells, which sound after pressing the buttons on the left manual. The bells were first introduced around 1856 (the first press reference to the bells dates from 1866). In late 19th c., I.F. Orlansky-Titarenko started to excel and would become one of the most influential personalities in early 20th c. concerning the Russian chromatic accordion. [287]

Some of the most outstanding accordionists in late 19th c. were V.V. Andreev¹⁷³ (who was a multi-instrumentalist for classical and popular music as well as composer of original pieces for accordion and also the founder of the National Instrument Orchestra in Russia) and Peter Jukov (who improvised melodies and stood out for his remarkable spiritedness). In Moscow, Batischev and Kuznetsov became renowned; and in Tula, Nicolai I. Beloborodov (1828-1912) was the founder, in 1886, of the first known **accordion orchestra** (which even produced phonograph records since 1908 and was active until 1914, touring the whole country) and his successor at the orchestra V.P. Khegstrem. Accordion orchestras became very fashionable musical features. *Harmonia* by Vasily Varshavsky (who recorded since 1903) was a remarkable example



Fig. 94: Beloborodov's Accordion orchestra (1886)¹⁷⁴.

[35, 40, 226, 287, 395, 407, 417]

POLAND:

The accordion spread very quickly in Poland to reach such popularity that a newspaper article published in Warsaw in 1863 regards the accordion as a “plague” because it was relegating other Polish traditional instruments to oblivion. [236]

NORWAY:

Around 1880 the first performers appear and became known playing polkas, mainly: Gerhard Gulbrandsen (1858-1927), Peter Pedersen (1867-1948), Severin

¹⁷¹ The record, entitled *Moscow Hotchpotch*, was released by Gramophone Company Ltd. and can be listened to at http://www.russian-records.com/details.php?image_id=4935&sessionid=f7f00eb2e62c7c31b9a8c0c0e627995c (321)

¹⁷² At accordions.com [289] a symphonic orchestra is mentioned, but it means semi-professional folk instrumental ensemble.

¹⁷³ Also spelt Andreev. [287]

¹⁷⁴ Fig. taken from: Monichon [202] page 68.

Jevnaker¹⁷⁵ (1869-1928) and Edvard Mathisen (1872-1953), who, according to the chronicles, was the most outstanding accordionist in those years. [40, 289, 346, 401]

ICELAND:

The legend says that the accordion came from Norway in some whaling ship. The oldest document concerning the use of the accordion is from 1841, when a dance performer known as Stilkoff is mentioned. In late 19th c., the diatonic accordion was very popular in the country. [246]

GREAT BRITAIN:

As said above, Johann Sedlatzek gave his first concert in 1831 in London. In Scotland, the first reference to the accordion is from 1838¹⁷⁶. However, concerning popular music, the first outstanding musician was George “Pamby” Dick (1863-1938)¹⁷⁷, winner of the *Great Britain Northern Champion* in 1887, 1888 and 1890 with a 19 key melodeon. He regularly played in weddings, balls... in Edinburgh. His repertoire covered popular music, traditional Scottish and Irish jigs, fashionable airs, and ragtime tunes. Since 1909, he produced numerous recordings that made him popular in USA, Canada, Australia and Europe. [122, 244, 289, 293, 413]

Peter Wyper (1871-1950)¹⁷⁸ and his brother **Daniel** (1882-1957) reached great popularity playing both separately and forming the well-known duo Wyper Brothers. They usually performed in music halls playing Scottish and Irish dance music (reels, polkas, marches...). In the 1890s, they were the first accordionists to perform at a concert for the English royal house. They were the creators of the first cylinder recording of an accordion in the British Isles in 1903¹⁷⁹, recorded for Columbia in London with remarkable success in USA. Later on, they undertook many other recordings. [40, 55, 83, 293]

Among the distinguished personalities who were fond of playing the accordion, we could highlight novelist Charles Dickens (1812-1870). It is also noteworthy that Nobel Prize winner Rudyard Kipling (1835-1936) referenced the accordion in his novel *Captains Courageous* (1897). [120, 121, 122, 123, 124]



Fig. 95: Peter and Daniel Wyper¹⁸⁰.



Fig. 96: Charles Dickens¹⁸¹

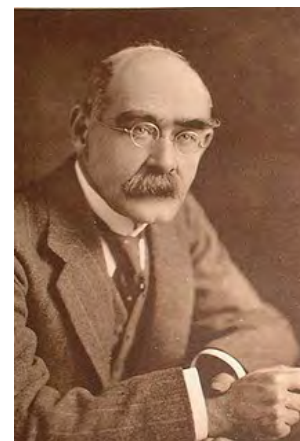


Fig. 97: Rudyard Kipling¹⁸²

¹⁷⁵ Called Severin Jävnaver according to Billard-Roussin. [40]

¹⁷⁶ The quotation is from the catalogue of the instrument tradesman Thomas Glen from Edinburgh. [122, 244, 289]

¹⁷⁷ According to accordions.com [121] deceased in 1932. According to Howard [121]: (1864-1942).

¹⁷⁸ According to the Chandler [55], born in 1861. According to Howard [122] (1861-1920) and Daniel (1872-1957).

¹⁷⁹ In 1907 according to Howard. [120]

¹⁸⁰ Fig. taken from: <http://www.mustrad.org.uk/articles/wyers.htm>

¹⁸¹ Fig. taken from: <http://escuelainfantilgranvia.wordpress.com/2011/02/07/celebrando-a-charles-dickens/>

¹⁸² Fig. taken from: <http://arindabo.blogspot.com/2010/12/rudyard-kipling-primer-britanico-premio.html>

FRANCE:

Apart from the music inside the accordion methods and the concerts by Louise Reisner in Paris in the years following 1835, there were other entrances of the accordion in France: Voirin (artist of the *Royal Italian Theatre* and author of a method published in Paris in 1836); and Cornette (artist of the Royal Theater Comedy Opera an author of two methods published in Paris in 1854). Since 1880 Wanspranghe and Vantrepotte stood out in Lille and Magnier in Liévin. [200, 202, 237, 260]

BELGIUM:

François Verhasselt (1813-1853), was the first accordion teacher, in the 1830s, documented in Belgium. The accordionist M.H. Cuartain performed in Madrid in 1862 [328]. At the end of the century, Pierre Vanderhaegen, who even performed at the royal palace, and, in the area of Roubaix, Gielen, Duleuy and Florimond became prominent accordionists. [45, 79, 202, 289]

SWITZERLAND:

It is already known that in 1836 Johannes Drollinger played a very archaic accordion at the hostel managed by Johann Samuel Hermann in Langnau [40]. The accordion became notably popular with the style *schwyzois* where the first accordion virtuosos came up: Ernst Inglin (?-1903), Rees Gwerdes (?-1911), Josias Jenny (?-1920) and Josef Strump (1883-1929) [40]. Victor Gibelli (1872- ?) was prominent in the area of Laussana since the end of the century, performing on a diatonic accordion with three rows that allowed him amazing performances for the audiences of his time. [202, 289]

AUSTRIA:

Anton Ernst is considered the first accordionist in *Schrammelmusik*. He played since 1890¹⁸³ in the band of the Schrammel brothers, originators of this style, with a mixed diatonic instrument (*Schrammelharmonika*)¹⁸⁴. [48, 409]



Fig. 98: Pierre Vanderhaegen¹⁸⁵.



Fig. 99: Schrammel Band in the early years of the 20th century.

¹⁸³ 1891, according to Billard-Roussin [40]

¹⁸⁴ Photograph of a Schrammel Band in the early years of the 20th c.

¹⁸⁵ Fig. taken from: Haine [107] page 36.

SPAIN:

The first time that an accordion was referenced in a newspaper in Spain was in 1836 [310]. The first documented stores that sold a method in Spanish date back to 1838 in Madrid¹⁸⁶ [311] and the first documented purchase of an accordion¹⁸⁷ is from 1839 [312].

The first teacher whose name has come through up to our days is Juan Manuel Ballesteros. He taught Isabel de Diego, the performer of the first documented concert in Spain: it took place in Madrid in 1840 [226]. Her performances were mentioned, at least in four occasions, in the media of the time¹⁸⁸; these also reported that in 1846 another blind woman had learnt to play the accordion at the institute for the deaf-and-dumb of Madrid [329].

It is known that several foreign accordionists performed in Spain. For example, the Anglo-American instrumentalist Mr. Nelly played in Madrid in 1847 [372] and the Italian performer Sr. Gasparini played a number of times: He performed at the Gran Teatro de Barcelona in 1849 [339]; in 1850, he played in Malaga [318], in Antequera and in Madrid at the *Teatro de la Ópera* and at the *Teatro Español* (where was reviewed 31 times in different media during a week¹⁸⁹) [305, 313, 314, 315, 316, 317, 318, 323, 324, 325, 326, 331, 332, 333, 334, 335, 336, 339, 340, 341, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384]. In 1852 he also played in Granada [328].

There were some approaches to the classical world: In 1877, the choir *Dulcísimo Nombre de María* (conducted by Italian maestro Stephano Madonno) interpreted pieces by Bellini and Donizetti accompanied by harmonium, two pianos and an accordion [330]. In 1885, “concertist Sr. Zamora played admirably some selected pieces at the accordion at the *Teatro Martín*” in Madrid [337]. In 1889 the “prestigious teacher”¹⁹⁰ Sebastián Martínez played in Santander¹⁹¹ a vals composed by him, called *El destino* [115b]. In 1897, the Accordionist Society *El Cid* organized in Valencia the first concert for an accordion orchestra in Spain, conducted by Manuel Abad.

The accordion appears in the novel *Escenas Montañesas* (1864) by José María de Pereda (1833-1906) [115b]. The first instrument that the great composer Joaquín Turina (1882-1949) owned was an accordion, which was his fourth birthday present from a former house maid named Juana. It was said about him: “such was the achieved command of it that in all ambiances he is deemed a child prodigy” [4, 211, 223, 226, 290]. Although it means that we go into the early 20th c., it is worth to note that the genius painter from Malaga Pablo Picasso (1881-1973) took inspiration in the accordion for

¹⁸⁶ *Diario de Madrid* (2/4/1838). In the Music section said: “At the Leche’s store in Carrera de San Gerónimo, at the Carrafa’s in Calle del Príncipe and at the school for the deaf-and-dumb in Calle del Turco, it is sold the primitive Spanish method to play the little-known and most harmonious instrument called Accordeon with three octaves and sostenutos, which so much sensation is causing abroad because of its convenience and the elegance of its voices; and at the same establishments we can be informed of the teacher to learn to play it.” [311]

¹⁸⁷ *Diario de Madrid* (25/6/1839). In the section *New Editons*, it said: “PIECE FORM THE POMPEY OPERA BY PACINI. Duo of soprano and tenor for singing at a price of 18 reales, and piano at 10; duo of soprano and bass 4 at 18 and 8; cavatina for soprano at 9 and 6; aria for tenor at 16; aria finale for contralto at 12 and 8; quadrilles for piano at 5, and cavatina for two flutes at 8, and one 4: on sale, along with other new pieces at the Carrafa music store, Calle del Príncipe, 15, with an impressive accordion of three octaves and a half” [312]. Other early references to accordion sales are the ones from the newspapers *El Gratis* (6/9/1842) [320], *Diario de Madrid* (20/1/1843) [327], *Diario de Madrid* (21/4/1845) [309], *El Herald* (11/12/1849) [387].

¹⁸⁸ Her concerts were reported by the newspapers: *Eco del Comercio* (31/8/1841) [320], *El Constitucional de Barcelona* (7/9/1841) [327], *Diario Constitucional de Palma* (18/9/1841) [309] and *La ilustración* (25/1/1851) [387].

¹⁸⁹ It was even said about him that “At the concert performed in the evening before yesterday’s at the Circo Theatre in behalf of Mlle. Landi, the prestigious violinist Bazzini was clapped as always, but not more than the co-beneficiary, in every piece that she sang. But what impressed the audience the most, was the cavatina from Hernani performed at the accordion by Mr. Gasparini. The public, not only clapped the novelty, but also the expression and taste that the artist performed with the mentioned piece, because of that he deserved to be called back on stage to repeat the cavatina requested by the public’s standing ovation” (*El Herald*, 3/1/1850). [333]

¹⁹⁰ As it was written in the diary *El Aviso* of the days 13/3/1889 and 25/4/1889 [115b].

¹⁹¹ In this city the accordion was already very popular at this age, as the musicologist Sixto Córdova¹⁹¹ (1869-1956) wrote in page 37 of the second book of the *Cancionero popular de la provincia de Santander*: “In 1870 there was not other music in the city, except the music for the populace and the music of the accordion” [115b].

several of his paintings: *Acordeonista y niños* (1903), *Estudio de un clown con acordeón* (1905), *Saltimbanquis: danza al son del acordeón* (1905), *El acordeonista* (1911), *Acordeonista (hombre con sombrero)* (1916) and *Marinero tocando el acordeón* (1912). [120, 121, 122, 123, 124]



Fig. 100: Joaquín Turina (c. 1888)¹⁹³.



Fig. 101: *Acordeonista y niños*¹⁹⁴ (Picasso, 1903)



Fig. 102: *El acordeonista*¹⁹² (Picasso, 1911)

In Catalonia, the first reference to the accordion is from 1841 [338]. In Barcelona in 1889, there were some documented concerts performed by Mr. Costa, Manuel Peretó, Ms. Arqué, Ernesto Fernández and the accordion quartet Autoville. [58, 226]

In Basque Country, the first documented appearances of accordionists were Jean Baptiste Busca (1839-1902) in 1859¹⁹⁵ at Goierri valley [1] and D.F. Erezuma in Bilbao in 1860 [226]. Mr. Santisteban gained noteworthy reputation in San Sebastián, he even played to close out a ceremonial mass in Zubieta in 1877 for the most important authorities in the province interpreting the Basque anthem of the time: *Gernikako Arbola* by José María Iparraguirre (1820-1881) [342]. The first reference to the accordion at a popular festival is from 1889. This was the entrance of the accordion in the *trikitixa*, or traditional tunes that were originally meant for entertainment at popular festivals, whose main element was the accompaniment of the tambourine which, until the arrival of the accordion, would be used to accompany the vocals, the *txistu*¹⁹⁶ or the *alboka*¹⁹⁷. Since then, the duo of diatonic accordion and tambourine has been the characteristic ensemble of this music. It comprises instrumental rhythms like the *ariñ-ariñ*, the *fandango* or the *biribilketa* and sung rhythms like the *porrusalda* or the *trikitixa*¹⁹⁸. [1, 7, 8, 12, 36, 101, 110, 128, 130, 139, 223,



Fig. 103: Manuel Baquero y Lezaun¹⁹⁹

224, 225, 227, 234, 286, 290, 322, 362, 364, 364, 377, 393, 411]

¹⁹² Fig. taken from: http://www.wildsound-filmmaking-feedback-events.com/book_of_possibilities.html

¹⁹³ Fig. taken from: <http://www.islabahia.com/arenaycal/1999/06junio/musica.htm>

¹⁹⁴ Fig. taken from: <http://www.painting-palace.com/en/paintings/28534>

¹⁹⁵ Italian who went to work in the area of Goierri in 1859 and decided to live there. [1]

¹⁹⁶ Basque flute with 3 holes. [343]

¹⁹⁷ Beating double reed instrument. [291]

¹⁹⁸ The word *trikitixa* (or *trikitrixia* according to other authors like Javier Ramos) has three possible meanings: the music style we are referring, the vocal sub-genre of this music style and, although not a properly correct denomination, it is also used to refer to the specific model of diatonic accordion normally used to perform this music.

¹⁹⁹ Fig. taken from: Baquero [21] page 1.

ITALY:

Above mentioned Mr. Gasparini, was a baritone who impressed profoundly Spanish audiences with his accordion between 1849 and 1852 [305, 313, 314, 315, 316, 317, 318, 323, 324, 325, 326, 328, 331, 332, 333, 334, 335, 336, 339, 340, 341, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384]. It is not often known that Paolo Soprani (1844-1918), as well as the founder of the accordion manufacture industry in Italy, was a very popular performer in Ancona where he played Italian traditional music, in which he was passionate. [121, 400]

CANADA:

The first reference to the accordion in Quebec is from 1843, when the first accordion was imported by a convent of ursulines to be used in the musical education service that the convent provided to their parishioners. The first outstanding instrumentalist was **Alfred Montmarquette** (1871-1944)²⁰⁰, who became a sensation in Quebec and pioneered in accordion interpretation of Celtic music (reels, polkas, hornpipes, jigs...). [40, 158, 289, 347]



Fig. 104: Alfred Montmarquette²⁰¹.

USA:

The first known reference to the accordion in USA dates back to 1835, to the instrument built by Jeremiah Carhart²⁰² (1813-1868) in Buffalo, New York. That same year, there is another reference in a catalogue from New Hampshire. The accordion was disseminated very quickly, and in 1852, the melodeon manufacturer George A. Prince & Co. had representatives in New York, Chicago, Cincinnati, Boston, St. Louis, Philadelphia, Baltimore, Toronto... and in 1866 had already sold over 40.000 melodeons. [142]

Elias Howe (1820-1895) released the first method in 1843. It included 86 folklore themes from all over the world [412].

In Louisiana, accordion pioneers in Cajun music were Armand Thibodeaux (1874-1907) and Auguste Breaux (1880-1910)²⁰³. Jelly Roll Morton, in his memoir, points out the presence of diatonic accordionists in bands that played blues in New Orleans before 1900. [40, 399]

The most outstanding performer at the close of the century was **John Kimmel** (1866–1942), who played traditional Irish music [289]. In Chicago, the accordionist Giovanni Bortoli became prominent; he founded an accordion school and orchestra in 1906. [40, 56, 90, 179, 202, 278]

Among the distinguished personalities who were fond of playing the accordion, we could highlight novelist Mark Twain (1835-1910), who also referenced the accordion in his novels *A Connecticut Yankee in King Arthur's Court* (1889), *Innocents Abroad* (1869), *Tom Sawyer Abroad* (1894)... He also wrote a short composition

²⁰⁰ Born in 1870, according to Billard-Roussin. [40]

²⁰¹ Fig. taken from: <http://www.collectionscanada.gc.ca/gramophone/028011-1041-e.html>

²⁰² According to Viele [277], it was in 1835 when he started to manufacture them together with Elias Parkman Needham. In 1846 he sold his patent to George A. Prince (1818-1890),

²⁰³ Died sometime between 1910 and 1913, according to Billard-Roussin. [40]

entitled *Accordion Essay: The Touching Story of George Washington's Boyhood* (1867). [120, 121, 122, 123, 124]



Fig. 105: John Kimmel²⁰⁴.



Fig. 106: Photograph of R.N. Keely (c.1846)²⁰⁶.



Fig. 107: Mark Twain²⁰⁵

COLOMBIA:

The first known accordionist was **Francisco Moscote** (1848-1953); he was also a singer and composer of numberless songs. He created the *vallenato* style. [40, 89, 298, 419]



Fig. 108: Francisco Moscote²⁰⁷.

ARGENTINA:

Around 1852, the accordion started to be used to perform marches on the ships of the Argentinian navy, to that date, the notes of the National Anthem and other marches had been sung *a capella* [141]. The Afroamerican José Santa Cruz (circa 1860-?) was a pioneer of Argentinian folk, performing polkas and mazurkas (basic rhythms of the *chamamé*) at the accordion. Later on, he replaced the accordion for the bandoneon and he was the father of the well-known bandoneon player Domingo Santa Cruz (1884-?). [40, 227, 299]

BRAZIL:

German immigrants introduced the accordion in 1845; its presence was noteworthy among the 2000 German soldiers who disembarked in 1851 in Brazil, hired to fight the Argentinian dictator Manuel Rozas. When the war finished, many of these soldiers stayed in Brazil, making the accordion popular in these lands. The first documented mention of the traditional Brazilian accordion (*sanfona de 8 baixos*) is from 1875, when an instrument with eight basses was introduced by Italian immigrants. In the south of the country, the accordion started to settle at the end of the 19th c. as solo

²⁰⁴ Photograph taken from the CD *Virtuoso of the Irish accordion John Kimmel* (1980). Fig. taken from: <http://www.worldmusicstore.com/virtuosooftheirishaccordion1980johnkimmelcd.aspx>

²⁰⁵ Fig. taken from: http://es.wikipedia.org/wiki/Mark_Twain

²⁰⁶ One of the first photographs of an accordion. It was taken in Philadelphia (USA). Fig. taken from: <http://www.musurgia.com/products.asp?ProductID=2304&CartID=5219402222009>

²⁰⁷ Fig. taken from: <http://wwwpartacordeon.blogspot.com/2011/02/biografia-de-grandes-acordeoneros.html>

and accompanying instrument of the *gaucho* music, gradually replacing the violin and viola. [20, 37, 227, 239]



Fig. 109, 110, 111 and 112: German accordionists in the Brazilian Army²⁰⁸.

AUSTRALIA:

Since the German emigrant Konrad “Kon” Klippel (1838-1877) arrived in Australia in 1855, he usually played the flutina at the typical *Kitchen Balls*. At the close of the century the Scotsman Dave Richmond gained prominence; his repertoire consisted of waltzes, schottisches, polkas, mazurkas, jigs and reels. The well-known multi-instrumentalist Simon Alexander Fraser (1845-1934) also played the accordion. [85, 86, 98, 106, 289]

NEW ZEALAND:

The first reference to the accordion in New Zealand is from 1839, when it was taken there by **Edgard Jerningham Wakefield**²⁰⁹. In 1863, the first accordion was manufactured, although during the 19th c. the concertina was much more popular in the country than the accordion, as it is shown by the fact that the Maoris played it during the royal visits in 1901 and 1921. [160, 359]

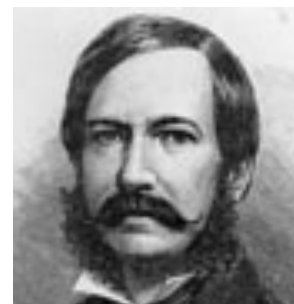


Fig. 113: Edgard Jerningham Wakefield²¹⁰.

JAPAN:

In 1850, Sensuke Asahi give an accordion as a present to the temple of *Shinto* of Miho. In 1867 Syokichi Mazukichimaru made the same sacrificial offering but this time with two accordions, which are still well preserved. It is known that during the 19th c., accordion performers were, due to cultural reasons, majorly women. [40]

MADAGASCAR:

In 1870 English missionaries verified with their writings the presence of the accordion in the local folklore. [40, 255, 256]

²⁰⁸ Figs. taken from: <http://ensaios.musicodobrasil.com.br/leorugero-asanfonadeoitobaixos.htm>

²⁰⁹ According to an entry in his diary, on 24 September 1839 he experienced an anecdote with native Maoris which had the accordion as a protagonist. [359]

²¹⁰ Fig. taken from: <http://www.teara.govt.nz/en/canterbury-region/13>

As a summary of the situation of the diatonic accordion in the popular music of the 19th c., we display this map, in which the names of the most important accordionists are written in capital letters and others, not so important, in lower case letters:



Fig. 114: Map of outstanding accordionists of the 19th century.

III.2.4- Earliest recordings

To close this section concerning the diatonic accordion in the 19th c. popular music we will briefly analyze the recording industry, which was born at the end of the century and soon reflected one of the most in vogue cultural manifestations at the time: the accordion. The first known recording by an accordionist was the one by Peter Nevsky in 1901 in Saint Petersburg (Russia), singing and playing the accordion accompanied by a piano the popular song *Stripe-like Field* for the record company Gramophone Concert. That same year, he recorded the comic song *New Waves*. He recorded a total of twenty titles in Saint Petersburg and Berlin. [345, 346, 395]

The following recordings were performed by: *Wyper Brothers* in Great Britain in 1903 [55], an unknown accordionist performed a March by Metallo²¹¹ in 1903 [202], John Kimmel recorded in 1904 in the USA [366], Edvard Mathisen recorded in Norway in 1904 for Gramophon and in 1905 in Pathé [40], V. Greenberg recorded in Ukraine in 1904 [395] and E. Charlier recorded the waltz Orfelina in France in 1906 [202].

²¹¹ Probably the *Italian Navy March* (entitled *Three Trees*) by Gerardo Metallo (1871-1946)



Figs. 115 and 116: Records by Nevsky (1901 and 1903)²¹².



Fig. 117: Record by Pamby Dick (1913)²¹³.



Fig. 118: Record by Peter Wyper²¹⁴.



Fig. 119: Record by Peter Wyper & Sons²¹⁵

²¹² Fig. taken from: http://www.russian-records.com/categories.php?cat_id=169

²¹³ Fig. taken from: <http://www.normanfield.com/labels1a.htm>

²¹⁴ Fig. taken from: <http://www.mustrad.org.uk/articles/wyers.htm>

²¹⁵ Fig. taken from: <http://www.mustrad.org.uk/articles/wyers.htm>

III.3- The concertina in the 19th century music

The concertina, which Berlioz described as “mordant and sweet”²¹⁶, had favorable reception in the archetypical 19th c. world, more particularly among the Victorian upper class in the UK. This acceptance, that the accordion did not receive, can be explained by several factors:

- The concertina had a chromatic range as well as harmonic and contrapuntal possibilities clearly superior to the diatonic accordions of the time. [69, 132, 178]
- The company *Wheatstone & Co.* manufactured very good quality instruments for decades in mid-19th c. and favored a publishing industry that achieved notable distribution and quality. [16, 84, 132, 303]
- A vastly important figure emerged, who promoted the concertina movement inside Victorian classicism; that is something that the accordion did not experience.

That figure was **Giulio Regondi** (1823²¹⁷-1872). He was an outstanding child prodigy at the guitar, to the extent that Fernando Sor (1778-1839) dedicated him one of his compositions when he was nine years old. He toured all over Europe and played with Felix Mendelssohn (1809-1847), Clara Schumann (1819-1896), Ignaz Moscheles (1794-1870)... He composed a multitude of works for the guitar that are still usual event today in the guitar repertoire. In the 1830s, he discovered the concertina and developed an ingenious technique, transcribing works for the violin and other instruments. The first concert in which the presence of the concertina is documented is from 28 January 1835 in Dublin²¹⁸, although it is traditionally admitted that the first concert that placed the concertina in the musical map at the time, was the one he gave at the Birmingham Music Festival in September 1837. He composed numerous and important works for this instrument and was a dedicatee of the most important works written for this instrument in the 19th c., including a *concerto*²¹⁹. [5, 6, 66, 132, 157, 205, 210, 306, 308, 354]



Fig. 120: Giulio Regondi²²⁰.

Probably, Regondi's most outstanding rival, and however friend, was the violist Richard Blagrove (1826-1895)²²¹, who became a professor of the *Royal Academy of Music* and first violist at the *Philharmonic Society*. He started to play the concertina in 1842; he even premiered works by Macfarren, Molique, Barnett... and composed masterful fantasias based on well-known airs from operas. [16, 33, 34, 205, 306]

²¹⁶ Hector Berlioz: *Grand Traité d'instrumentation et d'orchestration modernes*, 2nd edition (Paris, 1855). [17, 254, 296]

²¹⁷ His father was Italian and his mother died when he was a little child. Since 1831 he lived in England. According to Jacobs [132], it is not certain whether he was born in Lyon, in Geneva or in Genoa. According to Atlas [16], he was Swiss. According to Thomas Laurence [157], he was born in Lyon. All sources agree that he was born in 1823. There is only one original source that says 1822 [135].

²¹⁸ According to a chronicle from *The Waterford Mirror*, rediscovered by Thomas Laurence [157].

²¹⁹ He also stood out as a performer of the *melophon*, an instrument of his own invention, a hybrid between the guitar and the concertina. [308]

²²⁰ Fig. taken from: <http://www.normanfield.com/labels1a.htm>

²²¹ According to Atlas [15], there is doubt whether he was born in 1826 or 1827.

An ensemble with noteworthy success since 1844 was the *Concertina Quartet*, made up of Blagrove, Regondi, George Case and Alfred B. Sedgwick²²². [16]

Other noticeable musicians also adopted the concertina as a second instrument. This is the case of Catherina Pelzer (1821-1895), one of the most important guitarists at the time, known under the pseudonym of R. Sidney Pratten; the guimbarde virtuoso Charles Eulenstein (1802-1890), the violinist George Case (1823–1892), Edward Chidley (1830-1899), Carlo Minasi... [6, 15, 30, 33, 131, 191]



Fig. 121: Richard Blagrove²²³.



Fig. 122: Catherina Pelzer²²⁴.

Most of these prominent concertina players (Regondi, Case, Blagrove, Pratten, Warren...) wrote methods for the instrument and had a devoted activity in education, when the standard profile of their students was mainly composed of young unmarried ladies from well-off families, who, respectively, were the dedicatees of many of the original works written for the concertina. [6, 15, 30, 33, 131, 191]

The concertina was manufactured in three different sizes: *treble*, *tenor-treble* and *baritone*. Despite the fact that it did not have noteworthy presence at the most important concert halls, was certainly very popular at the elegant salons in domestic settings where well-off classes held private concerts. Hence, the esthetics of its repertoire at the time was “light chamber music”, that is to say, elegant salon music so fashionable in the years of Romanticism. [33, 34, 306]

Some of the most important composers for the concertina but not instrumentalists were²²⁵:

²²² The first time the concertina appeared in *The Times* was on 26/4/1837, with a review that said: “GREAT CONCERT-ROOM – KING’S THEATRE... There was also a novelty in the shape of an instrument called *concertina*, an improvement on the accordion, which has been such a favourite musical toy for the last two or three years.” [82]

²²³ Fig. taken from: http://jodykruskal.com/concertina_gallery_files/page17-1074-full.html

²²⁴ Fig. taken from: http://openlibrary.org/books/OL23998554M/Guitar_Music_by_Women_Composers_for_guitar_solo

²²⁵ Some sources [96] mention that the composer Eduard Silas (1827-1909) also wrote for the concertina; he was an Anglo-Dutch pianist, organist, atheist and friend of Berlioz, who composed for him *Albumleaf for Eduard Silas H.127*. He was a professor at the *Guildhall School of Music*. But the truth is that no one has yet been able to find the score for the compositions Silas wrote for concertina. [71, 132]

- **Bernhard Molique** (1802-1869) was a German violinist who studied composition with Spohr. His most important works are *Concerto for cello* (whose premiere was conducted by Berlioz), *Concertino for oboe and string* (still performed today) and his *lieder*. He wrote works for concertina and piano (6 *Flying leaves op. 50* in 1856, *Sonata op. 57* in 1857, *Serenade* and *Six characteristic pieces op. 61* in 1859), *Songs without words* for concertina and harp, as well as two concertos for concertina and string orchestra: *Concerto No. 1 in G op. 46* (1854)²²⁶ and *Concerto No. 2* (1861). [33, 34, 306, 405]



Fig. 123: Bernhard Molique²²⁷.

- **John Barnett** (1802-1890), Jewish composer, a cousin to Meyerbeer. His most important work is his opera *The Mountain Sylph*, which achieved huge success and was considered at the time, the first British modern opera. It was on stage over a hundred times. He wrote for concertina and piano *Spare Moments* in 1859. [33, 34, 71, 132, 134]
- **Julius Benedict** (1804-1885), British Jewish composer born in Germany, a student of Carl Maria Von Weber, who introduced Beethoven to him in 1823. He became director of the *English Opera*, *Norwich Festival*, *Majesty's Theatre*, *Theatre Royal*... His best-known work is the opera *The Lily of Killarney*. In 1858, he composed an *Andantino* for concertina and piano. [33, 34, 71, 132, 134, 157]
- **George Alexander Macfarren** (1813-1887), blind trombonist, became director of *Royal Academy* of London and professor at *Cambridge University*. His most important works were his overture *Chavy Chance* (conducted by Mendelssohn at its premiere, of which Wagner wrote a beautiful review), four symphonies and his operas *King Charles III* and *Robin Hood*. He used the concertina for some of his compositions: three pieces for concertina and piano (*Romance*, *Barcarole and Violeta: A Romance*), a *Romance* for concertina and string quartet (1856) and two pieces for concertina and string orchestra: an *Andante and Allegro* and a *Concerto*. [33, 34, 71, 132, 134]



Fig. 124: John Barnett²²⁸.



Fig. 125: Julius Benedict²²⁹.



Fig. 126: George Alexander Macfarren²³⁰.

²²⁶ The original orchestral accompaniment was lost; we only keep a piano reduction.

²²⁷ Fig. taken from: <http://law-guy.com/classics/blog/?p=852>

The most important part of the original repertoire for the concertina are the works that concertinists such as Regondi, Blagrove, Pelzer, Case, Warren²³¹... composed for concertina and piano or those by composers attracted by those to write for this instrument such as Molique, Macfarren, Barnett, Benedict, Silas... In these compositions, while the concertina plays the role of the solo instrument, very frequently with virtuosity hues, the function of the piano is usually limited to a harmonic accompaniment with chords or arpeggios. [6, 32, 34, 69, 71, 132, 306]

The image shows a musical score for 'Barcarola' by Macfarren. It consists of two staves: a treble clef staff for the concertina and a grand staff (treble and bass clefs) for the piano. The key signature is one flat (B-flat) and the time signature is 6/8. The concertina part starts with a triplet of eighth notes marked 'mf' and ends with a half note marked 'pp'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, with dynamic markings 'p' and 'pp'.

Fig. 127: Extract from "Barcarola" (Macfarren)²³².

The most significant works composed for concertina solo were certainly the ones by Regondi, who wrote about fifteen. The works by other prominent concert artists such as Eulenstein, Case, Blagrove, Leslie, Warren... were also noteworthy; there were also a few unusual exceptions, concertina composers but not interpreters, who wrote concertina solos. The textures normally used include from simple melodies to masses of chords, covering very fast passages and virtuosos or others with two or more voices. [6, 32, 34, 132, 306]

The image shows a musical score for 'Souvenir de Amitié' by Regondi. It is a single treble clef staff for the concertina. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, with various articulations and slurs.

Fig. 128: Extract from "Souvenir de Amitié" (Regondi)²³³.

The image shows a musical score for 'Morceaux No. 3' by Blagrove. It is a single treble clef staff for the concertina. The key signature is two sharps (D major) and the time signature is common time (C). The melody is characterized by a series of sixteenth-note runs and chords, with a dynamic marking of 'pp' at the end.

Fig. 129: Extract from "Morceaux No. 3" (Blagrove)²³⁴.

If we make an exception for the compositions for concertina and piano, there was not much development of chamber music apart from the *Romance for concertina and string quartet* by Macfarren, the compositions for concertina and harp by Molique and Warren or the compositions for several concertinas. In these pieces the concertina takes a similar role to the one that one or two clarinets could take. [32, 34, 132, 306]

²²⁸ Fig. taken from: http://en.wikipedia.org/wiki/John_Barnett

²²⁹ Fig. taken from: http://en.wikipedia.org/wiki/Julius_Benedict

²³⁰ Fig. taken from: http://ukbookworld.com/cgi-bin/search.pl?s_i_DLR_ID=jlcapes&s_i_keywords=Family%20History&ssi=11236332921684&pg=1

²³¹ Some sources consider Joseph Warren (1804-1881) a composer non interpreter since it was Regondi who interpreted a composition by Warren at the first concert for concertina in Birmingham in 1837. However, we know that, subsequently, he wrote a method and made several transcriptions for the concertina, for this reason we must infer that Warren did not play the concertina at that particular time but he learnt to play the instrument later.

²³² Fig. taken from: Atlas [16] page 48.

²³³ Fig. taken from:

http://www.ivanopaterno.it/web_01/conservatorio/concertina/regondi/souvenir_de_amitie/souvenir_de_amitie.pdf

²³⁴ Fig. taken from: Atlas [16] page 55.

The *concertos* for concertina and orchestra written by Bernhard Molique or Franz Bosen, were conceived with piano accompaniment, and were rarely played at great *concert halls* by interpreters such as Giulio Regondi and Richard Blagrove mainly. [28, 31, 32, 34, 132, 306]

However, this concertina's movement did not have continuity; in the late 1860s the concertina started a fast slump and disappeared from the classical world a few years after the death of Regondi²³⁵. Since the 1870s, its use started to become popular in other spheres like folklore, especially in English-speaking countries. It was at that moment when *concertina bands* originated in places like the British Isles or St. Petersburg in Russia. [32, 34, 132, 306]

Among the notable personalities keen on playing the concertina, we must highlight the Scottish explorer Dr. Livingston (1813-1873), the Irish polar explorer Ernest Shackleton (1874-1922) and the novelist George Bernard Shaw (1856-1950), Literature Nobel Prize in 1925. Other important writers referenced the concertina in their works, for example: Rudyard Kipling (1835-1936, a Briton born in India, Nobel prize in 1907), in his story *Cells* from the collection *Verses 1889-1896*; and George Gissing (1857-1903), one of the best English writers from the late 19th c., who also referenced the concertina in *Lou and Liz* (1893), *A Bank-holiday Outing* (1889) and *The House of Cobwebs* (1906). [120, 121, 122, 123, 124]



Fig. 130: Dr. Livingston²³⁶



Fig. 131: Ernest Shackleton²³⁷



Fig. 132: George Bernard Shaw²³⁸

²³⁵ Since the end of the 20th c. a revival of classical concertina interpreters has taken place, mainly in the USA.

²³⁶ Fig. taken from: <http://oldmangilbert.blogspot.com/2011/06/lost-in-beautiful-bewilderness-of.html>

²³⁷ Fig. taken from: http://secretosdemateol.blogspot.com/2010_09_01_archive.html

²³⁸ Fig. taken from: http://es.wikipedia.org/wiki/George_Bernard_Shaw

III.4- The harmonium in the 19th century music

The harmonium was accepted since its origin as a “serious instrument”, without objections. Its irruption was an answer to the need to provide keyboard instruments with expressivity. The recently invented piano exceeded greatly the possibilities of the clavichord, but it was unable to hold the sound and, on the other hand, the organ was unable to alter the dynamics. The harmonium came to fill that hollow, sought for timbres that were subsequently developed by Romantic and Post Romantic organ and it was soon accepted as a serious instrument, whose teaching was included in conservatories during the 19th c. [66, 142, 206, 231, 270, 276, 355]



Fig. 133: Harmonium Mustel MS-645 (Paris, 1896)²³⁹.

Together with the piano, it was one of the first keyboard instruments to be industrially manufactured; this industry was especially powerful between 1850 and 1920. It became very fashionable for the better off people to have a harmonium in their parlours; a lot of small parish churches started to use harmoniums for their Sunday worship; choral societies bought harmoniums and also theatres²⁴⁰; the churches in those countries that used to be colonies, normally used harmoniums for worship (specially handy models like *guidechant*)... It even became part of their folklore like in India. In this country it even rooted inside their indigenous traditional music. [142, 276]

Some of the first concerts were given by Anton Häckl with the *physharmonika* in 1819 [66]; this instrument was later introduced in Paris in 1823 [66, 207]. The first properly documented concert took place on 10 April 1831 with an *orgue-expressif*; the performer was Louise Rousseau, a grandchild of the philosopher Jean-Jacques Rousseau. In 1835, she gave another concert with a *poikilorgue* accompanying an operetta (with unknown title and author), which according to some chronicles, caused a remarkable effect among the public who attended the *Hôtel de Ville* in Paris [66, 385]. The first documented concert with a harmonium by Debain was in 1844.

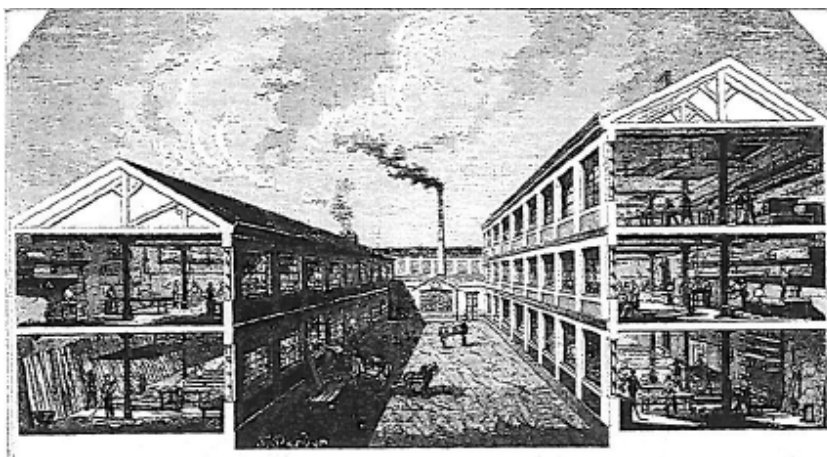


Fig. 134: Alexandre's factory²⁴¹.

²³⁹ Fig. taken from: http://www.haendelhaus.de/en/Exhibitions/Musical_Instruments/

²⁴⁰ Among the pioneers were the *Opéra-Comique*, the *Salle Favart* and the *Théâtre des Italiens* in Paris in 1844 [66]. In Spain, in 1878, most athenaeums in the provinces had a harmonium. [155]

²⁴¹ Fig. taken from: Dieterlen [66] page 1379.

The first internationally acknowledged concert soloist who toured all round Europe was the Austrian virtuoso Karl Georg Lickl (1801-1877). He transcribed works by great composers for the *physharmonika* and gained respect from personalities like Giuseppe Verdi, who was later president of the commission to reform the *Instituto Musical Italiano*, and after listening to Lickl, proposed the Ministry to take up *physharmonika* at the Italian conservatories in 1871²⁴². Under Lickl's influence, Viennese composers such as Schubert and Czerny wrote for the *physharmonika*. [146, 209]

But the best-known harmonium interpreter ever was Louis James Alfred Lefébure-Wély (1817-1870). Although he was also a composer, he excelled as an organ and harmonium interpreter, performing in France and other foreign countries, standing out as an improviser. He was a close friend of Aristide Cavaillé-Coll, the most important organ manufacturer at the time, and inaugurated many of organs built by the latter. He was the organist of *Église de la Madeleine* 1847-1858, and later of Saint-Sulpice, which had the largest organ at the time. He started playing instruments made by Alexandre, then he played instruments by Debain and stuck to them during most of his career and he ended up playing Mustel's harmoniums. Composers like Franck, Saint-Saens, Alkan... dedicated some of their works to him. [66, 273, 392]



Fig. 135: Louis James Alfred Lefébure-Wély²⁴³.

Other virtuosos at the instrument were the French composer Thalberg (who played an *orgue-melodium* by Alexandre and gave concerts in North America which achieved popular acclaim and big profits for the sale of Alexandre instruments) and Saint-Saens (who also worked as a sales demonstrator for Alexandre organs in 1854). Other outstanding performers were the French instrumentalists Daussoigne-Méhul, Desjardin, Fessy, Miolan, Mme. Sievers, Mlle. Judith Lion, Frélon, Lebeau, Mlle. Chaudessaigues (who studied with Lefébure-Wély), English performer Louis Engel ("The English Paganini" of the *orgue-Alexandre*, harmonium teacher at the *Royal Academy of London*), Belgium composer and organist Jacques-Nicolas Lemmens (1823-1881), German Sigfrid Karg-Elert (1877-1933)... [66]

The transcribed works were mostly the ones by Rossini, Beethoven, Mozart, Weber, Meyerbeer, Gounod, Donizetti, Bellini... Some of the most active transcribers were: Alexandre Guilmant, Joseph Bizet, Edm Hocmelle, L.J.A. Lefébure-Wély, Neukomm, L.D. Besozzi (organist at the *Saint-Vincent de Paul* church), Alex Bruneau, J. Daussoigne-Mehul, Auguste Durant (organist at the chapel *Sainte-Genève*), L.F.A. Frelon, Alf Lebeau, Edm Moreaux, E. Gigout (organist at *Saint-Agustin* and teacher at *L'école de musique religieuse*)... [47, 66, 146]

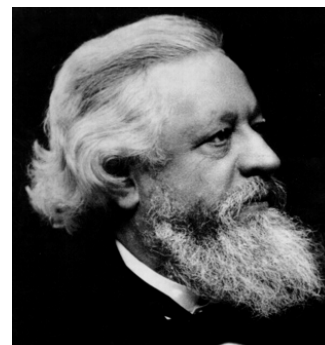


Fig. 136: Alexandre Guilmant²⁴⁴.

²⁴² Several sources wrongly cite this fact to each other concluding that the *physharmonika* was the accordion. [49] The truth is that, as Paterno so clearly explains [15], at that time, Verdi met Lickl, who suggested that he propose the teaching of this type of Harmonium in music conservatories.

²⁴³ Fig. taken from de: <http://www.rscm.u-net.com/L.html>

²⁴⁴ Fig. taken from: <http://www.lastfm.es/music/Alexandre+Guilmant>

The first important composer to write for this instrument was Sigismund Neukomm (1778-1858), who in 1824 composed in Paris the *Duo C- Dur No 227* for harp and *orgue expressif* (probably the instrument patented by Grenié in 1810), a composition with six variations on the *Romance de Nina*, dedicated to Mademoiselle d'Orleans. In 1826, he wrote his first work for *orgue expressif* solo: *6 pieces No. 297*. [66, 146, 219]

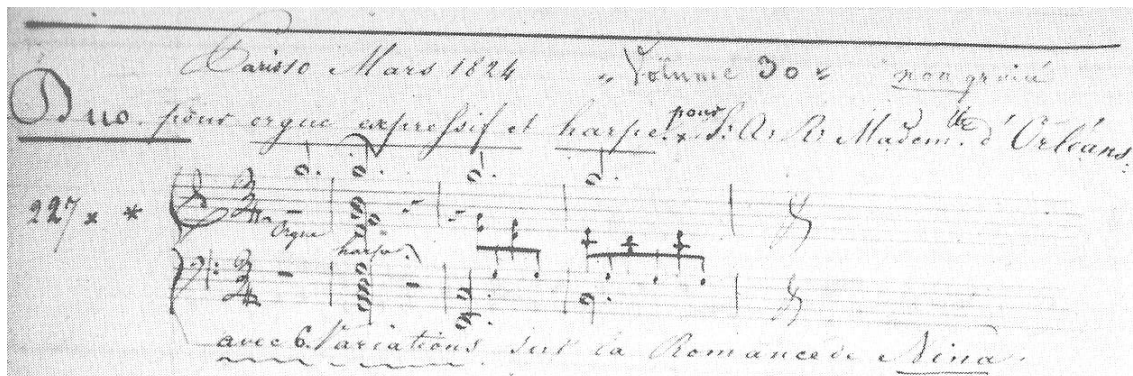


Fig. 137: "Duo C- Dur No. 227" (Sigismund Neukomm)²⁴⁵

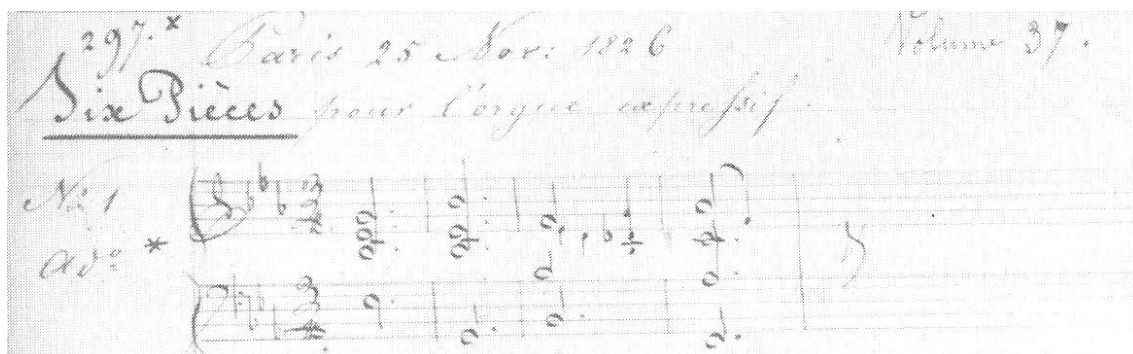


Fig. 138: "6 pieces No. 297" (Sigismund Neukomm)²⁴⁶

The first really important composer to write for this type of instruments, particularly for the *physharmonika*, was Franz Schubert (1797-1828), in 1827. A few years later, Czerny also used it in two of his works; and the French composer Jacques Fromental Halévy (1799-1862) used another model of harmonium (*mélophone*) in his opera *Guido et Ginevra* in 1838. [66, 146, 219, 348, 350, 368]

²⁴⁵ Fig. taken from: Angermüller [9] page 89.

²⁴⁶ Fig. taken from: Angermüller [9] page 96.

A lot of methods were written such as the ones by Lickl (*Phys-Harmonica Schule*, 1834), Gratia, Nieland, Rafi, Schluty, Suñe, Vierende, Vilbac, Mine, Missa, Lefébure-Wély, Schmitt, Mayer-Marix, Guérout, Wlaminck... [66, 146, 219, 348, 403]

The harmonium adopted two really different roles: as a liturgical instrument and as an instrument for salon music [66, 219]. We briefly introduce here this extraordinary legacy of works classified in genres:

A great deal composers felt attracted to write **harmonium solo**²⁵⁰. [66, 146, 219, 348, 403]



Fig. 141: Extract from "L'organiste (piece in D major No. 6)" by Franck²⁵¹.



Fig. 142: Extract from "Sérénade Agreste à la Madona" (Berlioz)²⁵².

The harmonium also found its place in chamber music: the type of ensemble for which more pieces were composed was piano and harmonium²⁵³. Other ensembles were also popular like violin and harmonium²⁵⁴, harmonium and celesta²⁵⁵; duo of harmoniums²⁵⁶; duos with other instruments²⁵⁷; harmonium, piano and strings²⁵⁸ or others²⁵⁹. [66, 146, 219, 348, 403]

²⁵⁰ In brackets, the years when they composed solo pieces for harmonium: Neukomm (from 1826 to 1855), Czerny (c1840), Berlioz (1844), Smetana (1846), Saint-Saëns (from 1852 to 1863), Rossini (1857), Bizet (1857-1866), Alkan (1859), Meyerbeer, Cesar Franck (1860-1890), Liszt (1865-1884), Guilman (1870-1898), Busoni (1876), Bruckner (1884), Boëllman (1884-1895), Elgar (1889)... And in the early 20th c.: Janacek (1901), Reger (1904-1908), Karg-Elert (1903-1923), Vierende (1908-1934), D'Indy (1911), Massenet (1911), Dupré (1912), Nielsen (1929-1931)... [17, 47, 66, 146, 219, 254, 296, 348, 403]

²⁵¹ Fig. taken from: http://petrucci.mus.auth.gr/imglnks/usimg/6/67/IMSLP58507-PMLP119996-Berlioz_-_S_r_nade_agreste_la_madone_sur_la_th_me_des_pifferari_romains.pdf

²⁵² Fig. taken from: http://216.129.110.22/files/imglnks/usimg/0/02/IMSLP30568-PMLP69001-Saint-Sa_ns_-_6_Duos_Op_8_No_1.pdf

²⁵³ For which works were written by Neukomm (1828-1839), Lickl, Czerny (c1840), Lefébure-Wély (1855), Saint-Saëns (1858-1868), Widor (1867), Guilman (1870-1885), Gounod, Franck (1873), Liszt (1880), Sibelius (1887), Karg-Elert (1906-1913), Janacek (c1918), Alain (1932)... [47, 66, 146, 219, 348, 403]

²⁵⁴ With compositions by Liszt, Karg-Elert, Grainger, Zamacois... Also released when the composers were alive, arrangements for violin and harmonium by composers like Fauré, Gounod, Grieg, Massenet, Tchaikovsky, Verdi... [66, 146, 219, 348, 403]

²⁵⁵ For which Mustel composed most of all. [66, 146, 206, 219, 348, 403]

²⁵⁶ With compositions by Richard Strauss, Grainger... 66, 146, 206, 219, 348, 403]

²⁵⁷ Like the ones that Neukomm composed for harmonium and flute, horn, harp or violoncello. [66, 146, 206, 219, 348, 403]

²⁵⁸ Violin, piano and harmonium (for which Saint-Saëns, Liszt, Gounod, Richard Strauss... composed); Violin, cello and harmonium (Grainger); Violin, cello, piano and harmonium (Pedrell, Sibelius, Saint-Saëns, Berg, Grainger...); 2 violins, piano and harmonium and violin (Bruch); 2 violins, cello and harmonium (Dvorak, Schöenberg...); string quartet and harmonium (Grainger). [66, 146, 206, 219, 348, 403]

²⁵⁹ With composers like Rossini (1857-1868), Widor (1870), Liszt (1894-1876) Johann Strauss Jr. (1896)... and in early 20th c. Grainger (1901-1905), Schöenberg (1909-1921), Bruch (1920), Hindemith (1921), Richard Strauss (1924), Kagel (1988-1994)...

All^o Moderato ma con fuoco.

HARMONIUM.

PIANO.

Fig. 143: Extract from "Duo No. 1" (Saint-Saëns)²⁶⁰.

Allegretto scherzando:

Violine I.

Violine II.

Violoncell.

**Harmonium
oder
Pianoforte.**

Allegretto scherzando.

Fig. 144: Extract from "Bagatella No. 1" (Dvorak)²⁶¹.

The harmonium was also used in **orchestral compositions**²⁶². [66, 146, 206, 219, 348,

403]

Fig. 145: Extract from the harmonium part from "Dante Symphony" (Liszt)²⁶³.

²⁶⁰ Fig. taken from: http://216.129.110.22/files/imglnks/usimg/0/02/IMSLP30568-PMLP69001-Saint-Sa_6_Duos_Op.8_No.1_.pdf

²⁶¹ Fig. taken from: http://petrucci.mus.auth.gr/imglnks/usimg/1/1f/IMSLP41061-SIBLEY1802.7683.3256-39087009062870piano_or_harmonium_score.pdf

²⁶² Like the *Dante Symphony* by Liszt (1856), *The fisherman (Der Fischer Rybár)* by Smetana (1869), *Manfred-Symphonie op.58* by Tchaikovsky (1885), *Eastern Intermezzo* by Grainger (1898)... And in early 20th c., in the *Symphony No. 8* by Mahler (1906), the *Orchesterstück op.10* by Webern (1910), the *Three pieces for chamber orchestra* by Schönberg (1910), the *Orchesterlieder* by Berg (1913), the *Sospiri-Adagio op.70* by Elgar (1914), the *King David* by Honegger (1921)... And in ballets like *Schlagobers op.70* by Richard Strauss (1922), *The Golden Age* by Shostakovich (1930), *Suite Symphonique* by Ibert (1930), *Kranichsteiner kammerantate* by Maderna (1953), *Fonogrammi* by Penderecki (1961), *Kammerkonzert* by Ligeti (1969-70)... [66, 146, 206, 219, 348, 403]

²⁶³ Fig. taken from: http://216.129.110.22/files/imglnks/usimg/7/7d/IMSLP20417-PMLP22465-Liszt_Werke_-_Dante_Symphonie.pdf

One of the genres in which the harmonium was used most, was in vocal music. The harmonium worked very well accompanying the soloist voice²⁶⁴ or with diverse instrumental ensembles²⁶⁵. [66, 146, 206, 219, 348, 403]

Fig. 146: Extract from "Ave Maris stella" (Liszt)²⁶⁶.

Fig. 147: Extract from "Spiritual song No. 1" op. 105 (Reger)²⁶⁷.

The harmonium was also included in choral music. Many composers wrote for voice (choir or soloist and choir) accompanied either by organ, piano or harmonium²⁶⁸ or by different instrumental ensembles that included a harmonium²⁶⁹. [66, 146, 206, 219, 348, 403]

²⁶⁴ Composers who wrote for voice and harmonium: Liszt (1868-1881), Bruckner (1882), Puccini (1883), Gounod (18??), Chapí (1896), D'Indy (1898), Reger (1898-1914), Pedrell... [66, 146, 206, 219, 348, 403]

²⁶⁵ Composers who accompanied vocals using the harmonium along with other instruments: Gounod (1857, vocals, piano and harmonium), Schönberg (1911, vocals, harp, celesta and harmonium)... [66, 146, 206, 219, 348, 403]

²⁶⁶ Fig. taken from: http://petrucci.mus.auth.gr/imglnks/usimg/e/e6/IMSLP58934-PMLP14313-Liszt_Musikalische_Werke_5_Band_6_28.pdf

²⁶⁷ Fig. taken from: http://216.129.110.22/files/imglnks/usimg/6/6e/IMSLP61611-PMLP125815-Reger_Max_2_Spiritual_Songs_Op.105_No.1_de.pdf

²⁶⁸ For example: Schubert (1827), Berlioz (1850-1868), Gounod (1855-1877), Faure (1865), Liszt (1865-1885), Gounod (1872-1893), Puccini (1874-1883), Guilmant (1875), Bussoni (1877), Bruckner (1882), Grieg (1883), D'Indy (1885-1898), Cui (1886), Chapí (1896), Fauré (1898), Reger (1898-1914), Sibelius (1898-1948), Franck, Pedrell... and in early 20th c.: Karg-Elert (1906-1912), Janacek (1917), Grainger (1920), Vaughan Williams (1954), Kodaly (1955), Kagel (1973-1978), Langlais... [17, 47, 66, 146, 254, 296, 348, 403]

²⁶⁹ For example: Gounod (1852-1893), Saint-Saëns, Rossini (1857-1868), Liszt (1859-1881), Böellmann, Reger, Leoncavallo... And in the 20th c.: Grainger (1902-1940), Karg-Elert (1906-1927), Janacek (1906), Schönberg (1911-1922), Weill (1928), Kagel (1977-1986), Soler (1989-1999)... [66, 146, 206, 219, 348, 403]

Molto piu lento.

Organs and chimes re-sounded. And the monarch spake, Spell-bound, en - chant - ed,.....
 Or-geln und Glocken klängen. Und der König sprach, Zaub - risch um - fan - gen, . . .

Organs and chimes re-sounded. And the monarch spake, Spell-bound, en - chant - - -
 Or-geln und Glocken klängen. Und der König sprach, Zaub - risch um - fan - - -

trem.
pp len. *dim.* *pp*

Fig. 148: Extract from *Landsighting* (Grieg)²⁷⁰.

ALLEGRO **Tutti** **(SOLI E CORO)**

2 SOPRANI
 Et..... re - sur - re - **Tutti**

2 CONTRALTI
Tutti Et.....

2 TENORI
Tutti Et.....

2 BASSI
Tutti Et.....

HARMONIUM
 (G) **ff**

PIANO
ALLEGRO ($\text{♩} = 120$) **ff**

Fig. 149: Extract from "Petite Messe Solennelle" (Rossini)²⁷¹.

²⁷⁰ Fig. taken from: http://imslp.info/files/imglnks/usimg/9/96/IMSLP10442-Landsighting_Grieg.pdf

²⁷¹ Fig. taken from: http://imslp.org/wiki/Petite_messe_solennelle_Rossini_Gioacchino

The harmonium played this accompanying role in great works for chorus and orchestra²⁷², and it was also used for some important operas²⁷³. [66, 146, 206, 219, 348, 403]

Already in the 20th c., the *Second Viennese School* made a great deal of arrangements for an “ideal” chamber orchestra consisting of a string quartet, piano, harmonium and wind instruments. The justification for this instrumentation, nearly a manifesto, was written by Berg for the first of the concerts in which these arrangements were “premiered”. [66, 146, 153, 219, 348, 403, 408]

To sum up, we could say that the harmonium was used during the 19th c. mostly as an accompanying instrument, role that was fulfilled perfectly since it created full textures and helped instrumental blend. However, it is odd that despite the number of composers that wrote for it, no one granted it a real solo role or dedicated, let us say, a *concerto* for harmonium and orchestra.

The harmonium also reflected in other arts. Let us think of a couple of examples of its presence in theatre plays such as *L'envers de l'Histoire Contemporaine* (1840) by Honoré de Balzac (1799-1850) and in the painting *Interieur a l'Harmonium* (1900) by Henri Matisse. [66]



Fig. 150: Honoré de Balzac²⁷⁴



Fig. 151: “Interieur a l'Harmonium”
(Matisse)²⁷⁵

²⁷² For example: *Te Deum op.22* (1849) by Berlioz, *Christus* (1867) and *Cantantibus* (1879) by Liszt, *L'Arlesienne* (1872) by Bizet, *Stabat mater op. 58* by Dvorak (1877), *Requiem op.48* (1900) and *Messe basse* (1907) by Fauré and *Requiem* (1904) by Puccini. And already in the 20th c.: *3 orchestral songs op.9* (1914) by Webern, the first version of *Les noces No. 1 and 2* (1919) by Stravinsky, *Polni Mse* (1946) by Martinu... [17, 66, 146, 219, 254, 296, 348, 403]

²⁷³ For example: *Mephistophele* by Boito (1868), *Hérodiade* (1881), *Le portrait de Manon* (1894), *Thais* (1894) and *Cendrillon* (1899) by Massenet, *Don Carlos* by Verdi (1884), *Rusalka* by Dvorak (1900), *Feuersnot* (1901), *Salome* (1905), *Der Rosenkavalier* (1911) and *Ariadne auf Naxos* (1916) by Richard Strauss, *Die tote Stadt* by Korngold (1920), *Hin und zurück* by Hindemith (1927), *Aufstieg und Fall der Stadt Mahagonny* (1927-29), *Die Bürgschaft* (1931), *Mahagonny Songspiel* (1927), *Die Dreigroschenoper* (1928), *Happy End* (1929) and *Der Kuhhandel* (1934) by Weill, *Atmen gibt das Leben* by Stockhausen (1977)... [66, 146, 206, 219, 348, 403]

²⁷⁴ Fig. taken from: http://es.wikipedia.org/wiki/Honoré_de_Balzac

²⁷⁵ Fig. taken from: <http://www.wikipaintings.org/en/henri-matisse/interior-with-harmonium-1900>

Let us analyze below the most important composers who wrote for the harmonium during the 19th c., presenting them in chronological order in accordance to their date of birth:



Sigismund Neukomm²⁷⁶ (1778-1858) was an Austrian composer, pianist and organist who studied with Haydn. He toured Brazil and South America. He composed a quintet for clarinet, works for organ, ten operas, incidental music, 48 masses, eight oratorios and shorter pieces such as more than 200 songs, pieces for piano... He was the author of one of the first written compositions for *orgue expressif*: *Duo C- Dur No. 227* for harp and *orgue expressif* (probably for the instrument patented by Grenié in 1810), a composition from 1824 with six variations on *Romance de Nina*, dedicated to Mademoiselle d'Orleans. In 1826, he wrote his first work for *orgue expressif* solo: *6 pieces No. 297*. Later he also wrote ten works and over 130 studios for *orgue expressif* and two duos with piano, two with cello, one with flute and another with horn. [66, 146, 219, 348, 403, 410]



The first master composer to write for this instrument was **Franz Schubert**²⁷⁷ (1797-1828), who wrote in 1827 the *Schlachtlied* (Battle song) *D.912*, *op. posthumous 151*, for male double chorus accompanied ad libitum by piano or *physharmonika*. It is a martial march, effective, natural, in major mode and about five minutes long, which is in fact an extension of *Schlachtgesang D. 443* from 1816 for tenor, male chorus and piano, with which it shares text and melody. Although the audience was enthused at the premiere, we cannot consider it one of the most inspired works by Schubert. [66, 146, 206, 219, 348, 350]



Around 1840, **Carl Czerny**²⁷⁸ (1791-1857) composed the first work for harmonium solo: *12 Preludes (or Voluntaries) in Church Style Op. 627* for organ, *physharmonika* or piano. He also wrote chamber music for this instrument like three *Fantaisie brillante*, originally written for natural horn and which he later arranged for other ensembles like *physharmonika* and piano, two pianos or violin and piano. The *Fantaisie No. 1* has eight movements (17'); No. 2, six (18') and No. 3, eight. Each movement is a fantasy of between 40'' and 5' on various Schubert's themes. [66, 146, 219, 301, 348, 403]



Gioacchino Rossini²⁷⁹ (1792-1868) was the most important opera composer in the early years of the 19th century. Nevertheless, in 1829, after attaining great success with his opera *Guillermo Tell*, he stopped writing operas and focused on another of his passions: gastronomy. At the end of his life he only wrote short pieces that he compiled in *Péchés de vieillesse (Sins of Old Age)* written between 1857-1868 and in which he used the harmonium in volumes II, III and IX. The pieces are: vol. II *Album*

²⁷⁶ Fig. 152 taken from: <http://www.brasil-europa.eu/Neukomm.htm>

²⁷⁷ Fig. 153 taken from: <http://historiadelarteylamusica.blogspot.com/>

²⁷⁸ Author: unknown Austrian painter. Displayed currently at Gesellschaft Der Musikfreunde, Vienna (Austria). Fig 154 taken from: <http://www.lastfm.es/music/Carl+Czerny>

²⁷⁹ Fig. 155 taken from: <http://www.academiabarilla.com/gastronomic-library/historical-figures/pesaro-1792-paris-1868.aspx>

Français: No. 6; *La Nuit de Noël (Pastorale)* for baritone soloist, chorus, piano and harmonium; vol. III *Morceaux Réservés*: No. 6, *Le Chant des Titans (Encelades, Hypérion, Cœlus, Polyphème 4 fils de Titan, le frère de Saturne)* for four baritones, piano and harmonium; vol. IX *Album pour piano, violon, violoncello, harmonium et cor*, whose piece No. 8 is *Prélude, thème et variations pour cor, avec accompagnement de piano ou harmonium*. Rossini probably also wrote the most popular pages in the history of the harmonium. The beautiful *Petite Messe Solennelle* for four soloists, chorus, two pianos and harmonium, is still frequently interpreted today and in which the harmonium plays a notable role. This mass – of ironic name since it lasts very long, was composed in 1863 and premiered a year later. After that, in 1867, the composer orchestrated it but was not premiered in its new version until 1869, in posthumous honor to Rossini. In the preface, he wrote “Dear God. Here it is, finished, this poor little Mass. Have I written sacred music or damned music? I was born for opera buffa, you know it well! Little science, some heart, that’s all. Be blessed, then, and grant me a place in Paradise.” [66, 69, 146, 205, 219, 348, 403]



Hector Berlioz²⁸⁰ (1803-1869) wrote 3 *Morceaux pour l’Orgue Melodium* (1844). The first two pieces evoke very frequent atmospheres in Berlioz’s music, while the third is not a typical work in the French composer’s music. Sometime later he used the harmonium again in two vocal noteworthy compositions in which the accompaniment was conceived for organ or harmonium: In *Te Deum H.118* (1849) for orchestra, chorus and organ (Berlioz himself played *Judex Crederis* at the harmonium in Baden-Baden in 1857), in the distinctive *Tantum ergo H.142* (1861-68) and in *L’Enfance de Christ op.25* (1850-1854), sacred trilogy that constitutes one of the most important works by Berlioz, which was received with very favorable reviews at the time and is still frequently interpreted today, especially on the days preceding Christmas. Berlioz included the *orgue-melodium* in his *Grand Traité d’Instrumentation et d’Orchestration Modernes* from 1844²⁸¹. [13, 17, 66, 146, 254, 296, 301]



Franz (Ferenc) Liszt²⁸² (1811-1886) was born in Raiding, Hungarian town that, at the time, was part of the Austrian Empire. Tortured by the increasing need of unheard sonorities, he came to consider the piano incapable to translate his inspiration, and to dream of a chimerical instrument, which should be the fusion of piano and organ. With the purpose of carrying out this idea, and probably thanks to Berlioz’s involvement, he contacted the manufacturer Alexandre, who built for him the *piano-melodium* starting from a piano Erard. This instrument was handed over to him in 1854 in Weimar²⁸³, the city where Liszt resided from 1848 to 1861. Although Liszt gave a concert with this instrument, he did not use it too much afterwards; however, the relevance of this instrument comes from starting the concept of the need of flexibility not only in dynamics but in timbre too. [13, 146, 219, 272, 358, 396]

²⁸⁰ Fig. 156 taken from: <http://www.pianored.com/berlioz.html>

²⁸¹ Here we have some of the words that Berlioz writes in his *Grand Traité d’Instrumentation et d’Orchestration Modernes* about the harmonium (melodium): “ (...) Since the tone production of the melodium is rather slow, as is the case with the pipe organ, it is more suited for the legato style than any other, and very appropriate for religious music, for gentle and tender melodies in a slow tempo. Pieces that have a sprightly character, that are vehement or petulant, display in my view when performed on the melodium the bad taste of the player, or the ignorance of the composer, or the ignorance and bad taste of both at once. It has been Mr. Alexandre’s aim to give to the sounds of the melodium a dreamy and religious character, and to make it capable of reproducing all the inflexions of the human voice and of the majority of instruments, and he has succeeded in his aim. (...)”. [17, 146, 254, 296]

²⁸² Fig. 157 taken from: <http://salaleonardmeguilat.blogspot.com/2011/06/franz-liszt-2-centenario-del-nacimiento.html>

²⁸³ After Liszt’s death, the instrument was taken over by Gesellschaft der Musikfreunde in Vienna (No. 18 of the catalogue).

In the 1850s he composed several psalms and songs, to which he added different instrumentations, some of them with the accompaniment of the harmonium. Among them we have *An den heiligen Franziskus von Paula*, a short choral piece dedicated to San Francisco de Paula, for which the composer showed special affection all along his lifetime; it was probable because it was dedicated to his patron saint that he felt inclined to use the theme of this choral on several occasions later in his life. He also used the harmonium in two of his most important works of those years: *Christus S.3* (1855-1867) oratorio for soloists, choral and orchestra, whose third part (*Passion and resurrection*) included the movement *Easter Hymn "O filii et filiae"* for female choral and harmonium; and the *Dante Symphony* (1855-56)²⁸⁴, where he placed it in the second of the two movements that make up this composition. [13, 146, 219]

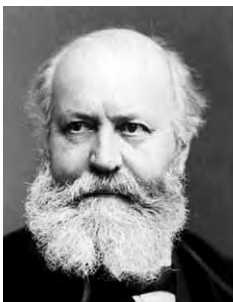
In 1861 he left Weimar to go and live in Rome for ten years, where he studied Theology and received minor orders. During those years he tried to reinvent the sacred music and wrote multitude of works for harmonium or organ solo and songs for soloist or chorus accompanied by one of these instruments. He also included the harmonium in chamber music compositions such as *Angelus S.162a* and in the arrangement he made of the second movement of the symphony *Fausto (Gretchen)* along with Stade in 1880 for pianoforte and harmonium. A few years earlier, in 1858, Zellner made an arrangement for violin, harp, harmonium and piano of this work that, however, did not get Liszt's approval. [13, 146, 219]

In the 1870s, he lived and had to travel between Rome, Weimar and Budapest and kept writing for the harmonium or making arrangements of earlier works using it, making of the harmonium a usual resort for his new instrumentations. [13, 146, 219]

In total he wrote or arranged more than 15 pieces for solo harmonium, five compositions for chamber music, 10 vocal pieces accompanied by harmonium and 15 choral pieces accompanied by diverse ensembles including the harmonium. [13, 146, 219, 272]



Giuseppe Verdi²⁸⁵ (1813-1901) used the harmonium for *Don Carlos* (1867-1884), a grand opera in five acts based on the conflicts of the infant Don Carlos's life, Prince of Asturias (1545-1568). The opera was premiered in 1867, but a great deal of different versions were made along the following twenty years, something that did not happen to any other of Verdi's operas. It lasts about four hours, the longest by Verdi and according to many, his best opera. The harmonium appears on stage. During the composer's life many of his works were transcribed for the harmonium and then published. Verdi proposed the introduction of the *physharmonika* (Häckl's harmonium) into the conservatories when he was president of the Commission for the Reform of Italian Musical Conservatories. [66, 146, 301, 348]



Parisian **Charles Gounod**²⁸⁶ (1818-1893) wrote more than 200 songs. Probably, the most popular of them was *Serenade* from 1857. It was inspired on a poem by Victor Hugo, arranged by the composer for different instrumentations, among others there was one for voice, piano and cello or harmonium. His production for harmonium is marked by more than 10 works for harmonium solo, four pieces for violin, piano and harmonium, a *March Solennelle* for

²⁸⁴ 1857, according to Kaupenjohann [143].

²⁸⁵ Fig. 158 taken from: <http://suwanto.net/anchored-what-was-giuseppe-verdi-first-opera/>

²⁸⁶ Fig. 159 taken from: http://www.alivenotdead.com/ChrisWaltz/blog.html?page_29

harmonium and piano, more than 10 songs and two masses accompanied by harmonium. Six months before his death he wrote the lyrics and music for one of his most beautiful melodies, *O Divine Redeemer*, for mezzo-soprano and orchestral accompaniment. That same year it was published for chorus with accompaniment piano, organ or harmonium. It was premiered in the *Opera of Paris* to celebrate the 1000th performance of the opera *Fausto*. [66, 146, 219, 301, 348]



Probably, the composer with the most important production for harmonium solo was the French pianist and organist of Belgian origin **César Franck**²⁸⁷ (1822-1890). Between 1860 and 1890, he wrote around 85 pieces specifically for harmonium, many of them were part of the compilation that he was working on when he died: *L'Organiste*²⁸⁸. In these, he was trying to emulate *The Well-Tempered Clavier* by Bach. By the request of the publisher Enoch, he composed seven pieces for harmonium in each tone, which were used as liturgical verses. Although Franck's work for organ is better-known than his work for harmonium, it is none the less as important, at least concerning the size of production. A fact that not many people are aware of is that the popular *Prélude, Fugue, et Variation* was firstly conceived for harmonium and piano and, after that, he transcribed it for organ first and piano. [146, 205, 219, 269, 273, 274, 279, 302, 348]



Anton Bruckner²⁸⁹ (1824-1896) in 1882 wrote *Ave Maria III in F major, WAB 7*, a motet for alt and organ, piano or harmonium. Bruckner wrote three Ave Marias; the third of them, while he was composing the seventh symphony. There are a lot of notable and original features in this short but beautiful piece: it reflects the world of harmonic that the composer was going through at that time, although, on the other hand there are passages that are foreign to Bruckner's language. *Perger Prelude in C major* for harmonium or organ WAB129 (1884), is one of his least known compositions, probably the shortest, but at the same time one of Bruckner's distinctive pieces. The manuscript is lost. It is based on an arrangement that Bruckner made, dedicated to Joseph Diernhofer from Perg. Modern editions, include a third pentagram for organ. This short work of 26 bars was composed between the 7th and 8th symphonies and it is believed to be the only work for organ in Bruckner's last period. Wagner's influence on this work is important and it symbolizes very well the transition from the 19th to the 20th century. He also wrote other three preludes using the harmonium. [66, 111, 146, 219, 230, 348]



The Fisherman (Der Fischer Rybár) was one of the three orchestral pictures that Czech **Bedřich Smetana**²⁹⁰ (1824-1884) wrote to support a charity concert to finish St. Vitus Cathedral in Prague in 1869. Its short length is enough to recite Goethe's poem with the same title, which was recited during its interpretation at its premiere. The harmonium, integrated in the orchestra, provides beautiful and exuberant tone and timbre color. In addition, he wrote six preludes for organ in 1846, which were also published for harmonium. [66, 146, 219, 348]

²⁸⁷ Fig. 160 taken from: http://es.wikipedia.org/wiki/Sinfon%C3%ADa_Franck)

²⁸⁸ According to Joris Verdin, the 2nd volume of *L'Organiste* (posthumous pieces) was originally composed for organ not for harmonium. Nevertheless, he quotes the text by Pierre de Bréville that, which questions the authorship of these works, propounding the thesis that they were written by any of his pupils to fulfill the assignment made by Enoch publishers. [274]

²⁸⁹ Fig. 161 taken from: http://www.chesternovello.com/default.aspx?TabId=2431&State_2905=2&ComposerId_2905=189

²⁹⁰ Fig. 162 taken from: <http://blog.mysanantonio.com/jackfishman/2011/02/young-peoples-concerts/>



Austrian composer **Johann Strauss jr.**²⁹¹ (1825-1899) used the harmonium for the *Wedding Prelude (Hochzeitspraludium) op. 469* composed in 1896 for violin, harp and organ or harmonium. Although this is the original version, there are also versions for organ and for orchestra. This is one of the most unusual compositions by the king of Viennese waltz. It was dedicated to his daughter Alice and premiered at her wedding in the historical landmark *Church of the Oder of Teutonic Knights* in Vienna, while the bride was walking down the aisle. The members of the second school of Vienna organized a concert with works by Strauss in 1921, arranging for that event some of his works for string quartet, harmonium and piano: Schönberg (*Rosen aus dem Süden, op. 388* and *Lagunenwalzer, op. 411*), Berg (*Wein, Weib und Gesang*) and Webern (*Zigeunerbaron Schatz-Walzer*). [66, 146, 150, 219, 348, 408]



French musician **Camile Saint-Saëns**²⁹² (1835-1921), composed one of the most outstanding works for the harmonium repertoire: *6 duos for harmonium and piano op.8*. They were written between 1858 and 1868 and they are dedicated to James Alfred Lefébure-Wély, one of the best-known organists at that time. All six pieces emanate an air of symphonic fusion of the instruments, in which the part of the piano demands a notably proficient interpreter in many of its fragments. Saint-Saëns, who started to compose for the harmonium at the age of 17 (*3 Morceaux pour harmonium op.1* from 1852), also wrote for harmonium solo in 1863, *Elevation, 9 pieces pour orgue ou harmonium*, and *rhapsodies Nos. 1 and 2 op.7*. Apart from the six duos, he also composed other chamber works such as *Romance, op. 27* (1866) for violin, piano and harmonium; the religious march *Lowengrin* (1868) arranged by the composer himself for violin, piano and harmonium starting from a previous version; *Barcarola, op. 108* (1898) for violin, cello, piano and harmonium; and *Quatuor pour piano, violon, violoncelle et orgue-harmonium*. He used the harmonium in the song *Vogue, Vogue La Galere* for soprano, piano and harmonium ad libitum. [66, 146, 301, 348]



Some of the most beautiful pages for harmonium solo were written by Parisian **Georges Bizet**²⁹³ (1838-1885), author of the celebrated opera *Carmen*, whose *3 Esquisses musicales pour piano ou harmonium*, written between 1857 and 1866, were among his early compositions. The first of these three pieces (*Ronde turque*) contains elements from the Turkish martial music, with recurrent rhythmical figurations, appoggiaturas and arpeggios: the second one (*Sérénade*) combines these elements with the tranquility of a windless full moon night: and the third one (*Caprice*) reminds the first, although with different parts that evoke a masquerade carnival. In addition, he also used the harmonium in the famous *L'Arlésienne* (1872), incidental music for a piece by Alphonse Daudet, composed for soloists, chorus and chamber orchestra with off stage harmonium, although afterwards he arranged it with the format of two suites for symphonic orchestra, the instrumentation which is still the most frequently used to interpret it. [66, 146, 301, 348]

²⁹¹ Fig. 163 taken from: http://lostpedia.wikia.com/wiki/An_Der_Sch%C3%B6nen_Blauen_Donau

²⁹² Fig. 164 taken from: http://es.cantorian.org/composers/167/Charles-Camille_Saint-Sa%C3%ABns

²⁹³ Fig. 165 taken from: http://es.wikipedia.org/wiki/Georges_Bizet



The *Manfred Symphony in B minor op.58* by **Piotr Illich Tchaikovsky**²⁹⁴ (1840-1893) was written in 1885 after he was encouraged by Balakirev to write a program work about the poem *Manfred* by Lord Byron. It is his only unnumbered symphony, and his only program orchestral work. Because of its complexity and length it is not one of his most interpreted compositions. The harmonium appears at the culminating coda, at the end of the last of its four movements. [66, 146, 301, 348]



Probably, the most popular chamber work with harmonium is the 5 *Bagatellas op. 47* for two violins, cello and harmonium by the Czech **Antonin Dvorak**²⁹⁵ (1841-1904), written in 1878. At that time, the composer played a lot of chamber music with his close friends; One of them, Josef Srb-Debrnov, had a harmonium at home, so at one of those meetings Dvorak decided to replace the viola of the usual string quartet for the harmonium which he himself would interpret. The first bagatelle is full of spirit and contrasts and the harmonium plays the part of the bass in it, creating a plenary texture. The harmonium assumes perhaps the most modest role in the quartet, except for the short final solo. The second bagatelle is fluid and lyrical, while, in the third, the thematic material of the first is repeated but in a more dramatic and obscure way. The fourth is a canon in Andante that reminds of the andante melody from his *Symphony No. 9 in E Minor From the New World*. In the last bagatelle, he returns to the themes of the first but with a merry playful air. In addition to his bagatelles, he also used the harmonium for other works such as the *Stabat mater op. 58*, cantata from 1877 for soloists, chorus, orchestra and organ or harmonium, and the opera from 1900 *Rusalka op.114*. [66, 69 146, 219, 250, 348]



Felipe Pedrell²⁹⁶ (1841-1922) was the cornerstone for the Spanish musical nationalism, being the teacher to Albéniz, Granados, Falla and Gerhard, among others, and standing out as a musicologist too. He wrote several religious vocal pieces with the accompaniment of the harmonium, encouraged by his friend Antonio López Almagro: *Antiphons of the Most Holy Virgin Mary (Ave Regina caelorum, Alma Redemptoris Mater, Regina caeli)* for solo and three triple voices, with the accompaniment of organ or harmonium; *Plegaria a la Virgen* for solo with accompaniment of organ or harmonium and *Veni a Maria*, canticle for solo and unison chorus, with organ or harmonium. He also used the harmonium for chamber music in *Nocturnos op. 55* (1873) for piano, violin, violoncello and harmonium ad libitum. [146, 174, 176, 213, 251, 297]



Jules Massenet²⁹⁷ (1842-1912) wrote in 1911 *Elevation: 20 pieces faciles pour harmonium*. After that, he used the harmonium in *Le portrait de Manon* (1894) comic opera in one act, which is considered a sequel of his opera *Manon* from 1884 –regarded by many as Massenet’s masterpiece. *Le portrait de Manon* was performed again in 1985 after 80 years in store. It is hardly interpreted today. There are sources that suggest that he also used the harmonium in the operas *Hérodiade* (1881), *Thais* (1894), *Cendrillon* (1899), but we have not been able to document this

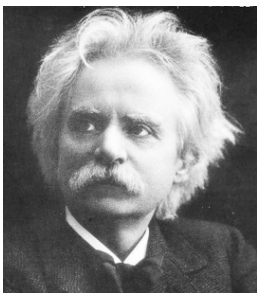
²⁹⁴ Fig. 166 taken from: <http://infantemusical.blogspot.com/2010/11/tchaikovsky.html>

²⁹⁵ Fig. 167 taken from: http://www.houstonsinfonietta.org/notes_200405.shtml

²⁹⁶ Fig. 168 taken from: http://es.wikipedia.org/wiki/Archivo:Felipe_Pedrell_01.jpg

²⁹⁷ Fig. 169 taken from: <http://www.avemariasongs.org/aves/M/Massenet.htm>

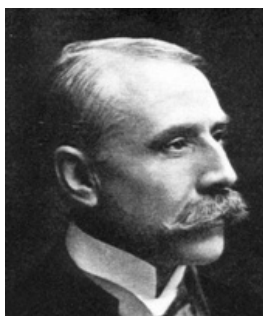
information. [66, 146, 219, 348]



Edvard Grieg²⁹⁸ (1843-1907) wrote *Land Sighting op.31* (released in 1883) cantata for baritone solo, male chorus for four voices and harmonium or piano. It narrates king Olav's story, who, on his return from England, is moved at the sight of the Norwegian coast. Grieg lets the interpreter the possibility to opt for the harmonium instead of the piano to make the accompaniment. Notwithstanding that Grieg's choral pieces are not as well known as his music for the piano or his orchestral works, the Norwegian composer wrote a noteworthy number of them, certainly influenced by the importance that this genre enjoyed in Norway during the composer's lifetime. [66, 146, 219, 348]



French organist **Charles-Marie Widor**²⁹⁹ (1844-1937), recognized for his 10 symphonies for organ, was also seduced by the possibilities of the harmonium in chamber music. In his youth he used to attend the chamber concerts held in the salons of affluent families. It was for these events that at the age of 23, he composed *6 Duos op. 3* (1867) for harmonium and piano - characteristic of the French compositional lightness-, in addition to *Serenade op. 10* (1870) for piano, flute, violin, cello and harmonium. [66, 146, 219, 348]



The British composer **Edward Elgar**³⁰⁰ (1857-1934) wrote *11 Vesper Voluntaries Opus 14* (1889) for harmonium. Although in 1890 they were released for organ, harmonium or American organ –probably because of the publisher's profit- we can affirm that they were specifically written for harmonium since he used two pentagrams to compose them, among other reasons. They consist of eight pieces, besides the introduction, a coda and an Intermezzo between numbers 4 and 5. Although they can be interpreted separately, it is obvious that they were conceived to be played together, because of the coherent arrangement and interspersion of the different pieces. Elgar also used the harmonium many years later in his *Sospiri, Adagio for String Orchestra, op. 70* for string orchestra, harp or piano and organ or harmonium, written between 1913 and 1914 –a composition that, according to the musician's wife, was “like a breath of peace in a troubled world”. In it, we can perceive certain French influence that approaches the author to Fauré's finesse. The harmonium plays a minor filling role. [66, 146, 219, 348]



Italian composer **Giacomo Puccini**³⁰¹ (1858-1924) used the harmonium to accompany the voice in *Salve Regina* (1880-1883) for soprano and organ or harmonium, a hymn to Virgin Mary that lasts about five minutes, with lyrics by Ghislanzoni (librettist of *Aida* by Verdi). He first composed it as a student in Milan and adapted it later to include it as part of his first opera, *Le Villi*. He also used the harmonium in his Requiem for chorus for three voices, viola and harmonium from 1904, written to be premiered in the ceremonies in commemoration of the fourth anniversary of Verdi's death. It was staged on January 27 1905 and was about five minutes long. He

²⁹⁸ Fig. 170 taken from: <http://www.pianored.com/grieg.html>

²⁹⁹ Fig. 171 taken from: <http://www.findagrave.com/cgi-bin/fg.cgi?GRid=18371301&page=gr>

³⁰⁰ Fig. 172 taken from: <http://www.bach-cantatas.com/Lib/Elgar-Edward.htm>

³⁰¹ Fig. 173 taken from: http://luisacovmusic.blogspot.com/2010_01_01_archive.html

also wrote the hymn for the Holy Week *Vexilla Regis prodeunt* (1874-1880) for tenor, bass and organ or harmonium. [146, 219, 348]



The Finnish composer **Jean Sibelius**³⁰² (1865-1957) wrote in 1887 two chamber works for harmonium. They recall his childhood at his uncle Isu's house, where there were a piano and a harmonium, instrumentation for which he wrote *Andante cantabile in E flat Major, JS30B* (1887) for piano and harmonium, dedicated to his aunt Betty and to Elise Majander (who premiered the composition in the family parlour). It consists in an arrangement from the original *Andante cantabile in E flat Major, JS30B* for piano written in that same year. The composition starts with a dreamy improvisation in dominant. It has the format of a *lied* with a trio and contains reminiscences of the Finnish pre-romantic music along with traces of Beethovenian drama in the trio. The *Quartet in G minor JS158* for violin, cello, piano and harmonium also dates from 1887. It is a piece of pronounced Nordic character with a piano accompaniment that vaguely reminds of Schubert. After he moved to Vienna to study in 1890, his interest in chamber music diminished in favor of orchestral music. He started to use the harmonium again many years later, in 1938, for the *Finlandia Hymn op. 113/12*, for chorus and organ or harmonium. This work was an assignment from the Finnish government to re-write the serene section with an air of anthem of his best-known composition, the symphonic poem *Finlandia* (1899-1900), conferring it with the required structure for a national anthem. In its re-instrumentation, Sibelius used the harmonium. He also wrote *Carminalia* (1898) three songs for chorus and piano or harmonium and *Masonic Ritual Music, Op.113* (1927-1948) for male chorus and organ or harmonium. [103, 146, 219, 329]

During the second half of the 19th c., the significance of the harmonium faded little by little, but the listing of composers who wrote for it in the first half of the century was hugely important³⁰³: [66, 146, 219, 348]



Fig. 175: Great composers who wrote for the harmonium in the 20th century

³⁰² Fig. 174 taken from: <http://redmayor.wordpress.com/2010/07/20/jean-sibelius-1865-1957/>

³⁰³ There were other composers who also wrote for the harmonium in the 20th c. such as Benoît (1893-1979), Fleury (1903-1995), Giazotto (1910-1998), Gilbert (1936-), Korngold (1897-1957), Kreisler (1875-1962), Letocart (1866-1945), Raffy (1903-), Roeseling (1894-1960), Ropartz (1864-1955), Aramburu (1905-1999), Lambert (1884-1945), Suñe, Zamacois (1894-1976)... [66, 146, 219, 348]

At the beginning of the 20th c. over 15,000 harmoniums were produced every year by more than 2,000 different manufacturers, but in the 1930s, the harmonium started an inexorable slump with the arrival of the electronic keyboards as the *Hammond* organ, and became practically extinct since mid-20th century. It is a great pity and, unfortunately a usual case, to see unusable harmoniums, which have been neglected and placed in out of the way corners of the churches. They have not been used or cared for in years. This neglect along with the scant amount of instrumentalists that we have today accounts for the oblivion of the magnificent existing repertoire for the harmonium. [146, 275]

To conclude we would like to make a reflexion: Classical accordionists of the 20th c. have been more concerned with creating an original repertoire of contemporary compositions than with recognizing the past of their instrument. On the subject of the huge repertoire for the harmonium, the main problem to understand this oblivion has been, in our opinion, in the nearly inexistent connection between the almost lost tradition of harmonium instrumentalists and classical accordionists, who avid to find new repertoire, have not probed enough into the past of their instruments... at least so far. Accordionists have as much right to address the repertoire of the almost disappeared instrument, as the pianists to adopt the repertoire of the harpsichord or the pianoforte or guitarists to cover the repertoire of the baroque lute and the vihuela. It's shocking to realize that some of these works, by really important composers, have not yet been recorded. This is the great challenge that opens before us: to retrieve and record this almost forgotten repertoire. Rather than a right, we should consider it our duty, since when we hypothesize what the acceptance that the current concert accordion would have been if it had really existed in the 19th c., the answer would probably be: very similar to the one that the harmonium had.

ANNEX I:
REPERTOIRE LIST
FOR CONCERTINA

This listing of works does not intend to collect the totality of works written for concertina during the 19th c., a practically impossible task, but only to display the works we think are the most important pieces written for this instrument during that century: [5, 6, 15, 16, 17, 28, 30, 33, 34, 69, 71, 72, 82, 84, 87, 131, 132, 134, 157, 178, 191, 205, 210, 254, 296, 303, 306, 308, 354, 405]

CONCERTINA SOLO	
Albano, Henry	- <i>Imitation of Church Bells and Organ</i>
Blagrove, Richard (1826-1895)	- <i>Four Morceaux</i> (c.1850)
Case, George (1823-1892)	- <i>Serenade, Op. 8</i> (1859) - <i>Introduction & variations on Austrian air op.4</i> - <i>Introduction & variations on air by Hummel op.9</i>
Eulenstein, Charles (1802-1890)	- <i>Three Divertimentos</i> (1850)
Leslie, John	- <i>Les Premier Pensées Musicales</i> (1850)
Pelzer, Anné	*** <i>Ah Che Assorta (Valse Brilliante)</i> (1854) - <i>Morceau de salon</i> (1855)
Pelzer, Catherina (1821-1895)	* <i>Home, sweet home</i> * <i>Morceau de Salon</i>
Rampton Binfield, Hannah	* <i>The Marvellous work</i> (1854)
Regondi, Giulio (1823-1872)	- <i>Three waltzes</i> (1844) * <i>Melange on airs from Auber`s Les Diamants</i> (c.1850) - <i>Hexameron du concertiniste</i> (1853) - <i>Morceau de Salon</i> (1856) ** <i>Introduction et caprice</i> (1861) - <i>Remembrance</i> (1872) - <i>From Rossini`s Ecco Ridente il Cielo</i> (1872) ³⁰⁴ - <i>Souvenir d`amitié</i> (1872) - <i>Thou Art Gone From My Gaze</i> (1876) - <i>Andante and allegro</i> - <i>Recollections at home</i> * <i>Voyage Lyrique, 24 politico-National airs</i> * <i>“Tis the Harp in the air” from Wallace`s Maritana</i>
Warren, Joseph (1804-1881)	- <i>Six airs varied</i> - <i>Preludes (Modulations and Cadences)</i>
CONCERTINA AND PIANO	
Blagrove, Richard (1826-1895)	- <i>Variations on Rode`s celebrated air</i> (1846) - <i>Favorite melodies No. 1</i> (1847) - <i>Fantasia on airs from Donizetti`s “Figla del Reggimento”</i> (1848) - <i>Fantasia on airs from Donizetti`s “Linda di Chamounix”</i> (1848) - <i>Fantasia on airs from Meyerbeer`s “La Prophéte”</i> (1851)

³⁰⁴ According to Willem Wakker, it is from 1876. We assume that this detail refers to the year of release.

	<ul style="list-style-type: none"> - <i>Fantasia on airs from Meyerbeer's "Les Huguenots"</i> (1851) - <i>Fantasia on airs from Meyerbeer's "Roberto il Diavolo"</i> (1852) - <i>Fantasia on airs from Mozart's "Don Giovanni"</i> (1853) - <i>Fantasia on Scotch airs</i> (1854) - <i>Fantasia on airs from Rossini's "Guillaume Tell"</i> (1855) - <i>Fantasia on airs from Donizetti's "Lucrezia Borgia"</i> (1855) - <i>Fantasia on airs from Donizetti's "Don Pasquale"</i> (1855) - <i>Fantasia on airs from Verdi's "Il Trovatore"</i> (1856) - <i>Fantasia on airs from "Flotow's Martha"</i> (1859) - <i>Duet on airs from Herold's "Zampa"</i> (1862) - <i>Fantasia on airs from Schira's Opera</i> (1863) - <i>Fantasia on airs from Gounod's "Faust"</i> (1863) - <i>Fantasia on airs from Meyerbeer's "L'Etoile du nord"</i> (1864) - <i>Fantasia on Souvenir de Donizetti</i> (1867) - <i>Fantasia on airs from Rossini's "Guillermo Tell"</i> (1885) - <i>Fantasia on airs from Donizetti's "La Favorite"</i> - <i>Fantasia from Les Huguenots</i> (1851) - <i>Melange from Meyerbeer's "Les Huguenots"</i> (1855) - <i>Duo concertante from "Les Huguenots" of Meyerbeer</i> (1862) - <i>Duet on Welsh Airs</i> (1867) - <i>Fantasia on english airs</i> (1886)
Blagrove, Richard and Smith, Sidney	<ul style="list-style-type: none"> - <i>Concertante duet on airs from "Le Domino", "Fra Diavolo" and "Masaniello"</i> - <i>Potpourri on airs from Wallace's Amber Witch</i> (1862)
Barnett, John (1802-1890)	- <i>Spare Moments</i> (1859)
Benedict, Julius (1804-1885)	- <i>Andantino</i> (1858)
Case, George (1823-1892)	- <i>Introduction & variations on tyrolean air op. 10</i>
Harcourt, James	- <i>Sonata, Op. 2</i> (1861)
Macfarren, George Alexander (1813-1887)	<ul style="list-style-type: none"> - <i>Romance</i> (1856) - <i>Barcarole</i> (1859) - <i>Violeta: A Romance</i> (1859)
Molique, Bernhard (1802-1869)	<ul style="list-style-type: none"> - <i>Six characteristic pieces op. 61</i> (1859) - <i>Sonata op. 57</i> (1857) - <i>Six Flying leaves op. 50</i> (1856) - <i>Serenade</i>
Pelzer, Catherina (1821-1895)	<ul style="list-style-type: none"> - <i>Francesca: A Romance</i> (1859) - <i>Fantasia on Meyerbeer's "Les Huguenots"</i> (1855) - <i>Two Romances</i>
Regondi, Giulio (1823-1872)	<ul style="list-style-type: none"> - <i>Morceau de salon: Andantino et Capriccio-mazurka</i> (1855) - <i>Leisure Moments</i> (1857) - <i>Les Oiseaux, Op. 12</i> - <i>Serenade in A Andante con moto & Allegretto Scherzoso</i> (1859)

	- <i>Introduction & Variations from an Austrian air, op.1</i> (1859) - <i>Andante & Allegro (Concerto No. 1 in D)</i> - <i>Favorite airs from Donizetti's "Lucrezia Borgia"</i> - <i>Morceau de Fantaisie: Larghetto e capriccio</i> - <i>Petites Fantaisies irlandaises No. 6</i> - <i>Scene Champetre</i> - <i>Echos lyriques</i>
Silas, Eduard ³⁰⁵ (1827-1909)	- <i>Sonata No. 1</i> - <i>Sonata No. 2</i>
Smith, Sydney	- <i>Duo concertante on airs from Gounod's "Mirella"</i>
Wallace	*** <i>Premier Nocturne in G</i> (1853)
Warren, Joseph (1804-1881)	- <i>Grand Fantasy on Bellini's "Norma"</i> (1837) - <i>Introduction with variations and Coda on The Last Rose of Summer</i>
CHAMBER MUSIC	
Blagrove, Henry	- <i>Duo for violin and concertina</i>
Case, George (1823-1892)	- <i>Quartet on airs from Donizetti's "Elisire d'Amore"</i> for four concertinas - <i>Quartet on english airs</i> - <i>Trio on scotch airs</i> - <i>Trio on scotch and Irish airs</i>
Macfarren, George Alexander (1813-1887)	- <i>Romance for concertina, violin, viola, cello and bass</i> (1856)
Molique, Bernhard (1802-1869)	- <i>Songs without words for concertina and harp</i>
Silas, Eduard ³⁰⁶ (1827-1909)	- <i>Adagio in Mi</i> for eight concertinas - <i>Quintet for piano, violin, viola, cello and concertina</i> ³⁰⁷
Warren, Joseph & Oberthur	*** " <i>Mon Sjour a Darmstadt</i> " (<i>Nocturne</i>) for concertina and harp (1853)
CONCERTINA AND STRING ORCHESTRA	
Bosen, Franz	- <i>Concerto D Major</i> (1864)
Macfarren, George Alexander (1813-1887)	- <i>Andante and Allegro for concertina and strings</i> *** <i>Concerto</i>
Molique, Bernhard (1802-1869)	- <i>Concerto No. 1 in G op. 46</i> (1854) ³⁰⁸ - <i>Concerto No. 2</i> (1861)

* We have not been able to verify whether they are for concertina solo or for concertina and piano.

** Berquist [33] says it is for guitar.

*** Berquist [33] says it was composed, but it has not been attested by any other source.

³⁰⁵ No one has yet located the scores of Silas's compositions for concertina. [71, 132]

³⁰⁶ See note 305.

³⁰⁷ According to Doktorski [72], he also composed some trios and a quartet.

³⁰⁸ The original orchestral accompaniment is lost; the reduction for piano is still kept.

ANNEX II:
REPertoire LIST
FOR HARMONIUM

This listing of works does not intend to collect the totality of works written for concertina during the 19th c., a practically impossible task, but only to display the works we think are the most most important pieces written for this instrument and other similar instruments (*physharmonika, orgue expressif...*): [9, 13, 17, 47, 55, 64, 66, 69, 73, 87, 103, 118, 142, 143, 146, 147, 149, 150, 153, 176, 205, 206, 207, 208, 210, 213, 215, 219, 229, 230, 250, 251, 252, 253, 260, 268, 269, 270, 271, 272, 276, 279, 281, 292, 293, 296, 297, 301, 348, 355, 357, 358, 368, 385, 392, 396, 398, 403, 410, 411]

HARMONIUM SOLO	
Abbott, Alain (*1926)	- <i>Marche</i> - <i>Quatre Miniatures</i>
Apparailly, Ives (*1936)	- <i>Etrange Ballerine</i>
Alkan, Charles-Valentin (1813-1888)	- <i>Little preludes in the eight modes</i> (1859) - <i>Three Original Preludes and Voluntaries for the harmonium:</i> <i>Morning Prayer, Placiditas, Priere</i>
Aramburu, Luis de (1905-1999)	- <i>Elevación en DoM</i>
Benoît, Dom Paul (1893-1979)	- <i>Sept pièces pour orgue ou harmonium</i>
Berlioz, Hector (1803-1869)	- <i>Trois Pieces for Alexandre's melodium organ (H 98-100): Sérénade agreste à la madone sur la thème des pifferari romains, Toccata, Hymne pour l'élévation</i> (1844-5)
Bizet, Georges (1838-1875)	- <i>Trois esquisses musicales</i> for piano or harmonium (1857-1866) ³⁰⁹
Boëllman, Léon (1862-1897)	- <i>26 Versets posthumes pour orgue ou harmonium</i> - <i>Offertoire funèbre en do mineur pour orgue ou harmonium</i> - <i>Heures mystiques pour orgue ou harmonium, vol. 1 Op. 29 – (1895/96), vol. 2 Op. 30 (1895/96)</i> - <i>Communion et Élévation pour orgue ou harmonium, without opus (1884)</i>
Bruckner, Anton (1824-1896)	- <i>Three Preludes</i> - <i>“Preg” Prelude in C WAB 129</i> (1884)
Busoni, Ferruccio (1866-1924)	- <i>Fuga</i> for harmonium or organ (1876)
Czerny, Carl (1791-1857)	- <i>12 Preludes in Church Style Op. 627</i> for organ, harmonium or piano (c.1840)
Donostia, Padre (1886-1956)	- <i>Coral Vasco</i>
Dubois, Pierre Max (1930-)	- <i>A La Tuilerie</i> - <i>Berceuse Turquoise/Scherzo Indigo</i>
Dubois, Théodore (1837-1924)	- <i>42 Pièces</i> for organ or harmonium - <i>10 Pièces</i> for organ or harmonium (c.1910) - <i>Deux Petites Pièces</i> for organ or harmonium (1910)

³⁰⁹ 1868, according to Dieterlen [66].

Dupré, Marcel (1886-1971)	- <i>Élévation en si bémol majeur pour orgue ou harmonium, op. 2</i> (1912)
Elgar, Edward (1857-1934)	- <i>11 Vesper Voluntaries Opus 14</i> (1889) for organ or harmonium
Eslava, Hilarión (1807-1878)	- <i>Plegaria en Mim</i>
Fleury, André (1903-1995)	- <i>5 noels pour orgue sans pédale ou harmonium</i> - <i>6 chants de Pâques pour orgue sans pédale ou harmonium</i> - <i>24 pièces</i> for organ or harmonium
Franck, Cesar (1822-1890)	- <i>Posthumous pièces FWV 24</i> for harmonium or organ (1858-63) - <i>Offertoire en MiM</i> (1860-1861) - <i>5 Pièces pour harmonium</i> (1863-4) ³¹⁰ - <i>Offertoire en la majeur</i> (Postumus piece, released in 1905) - <i>Offertoire sur un Noël Breton</i> (1867) ³¹¹ - <i>Quasi marcia, op. 22</i> (1862-1868) - <i>Petit Offertoire</i> (1885) - <i>Untitled manuscript in C major</i> ³¹² (op post, BNF, Ms 8614) - <i>Entrée en MiM pour harmonium</i> (op post, BNF, Ms 8616) - <i>L'Organiste: 59 pièces composées spécialement pour l'Orgue-Harmonium</i> (first edition 1892) ³¹³ - <i>18 short pieces</i>
Gigout, Eugène (1844-1925)	- <i>L'Orgue d'Eglise: 52 pièces pour orgue ou harmonium</i> - <i>Album grégorien: 230 pièces pour orgue ou harmonium</i> - <i>Deux interludes pour orgue ou harmonium</i>
Gilbert, Amy (1936-)	- <i>7 bagatelles</i> for organ and harmonium
Gounod, Charles Francois (1818-1893)	- <i>6 fugues pour orgue expressif (1837-1839)</i> written for the <i>Concours du Prix de Rome</i> - <i>Menuet</i> - <i>Sérénade</i> - <i>Marche pontificale</i> for piano, organ or harmonium - <i>Marches Entrees et Sorties</i> for organ or harmonium
Guilmant, Alexandre (1837-1911)	- <i>Deux Morceaux op. 23</i> - <i>Prière et Berceuse op. 27</i> (1870) - <i>Canzonetta op. 28</i> (1871) - <i>Fughetta de Concert op. 29</i> (1871) - <i>Aspiration Religieuse op.30</i> (1872) - <i>Scherzo op. 31</i> (1871) - <i>Deux Pièces op.32</i> (1871) - <i>Mazurka de Salon op. 35</i> (1872) - <i>L'Organiste Pratique (12 livraison) op. 39, 41, 46, 47, 49, 50, 52, 55, 57, 58 and 59</i> (1873-1878) - <i>Offertory upon "O Filii" for harmonium or organ, op.49 No. 2</i> - <i>Danse des Songes, op.53/1</i> - <i>Quatrième Sonate op. 61 for harmonium or organ (1884)</i> ³¹⁴ - <i>L'organiste Liturgiste for harmonium or organ, op.65</i> - <i>60 Interludes dans la tonalité Grégorienne op. 68</i> (1884-1898) for harmonium or organ - <i>Livre de Noël's (Christmas Carols) for harmonium or organ, op.60</i>

³¹⁰ According to Kaupenjohann [143], they were written in 1858 for harmonium or organ.

³¹¹ According to Kaupenjohann [143], composed in 1871.

³¹² According to Kaupenjohann [143], *Pièce en ut mineur*.

³¹³ According to Kaupenjohann [143], the first volume was written between 1889 and 1890 and the second between 1858 and 1866.

³¹⁴ According to Kaupenjohann [143], composed in 1901.

	- <i>L'Office catholique op. 148 pour orgue ou harmonium</i> - <i>Noëls pour orgue ou harmonium (1884)</i>
Guridi, Jesús (1886-1961)	- <i>Villancico</i>
Hanon, Charles- Louis (1819-1900)	- <i>Bethléem, Pastorale religieuse</i> - <i>Sainte Marie-Madeleine, souvenir de Jérusalem et de la Sainte Beauce</i> - <i>3 Magnificat en 39 versets</i> - <i>Gran Offertoire</i>
Indy, Vincent d' (1851-1931)	- <i>Pièce en mi bémol mineur, op. 66 (1911)</i> ³¹⁵
Janáček, Leoš (1854-1928)	- <i>On an Overgrown Path (Po zarostlém chodníčku) (1901)</i> ³¹⁶ - <i>Waiting for you! Sketch for harmonium (1928)</i>
Karg-Elert, Sigfrid (1877-1933)	- <i>Sechs Skizzen, op.10 (1903)</i> - <i>Drei Sonatinen, op.14 (1906)</i> - <i>Passacaglia op. 25 (1905)</i> ³¹⁷ - <i>Kompositionen für Kunstharmonium, op.26 (1905/1906)</i> - <i>Aquarellen, op.27 (1905)</i> - <i>Scènes pittoresques, op.31 (1906)</i> - <i>Monologe, op.33 (1905)</i> - <i>Improvisation E-dur, op.34 (1905)</i> - <i>Harmonium Sonata No.1, Op.36 (1905)</i> - <i>Partita, Op.37 (1905)</i> - <i>Phantasie und Fuge D- Dur, op.39 (1905)</i> - <i>Madrigal, op.42 (1906)</i> - <i>Zweite Sonate (b-moll), op.46 (1909)</i> - <i>Tröstungen, op.47 (1918)</i> - <i>Renaissance, op.57 (1917)</i> - <i>Innere Stimmen, op. 58 (1918)</i> - <i>Zwei Tondichtungen, op.70 (1907)</i> - <i>Intarsien, op.76 (1911)</i> - <i>Die Kunst des registrierens, op. 91 (1906-1919)</i> - <i>Die ersten grundlegenden Studien im Harmoniumspiel, op. 93 (1913)</i> - <i>Die hohe Schule des Ligatospieles, op. 94 (1912)</i> - <i>Gradus ad Parnassum, op. 95 (1913-4)</i> - <i>Elementar-Harmoniumspiel-Schule, op.99 (1914-5)</i> - <i>33 Portraits, Op.101 (1913-1923)</i> - <i>Impressionen, op.102 (1914)</i> - <i>Ostinato, aus der Finnischen Suite c-moll W2 (1898)</i> - <i>Allegro passionato aus der II. Sinfonien in h-moll W3 (1899-1900)</i> - <i>Sicilienne, W 10 (1909) for harmonium or organ</i> - <i>Zwei Expressionismen W17a (1914-5)</i> - <i>Funerale W18 (1912)</i> - <i>Zweite Partita W22 (1910-3)</i> - <i>Abendgefühl W28 (1915)</i>
Kortekangas, Olli (1955-)	- <i>Koraali "Punavuoren Nuottikirjasta" (1986)</i>
Langlais, Jean (1907-1991)	- <i>12 petites pièces for organ or harmonium</i> - <i>Prélude Modal for organ or harmonium</i>

³¹⁵ Released for organ in 1912 and as *Prélude* in 1913.

³¹⁶ Originally they were five little pieces for an Anthology of Moravia's music for harmonium; afterwards they were arranged for piano and added eight more.

³¹⁷ According to Kaupenjohann [143], written in 1903/4.

	- <i>24 pièces pour harmonium ou orgue, op.6</i> (1932-1942)
Lefébure-Wély, Louis James Alfred (1817-1870)	<ul style="list-style-type: none"> - <i>Fantaisie pour orgue expressif</i> (1858) - <i>Leçons méthodiques</i> - <i>Les Caquets au couvent</i> - <i>Les veilleurs de nuit</i> - <i>Moissonneurs, scène champêtre</i> - <i>Les noces basques, caprice de genre</i> - <i>Chant du cygne, romance sans parole</i> - <i>Prière à la Madone</i> - <i>Pifferari, scène italienne</i> - <i>Venite Adoremus</i> - <i>Boléro de Concert op. 166</i> (1865) - <i>L'Office catholique op. 148</i> (120 pieces divided into 10 suites) for organ or harmonium (1861)
Lemmens, Jaak Nicolás (1823-1881)	<ul style="list-style-type: none"> - <i>Invocation</i> - <i>Walpurgisnacht</i> - <i>Communion</i> (1856)
Letocart, Henri (1866-1945)	- <i>25 pièces pour harmonium</i>
Lickl, Carl Georg (1801-1877)	- <i>Herbst-violen, op.81</i>
Liszt, Franz (1811-1886)	<ul style="list-style-type: none"> - <i>O sacrum convivium S.58</i> (1884?) for organ or harmonium - <i>Ave María III S.60</i> (1883?) for organ or harmonium - <i>Consolations (Six pensées poétiques) S.172</i> version for harmonium - <i>Ave María Die Glocken von Rom S.182</i> (1862) for harmonium or organ - <i>Ave Maria von Arcadelt S.183/2</i> (1862) - <i>Weihnachtsbaum (Christmas Tree) S.185a</i> (1874-1876), first version for harmonium or piano - <i>Pio IX Der Papst Hymnus S. 261</i> (original for organ from 1863, released in 1865 for organ or harmonium) - <i>Ora pro nobis S.262</i> (1864) for harmonium or organ - <i>Ave María IV S.341</i> (1881) for harmonium, piano or organ - <i>Ave Maria O sacrum convivium G/S545, R194</i> (1881) for organ, piano or harmonium - <i>Evocation à la Chapelle Sixtine S. 658</i> for organ, harmonium or pedalfügel (1865)³¹⁸ - <i>Salve Regina S.669/1</i> for harmonium or organ (1877) - <i>Ave maris stella (I & II)</i> for harmonium or organ (<i>Kirchenhymnen No. 2</i>), S. 669/2 & S.668a (1877)³¹⁹ - <i>Angelus! Prière aux anges gardiens S. 672c</i> (arranged for piano or organ from de <i>Years of Pilgrimage III/1</i> from 1877-1882, original from 1865) - <i>In dulce júbilo</i> version for harmonium - <i>Prelude and fugue BACH S. 260</i> version for organ, harmonium or pedal piano
López Almagro, Antonio (1839-1904) ³²⁰	<ul style="list-style-type: none"> - <i>Colección de melodías, romanzas y piezas características</i> - <i>Diez estudios de velocidad</i> - <i>Doce estudios de salón</i>

³¹⁸ 1862, according to Kaupenjohann [143].

³¹⁹ 1865/6, according to Kaupenjohann [143].

³²⁰ Felipe Pedrell says about him: "Master López Almagro has been able to find, and this is to his credit, the secret of the music that suits such an annoying instrument for most of its performers, but in his hands it becomes by magic in vocal mass that expresses the way human voice does and in orchestral mass that enralls with all the charms of an orchestra. In both López Almagro's music and

	<ul style="list-style-type: none"> - <i>En la montaña</i> - <i>Fantasia sobre motivos de 'gli hugonotti'</i> - <i>Pensamiento fúnebre</i> - <i>Romanza sin palabras para armonio o piano</i> - <i>Sonata para harmonium</i> - <i>Vals brillante</i> - <i>Canto de amor</i>³²¹ - <i>Arabesco</i> - <i>Le chant du barde</i> - <i>La fete du village</i> - <i>Ma patrie</i> - <i>Montagnarde</i> - <i>Montañesa</i> - <i>Sonata en ReM</i> - <i>Estudio en MibM</i> - <i>Plegaria</i>
Massenet, Jules (1842-1912)	- <i>Elevation: 20 pièces faciles pour harmonium</i> (1911)
Meyerbeer, Giacomo (1791-1864)	- <i>Priere for harmonium</i>
Müller, Adolph (1801-1886)	- <i>Träume. Mignon-Fantasien op.56 for physharmonika</i>
Mustel, Alphonse (1873-1937)	<ul style="list-style-type: none"> - <i>Prelude. Op.10</i> - <i>Marche Nuptiale, op.16</i>
Neukomm, Sigismund (1778-1858)	<ul style="list-style-type: none"> - <i>6 pieces No. 297</i>³²² (1826) for <i>orgue expressif</i> - <i>Élégie harmonique c-moll No. 313</i> (1827) for <i>orgue expressif</i> - <i>Rondo G-Dur No. 314</i> (1827) for <i>orgue expressif</i> - <i>12 morceaux No. 569</i> (1838) for <i>orgue expressif</i> - <i>25 etudes No. 625</i> (1839) for <i>orgue expressif</i> - <i>21 morceaux No. 723</i> (1841) for <i>orgue expressif</i> - <i>Andante C-dur No. 726</i> (1841) for <i>orgue expressif</i> - <i>Allegretto A-Dur No. 727</i> (1841) for <i>orgue expressif</i> - <i>24 morceaux No. 767</i> (1842) for <i>orgue expressif</i> - <i>6 morceaux No. 768</i> (1842) for <i>orgue expressif</i> - <i>12 morceaux No. 792</i> (1843) for <i>orgue expressif</i> - <i>12 morceaux No. 818</i> (1844) for <i>orgue expressif</i> - <i>19 morceaux No. 855</i> (1846) for <i>orgue expressif</i> - <i>13 morceaux No. 878</i> (1847) for <i>orgue expressif</i> - <i>12 morceaux No. 930</i> (1848) for <i>orgue expressif</i> - <i>Elegie harmonique F-dur No. 977</i> (1849) for <i>orgue expressif</i> - <i>Plusieurs morceaux No. 979</i> (1850) for <i>orgue expressif</i> - <i>Elegie B-dur No. 980</i> (1849) for <i>orgue expressif</i> - <i>Mes adieux As-dur No. 982</i> (1850) for <i>orgue expressif</i> - <i>Adagio Es-dur No. 1066</i> (1852) for <i>orgue expressif</i> - <i>Elegie harmonique e-moll No. 1090</i> (1853) for <i>orgue expressif</i> - <i>Souvenir C-dur No. 1136</i> (1855) for <i>orgue expressif</i>
Nielsen, Carl (1865-1931)	<ul style="list-style-type: none"> - <i>29 Small Preludes for harmonium opus 51</i> (1929-1931) - <i>2 Preludes for harmonium opus 58</i> (1929-1931)

performance, in a few words, we can feel the beauty that the soul of an artist at heart can reveal to another soul, magically communicating all the sublime opacities of the language of the sounds" [213].

³²¹ According to the musicologist José Subira, this composition reached widespread popularity.

³²² Numbering according to Neukomm's catalogue of woks [9].

Pineau, Charles (1877-?)	- 4 <i>Pièces pour orgue sans pédale ou harmonium</i>
Raffy, Louis (1903-?)	- 4 <i>Pièces</i> for harmonium
Reger, Max (1873-1916)	- <i>Romanze a-Moll</i> (1904) for piano, organ or harmonium - <i>Gavotte, op. 82 No. 5</i> (1904) for piano or harmonium - <i>Benedictus op.59 No. 9</i> (1908) for harmonium or organ
Roeseling, Kaspar (1894-1960)	- <i>Drei kleine stücke für harmonium</i>
Ropartz, Joseph- Guy (1864-1955)	- <i>Au pied de l'Autel. Vol 2: 40 pièces</i> for harmonium or organ
Saint-Saëns, Camile (1835-1921)	- <i>Trois Morceaux pour harmonium, op. 1</i> (1852) - <i>Elevation ou communion, op.13</i> (1863 ³²³) - <i>Rhapsodie No. 1 and 2, op.7</i> - <i>9 pièces pour orgue ou harmonium</i>
Smetana, Friedrich (1824-1884)	- 6 <i>preludes</i> (1846)
Tournemire, Charles (1870-1939)	- <i>Variae Preces, op. 21 (40 pièces pour harmonium)</i> - <i>Petites Fleurs musicales 40 op.66, pièces très faciles pour orgue sans pédale ou harmonium</i> - <i>Postludes libres pour des Antiennes de Magnificat, op. 68</i> for organ or harmonium - 3 <i>pièces pour harmonium</i>
Valentin, Charles-Henri (1813-1888)	- 11 <i>pièces dans le style religieux op. 72</i> for organ, harmonium or piano
Vierne, Louis (1870-1937)	- <i>Communion</i> (1908) - 24 <i>pièces en style libre, Op. 31</i> (1913-1914) - <i>Messe basse pour les defunts</i> for harmonium or organ, <i>op.30</i> (1934)
CHAMBER MUSIC WITH HARMONIUM	
Alain, Jehan (1911-1940)	- <i>Canon, pour piano et harmonium</i> (1932) JS 037 – JA 061.
Berg, Alban (1885-1935)	- <i>Hier ist Friede Op. 4/5</i> (1917) arrangement by the composer himself of the orchestral song with the same title as in the 1912 one for piano, harmonium, violin and violoncello. - 5 <i>Altenberg lieder, op.4</i> (1917) arrangement by the composer for piano, harmonium, violin and cello of his orchestral work from 1912 as a present for Alma Mahler and her daughter Anna.
Braga, Gaetano (1829-1907)	- <i>Leyenda Valacca "La Serenata"</i> for violin and harmonium.
Bruch, Max (1838-1920)	- <i>Song of spring (Andante)</i> (1920) for two violins, piano and harmonium.
Czerny, Carl (1791-1857)	- <i>Op. 339, 3 brillante Fantasien über die beliebtesten Motive aus Franz Schubert's Werken</i> (c.1840) for pianoforte and <i>physharmonika</i> . Original for natural horn and piano. There are also versions for two pianofortes and violin and pianoforte.

³²³ 1865, according to Kaupenjohann [143].

Dvorak, Antonin (1841-1904)	- <i>5 Bagatelles, op. 47</i> (1878 ³²⁴) for two violins, cello and harmonium.
Fauré, Gabriel (1845-1924)	- <i>Berceuse op. 16</i> arrangement for violin and harmonium released during the composer's lifetime. - <i>Après un rêve</i> arrangement for violin and armonio released during the composer's lifetime.
Franck, Cesar (1822-1890)	- <i>Prelude, Fugue and Variation op 18</i> (1873) for piano and harmonium ³²⁵ . - <i>Andantino</i> ³²⁶ .
García Robles, Josep (1835-1910)	- <i>Fantasia</i> for two pianos, harmonium and string quartet. Interpreted in concert on April 9 th 1886 at the <i>Ateneo</i> of Barcelona by Enrique Granados and Ricard Viñes.
Gascón Leante, Adolfo (1852-?)	- <i>Sensitiva</i> for violin and harmonium.
Giazotto, Remo (1910-1998)	- <i>Adagio sobre un bajo cifrado y un tema de Albinoni</i> for violin and harmonium.
Gounod, Charles (1818-1893)	- <i>Fausto</i> for violin, harmonium and piano. - <i>Hymne à Sainte Cécile</i> for violin, harmonium and piano. - <i>La Colombe</i> for violin, harmonium and piano. - <i>La reine de Saba</i> for violin, harmonium and piano. - <i>Marcha solennelle</i> , arranged by the composer for harmonium and piano in 1879. - <i>Adagio II</i> (from the opera <i>Fausto</i> from 1859) arrangement for violin and harmonium released during the composer's lifetime.
Grainger, Percy (1882-1961)	- <i>Youthful Rapture</i> (1901-1929) There are several versions, one of them for cello solo, violin, harmonium (or organ) and piano (and other instruments ad libitum). - <i>Harvest Hymn</i> (1905) arranged by the composer for numerous ensembles, among them: violin, cello and organ, harmonium or piano. - <i>Sea Song 'Grettir the Strong'</i> (1907 for piano, revision in 1946 for string quartet and harmonium). - <i>Let's Dance Gay in Green Meadow</i> (three versions, one of them for harmonium or reed organ for six hands). - <i>The Nightingale (Nattergalen)</i> for violin (or viola, or cello) and harmonium (or pipe-organ). - <i>The Only Son</i> (KS21; 10 th movement of <i>Kipling Jungle Book Cycle</i>). There are several versions, one of them for harmonium or piano and string quartet. - <i>Sea Song 'Grettir the Strong'</i> , there are several versions, one of them for string quartet and harmonium or reed organ. - <i>Tiger, Tiger</i> (KS4; 9 th movement of <i>Kipling Jungle Book Cycle</i>), there are several versions, one of them for harmonium duo (<i>Walking Tune</i>).
Grieg, Edvard (1843-1907)	- <i>Canción triste</i> (arrangement for violin and harmonium, released during the composer's lifetime).
Guilmant, Alexandre (1837-1911)	- <i>Pastorale A-Dur op. 26</i> (1870) for harmonium and piano. - <i>Marche Triomphale op. 34</i> (1872) for harmonium and piano. - <i>Scherzo Capriccioso op. 36</i> (1873) for harmonium and piano. - <i>Symphonie tirée de la Symphonie-Cantate "Ariane" op. 53</i> (1874)

³²⁴ 1876, according to Kaupenjohann [143].

³²⁵ Verdin [269, 274] and other sources affirm that the original version of this work is the one for harmonium and piano; and that the versions for organ solo and piano solo were arranged and release afterwards by Franck.

³²⁶ Verdin includes this work in his CD *César Franck, Harmonium works solo + duo with piano RIC 075057*, but he does not refer to it as an original work in other essays [269, 274].

	for harmonium and piano. - <i>Finale alla Schumann sur un Noël languedocien op. 83</i> (1885) for harmonium and piano.
Hindemith, Paul (1895-1963)	- <i>Kammermusik No. 1 op.24</i> (1921) for twelve instruments including harmonium or accordion.
Janáček, Leoš (1854-1928)	- <i>13 Pieces in the Kamily Stösslová Album (Skladby v Památníku Kamily Stösslové)</i> JW 8/33 (c 1918) for piano and harmonium.
Karg-Elert, Sigfrid (1877-1933)	- <i>Vier Duos (aus op. 26 No. 1/4/6/7)</i> (1907/1909) for harmonium and piano. - <i>Silhouetten, op.29</i> (1906) for harmonium and piano. - <i>Zwei duos (aus op.31 No. 1/6)</i> (1906-1908) for harmonium and piano. - <i>Poesien, op.35</i> (1906-1907) for harmonium and piano. - <i>Nachklang, op.38, No. 8b</i> (1906) for harmonium and piano. - <i>Die hohe Schule des Ligatospieles, op. 94</i> (1913) for harmonium and piano. - <i>Leichte duos W 7</i> (1906). - <i>Angelus W5</i> (1905) for violin and harmonium.
Kagel, Mauricio (1931-2008)	- <i>Die Stücke der Windrose</i> (1988-1994) for salon orchestra (clarinet, piano, harmonium, two violins, viola, violoncello, double bass and percussion).
Kreisler, Fritz (1875-1962)	- <i>Preludio y allegro</i> (in the style of Pugnani, 1731-1798) for violin and harmonium. - <i>Liebesleid</i> for violin and harmonium.
Lambert, Joan Baptista (1884-1945)	- <i>Seis canciones populares (Malalta d'amor -Majorcan popular song-, Limpíate con mi pañuelo -Castilian popular song from Ávila-, Camina la virgen pura -popular from Leon-, La clara -Castilian popular song from Salamanca-, La presó del rei de França -popular from Catalonia- and Morito pititón -popular from Burgos-)</i> for violin and harmonium.
Lefébure-Wély, Louis James Alfred (1817-1870)	- <i>Grande Fantaisie de concert pour piano et orgue expressif</i> (1855).
Lickl, Carl Georg (1801-1877)	- <i>Sonata, op.40</i> for <i>physharmonika</i> and piano.
Liszt, Franz (1811-1886)	- <i>Elegie I S.130bis</i> (1874-1886) for cello, piano, harp and harmonium or organ. There is another version for violin, piano and harmonium ad libitum, numbered S.130ter. - <i>Angelus! Prière à l'ange gardien S.162^a</i> . Arrangement by Liszt from 1877-1882 for string quartet, organ, harmonium or piano. - <i>Am Grabe Richard Wagners S.202</i> (1883) version for string quartet, harp ad libitum and organ or harmonium. - <i>Offertorium and Benedictus S. 678</i> arrangement from 1868 by Liszt himself and by Gottschalg for violin and organ or harmonium. - <i>Gretchen</i> (2 nd movement of the symphony <i>Fausto</i>) arranged by Stade and Liszt in 1880 for pianoforte and harmonium. In 1858, Zellner arranged it for violin, harp, harmonium and piano, which, however, did not have Liszt's approval.
Massenet, Jules (1842-1912)	- <i>El último sueño de la virgen</i> (from the sacred legend <i>La vierge</i>) arrangement for violin and harmonium released during the composer's lifetime.

Mustel, Alphonse (1873-1937)	<ul style="list-style-type: none"> - <i>3 Improvisations symphoniques, op.8</i> for harmonium and celesta. - <i>Ballade fantastique, op.9</i> for harmonium and celesta. - <i>Brises de nuit, op.12</i> for harmonium and celesta. - <i>Pensée triste, op.14</i> for harmonium and celesta. - <i>Nuit d'Orient, op.15</i> for harmonium and celesta. - <i>Evocation, op.17</i> for harmonium and celesta. - <i>Largo, op.18</i> for harmonium and celesta. - <i>Carillon et choer pastoraux, op.19</i> for harmonium and celesta. - <i>Communion, op.20</i> for harmonium and celesta. - <i>Priere, op.21</i> for harmonium and celesta. - <i>Détresse, op.22</i> for harmonium and celesta. - <i>Menuet, op.23</i> for harmonium and celesta. - <i>Scènes et Airs de Ballet, op.24</i> for harmonium and celesta. - <i>Au pays Breton, op.25</i> for harmonium and celesta. - <i>Serenade, op.26</i> for harmonium and celesta.
Neukomm, Sigismund (1778-1858)	<ul style="list-style-type: none"> - <i>Duo C- Dur No. 227</i> (1824) for <i>orgue expressif</i> and harp. - <i>Duo C-Dur No. 317</i> (1828) for <i>orgue expressif</i> and piano. - <i>Duo C-Dur No. 643</i> (1839) for <i>orgue expressif</i> and piano. - <i>Duo e-moll No. 695</i> (1841) for flute and <i>orgue expressif</i>. - <i>Duo F-Dur No. 782</i> (1843) for horn and <i>orgue expressif</i>. - <i>Duo Es-Dur No. 858</i> (1846) for violoncello and <i>orgue expressif</i>. - <i>Duo d-moll No. 1075</i> (1853) for violoncello and <i>orgue expressif</i>.
Pedrell, Felipe (1841-1922)	- <i>Nocturnos op. 55</i> (1873) for piano, harmonium, violin and violoncello.
Prandau, Kart Freiherr von (1792-1865)	- <i>Serenade</i> for <i>physharmonika</i> and piano.
Praunberger, Johann (1810-1889)	- <i>Erinnerungen and Steyermark, op.8.</i>
Rossini, Gioacchino (1792-1868)	- <i>Peches de vieillesse vol. IX</i> (1857-1868). Album of varied pieces for piano, violin, cello, harmonium and horn.
Saint-Säens, Camille (1835-1921)	<ul style="list-style-type: none"> - <i>6 Duos op. 8</i> (1858-1868) for harmonium and piano. - <i>Romance, op. 27</i> (1866) for violin, piano and harmonium. - <i>Marche Religieuse de Lowengrin</i> (1868) arranged by the composer for violin, piano and harmonium. - <i>Barcarolle, op. 108</i> (1898) for violin, cello, piano and harmonium - <i>Quatuor pour piano, violon, violoncelle et orgue-harmonium.</i>
Schönberg, Arnold (1874-1951)	<ul style="list-style-type: none"> - <i>Orchesterstücke, op. 16</i> (arrangement by Schönberg and Greissle of this orchestral piece from 1909) for flute/piccolo, oboe, clarinet, bassoon, horn, harmonium, piano, two violins, viola, cello and double bass. - <i>3 pieces</i> (1910) for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, double bass, harmonium (or organ) and celesta. - <i>Weihnachtsmusik</i> (1921) for two violins, cello, harmonium and piano³²⁷. - <i>Gerpa Thema und Variationen</i> for two interpreters (1st: horn, violin; 2nd: violin, piano and harmonium).
Sibelius, Jean (1865-1957)	- <i>Andante cantabile in Eb major, JS30B</i> (1887) for piano and harmonium.

³²⁷ According to Kaupenjohann [143], for 2 violins, cello and harmonium or piano.

	- <i>Quartet in G minor</i> , JS158 (1887) for violin, cello, piano and harmonium.
Strauss, Johann (1825-1899)	- <i>Hochzeitspraludium op. 469</i> (1896) for violin, harp and organ or harmonium.
Strauss, Richard (1864-1949)	- <i>Hochzeitspräludium (Wedding Prelude)</i> , AV 108 (1924) for two harmoniums. - <i>Adagio</i> for violin, harmonium and piano, arranged by the composer from the adagio Klaviersonate in h-Moll op.5 from 1880.
Tchaikovsky, Piotr Illich (1840-1893)	- <i>Andante Cantabile</i> (from the string quartet op.11) arrangement for violin and harmonium, released during the composer's lifetime
Verdi, Giuseppe (1813-1901)	- Compilation of compositions from the opera <i>La Traviata</i> arranged for violin and harmonium, released during the composer's lifetime by W.F. Ambrosio (1865-1935). - Compilation of compositions from the opera <i>Rigoletto</i> arranged for violin and harmonium, released during the composer's lifetime by W.F. Ambrosio (1865-1935).
Widor, Charles-Marie (1844-1937)	- <i>6 Duos op. 3</i> (1867) for harmonium and piano. - <i>Serenade op. 10</i> (1870) for piano, flute, violin, cello and harmonium.
Zamacois, Joaquín (1894-1976)	- <i>6 canciones populares (Els tres tambors</i> -popular from Catalonia-, <i>Romance de ciego</i> -popular from Galicia-, <i>Mariagneta</i> -popular from Catalonia-, <i>Molo-Molondrón</i> -popular from Asturias and Cantabria-, <i>Me entregué al descanso</i> -popular from Scandinavia- and <i>Bolero</i> -popular, Andalusian-) for violin and harmonium.
CHAMBER VOCAL WORKS WITH HARMINUM	
Boëllmann, Léon (1862-1897)	- <i>Tantum ergo No. 1</i> , motet for soprano and tenor, four voices ad libitum, organ or harmonium, violin and harp ad libitum. - <i>Tantum ergo No. 2</i> , motet for soprano and baritone, organ or harmonium, violin, cello and harp ad libitum.
Bruckner, Anton (1824-1896)	- <i>Ave Maria III in F major</i> , WAB 7 (1882), motet for alto and organ, piano or harmonium.
Busoni, Ferruccio (1866-1924)	- <i>Antifona</i> (1877) for soprano, mezzosoprano, baritone and harmonium. - <i>Pater noster</i> (1877) for mezzosoprano, three male choral voices and harmonium.
Chapí, Ruperto (1851-1909)	- <i>La fiesta del árbol</i> (1896), original version for solo voice with piano or harmonium accompaniment with text by Carlos Fernández Shaw.
Fauré, Gabriel (1845-1924)	- <i>Il est né le divin enfant</i> (1898) for voice and organ or harmonium.
Franck, César (1822-1890)	- <i>Ave verum</i> for mezzosoprano and harmonium.
Gounod, Charles (1818-1893)	- <i>Où voulez -vous aller?</i> (1852-1858), with accompaniment of piano, violin (or cello, flute or harmonium). Text by M. Théophile Gautier. - <i>Sérénade</i> (1855), with accompaniment of piano and organ or harmonium. Poem by Victor Hugo. - <i>La Jeune Religieuse</i> (1856) for piano, violin, cello (ad libitum) and Debain's harmonicorde. Premiered by Wély. - <i>The Sea Hath Its Pearls</i> (1871) for tenor with accompaniment ad libitum for harmonium and violin. - <i>Oh! that we two are maying song</i> (1871) with harmonium and viola accompaniment. Poem by Charles Kingsley. - <i>Cantique pour la première communion</i> (1874) with piano or

	<p>harmonium accompaniment (text by R. P. Dulong de Rosnay).</p> <ul style="list-style-type: none"> - <i>Messe du Sacré-Coeur de Jésus</i>. Edited in 1877 for two equal voices with organ or harmonium accompaniment. The 1872 original version was for a four-voice chorus and orchestra. - <i>When the Children pray</i> (1893) for voice with violin and harmonium accompaniment. - <i>Hymn to St. Cecilia</i> for tenor and harmonium.
Grainger, Percy (1882-1961)	<ul style="list-style-type: none"> - <i>The Old Woman at the Christening</i>. There are two versions with harmonium: voice, piano and harmonium; and voice, harmonium, violin, cello and organ.
Guilmant, Alexandre (1837-1911)	<ul style="list-style-type: none"> - <i>Échos du mois de Marie op. 13</i> (1875), canticle for one or two equal voices with organ or harmonium accompaniment.
Indy, Vincent d' (1851-1931)	<ul style="list-style-type: none"> - <i>Les noces d'or du sacerdoce op. 46</i> (1898) canticle for voice and harmonium.
Karg-Elert, Sigfrid (1877-1933)	<ul style="list-style-type: none"> - <i>Sphärenmusik, op. 66 No. 2</i> (1906) for treble voices, violin and harmonium, piano or organ. - <i>Weihnachten, op. 66 No. 3</i> (1905-9) for two treble voices and harmonium or organ and violin and chorus ad libitum. - <i>Es schien der mond so helle, W6</i> (1906) for voice and harmonium or piano. - <i>Ein Maientag, W10a</i> (1909) for voice and harmonium. - <i>Abendharmonien, W15</i> (1911) for voice, violin, harmonium and piano. - <i>Näher, mien Gott, zu Dir! W17</i> (1912) for voices and harmonium, piano or organ. - <i>Zwei minen W47</i> (1927) for voice, flute, chorus, harmonium and piano.
Langlais, Jean (1907-1991)	<ul style="list-style-type: none"> - <i>3 Prieres</i> for middle voice or unison chorus and organ, piano or harmonium.
Leoncavallo, Ruggiero (1857-1919)	<ul style="list-style-type: none"> - <i>Ave Maria</i> for tenor, harp and harmonium ad libitum.
Liszt, Franz (1811-1886)	<ul style="list-style-type: none"> - <i>Der 23. salm, S.15</i>. First version from 1853, for voice (tenor or soprano), harp or piano and organ or harmonium. Version from 1859 for soloists, chorus and orchestra and version from 1862 for soloists, violin, piano, harp and organ or harmonium. - <i>Ave maris stella S.34</i> for voice and harmonium, version from 1868 for voice and harmonium from the 1865 original for four voices and organ. - <i>Ave Maria II S.38</i> for voice, organ or harmonium (1869). - <i>Qui Mariam absolvisti S65</i> for baritone and organ or harmonium (1885). - <i>Das Veilchen, S.316 No.1</i> (1857) song for soprano and harmonium or piano. - <i>Le Crucifix S. 342</i> (1884) for contralto and harmonium or piano. - <i>Sancta Caecilia S.343</i> for contralto and organ or harmonium (1884). - <i>O Meer im Abendstrahl, S.344</i> (1880) song for contralto, soprano and harmonium or piano. - <i>Ave Maria aus den neun kirchenchorgesangen G/S.504, R.193</i> (1869) version for voice and organ or harmonium. - <i>Ave Maria O sacrum convivium G/S.545, R.194</i> (1881) for voice and piano or harmonium. There is another version for piano, organ or

	harmonium.
Pedrell, Felipe (1841-1922)	- <i>Plegaria a la Virgen</i> for solo and organ or harmonium.
Puccini, Giacomo (1858-1924)	- <i>Salve del ciel Regina</i> (1880-1883) for soprano and organ or harmonium. - <i>Vexilla Regis prodeunt</i> (1874-1880) for tenor, bass and organ or harmonium.
Reger, Max (1873-1916)	- <i>2 Spiritual Songs, op.105</i> (1898) for voice and harmonium. - <i>2 Geistliche Gesänge op. 105</i> (1907) for mezzo/baritone and organ, piano or harmonium. - <i>12 Geistliche Lieder op. 137</i> (1914) for voice and piano, organ or harmonium. - <i>Ehre sei Gott in der Hohe!: Weihnachtslied</i> for soprano and piano, organ or harmonium.
Saint-Saëns, Camille (1835-1921)	- <i>Vogue, Vogue La Galere</i> . Song for soprano, piano and harmonium ad libitum.
Schönberg, Arnold (1874-1951)	- <i>Herzgewächse op. 20</i> (1911) for soprano, harp, celesta and harmonium.
Soler, Josep (1935-)	- <i>Murillo 1894/95</i> : psychodrama for baritone, viola, piano and harmonium or organ (1989-1999).
ORCHESTRAL MUSIC WITH HARMONIUM	
Berg, Alban (1885-1935)	- <i>Orchesterlieder</i> (1913) for symphonic orchestra including the harmonium.
Elgar, Edward (1857-1934)	- <i>Sospiri: Adagio for String Orchestra, op. 70</i> (1913-4) for string orchestra, harp or piano and organ or harmonium.
Grainger, Percy Aldridge (1882-1961)	- <i>Eastern Intermezzo for tuneful percussion</i> (1898). He published five different versions, among them, one for small orchestra that included the harmonium. - <i>Hill Song II</i> . There are several versions, one for wind orchestra, harmonium, reed organ, percussion and piano four hands (1929)
Honegger, Arthur (1892-1955)	- <i>Le roi David</i> (1921), music for the show <i>Judith</i> by René Morax. In 1924 he rewrote it in the form of an oratorio for orchestra with harmonium. - <i>Judith (1924/5)</i> music for the show <i>Judith</i> by René Morax. In 1927 he rewrote it in the form of an oratorio for orchestra with harmonium.
Ibert, Jacques (1890-1962)	- <i>Suite Symphonique</i> (1930).
Kagel, Mauricio (1931-2008)	- <i>Vom Hörensagen</i> (1973) for female chorus and harmonium. - <i>Midnight piece (IV)</i> (1986) for soloists voices, chorus, violin and harmonium. - <i>Die Stuecke der Windrose (Nordwesten, Osten, Suedosten, Westen, Southwest, Norden)</i> for salon orchestra.
Ligeti, György (1923-2006)	- <i>Kammerkonzert für 13 instrumente</i> (1969/70).
Liszt, Franz (1811-1886)	- <i>Dante Symphony S. 109</i> (1855-56) ³²⁸ , includes the harmonium in the 2 nd of its two movements.
Maderna, Bruno (1920-1973)	- <i>Kranichsteiner kammerkantate</i> (1953) for soprano, bass and orchestra with harmonium.

³²⁸ 1857, according to Kaupenjohann [143].

Mahler, Gustav (1860-1911)	- <i>Sinfonia No. 8</i> (1906) for orchestra with harmonium in the 2 nd movement.
Penderecki, Krzysztof (1933-)	- <i>Fonogrammi per flauto ed orchestra da camera</i> (1961). - <i>Pittsburg Overture</i> (1967) for wind band.
Schönberg, Arnold (1874-1951)	- <i>3 Pieces for Chamber Orchestra</i> (1910) for flute, oboe, clarinet, bassoon, horn, organ or harmonium, celesta and string instruments.
Shostakovich, Dimitri (1906-1975)	- <i>The Golden Age op. 22</i> (1929-1930), ballet.
Smetana, Bedřich (1824-1884)	- <i>Der Fischer (Rybář) JB 1:97</i> (1869) for string orchestra, harp and harmonium.
Strauss, Richard (1864-1949)	- <i>Schlagobers, op. 70</i> (1922), ballet for orchestra with harmonium. - <i>Der Rosenkavalier, op.49</i> (1925-6) version with <i>salon</i> orchestra with harmonium.
Tchaikovsky, Piotr Illich (1840-1893)	- <i>Manfred-Symphonie op.58</i> (1885), programme symphony.
Webern, Anton (1883-1945)	- <i>Orchesterstück op. 10</i> (1909-1910).
GRAND VOCAL WORKS WITH HARMONIUM	
Berlioz, Hector (1803-1869)	- <i>L'Enfance de Christ op.25</i> (1850-1854), choral work with harmonium accompaniment. - <i>Tantum ergo H.142</i> (1861-68) for two sopranos, alto, female chorus and organ or harmonium. - <i>Te Deum H.118 op. 22</i> (1849) for orchestra, chorus and organ (in 1857 Berlioz himself performed <i>Judex Crederis</i> in Baden-Baden replacing the organ for the harmonium).
Bizet, Georges (1838-1875)	- <i>L'Arlesienne</i> (1872). Incidental music for voice, chorus and chamber orchestra with harmonium off stage.
Boito, Arrigo (1842-1918)	- <i>Mephistophele</i> (1868), opera.
Cui, Cesar Antonovich (1835-1918)	- <i>Ave Maria, op.34</i> (1886), motet for soprano, contralto, 2-voice mixed chorus and harmonium or piano. There is also a version for soprano or alto and piano or harmonium.
Dvorak, Antonin (1841-1904)	- <i>Stabat mater op. 58</i> (1877), cantata for soloists, chorus, orchestra with organ or harmonium. - <i>Rusalka op.114</i> (1900), opera.
Fauré, Gabriel (1845-1924)	- <i>Cantique de Jean Racine op.11</i> (1865) for mixed chorus and piano, organ or harmonium. - <i>Requiem op.48</i> , version from 1900 for orchestra and organ or harmonium. - <i>Messe basse</i> (released in 1907) for soprano, mixed chorus and harmonium, organ or orchestra.
Gounod, Charles (1818-1893)	- <i>Motet pour la fête de l'Exaltation de la Sainte Croix</i> (1871) for chorus with piano accompaniment and organ or harmonium. - <i>Messe brève No. 7 en ut majeur</i> (1872) for 3 male voices with organ or harmonium accompaniment. - <i>O Divine Redeemer</i> (released in 1893) for chorus with piano, organ or harmonium accompaniment. - <i>Presso il fiume stranier</i> . There is a version for male chorus, piano,

	harmonium and double bass.
Grainger, Percy Aldridge (1882-1961)	<ul style="list-style-type: none"> - <i>The Three Ravens</i> (1902) for baritone ad libitum, mixed chorus and five wind instruments or harmonium. - <i>Irish Tune from County Derry</i> (1920) for male or female chorus and harmonium. - <i>The Old Woman at the Christening</i> (1925) for voice, harmonium and string instruments. - <i>The Immovable Do</i> (1933-1940) for mixed chorus with organ or harmonium ad libitum, strings or orchestra and wind band or orchestra. - <i>Sanctus</i> (1934) for mixed chorus, harmonium and strings or band. - <i>Princesse of Youth</i> (1937) for strings, voices ad libitum and organ, harmonium or accordion. - <i>Danny Deever</i> for male chorus, piano and harmonium. - <i>The Power of Love</i>. There are several versions, one of them for voices, salon orchestra, harmonium and piano. - <i>Beaches of Lukannon</i> (5th movement from <i>Kipling Jungle Book Cycle</i>). There are several versions, one of them for mixed chorus, string orchestra ad libitum and harmonium ad libitum. - <i>Recessional</i>, for chorus and keyboard instruments (piano, harmonium...) ad libitum. - <i>Soldier, Soldier</i>, for six soloists, mixed chorus and harmonium. - <i>Ye Banks & Braes o' Bonnie Doon</i> for chorus, whistlers and harmonium.
Grieg, Edvard (1843-1907)	- <i>Land Sighting, op.31</i> (released in 1883) cantata for baritone solo, four-voice male chorus and harmonium or piano.
Halevy, Fromental (1799-1862)	- <i>Guido et Ginevra</i> (1838), opera that used the mélophone (predecessor of the harmonium) in the 2 nd act.
Hindemith, Paul (1895-1963)	- <i>Hin und zurück op. 45a</i> (1927) operatic sketch in a scene that requires the harmonium on stage.
Indy, Vincent d' (1851-1931)	- <i>Sainte Marie Magdeleine, op.23</i> (1885) cantata for Mezzosoprano, female chorus, piano and harmonium.
Janáček, Leos (1854-1928)	<ul style="list-style-type: none"> - <i>Our Father (Otče náš)</i> (1901-1906) cantata for tenor, chorus, piano, harmonium or harp and organ. - <i>5 Folk Songs JW 4/37 (5 Národních písní)</i> (1912-1917) arrangements of popular songs for tenor, male chorus and piano or harmonium.
Kagel, Mauricio (1931-2008)	<ul style="list-style-type: none"> - <i>Vom Horensagen</i> (1975) for female voices and harmonium. - <i>Chorbuch</i> (1975-1978) for chorus, piano and harmonium. - <i>Aus Deutschland</i> (1977/80) for voices and ensemble including the harmonium. - <i>Ex-Position</i> (1977/78), action for voices and ensemble including the harmonium. - <i>Mitternachtsstuck</i> (1980-1986) for voices and ensemble including the harmonium. - <i>Sur Scene</i> (Chamber Play in one Act) for bass solo, narrator, mimicker, 3 musician actors, percussion, two pianos, celesta, harpsichord, Glockenspiel, positive organ or electric harmonium and recording tape.
Kodaly, Zoltan (1882-1967)	- <i>Tantum ergo No. 1-5</i> (1955) for children chorus and organ or harmonium.

Korngold, Erich Wolfgang (1897-1957)	- <i>Die tote Stadt</i> (1920), opera.
Liszt, Franz (1811-1886)	<ul style="list-style-type: none"> - <i>Christus S.3</i> (1855-1867) oratorio for soloists, chorus and orchestra including harmonium. During the 3rd part (passion and resurrection) includes the movement Easter Hymn <i>O filii et filiae</i> for female chorus and harmonium. - <i>Cantantibus organis S.7</i> (1879) for voice, chorus and ensemble where the harmonium is included. - <i>Der 23. salm, S.15</i> first version (1853) for voice (tenor or soprano), harp or piano and organ or harmonium; version from 1859 for soloists, chorus and orchestra; and 1862 version for soloists, violin, piano, harp and organ or harmonium. - <i>Der 137. salm "An Den Wassern Zu Babylon" S.17</i> (1859-1862) for voice, female chorus, harp, piano and organ or harmonium ad libitum. - <i>Hymne de l'enfant à son réveil No. 6 S.19</i> (arrangement from 1862 of the piece for piano from 1847) for female chorus, harp and harmonium or piano. - <i>St. Francis of Paola. Prayer S.28</i> (1860) for bass voice, tenor male chorus, harmonium, organ, timpani, bass trombone and tenor trombone. - <i>Inno a Maria Vergine S. 39</i> (1869) for mixed chorus, harp, organ or four hands piano and harmonium. - <i>Pater noster III S.41</i> (1869) for male chorus and organ or harmonium. - <i>Saint Christopher Legend S.47</i> (1874-1881) for baritone, female chorus, harmonium, pianoforte and harp. - <i>Weihnachtslied S.49</i> (1874) for tenor solo, female chorus and harmonium or organ. - <i>Septem sacramenta S.52</i> (1878), responsory for chorus and organ or harmonium. - <i>Via Crucis: Les 14 stations de la croix S.53, R.534</i> (1878-1879) for soloists, chorus and organ or harmonium. A version for chorus, organ or harmonium and piano was also released. - <i>Rosario S.56</i> (1879) four chorals for mixed chorus and organ or harmonium. - <i>O sacrum convivium S.58</i> (1884?) for alto solo, female chorus ad libitum and harmonium. - <i>Zur Trauung. Gestliche Vermählungsmusik (Ave Maria III), S.60</i> (1883). Arrangement by the composer from 1883 for unison female chorus and organ or harmonium from No. 1 <i>Years of Pilgrimage</i> for piano. - <i>Qui mariam absolvisti S.65</i> (1885) for baritone solo, unison mixed chorus and organ or harmonium. - <i>An den heiligen Franziskus von Paula S.175</i> (1863) for male voices, trombones, harmonium and timpani³²⁹. - <i>Dante</i> (1865) for female chorus and harmonium accompaniment.
Martinů, Bohuslav (1890-1959)	- <i>Polní Mše (Field Mass) H.279</i> (1946 ³³⁰) cantata for baritone, male chorus, winds, piano, harmonium and percussion.

³²⁹ According to Kaupenjohann [143], for male voices, harmonium and harp.

³³⁰ 1939, according to Kaupenjohann [143].

Massenet, Jules (1842-1912)	- <i>Hérodiade</i> (1881), opera in which the harmonium appears in Act III. - <i>Le portrait de Manon</i> (1894), comic opera in one act. - <i>Thais</i> (1894), opera. - <i>Cendrillon</i> (1899), comic opera.
Pedrell, Felipe (1841-1922)	- <i>Antifonas de la Santísima Virgen (Ave Regina caelorum, Alma Redemptoris Mater, Regina caeli)</i> solo and three boy-soprano voices, with organ or harmonium accompaniment. - <i>Veni a Maria</i> , canticle for soloist and unison chorus, with organ or harmonium.
Puccini, Giacomo (1858-1924)	- <i>Requiem</i> (1904) for three voice chorus, viola and harmonium or organ (also for three voices and organ or harmonium).
Reger, Max (1873-1916)	- <i>Vom Himmel hoch, da komm ich her. Choralkantate No. 1</i> for soloists (SATB), two violins, children chorus and harmonium or organ.
Rossini, Gioacchino (1792-1868)	- <i>Petite Messe Solennelle</i> (1863) for four soloists, chorus, two pianos and harmonium. - <i>Péchés de vieillesse</i> (1857-1868): <i>vol. II Album Français: No. 6, La Nuit de Noël (Pastorale)</i> for baritone solo, chorus, piano and harmonium; <i>vol. III Morceaux Réservés: No. 6, Le Chant des Titans (Encelades, Hypérion, Cælus, Polyphème 4 fils de Titan, le frère de Saturne)</i> for four baritones, piano and harmonium (1857-8); <i>Vol. IX Album pour piano, violon, violoncello, harmonium et cor, the No. 8 Prélude, thème et variations pour cor, avec accompagnement de piano ou harmonium.</i>
Schönberg, Arnold (1874-1951)	- <i>In Lied der Waldtaube</i> , arrangement by the composer from 1922 for Mezzosoprano and chamber orchestra (flute, oboe, English horn, clarinet, bass clarinet, bassoon, two horns, piano, harmonium, two violins, viola, cello and double bass).
Schubert, Franz (1797-1828)	- <i>Schlachtlied, D.912, op.151</i> (1827) for double male chorus and piano or <i>physharmonika ad libitum</i> .
Sibelius, Jean (1865-1957)	- <i>Finlandia Hymn op.113/12</i> (1938) for chorus and organ or harmonium. - <i>Carminalia</i> (1898), 3 songs for chorus and piano or harmonium. - <i>Masonic Ritual Music, op.113</i> (1927-1948) for male chorus and organ or harmonium.
Stockhausen, Karl-Heinz (1928-2007)	- <i>Atmen gibt das Leben</i> (1974/1977), choral opera for orchestra, recording tape and organ, harmonium or piano.
Strauss, Richard (1864-1949)	- <i>Feuersnot</i> (1901), opera. - <i>Salome, op.54</i> (1903–05), opera. - <i>Der Rosenkavalier</i> (1911), opera. - <i>Ariadne auf Naxos</i> (1912-1916), opera.
Stravinsky, Igor (1882-1971)	- <i>Les Noces No. 1 y 2</i> (1919) ³³¹ for soloists, chorus, pianola, two cimbaloms, harmonium and two percussionists.
Vaughan Williams, Ralph (1872-1958)	- <i>Te Deum and Benedictus</i> (1954), series of psalms for unison voices or mixed voices and organ, harmonium or piano.
Verdi, Giuseppe (1813-1901)	- <i>Don Carlos</i> (1867-1884), opera.

³³¹ In the 1919 edition, he wrote 2 out of 4 acts for soloists, chorus, pianola, 2 cimbaloms, harmonium and 2 percussionists. Due to problems with the cimbaloms, he decided to interrupt his composition: he completed it in 1923 using different grouping: 4 pianos and 6 percussionists. [208]

Vierne, Louis (1870-1937)	- <i>Messe Basse</i> , op.30 (1912).
Webern, Anton (1883-1945)	- <i>Three Orchestral Songs</i> op.9 (1913/1914).
Weill, Kurt (1900-1950)	- <i>Aufstieg und Fall der Stadt Mahagonny</i> (1927-29), opera. - <i>Die Bürgschaft</i> (1931), opera. - <i>Mahagonny Songspiel</i> (1927), opera. - <i>Die Dreigroschenoper</i> (1928), opera. - <i>Das Berliner Requiem</i> (1928), choral music and instrumental ensemble. - <i>Happy End</i> (1929), opera. - <i>Der Kuhhandel</i> (1934) opera
ARRANGEMENTS	
The Second Viennese School made numberless arrangements for an “ideal” chamber orchestra made up of a string quartet, piano, harmonium and wind instruments. The argumentation for this choice of instruments, a quasi manifest, was written by Berg for the first of their concerts where they started to “premiere” their arrangements.	
Arnold Schönberg (1874-1951)	- Busoni: <i>Berceuse élégiaque</i> , op. 42 (arr. 1920: flute, clarinet, string quintet, piano and harmonium). - Mahler: <i>Das Lied von der Erde</i> (arr. Arnold Schönberg & Anton Webern, 1921, completed by Rainer Riehn in 1983 for soprano, flute/piccolo, oboe/English horn, clarinet, bassoon/contrabassoon, horn, Harmonium, piano, two violins, viola, violoncello and double bass). - Mahler: <i>Lieder eines fahrenden Gesellen</i> op. 42 (arr. Arnold Schönberg, 1920: voice, flute, clarinet, harmonium, piano, two violins, viola, violoncello, double bass and percussion). There is another arrangement for flute, clarinet, harmonium, piano, two violins, viola, violoncello and percussion. - Reger: <i>Eine romantische Suite</i> , op. 125 (arr. Arnold Schönberg & Rudolf Kolisch, 1919/1920: flute, clarinet, two violins, viola, violoncello, harmonium for four hands, piano for four hands). - Johann Strauss II: <i>Rosen aus dem Süden</i> , op. 388 (arr. 1921: harmonium, piano, two violins, viola, violoncello). - Johann Strauss II: <i>Lagunenwalzer</i> , op. 411 (arr. 1921: harmonium, piano, two violins, viola and violoncello).
Berg, Alban (1885-1935)	- Franz Schreker: <i>Der ferne Klang</i> (1911), arrangement from 1921 for piano, harmonium and string quartet. - Arnold Schönberg: <i>Gurre-Lieder</i> (1912), arrangement from 1921 for piano, harmonium and string quartet. - Arnold Schönberg: <i>Litanei and Entrückung</i> from the string quartet No. 2 (1912), arrangement from 1921 for piano, harmonium and string quartet. - Johann Strauss II: <i>Wein, Weib und Gesang</i> (arrangement from 1921 for two violins, viola, violoncello, harmonium and piano).
Webern, Anton (1883-1945)	- Strauss, Johann II: <i>Zigeunerbaron Schatz-Walzer</i> (arrangement for piano, harmonium and string quartet).

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